

November 8, 1924

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SHOW WORLD REVIEW



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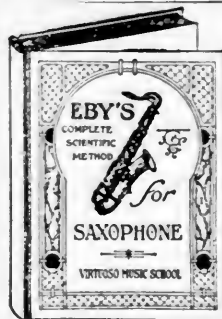
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CHORUS

I've got the blues, those leap year blues, If you don't propose to me this year, I'll put myself in your shoes, dear, For I can't stand no more those leap year blues. I wonder what you'd think of me, dear, If I should propose to you this year? My temper and nerves are getting loose, I've got the blues, those leap year blues.

SECOND WORSER

If I don't succeed in this leap year, I'll repeat in nineteen-twenty-eight, But I'd rather have you now, dear, Than see you choose some other mate. Have pity on me, dearest pal, I love you on my leaping knees, I'm in love with you, that's all. Accept me, dear, this leap year, please. (Copyright 1924 by Roman Arndt Music Pub. Co. International Copyright secured.)

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St. Louis Municipal Opera

St. Louis, Nov. 1.—The Municipal Theater Association has elected 40 members to serve on its board of directors for the coming year. Thirty-seven were members of the retiring board, the new members being David E. Russell, popular and efficient manager of the Municipal Opera; Mrs. Mona B. Crutcher, secretary of the association, and Paul Wielandy.

New Toy Theater

The New Toy Theater in Boyle avenue, south of Olive street, was formally dedicated Thursday night with an elaborate program by the Morse School of Expression. This newest little theater, designed by Lawrence Edward, architect, and Robb Bentley Leonard, art director, was built by the Morse School of Expression. Approximately 200 attended the opening performance, many crowding in the rear and in the aisles. To handle the overflow a duplicate performance is scheduled for tonight.

Fritz Leiber Honored

The Tercentenary Shakespeare Society of St. Louis tendered a luncheon to Fritz Leiber and members of his company who are appearing at the American Theater this week at the Hotel Statler Wednesday. John H. Gundlach, Ernest H. Kroeger, A. Rosenthal, Rabbi Samuel Thurman, Dr. Alexander N. DeMenil, Dr. Arthur E. Bostwick and others made short talks. Leiber introduced members of his company and made a splendid talk on Shakespeare and his plays.

Pickups and Visitors

Leslie (Pete) Brophy, manager of the D. D. Murphy Shows, was a visitor for a day, coming from Blythesville, Ark., where the show is exhibiting this week.

Charles Vance is back in his home town, this time handling "Plantation Days" for the last half of this week at the Rialto Theater, and booked for the next two weeks at the Grand and Palace theaters.

The Hotel St. Louis Cabaret reopened and has gained immediate popularity. Theatrical folk congregate there every Thursday after doing their night shows. Joe Smith is in charge of the cabaret.

Louis C. Traband informs that the ticket sale for his Pageant of Progress in East St. Louis, Ill., has exceeded 25,000, and that about 75 exhibits by merchants have been booked. The affair takes place November 17-22 at the Almid Temple under auspices of the East St. Louis Shrine.

J. P. McHale and wife drove thru St. Louis on their way to Texas. According to McHale paper subscription was fair in Missouri, Illinois and Arkansas during the summer. He wanted to be remembered to Smart, Silverman and Whatley. Earl C. Noyes was a visitor today after quite an absence from the city.

Jack LeBlair, wild animal trainer, came thru the Mound City en route to Bliss.
(Continued on page 103)

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Musicians and Actor. Those doubling given preference. Need Visor for orchestra, speak in suitable stage. Wire, don't write. Address BILLY TOBY YOUNG, Collinsville, Oklahoma.

WANTED QUICK

Young Woman for Ingenue. Prefer one with Specialties, small line of parts. Wire. State lowest. Pay own. ARTHUR CALLAHAN DRAMATIC CO., Decatur, Alabama.

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Read, fake, transpose. If double stage say so. Small show. Long season. Wire. Best offer useful. Write. FRANK BAXTER'S SHOW, Grand Rapids, Schuyler Co., Pa.

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The Billboard



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

Published weekly at Cincinnati, O. Entered as second-class mail matter June 4, 1897, at Post Office, Cincinnati, under Act of March, 1879, 116 Pages. Vol. XXXVI No. 45. Nov. 8, 1924.

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2,000 ATTEND LOEW-METRO-GOLDWYN BALL

Gala Motion Picture
Affair Staged at
Hotel Astor

BIG PROGRAM OF
ENTERTAINMENT

Many Stars of the Stage and
Screen Take Part in
Festivities

New York, Nov. 3.—The second annual Loew-Metro-Goldwyn ball was the biggest that attracted more than 2,000 pleasure-seeking members and admirers of the motion picture industry to the Hotel Astor Saturday night. The ball started at a fast pace about one hour before midnight and the majority of the 2,000 stayed until five o'clock Sunday morning, with breakfast being served to those with staying power at seven o'clock.

An elaborate show, staged by Ned Wayburn and managed by Nils Granlund, ran from one until five o'clock, and after a short interval of dancing to the music of New York's biggest and best bands another act was put on which closed the show. This act was Jimmy Hussey and a score of girls from the *Fay Folies*, a cabaret on West 54th street. This number and the entire chorus in the *Totem Pole* number from *Rose Marie*, with Pearl Regay, were the big hits of the show.

Other acts were: Chester Fredericks, from Earl Carroll's *Vanities*; the Eight Bouncing Bozos and the *Tondelayo* number, with Thelma Harvey, from the same
(Continued on page 102)

C. P. STEAMSHIP FARES REDUCED

Ten Per Cent Cut in Rates Between Vancouver and Australia Is Announced

New York, Nov. 3.—Announcement is made by Bruce Noble, theatrical traffic agent of the Canadian Pacific System, of a reduction of 10 per cent on first-class one-way fares via the Canadian and Australian Royal Mail line between Vancouver and Australia for theatrical companies of six or more persons traveling together.

The movement of vaudeville acts and other theatrical organizations to Australia during the past year has been quite extensive, and this action on the part of the Canadian Pacific will, it is believed, tend to encourage a continuance of theatrical bookings in Australia.

W. S. CHERRY



Mr. Cherry continues as general agent and railroad contractor of the Rubin & Cherry Shows, reports to the contrary notwithstanding.

AUSTIN'S RODEO CHAMP. AWARDS

Honors at New York Go to Nowata Slim, "Del" Bledsoe, Louis Jones, Mabel Strickland and Reine Hafley

New York, Nov. 3.—It is estimated that Tex Austin's Rodeo losses will run between \$25,000 and \$50,000. All purses and bills have been paid in full. The gross gate receipts were slightly under \$60,000. The overhead ran nearly \$100,000. Mr. Austin is slowly recovering from double pneumonia. Had the rodeo been held one month later it is predicted that it would have been successful financially.

New York, Nov. 1.—Tex Austin's 14 days' rodeo, at which Austin's World's Championship trophies were awarded at Madison Square Garden, concluded its engagement last night. Two performances were given each day, and the contestants, particularly those who were in the first, second and third winnings' class, enthusiastically contended for honors in the performance summaries and the day-money awards. As a whole, it was one of the most thrilling and fast-moving affairs of its kind ever produced anywhere.
(Continued on page 103)

OTTO KAHN HOST AT DINNER IN HONOR OF FIRMIN GEMIER

Famous Director of French National Theater of the Odeon Lauded in Speeches of Guests

New York, Nov. 3.—Otto H. Kahn, banker-art patron, was host at a dinner given in honor of Firmin Gemier, director

of the French National Theater of the Odeon, at his Fifth avenue residence last night.

Mr. Kahn is honorary president of the committee which invited Monsieur Gemier to visit America. The Odeon company begins its local engagement at the Jolson Theater next Monday night.

The guest of honor was lauded in speeches, calling attention to the cultural purpose served by his visit, and some impromptu remarks were made by Mr. Kahn, Arthur Brisbane, Hendrik Willem Van Loon, George W. Wickersham, Morris Gest, Robert Edmond Jones, Lee Simonson and others.

M. Gemier, in his answer to Mr. Kahn's address of welcome, pointed out the fact that he regarded the visit of his company as one to a field well prepared for it, not so much thru any publicity attending the actual event, but that thru circumstances the two nations concerned started in cultural matters with an intuitive understanding of each other.

ALABAMA STATE FAIR UNDER WAY

Many Improvements Made in Old Grounds—Rubin & Cherry Shows Terminating Season's Tour There

Montgomery, Ala., Nov. 3.—For the first time in more than ten years Montgomery has again been selected and given the honor of holding the Alabama State Fair. The past year improvements have been made at the old fair grounds, rebuilding, grading and laying out the grounds, which were used during the war as Camp Sheridan, and today, which marked the opening of the fair, Montgomery can boast of having one of the prettiest fair grounds in this part of the country.

Mort Bixler, who holds the position as secretary and manager of the Alabama State Fair, is known all over the country as a man who knows every angle in promoting and arranging fairs, and by his untiring efforts has in a large measure made the fair a success. A new grand stand and race track and stables have been built during the summer and everything is complete in every detail. Rubin Gruberg, who is one of the stockholders of the fair and a director of the Board, received the contract for furnishing the midway amusements and routed his shows to be in here and play his last engagement for the season of 1924, closing last Friday at Orangeburg, S. C. The show made the run to Montgomery in two sections, making almost record time. The first section arrived here at 2:30 Sunday afternoon and was unloaded at once and by midnight the "tented city" was ready for the large crowd that passed thru the turnstiles Monday morning. The second section arrived at six o'clock Sunday evening with the nine stateroom cars and President Gruberg's private car *Montgomery*.

The fair closes Armistice Day and, as the show's winter quarters are at the fair grounds, everything will be hauled in the mammoth buildings and packed away until time to get ready for the new season. Fred Lewis, who is designer
(Continued on page 102)

WORTHAM WORLD'S BEST SHOWS CLOSE

Now in New Winter Quarters at St. Louis—Will Not Play "Battle of Flowers" the Coming Spring

St. Louis, Nov. 2.—Clarence A. Wortham's World's Best Shows are now ensconced in new winter quarters at 127 E. Loughborough avenue, their trains having arrived here from Dallas, Tex., Thursday night. Fred Reckmann and Barney Gerety, owners and operators of the shows, declare themselves highly satisfied with the winter home.

The show trains are parked right at the winter quarters facing the river. There are several hundred acres of open ground and alongside the tracks are commodious buildings. This gives housing for continuous work even in freezing weather.

The new quarters were secured by Harry Sanger, general agent for the shows, when the company decided to winter in the North.

The coming spring will be the first time in years that the company did not play the *Battle of Flowers*, at San Antonio, Tex. This fall, however, the show did not enter a competitive bid for that celebration.

Last Week's Issue of The Billboard Contained 1,119 Classified Ads, Totalling 6,650 Lines, and 687 Display Ads, Totalling 21,642 Lines; 1,805 Ads, Occupying 28,292 Lines in All

The Edition of This Issue of The Billboard Is 78,510 Copies

NEW STRING OF THEATERS IN NEW YORK, CHICAGO AND PHILLY

Will Be Operated by Orange Grove Theaters, Inc., Harry Carroll, Los Angeles Composer and Producer, Announces---All Shows To Be Organized in Los Angeles

LOS ANGELES, Nov. 1.—Details and plans for the construction of a new string of theaters in Chicago and New York were revealed in Los Angeles when Harry Carroll, noted composer and producer of Harry Carroll's *Pickings* at the Orange Grove Theater here, arrived home from the East this week. His arrival here is the result of the cancellation of all his Eastern theatrical contracts.

His intentions are to build and lease theaters in the two Eastern cities mentioned and in Philadelphia, to be operated under the corporation signature of the Orange Grove Theaters, Inc.

Each of the shows to be presented at these theaters, Mr. Carroll stated, will be organized here in Los Angeles and drafted east following two months' local engagements. As the new productions are presented these playing here will be sent direct to the other Orange Grove theaters.

Plans for the construction of the theaters in both Chicago and New York are practically complete, Carroll said. Only the signing of the necessary papers is now holding up the immediate building operations.

BURIAL PLACE OF JOHN WILKES BOOTH'S ACTRESS-DAUGHTER

The following paragraph will no doubt interest many of the theatrical profession, particularly the old-timers. It was taken from an article dealing with people whose bodies are buried in Glenwood Cemetery, Dickinson, N. Y., which appeared in *The Binghamton (N. Y.) Press* of October 22:

"Mrs. Ogarita Henderson, daughter of John Wilkes Booth, assassinator of Abraham Lincoln, was a pretty young actress when she visited Binghamton 35 years ago, while playing her first real character role with a show troupe. She suffered an attack of acute indigestion while here and died suddenly in the Crandall Hotel. She was hurriedly buried in Glenwood Cemetery and her show troupe moved on to the next stand. Her grave, marked only by a small pine tree, has been almost forgotten."

AN INTERNATIONAL CAST

Chicago, Nov. 1.—The players in *The Swan*, at the Blackstone, hail from many quarters of the globe. Eva Le Gallienne was born in London, but has made the whole world her stamping ground. Alison Skipworth also comes from London. So did Richie Ling and Halliwell Hobbes and his wife, likewise Henry Warwick, but all of these artists have lived in many climes. Earl Rathbone comes from Johannesburg, South Africa, and Reginald Owen was born in India. The only actor in the cast born in this country is Arthur Woods, who comes from Broken Bow, Neb.

FITZER BROS. MAY ACQUIRE AUBURN (N. Y.) AUDITORIUM

Auburn, N. Y., Nov. 1.—Fitzer Bros., Syracuse motion picture theater operators, are still negotiating for a lease on the Auditorium Theater here, but no definite arrangements have been made. *The Billboard* was informed. It had been known previously that overtures had been made, and recently a report was circulated that a lease had been signed. The two brothers denied this, however. They operate the Rivolt and Happy Hour in Syracuse. It is quite possible, they intimated, that a deal may be completed later.

STEALS ACTOR'S RING

Detroit, Mich., Nov. 1.—While it is alleged, he was peering thru a dressing-room window in the Majestic Theater, last Friday night, Melvin Dempsey, 39 years old, was captured by an attendant, William Amnell.

At the Canfield station policeman found in one of his shoes a ring, which he confessed having stolen from the dressing room of Walter K. Davis, a member of the Woodward Players. The boy is being held on a charge of breaking and entering.

JOHN FLINN IN CHICAGO

Chicago, Nov. 1.—John C. Flinn, former Evanstonian and former Chicago newspaper man, is back in the city. He is one of the youngest executives in the motion picture industry and will soon return to Los Angeles. Mr. Flinn is vice-president in charge of publicity and production of the Producers' Distributing Corporation, formerly the Hodgkinson company.

PRISONERS START REHEARSALS

Auburn, N. Y., Nov. 1.—Members of the Auburn Prison Mutual Welfare League have started rehearsals for the musical comedy *Love and Laughter*, which will be staged early in December.

HOW "HAM" ACTOR ORIGINATED

Chicago, Nov. 1.—Roland Young, central figure in *Beggar on Horseback*, at the Adelphi, has explained how the term "ham" actor originated. Mr. Young says in the early days of the theater there was no grease paint, powder or other make-up materials. He says actors, seeking certain effects, broke and powdered bricks and used the brick dust on their faces. Soap and water were ineffective in removing the powder and the actors resorted to ham fat to clean their faces. Hence the term "ham" actor, he believes.

DANCERS ENTERTAIN MOOSE

Chicago, Nov. 1.—Zaza Davis and Mlle. De Beverleigh, dancers, worked for the Moose Club, Pittsburg Post, weeks of October 8 and 24, and write that they are booked for a return engagement.



His Eminence Patrick Joseph Cardinal Hayes, Archbishop of New York, and some of the guests of honor at the luncheon of welcome given the Cardinal at Hotel Astor, October 27. From left to right, seated: Father Leonard, Lucrinda Bort, Wilton Lackaye, Cardinal Hayes, Pedro de Cordoba and Frank Gillmore. Standing: Ada Lewis, Father Fahy, Mary Ryan, Father Donahue, Brandon Tynan and Will Rogers.

WHAT WINGFIELD HEARS

Chicago, Nov. 1.—Jim Wingfield, one-night-stand booker, reports that the Charles Winniger Players got \$2,137 in six shows in Manitowish, Wis., two weeks ago and \$3,275 in seven shows at Marinette, Wis., last week.

Mr. Wingfield said *Mitzi* cost \$1,810 at Racine, Wis., for one show; \$2,700 at La Fayette, Ind.; \$3,400, matinee and night, at Madison, Wis.; \$2,160 at Peoria, Ill., and \$2,600 at Champaign, Ill., on a week of one-night stands between Chicago and Milwaukee.

Help Yourself, a new musical revue, will go on Wingfield looking November 16, opening in Fremont, Neb. The lyrics of the show are by Harry Von Tilzer, and George Stone and Eitaillard will be featured. Mr. Stone starred in the second company of *Wizard of Oz* when that extravaganza was in its heyday.

DEAD THEATER BANDIT FOUND

Springfield, Ill., Nov. 1.—Local authorities and the Kansas City police believe that the body of a man found lying five miles north of this city Sunday is that of George Fowler, Jr., Kansas City, the bandit who was shot by Edward Malcol, manager of the Princess Theater during an attempted robbery several weeks ago. As a result of information now in their possession the police expect to arrest the companion of Fowler.

BURLESQUE ECHOES IN "G. V. F."

Chicago, Nov. 1.—Burlesque in rather well represented in the *Greenwich Village Ladies* at the Apollo. Tom Howard, who is the center of most of the laughs in the play, was for 10 years a prominent figure on the burlesque stage, and Joe Lyons, who is hooked up with Mr. Howard, was a leader for him on the wheel circuits.

VAUDE. FOR PHOENIX

Phoenix, Ariz., Nov. 1.—For the first time in many years Phoenix will have high-class vaudeville, according to an announcement made by Richards & Nace, who control five playhouses in Phoenix. The Elks Theater, where for many years all the road shows were housed, is being remodeled and will open Thanksgiving Day with vaudeville. The Elks will have a split week. Just what circuit the house will be placed on has not been announced. Some time ago it was rumored that the Elks Theater would be on the Levy Time, but the reports were not confirmed.

In line with their policy of having all their theaters open by Thanksgiving Day Richards & Nace have also remodeled the Columbia, a first-run movie house, which will now house the road shows. The house opened with Pauline Frederick in *Spring Cleaning* and it was a sellout. *The Cat and the Canary* will follow *Spring Cleaning* into the Columbia. The Columbia has been redecorated and the seating capacity has been increased.

Richards & Nace have theaters in Phoenix, Tucson, Mesa and will build a playhouse in Prescott in the near future.

FIRE DAMAGES THEATER

Alton, Ill., Oct. 30.—Thirty-five thousand dollars is the estimated damage caused by a fire which started on the stage of the Grand Opera House here during a matinee showing of *The Ten Commandments* and routed the afternoon crowd, burning several persons slightly. Although the occupants of the theater stampeded as soon as the blaze was apparent, no accidents were reported. The damage to the building and its contents was estimated at \$25,000 and the loss of business was placed at \$10,000. The films for *The Ten Commandments* were not damaged.

Park, Boston, Renamed the New Park Theater

Will Open Under Erlanger Direction November 24 With "The Swan"---T. B. Lothian General Manager

Boston, Nov. 1.—The Park Theater, which was recently acquired by the Erlanger interests, has been renamed the New Park Theater and will open November 24 with *The Swan*, according to an authoritative announcement. Close to \$40,000 has been spent by the new lessees in redecorating the building, both inside and out. It is newly upholstered and new dressing rooms have been installed.

The success of this venture is being watched with interest by local theater men as the opinion seems to be that the Rialto has moved up from Washington street, where the new park is located, and that it will be hard to draw patronage back down there to witness the first-class attractions that will be brought into this house. Whether those interested have guessed right remains to be seen.

T. B. Lothian, of the Hollis, Colonial and Tremont Theaters, is general manager of the new house, with Dennis Shea, resident manager. Shea is the press agent of the three theaters named above and, in conjunction with Lothian, will handle the press work as before. Henry Hunt, formerly of the Shuberts ticket office in the Little Building, who has charge of tickets for the Nantasket Steamboat Co., will be the treasurer. Joe Soucy, formerly of the Colonial Theater box-office, will be the ticket agent.

PROFESSIONAL WOMAN'S LEAGUE GIVES A "HOUSEWARMING"

New York, Oct. 28.—The "housewarming" held at the new home of the Professional Woman's League, 56 West 53d street, yesterday afternoon and evening, was a delightfully informal affair and the beautifully decorated rooms were filled to overflowing by a most vivacious attendance. The gracious members of the league contributed dainty home-made refreshments, and Hannah Lee, who presides daily at the league, served coffee and tea.

A happily balanced program was given in the afternoon, which was in a measure dedicated to the memory of the late Grace Hoffman, well-known singer and active member of the league. Following a few moments' silence in memory of Miss Hoffman, Francesca Redding recited most beautifully a poem entitled *In Memoriam*, with piano accompaniment by Mrs. J. McClure Chase. Other numbers, each the offering of a finished artist, were several violin selections by Mrs. Strassburger, vocal solos by Grace A. Strassburger and readings by Mabel Pesher and Myra Brooke. Mrs. J. McClure Chase was the piano accompanist of the afternoon.

A feature of the program was a surprise presentation of a life membership to Louise Muldner, in recognition of her long and faithful devotion to the league. Miss Muldner, once leading woman for Booth and still active in the profession, although taken by surprise, made a graceful little thank-you speech.

The guests of honor were Mrs. Hugo Hersh, Jeffrey Lewis and Ada Patterson. While card parties and socials are held weekly at the league the next big event, for which members are busily preparing and Christmas shoppers anticipate with interest, is the annual bazaar, which will be held at the Hotel McAlpin December 11, 12 and 13.

DEMPSEY WAS WITH BIG ONES

Chicago, Nov. 1.—Clifford Dempsey, who plays the part of Adolph Tavis in *Tornish*, in the Playhouse, has been with a notable list of dramatic companies. He has played with Mrs. Langtry, Nancy O'Neill, Virginia Harrod, Elsie Ellsler, in *David Krole*, and stock engagements in Philadelphia, Denver, San Francisco and Los Angeles and other cities. Mr. Dempsey's first appearance in a Broadway production was in George Coburn's *The Muscle Man*. The next season he was with William A. Brady in the New York run of *The Man Who Came Back*. Other productions in which he appeared are *All Soul's Eve*, *Honors Are Even*, *The Law Reverser* and for 26 weeks he was in the Chicago run of *The Cat and the Canary*, in the Princess Theater.

RADIO WEEK AT SAXE'S

Milwaukee, Wis., Nov. 1.—Radio Week opened today at Saxe's Whoosh Theater here as the first of a series of special presentations, staged by Ed J. Welsch, production manager for the photoplay house. Mr. Welsch has just returned from New York, where he entered into contracts with several prominent artists as featured for the special weeks. Those who will appear in the near future include Bobbie LaSalle, Georgia Ingram and the Fiesta Quartet.

ORCHESTRA AND OCCASIONAL MUSICAL PLAY AT ST. CHARLES

New Orleans, Nov. 1.—The engagement of an orchestra which will make its first appearance here tomorrow, the opening of the theater's anniversary week celebration and the inauguration of a plan which will permit the occasional introduction of musical plays, were announced yesterday by the management of the St. Charles Theater.

Truffles, the first of the musical plays, will be produced during Armistice Week, and the second, according to tentative arrangements, will be *Oh, Boy!*, which will be staged a few weeks later.

Wilmer Dinkel, a musician of considerable experience in the production of musical shows, has been selected for the important post of musical director for the theater. In addition to filling a long-felt need by playing overtures, selections between the acts and incidental music, Mr. Dinkel and his orchestra will cooperate with Lee Sterrett, director of the St. Charles Players, in production.

DROPS BURLESQUE AND TABS.

Boston, Nov. 1.—The Columbia Theater, which housed Mutual Burlesque as a losing venture for five weeks, and which more recently played tabards and plebeians, has changed to a 10-cent picture house exclusively, that one price being charged both afternoons and evenings.

GARRETSON WITH RICHARDS

Chicago, Nov. 1.—Ed Garretson, one of the veteran trail blazers, who has been routing shows throughout the West for the past 25 years, is now general agent for Richards, the Wizard. The show is in Fergus Falls, Minn., this week and will be in Aberdeen, S. D., next week.

Green Room Club Entertains Bloom

Congressman Praised by Brady for His Aid in Defeating Measures Hurtful to Theater

New York, Nov. 3.—In a speech delivered at the Green Room Club Saturday night at a dinner in honor of Congressman Sol Bloom, William A. Brady stressed the importance of the theater being represented in Congress. According to Brady, the whole of the theatrical business in all its lines is being continually "poked on" by Congress because it has never made its influence felt. He paid tribute to Bloom for his aid in defeating measures designed to hurt the theater, but expressed the opinion that violence must be continually exercised if the theater was not to be hampered by middle-class congressional legislation.

Congressman Bloom endorsed what Brady said and pointed out that radio was the latest to make an attack on the theater. He said that he expected renewed efforts at the coming congressional session to obtain theatrical and musical rights free for use on the radio and said that some determined actors by these interests must be put forward if this is to be prevented. Entertainment was provided by many prominent actors for Bloom, who was the victim of much good-natured lampooning. S. J. Kaufmann, prompter of the Green Room Club, who was in charge of the entertainment, announced that the next dinner of the club would be tendered November 22 to Paul Whitman.

SOUSA HONORED BY CHICAGO MUSICIANS

Chicago, Nov. 3.—The biggest figures in Chicago music circles met at the Congress Hotel last night and had John Philip Sousa, famous bandmaster and composer of 102 marches, as their dinner guest. It was the veteran bandmaster's 70th birthday anniversary, and there were many brief speeches of felicitation. A loving cup in pewter, modeled after a 19th-century ship, was presented to Mr. Sousa, the presentation address being made by Frederick Stock, conductor of the Chicago Symphony Orchestra. William H. Rehm, president of the Civic Music Association, was master of ceremonies. Mr. Sousa has been coming to Chicago for 30 years, and the affair last night took place between two concerts he gave at the Auditorium.

SERIES OF SUNDAY CONCERTS AT PICCADILLY INAUGURATED

New York, Nov. 3.—The Piccadilly, new modern picture house on Broadway, has inaugurated a series of Sunday concerts by Mischa Guterson and his concert orchestra, the first one having been given yesterday afternoon. The concerts, which will be a permanent feature, are given by an augmented orchestra, with reserved seats selling at an 85-cent top. Patrons attending the concerts are privileged to remain for the motion picture show which follows. The concerts start at 12:30 noon. The first program yesterday was unusually well received and was of international flavor. The selections were *American Fantasia*, *Overture Robespierre*, *Road to Mandalay*, *Tomar Solo*; *Blue Danube Waltz*, *Tannhauser Overture*, *Rigoletto Fantasia*, *Piano Solo*, and *Marche Slav*. Next week an all-Russian program will be given.

The Guterson orchestra is being augmented for the concerts with European soloists or leading conservatories, according to Lee A. Ochs, managing director of the theater, who said the favorable comment on Guterson by music critics convinced him he had a musical director second to none as to Broadway motion picture symphony orchestras.

SPECIAL ACTORS' SERVICES

New York, Nov. 3.—The Church of the Transfiguration, better known as "The Little Church Around the Corner," was the scene yesterday of the first of a series of special actors' services under the auspices of the Episcopal Actors' Guild. Dean Ray, rector of the church, opened the service, an added feature of which was a special musical program. The lesson was read by Walter Wilson, the stage director, and it is planned to have some prominent member of the theatrical profession read the lesson at each of the services, which will be held every Sunday afternoon through the coming winter.

NEW PLAY AT G. V. THEATER

New York, Nov. 3.—*Desire Under the Hoop*, a full-length play by Eugene O'Neill of New England in 1848, will open at the Greenwich Village Theater November 10. Robert Edmund Jones has directed the play and done the settings. Walter Huston will play the principal part.

CARROLL GOES TO JAIL

New York, Oct. 31.—Setting himself up as a "martyr to art" and denying that his actions are for the sake of publicity for his *Vanities*, Earl Carroll was locked up in the Tombs yesterday, at his own instance, rather than put up \$300 bail pending trial in Special Sessions on the charge of exhibiting alleged lewd and immoral pictures in the lobby of his theater.

To add to Carroll's woes and publicity, Florenz Ziegfeld is reported about to bring legal action against him to obtain the letters in the electric sign on the marquee of the Earl Carroll Theater, which Ziegfeld claims to have put there when his show, *Kid Boots*, opened in that house. Carroll claims he had the sign built in association with Ziegfeld and paid half of the expense.

OPERA MEETINGS DRAW THOUSANDS

Chicago, Oct. 30.—When the Chicago Civic Opera Association decided to hold a mass meeting in the Auditorium last Saturday, where Charles H. Isaacson would talk grand opera in an effort to stimulate interest in that subject, the members didn't know what they were starting. It was regarded as a dubious undertaking by many interested in the opera. The results were nothing short of astounding. Accommodations ranging from 500 to 3,000 seats were requested by 35 clubs, schools, industrial and commercial institutions. Instead of one meeting there were four, two in the afternoon and two at night. More than 15,000 persons attended the meetings.

Mr. Isaacson told the story of three operas—*Cavano*, *The Jezebel* and *The Prophet*. The Civic Opera orchestra played outstanding numbers from these operas under the direction of Maestro Giorgio Polacco. Arias from the operas were sung by Charles Marshall, Alexander Kippnis, Mary McCormie, Desire DeFrene, Katherine Meisle and Augusta Lenska.

Mr. Isaacson has been for several weeks visiting factories, stores, office buildings, schools, churches and other organizations and graphically telling the stories of different operas. Mr. Polacco, at the meetings Saturday, addressed the audience on *Melba's Opera*. He took his listeners behind the curtain and showed them the various processes which bring an opera into being. It is believed the innovation of such meetings will greatly stimulate the interest of the public in the opera season.

COURT RESERVES DECISION IN SUIT TO RESTRAIN DANCER

New York, Nov. 1.—Judge Mitchell, in the Supreme Court this week, reserved decision in the action brought by B. C. Whitney to restrain Johnny Hudgins, late dancing star of *The Chocolate Dandies*, the all-colored musical show current at the Colonial Theater, from appearing in any other attraction on the ground that, as a stepper, he was "unique and extraordinary."

The court action is aimed particularly at restraining the colored dancer from doing his stuff at the Club Alabam, where Hudgins has been appearing since he left the show in September. Whitney declared that Hudgins had signed a run-of-the-play contract and because of his leaving the show had suffered considerably. Hudgins' contract, it was brought out, called for \$200 a week with the show. It was said that the Club Alabam was paying him double that amount.

It was revealed during the course of the hearing that Whitney had entered into an agreement with Hudgins early in January this year whereby the colored dancer consented to appear under his management for \$150 a week. It was said that after September 1 the dancer's salary was increased to \$200 a week.

Counsel for Hudgins told the court that the trouble between his client and the producer was a result of the latter's calling the company together last summer and requesting the acceptance of a 25 per cent cut.

NEW YORK COMPANY OF "NO. NO. NANETTE" PLANNED

New York, Nov. 1.—H. H. Fraze is expected back from Chicago early next week with Louise Groody, Georgia O'Ramey and Charles Windinger, who will form the nucleus of the New York company of the current Chicago success, *No. No. Nanette*. Immediately upon his arrival Fraze will begin casting the remaining parts in the company. He is also said to be planning to put out a third edition of this musical hit for a tour to the West Coast.

LOSES SUIT AGAINST HUSBAND

New York, Nov. 1.—Mme. Alma Clayburgh, concert singer, today lost her suit against her husband, Albert, for the recovery of property valued at \$75,000. The action was dismissed by Supreme Court Justice Tierney. Mme. Clayburgh alleged that the property belonged to her and was in their Mt. Kisco home when she and her husband separated in 1916.

Strike at Yiddish Art Theater Is Off

Details of Settlement Not Made Public--House Reopens With "When Will He Die?"

New York, Nov. 3.—The strike of actors at the Yiddish Art Theater has been settled and the house will reopen tonight with the play *When Will He Die?* Terms of the settlement were not made public.

New York, Nov. 1.—The Yiddish Art Theater, which Maurice Swartz operates at the Garden Theater, was closed this week by the Hebrew Actors' Union when a strike was called as the curtain was about to rise on a performance of *The Great Farber* Monday night.

The strike was called because salaries in full had not been paid the company. Swartz said the Moscow Art Theater had cut heavily into his receipts last season and a recent European tour of the company had resulted in a loss. He declared also that conditions imposed by the union were almost impossible to meet and asked for an arbitration committee to draft new regulations.

NEW YORK SYMPHONY SOCIETY OPENS SEASON

New York, Nov. 1.—The New York Symphony Society opened its season of symphonic concerts at Carnegie Hall last night with a program of classic and modern music. Chief interest in the program seemed to lie in *Pacific 231*, a "symphonic movement" by Arthur Honegger, one of the first New York performances.

The composition is designed to musically depict the starting, the flight at terrific speed and the stopping of a locomotive. Honegger achieves this effect by a species of musical imitation of natural sounds which is both admirable in its ingenuity and strikingly effective in performance. The composition created somewhat of a sensation and was rewarded with much applause.

Walter Damrosch opened the program with a conventional reading of the *Beethoven Symphony No. 5* in C minor. Other numbers included *Fantasia on a Theme by Thomas Tallis* for double string orchestra by Vaughan Williams; an orchestral arrangement by Molinari of Debussy's well-known piano composition *L'isle Joyeuse*, played for the first time here, and Vincent D'Indy's *Istar* variations. A large audience seemed to follow all the proceedings with interest.

DOLLYS FOR "SITTING PRETTY"

New York, Oct. 31.—The Dolly Sisters, late of the *Greenwich Village Follies*, are to be starred in *Sitting Pretty*, which closed in Boston last Saturday night. Jones & Green have taken over this musical piece from Comstock & Gest and the original company, with Frank McIntyre in the role he created, will remain intact under the new management. Rehearsals will begin at once and after a short road tour the show will open in Chicago, where it has not yet played. It is planned to take the show to California and back to New York for an engagement before the season is over. The attraction enjoyed a modest run on Broadway last season and was doing fairly well in Boston, with Emma Haig and Jack MacGowan as the chief performers.

FAME AT EARLY AGE

Chicago, Nov. 1.—Dorothy McLure, charming dancer, who leads all musical numbers and is the outstanding hit in Roy Mack's *Revue at the Moulin Rouge Cafe*, has been a busy young dancer. Altho but 16, she played with much success as solo dancer at Rambo Garden, took a leading part in the ballet in the musical success, *Elsie*; has appeared in many style and trade shows and played as Russian and acrobatic dancer at White City a full season. When thru with her engagement at the Moulin Rouge Miss McLure will go to Europe to continue her dancing education.

TO ORGANIZE CHORUSES

Rochester, N. Y., Nov. 1.—A movement is under way to organize a community chorus in the principal villages of Wayne County and at the end of the season to unite these choruses in the production of a light opera under the direction of Fay N. Darling, piano virtuoso and prominent musical director. Professor Darling, who plans to locate this winter in Lyons, a Wayne County town, is understood to have agreed to undertake the organization and training of the community choruses.

"CHOCOLATE DANDIES" ENDING NEW YORK RUN

New York, Nov. 1.—*The Chocolate Dandies* today begins its final month at the Colonial Theater. Upon the termination of this engagement the production will go out for an extensive tour under

ANNEX TO CONSERVATOIRE

Training School for English-Speaking Dramatic Pupils in Paris

New York, Nov. 1.—Paris will shortly see the inauguration of an annex to the Conservatoire, which is to accommodate English-speaking dramatic pupils. This training school will be operated on practically the same lines as the Conservatoire so far as the various courses of studies are concerned.

There exists, however, this vital difference, that where the famous French institution is endowed by the government the proposed annex will be supported solely by tuition fees of paid students.

The new edition of the Conservatoire was conceived by Charles A. de Lima, who has staged productions both in this country and Paris. De Lima, who is at present in New York, expects to leave for the French capital in January, accompanied by 50 or more American students, who will comprise the enrollment for the first year.

The directorate of the school will include the minister of the Beaux Arts and the assistant director and professors of the Conservatoire, all of whom are affiliated with the Comedie-Francaise. De Lima, incidentally, is the author of two new plays, *Mother Fagan* and *It Might Happen*, which will be presented in Paris this winter.

STRANDED COLORED COMPANY HELPED

New York, Oct. 31.—Thru the kindness of hotel keepers and the generosity of members of *The Chocolate Dandies* Company, playing at the Colonial Theater, the *Shuffle Along* troupe, numbering 63 people, that was stranded in Toronto, Canada, October 19, was helped out of its difficulties and the various people enabled to move on to other engagements, according to Al. F. Watts, stage manager of the ill-fated company, who returned to town this week.

Friends both in and out of the profession, Watts stated in a call at *The Billboard* offices, were most kind to the stranded players. When the show closed three weeks' pay was due the cast and all of them were in tightened circumstances. The hotel keepers where the show folks stayed were not only courteous but even advanced cash to many in order that they might have money to buy meals while waiting for relief. Manager Finnegan of the Genesee Hotel, and Mrs. R. F. Walters, Mrs. Brown and Mrs. Edwards, keepers of theatrical lodging houses, were among those who assisted the destitute performers.

Finally Sissie and Blake and the members of *The Chocolate Dandies* Company collected \$250 and mailed it to Watts for transportation of the needy ones to their homes or to other engagements. Some returned to New York and others found positions in different places. Most of the band were placed in Buffalo by Lieut. Tim Brynm. The stage crew and two business people, all white, required no assistance.

Miller and Lyles, stars of *Running Wild*, also offered assistance, as did a number of other organizations and individuals.

MUSICAL COMEDY AT HIS MAJESTY'S WEAK

London, Nov. 2 (Special Cable to *The Billboard*).—His Majesty's Theater, departing from tradition this week, staged a musical comedy, entitled *Patricia*, wherein Dorothy Dickson made a great personal success, altho the piece is unworthy of serious notice owing to the poor material supplied by the three authors, Austin Melford, Denis Mackail and Arthur Stanley. Arthur Chesney tried to provoke mirth from inadequate matter, but his best intentions were destroyed in advance by the authors' feebleness. An early demise for the piece is predicted.

"MISALLIANCE" REVIVAL

London, Nov. 2 (Special Cable to *The Billboard*).—At the Everyman Theater this week there was a revival of George Bernard Shaw's conversational comedy *Misalliance* with an exceptionally fine cast, including Alfred Clark as Tarleton, Margaret Yarde as the wife, and Leah Bateman as the daughter. All gave fine performances, the last named showing unusual penetration of the difficult psychology of Hypatia, playing with great subtlety and humor. Claude Rains and Dorothy Green added notable contributions to the splendid ensemble, to which Harold Scott's characterization gave an amusing tragi-comical relief.

the direction of the A. L. Erlanger Booking Offices. On Thursday night, November 13, two benefit performances will be given by the Alumni of New York for the Tuskegee Institute, one show being the regular evening performance and the other starting at midnight.

THEATER OWNERS GO TO BAT ON FAMOUS OVERSELLING

Chamber of Commerce Directs Scathing Rebuke at Ballance, Famous Players-Lasky's Eastern Sales Manager--- To Go Straight to Zukor

NEW YORK, Nov. 1.—A scathing denunciation of the sales methods employed by Famous Players-Lasky in the New York territory was made today by Charles L. O'Reilly, president of the Theater Owners' Chamber of Commerce, in a statement on the subject of the overselling of Paramount pictures alleged by exhibitors. This statement was in answer to Harry G. Ballance, Eastern sales manager for Famous, who is quoted as having said that his company would treat with complaining exhibitors individually, but would never deal with the T. O. C. C. as a body on the matter.

O'Reilly's statement is as follows: "My attention has been called to a statement by Harry G. Ballance, Eastern sales manager of the Famous Players-Lasky Corporation, in which he states that he is willing to listen to individual complaints by exhibitors who were oversold on the Paramount product, but that his company would never deal on such complaints with the Theater Owners' Chamber of Commerce as a body. "Evidently this statement comes from Mr. Ballance as a result of an executive session of the Theater Owners' Chamber of Commerce last Tuesday, in which many complaints made by many of our members who were oversold the Paramount product were taken up and discussed, details of which reached Mr. Ballance's ears indirectly.

"It was not my intention, as head of this organization, to take up with Mr. Ballance at any time the numerous complaints of overselling of the 'Famous Forty' to the exhibitors of this territory, because I have had occasion in the past, when injustices had been done to individual members of ours, of having called on Mr. Ballance for an adjustment of prices, only to find that Mr. Ballance's knowledge of the conditions and the limitation of his authority were such that it would simply be a waste of our time to take up with him matters of grave importance.

"The Theater Owners' Chamber of Commerce is a protective organization, and takes up a cause only when the rights of its individual members have been trespassed upon, and then only when requested to do so. "It was our intention to take up in a business-like manner these complaints of overselling to which Mr. Ballance refers directly with Mr. Zukor as the head of the Famous Players-Lasky Corporation. Mr. Ballance's conscience, however, must evidently have been hair-triggered, because at the first rumor of a revolt among the exhibitors over the sand-bagging sales methods employed under his management he rushes into print to defend himself. "That the Famous Players-Lasky product was oversold to the exhibitors of this territory should not be a surprise to any exhibitor, because it is my understanding that Mr. Ballance, in an oration of his to his sales forces at their last convention, admonished the salesmen to take the shirt off the exhibitors' backs, and if a little skin should come with it so much the better. "If present box-office performances of the Paramount pictures be a guide, the Paramount salesmen have succeeded in taking off the backs of the exhibitors not only their shirts but also their entire hides. "No admonition of Mr. Ballance to his sales force and no statement to the press will prevent the Theater Owners' Chamber of Commerce from demanding and receiving a just adjustment of the contracts made by our members on premises by his salesmen, for the drawing powers of the so-called specials proved so poor, that, tho' our members booked such pictures from five to seven days, they had to take them off their screens long before the conclusion of their run."

The meeting of exhibitors referred to by Mr. O'Reilly was that mentioned in the last issue of *The Billboard*. The T. O. C. C. called a meeting to develop a plan of action whereby the exhibitors would go to Adolph Zukor en masse and demand rebate of part of the purchase price of the so-called "Famous Forty", particularly the two specials, *The Corsair* and *Monsters Beaucaire*, which have been notable failures at the box-office, tho' sold at unusually stiff prices. The meeting, held last Tuesday, had a large and enthusiastic attendance, and another is to be held next week on the same issue.

The fireworks over the alleged overselling has stirred up more interest in the picture industry than anything that has occurred for a long time. While the T. O. C. C. was "li-ke-d" on its last aggressive action, which was an attempt to force Goldwyn to deliver the *Cosmopolitan* pictures, *Little Old New York* and *Enemies of Women*, at contracted prices, it is determined to go the limit this time.

MRS. MACLYN ARBUCKLE INJURED
New York, Nov. 1.—Mrs. Maclyn Arbuckle, wife of the actor, was badly bruised and sent to a local hospital following a collision yesterday between a taxi in which she was riding and another automobile. She is resting comfortably, according to reports.

ILLNESS FORCES CHALIAPIN TO CANCEL BOSTON CONCERT
Boston, Nov. 2.—A sudden and severe attack of the gripe forced Enoch Chaliapin to cancel his concert for this afternoon. It was impossible to arrange for a postponed appearance on account of no open dates. Money was refunded by the management of Symphony Hall. The management was unable to arrange for another concert on account of the lateness of the notice of cancellation.

HICKEY BACK FROM MOTOR TRIP
Crystal Lake, Ill., Oct. 31.—Preston Langley Hickey has returned to Crystal Lake after a motor trip of 14 weeks, during which time he drove practically all over the Eastern Coast of the United States and Canada, covering a distance of 7,500 miles. He says he is fully rested and all peped up for all kinds of literary activity the coming winter.

CARROLLS ARE CONFUSING
Chicago, Nov. 1.—Mary Carroll, who plays Mamie in *The Patrons* at the Great Northern, was the first actress to play Rosemary in *Abie's Irish Rose*. Another Miss Carroll, Lorna, is now playing that role in the Chicago company of *Abie* at the Studebaker.

POPULAR LEADER OF THE WHITE CITY ORCHESTRA, CHICAGO, PLAYING DANCE MUSIC AT THE WHITE CITY CASINO, SINCE SEPTEMBER THE ORCHESTRA HAS GIVEN MANY CONCERTS OVER THE AIR FROM STATION KYW.

SIG MEYER



Popular leader of the White City Orchestra, Chicago, playing dance music at the White City Casino, since September the orchestra has given many concerts over the air from station KYW.

FAMOUS "OVERSEERS" GUIDING LOOP COMPANIES

Noted Men Who Exploit and Put on Shows Pushing Interests in Chicago

Chicago, Nov. 1.—The Loop at present has a number of celebrated bellringers, heralds, company managers and advance couriers of theatrical attractions about whom the public seldom hears, but without whose ministrations there would be a big dent in some intakes at the box-offices.

Edward Rosenbaum, manager of the *Ziegfeld Follies* at the Illinois Theater, is one of these obscure but potent figures. He is the only manager the *Follies* ever had and he is overseeing the 15th season of that gorgeous annual frolic. On the same show is Ed Price, a long time ago a reporter on *The Detroit Free Press* and who dates so far back that it is recalled he once managed John McCullough and many other stars.

Over at the Playhouse one finds James Jay Brady, who at one time was manager of the Colonial Theater here. Mr. Brady has been in the show business an even half century. Fifteen years ago he left Ringling Bros., where he had been publicity man for years, and went to the Colonial. Paul B. Martin, now dramatic critic on *The Journal of Commerce*, took Mr. Brady's place with the Ringlings. Mr. Brady soon found that there weren't enough hardships sitting in a comfortable theater office and he soon took to the road again.

George A. Kingsbury, who has perhaps managed more famous actors' companies than any other one man in Chicago, is at present business manager of *Seventh Heaven*, in Cohan's Grand. He is a Chicagoan and for many years was manager of the old Chicago Opera House. Mr. Kingsbury has for several years been a member of John Golden's staff and guided the destinies of *Lightnin'* in the Blackstone during the memorable run of the lamented Frank Bacon.

Another veteran is Charles Emerson Cook, whose hand is on the fortunes of *No, No, Nanette*, at the Harris. He is a graduate of Harvard University, a trained newspaper man and has been in the show field for the past 25 years. Charlie Shaw and Stewart DeKrafft, with the *Beauvoir on Horseback* at the Adelphi, are known from coast to coast as highly trained specialists in "putting it over", both on the advance and during a run.

Campbell B. Casad, who was recently here with *Midi*, is said to have been among the first press agents to create frank news to stimulate interest in his show. Another notable press agent is Arthur J. Ryan, who has just been appointed director of publicity for the Chicago Civic Opera Company. Among others who are sometimes dubbed newcomers, having been in the business not longer than 25 years, are Walter Dugan, manager of the Selwyn Theater, whose publicity in behalf of the Duncan Sisters in *Topsy and Eva* is known all over the country.

Nick Holde, another live one, with *White Cargo* at the Cort, is bringing 'em in most satisfactorily at each performance. "Abie" Washburn, formerly a Chicago newspaper reporter, has added much to the popularity of *Abie's Irish Rose*, in the Studebaker, by his clever and virile publicity work. Charles McClintock is the man who has been getting much effective publicity for *The Swan* in the Blackstone and he has also been a big factor in shaping the destinies of a number of stars. Dick Maney, the publicity man with the *Greenwich Village Follies*, has been with every edition of that attraction that has come to Chicago.

Actors' Assn. Boycott Proves Ineffective

Fight on Macdonald & Young, Producers, in Liverpool, Accomplishes Nothing

London, Nov. 2 (Special Cable to *The Billboard*).—The Actors' Association boycott of Macdonald & Young's *Mad in the Mountains* Company at the Olympia, Liverpool, this week was entirely ineffective and, incidentally, the Actors' Association also boycotted the same producers' *Polyanna* Company at the Shakespeare Theater and their *Barrow* Company at Booth, thus making Liverpool their storm center, but reports show that results were nil.

The Variety Artists' Federation, having 21 members in the *Mad* Company, against seven members of the Actors' Association, issued 25,000 handbills, declaring that the *Mad* was not yet unionized and asking trade unions to support a trade union show and thus prevent importation.

The attack of the Actors' Association upon Macdonald is because he is an active supporter of the Stage Guild. Members of the Actors' Association in the *Mad* Company have notified Alfred Lang of their objection to the A. A. boycott, intimating the possibility of their resignation if it is continued. Liverpool newspapers scarcely noticed the boycott. The A. A. seems to be in the thick of local lights, what with its writs for libel against the Theatrical Managers' Association, also against the Stage Guild and its press representative; Eva Moore's writ against the A. A. and U. V. A. F. writ against Lang and Crosby claiming \$20,700 damages on behalf of the *Mad* Christie Company thru the boycott at Barrow, and the A. A. lawyers are reaping a rich harvest.

SCHOOL FOR STAGE CHILDREN

Funds From Episcopal Actors' Guild Benefit To Be Used as Nucleus

New York, Nov. 2.—President C. H. Hodge will be the chief patron for the benefit performance to be given by the Episcopal Actors' Guild Sunday evening, November 23, at the Knickerbocker Theater. Funds to establish a residential school for stage children are expected from the benefit performance, as well as a reserve for assisting needy members of the profession who had themselves friends in New York.

The Guild constitutes a working organization among Episcopalians of the state whereby they can bring their talents to the help of the chosen and enable the child to find more effectively to meet the needs of their profession.

Other patrons for the benefit include: Rt. Rev. William T. Manning, Bishop of New York; Mrs. Wm. T. Manning, Mrs. Wm. M. Adams, Edward F. and Mrs. Alice, Mrs. T. De Witt Robinson, Mrs. George Buco-Pratt, Mary B. C. and Mrs. Lane, Mrs. Stephen C. Clark, Rev. Dr. Frank W. and Mrs. Crowder, Mrs. John A. Davis, John Dewey, Dr. and Mrs. Richard Derby, Mr. and Mrs. John Henry Hammond, John Marlowe, Avery Rev. Howard C. Robinson and Mrs. Robinson, Mrs. Douglas Robinson and Mrs. Frederick B. Swift.

Officers of the Guild are: Bishop Manning, honorary president; George A. Moss, president; Dr. Randolph Ray, first vice-president, and chairman of the council; Dr. J. H. Darnington, second vice-president; Lay N. J. Dodd, third vice-president; Grant Mitchell, fourth vice-president; E. C. B. A. Klay, recording secretary; Ernest Knudsen, executive secretary, and C. E. Lane, Booth, treasurer.

The National Vaudeville Artists, Catholic Actors' Guild and Actors' Fund of America are cooperating with the Episcopal Actors' Guild for the coming event.

BRIDGE PLAYERS ADD QUARTET

Salt Lake City, Utah, Nov. 1.—Manager W. H. McCall, owner of a string of theaters and manager of the Bridge Players in musical comedy at the Orpheum Theater, has just added a male quartet of high rating to his company. The California Four had previously been singing with this company and Kenneth Kemper, former of that quartet, was held over and three new men brought from the East. They are Eugene Broadwater, Harry Allen, lead, and William Dougherty, baritone.

CHANGE NAME OF SHOW

New York, Nov. 1.—*Poor Richard*, the play by Philip Barry which Robert Milton has in rehearsal, has had its title changed to *God Bless Our Home*. It will open in Baltimore November 17 with a cast including Richard Bird, Olive Tell and Katherine Alexander.

"HEIDELBERG" TO PHILLY

New York, Nov. 1.—The new Shubert production of *In Heidelberg*, which had its premiere in Atlantic City Monday, will next play an engagement in Philadelphia while getting whipped into shape for Broadway showing.

Pleasant Halloween Affair at S. L. Rooms

First Social Function of Season
of Outdoor Showmen Draws
Good Crowd of Guests

Chicago, Nov. 1.—The Showmen's League of America and the Ladies' Auxiliary gave a dance, supper and entertainment last night (Halloween) at the S. L. Rooms. A good crowd was present and dancing was enjoyed until a late hour. Norman Henschel was chairman of the party and furnished the music, which was splendid and good.

There was a considerable number of outsiders present at the entertainment and members believe that a number of new members may be enrolled in the league as a result.

Members of the league and auxiliary plan a number of joint social functions for the winter season, which most of them believe will not alone the source of pleasure and entertainment, but serve to bring the usefulness and practical features of both the league and auxiliary before the outside public.

duPONT AND PATHE TO MANUFACTURE RAW FILM

New York, Nov. 1.—The duPont-Pathe Film Manufacturing Corporation has been formed by Pathe Exchange, Inc., of New York, E. J. duPont de Nemours & Co., of Wilmington, Del., and Pathe Cinema Service, Amboise, France. This new corporation has been incorporated at Paris, 1917, for the manufacture and sale of motion picture film, and has an authorized capital of \$1,000,000. It will own and operate a manufacturing plant and research laboratory located at Paris, N. J., where the manufacture of cinema film has been developed and carried on for several years by the duPont Company. The sales office will be located in the Woolworth Building.

DOROTHY DALTON LOSES SUIT

New York, Nov. 2.—Dorothy Dalton, now Mrs. Arthur Hammerstein, is not entitled to damages of \$5,127.50 from the Hotel Hamilton for the loss of one trunk and five packing boxes, containing wearing apparel and costumes, according to the Appellate Division of the Supreme Court, which handed down a decision yesterday reversing the judgment secured recently in the lower court for that amount. The reversal of the higher court was based on the ground that the hotel company was not responsible and that the check given Miss Dalton when she stored her property in the hotel's storeroom specifically stated that they were left there at the owner's risk and that the hotel would not be responsible for their loss.

CHICAGO TALENT IN "G. V. F."

Chicago, Nov. 1.—The *Greenwich Village Follies* at the Apollo tennis heavily enjoyed Chicago talent this year. Irene Delaney, who is the pleasantest to the eye of anybody in the show, was born in Bloomington, Ill., but educated here. She was a member of the Ballet of the Chicago Opera Company, Gregory Saffroni, the tenor, was educated at Loyola University and studied at the Art Institute. The Misses Traver, Bae and Jerry, are the daughters of Mr. and Mrs. George F. Traver of this city. Bae is a specialty dancer and Jerry shines much in the ensembles.

CIRCUS PEOPLE IN CAST OF "G. V. FOLLIES" SHOW

Chicago, Nov. 1.—There are three circus people in the cast of the *Greenwich Village Follies* that are from the white tops. John Wells and Buster West were for a long time acrobats with the Walter L. Mann Circus. A third member of the team was Virginia, wife of John Wells and co-teacher of Buster. William and Joe Mordel, burlesque acrobats in the troupe, were for five seasons with the Ringling-Barnum Circus. The Briants, pantomime artists, made their first professional appearance in Petrograd with the Ringling-Barnum Circus, and have also been with the Ringling-Barnum Circus.

BOSTON GETS FIRST LOOK AT "SACRIFICE"

Boston, Nov. 1.—*Sacrifice*, filmed in Germany by Ernst Lubitsch just before the game to America and based on the Gothic legend classic, *Nathan the Wise*, received its American premiere at the Tremont Temple Monday evening. The production concerns itself with the fourth crusade to the Holy Land, the clash of the various religious beliefs and the striving of Nathan, the Jew, toward the attainment of the brotherhood of man. The scenes of battle between the Saracens and the Crusaders are stirring and convincingly done. Werner Krauss, currently appearing in *The Miracle* at the Century Theater, New York, fills the role of Nathan the Wise.

A PLEA ON BEHALF OF PRISONERS' CHILDREN

VOLUNTEER PRISON LEAGUE
OF
Volunteers of America, Inc.
(led by Mrs. Ballington Booth)
National Headquarters
34 West 28th Street
New York, Nov. 1, 1924.

To the Readers of *The Billboard*:
Dear Friends—I have before called to you thru these pages to listen to the plea for the most needy and to be pitied of little children at the Christmas season.

Prisoners in their cells on Christmas Day will be remembered by the State. They will receive Christmas fare and some festive gifts. Their little ones in many homes will be deprived not only of all Christmas cheer, but in some instances of the food and warmth and clothing necessary for their welfare.

I am sure I am voicing the plea of every prisoner in this land when I ask you to help me send these little ones clothing, toys and other gifts that will bring gladness into the homes saddened and shadowed by the fathers' imprisonment.

If you will help us to bring this touch of Christmas cheer to thousands all over this country, please send all donations and gifts to Mrs. Ballington Booth, 34 West 28th Street, New York City. Believe me,

Very cordially yours,
MAUD BALLINGTON BOOTH.

FRENCH PROTEST

Against Kreisler's Armistice Day Appearance

Paris, Nov. 1.—Following a general protest against the announced concert of Fritz Kreisler, violinist, here Armistice Day, the former Austrian army officer has canceled his engagement, which was to have taken place at the Paris Opera, a government institution. Protest was voiced by the French chiefly because Kreisler was an officer in the Austrian army during the World War. A Paris paper points out that the French are not hostile to the resumption of German or Austrian music and are glad to have Kreisler give a concert on any day except Armistice Day. The violin virtuoso has made no announcement as to when his concert will be given.

RICHARDS VISITS STROUSS

Thomas J. Richards visited the Gayety Theater, Pittsburgh, Pa., when *The Talk of the Town*, "Columbia Burlesque" attraction, played there and renewed his acquaintance with Harry Strauss, manager, whom he remembered as piloting *The District Leader* out of Chicago many years ago. Richards said that he found the show up to all specifications and that Strauss was still the same good fellow as ever.

MITZI IN MILWAUKEE

Milwaukee, Nov. 1.—*The Magic Ring*, with Mitzi, opened at the Davidson Theater Monday night for a week's engagement. The offering met with enthusiastic approval. Among those supporting the star are: Sydney Greenstreet, Eddy and Katy Litter, Jeanette MacDonald, Boyd Marshall, Janet Murdock, Caroline West, Jack Thomas, Adrian Rosley, Jack Thomas, Cliff Hayman, Estelle Birney and others.

SAGERSON CALLED HOME

Rochester, N. Y., Nov. 1.—E. P. Sagerston, special press agent of Princess Walecka, was summoned to his home at Johnstown, Pa., on account of the serious illness of his mother. Sagerston last season was manager of *The Flame of Love* at the Empire Theater and also was press agent for Mme. Olga Petrova in the days of *The White Peacock*.

BUY BOXES FOR EQUITY

New York, Nov. 1.—The sale of boxes for the Equity Ball, to be held at the Hotel Astor November 15, is heavy this year. Among those who have already bought are: Thomas Meighan, Anne Nichols, Harsard Short, Blanche Ring, Josephine Drake, Nathan S. Jonas, John Meador, Frances Cameron, George T. White, George Foss, Gypsy O'Brien, Frank Gilmore and Otto Kruger.

"MONEY LENDER" OPENING

New York, Nov. 1.—Sam H. Harris will present *The Money Lender* in Atlantic City November 17 with a cast including James Balf, Helenka Adamowska, Alice Moffat, Morris Rubin, Augusta Burneister, Ralph Shirley, Herbert Evans, Harry Plummer, Joe de Pew, Elaine Storme, Richard Pitman, Arnold Lacy, Richard Wageman and Kathleen Arthur. The piece, staged by Sam Forrest, will be seen on Broadway within a fortnight after its opening if all goes well.

DAN ROBERTS ENGAGED

New York, Nov. 1.—Dan Roberts has been added to the cast of *Be Yourself* in support of Queenie Smith, Jack Donahue and Georgia Calne.

Fokine Loses His Suit for \$1,500

City Court Judgment Obtained
Against Jacob Shubert Re-
versed by Appellate
Division

New York, Nov. 1.—The City Court judgment for \$1,500 obtained by Fokine against Jacob Shubert in a suit alleging breach of contract was reversed by the Appellate Division. A chorus girl's laugh during a rehearsal at the Century Theater in February, 1922, was at the foot of the lawsuit. Her giggling caused several of the other girls to do likewise, whereupon Fokine's temper got the best of him and he walked out and refused to return to complete his work. Later he sued the Shuberts for breach of contract and won the case, but the producers appealed and Justice McAvoy's decision turned out in their favor.

MUSICAL SHOWS IN FRISCO

San Francisco, Nov. 1.—*Polly of the Circus*, a musical comedy from the book by Margaret Mayo, with lyrics by Fred H. Martens and music by Hugo Felix, at the Alcazar Theater, is scheduled to close today after but two weeks' run. The show is fairly good and if recast should later find its way among the successes. James Burroughs, in the part of the Rev. John Douglas, while putting his lines over nicely and having a fair voice, is entirely too weak for the male lead. In the title role Marguerite Zender opens very weak but later warms to her work and has a sweet voice and a pleasing personality. Selma Corbett, as Mandy Jones, a colored housekeeper, is not badly placed, but once in a while she loses her dialect, which, however, does not detract from her efforts, as she reads lines nicely and puts over her numbers in good style. Jimmie Edwards, as Deacon Elverson, is a clever comedian, which proves his versatility, for when the writer last saw him he was doing nicely as a clever and clean-cut juvenile. C. George Gull, as Deacon Strong, is the type of comic who appears to be always forcing his humor and is hardly fit for this part. M. O. Kelly, as Hasty Jones, a colored servant, is one of the old-time performers whom I have seen to far better advantage, but as he has done but little blackface before he does fairly well. Dan Crimmins, as Uncle Toby, the clown, has little to do but is a very capable performer. Arthur Stuart Hull, as Big Jim, is easily the best of the male performers, being full of personality and a finished character man. Pauline King, a titian, bobbed-hair beauty of the ingenue-subret type, is seen to good advantage. She is full of pep and brimful of enthusiasm, and is one of the few who should be kept when the show is recast. Miss Gore is badly placed, as also is Agnes Sanford, who would show to good advantage with a part in a lighter vein, as she has good appearance and a pleasing way. Bubbles Ashforth and Baby Rita Corbett, two juveniles of about eight years of age, are clever children and have the makings of something later on if not spoiled and made too precocious. The music is really tuneful, costuming up to the average and scenery all that could be desired. The brightest and undoubtedly all that has held the show together for even the two weeks, is the work of the chorus, which is way above the average—all working with a will and always smiling. Manager Samuel, of the Alcazar, informs that the show will be recast by the Thomas Wilkes Enterprises somewhere in the East, possibly New York.

A welcome return to San Francisco is made by Will King, who has just opened at the Strand for an indefinite run. Mr. King's aggregation is undoubtedly one of the best liked and most popular shows playing San Francisco. The current offering, *Lady of the House*, is full of comedy and well handled thru-out. It is not necessary to say anything of King's work personally, as he is too well known. Lew Dunbar is still doing Irish in his well-known way. Becca Gardner and Arthur Bolasco, as Brandy McBride and Schuyler Horns, give a good account of themselves, but there is no doubt that the female principals outshine the men in every way. Billie Bingham, as Mary, and Clair Starr, as Julia Keldi, a little French girl, put over their lines in a masterly way. Mrs. Field, as portrayed by Vane Calvert, would be hard to beat. She is a clever character woman. Bessie Hill, as Charlotte, the wife of Leschinsky, who tires everyone in the cast with her athletic ways, is a clever artiste with heaps of personality. Leading the musical numbers Clara LaVerne is a blues singer second to none. She has grace, charm and a pleasing voice. Millie Pedro, a dark-haired soubrette of the Italian type, should be given more to do, as she is always sure of the glad hand. Mildred Markle, another brunet of the ingenue-soubrette type, has also good possibilities. Is good to look at and knows how to get the most of all her work.

The govtng, while not quite as pretentious as in King's previous efforts, is far better than usually seen in this class of entertainment and the settings at times are really elaborate. The work of the

ACTOR FELLS THIEF

New York, Nov. 1.—Bert Cooper, an actor, did his act in less than five minutes, and from the testimony of eyewitnesses the performance was perfect from every angle. The scene took place yesterday afternoon in front of a jewelry store at 1612 Broadway. Cooper was passing by the Satz emporium when he saw someone making a hurried exit, followed by cries of "Stop thief!" The actor was in easy reach of the fugitive. He hooked out a wallop to the jaw that sent the man down for the count. When arrested and taken to the West 44th street station the man said he was John Kerwin and admitted having seized a \$3,500 necklace in the store.

RUN IS DOUBTFUL FOR "THE HOUR AND THE MAN"

London, Nov. 2 (Special Cable to *The Billboard*).—Matheson Lang returned to London management Tuesday after a long provincial tour, appearing as a sort of English Mussolini in Frank Staiton's political drama, *The Hour and the Man*. The press reception was anything but cordial but the piece was greeted by good houses considering the election chaos. The audiences seemed to like the play, or more likely Lang's acting, which, convincingly as eloquent as ever, bridged many psychological gaps and made probable the improbabilities.

Gracie Leigh as an amusing grand-mama had many bright moments. Jessie Winter played the rather inconclusively drawn heroine with social distinction but little else. Norah Robinson did faraway the best work after Lang. Her performance as secretary was admirably executed. The play wobbles between political comedy and antiquated melodrama, the author having failed to clinch any situations. A run for the piece is doubtful.

MOODY AWARDED JUDGMENT

A lawsuit, resulting from alleged slanderous remarks from the stage of the Majestic Theater, Grand Island, Neb., the night of March 28 last, was brought to a close October 23 when the jury returned a judgment awarding Ralph R. Moody, of the Hazel McOwen Stock Company, \$15,550 damages against the Hostettler Amusement Company. It is understood that the Hostettler Company will appeal the case.

The Hostettler Amusement Company controls four theaters in Grand Island. The Strand, now closed, is the theater in which the Hazel McOwen Stock Company was playing at the time that the supposedly ill feeling began between the two parties. The Hostettler Company, it is said, purchased the Strand on sudden notice March 22. The deal was made with the owner on a Saturday afternoon and the McOwen Company was informed that it would not be able to play there after the night performance. Mr. Moody, manager, made arrangements with the Bartenbach Opera House to open there a week later. It was kept a secret until Friday, when the advertising was started. It seems that it did not make much of a hit with the opposing forces, because on the same night, March 28, it is said, the local manager for the Hostettler Company appeared before the audience in the Majestic Theater, of which he is manager, and made a speech. Several of Mr. Moody's patrons, who were there that night, went to him the following day, repeating the alleged slanderous remarks that had been said about him and his company. After gathering more evidence Mr. Moody started court proceedings.

ERLANGER GETS COLUMBIA, S. F.

New York, Nov. 1.—Shows booked by the Erlanger office will hereafter play the Columbia Theater in San Francisco. This house was known as the Tivoli and has just been taken over by Erlanger and renamed, J. J. Gottlieb is associated with Erlanger in the venture and later a new San Francisco house will be built by them, with it and the Columbia booked by the Erlanger office.

"MAGNOLIA LADY" OPENS

New York, Nov. 2.—*The Magnolia Lady*, Henry Miller's musical production with Ruth Chatterton starred, will open at the Nixon Theater, Pittsburgh, today. After a week's engagement there the attraction will spend similar periods in Washington and Baltimore, arriving in here November 21.

choristers is to be commended, and whoever is responsible for their choice certainly made good and is to be congratulated. Henry King's orchestra of real "jazz hounds" is in a class by itself and holds the stage for a full half hour without a dull moment. Harris ideas all his own and knows how to sell his show. Judging by the size of the audiences and the applause recorded each individual effort, W. A. King and Company should be in line for a long run at this house. ARTHUR STONE.

THE NEW PLAYS ON BROADWAY

BROADHURST THEATER, NEW YORK
Beginning Wednesday Evening, October 23, 1924

FLORENCE MILLS

The Sensation of Two Continents

"DIXIE TO BROADWAY"

Shelton Brooks, Hamtree Harrington, Cora Green

Will Vodery's Plantation Orchestra

Lyrics by Grant Clarke and Roy Turk
Book by Walter De Leon, Tom Howard,
Low Leslie and Sidney Lazarus
Music by George W. Meyer and Arthur Johnston

Entire Production Staged and Conceived by Low Leslie

PRINCIPALS

Florence Mills, Shelton Brooks, Hamtree Harrington, Cora Green, Danny Small, Johnny N. L. Byron Jones, Lew Keene, Walter Crumley, Maud Russell, Alma Smith, Wilho Coxan, Charlie Walker, U. S. Thompson, Billie Cain, Sam Vanderhust, Dick Whalen, Ralph Love, William De Mott, Winifred and Brown

E. Bloss, Genevieve Graham, Anita Rivera, Jerry Clarke, Marian Tyler, Lillian Brown, Eva Metcalf, Ada Ward, Jean Harrison, Charles Foster, Theresa West, E. Meadows, Natalie Caldwell

Dixie to Broadway is high-powered entertainment, subtly served, thereby infecting an audience with unexpected suddenness and practically wrecking it with a succession of highly seasoned courses. Not only does it entertain, but it stirs and rouses and excites. It positively devastates! Those desiring relaxation in their amusement will not find it here. But those seeking to be entertained will get their fill.

Florence Mills is very justly heralded as a sensation. And the most sensational thing about her is that she can sweep an audience off its feet without the least apparent effort. Her talent is inborn and it combines the qualities of a clever comedienne, a gifted singer, a rhythmic dancer and a tantalizing mimic. The person that surrounds her is one of the surest-fire aggregations of colored performers ever seen on Broadway. Johnny Nit, Byron Jones, Lew Keene, U. S. Thompson and Willie Coxan demonstrate pretty near everything from the remarkable to the unique and extraordinary in the way of dancing. Hamtree Harrington and Shelton Brooks, assisted here and there by others of the cast, inject a generous amount of humor into the program, tho a little more would be welcome. Juan Harrison gets a brief opportunity to display a good voice, and the captivating Cora Green hands out some spicy stuff. One of her songs is suggestive enough to be worth a spot in Artists and Models. Then there is the riotous chorus, which not only pleases the eye but also sings and dances as tho it had rather do those things than eat.

The lyrics and music are in appropriate vein and catchy. Some of the songs are of real hit quality. Will Vodery's orchestra supplies the accompaniment in notable style. It is easy to sense the sympathetic and solid working relation between the pit and the stage.

In the line of scenic effects the production does not reveal a great deal. Repeated use is made of a small quantity of material. One piece of scenery, a tent with flowery vines twined around it, is employed in three different sets. The loads of which extend all the way from Dixie to Russia. The costumes, excellent in themselves, seldom blend in with the colors in their background. However, these are not overly important drawbacks in a show that has so many other attractions.

The high spots of the spicited entertainment are contained in the dancing. In addition to the dion Non Jones-Keene trio and Thompson and Coxan, a remarkable wooden soldier exhibition is put on by a group of the boys. It is the positive knockout of the show. In another number the feminine portion of the chorus shakes a row of glass slats as they have never been shaken before.

An interesting departure in this revue is the series of impersonations of well-known white performers. There are groups of Eva Tanguays, George Cohans, Gallaghers and Sheans and Kicks. The idea is one with extensive possibilities. Why not a colored revue almost entirely confined to travesty and satire on contemporary white performers? Here would be the revue in its real form and in circumstances both unusual and interesting. What some of these dark-skinned artists could do to some of those imitations!

The prolog, called The Evolution of the Colored Race, is worthy of mention. It winds up with a tablan showing a group of Negroes, hands uplifted, massed around a statue of Lincoln. An excellent bit of symbolism. Put the faces of girl poses that preceded the climax didn't seem to have any relation to the scene. Certainly there was no valid reason for exhibiting the girl who was stripped

clean to the waist. But everybody's doing it these days.

DON CARLE GILLETTE

NEW AMSTERDAM THEATER, NEW YORK
Beginning Thursday Evening, October 30, 1924

NEW FALL EDITION "ZIEGFELD FOLLIES"

The only palpable difference between Florenz Ziegfeld's much heralded "New Fall Edition" of his Follies and the program that preceded it is the addition of Mitty and Tillie and the Russian Lilliputians, the return of Vivienne Segal to replace Miss Petersen as prima donna, and consequently about half a dozen changes in the numbers presented. Lupino Lane also has a new sketch, a more extensive display of his stant of springing up thru a trap. Otherwise the show remains the same. Perhaps a little worse. Certainly there are no improvements in the original matter and the new stuff does not give the program the kind of balance it needs.

To begin with, the comedy shortcomings have received no attention. They are even more pronounced now, because the new acts bear heavily on the weightier side of the bill. Will Rogers was supposed to have new material, but he failed to divulge any. And the sad fact is that Rogers' stuff is beginning to lose ground. It doesn't get across as it should.

There are other mechanical notes about the production. Outside of the new features the program seems to tick away like a clock that needs winding up. The singing of the American beauty chorus is little short of pitiful, and in the dancing our girls are shamefully outclassed by the group of Tillers. If Ziegfeld did as much toward training American girls as he does toward finding new beauties every year, our own choristers, who are infinitely better equipped to begin with, would never have to look up to foreign importations. As for the group of statily Venuses who neither sing nor dance but merely walk in and stand around for a few moments and look "glorified", one little member of the Dixie to Broadway chorus is worth more than the whole truckload of them. They merely inject more dullness into an atmosphere that is badly in need of life.

Thank heavens Ann Pennington is scattered thru the bill, sparkling like a jewel, and a sigh of relief is felt at the sight of George Olsen's Band and the Kelo Brothers and the Athenas.

Of the offerings furnished by the newcomers, Mitty and Tillie's two dance spectacles, The Phantom Ship and The Mirage, and The Parade of the Wooden Soldiers by six of the Russian midgets are excellent. The other number by the midgets is somewhat lengthy and dull.

For some unapparent reason Ziegfeld has seen fit to again resort to nudity. Not only that, but he has his ladies move around and keep them on display thru-out an elaborate specialty, giving the longest view of naked women now being offered in local theaters. There is no use in commenting further on this phase. It will just have to run its course.

Since the 1923 Follies opened in June there has not been a week when the running order on the stage could be followed on the program. This may seem a small matter, but it is just one of those small annoyances that go a long way. What is more disconcerting, after paying \$2.50 for a seat, then to be unable to tell by the program whom and what one is looking at?

As a neighbor said of this "Fall Edition", there ain't no such animal.

To all appearances Ziegfeld found himself under the necessity of stimulating public interest in his annual classic and he seems to have relied chiefly on publicity to accomplish that end. Whether or not he will be able to get away with it remains to be seen. Fortunately for him the newspapers, as usual, have fallen for his stuff. Now it's up to the public.

DON CARLE GILLETTE

What the New York Critics Say

"Dixie to Broadway"

POST: "A more finished production than 'Shuffle Along'."

EVENING WORLD: "Rather more pretentiously constructed than other revues of its order."

ST. N: "A drowsy, mild, ordinary musical show that happens to have changed colored folks for its songs and dances."—A. Woodcott.

TELEGRAM: "Finest of several Negro revues which have given color and sensation to night life of last couple of years."—G. W. Gabriel.

WORLD: "Most exciting of all musical comedies now current in New York."—Heywood Brown.

MORE NEW PLAY REVIEWS ON PAGE 36

HELEN ROBINSON



One of New York's most successful dramatic agents, Miss Robinson brings to the field the practical knowledge of 20 years' intensive work as an actress. Her long contact with players qualifies her as a dependable judge of personalities and abilities.

Theatrical Notes

George Wickizer is now manager of the Gehring Theater, Falls City, Neb.

The Palace picture house, Carmen, Ok., opened recently. L. W. Conner is owner and manager.

Extensive repairs, redecoration, etc., are being made on the Ozark Theater, Fayetteville, Ark.

Work of remodeling the new San Juan Theater, Friday Harbor, Wash., is progressing nicely.

The Iowa Theaters Company has leased and redecored the Cascade Theater, Rockford, Ia., and renamed it The Rockford.

Harry Needles is general manager of the New Strand and Princess theaters, Hartford, Conn., for Kellerher & Hoffman.

J. F. Via, manager of the Palace Theater, Blackwell, Ok., contemplates running tabloid shows in conjunction with his picture program.

Mrs. Luella Trier recently disposed of the Rivoli Theater, Hurley, Mich., to Messrs. Smith and Bishop, who have taken possession.

A. J. Devine has disposed of the Orpheum Theater, Parker, S. D., to P. G. Estee. Many changes will be made in the theater, which at present is being renovated.

Finkelstein & Ruben have taken over the active management of People's Theater, St. Cloud, Minn. N. LePage will remain as local manager. The interior has been refinished.

The Riatta Theater, Junction City, Ore., has reopened after having undergone complete refurbishing and renovation, representing an investment of approximately \$15,000.

James Cummings, formerly manager at the Park Theater, Hartford, Conn., has been appointed assistant manager of the New Strand, a leading picture house in that city.

Broadway has it that Louis Mann will be seen in Aladdin's Progress. This play was assigned by the rumor mongers to Lew Fields and various others, but it looks now as tho Mr. Mann and his color would have the part.

The Lafayette Theater, a two-story building at 2227 Seventh avenue, New York, has been leased by Bungalows, Inc., from the C. & B. Corporation. The lease is for a term of 20 years, starting from June 1, 1926, at rentals graduating from \$21,500 to \$25,000.

O. F. Ives has purchased the Opera House Building, Belle Plais, Ia., from William Wines and will personally manage same. The new proprietor plans to substantially improve the structure by installing a steam-heating plant which will be for the convenience of the entire building. The rooms on the second floor will be remodeled and redecored and made ready for the occupancy of renters.

"White Cargo" Suit Hearing Is Now On

Vera Simonton, Plaintiff, and Matthews, Shipman and Maloney for Defense Take Stand

New York, Nov. 1.—The suit brought by Vera Simonton, author of the novel Hell's Playground, which she claims has been plagiarized in White Cargo, a play by Leon Gordon that Earl Carroll produced and which is playing at Daly's Theater, was heard this week by Judge Knox in the Federal court.

During the session, M. L. Malovsky, counsel for Miss Simonton, read the play and put his client on the witness stand. She testified that she had written the novel from her experiences in Africa and told of a number of conferences she had with Gordon and LeRoy Matthews at which the dramatic possibilities of the book were discussed. She claimed that Gordon told her there was great dramatic power in the novel.

For the defense, Prof. Brander Matthews and Louis Ivan Shipman took the stand. Mr. Malovsky endeavored to pin Prof. Matthews, who is head of the department of dramatic literature at Columbia University, to a definition of the rules of dramatic construction, but the professor informed him there was none and that all dramatists had their own rules for their own style of writing. The gist of Prof. Matthews' testimony was that the novel, Hell's Playground, and the play, White Cargo, were dissimilar except in locality and atmosphere. Mr. Shipman's testimony was along the same line. Admired Abdullah, another novelist, also opined that the play and the novel were different.

Andrew Maloney, a friend of Gordon, took the stand for the defense and testified that neither the book nor the play truly represented life on the West Coast of Africa, where he had spent several years. Mr. Maloney threw quite a bombshell into the trial proceedings when he said that Gordon had told him he "would take care of him", when counsel asked him if he had been promised anything for his testimony. Maloney then went on to testify that before the trial he had conferred on several occasions with Gordon and Carroll and that after the conferences he went to Malovsky and reported what took place at them. The trial will be continued next week.

PRESENTS GOLD SWAN TO CAST

Chicago, Nov. 1.—When Mme. Sari Molnar, the gifted wife of Ferenc Molnar, author of The Swan, and herself a prominent Hungarian actress, presented Eva La Gallienne and her fellow players in The Swan, in the Blackstone, with a golden swan, a pretty gift from the author, the actors got busy on a return present. The presented Mr. Molnar, thru Mme. Molnar, with a tiny golden crown "to symbolize his enduring kingship in the dramatic art."

BELASCO GETS MACK PLAY

New York, Nov. 1.—David Belasco has accepted a play from Willard Mack called The Dove. It is in four acts and is based on a short story by Gerald Beaumont. This is the second play by Mack which Belasco has bought. The other is a piece called Alibi Santa Claus and it is said David Warfield will appear in it.

"PARASITES" CAST COMPLETE

New York, Nov. 1.—The cast has been completed for Parasites, the play by Cécile Hamilton in which the Shuberts will star. Francine Larrimore. It includes Clifton Webb, Theresa Maxwell Conover, Max Elman, Gypsy O'Brien, Cecil Humphrey, Judith Vossell and Franklin Pangborn. The piece is being staged by John Harwood.

GIVES EQUITY MATINEE

New York, Nov. 1.—Mme. Simone, the celebrated French actress who is playing a season of French repertoire at the Henry Miller Theater, gave a matinee of Nohu yesterday to members of the Equity. Admission was by Equity membership card and Mme. Simone played to a large and enthusiastic audience of American players.

"JOAN" HIT IN VIENNA

Vienna, Nov. 1.—Bernard Shaw's play, Saint Joan, which was produced here last week at the Deutsches Volk Theater after some trouble with the censor, has scored an emphatic success.

JOINS "APPLESAUCE"

Chicago, Nov. 1.—Charlotte Leann, called the world's champion understudy, has joined the cast of Applesauce, at the La Salle.

The Empress Theater, Shenandoah, Ia., was recently sold to C. J. Latta, who has assumed management.

Italian Playwrights Now Represented Here

American Branch of Societa Italiana Degli Autori Established in New York With Berta Cutti in Charge

New York, Nov. 3.—With the establishment today of an American branch of the Societa Italiana Degli Autori, leading Italian playwrights now have an official representative in this country to spread propaganda in their favor and further develop plans for the exploitation of the acknowledged vast unexplored field of theatrical material now available in Italy. Berta Cutti is the official representative for North America, and temporary quarters are at the William Morris offices.

Through the new American branch it is planned to establish a sort of agency for the personal contact of the Italian literary lights with local theatrical producers, who now believe the time is ripe for staging the works of the new school of Italian dramatists, which is said to be sensational and of a highly advanced order. According to Miss Cutti the new school of Italian playwrights is distinct even from the tragedies of Pirandello. There are really two new schools, one being of the modernists and the other of the futurists. Luigi Chiarelli is looked upon as the leader of the new playwrights' school and the authorized version of his *Mask and the Face*, which is to be done here by Gilbert Miller, said Miss Cutti, will be entirely different from the version already seen. The play in question ran five months at a leading Italian theater when the company only intended to play it a week, as is the usual policy of the theater.

In order to provide the American versions of Italian plays in the future, with literal translations that keep intact as much as possible the literary value of the original, a competent staff of translators is being chosen. Also it is planned to arrange for authors to take an active part in the production of their works, as is the usual custom in Italy.

The Italian Authors' Society in that country, explained Miss Cutti, is a powerful one, backed by Premier Mussolini, who is a member of the organization. The full rights of the playwright are recognized throughout the country and opening-night performances pay royalties as high as 20 per cent of the gross receipts. Along similar lines as the American Society of Composers, Authors and Publishers in this country, a performing rights fee is also collected for music. There is an affiliation between both societies. The Italian one, however, has a system whereby an agent is at the theater where a performance of Puccini, for instance, is about to go on. He collects whatever fee he deems equitable and the law provides for immediate jailing of offenders who infringe upon copyrighted works. Inasmuch as the royalties paid Italian authors are high, in the past they have been fully satisfied with the financial returns from their own country.

Miss Cutti, who was instrumental in placing the works of the new school of Italian playwrights before the American producers, said that much interest was being displayed in our own playwrights here of a certain class, Eugene O'Neill's *Anna Christie* having been recently produced there, and Rachel Crothers' *Explosion Willie* being scheduled for early production.

DISBAR THEATRICAL LAWYER

New York, Nov. 1.—Herman L. Roth, for many years a prominent theatrical lawyer in this city, was disbarred yesterday by the Appellate Division of the Supreme Court from further practice of law in this State, a proceeding which usually prevents an attorney from practicing in all parts of the United States.

The action of the Appellate Division resulted from Roth's conviction in Los Angeles February 29 last on a charge of extortion and his sentence for this felony to a term in prison.

Roth was indicted November 20, 1923, on a charge of having tried to blackmail Barbara La Marr, screen actress, out of \$20,000 by means of a spurious divorce complaint. He was admitted to the bar in this State in 1893.

CANTOR GETS KUSELL'S SHOW

New York, Nov. 3.—Daniel Kusell has turned over to Eddie Cantor his proposed musical comedy, *The Girl From Kelly's*, featuring George Jessel, so that he may devote his time to his new melodrama, *Shapereaked*, by Laurence McFormick. Cantor will put the musical pieces in rehearsal next week. Joe Donahue, brother of Jack, and Nell Carrington have been signed for parts.

MOVIE FIRE CAUSES DEATHS

Cantanzaro, Italy, Oct. 30.—Several persons are reported dead and many others injured in a fire which destroyed a moving picture theater at Cairo.

TO GET AFTER TICKET SCALPERS IN CHICAGO

Chicago, Nov. 3.—Immediate steps to curb theater ticket scalpers have been ordered by the City Council. As a result, Mayor Hever will undertake an investigation which is expected to lead to the revocation of the license of any show house "permitting or in any manner aiding or assisting in the pernicious practice." Alderman Kostner said there has grown up in Chicago an obnoxious system of ticket scalping whereby in certain instances, thru the connivance of the theater management, patrons are made to pay exorbitant prices for tickets. The Council has demanded reports from its committees on finance and judiciary, which months ago were directed to determine the city's right to regulate the sale of theater tickets by brokers.

Balaban & Katz Plan New Theater

Work on \$2,500,000 Movie Palace, Eighth of B. & K. Chain in Chicago, To Start in January

Chicago, Nov. 3.—Balaban & Katz yesterday announced plans for their eighth movie palace in Chicago, to be located in

GERMANS LIFT BAN ON FRENCH AND BELGIAN DRAMAS

New York, Nov. 3.—The German Actors' Association and the Federation of German Playwrights have lifted the ban on French and Belgian dramas as a result of the French move to vacate the Ruhr.

The embargo on French and Belgian shows has been in effect since the occupation by troops of the latter countries of the Ruhr district.

"PLAIN JANE" COMING TO CHI.

Chicago, Nov. 1.—*Plain Jane* will succeed the *Ziegfeld Follies* at the Illinois Theater November 23. The piece has had a New York run and it will bring Joe Laurie back to Chicago, where he acted cleverly in *The Gingham Girl* a year ago. Looking farther down the line, *The Music Box Revue* will follow *Plain Jane*, and then Fred Stone and his daughter, Dorothy, will come along and maybe spend the rest of the season in the Illinois.

HARCOURT SIGNS GEALER

Minneapolis, Minn., Nov. 1.—Frank Harcourt, producing manager and principal comique in *Red Hot*, a Mutual Circuit show playing the Palace Theater recently, has signed up Max Gealer, a Hebrew comique, heretofore well known in "cabs," to succeed Johnny Goodman as cocomique to Harcourt, opening at the National Theater, Chicago, Sunday, October 26.

NO BROADCASTING OF CHICAGO CIVIC OPERA

Chicago, Nov. 3.—People who like opera will not be able to sit in their homes this winter and get the Chicago Civic Opera programs over radio. Herbert N. Johnson, business manager of the opera company, said opera will not be broadcast this winter. He gave as the reason that the contracts of a majority of the opera singers will not permit radio broadcasting; also that opera is not always at its best over radio and cannot be enjoyed as the management of the Civic Opera Company wishes the public to enjoy it. Mr. Johnson said the opera management wants people to know opera at its best, which means seeing as well as hearing it. Last winter opera was broadcast twice a week.

OTIS SKINNER UNDER KNIFE

Famous Dramatist Halts Tour in South To Enter Chicago Hospital

Otis Skinner, one of America's greatest dramatic actors, departed hastily from Nashville, Tenn., Sunday night, November 2, for Chicago to enter a hospital and undergo an operation for bladder trouble. Except that an immediate operation was deemed necessary it will not be known how serious the condition of the famous actor is until the surgeons have put in their work. Members of *Sancho Panza*, Mr. Skinner's present starring vehicle, together with Leo Flynn, company manager, left Nashville early Monday morning for New York, bookings for the attraction for this week in Nashville, Lexington and Louisville, Ky., and next week in Cincinnati having been necessarily canceled. Springfield, Akron and Youngstown, O., were booked for the week of November 17 and whether or not they and other early dates will be called off is problematical.

It was just 47 years ago this month that Otis Skinner made his professional debut at the Philadelphia Museum in the part of Jim, an old Negro, in *Woodleigh*. His first season was as a stock actor, when he appeared in more than 120 roles, among them Uncle Tom. A native of Cambridge, Mass., he was born June 28, 1857. His early stage training made him a coworker of such celebrities as Januschek, Lotta, John McCullough, Lawrence Barrett, Fanny Davenport, Edwin Booth, Modjeska, Margaret Mather and Ada Rehan.

Mr. Skinner's first New York appearance was at Niblo's Garden, September 4, 1879, as Maclo in *The Enchantment*. His initial London engagement was as a member of Augustin Daly's repertoire company at the Strand Theater, May 27, 1886, in the part of Harry Damask in *A Night Off*.

CHERRY LANE PLAYERS TO DO "THE WAY OF THE WORLD"

New York, Nov. 1.—The first production in America of William Congreve's *The Way of the World*, and, if records of theatrical history are to be believed, the first presentation in this country of any of Congreve's works will be presented by the Cherry Lane Players at their playhouse, 40 Commerce street, early in November. There will be a large cast of principals, headed by Gertrude Bryan, who has been recruited from the musical comedy stage to essay "that bewitching mix, Mrs. Millamant." William S. Rainey, recently seen here in *The Man Who Ate the Poponack*, heads the list of men. Mrs. Marwood will be played by Auriol Lee, Lady Wishfort by Marie Hassell, Mrs. Fainall by Vera Tompkins and Fobbe by Jean Owen. Murray Kinnell as Fainall and Leonard St. James as Sir Wilful Witwood have important roles. Some of the others in the cast include Laurence Tulloch, Edward Forde, Bruce de Lette, Florence Dike-Miller, Margaret Campbell, Esther Bedford, Arthur Davies, Frank Carrington, Charles Trout, Tom Pace and Marguerite Andre. The production is being directed by Dennis Cleugh. Settings and costumes are being designed by Joseph Mullen.

PICCADILLY ON RADIO

New York, Nov. 3.—The Piccadilly, Broadway's latest motion picture palace, will have its radio broadcasting debut Sunday, November 16. For this occasion Lee A. Ochs, managing director, has planned a number of special features. The Piccadilly will go on the air thru Station WGBS. Microphones have been installed in the theater's private studio, which is located above the auditorium and additional units have been provided for the orchestra pit and stage.

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

SHAW ON US

IN THE course of a dialog with his biographer, Archibald Henderson, printed in *The Fortnightly Review* for October, George Bernard Shaw makes some reflections disclosing a "new angle" on what is known technically as "American hustle." Here is his summing up:

The slow, deliberate Britisher is as imaginary as the hustling American. In my youth it was the Yankee who was slow and deliberate and dry and always successful. Mark Twain, you may remember, kept up something of that tradition in his manner. Now the stage American hustles; and the stage Englishman is above business, tho his solicitor is occasionally tolerated as a mild humorist. The real Englishman in business comes to grief—when he does come to grief—by taking from Friday to Tuesday off and being more interested in golf than in his business. The real American comes to grief because he thinks he is hustling along fine when he is only sending unnecessary telegrams and taking unnecessary journeys all day long. Americans have the most elaborate filing systems in the world; but no American can ever find a letter. And every American believes that the postage to every spot on the globe is two cents, thereby levying an enormous tax on the rest of the world in double charges for deficient stamps.

Mr. Shaw is nothing if not surprising. The comparison which he makes on this occasion is as quaint as the one which he sprang on the public many years ago in the preface to *John Bull's Other Island*. On that occasion he asserted with due solemnity that the English were soft-headed and sentimental, while the Irish, contrary to the generally accepted opinion, were hard-headed and practical.

Mr. Shaw says that he has made some 2,000 speeches in the course of his life, for which he has never received a penny. He cannot bear to reverse the policy of years and accept the large sum offered him for a series of lectures in New York.

He still feels that his sense of irony would not allow him to bear the strain of looking at the Statue of Liberty.

But the question arises: What would be the emotions of the Statue of Liberty on contemplating Mr. Shaw?

—NEW YORK TELEGRAM-MAIL.

Howard street, near Clark, on the North Side. The cost of the theater and the accompanying property will be about \$2,500,000. C. W. and George L. Rapp are the architects. George M. Foreman & Co. have made a loan of \$1,250,000.

Rapp said that the new theater, as yet unnamed, will have 3,500 seats. There will be 2,800 first-floor seats and 700 seats on the mezzanine. The theater is to be built on a triangular plot. Balaban & Katz will lease the theater from a building company for 25 years at an annual rental of \$90,000. Actual work will start in January and the house will be completed by Christmas of the new year.

The customary Balaban & Katz picture presentation programs will be used in the new theater. The stage will be equipped for any type of production. After the first of the new year Balaban & Katz will have three major theaters under construction in Chicago—the above house, the new up-town theater at Lawrence and Broadway and the United Masonic Theater, to be built on the site of the old Colonial Theater in Randolph street. It was announced today that the latter theater, which will occupy the first six floors of the new Masonic Temple, will be decorated entirely in East Indian motifs and colors. The material and colors were gathered by C. W. Rapp, one of the architects, in the Far East, from whence he has just returned. The dominant color will be gold, with splashes of black and red.

McCAFFREY IN NEW YORK

New York, Nov. 3.—J. C. McCaffrey, of the Western Vaudeville Managers' Association, arrived here today and registered at the Hotel Astor. The purpose of his visit is to renew acquaintances and look over some acts for future use.

Park Men Will Have Wonderful Exhibits

Practically All Available Space Engaged---108 Booths Will Be Filled

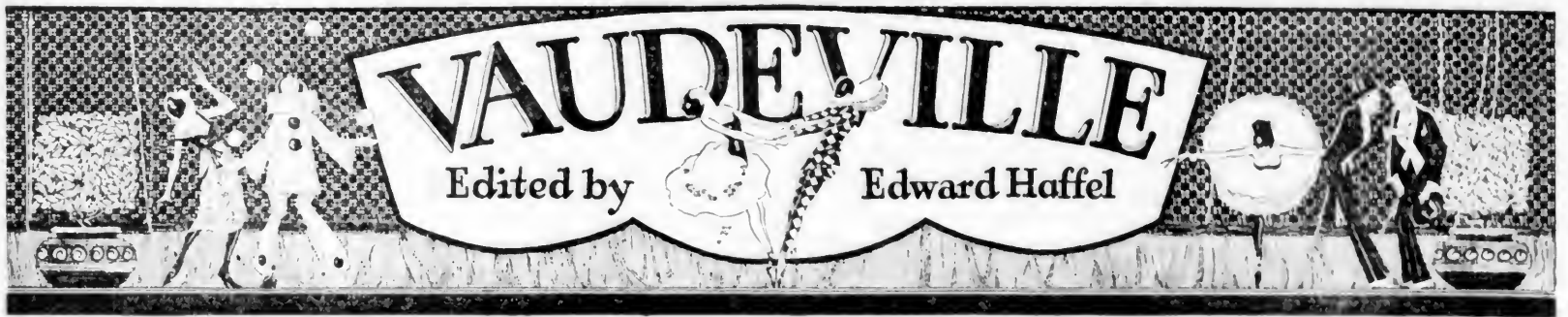
The *Billboard's* representative recently visited the office of the National Association of Amusement Parks at River-view Park, Chicago, and looked over the layout for exhibits for the forthcoming meeting to be held at the Drake Hotel, Chicago, December 3, 4 and 5.

Three years ago when the association had some forty odd exhibits at the Auditorium Hotel, it was the consensus of opinion that the field had been pretty well covered. *The Billboard's* representative was very much surprised to see 108 booths, of which practically all had been assigned to manufacturers of devices and supplies of all kinds, jobbers of park merchandise, and inventors anxious to show new devices.

A. R. Hodge, the association's secretary, stated that the 108 booths to be devoted to merchandise and device exhibits, together with the six booths to be used for new locations, will cover all of the available space, and unless the Drake Hotel can arrange for additional room next year other quarters will no doubt have to be found because of the tremendous growth in the exhibition end of the convention.

The secretary also called attention to the International Association of Fairs and Expositions and the Showmen's

(Continued on page 105)



BOSTON TO BE SITE OF KEITH MEMORIAL THEATER

New \$3,000,000 House Will Be One of Most Beautiful in United States---Architecture To Follow Style of Albee Memorial in Brooklyn

BOSTON, Oct. 30.—Announcement of the proposed erection of a new Keith house on the site of the present Boston Theater at a cost of more than \$3,000,000 as a memorial to the late B. F. Keith and his son, A. Paul, was made here this week thru Robert G. Larsen, general manager of the Keith interests in Boston. The architecture and interior appointments of the Keith memorial will, it was said, be very much on the style of the E. F. Albee memorial in Brooklyn, N. Y., with the performances adhering closely to the New York Hippodrome policy of built-up and dressed-up acts.

Curiously bound up with the construction of this new theater are the current negotiations of the Keith interests with the city for the purchase of the land now occupied by the Mason street fire station, which adjoins the present Boston Theater property. The Keith organization is ready to pay \$240,000 for the fire-house property. Yet, according to Larsen, this site will not be used in the erection of the Keith memorial, the fire station property being desired more for the purpose of protecting the proposed theater against "undesirable neighbors" than anything else. The City Council, before which Mayor Curley submitted the Keith offer, voted to refer the matter to the Committee of the Whole, due to meet November 10.

The new structure will be set up entirely within the confines of the present Boston Theater, which will be razed as soon as work on the Keith theater, under construction in the old Henry Seager Building, at Washington and Essex streets, has been completed. This will be probably early in the spring. The seating capacity of the Keith memorial has not been decided upon. It was indicated by Larsen that it will be at least three times that of the present Keith Theater, next door on Washington street, taking second rank to the Hippodrome. It was in Boston that Benjamin F. Keith started his first theater, and Larsen declared, the present Keith chief executives, in carrying out their purpose to erect here a playhouse which will be in the nature of a shrine to his memory and that of his son, will spare neither money nor pains to make it the most significant, beautiful and up to date of its kind in the United States.

Ed Wynn To Build Theater in New York

Known as the Ed Wynn Playhouse. It Will Be Ready for Occupancy by the Summer of 1926

New York, Oct. 31.—Ed Wynn, in association with a group of private individuals, will set builders to work sometime next year on a new theater, to be known as the Ed Wynn Playhouse, located in a convenient section near the Rialto, and to be ready for occupancy by the summer of 1926. In this new playhouse Wynn plans to present something original and novel in the way of entertainment. It is to be a one-man show, written, composed and staged by Wynn and presented and performed entirely by his lone self. The various skits and travesties will contain more than 100 speaking parts. One sketch, lasting 12 minutes, will require 12 characters, which means that number of changes in the same number of minutes. Then there will be a complete orchestra, named the Sympho-Classic Band, with Wynn playing each instrument thru a patented personal invention whereby several instruments can be played at one time. Wynn will make all changes alone and in full view of the audience. A complete scenic equipment will be carried.

Allowing two seasons for the run of his

PLUNKETT PLUNKS LEGIT.

New York, Nov. 1.—The advent of James Plunkett, prominent Keith agent and producer, into the play-producing business got off to a propitious start with the first of his legitimate ventures, *The Rose of Killarney*, an Irish comedy by Ralph Thomas Kettering, in which Gerald Griffin, the Irish-American tenor, is featured. The play opened last week at Easton, Pa., and was enthusiastically received, according to the local press.

Altho Mr. Plunkett is diving into the legit. field, he continues to book vaudeville, with which he has been associated for many years.

FERGUSON ON ORPHEUM TIME

New York, Nov. 2.—Dave Ferguson, who opened in this vicinity recently in *The Lucky Star*, a new sketch from the pen of Paul Gerard Smith, has been routed for a tour of the Orpheum circuit, opening November 9 at Kansas City, Mo.

LANGE-McKAY ORCHESTRA



The Lange-McKay Orchestra is now playing at Castle Farms, popular Cincinnati resort. Henry Lange, the director (inset upper left), was formerly with Paul Whitenan's original Palais Royal Orchestra. Marion McKay, manager and owner of this first-class ten-piece outfit (inset upper right), played two years at the Graystone Ballroom, Dayton, O., with a combination known as McKay and His Orchestra.

CHILD ACTS ARE BARRED FROM ORPHEUM'S BILLS

Denver, Col., Nov. 1.—The Orpheum Circuit will not book any more acts with children was the announcement made by an official of the circuit, following reports that several acts have had trouble on the Western coast, with the latest, the Robbins Family, forced to leave the bill at Portland, Ore., when the authorities of the city refused to permit the children of the family to appear.

HONOR GUS EDWARDS

Chicago, Nov. 1.—Gus Edwards, appearing at the Palace Theater this week, and whom one critic has dubbed "a beneficent cradle robber" because he has started so many young persons to eminence on the stage, was entertained at the N. V. A. Club last night. There was a dance and a bit to eat. Among those who lent their presence to the occasion were the Duncan Sisters, Louise Groody, Helen Menken, Bert and Betty Wheeler, Nan Halperin, the Mosconis, Irene Dalton, Joe Keno, Rosie Green, Dol Chain, Lou Archer and the Ash-Goodwin Quartet.

present hit, *The Grah Bag*, Wynn plans to try out his new form of entertainment for the first time at the Albert Hall, London, in 1926. From there it will be brought to his new playhouse in New York for the opening of that institution. A. L. Erlanger, who is at present directing the destinies of Wynn, will also guide him in the future undertaking.

INCORPORATE "FLASHES" COMPANY

New York, Nov. 2.—Anton Scillitia, vaudeville producer, who this season produced a full-length musical comedy out of one of his vaudeville acts, *Flashes of the Great White Way*, has incorporated for this production under the name of White Way Productions, Inc., with himself president; Jos. D. Egan, vice-president, and Frances Parrone, secretary. Capitalization is \$10,000.

The show, *Flashes of the Great White Way*, featuring Carl D. Francis, Vera Rurt, Saxi Holdsworth, Mildred King, Mona Mura and the team of McConnell and West, followed the *Passing Show* at the Stone Opera House, Binghamton, N. Y., October 25. Notices from local papers, particularly *The Binghamton Press*, were decidedly favorable.

The production will play out of town until early spring, when it will land on Broadway for a run.

MORENO AND MARTIN FOR LOEW

New York, Nov. 2.—Moreno and Martin, who do a "swoop" act, and heretofore have been more or less confined to the Keith Time, are to play the Loew Circuit for the first time, opening next week at Newark, N. J. Al Grossman obtained the route.

NEW SKIT FOR MAHONEY-CLAYTON

Philadelphia, Oct. 3.—Will Frady, who has turned out a good deal of vaudeville material this season, has just completed a skit for Mahoney and Clayton. This team will play the act over one of the Western circuits, opening soon.

Artiste Granted Change of Venue in Loew Theater Suit

New York, Nov. 1.—A motion for an order changing the venue of an action brought by Richard J. Rathbford, vaudeville performer, against Loew's Broadway Theater, to recover damages for personal injuries alleged to have been sustained by him while appearing at that house, was granted this week by Judge Joseph Morchauer in the White Plains Court. Morchauer ordered that the venue of action be changed from Westchester County to New York City.

Rathbford, who is known on the vaudeville stage as "Bord", was appearing at the Loew house in an acrobatic act billed as *Fred's Obedience* in January, 1922, when he alleged a sand bag struck him as a result of negligence and carelessness on the part of stage employees.

The defendant failed to serve a cross-petition of trial on the ground that the action was not properly brought in Westchester County according to the papers. In an affidavit submitted by William D. Reed, attorney for the Loew enterprise, it was further brought out that the defendant corporations have their principal offices and place of business in the Loew State Theater Building and that none of the material and necessary witnesses will testify at the trial resides in Westchester County.

TANGUAY RETURNING

Opens on Keith Circuit at Palace, Cleveland, November 23

New York, Nov. 1.—Ivy Tanguay is returning to vaudeville at the Keith Circuit November 23 at the Palace Theater, Cleveland. Miss Tanguay has been resting at her Los Angeles home, and recently was reported in the press as going blind, which she denied.

Lopez Is Dined by His Managers

Members of International Press Gather To Wish Director Luck on Tour

New York, Nov. 1.—Vincent Lopez, musical director, was guest of honor at a luncheon tendered him yesterday afternoon at the Friars' Club, by William Morris and S. Frank, who recently added Lopez to their list of international stars now appearing under their direction.

Lopez will remain under their joint direction for five years, with additional time optional. According to program plans the orchestra of 40 pieces, under Lopez's direction, will start a transcontinental tour soon after his first orchestral concert, billed for November 23, at the Metropolitan Opera House.

A feature of the luncheon was that the majority of those present were members of the International Press, including practically all representatives in New York of foreign language papers, and foreign correspondents. These included newspaper men from the Central News of London, Havas News Agency of France, Benter Agency of Germany, Canadian Press Association, Continental News Service, and American-Swedish News Exchange. Local newspaper men and music authorities were present also.

William Morris presided at the luncheon and gave a short talk regarding Lopez being under his management and how big an attraction he expects Lopez to be abroad as well as in this country.

Lopez followed Mr. Morris with a speech in which he outlined several times completed with his intended world tour and Sunday afternoon concert at the Metropolitan. The first concert, he said, would be divided into about six phases, such as operatic, symphonic, ballet, jazz or popular music, Americanism and Modernist music. Several compositions from popular and standard writers have been especially contributed for the concert. It was not his intention, Lopez repeated his audience, to either jazz the operas or mutilate the classics.

ACTS DECLARE PROMOTERS HAD BILLED THEM WITHOUT CONSENT

Sophie Tucker and Billy Van Among Those Not Consulted About Appearing at La Follette Show

NEW YORK, Nov. 1.—Promoters on the Progressive Party Entertainment Committee, who evidently played both ends against the middle, were directly responsible for the La Follette Campaign Fund benefit performance fiasco last week, and not the acts that failed to appear, according to those headliners, who say they were never consulted in the matter altho they were billed to take part in the show. The show was given at the Sam Harris Theater on Sunday night of last week, when the management was forced to refund the admission price to the patrons after the nonappearance of such stars as Madame Sophie Tucker, Billy B. Van, Jack Rose and others.

At the headquarters of the Progressive Party, following the bust, a statement was given out by Philip A. Frear, head of the La Follette finance division. In the statement he said that many of the stars who had given their consent to appear had been prevented from appearing by their respective managers for political reasons. Frear also stated that George Mathison, a performer, and R. J. Kelly, chairman of the La Follette Entertainment Committee, had personally checked up on the acts scheduled to appear on the Friday night preceding the show.

In direct refutation of the Frear statement is the positive assurance of Madame Sophie Tucker, Billy B. Van and others that they never heard of the benefit performance until a few days before it was scheduled. Van received a throw-away arrangement of the acts to take part in the show, and a letter thanking him for his consent to do a turn in it. His name was among those billed to appear, Madame Tucker says she first knew of the benefit performance when a letter was received thanking her for her kind consent to appear for them. This was signed by George Mathison. She requested her partner, Ted Shapiro, to find out what it was all about, and he was told over the telephone that he would be called back regarding the matter, but no further word was received from the Progressive Party camp.

In a letter sent to E. E. Albee, Madame Tucker wrote in part: "I was never approached to appear at this affair and know nothing of it. It seems unfair that these people should be allowed to advertise me, and then let the audience think I had refused to appear. It is not fair to me and certainly not fair to the extent that you have worked so hard to establish."

O'CONNOR MAY OPEN BRANCHES

New York, Nov. 3.—Eddie Hayden O'Connor, vaudeville author, and his chief aid, Charles J. Socol, are taking a trip to Philadelphia this week to look over the vaudeville situation and arrange for the establishment, if it is possible, of a branch office there. Next week O'Connor and Socol are journeying to Boston for the same purpose.

O'Connor expects to go into the business of producing on a larger scale, but will continue to write vaudeville material. Among early presentations by O'Connor is a comedy entitled *Oh, Isabelle*, by Alvin Karpis, with a cast headed by Mark Sullivan. He also expects to turn his hand in a measure toward the light field, having accepted a three-act play by Will H. Walton called *Just in a Mist*, which will be produced this season.

JAVANESE DANCERS TO HAVE OWN PLAYHOUSE

New York, Nov. 1.—Takka-Takka and Yaga-Taga, Javanese dancers, appearing at the Hippodrome, have been offered by George Blosser, former general manager of the Mosses, a theater of their own in the neighborhood of Greenwich Village and will accept it upon the completion of their big-time vaudeville tour.

SECOND "YARMARK" EDITION

New York, Nov. 3.—The second edition of *Yarmark*, M. Golden's Russian revue, in which Stepanoff is featured, opened today at the Franklin Theater to play an engagement for the Moss people. Following this date the act will be called *The Two*. Louis Lustman, violinist, director and composer, who was musical director for the Nixon Company, Philadelphia, for six years, joined *Yarmark* last week when the act played Philly.

CONLAN BACK WITH AILS

Chicago, Nov. 1.—Paul L. Conlan, the "Original Dancing Drummer," has resumed Roscoe Ails on the Orpheum Circuit and is featuring his knee-drop business in the Ails Native Sons of Synopation Orchestra. In addition to drumming and dancing Paul is also doing quite a bit of comedy in the afterpiece.

WILL SKYWRITE HIS SONG TITLES

New York, Nov. 3.—Skywriting by airplane, which in the past has been limited to the advertising of motion picture titles and cigarets, will soon be the means of popularizing songs, according to J. Errol Boyd, local music publisher, who intends to take advantage of this means of exploitation. Boyd was an aviator in the war, as a member of the Canadian Expeditionary Forces, which he joined early in the conflict. He has received the necessary permit, he says, to sky-write and will soon write the titles of two of his latest releases in pale smoke across the noon-day heavens.

CARSON AND D'ARVILLE MATERIAL

New York, Nov. 3.—The vaudeville-authoring team of Jules Carson and Robert D'Arville has turned out material for the following artists: Bayley and Bayley, who are playing New York territory; Betty Miller, a new act written around the old character of Sis Hopkins; Betts and Irene, who are playing at present in Chicago; Hull and Ausbin, now touring the Southern States; and Adele Connor, Marlon Lawrence and Kane and Kane, for whom special songs were written.

LEGIT. PLAYERS TO VAUDE.

New York, Nov. 3.—Maude Fealy and Grace Valentine, well-known legitimate players, are rehearsing with Hugh O'Connell a new light comedy sketch by Angie Breakspere under the direction of Charles Lovenberg, head of the new Keith production department. Following a brief out-of-town break-in tour they will be seen in Keith houses here early in December.

REVIVE MAY TULLY PIECE

New York, Nov. 3.—John J. McNally, Jr., will present Helen Goodhue in a revival of the farce comedy, *The Battle Cry of Freedom*, which the late May Tully wrote and successfully appeared in for several seasons. After a few preliminary engagements in the provinces the offering will be ready for presentation in metropolitan Keith houses late in November.

MACK AND ROSSITER JOIN FORCES

New York, Nov. 3.—Joe Mack, who formerly worked with Nellie Breen, now in Hal Skelly's act, has teamed with Gail Rossiter. They are opening this week on the Keith Time, doing a comedy singing and dancing act. M. S. Benthum is directing the vaude. tour of the new combination.

BENNY LEONARD AGAIN

New York, Nov. 1.—Benny Leonard, lightweight champion, is slated to return to vaudeville within the next week or so. Recently he played the Orpheum Circuit and may take the same route upon his return.

HUGHES ISSUES WARNING

Chicago, Nov. 1.—Jim Hughes, chief deputy organizer of Chicago and the West for the American Artists' Federation, has sent out a notice warning all members of the A. A. F. not to sign contracts with any fair booking agency outside of Chicago.

"JUMPING JACKS" OPEN

New York, Nov. 3.—Rose, Ellis and Rose, who bill themselves as "The Jumping Jacks" and do various hazardous feats as clowns, opened this week at the Greenpoint Theater to break in for a tour of the Keith Time.

GUY MAGLEY RECOVERS

New York, Nov. 3.—Guy Magley, of Guy and Pearl Magley, has recovered from his illness of several months' duration, and the act returned to the boards today, opening at Toledo, O., for the first half.

MARY NASH IN "THE FEAR"

New York, Nov. 3.—Mary Nash, the legit. star, opened today at Keith's Hamilton Theater to show the sketch in which she is appearing. It is by Elaine Sterne and called *The Fear*. Howard Lindsay staged the piece and Lewis & Gordon have produced it.

RYDEEN ON A. & H. TIME

Chicago, Nov. 1.—Gordon Rydeen writes that he is back in vaudeville again with the Silver City Trio on the Ackerman & Harris Circuit.

MINERS AND BALCON OPEN

New York, Nov. 3.—Miners and Balcon opened this week at the Nixon Theater, Philadelphia, in a new act which has been routed for the balance of the season in Keith houses.

Alhambra and Royal Drop Hipp. Policy

Return to Program of Regular Keith Acts Expected To Prove More Successful

New York, Oct. 30.—The Alhambra and Royal theaters, Keith houses, the former in Harlem and the latter in the Bronx, both of which opened this season under the so-called Hippodrome policy, making a specialty of foreign and built-up novelties, reverted to the old policy today, playing regular Keith acts as they have done in years past.

The two houses have never shown encouraging results for some reason or other. The Alhambra tried stock at times, but not with a large degree of success. Season before last an effort was made to lift the up-town stands out of their apparent inertia and a split-week policy was inaugurated. This did not seem to help much, so the Alhambra and Royal went dark for the summer.

While they were closed the Keith Circuit had them remodeled, redecorated and otherwise fixed up for this season, when Mark Luescher took them under his wing and made a valiant effort to put them on a paying basis. He spent considerable money in Luescher fashion, putting in expensive shows, inaugurating permanent girl ensembles, using costly billing, lobby displays, etc. Even this exploitation has failed to make the Alhambra and Royal paying propositions, thus the reversion to the old policy, which is less expensive in the operation of the theaters.

This change in policy, it is said, does not reflect in any way on Luescher's failure to establish the Alhambra and Royal as money-getters. Present-day developments prove the houses badly situated, with other forms of entertainment having more of a chance of prospering than big-time vaudeville.

The proof of the pudding concerning Luescher's management of the two houses and the policy he inaugurated is the fine business that has been built up at Keith's Eighty-First Street Theater since he took it over this season. The patronage attracted here, however, is of a much different class than at the Alhambra and Royal, consequently the shows have a better chance.

John Schmitz, who books the Hippodrome, Eighty-First Street, and has handled the Alhambra and Royal since they underwent the Hipp. policy, will continue to supply the acts for the latter two houses, according to the Luescher office.

With the dancing girls removed from the Alhambra and Royal, the shows booked into these theaters will consist of nine acts handled from the sixth-floor department of the Keith exchange.

While it is quite indefinite as to whether any other houses of the Keith chain will try the so-called Hippodrome policy, it is certain that none in New York will do so.

ALBEE IS LARGEST DONOR TO ST. STEPHEN'S COLLEGE

New York, Nov. 2.—Edward F. Albee, head of the Keith Circuit, was the largest contributor to St. Stephen's College, which last week announced thru its president, Dr. Bernard Hiddings Bell, that gifts of \$55,000 had been bestowed upon it. Mr. Albee gave \$30,000 for current expenses and \$12,000 to be used in building a new faculty house.

RENO MAY APPEAR IN CHICAGO

New York, Nov. 3.—Reno, the clown, who appeared at the Hippodrome several seasons, will probably appear early in December in a new show to open at the Marigold Gardens, Chicago, but has not definitely decided on this engagement because of an offer to make a tour of the Moss houses in England.

ALICE DE GARMO RETURNS

New York, Nov. 3.—Alice De Garmo, aerial artist, who hasn't worked on the Keith Time since 1922, returns via the Foli Circuit, opening at Bridgeport, Conn., November 17, for a skip around that chain prior to appearing in the regular Keith stands.

CULLEN'S FITTING POSITION

New York, Nov. 3.—Jim Cullen, former assistant manager of Henderson's, Coney Island, and erstwhile trainer of the late Bill Brennan, has had the people job of keeping John W. Davis, Democratic presidential candidate, in physical condition during his campaign trips.

SKATING ACT GETS KEITH ROUTE

New York, Nov. 3.—Novel Public and Gladys Larch, ice skaters, opened today at Canton, O., in a new ice-skating turn which has been routed on the Keith Time. Next week the act goes into the 105th Street Theater, Cleveland.

This Week's Reviews of Vaudeville Theaters

Proctor's 23d St., N. Y.
(Reviewed Monday Matinee, November 3)

The Tulsa Sisters opened a somewhat shorter bill than was on display last Monday. The Tulsa girls did not give the show a very interesting start in their jodge-podge of song, dance, fiddling and costume display, being more or less stiff and pedantic in everything they did.

At Daniels, just a happy-go-lucky fellow who waxes rhapsodic most interestingly and has a couple of roffy songs in his collection, was a real wow in the dance spot. If Daniels used his opening number, *Waltz of the Bananas*, for the close material, it's likely he'd clean up bigger than he did.

Berry, Black and Berry, mixed trio, who play the sax, trumpet, horns and various novelty instruments, were blue in some spots, but highly diverting in others. On the whole, they fared pretty well, getting a moderately good haul.

Marjorie Hayes, a dancer of some accomplishment, who does a diversified routine of tap, a-baiting, jazz, Charleston and Russian dancing, scored favorably, despite the fact her slight and short build works some havoc insofar as the grace and beauty of her stepping is concerned.

The three Crowell Sisters, another musical trio, who open with a Beethoven minuet and then do a ballad, some Victor Herbert music, a jazz tune, and wind up with Sousa's *Stars and Stripes Forever*, failed of a hand such as they should have gotten considering the fine technique displayed in their selections.

Harry Holbrook ran away with the spot following, almost stopping the show. This is a bit unusual for Harry, but he deserved it, and is back on the boards after several months' absence with a better act than he had last year. A cracking comedy bit on the finish served to send the singing marine, as he calls himself, over to big returns.

Hyman, Mann and Company, reviewed elsewhere in this issue, having been caught the last half last week, again registered strong in their vehicle, *Long-Distance Love*.

Henry and Moore, who play the part of an actor and actress respectively and use a drop representing a theatrical agent's office, did everything they know from punning all the way down the line, included among other things jig and reel dancing, fiddling and singing. Henry incidentally does most of this work, Miss Moore being the judge of his efforts. She liked his stuff—that's in the act—but the audience did, too.

The Johnsons, Jess, Willard and Mortimer, augmented by the team of Judson and Williams, were a good-sized hit in their minstrel novelty, *The Purple, White and Black Revue*. Included in the routine are imitations of George Primrose, George ("Honey Boy") Evans and Eddie Leonard, famous minstrels.

Bob Yates and Evelyn Carson, seen at this house about a year ago, did the same act to the same success it must attain wherever it plays. Yates is not only a top singer but a good light comedian and his routine is packed with laughs. Many of them are at the expense of Miss Carson, whose avoirdupois we don't even dare to estimate, but she's nice looking just the same and that means something in vaudeville.

Baraban and Grohs, a dancing team, assisted by Junkin Howe, singer, closed the show in a dance presentation relayed by a couple of vocal solos. The singing is below the average, except for the number, *A Son of the Desert*, which as a matter of fact could be better, and the dancing by Baraban and Grohs is not of such quality to demand a high rating. The act managed to hold 'em in, however.
ROY CHARTIER.

Loew's State, New York
(Reviewed Monday Matinee, Nov. 3)

The headlining of Jack Dempsey bids fair to break all box-office records for Loew's State this week. We came bright and early to get a glimpse of the heavyweight champion only to find an audience a trifle brighter and far more eagerly interested in the proceedings. An impatient crowd filled every inch of space clamoring to see the champ in all his fighting glory. Little interest was shown as acts came and went, but the glamorous Dempsey brought down the house.

Harry Sykes and Company do a cycling act of a variety of high order, using one and two-wheeled. Sykes makes his first entrance riding a miniature bicycle, changing in rapid succession to a varied assortment of wheels. He shows particular skill in his stunts with a high-seated unicycle, while his partners join him in some clever acrobatic riding.

Marion Claire sings a couple of songs in a pleasing manner. In choosing Tosti's *Good-By*, on which Miss Claire is quite effective in sustaining her notes in the low register as well as in the high spots, she has made a fine selection.

Gordon and Young earned a heaping haul in their comedy skit, *Is That So?* The act opens with a song, *Does the Spearmint Lose Its Flavor*, with numerous

THE PALACE, N. Y.
(Reviewed Monday Matinee, November 3)

Long show that suffers somewhat from a dearth of the right kind of laughs for the simple reason that there is no straight comedy offering on the bill. It held up pretty well for the most part, however, and, thanks to the foresight of the management, a much-needed punch was placed in the show during the course of the "Cissie" Loftus act. The names of Cecilia Loftus and Nora Bayes are strong enough to draw a houseful.

"The Bricklayers", presented by Leonard Gautier, provided an interesting routine by intelligent dogs that did their stuff nicely.

Paul Kirkland and Company, in "The High Steppers", gathered a few laughs and did three clever stunts, each of which he works up in artful style. His first one is a sort of dance on an 11-rung ladder, balancing himself and making it sway to the tune of a dance rhythm. Next, he balances a paper cone on various parts of his face and head, finally burning it and fooling around with the very ashes. The last trick is to balance his feminine partner plus two chairs on his chin. This is preceded by several comedy stalls which are funny. Kirkland's method of working up his three tricks is worthy of note, for he has unusual technique.

Cortez and Peggy, "world's most accomplished ball-room dancers," with Carlis Cobian and His Original Argentine Orchestra, could hardly miss their billing by much if anything at all. For their style of dancing they are truly marvelous. The surplus grace, talent and class that oozes out of this team is enough to equip a dozen of the usual run of dancers. They offered three dances, a waltz, tango and a sort of one-step mixture of steps in which was incorporated fast prouets and whirls. Each of their efforts was characterized by an individual style that bespoke great charm and perfection of their art. The orchestra rendered melodious accompaniment and also filled in with two solos. Never did a turn seem to be better suited to the spot than this one. Most likely it would have seemed the same were they anywhere further down the bill.

James Burke and Eleanor Durkin, in "If I Could Only Think", ambled along with their concoction of songs and other material that starts off better than it finishes. The klek of the routine proved to be a couple of four-year-old songs that Burke sang in other acts in the past. We've heard of a song called "Morning" and it sounded very much like the one Burke sang as "Moaning". While the offering is laid out fairly well, it could be strengthened considerably.

"Wee" Georgie Wood, "Vaudeville's Peter Pan", did a great little sketch, entitled "His Blackhand", by way of portraying British boyhood. He passes for a boy all right, despite his lines, much too old for one his apparent age in real life. He delivers them with all the force and effect of a "heavy". The precocious lad lets on to his ma that he threw a brick thru the police station window and later that he is in love. When the cop calls he is scared until he learns that the hobbie is only selling tickets to a racket. It is done in human-interest style. Toward the close, in one, he proved a vest-pocket edition of Sir Harry Lauder as he gave a Scotch characterization. In his Wee Willie MacGregor bit he's a wonder.

Nora Bayes closed the first half, doing two lengthy numbers not in last week's performance. Outside of these two she did about the same routine in her "second big week", which is about four minutes longer as to show. Her two new numbers are not exactly suited to vaudeville, but they are interesting, of a higher grade type of material than her pop. numbers, and, of course, are done in Miss Bayes' best style.

Cecilia Loftus, assisted by Patsy Loftus, with Billy Griffith at the piano, did her impressions of theatrical stars to her usual excellent returns. Miss Loftus has added but one or two new impressions since her last appearance here, one of them being of Beatrice Lilly in "Charlotte's Revue". Others were of Fay Templeton, Helen Menken, Nora Bayes, Leonore Ulric and Fanny Brice. Miss Patsy Loftus, cousin of Cissie, was introduced and she got off a song and dance after a fashion. She gives promise, however, of developing into a regular act some day. The hit of the afternoon was Miss Loftus naving Sophie Tucker and her pianist come on from out front and sing "Mama Goes Where Papa Goes". Miss Loftus followed with both the English and Jewish versions. No surer method of "wowing" 'em could be contrived. It is great showmanship.

Bill Robinson, "The Dark Cloud of Joy", has worked himself down to the next-to-closing spot. Three years ago he was breaking in at the Harlem Opera House and has been going strong ever since. His hard-shoe tap dancing has hardly a competitor on the circuit, and he has perfected it to a high degree, as well as added other material for the early part of his offering.

The Lamys, in a combination trampoline and casting act by the four men and selections on the harp by the girl in the background, closed the show.
M. H. SHAPIRO.

clowning interruptions on the part of Gordon. Gordon does his best work in an apache dance in which he goes thru a lot of acrobatic falls. Young sings *Morning*, another pop. number, effectively.

Dan Jarrett and Company appear in a radio sketch, entitled *Just a Pal*. The act drags from beginning to end with but few laughs. It opens with the scene of a cottage painted on a drop. The husband tells his wife the merits of married life and in a following scene the couple engage in a quarrel. In the presence of the friend the pair pretend to be blissfully happy, and with his departure the domestic quarrel continues. The happy ending comes, however, after 20 minutes of wrangling.

Sam Summers and Estelle Hunt do a little bit of singing and less of dancing. Miss Hunt does a disarming act in full view of the audience, and, in putting on another gown, goes thru the motions of a man putting on his trousers, tightening of suspenders, etc. This was about the only happening of note thruout the entire act.

Jack Dempsey received an ovation such as is usually only accorded an operatic star, also royalty on dress parade. He was brought on by his manager, adviser and counsel, Jack Kearns. Just like a brother act they appeared in straw kelly, blue double-breasted coat, white flannel

trousers and white and tan oxfords. For his introductory speech Kearns told the audience of Jack's prowess as a boxing champion and in turn Dempsey had a lot of nice things to say for Kearns. Then came about five minutes of cross-tire stuff with the reading of newspaper headlines with Dempsey supplying the gags. For a brief space they barked on their political beliefs. The act did not, however, get under way until Dempsey got into his fighting togs. The house turned loose when he went thru his paces of shadow boxing. He showed real form in demonstrating the Dempsey shift, solar plexus, the rabbit and other punches. He showed how he finished Jack Willard, Carpenter, Jess Willard and finally the wild bull of the pampas, Luis Firpo. Dempsey has a good speaking voice and shows a fine sense of the dramatic. The heavyweight was cheered every minute of his stay.
GEORGE BURTON.

CHARLES BRAGG IN CINCY

Charles Bragg, well known in the business end of burlesque and who last season was agent in advance of *The Last Parading*, November 2 assumed the position of general manager of The Empress, Mutual Burlesque theater in Cincinnati, where "Blackie" Lantz continues as house manager.

Palace, Chicago
(Reviewed Sunday Matinee, November 3)

What proved a quiet type of vaudeville opened with Roy and Arthur in *China*. The only big noise on the bill, it is a novelty, in which the smashing of plates, cups and saucers is accomplished amid much comedy. Twelve minutes, full stage, two bows.

Eddie Allen and Doris Canfield in *Gimme the Makin'* have a vehicle that allows Miss Canfield to prove herself among the best of "nut" comedienne in vaudeville. Her grimaces are numerous enough to win her a place among the screen stars. Eddie Allen sings well and is just refined enough to add greatly to his partner's comicallities. Fifteen minutes, in one; two bows.

Helen Coyne and Henri French certainly went powerfully well with a series of descriptive dances. Miss Coyne is a winsome miss, whose sense of rhythm and grace of pose entitle her to a high rank among the stage dancers of today. Henri French sings well and is a most accomplished terpsichorean artiste. In several dances, each of distinctive character, they proved to be intelligent, painstaking and enthusiastic performers. Their musical arrangement is excellent. Eighteen minutes, full stage; three bows.

Lester again did his ventriloquist act with a charm that is irresistible. New patter, mixed with his ever-clever old stuff, makes him more popular with each succeeding appearance. A fixture on the big time and deservedly so. Fifteen minutes, in one; two bows.

Nelson Keys, with Irene Russell as a competent cowworker, has an act that deserves the top of any bill. Every character presentation was replete with facial expression, dancing and singing. There is a finish that stamps Nelson Keys as a thoroughly conscientious performer. Whether it be dancing, singing or speaking, true artistry was in evidence. An act that is certain to do much in keeping vaudeville popular with those who appreciate high-class amusement. Twenty-five minutes, full stage; three bows.

Weber and Fields, back in vaudeville with an appropriately named act, *Reminiscences*. Just a few of their ever-popular stunts are presented. They are assisted by two capable performers, Florence Brown and Arnold Kadiz. The *Gladiator's Stetie*, their principal offering, together with the "card game" scene, kept the audience in a hilarious state. The reception accorded the old favorites on their entrance was evidence of the love and esteem Chicago holds for them. The act closed amid riotous applause. Thirty minutes, full stage; four bows.

George Whiting and Sadie Burt did their several songs in a manner that made the generous applause deserving. Whiting's topical songs are original and he puts them over in a way that reaches everyone. Sadie Burt excels in her child impersonations and the pair retains its Palace popularity. Twenty-five minutes, in one; two bows and encore.
Closing the show came Boston's Riding School. A lady bare-back rider, four white horses, two tumbling clowns, a ringmaster and a riding dog make a regular white-top offering, and four student riders furnished plenty of added comedy to that of the clowns. Hearty laughs and much applause. Eighteen minutes, full stage.
BOB MORNINGSTAR.

Majestic, Chicago
(Reviewed Sunday Matinee, November 2)

Worden Bros. out-Jap. the Japs, in their act of balancing and juggling. It is their third consecutive week in Chicago, having been at the Palace two weeks ago. They are good all thru and their juggling and throwing of barrels with their feet has not been excelled. Seven minutes, in full; two bows.

Goss and Barrows, a song and dance comedy team, did 13 minutes "in one". The girl has a good voice. Some clever comedy. Two bows.

Marietta Craig and Company, three people, gave a travesty on *The Bat*, which they call *Battu*. The sketch has plenty of comedy and was well presented. Miss Craig doing the frightened maid admirably. The audience liked it. Twenty minutes, interior; five curtains.

Hugh Johnston, the gay maglelan, Good patter and clever with billiard balls and cards. Fifteen minutes, in one.

The Pantheon Singers, an ambitious program of mixed quartet and piano selections. Good soprano, fair violin. Five people. Fifteen minutes, full stage; two curtains.

The Capman Boys and their "Fashionettes" got the crowd with a line of comedy, some good dances and a snappy jazz orchestra. The "Fashion Show" was the best of "takeoffs", good costumes and settings helping to make it go. The dances, the month-organ girl and the pianist deserve special mention. Eight people. Seventeen minutes, full stage; encore and four curtains.

Harris and Holley, the African comedy team, captured the house with a lot of
(Continued on page 14)

Orpheum, St. Louis

(Reviewed Sunday Matinee, November 2)

A bill loaded with honest-to-goodness comedy...

Topics of The Day, Aesop Fables.

Right at the start Henry Royal and Company, the latter being Ida Gerber and D. Henry, had the house laughing with their comedy-acrobatic falls and flips...

Johnnes Jossifson returns with The Pioneer, in which he exhibits his prowess as glime champion before a frontier setting...

Jack Osterman does 22 minutes, 15 of which are consumed by a film burlesquing his stay in Hollywood...

Franklyn Ardell has an up-to-the-minute comedy playlet, captioned The Blue Sky, which is good for laughs aplenty...

Herbert Williams calls his presentation Soap to Nuts. This year he is a buffoon and blemish artist par excellence...

Then came those kings of harmony, that imitable pair—Van and Schenk. No more need be said. They are showmen and have voices—in fact, they just naturally know the racket from A to Z...

Pathe Weekly. P. B. JOERLING.

Grand O. H., St. Louis

(Reviewed Sunday Night, Nov. 3)

James Brennan, the popular manager, who came down from Chicago to manage the Grand Opera House two months ago, is to be commended for the splendid manner in which he has taken hold of the reins here...

Following an hour of photoplays Nora and Sidney Kellogg opened the vaudeville with their well-known musical act in which their musical instruments are hidden in different pieces of furniture...

Then came the big show, Plantation

HIPPODROME, N.Y.

(Reviewed Monday Matinee, November 3)

A fair house. A ditto bill. Four out of eleven acts are holdovers. Among the latter classification are Mme. Gadski, Takkka-Takka and Yoga Taro...

Les Pierottys, acrobatic comedians, strong on the former qualification but weak on the latter, opened their specialty in feats of strength...

Boyd Senter, in the spot following, made good his right to the billing, "Jazzologist Supreme". This chap coaxes the hottest, bluest music we have ever heard out of a variety of instruments...

Karavaeff and his company of four stepping sisters, aided and abetted by the 24 Hippodrome girls, next presented virtually the same routine as offered last week...

Fred Fenton and Sammy Fields drew a lot of laughs with their black-face comedy. They mix wise cracks with gags, both old and new...

Mme. Gadski next. For her second week the erstwhile Metropolitan prima donna offered a request program, which included a brace of Schuman Lieders...

Takka-Takka and Yoga Taro, opening the second half, repeated their Javanese dance exhibition, a detailed review of which will be found under "New Turns" in this issue.

De Haven and Nice, in their well-worn "Follies of 1776", plodded thru the next spot, striking a gusher of laughs at the finish with their burlesque on the preceding turn...

Ben Bernie and His Hotel Roosevelt Orchestra kidded and jazzed their way thru the next spot to the accompaniment of, perhaps, the most appreciative hand of the afternoon...

Milo? demonstrated himself to be equal to the task of making his stuff go in this cavernous house. Milo's type of entertainment is more or less intimate. But he seemed to have everybody with him at the conclusion...

Willie Frick, "champion figure skater of the world"; Cathleen Pope, his graceful partner, and Fred Gerner, "champion all-round athlete", closed the show in a pretentiously staged ice ballet...

ED. HAFTEL.

Keith's, Cincinnati

(Reviewed Sunday Matinee, November 2)

Jack Benny, that inimitable chap, couldn't score an encore in the next-to-closing spot. When that happens at this house, where he is a heavy favorite, the reason is that the preceding acts are only lukewarm and the audience abnormally cold.

Pathe News, Topics of the Day, Aesop Fable.

Something novel in the way of an opener here—a dancing act—Percy Oakes and Pamela Delour, with Jane Lassie, in Pop and Action. The turn is notable for its speed and attractive staging...

Eddie Cole and George Snyder start out with some gags and comic talk of venerable antiquity that doesn't add a bit to the turn. What saves the act is the bit called The Director...

Jack Patton and Loretta Marks, in Our Home, Sweet Home, a musical fantasy in 10 scenes, featuring pantomime and singing, together with some stepping...

Rosemary and Marjory, in Heart Songs and songs of the world's capitals in native languages. Two attractive girls with attractive voices. For their own good, the operatic rendition of Yes, We Have No Bananas, ought to be dropped from the routine...

Al Lydell and Carleton Macy, assisted by Leila Leigh, in their well-known sketch, Old Cronies, were genuinely funny and we hope that their turn isn't changed for many seasons to come...

Jack Benny was the same funny lad as ever and impressed the audience as much as was possible. He got an ovation upon his entrance. Thirteen minutes, in one; three bows and return.

The Donalds Sisters, "Lady Acrobats", showed some unusual strength feats, and should have a place farther up on the bill. An unusually good turn of its kind. Six minutes, in two; three curtains and applause.

CARL G. GOELZ.

Majestic, Chicago

(Continued from page 14)

good fun, some songs and characteristic dances. These boys have a lot of genius. They cannot sing—much. But they just know how to please the crowd...

Gallett's Monks, one of the very best of animal acts, with some out-of-the-ordinary stunts and lots of fun. Sent everyone away happy. Ten minutes, full stage; three curtains. AL FLUDE.

FISCHER'S STOCK COMPANIES

Madison, Wis., Oct. 28.—Frank C. Fischer, head of Fischer's Paramount Theaters, a circuit of about 15 theaters in Illinois and Wisconsin, has made his initial entry into the field of the spoken drama by establishing a stock company in the Majestic Theater...

Marguerite and Gill, dancers, who appeared in the second Music Bar Revue, are now playing at the Piccadilly, London.

Palace, Cincinnati

(Reviewed Sunday Matinee, November 2)

There is a mixed program this week and entertaining.

Reck and Rector opened in full stage with their acrobatic turn and gave the auditors something of a thrill before the curtain dropped. Their hand-to-hand balancing was particularly good...

East and Dumke, two men in tuxedos, working before a red velvet drop, plugged several songs, including Louise, the Rainy-Day Blues and Florence. All apparently new, with popularity possibilities. Ten minutes, one bow.

McRae and Mott, man comic and woman straight, working before the street drop. An act with clever lines pushed fast and for many laughs by this team. Their four bits, illustrating scenes in the movies, scored to hearty applause...

Jack Kennedy and Company, presenting Wild Oats. This turn was reviewed in detail as to plot under New Turns in The Billboard, issue of September 29. The juvenile and ingenue haven't songsters' voices, so shouldn't attempt to sing, but their dancing was neat and likable...

Sylvester and Vance open with the worn-out business, "Woman sings and I sing and comes on interrupting me." When he got out of that rut the act ran smoothly and supplied a heaping portion of fun, his material being so bright that laughs crowded one another as he rambled on.

(Continued on page 16)

CIRCUS ACTS FOR VAUDE.

New York, Nov. 3.—Additional circus acts which Andrew Dawson, circus man, has signed for the first of his mill shows that is to open November 15 on the Keith Circuit, are St. Kitchell head balancer, Danm Brothers, clowns, and Oronto Brothers, pereb act.

Keith's Jefferson, N. Y.

(Reviewed Thursday evening, October 30)

This down-town house had a good last-half bill, headed by Thos. F. Swift and Company and Venita Gould, both standard headliners.

The Flying Henrys, man and woman, opened in a sensational aerial act, demonstrating in no small measure that they are deserving, figuratively, of the title in front of their names.

Tierny and Donnelly, who were with *Keep Kool* for a while, swept the dance spot clean of all the rewards good work in that spot brings forth. They are steppers of agility and entertainers of demand.

Hyman, Mann and Company, three-people sketch, hit a responsive card, registering as a good laugh getter. The vehicle, *Long-Distance Love*, has to do with a boarder who is taken into the home of a traveling salesman and his frau, and in taking the husband for another boarder proceeds to do a little "showoff" concerning how strong he stands with his new landlady. The title of the sketch is taken from the moral taught by it, i. e., that a man cannot be a traveling salesman and love his wife at the same time.

Al Raymond and Walter Kaufman did their entertaining double, *Mercy and Divorce*, to the music of constant applause. Their novel arrangement of *Hula Lou* and an interesting medley of pop tunes, the latter used for the finish, sent the boys over to good returns.

Thos. F. Swift and Company, cast of four, Swift and three girls, were the comedy woy of the evening in *The Gob*, a comparatively new offering in which Swift does the part of a sailor, and the trio of gals each go thru the process of being made and dated up on different nights for a dinner, the gob, of course, being the guest in each instance. A drop is used depicting Riverside Park and showing the Hudson River beyond, in which are anchored a number of battleships. A sudden call to the boats and a sudden departure from New York puts a serious crimp in the dates the "lonesome gob" lined up. The act is a laugh from start to finish and lacks any coarseness or vulgarity, such as one might expect in an act built on this foundation.

Dave Apollon, mandolin artist, who presents a tasteful offering, with pretty settings and drops, in which he is supported by two women and a man, un-billed, scored a heavy round of applause in this spot. The dancing is a bit above average, the singing nothing to go into ecstasies over. Speed characterizes Apollon's offering and does much toward climaxing the big hand that rolls in on the finish.

Venita Gould, character actress, who impersonates various well-known stage stars, does some exceptionally fine work, particularly in her imitation of Jeanne Eagels in a scene from the second act of *Rain*. She is good in this bit, not that she looks very much like Miss Eagels, but because she has Miss Eagels' tone of speech down to a "U". Her impersonation of Will Rogers was a bit too dainty, but the others of Frank Van Hoven, Ted Lewis and Gertrude Lawrence were good. The Frazer Brothers closed the show in an interesting routine of hand-to-hand exhibitions. The act is better, much better, than the average.

ROY CHARTIER.

Lafayette, New York

The new management of the Lafayette Theater has adopted a policy of running continuous performances with a feature film, a news or comedy film, three vaudeville acts and a colored tabloid company. The price scale has been set at from 15 to 50 cents with roll tickets in use. Vaudeville acts to be changed Monday and Thursday, and the tabloid to run thru the week.

For the week of October 27 the Meaney Amusement Company's *Oh, Honey*, Company closed the show. The book and lyrics for this 75-minute musical comedy are by Gus Smith, the principal comedian, who also staged the show. His wife, Gene Jones, who conducts the six-piece orchestra that works both stage and pit, wrote the music. *Honey Chile* is perhaps the best number. It is a beautiful melody. *Hardy, Hardy*; *High Brown Papa* and *The Witching Hour* are good numbers.

Leo Boatner, Herbert Latham, Rosetta Swan, Bertie Lajoie, Anna Jenkins and Sherman Dirksen are the other principals. There is a chorus of eight points.

The vaudeville acts were all white. Maxon and Moritz, a repeating act, opened the bill. They are favorites in the house.

Vann and O'Donnell in some sidewalk patter and good singing were next.

Joe DeLoir, an accordionist with a woman plant in the box, put over some good music, and with the help of the plant got across some excellent comedy. She sang a number to good effect from the box. J. A. JACKSON.

CARROLL OUT OF JAIL

New York, Nov. 3.—Earl Carroll was released from Tombs today on bail of \$300 put up by his brother after the nude pictures case against the *Vaudeville* producer was postponed till Thursday.



"GOOD LITTLE DEVILS"

(Reviewed Monday Matinee, November 3)

A "Columbia Burlesque" attraction, produced and presented by Bard & Pearl week of November 3.

THE CAST—Mary Ellis, Bobby Vail, Allan Mackenzie, Mae Daly, Edward Bisland, Jewel Servany, Anthony Ambrose, Charlie Abot, Leona Earl, Eddie Akin, Edna Green, Harry May and Garnet Servany.

CHORUS—Toots Heidt, Irene Heidt, Flo Morgan, Gladys Reid, Jane Fillet, Louise Tichen, Lucille Vogt, Loraine Pace, Sylvia Abotte, Jean Wood, Frieda Mark, Bobbie McCarron, Maud Burness, Theresa Parron, Louise Mattis, Darline Stoddard, Zoe Garland, Dolly Hale.

Review

Bard and Pearl, former stars of burlesque, more recently a featured act on the U. B. O. Time (vaudeville), having been granted the franchise-operating rights for a show on the Columbia Circuit, have given to the circuit a scenic production that is equal to many Broadway productions in full-stage sets, silk drapes and drops set off to good advantage by novel and unique lighting effects, gowning and costuming, and further enhanced by special music, lyrics, dancing numbers and ensembles that run to the picturesque.

The members of the company for the most part are newcomers to burlesque, but in it we find Leona Earl, a former burlesquer, who for the past three seasons has been featured in a Shubert unit show and vaudeville. In this show her beautiful blond personality and classic features, with an ever-smiling countenance that radiates to every part of the house, are only equalled by her talent and ability as a singing and dancing ingenue-soubrette of remarkable achievements.

Chief among the others are the comedies who are new to burlesque in the persons of Bobby Vail and Charlie Abot, two short-statured eccentrics with grotesque facial makeup and frequent changes of ludicrous attire, who have been given many familiar burlesque bits with new twists that they have fully mastered for laugh-evoking purposes that brought forth continuous applause on their each and every appearance on the stage thruout the entire presentation. If there are any more newcomers in burlesque who can equal these two clever boys in personality, talent and ability they will doubtless receive the same warm welcome that was accorded Comiques Vail and Abot at the Columbia this afternoon.

Mary Ellis, a slender, stately, graceful-moving, dimpled-cheek, ever-smiling prima donna of the intellectual, refined type, with a cultured voice, was admirable in her every number and was equally good as a talented, able actress in scenes.

Edna Green, a bobbed, brown-haired, pretty-faced, mod-lesque-formed singing and dancing ingenue, handled herself admirably in the few numbers allotted her.

Jewell and Garnet Servany in several specialties showed their versatility with singing, dancing, banjo-guitar playing in various characterizations that fully merited the encores given them.

Mae Daly in person outclassed any of the former "Beef Trust" Watson prize-winners and in personality outclassed any of the fat women that we have ever seen upon any stage in a singing specialty. She appeared as a typical Aunt Jemima with a high brown color of facial makeup and later in the show, white face and soubrette costume, appeared more personally attractive than many of her smaller sisters, and fully demonstrated her comedianship in a scene with Comique Abot a la making love as they do in France.

Eddie Akin, a juvenile straight, was classy in appearance and a vocalist par excellence, and the same is apropos to Anthony Ambrose and Harry May in various scenes, likewise to Allan Mackenzie in scenes and dancing specialties, for all of these clever boys are vocalists individually and collectively, and Ambrose, May and Mackenzie's dancing par excellence.

Edward Bisland and Anthony Ambrose in a boxing bout were artistically realistic and in this scene they were cleverly burlesqued by Comique Abot and Comedienne Mae Daly.

There were several scenes in the presentation that stood out pre-eminently, which included a scenic set of splendor for the staging of "The Vampire", with Leona Earl the vampire, Comique Abot as Ali Baba with the death-dealing snake Sarah, with Bisland, May and Mackenzie as the lovers. This bit went over for continuous laughter and applause, and the same is applicable to the same participants making love as they do in France, in *The Care of Innocence*, which closed the show.

Another big scene was *The Beach at Waikiki*, with Servany Twins, Messrs. Akin and Bisland and the ensemble. The opening of the second act on the deck of a ship with the various principals putting over specialties, during which Leona Earl in masculine sailor attire and Allan Mackenzie attired likewise put over a dancing specialty incomparable.

The chorus is as personally attractive as any we have seen in burlesque and evidences far more talent and ability than many, which is a credit to the girls as well as the producers of numbers, which are credited to LeRoy Irwin and A. D. Scott.

Taking the show in its entirety, it is a combination of musical comedy, vaudeville, a girle review and burlesque, and a more diversified entertainment would be hard to find on any stage, for in the musical comedy were several scenes of light comedy, followed by vaudeville specialties, picturesque ensembles and familiar burlesque bits that were handled in a clean and clever manner by one and all alike. There was no evidence on the part of anyone to hog the center of the stage at any time, and a more co-operative company of artistes would be hard to find.

Messrs. Bard and Pearl are to be commended for a production that spells class, Meyer Harris and Paul Vogt for their novel and unique lighting effects and the producers for a presentation that will doubtless find favor with patrons of "Columbia Burlesque". ALFRED NELSON (NELSE).

BUSINESS RECORDS

NEW INCORPORATIONS

Illinois

Harding-Lawrence Theater Corporation, Chicago, Capital, \$60,000. Management and selling of moving picture theaters and theatrical enterprises. Incorporators: Henry A. Schwartz, Harry J. Walther, James Redding. Arthur J. Horwitz, Inc., Chicago, Capital, \$2,500. Conduct a theatrical booking agency. Incorporators: Lillian A. Panchino, Leon A. Bereznlak, A. J. Horwitz. Vic Amusement Co., Chicago, Capital, 100 shares non-par value. Own and operate theaters and places of amusement. Incorporators: F. R. Cain, D. W. Kahane and F. T. Platka. Interstate Theaters, Inc., Chicago, Capital, \$10,000. Deal in and book motion picture productions and amusements. Incorporators: Roy C. Merrick, Sidney C. Nieman, Mandel Benjamin.

New Jersey

Audubon Theatrical Enterprises, Inc., 738 Broad street, Newark. Amusement enterprises. Capital, \$100,000.

New York

Hollis Amusement Corporation, Queens, Capital, \$10,000. Morris Park Theatrical Enterprises, Bronx, motion pictures, \$6,000; H. Suchman, A. Stook, M. Esthman. Monmouth Pleasure Club Association, 613 Fifth avenue, Behaar. Amusement enterprises. Capital, \$100,000. N. and R. Theaters, Brooklyn, \$10,000; Maronson I. Renner, L. Nelson. Hammerstein-Gulm, Manhattan, musical productions, \$250,000; T. J. Hammerstein, J. Gulm, L. Fairchild. Johnson's La Petite Corporation, Manhattan. Construct buildings and operate places of amusement and hotels. Capital, \$10,000.

Vertex Advertising Service, Manhattan Motion picture advertising and publishing. Capital, 200 shares of stock of no par value.

New Manhattan Sporting Club, Inc., Manhattan. To finance and promote athletic contests, including boxing, sparring and wrestling matches. Capital, 100 shares of stock of no par value.

Perservation Social Club, Buffalo, To operate general amusement enterprises. Capital, \$10,000.

F. S. Photo News Agency, Bronx, New York. Motion pictures and photographic business. Capital, \$5,000.

Werb's Brooklyn Theater, Inc., New York County. Managers and proprietors of theaters and to provide for the presentation of theatrical and motion picture attractions. Capital, \$25,000.

True Story Films, Inc., Manhattan. The production and general distribution of motion picture and photo play films. Capital, \$200,000.

Coney Island Stadium, Inc., Brooklyn. To operate amusements, including boxing, sparring and wrestling contests. Capital, \$250,000.

The White Lake Holding Company, Sullivan County. Amusement park, facility and restaurants. Capital, \$10,000.

Ebenezer Mountain Company, Upper Jay, Essex County. Proprietors and managers of theaters and hotels. Capital, \$25,000.

Talbot Players, Inc., Manhattan. To provide for the production and exhibition of dramatic offerings generally. Capital, \$20,000.

Tarpon Corporation, New York County. Proprietors and managers of masques, pageants, community dramas and other amusement features. Capital, \$20,000.

Vanderbilt Attractions Company, New York County. Proprietors and managers of theatrical and motion picture enterprises. Capital, \$25,000.

International Kino Corporation, New York County. The production and general distribution of motion picture films of various kinds. Capital, \$15,000.

Sabina Theater Corporation, New York County. To provide for the production and exploitation of dramatic, operatic, vaudeville and other stage attractions. Capital, \$500.

William D. Russell, Inc., Manhattan. To operate theaters and other places of amusement. Capital, \$1,000.

Camera Arts, Inc., Manhattan. To manufacture motion picture films. Capital, \$100,000.

North Carolina

Motion Picture Arts Company, Inc., Greensboro.

Ohio

Senate Theater Co., Cleveland, 100 shares, no par; E. L. Mueller, B. D. Gerden.

Texas

Deep Eddy Amusement Company, Austin. Capital stock, \$6,000, incorporated. Walter Streetly, A. J. Eilers, Roy L. Rather, George A. Rowley.

CHANGES

The West Forty-Fifth Street Theater Corporation, Manhattan, certifies that it has changed its name to the Marlin Block Theater Corporation.

INCREASES

Broadway Theater Co., Chicago. Increased stock, \$600,000 to \$1,000,000.

Palace, Cincinnati

(Continued from page 15)

The woman's songs drew the plaudits. Special stage dressing would better this turn. Sixteen minutes, in one, one bow.

Knick-Knacks of 1921 developed itself into a song and dance revue, with five people participating. Costumed prettily and stage dressed attractively in colored drapes. The dancing team tops the act, in which a very clever girl shows she knows her specialties. Under the present routine the offering lacks consistent speed, and the girl announcer would not be missed. Folks walked out.

Renee Adorce, in *The Bandolero*, photography. Adams and Vance act not seen. PHIL LAMAR ANDERSON.

HEARST SONGS. Hits that fit any act in any spot. Call our Professional Depts. HEARST MUSIC PUBLISHERS. HEAD OFFICE WINNIPEG CANADA. Chicago Bldg. Chicago Roseland Bldg. New York

Mammoth New Vaudeville Theater To Be Conducted on Unique Plan

No Admission Charge. According to Promoter--- Details of Plan Kept Secret---House Will Be Built in Heart of East Side

NEW YORK, Oct. 30.—Tentative plans for the erection of a vaudeville theater with a seating capacity equal to that of Keith's New York Hippodrome (over 3,000 seats), at present the largest playhouse devoted to that type of amusement, to be built on a site down on the lower East Side, was revealed this week by John Turtle, of the Premier Amusement Corporation, which operates the Premier Theater in Brooklyn.

Because the plans are somewhat immature, Mr. Turtle stated he was unable to give detailed information concerning the venture, but he pointed out that it was backed by a railroad president and a New York bank, and would be conducted on a unique plan.

While Mr. Turtle displayed reluctance in outlining the policy which shall be instituted at the proposed theater, it is generally conceded that advertising plays a part in the scheme, since no admission is to be charged those who attend the shows given there. Turtle, however, denies that this feature enters into the policy that will govern the operation of the house, but he declines to state definitely from where the revenue will come, if not from this source.

According to plans thus far laid down the theater will play a bill of twenty vaudeville acts to be booked from agencies or direct. The artistes will be paid salaries the same as in any other vaudeville theater, and they will do the same things they do elsewhere. There will be four shows a day, but each act will play only two performances, the plan being to operate two shifts. The program will be changed twice weekly.

The site which has been secured for the erection of the house is at Second avenue and Houston street, in the heart of the East Side. The theater will front on Second avenue and be bounded on one side by Houston street and on the other by First street.

This section is probably the most densely populated in the city. Mr. Turtle conceded that although the theater would be operated free to everyone, precaution would be taken to keep the rough element out. To this end arrangements have been made for a number of special officers, who will be detailed to keep order and eject those persons who interfere with the shows or otherwise cause disturbance.

Mr. Turtle declared the theater would probably be called the Municipal, but denied that it would in any way be under the supervision of the city.

He promises to reveal in due time the manner in which the house will make money, but clouds the scheme in secrecy at present for fear other interests may emulate it.

GRAF LOSES SUIT; WILL APPEAL

San Francisco, Oct. 31.—Max Graf, former vice-president and general manager of Max Graf Production Company, motion picture producer, is not to receive \$200,000 worth of stock of the company and other personal property, which was alleged to have been obtained by the directors of the company from him thru fraud and extortion. This is the gist of the decision handed down Wednesday by Judge Franklin A. Griffin, who for the past month has been pondering over this civil suit brought by Graf against the directors, J. Hesser Walraven, publicity man; Albert Casper, banker; Harry Lapidaire, druggist; Leon Rex, merchant, and George Newman, real-estate dealer.

PLAYS TO S. R. O. IN EL PASO

El Paso, Tex., Oct. 29.—Pauline Fredericks made her premiere appearance before El Paso audiences twice today when, supported by a capable company, she played *Spring Chanting*. Both matinee and night performances were completely sold, standing room being at a premium in the Texas Grand Theater. This is the first time that Miss Fredericks has ever appeared in the spoken drama in El Paso.

ADD NEW TALENT

Chicago, Nov. 1.—New talent added to the program at the Valentino inn consists of Tex Arlington, Field Sisters, Marion Dupont, Kathleen Dean and Dede Russell.

TIMOTHY HUNT, NOTICE!

Timothy Hunt, property man, is requested to write his father-in-law, H. D. Van Ness, 1919 Washington boulevard, Chicago. The matter is said to be important.

Look thru the Hotel Directory in this issue, may save considerable time and inconvenience.

Oklahoma Boom Town Is Named After May Wirth

New York, Nov. 1.—May Wirth, the circus and vaudeville equestrienne, has been singularly honored. She has had an Oklahoma town named after her.

The town, which is located in the oil territory, is down on the timetable of the Southwestern Division of the Frisco lines as Wirth, Ok. C. H. Bartzell, superintendent of the Frisco lines, who has long been a friend of the Wirth family, last week christened the town.

May Wirth has been appearing with the Ringling-Barnum Circus this summer, and will not be seen in vaudeville this season. She plans a long rest and will spend the winter in Florida. The equestrienne and her husband, Frank Wirth, fair booking agent, recently built a new home in the exclusive Forest Hills section of New York.

was made. At the close of the first afternoon program Deputy Sheriff Miles made the arrests. The theater, which is the largest in the city, was crowded at both performances.

SUNDAY SHOWING ARRESTS

Denison, Tex., Nov. 1.—The owner and motion picture machine operator of the Radio Theater were arrested and placed under bond here Sunday afternoon, charged with operating on Sunday. The same theater opened last Sunday during the afternoon hours and no complaint

Stage Dancing

AS TAUGHT BY THE EMINENT

Harvey Thomas

Chicago's Recognized Stage Dancing Master

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Chicago offers as much opportunity to those seeking a theatrical career as any metropolitan center in the U. S. My school was established in 1915 and is today the largest stage school and booking agency in Chicago (3,500 sq. ft.). I am equipped to prepare you quickly and surely for a career. Failures under other teachers have been successes under my guidance.

My school consists of three offices, seven private studios, one stage room and a large ballroom.

The student is coached under the same conditions that exist on the stage today. Away from the public gaze in private studios the student is free from embarrassment, and he or she is conscientiously trained and finally coached under the full glare of the foot lights.

Special Offer for Teachers Only



Soft Shoe, Tap and Wing, Waltz Clog and Heels, Dance, These four complete dances taught by Harvey Thomas for \$30.00. I carry a complete line of Professional, Student, Parent, Leather, Soft Shoe, Ballet, Clog and Tap.

Home Study Courses

I have prepared the following:

- Buck and Wing, \$2.00 for 8 Lessons
- Waltz Clog, \$2.00 for 6 Lessons
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SAILINGS

New York, Nov. 1.—The theatrical profession is fairly well represented in this week's list of sailings, while there was a noticeable decline of arrivals, due probably to the coming of the Christmas holidays.

A. H. Woods earlier in the week made reservations on the Olympic, but at the last minute of sailing canceled his trip rather than miss the Broadway premiere of his forthcoming production. The producer may be leaving for Europe today on the Homeric, but no one knows for a certainty, not even his nearest of kin, Martin Hermann.

Jane Novak, the picture star, is departing today on the George Washington for Bremen. Another passenger on the United States liner is Mark Block, well known in burlesque circles. Lincoln J. Carter is on his way to Germany, where he will stage his latest melodrama, *When the Devil Laughs*. Among the passengers on board the France are eight *Ziegfeld Follies* girls, who are to appear in the revue which opens shortly at the new Moulin Rouge in Paris. This group of dancers comprises Yvonne Shelton, Marie Shelton, Nina Byron, Doris Lloyd, Grace Gerardi, Sybil Wilson, Yvonne Hughes and Ruth Fallows.

Also bound for Europe on the French liner are Vivian Martin and Lynn Overman, who for several seasons costarred in *Just Married*; Peter Davis, Dorothy Mortimer, Winifred Harris, Mrs. Grace Martin and Mrs. Marcelle Carroll, wife of Earl Carroll, the producer, and Alan Dwan, the motion picture director, who is accompanied by his assistant, Dick Rosson. Dwan will make his next picture in Paris with Gloria Swanson as star. The Aquitania departed this week with Sidney Kent, general manager of the Famous Players-Lasky Company; Mrs. Kent, William Frazer, John C. Ragland, Ruth Howard and Corinne Biddinger.

Mme. Olga Lazavitch Hinzberg, well known in Europe as an Oriental dancer, arrived here today on the Rochambeau. Also on board were 17 actors and actresses of the Theater National de L'Odeon Company in Paris. Laura Burt, formerly of Sir Henry Irving's company and vaudeville headliner, returned from England on the Minnetonka.

Harold F. McCormick, husband of Ganna Walska; Pauline Garon, film actress, and former Princess Robert DeBrogie, who before becoming a French noblewoman was Estelle Alexander, actress, of San Francisco, arrived today on the Berengaria.

Josef Hofmann, pianist; Mrs. Hofmann and their daughter, Josefa, and Bronislaw Huberman, violinist, are due here Tuesday on the White Star liner Majestic from Cherbourg and Southampton. The Adriatic, due Monday from Liverpool, has on board Leff Poushinoff, pianist.

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REPEAL OF SUNDAY BLUE LAWS WILL BE SOUGHT IN 20 STATES

Lord's Day Alliance Counters With Measure Designed To Prohibit Sunday Shows in District of Columbia--- Prepares for Stiff Fight

NEW YORK, Nov. 1.—Bills legalizing commercial amusements in one form or another on Sundays will be introduced this year in the legislatures of 20 States, where Sabbath-day theatricals and sports are now prohibited by law. It was revealed this week by Dr. Harry L. Bowby, general secretary of the Lord's Day Alliance, which thru its national and State organizations is preparing to combat these proposed measures.

The Lord's Day Alliance, on the other hand, will seek to prevent commercialized Sunday amusements in the District of Columbia, and possibly in California, Oregon and Montana, the only States where Sabbath day shows and sports are now permitted by law.

The principal States where an effort will be made to throw off the Sunday blue laws are Michigan, Wisconsin, Pennsylvania, New Jersey, Massachusetts, Connecticut, Indiana, Illinois, Ohio, New York, Maryland, Iowa, Tennessee and Colorado.

The Lord's Day Alliance expects a stiff fight in Ohio, where it is said that the movie interests have raised a fund of \$500,000 to put thru a law favoring the cinema houses. New Jersey will also be the scene of a bitter contest. Movie and vaudeville theaters in the larger cities of that State are now running Sunday shows in defiance of the law.

According to Dr. Bowby, the possibility of any of these proposed repeal measures becoming laws is slim. He admitted that there is a marked sentiment in the larger cities of the country in favor of Sunday amusements, but said that the voting power in determining such issues lay with the rural districts, all staunch advocates of the go-to-church Sabbath.

Dr. Bowby denied reports that the Ku-Klux Klan was backing his organization in its stand for showless Sundays. He declared that he and his associates in the Lord's Day Alliance had no knowledge of the Klan's attitude toward Sunday amusements. He admitted that sentiment for the closed Sunday was marked in States where the Klan is supposed to be strong, particularly in the South, where he said people stood 90 per cent behind the Lord's Day Alliance.

The attempt that will be made to prohibit Sunday amusements in the District of Columbia, when Congress convenes in December, will be the second in five years. A bill sponsored by Senator Jones of Washington will be introduced in the Senate and a companion measure in the House of Representatives at that time.

The Jones Bill, among other things, would make it unlawful in the District of Columbia to keep open or use for secular or commercial purposes any dance hall, theater or other place of public assembly or to engage in commercialized sports or amusements on the Lord's Day.

Also the Lord's Day Alliance expects another attempt to be made in the New York Legislature to legalize the giving of Sunday shows in legitimate theaters. It, nevertheless, points to the clause contained in the Equity agreement with the Managers' Protective Association, which reads that "the actor shall not be required to perform in the play any part on Sunday in any theater except those where Sunday performances were customarily given on May 1, 1924 . . . as a guaranteeing against Sunday shows for the next ten years."

Dr. Bowby, in commenting upon the stand taken by the Actors' Equity Association in assuring its members one day's rest a week, in a recent communication to Frank Gilmore denied the fact that the vaudeville and burlesque artists did not enjoy the same benefits thru organization.

To this Mr. Gilmore replied: "I join with you in hoping that the day is not far distant when vaudeville and burlesque performers will be organized, if for no other reason than to give them their day of rest each week."

GOTHAM TO REOPEN AS MOVIE

New York, Nov. 3.—The old Gotham Theater, in the east end of town, owned by the Keith Circuit and which has been dark the past two years, is to be reopened soon. The house, also operated by the Keiths, is to play a straight picture policy.

TAB. SHOW IN VAUDE. HOUSE

New York, Nov. 3.—The Bristol Theater, Bristol, Conn., this week is playing the Felix Martin show, a 30-people tab. Vaudeville will be resumed at the house next week, when a change in policy from split-week to full-week bits will go into effect.

DONALD BRIAN RESUMES WORK

New York, Nov. 3.—Donald Brian, Glitz Rice and Virginia O'Brien, who were forced to cancel several weeks owing to Brian's breakdown, returned to their job today at Keith's Theater, Philadelphia, with Brian fully recovered.

GUILD BECOMING SECTIONALIZED

London, Nov. 2 (Special Cable to *The Billboard*).—The Stage Guild is getting more sectionalized, but so far has not decided upon a vaudeville section, as it is suggested that it does not want to drive the V. A. F. into the arms of the Entertainments' Federal Council, as this would make their opposition four square and give managements a lot of serious thinking. There will be a general council supreme in authority over sectional committees, with possibly Sir Frank Benson as chairman and a real Pukka major, a Victoria Cross and Distinguished Service Order man who will act as general secretary, and, being untrammelled by factions, will be expected to be neutral. It must be confessed the Stage Guild's program is in many ways a replica, as regards raising funds, of the N. V. A.

SHOWMEN WIN AND LOSE IN BRITISH ELECTION

London, Nov. 2 (Special Cable to *The Billboard*).—The general election here sees the defeat of Ben Tillett and Pat Collins, the latter head of the Showmen's Guild, also the return of Sir Walter de Frece, Sir Alfred Butt, and the first victory of Harry Day, the latter as a Socialist member for Central Southwark. Curiously enough, vaudeville as a whole is not unduly enthused over Day's success.

ISOBEL ELSOM IN PANTO.

London, Nov. 2 (Special Cable to *The Billboard*).—Isobel Elsom, wife of Maurice Elvey, will play principal boy in the Hippodrome pantomime with Wee Georgette Wood, Dorothy Ward and Shaun Glenville. This will be her first pantomime venture.

BERT COOTE AT OXFORD

London, Nov. 2 (Special Cable to *The Billboard*).—Bert Coote opens at Oxford Music Hall Monday on his return from Australia.

STEVENS' MOTHER VERY ILL

Toronto, Ont., Nov. 1.—Bobby Stevens, who was character juvenile with Sophie Tucker last season, is here with his mother, who is very ill and not expected to live.

TIVOLI, DUBLIN, CLOSED

London, Nov. 2 (Special Cable to *The Billboard*).—The Tivoli Music Hall, Dublin, has been closed thru Jim Larkin's transport workers' union picketing because the management reduced the staff by one man despite the fact that the stage staff agreed. There are two competing unions for theatrical employees in Dublin.

GROSS WITH "OH, YOU FLIRT"

New York, Nov. 3.—Billy Gross opened today at Poli's Theater, Bridgeport, Conn., in a skit in which he is supported by Al Weymer, Mabel Carr and Eva Sargent. The name of the act is *Oh, You Flirt*.

ALICE BRADY ON BIG STREET

New York, Nov. 3.—Alice Brady makes her first appearance at the Palace Theater next week in the sketch, *Cassie Cook of the Yellow Sea*, which she used on her tour of the Orpheum Circuit.

ROUTE FOR NEW DANCE ACT

New York, Nov. 3.—Charles Cartmell, Laura Harris and Company, in their new singing and dancing skit, *Three Episodes*, have been booked for a tour of the Interstate Time, opening at Dallas, Tex., November 23.

NEW TURNS AND RETURNS

MURFANE

Reviewed Monday Matinee, October 27, at Proctor's Twenty-Third Street Theater, New York. Style—Xylophone. Setting—In one. Time—Eleven minutes.

Murfane's routine of xylophone numbers includes in their order a waltz, a pyrotechnical march, a ballad and a fox-trot medley, the latter the most entertaining of all. Murfane plays his instrument reasonably well, but without fine technique and good musical quality, the numbers all being more or less of the tin-panny order. Instead of wearing a uniform Murfane would look much better in a tux or even street clothes.

As the act stands it can make the family time, playing in the early spots. R. C.

CLARK McCULLOUGH

Reviewed Monday Matinee, October 27, at Proctor's Twenty-Third Street Theater, New York. Style—Singing and talk. Setting—In one. Time—Nineteen minutes.

Clark McCullough, tenor, is doing a new routine that could stand a little cutting, especially in his singing features.

The opening—an announcement apropos of American songs worked in with the tune *It Ain't Gonna Rain No More*—doesn't give McCullough's act very much prestige and might be omitted without any loss. The nice-appearing McCullough is himself and entertainingly so on his number, *Why Should I Take a Little Trip to Georgia*, and egregiously funny in his small collection of yarns, altho a couple of them have been told many times on the vaude. stage. *Little Black Buddy of Mine* went over nicely when the act was caught, but the use of the time-worn song, *Yes, We Have No Bananas*, in closing, cost McCullough the loss of a good hand. He did the *Bananas* song as Sir Harry Lauder would sing it, as Eddie Leonard would do it, and as David Warfield would dramatically render it, and while his travesties were interesting in a way, there is no doubt that a ballad or a good Irish number would have sent McCullough over to a better finish. R. C.

MELROSE AND BROOKS

Reviewed Monday Matinee, October 27, at Proctor's Twenty-Third Street Theater, New York. Style—Clowning, singing, dancing novelty. Setting—In one and two. Time—Sixteen minutes.

The only trouble with Melrose and Brooks' act is that it runs a trifle too long considering the intrinsic value of some of the material and the worthlessness of some of the odds and ends thrown into the routine.

The team—man and woman—open in

Scotch kilts, the man affecting a clown appearance, singing *He Always Wore His Kilts Below His Knee*, a comedy number. The girl is very pretty. The man does a musical saw bit, then goes into a chair balancing-clowning stunt which is undeniably funny as he gets the chairs mixed up in his kilts. The girl in the meantime is changing her costume, coming back in cute dance togs. She sings *Hard-Hearted Hannah* and tops the number with a jazz dance for which the man plays the clarinet. At this point the oil in one goes up to disclose a prop. street lamp on which the man does some more clowning, finally using it to fall backward like the falling-table stunt. The girl retaliates with a jig and a jazz dance in summing up the routine, while the man does some harmonica playing.

All this act needs to put itself over is the clowning bits sandwiched by a snappy dance and brought to a close by another stepping specialty, perhaps accompanied by the clarinet playing. R. C.

TITUS AND BROWN

Reviewed Monday Matinee, October 27, at Proctor's Twenty-Third Street Theater, New York. Style—Comedy and dancing. Setting—In one. Time—Nine minutes.

Titus and Brown, who work under burnt cork and if our guess isn't wrong are colored performers, do two things and do them well—comedy of the typical black-face sort and tap-step dancing.

They open dragging in a large trunk on the stage on which they ensconce themselves for a little crossfire, hefty in punch. They get into their dancing a little awkwardly, but quickly stamp out the break by their fine hoofing, singly and double.

The act moves along swiftly and ought to prove a hit whenever it plays. R. C.

JOHN STORY AND COMPANY

Reviewed Monday Matinee, October 27, at Proctor's Twenty-Third Street Theater, New York. Style—Sketch. Setting—Special drops, in two and a half, and olio in four. Time—Twenty-one minutes.

John Story and a supporting cast of three—two women and a man, unbillied—in a comedy sketch, which very much usually gossips and gossiping, are a good deal of a hit, altho the act has a lot of superfluous dialog which could be eliminated without damage.

According to the plot, Story whispers a scilicet tale involving his married pal into the ears of a friend of his wife. The stunt works splendidly, finally getting to the wife of the man about whom the yarn was invented, but by the time it had gotten that far was so exaggerated

(Continued on page 22)

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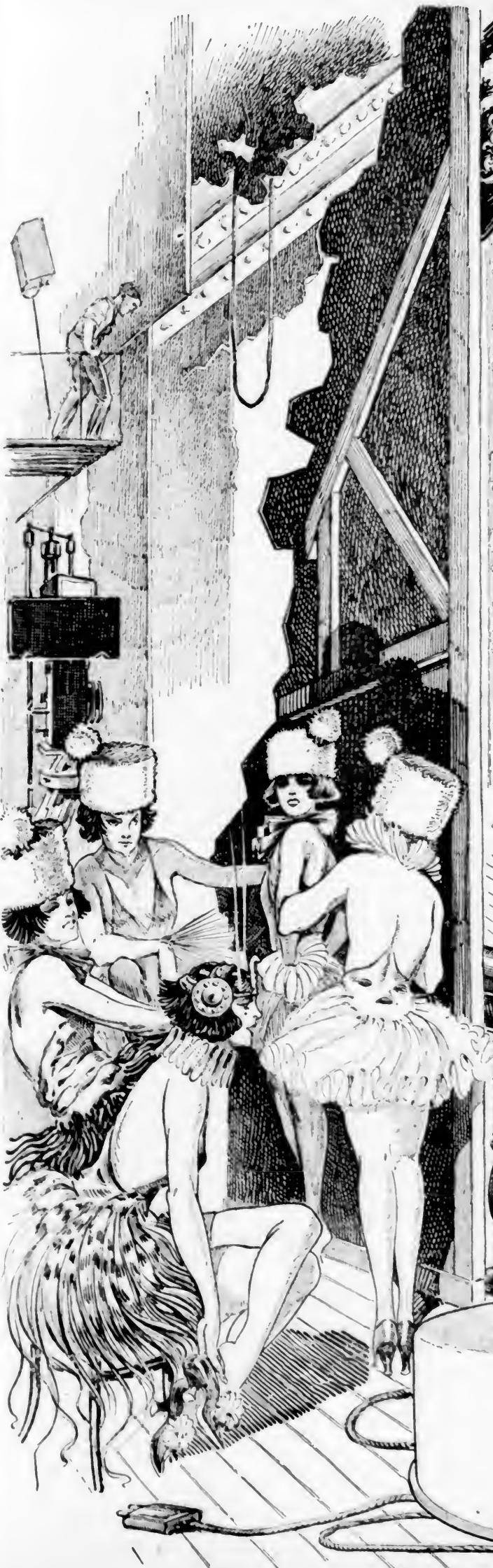
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ALTHO HARRY HOLMES, JR. married FLORENCE ASHTON, former dancer in GEORGE WHITE'S Scandals, last week, the vaudeville team of HOLMES and LE VERE will continue to exist. BABE LE VERE was formerly married to HOLMES, the latter having secured a decree of divorce recently. The new MRS. HOLMES will travel with the act. MISS ASHTON is the daughter of LILLIAN ASHTON, of BRADLEY and ASHTON.

CLAUDIA ELBA and Company, jugglers from South America, will arrive in this country soon and open the week of November 17 at the Royal Theater, New York. The act is one which HARRY MONDORF signed up on his recent world tour.

RUTH and GRACE STUART are breaking in a new act under the direction of CHARLES MORRISON and RAY HODGDON.



Ruth Budd

RUTH BUDD is opening at the Palace Theater, Chicago, next week to begin an entire tour of the Orpheum Circuit.

In all the theaters of the Keith, Moss, Proctor, Orpheum and affiliated circuits a celebration of the 70th birthday anniversary of JOHN PHILIP SOUSA will be held Thursday.

FRANK and ETHEL CARMEN are booked for a tour of the Pantages Circuit, opening in Newark, N. J., soon. TOM ROONEY is handling the act.

CHARLES C. ECHARD and JEANNE DOUGLAS recently broke in a new act at the Paramount Empress Theater, Salt Lake City.

MME. BERNICE PASQUALI, opera singer, who was signed by the Keith Circuit following her appearance last spring in the N. Y. A. benefit performances, is making a complete tour of the Orpheum Time, having opened last week at the Orpheum Theater, San Francisco.

WADE BOOTH has been signed for a tour of the Interstate houses, opening November 23 at Tulsa, Ok.

LYDIA BARRY opened the last half last week at Proctor's 55th Street Theater, New York, returning to vaudeville after an absence of many months.

HARRY HOLBROOK, the singing marine, who has been away from the footlights since last April, came back last week, playing the Proctor Time in New York.



Harry Holbrook

JACK OSTERMAN is signed for another tour of the Orpheum Circuit. He is scheduled to open November 9 at the Palace-Orpheum Theater, Milwaukee.

DU CALION, who does a ladder-bal-

ancing act, returns here for another engagement this month. He is set for opening at the Orpheum Theater, San Francisco, the week of November 24. He comes direct from Australia, where he has been making a tour.

POWERS' Elephants open November 14 at Omaha, Neb., for a tour of the Orpheum Time. EDDIE DUNEDIN handles the act.

A DELAIDE HERRMANN, widow of the GREAT HERRMANN, one of America's best known magicians, opened at Keith's 81st Street Theater, New York, this week in an elaborate illusion act.

HELEN COYNE and HENRI FRENCH opened at the Palace Theater, Chicago, Sunday, starting a trip around the Orpheum chain.

EDGAR DOWELL and HENRY TROY, of the Tune House, Inc., have delivered a new act, entitled The Relatives, to ROONEY and RHODES, who will open shortly. These writers have also written a monolog for BILLY HIGGINS, colored comedian.

EMMET GILFOYLE and ELSIE LANGE, the former of whom used to work with ANNA HELD, JR., are signed for a tour of the Interstate Circuit, opening November 23 at the Orpheum Theater, New Orleans. The act just finished a tour of the Orpheum Time.



Elsie Lange

The Palace Theater, New York, this week has NORA BAYES and CISSIE LOFTUS on the same bill, which means that the differences between these two stars in the matter of dressing rooms, which occurred when they were in the same show last spring, has been patched up.

RILEY and WATERS, new act, showed for the Keith people the second half last week at the Fordham Theater, New York.

BABY PEGGY, the kid motion picture star, is signed for a limited tour of vaudeville. She is slated tentatively to open next week at the Capitol Theater, Union Hill, N. J. J. TRAVIS MONTGOMERY, BABY PEGGY's father, is sponsoring the vaude. tour.

MARGIT HEGEDUS, violinist, at present playing Keith Time in the East, goes to Chicago for opening at the Palace Theater November 30, which is her first stop on a complete tour of the Orpheum Time. BERNARD BURKE negotiated the booking.

JOHN T. MURRAY and VIVIAN OAKLAND, former musical comedy favorites, who recently finished a tour of the Interstate Circuit in their song and satire offering, opened Monday at the Hill Street



Vivian Oakland

(Continued on page 21)

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ORCHESTRA NEWS

WHAT ORCHESTRAS ARE DOING IN NEW YORK

New York, Nov. 1.—Arthur Lange and his newly organized orchestra opened his new night at the Fay Follies, latest Thursday to be opened by Laurence Fay, resort to be opened by Laurence Fay, other entertainers at the supper club are Jimmy Hussey, Lillian Lorraine, Lanny Lee and Robert Medrano, plus a chorus. Bert Kalmar and Harry Ruby did the music and lyrics.

Paul Harman and Orchestra, who have been playing Middle West stands, open at the Cinderella Ballroom next week, replacing the Harold Oxley Orchestra. The Wolverines will play opposite the Harman combination; it is also a Western orchestra.

Eddie Barrett's Blue and Gold Orchestra, late of Atlanta, Ga., opened this week at the new Bluebird Ballroom, where they are appearing with the Indiana Five.

Henri Gendron, who was scheduled to open at the Bluebird dance palace, opened this week at the Strand Roof, where he has a six months' contract. The orchestra is the first to receive a long-term contract from the roof management. A new floor show also opened this week in conjunction with the Gendron band.

L. Wolfe Gilbert made his debut as one of the entertainers at the Wigwam Club, where Lou Gold's orchestra is holding forth. Many well-known Broadway stars and other folk attended the opening of Gilbert at the Wigwam, including Vincent Lopez and Orchestra, who did an hour turn; Belle Baker, Frisco, Tot Quarters and Vincent Rose and Jackie Taylor, late of Los Angeles, who open with their orchestra next week in the Crystal room of the Ritz-Carlton Hotel. They put on a violin and piano duet. At the Ritz-Carlton the Rose orchestra will play afternoon teas for two weeks and then night sessions.

Irvy Bloom and His Orchestra, who recently opened the Club Tokio, will broadcast weekly thru a local radio station, beginning Monday night. The entire floor show of the club will also be at the microphone. The show is entitled Irvy Arnold's Just Wonder Girls. The principals are headed by Calvert and Shayne.

Jules Berkin and orchestra, late of the Rosemont dance palace, Brooklyn, opened this week at the Bamboo Gardens, Chinese restaurant, on Broadway. He is using eight men.

The Club Caprice, in the Hotel Lorraine, opened last night with Dick Gasparre leading the Meyer Davis Orchestra. This is the same band that played during the summer at the Pavillon Royal.

HARRY PEARL BOOKINGS

New York, Nov. 1.—Harry Pearl, who recently opened offices to book orchestra and other talent into shows and big restaurants, booked several new orchestras this week. These included an orchestra with the new Martha Pryor act, which opened last week in a local Keith house.

Paul Zimm and His Chicagoans are under Pearl's direction and opened this last half at Moss' Regent Theater. It is a 12-piece combination from the West, featuring hot stuff.

The Versatile Eight have been routed over the Poli Time, also under Pearl's direction, while the Venetian Sextet was booked in vaudeville with the Al Allen and Jean Carroll act. The Penn Ramblers were placed at the Lafayette Ballroom, Hoboken. Henri Gendron, at the Strand roof garden, was also booked by Pearl.

TOKIO DANCELESS

New York, Nov. 1.—According to reports received here from Tokio, the Japanese capital, incidental to anti-American hysteria, is virtually a danceless city. With the exception of the quaint posture dancing in the kasha quarter, dancing to the strains of Western jazz is a thing of the past, especially at the leading hostelry, where the better-class Occidental transients and residents were wont to dance with their dainty Oriental partners. One attempt to hold a private dance at a foreign home met with a threatening demonstration from a Japanese radical source.

Before the earthquake modern Japanese were taking an unusual interest in fox-trot and other steps, with the result that many small dance halls came into existence. Japanese flappers, defying all tradition, danced with foreigners. Some of these places were closed by zealous public guardians of the morals.

On the other hand, the city of Kobe, 600 miles from the capital, is going wild with dancing on the increase. The port is full of resorts where foreigners, who want to dance with native partners, are provided with music. But fear of disorders prevents dancing in Tokio.

LOPEZ BANDS IN SHOWS

New York, Nov. 1.—Vincent Lopez, Inc., booked two bands into musical comedy productions sponsored by the Bohemians, Inc., also producers of the *Greenwich Village Follies*, in which the Lopez band appears.

One of the shows to have a jazz band in the pit, playing the show and doing specialties, is the road company of *Sitting Pretty*, opening November 10 in the Middle West.

November 9 *The Belle of Quaker Town* opens in Cincinnati with an 11-piece Lopez orchestra. It is a new piece with lyrics and music by Kalmar and Ruby. *Sitting Pretty* had a short run in New York recently.

LARRY DEHLER BOOKINGS

New York, Nov. 1.—Larry Dehler, who is now booking orchestras on his own in his new offices, booked the following bands this week: Al Hall's Str-naders, at the Rendezvous, Detroit; George Walton's Entertainers, for a Southern dance tour; New York Melody Girls (six pieces), in vaudeville; Dick Palge, with Jack Barrington's Dancers (seven pieces), and Larry Dehler's Orchestra, at the Club Vogue.

ELKINS AT CLUB RICHMOND

New York, Nov. 3.—Eddie Elkins and His Orchestra open Thursday night at the Club Richmond, replacing Alex Hyde's band. The Hyde orchestra opened the club recently and was supposed to have a 40-week contract.

ORCH. PAGE

BEN SELVIN, PAPA

New York, Nov. 1.—Ben Selvin, music director, whose orchestra is at the Waldman Inn, was presented with a seven-pound boy by Mrs. Selvin at the Sloan Maternity Hospital. The new orchestra leader is named Robert Benjamin Selvin and arrived Monday morning.

VAUDEVILLE NOTES

(Continued from page 20)
Theater, Los Angeles, for the Orpheum people, who have signed them for a tour.

ELSIE CLARK, singing comedienne, opens at the Orpheum Theater, New Orleans, November 23, for a tour of the Interstate houses.

CLAYTON and LENNIE, who have been playing their new act around New York the past few weeks, opened Monday at the Maryland Theater, Baltimore, to start a regular Keith route, taking them up to next spring.

FRISCO, the jazz dancer, is playing independent houses in up-State New York at present.

NELSON KEYS, favorite of CHARLOTTE'S Revue, which had a happy run here, has been booked for one week only at the Palace Theater, Chicago, where he opened Monday, co-billed with WEBER and FIELDS, the music-hall artistes.

TAYLOR, HOWARD and THEM returned to vaudeville the second half last week at Brockton, Mass., in their old act. They are routed by the Keith Circuit.

IRENE FRANKLIN is on her way back from Australia and will appear on the Keith Circuit shortly after she lands.

GRACE and EDDIE PARKS are going to tour the Loew Circuit again, opening November 10. They are booked thru AL GROSSMAN'S office.

VICTOR MOORE and EMMA LITTLEFIELD, his wife, who are in their 25th year in the two-day in the act *Back to the Woods*, opened this week at the Palace Theater, Orange, N. J., to begin another season in the same offering.



Victor Moore

ROGERS and ALLEN, who have been playing some time on the Orpheum Circuit, have been signed for a complete tour, beginning this week at New Orleans.

FRED DE BONDY started work November 1 with the JACK LEWIS Agency, booking on the Keith Circuit. DE BONDY resigned as manager of H. B. MARINELLI, LTD., to take this job.

MISS LEE MORSE, formerly of *Artists and Models*, took a dip in vaudeville this week, opening at the Franklin Theater, New York, for the first half of the week. The last half MISS MORSE is at the Jefferson Theater. CHARLES MORRISON and RAY HODGSON are directing her vaude engagement.

The Prescription, a new comedy skit, opened Monday at Passaic, N. J., to break in.

The team of MORRELL and EDNA is changing billing to read MORRELL and ELEANOR, beginning next week, when the act plays the Grand Opera House, Philadelphia.

STASIA LEDOVA, formerly with GEORGE CHOOS' act, *The Land of Fantasie*, has produced an act of her own and opens on the Poli Time at Bridgeport, Conn., next week to break it in.



Stasia Ledova

IDA MAY CHADWICK opened at Yonkers, N. Y., last week to try out a new offering, in which she is supported by a company of two.

HELENE HELLER and GEORGE RILEY are slated to open an Orpheum tour Sunday at Winnipeg. They were to have opened this week in Milwaukee, but canceled the date due to the desire of RILEY to spend a week's vacation at his home in the Middle West.

PALO, PALET and Company, musical act of two men and a woman, opened this week at Passaic, N. J., Keith break-in stand.

FRANK S. BURKE, of the old-time dancing team of CORBELY and BURKE, is doing an Irish character part with WILLIAM KENNEDY'S *The Minstrel Boy* sketch in vaudeville.

WYNDHAM STANDING, famous screen star, is taking a flier in vaudeville and is on the Poli Time. He is offering novel talking and dramatic scenes about the movies.

ART ROGERS left the Coast, where he was a member of the team of TROUT and ROGERS, "Two Black Spasms", and has rejoined MARIAN GIBNEY in his old team, known as GIBNEY and ROGERS.

They will open for the Western Vaudeville November 13.

GEORGE A. HOLTON, for several years comedian with the Dr. PAULINE Company, has been compelled to give up his work and enter the Central Maine Sanitarium at Fairbald, Me., where he will be pleased to hear from friends.

CHARLES GOLDEN, formerly of the tabloid field, heads the Three Harmony Pals, now playing the Bert Levey Circuit.

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NEW TURNS AND RETURNS

(Continued from page 18)

and twisted that it had Story himself involved.

The eclatissement of the muddle, the unraveling of the mixup, comes when Story explains that he concocted the tale to prove to his wife what a lot of trouble she could cause by being a gossip and carrying everything she heard to everyone she knew. He ends in a heated dissertation on the evils of gossip. This far-reaching finish came in for a good hand when reviewed. R. C.

MAY HIXON

Reviewed Monday Matinee, October 27, at Proctor's Twenty-Third Street Theater, New York. Style—Singing and talk. Setting—In one. Time—Nine minutes.

May Hixon made a sincere effort to entertain when reviewed, but does not have whatever it is that gets one across solidly. The talk with which she opens—a yarn about a fellow opening a theater, but forgetting to put in seats and then hitting upon the idea to have the band play *The Star-Spangled Banner*—isn't strong for laughs, and her singing in a voice of no particular tonal quality fails to deliver the needed punch.

Her songs include *Judy*, a comedy number; *That Old Irish Mother of Mine*, which always has something about it that is likable, and another comedy tune written around an Irishman by the name of McCarty. R. C.

TAKKA TAKKA AND YOGA-TARO

East Indian Dances

Numbers:

(a) Javanese Hypnotic Dance.

Takka Takka and Yoga-Taro. A Javanese dance based upon the superstition that the Hindoo fakirs possess the power of hypnotism. (Several years ago all hypnotists were banished from the island of Bali.)

(b) Javanese Royalty Wedding Dance.

Takka Takka and Yoga-Taro. This is a correct reproduction of a traditional dance which precedes the wedding of a prince of royal blood. It is based upon a legend that before marriage the prince and his bride must kill a serpent—the symbol of evil—and having done so, they will have driven the unhappiness and bad influences from their future lives.

To augment the scenes and create the desired ensemble effects the American ballet of the Hippodrome has been introduced by Allan E. Foster.

Groupings and costuming designed by Cleveland Bronner.

Scenes and electrical effects by E. Louis Bauer and George Rudolph.

Reviewed Monday Matinee, October 27, at the Hippodrome, New York. Style—Dancing. Setting—In full, special. Time—Eighteen minutes.

A dance novelty, featuring ritual pantomimes of Javanese origin; at least that's what the program states. The two numbers offered are basically Oriental. That much is obvious. The method of presentation, however, belongs to the Occident—to be more exact, to the Hippodrome. This keeps the dancing from becoming too higharty and well within the confines of vaudeville.

Takka Takka, described in a program note as a "Balinese Princess and Temple Dancer", is undoubtedly the goods insofar as the Balinese part of the billing goes. Her partner, Yoga-Taro, is down on the program as a "native Javanese dancer". He might easily come from the Bronx. It is said, however, that he is a Dutchman who spent considerable time in the Hollandish East Indian possessions and there wised himself up to the native style of hoofing.

There is no denying that Takka Takka's gyrations are Oriental. In fact, a goodly portion of her bodily rhythmic are closely related to the cooch. They bar this sort of stuff on the carnival lot, but in the name of "art dating back to the very dawn of civilization"—to quote from the program—it is excused in vaudeville. Takka Takka keeps a poker face throughout her dancing, but only a chump would notice this. Especially in view of the fact that with these Orientals it's usually a case of off with the cloths, on with the dance.

As for Yoga-Taro, his routine is apparently most original with the exception to those parts that resemble an eccentric takeoff on *Off to Buffalo*. In the hypnotic number, as a Hindoo fakir, he releases a dancing girl from a state of catlepsy and commands her to dance. This she does while he whams a tom-tom and does what appeared to be No. 4 of the *Daily Dozen*. After he has had enough of the cooching he returns the girl to her previous state and then falls upon her. A nice clean suggestion this last—the sort of stuff people are invited to bring their wives and daughters to see.

The what's it all about in the second number is made more or less clear in the note swiped from the program and printed at the top of this review. This time Yoga-Taro as a groom divests himself of his marriage robes, and in serpentine garb and his face hideously masked hops, skips and jumps about his bride-to-be—Takka Takka—extending a snake while she works up courage enough to cut it in two. This accomplished, he gets back in his wedding duds, and she takes hers off—that is all that the law will allow.

The Hippodrome corps de ballet then

forms a procession, falling in behind the bride, who assumes a Buddha-like position in a sedan chair borne by four white-turbaned Hindoos. The groom, apparently so overcome with the eye-ful the bride affords, anticipation, etc., etc., gasps, grows weak in the knees and grabs hold of her chair for support. This ends the exhibition.

The costuming is colorful, as is the setting. The lighting is particularly effective. For the benefit of those who can't read, or perhaps refused to be held up for 10 cents for a program, an announcer, attired for the occasion, attempts to wise up the folks out front at the start.

MANUEL VEGA

Reviewed Monday Matinee, October 27, at B. S. Moss' Broadway, New York. Style—Pantomimic novelty. Setting—Full stage. Time—Twelve minutes.

The act opens with Vega and two figures (dummies) rigged out in costumes of Dutch peasantry, leaning over a dock railing with their backs to the audience. Vega works with a trick cane which he uses with good effect. He shines up to the form of a woman of wide and ample portions and, getting no response, walks around it and, after a nervous hesitancy, swipes at it with a healthy wallop and misses. The point of the cane is caught in the flooring and Vega proceeds to a little footwork trying to pry it loose. He gets quite a bit of comedy in a wrestling match with one of the forms and gives a realistic demonstration of battling with a tough customer. For a finish Vega does a clog dance on a table. G. B.

CHARLIE FOY

Reviewed Thursday Evening, October 30, at B. S. Moss' Regent Theater, New York. Style—Comedy. Setting—In one. Time—Twelve minutes.

Charlie is the offspring of the well-known Eddie, and in his debut as an act on his own was characterized with an abundance of confidence, which included line stage presence, breezy style and showmanship. But the material was a concoction of ordinary stuff, suitable probably for the small time where it can do no harm. For big-time presentation, however, he should have a brand-new line of gags written. We don't doubt but that he'll make the grade, for it is in him sure enough.

He is persistent, too, and, for example, when a friend planted in the audience called out "Do your old man" when impersonations were in order, other yelling didn't give Charlie a chance to get his gag over. He started to say "Do your old man?" but that was as far as he got. Several minutes later, at the first opportunity, Charlie says again "Do your old man?" "I've been doing him for 23 years," as everyone expected him to say. But it shows his style of working.

He opened with a comedy song, not so well suited to the routine, and then did some talk of ordinary value. Later he imitated his father singing, which he did when he worked in the family act, and also a Pat Rooney. After some stories he did a few steps by way of giving an idea of how George Primrose used to step. *Sweeney River* was not used and Charlie used up-to-date music which was not exactly the tempo Primrose danced to.

The boy can surely dance, but has his dances limited to two favorites and does them despite all kinds of requests after he asks for them. This makes it almost imperative to have a plant out front. There was one working with the act when reviewed and he handed out several laughs with his remarks. The routine is good enough in a way, but for a new act the material is not quite up to scratch unless Foy deliberately wants to stay in the small and intermediate-time houses. S. H. M.

MARTHA PRYOR AND BAND

Reviewed Thursday Evening, October 30, at B. S. Moss' Regent Theater, New York. Style—Comedienne orchestra. Setting—In three (special). Time—Twenty-five minutes.

This is a pretentious offering for Miss Pryor, who in the past has been doing a single in one. The act is sumptuously staged with expensive eyes, sets in the background, lighting effects and gorgeous costumes. Miss Pryor extends herself somewhat in doing various numbers, incorporating into the routine more serious work than she has done before. The offering makes an attractive flash, and the orchestra is quite a competent one, being especially good on the saxophones as well as other instruments.

Most of Miss Pryor's songs are published numbers which she sells fairly well with changes of striking gowns and wraps. Her outstanding effort is a home-sweet-home number as a disillusioned girl. With the light-in-the-window set in the rear it was very effective and productive of encores for other songs which she appeared fully willing to render. S. H. M.

RAYMOND'S BOHEMIANS

Reviewed Monday Matinee, October 27, at Proctor's Twenty-Third Street Theater,

New York. Style—Singing, dancing, musical. Setting—Special drop, in one, and eye in full. Time—Nineteen minutes.

The members of Raymond's offering, four men and a sister team, the Gordon Sisters—all wear black coats and tams, hence the title *Bohemians*.

The act opens in "one" with the girls singing *Doodle Do Do* and executing a brief dance. M. Addie, pianist, takes the platform and renders *Roses of Picardy* in a pleasing baritone voice, after which the olio in "one" goes up to disclose the male contingent, including Raymond at the drums ready for musical action. The Gordon Sisters at this point start to strut their stuff, so to speak, and begin to clean up. They are the big treat of the act and do almost a little bit of everything and all well. They play the fiddle, sing blues numbers, yodel lullabies, dance and are generally entertaining. The music the men play is pleasing. R. C.

FLAHERTY AND STONING

Reviewed Monday Matinee, October 27, at Proctor's Twenty-Third Street Theater, New York. Style—Singing, dancing and comedy. Setting—In one. Time—Fourteen minutes.

This mixed double is a sort of 75-25 proposition, the man being very good, while the girl is just fair. When reviewed they almost stopped the show—or rather Flaherty almost stopped it. He is a good dancer and a good comedian.

The act starts out with a bit of talk, precipitated by the man's interruption of the girl as she is about to render a vocal solo. The patter leads into a comic variation of *That Old Irish Mother of Mine*, which Flaherty does capitally and to which he adds a little tap-step dance.

Miss Stoning sings *For Johnny and Me*, topping with a dance that is not above the ordinary. During this dance Flaherty stands at the side making casual remarks for laughs. He delivers the best punch in his comic rendition of *The Daughter of Rosie O'Grady*, which is topped by a tap-step double. When reviewed the act did an encore. R. C.

MME. JOHANNA GADSKI

Reviewed Monday Matinee, October 27, at the Hippodrome, New York. Style—Operatic singer. Setting—In two. Time—Twenty minutes.

This former Wagnerian prima donna of the Metropolitan Opera, who got in "dutch" during the war and has been little heard of since, is more or less of a curiosity insofar as vaudeville is concerned. Mme. Gadski, however, hasn't allowed herself to fall into the has-been class during the five years since she sang for American audiences. She still has a magnificent voice.

Whether or not Gadski is trying to stage a comeback in this country, via the two-a-day route, we don't know. Judging from the reception she received when reviewed she hasn't suffered such a great setback in popularity. And that she can still hold her own with other Wagnerian prima donnas is also quite apparent. Gadski is still very much of the grand artiste.

Her appearance at the Hippodrome is not her vaudeville debut as announced by that house. She has been appearing in two-a-day houses in the West, particularly in cities assuring a large German-speaking audience. This apparently to test her strength as a vaudeville headliner.

She announces from the stage the numbers she sings, explaining that she is changing her program at each performance. Why, the writer doesn't know. Except that it might be that she expects certain of her audience to come again during the week. Most of her numbers, when reviewed, were sung in German—Wagnerian arias or Lieder songs. Several, however, were done in English.

Gadski has a fine stage presence. She is of commanding figure, almost regal. Unlike most prima donnas she doesn't weigh just this side of a ton. When reviewed she was charmingly gowned and her iron-gray hair carefully coiffured. Her bearing as she stepped on the stage was haughty. She unbends only when the occasion demands. She silenced with a commanding wave of her hand a preliminary show of enthusiasm, and reserved her smiles for the completion of her numbers only.

Gadski is assisted most capably at the piano by Margaret Hughes.

WILLIAM BRACK AND COMPANY

Reviewed Monday Matinee, October 27, at the Hippodrome, New York. Style—Risley and trampoline. Setting—In one. Time—Ten minutes.

This is a thoroughly entertaining turn, featuring risley acrobatics and trampoline stunts. Brack is assisted by four others, one of whom works in a cradle. Brack also does his stuff on his back. Two of the remaining company are slightly built youths, one but a boy. The fifth member of the troupe is also a light weight. The cradle men show some clever footwork, and the fliers an uncanny ability at balancing. With the trampoline set between the two cradles a number of feats in which the elastic mat is employed are run off. This act has a lot of speed. The younger member of the troupe has an infectious smile and laugh and works as if he likes it. A first-rate turn for a feature spot on two-a-day bills.

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AS the Tax-Free Music Bureau is getting under way many independent publishers are rushing to get on the wagon, with the idea in mind that all have to do is to ship their orchestration to the bureau, let it forward them to the motion picture theaters and everything is set for the popularization of the music with big sales in the offing. Music men who are going to depend wholly on the ability of the motion picture house to make a song will be sadly disillusioned. For one thing, the bureau does not want that kind of publisher and it is not deceiving itself as to the powers of the average picture theater's organ or orchestra to make a song popular.

It shimmers down to the old argument that movie houses alone will never make a song. Dance orchestras and vaudeville singers will have to help. For this reason the bureau intends to ship all songs that look good to radio stations about a month before the musical directors of film houses are asked to play them. Of course, those directors want to supply as much as possible the public's demand for tunes that are in the air.

On this angle Harry Sigmond, who is managing the bureau backed by movie men to supply music on which no performing rights fee is wanted, said before a gathering of film men that one of the features of the organization was to find out if possible just how much of a power the motion picture theater is in the popularization of music. Sigmond said in part:

"Before I undertake to describe the plans and methods adopted for the Tax-Free Music Bureau I want to discuss one thought on which it is vital that we all be very clear.

"When a music tax was first imposed it met with the immediate resentment of all theater men. Every one of them felt that the theater had been doing so much to make the sale of popular music profitable that the tax was merely a form of legal robbery. No theater man to my knowledge has ever receded from that stand, but no one has ever attempted to demonstrate just what this power of the motion picture theater in popularizing music is—no one has attempted to measure its value in dollars and cents. That the power exists is beyond a doubt, but just how valuable it is has always been open to argument. It is very easy for a group of men like yourselves to get all 'hot up' as to the great value a theater can be to a music publisher, but all this enthusiasm and argument has not prevented a group of publishers from taking the stand that this power of the theater is so negligible that they could afford, for the sake of the few dollars they received in tax, to incur the resentment of those theaters. Our whole plan of operation is directed so as to enable the Tax-Free Music Bureau to ascertain just what this power means in dollars and cents to the publisher with whom we actively cooperate. This power is an asset of your businesses, and as such an asset you ought to know its value and you ought to use it in a way that will benefit you the most and benefit the music publishers who are willing to co-operate with you, and withhold it from those music publishers who have seen fit to antagonize you.

The bureau is getting up a monthly bulletin, which will list the songs of the publishers as they are released. This will be sent to the radio and motion picture houses. Slides will also be circulated in some cases. Questionnaires are sent out for the purpose of getting the exact instrumentation of each house orchestra and music is sent accordingly.

Publishers at present are required to furnish about \$50 orchestrations of a song, 300 regular piano copies and what

over part of this is included in a shipment to a picture house the publisher pays a proportionate part of the postage. Publishers here that the orchestrations stand them about \$50 in printing costs, the regulars \$75 and the postage and other incidentals bring it up to about \$100 for starting a song on its way thru the bureau. The mailing list of the bureau is not available to the publisher, which is considered a disadvantage in a way, because he can't follow up the plug with his salesman.

When the opportunity presents itself the bureau will arrange to raise the standard of the cue-sheet music and work in the compositions of publishers who are co-operating with them. As stated in a recent issue, most of the theaters with which the bureau is concerned are licensed by the American Society of Composers, Authors and Publishers, and it will be optional with them to use such music as they see fit, at the same time lending the fullest co-operation to the bureau until the bureau will have a catalog worthy of being played exclusively.

George Shaw, of The St. Louis Star staff, is doing publicity for the Gene Rodemich Music Publishing Corporation, working out of the St. Louis office in the new Grand Central Theater building. George Lottman, Eastern manager, will continue to handle the advertising and publicity in his territory.

Wendall Hall will again be plugging over the radio in the East. Beginning this week he will be heard thru Station WEAF, New York. He will appear with Carl Carlson, "the Kansas City jay bird".

Oh, Mamma, Wasn't I Scared, is the title of Frank Harding's newest song, which he is giving first consideration in his exploitation plans.

Jack Mills, Inc., fast becoming one of the premier "uke" houses, is preparing to issue live new ukulele books, including an unusually peppy one by Uke McGuire. The last mentioned folio will be one of the best arranged of its kind, according to the Mills concern, which has enjoyed unprecedented sales for its other ukulele folios in the past. Irving Mills, vice-president of the concern, is on a business trip thru the Middle West.

Al Mouquin, arranger, has taken office space in the Strand Theater Building, New York, where he will do work for writers and publishers. Until two years ago Mouquin was with Irving Berlin, Inc., for eight years, and arranged the leading hits of that house. For a time he was with the Art Landry Orchestra, but an illness of wartime origin forced him to give it up.

In addition to the many musical specialties put out by the E. B. Marks Music Company a new catalog of the musical works owned and controlled by the concern has been printed, and includes the latest acquisitions of foreign compositions, as well as such standard items as The Gallo Half-Hour Folios of 32 volumes, imported Hansen Editions, Paul Lincke and George Rosey works, and others equally attractive. The concern feels that it has a catalog equal to the best abroad.

The Only, Only One for Me, a new tuneful fox-trot, by Bud Green, Harry Warren and Jimmy Monaco, has been placed with Shapiro, Bernstein & Co., who expect to release it shortly. The song is said to be of the natural kind that moves fast when it is once started. Eddie Moebus is now connected in the professional department of the S-B concern. Until recently he was professional manager for Clarke & Leslie, Inc.

Business is not so bad with radio broadcasters, it seems. The Radio Corporation of America, operating among other things, seven of the most powerful stations in the country, paid an income tax of \$533,934. Of course the concern's free radio concerts bring a profit indirectly. And to think that such an organization denurs about trivial conditions affecting the payment of performing rights' fees to authors, composers and publishers, without whose works radio concerts would be impossible.

The Tune House, Inc., song, Don't Forget, You'll Remember, is taking the lead among the numbers in the catalog, with the result that it is pretty well set with

NEW MILLION-DOLLAR MUSIC PUBLISHING HOUSE



Chas. N. Daniels (Neil Moret)

Villa Moret, Inc., is the name of a music publishing house recently organized under the laws of California with a capitalization of \$1,000,000. The home offices are in San Francisco. The president of the new publishing house is Chas. N. Daniels (Neil Moret). Other officers are: Ben Black, vice-president, and Paul I. Corbell, secretary-manager. Robt. G. Watts is sales manager. Prominent musicians and composers are stockholders. This company has already brought a song hit, Nancy, words by Mr. Black and music by Mr. Daniels. The latter has been well known to the musical world for nearly a quarter of a century as Neil Moret, under which nom de plume he has published his compositions. Practically his entire life has been devoted to music publishing and composing, in which he has enjoyed conspicuous success. He it was who wrote those song successes, Hiawatha, Moonlight, Heartsease, After Vespers, On Mobile Bay, Peggy and Mickey.

the mechanicals as well as with many leading musical directors.

A comprehensive course in playing popular piano music has been arranged in two books by Alexander J. MacDonald, president of the United Schools of Popular Music, Boston. One of them is an introductory volume, entitled Jazz Made Easy, and the other is more advanced, Arpeggio Syncopation and Passing Bass, somewhat for up-to-date vaudeville style.

"An interesting and commendable innovation in the making of concert programs," says a recent issue of The Musical Courier, "is the gradual introduction into them of popular ballads." Such popular ballads, according to the article, have been sung in concerts in England, but not so much in America, owing probably to the influence of singers from the Continent, who are familiar mostly with foreign-language songs. Mentioning Memory Lane as an example, it is pointed out that American audiences like such music, but not all singers have the courage to put them on, due to a sort of false sense of responsibility or crass ignorance. Many concert vocalists would do much better if they'd only sing something with a tune to it, and it appears that our popular high-class ballads fill the bill better than is generally realized.

It's Not My Barber Shop Any More, an attractive comic song, has been published by the O. W. Reese Company, Winona, Minn. The words are by Robert R. Reed and the music by Neil Reed.

Look-A What I Got Now, the new song of Waterson, Berlin & Snyder, is taking a very favorable hold on the vaudeville profession, the firm reports, being featured by such celebrities as Van and Schenck, Bobby Nelson, Alice Morley, Dixie Hamilton, Frances White and others. It is also one of the key songs in George White's Scandals, being sung by Winnie Lightner. In construction Look-A What I Got Now is an oddity of the strangest caliber, for, while it is, in all general appearances, a so-called "nut song", it is, nevertheless, a tingling melody, with lyrics that are highly sensible and extremely funny. The music of the piece is the work of M. K. Jerome, and the words are by Sam M. Lewis and Joe Young.

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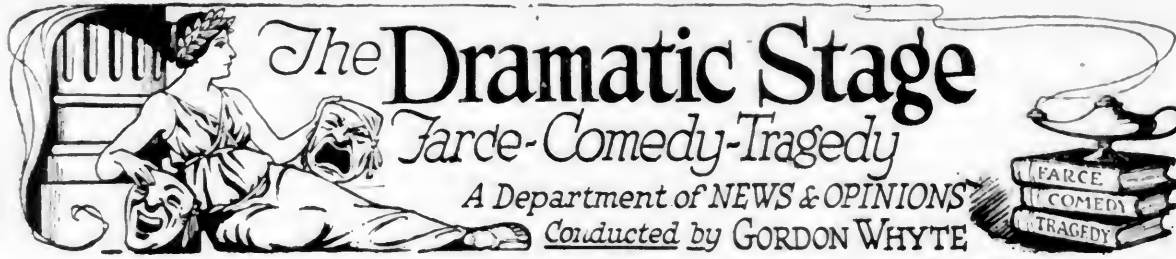
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PERCENTAGE OF HITS GREATER THIS SEASON THAN LAST

Fewer Productions on Broadway Hit Toboggan

New York, Nov. 1.—Current opinion on Broadway seems to be that this season has brought more failures in dramatic plays than last, but a comparison of production figures between this season and a similar period last year shows this to be not so. Comparing the season to date, from July 27 to November 1, with a corresponding period in 1923, from July 26 to November 3, shows that of the total number of dramatic shows produced during that time in 1923 42 per cent were failures, whereas this year for the same period the percentage is only 37 per cent.

This calculation is based on the number of dramatic shows produced during both seasons up to the first Monday in November and the number of them which closed during that time. In 1923 there were 57 dramatic plays offered on Broadway between the last week in July and the first week in November, and of these, 24 were closed during that time. In 1924, for a corresponding length of time, 54 new dramatic shows were produced and 20 of them have been closed.

Even on a basis of productions already running when the season opened and the addition of the new shows to them, this season makes a better showing than last. In 1923, in the three months from August to November, there were a total of 67 dramatic offerings on Broadway, including 19 holdovers from the previous season. Of this total, 34 closed by November 3, making a percentage of closings of 50.7 per cent. In 1924, for a corresponding period, there were 65 shows on Broadway, including 11 holdovers from last season. Of this total, 31 have closed, which gives a figure of 47.7 per cent for the total closings.

In the face of 1924 being a presidential election year, when poor business is usually expected, the figures for this season would seem to indicate a prosperous theatrical year. There is no doubt that the percentage of closings is as reliable an index to business conditions in the theater as any factor can be in so uncertain a business. It is as reliable an indication of the condition of business as the percentage of failures in commercial lines and this is looked on as being of considerable value among business statisticians.

While a percentage of closings does not give any hint as to the actual amount of business done at the box-office, it may be taken for granted that the same factors which close a show or keep it open will not vary much from one season to the next, when spread over all the productions made. Bearing this in mind, the figures presented here may justifiably be taken as concrete evidence, notwithstanding the general opinion of the

BUY FRAZEE THEATER

New York, Nov. 1.—The Meister Builders, Inc., and the Chanin Construction Company have purchased the Frazee Theater from Samuel Brenner. The aggregate rental is said to be about \$600,000 for the leasehold of ten years. As the seating capacity of the house is only about 800, this is considered to be a high price. Spotts & Starr were the brokers.

TO EXHIBIT CRITICS

Dispatches from Berlin state that certain Central European dramatic critics who indulge in vitriolic denunciation of plays are being used as cabaret attractions.

One Viennese cabaret, and its course is being followed by others in Central Europe, has engaged a dramatic critic who is credited with being particularly caustic, to appear there after every first-night showing and read his criticisms to the cabaret audience. The midnight rounders thus get the critics review of the play in advance of its publication the following morning and the innovation is pleasing the resort's habitués vastly. The management of the enterprise has given guarantees to the critic that he will be protected from personal violence.

Broadway dopest, that this season for a similar length of time is about 5 per cent better than last.

MRS. BARRYMORE SUES

New York, Nov. 1.—Acting under cabled instructions from Mrs. Blanche Barrymore, wife of John Barrymore, Nathan Burkan commenced action against Miss Sophie Treadwell for libel and slander of title. Suit has been brought in the Supreme Court of New York County. Damages to the extent of \$250,000 are sought.

Mrs. Barrymore, who writes under the name of Michael Strange, charged in her complaint that Miss Treadwell had maliciously caused to be published a statement that a play which the complainant had written, based upon the life of Edgar Allan Poe, was not an original play, but to all intents and purposes was a copy and an imitation of a play written by the defendant. The complaint included a quotation from Miss Treadwell, as published in newspapers and circulated by various news agencies, in all of which, say the papers filed yesterday, "the defendant meant and intended to mean that the plaintiff was a literary plagiarist; that she did not write original plays; that she was a plagiarist and an infringer upon the works of others, and particularly the work and works of the defendant, and was so understood by the readers of the said newspapers."

The complaint further states that Miss Treadwell's charges have prevented Mrs. Barrymore from having her play, *The Dark Crown*, produced, and damages of \$100,000 are asked on that account.

John Barrymore, just returned from Florida, is assisting his wife in every way with her suit. Mrs. Barrymore is now in London, having sailed last month. Both were absent from the city when Miss Treadwell sued out a rejoinder for the return of the manuscript of her play, *Poe*, which she had submitted to Mr. Barrymore. She stated at the time that Mr. Barrymore had read her a play written by his wife, also based upon the life of Poe, which Miss Treadwell alleged was not an original play, but a copy and an imitation of the play which she wrote. As soon as Mr. Barrymore was informed of Miss Treadwell's action, he communicated with his wife and prepared for counter action, not only because of what he charged, but also because of the insinuation that he was a party to the alleged piracy. He gave Mr. Burkan the manuscript of Miss Treadwell's play, and Mr. Burkan turned it over to her attorney.

Mr. Burkan made this statement: "I have compared both plays in question and I find that there is not the slightest foundation for the cruel, reckless and wanton charges of plagiarism made by Miss Treadwell. All the episodes in Michael Strange's play are traceable to biographies of Poe, or are entirely original. There is not the slightest similarity between the two plays in plot, scene, dialog, situation, episode, stage business or characterization, except that both plays are dramatizations of the life of Edgar Allan Poe."

Mr. Barrymore said last night that he could think of no reason for Miss Treadwell's action other than that, disappointed in her failure to secure a production for her play, she had set out upon a course of self-advertising, reckless of the consequences of her false accusations.

POST FOR AUSTRALIA

New York, Nov. 1.—Guy Bates Post is about to sail for Australia where he will appear in *The Green Goddess*, playing the part which George Arliss originated. Mr. Post acquired the Australian rights to the piece and expects to make an extensive tour of the Antipodes in it.

"NEW BROOMS" CAST

New York, Nov. 1.—Frank Craven has completed the cast of *New Brooms*, the play which he is about to produce as his first managerial venture, with the engagement of Clarence Handysides, Harry Leighton, John Diggs, Dorothy Blackburn and Helen Weatherby.

ELIZABETH TAYLOR



Altho on the stage but a few minutes, Miss Taylor's characterization of the peasant girl in "The Little Angel", at the Frazee Theater, New York, has given more than passing mention by the dramatic critics. Miss Taylor is a graduate of Professor Koch's dramatic class at the University of North Carolina and is one of the earnest young workers who helped to make the Carolina Playmakers famous.

"LASS O' LAUGHTER" CAST

New York, Nov. 1.—*Lass o' Laughter*, which is to be the next Henry W. Savage production, now has a complete cast and rehearsals are actively in progress. The company includes Flora Le Breton, Alma Tell, Miriam Elliott, Leslie Austin, J. R. Tozer, Anthony Kemble Cooper, St. Clair Bayfield, Lewis Sealy, Henry Dornton, Barlowe Borland and Jean Gordon. The play is scheduled to come to Broadway around Thanksgiving Day.

HOPWOOD PLAY FOR WOODS

New York, Nov. 1.—The new Avery Hopwood play which has been accepted by A. H. Woods will go into rehearsal November 15, with Robert Ames in the leading role. Bertram Harrison will stage the piece, which has the following cast in addition to Mr. Ames: Frank Lalor, Allee Hegeman, Louis Kimball, Ralph Sipperly and Claudette Colbert.

"OLD ENGLISH" FOR AMES

New York, Nov. 1.—Winthrop Ames will produce John Galsworthy's latest play, *Old English*, in January, with George Arliss in the leading role. This play was produced last week in London with Norman McKinnel playing the principal part. Mr. Arliss, who recently closed a year's run in London in *The Green Goddess*, will return to this country shortly.

TO PLAY LONDON

New York, Nov. 1.—Irene Bordoni will close her road tour in *Little Miss Bluebeard* in Buffalo, February 15. A little later the star and her company will embark for London, where they are slated to open in the same play early in April.

TO DO SPECIAL MATINEES

New York, Nov. 1.—Margaret Lawrence and Wallace Eddinger, who are appearing on Broadway in separate shows, are contemplating the production of plays at special matinees where they can be seen together. They, in private life, are Mr. and Mrs. Wallace Eddinger.

ENGAGED FOR "CARNIVAL"

New York, Nov. 1.—Madeline Delmar and Leo S. Carroll have been engaged to appear in *Carnival*, in which the Frohman Company will star Elsie Ferguson. This play is by Ferenc Molnar.

Elizabeth Taylor, Delineator of Southern Folk Characters, Makes Her New York Debut

Elizabeth Taylor, whose brief appearance as a picturesque Hungarian peasant in *The Little Angel* at the Frazee Theater, New York, has caused the sleep-laden eyes of the critics to widen with interest (the poor boys arise and retire in the wee small hours of the morn to follow the rapid succession of New York play premieres) and their set mouths to ejaculate, "good stuff," etc., came to *The Billboard* office to find out what we wanted to see her about.

When she discovered that it was an interview she threatened wickedly to "buck" at the idea. Having just returned from a matinee at the Frazee Theater, we received the suggestion with alacrity and steered the conversation diplomatically away from personality to the organization known far and wide as the Carolina Playmakers, with which she had been leading woman. The interesting things Miss Taylor said about the Carolina Playmakers must be deleted to make room for the things we learned about her, after she had forgotten that she was being interviewed.

Elizabeth Taylor was born in Morgantown, N. C. The daughter of prosperous parents, she was given a thorough schooling to prepare for Bryn Mawr. When out of the schoolroom she slipped gaily up the mountain trails and poked her eager little nose into the homes of the mountaineers, observing with her great gray-green eyes all their idiosyncrasies of appearance, her perked ears familiarizing themselves with dialect on behalf of her clever little tongue, which confined itself to expression up in the attic, when others weren't listening, practicing the dialect of the North Carolina mountaineers. Naturally such devotion to the imitative art put ideas into the little imitator's mind. By the time she was considered eligible to enter Bryn Mawr these ideas had taken such a definite shape that she just up and "bucked."

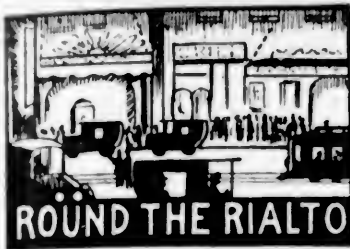
There being nothing on earth more discouraging to parental argument than a bucking, high-spirited girl, a compromise was arranged. Instead of going to Bryn Mawr she would go to a finishing school and learn thoroughly and charmingly all the arts of the gentlewoman.

After being "finished," Elizabeth Taylor returned to the roof tree to discover that all her girl associates had dutifully gone to college and that she was going to be lonely. Having plenty of time to think she turned over in her mind reports she had heard about Professor Koch's dramatic class at the University of North Carolina. The more she thought about it the more determined she became to enter the University of North Carolina. When she told her father of her decision he was shocked to think a young gentleman desired to enter a college where women students were in the minority and men students in the majority. But in the end Elizabeth Taylor had her way. She went to the University of North Carolina.

No sooner had the girl with the piquant, eager face arrived at the University of North Carolina than Professor Koch found that he had on his hands a very determined aspirant for dramatic work. Perhaps after noting that her hair was inclined to be auburn, he decided that he might just as well yield, so he gave her a small part. She failed. But her opportunity came later when Professor Koch decided to produce *Peggy*. Someone was needed to play Mag. Thru Miss Taylor's mind flashed a vision of the laundress who came down from the mountains to do the family wash each week. She was an ideal Mag. Miss Taylor knew, for she had rehearsed her in the attic and had become familiar with her possibilities. She did so well in the tryout that she was permitted to play Mag. So perfect was her imitation of the laundress that some months later, when *Peggy* was produced in the vicinity of the laundress' home, the "wash lady" saw the performance and exclaimed: "Miss Elizabeth, Ah thought it was much 'f' upon that stage!"

In 1921 Elizabeth Taylor came to New York and attended the American Academy of Dramatic Art, much against the wishes of her father. When she mustered up sufficient courage to ask his permission to remain in New York to look for an engagement, he ordered her to return home. Miss Taylor here said that she didn't have the backbone to resist this opposition. As she was unhappy away from dramatic work, another compromise was made. She was permitted to return to the University of North Carolina as field assistant to Professor Koch, and while acting in that capacity her father died. Having decided that community drama was not the field for her and with parental opposition silenced, the young woman, with her mother's blessing, came to New York. Remembering that Brock Pemberton, who had seen her in *Peggy*, in which she had played and acted as coach, promised to give her a part when opportunity presented itself she dropped in the Pemberton office. Assured that he was still of the opinion that she should have a part, Miss Taylor decided to bridge the wait by working

(Continued on page 25)



WHENAR of a new producing firm that is going to hit Broadway with a play. . . . The moving spirit is our friend HERMAN GANTVOORT, who has written a number of songs and promoted the famous *Shadowgraph*, which was the hit of last year's *Ziegfeld Follies*. . . . The new play HERMAN is to do is by BARRY CONNERS and is entitled *Fool's Gold*. . . . We took a walk down to the PLAYERS' CLUB with FRANK GILMORE and beguiled the time with a discussion of divers Shakespearean problems. . . . That is, FRANK did most of the discussing and we did the heavy listening. . . . One thing is certain, FRANK knows his Shakespeare and has some fine ideas as to how he should be produced. . . . We would like to see some of them put into execution. . . . Tom had quite a chat with JOSEPH SCHILDKRAUT the other day, in the course of which he told us he wants to do some special matinees of *The Milonium* by HAUPTMANN. . . . These to take place during the run of *The Firebrand*. . . . We hope JOSEPH goes thru with the plan. . . . SARI FEPAK, the Hungarian player, is to give a recital of Magyar songs at the GREEN ROOM CLUB. . . . And, speaking of that organization, it will give a Public Revel, of an intimate nature, at the BELASCO THEATER, December 7. . . . A big bill is being prepared, including several one-act plays which have been done privately in the Club. . . . Our news that WINTHROP AMES is to do *Old English* is confirmed and we hear further that WOODMAN THOMPSON is to do the scenery. . . . My, but this lad has come into fame. . . . And well deserved, too. . . . He now has more work offered him than he can do. . . . We write the following rag before Election Day and you are reading it after that date, but it strikes us as being worth while for its own sake. . . . We get it from NAT MARTIN, the musical conductor with *Ill Say She Is*. . . . NAT says he overheard two of the chorus discussing politics. . . . "And how are you going to vote, dearie?" asked Tryble. . . . "In my green velvet walking suit with a hat to match," replied Tryble. . . . After which we flee madly into the night.

TOM PEPPER.

EDDIE CANTOR PRODUCING

New York, Nov. 1.—Eddie Cantor will blossom forth as a producing manager within a few weeks. He is about to begin casting for *A Regular Guy*, a play by Caesar Dunn, which will be his first production. This piece is a comedy, seen last year in Chicago as *A Night for A Day* with Gregory Kelly and John T. Boyle in the leading parts. It has since been revised.

ELIZABETH TAYLOR, DELINEATOR OF SOUTHERN FOLK CHARACTERS, MAKES HER NEW YORK DEBUT

(Continued from page 24)
with Inter-Theater Arts. Mrs. Elizabeth Grinnall, with whom Miss Taylor took an institute course, encouraged Miss Taylor to act, and Inter-Theater Arts, in addition to giving her small parts in plays, featured her in *The Last of the Love-ones*, a Carolina Playmakers vehicle, which was directed by Henry Stillman. "I shall always remember Professor Koch and Inter-Theater Arts with gratitude. Professor Koch awakened me to the beauty of acting and Inter-Theater Arts gave me the confidence to act."

Deciding to again remind Mr. Pemberton that she was waiting for an engagement, Miss Taylor called on him and to her delight was informed that he had a part for her.

Rumor has it that additional lines were written into the play, *The Little Angel*, to give Miss Taylor more to do. When the lines were read, however, they did not fit into the action smoothly, so they were eliminated. It is rumored, too, new lines will be added, provided the play runs beyond a certain date.

While Miss Taylor is not classed as a "second Muse", and perhaps doesn't seem to be one of the many "seconds" now existing, she is surely going to fill an unique niche in New York dramatists. She is not interested in straight parts. Her ambition is to contribute her bit of characterization to the development of American folk lore of the South. And we believe that "bit" is going to make her great.

ELITA MILLER LENZ.

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, Nov. 1.

IN NEW YORK

PLAY.	STAR.	THEATER.	OPENING DATE.	NO. OF PERFS.
Abie's Irish Rose		Republ.	May 22	1,017
A Day		Princes	Oct. 27	8
Ashes	Florence Reid	National	Oct. 29	14
Best People		Lycoum	Aug. 19	87
Bewitched		Judson	Oct. 1	29
Busybody		Times Square	Sep. 29	41
Colra		Longacre	Apr. 22	223
Cook of the Hoost		Liberty	Oct. 13	24
Comedienne		Rajou	Oct. 21	17
Conscience		Belmont	Sep. 11	60
Crime in the Whistler Room		Provincetown	Oct. 9	23
Dancing Mothers		Maxine Elliott	Aug. 11	97
Easy Mark		Fifty-Second St.	Aug. 26	72
Expressing Willie		Forty-Eighth St.	Apr. 16	230
Fake		Judson	Oct. 6	33
Farmer's Wife		Comedy	Oct. 9	28
Firebrand		Joseph Schillkraut	Oct. 15	21
Great Music		Earl Carroll	Oct. 2	36
Grounds for Divorce	Ina Claire	Empire	Sep. 23	47
Guardman		Garrick	Oct. 13	21
Haunted House		Geo. M. Cohan	Sep. 9	71
High Stakes	Lowell Sherman	Eltinge	Sep. 9	64
In His Arms	Margaret Lawrence	Fulton	Oct. 13	24
Izzy		Thirty-Ninth St.	Sep. 16	55
Judy Drops In		Lunch & Judy	Oct. 4	34
Lazybones		Vanderbilt	Sep. 22	48
Little Angel		Frazee	Sep. 27	49
Mimick		Booth	Sep. 24	45
Miracle		Century	Aug. 18	89
Mme. Sans Gene	Mme. Simone	Henry Miller's	Nov. 3	—
My Son		Nora Bayes	Sep. 17	54
Naked	Mme. Simone	Henry Miller's	Nov. 27	8
Peter Pan	Marilyn Miller	Knickerbocker	Oct. 9	—
Pigs		Little	Sep. 1	72
Rain	Jeanne Engels	Gaiety	Sep. 1	72
Reverend Son		Klaw	Oct. 27	8
Saint		Greenwich Village	Oct. 11	17
Second Mrs. Tanqueray	Ethel Barrymore	Port	Oct. 27	8
Show-off		Playhouse	Feb. 5	314
Tiger Cats		Belasco	Oct. 21	15
Uncle Tom's Cabin		Triangle	Nov. 4	—
Werewolf		Forty-Ninth St.	Aug. 25	80
What Price Glory		Plymouth	Sep. 5	68
White Cargo		Daly's	Nov. 5	123

*Closed Nov. 1.
*Closed Oct. 23.

**Closed Oct. 29.
†Moved to Rajou Theater Nov. 3.

IN CHICAGO

Abie's Irish Rose		Studebaker	Dec. 23	414
Applesauce	Allen Dinshart	La Salle	Sep. 28	45
Beggar on Horseback	Roland Young	Adelphi	Aug. 24	90
Expressing Willie	Julia Hoyt	Princess	Oct. 12	27
Potters	Donald Meek	Great Northern	Oct. 12	27
Rom-o and Juliet	Jane Cowl	Garrick	Oct. 19	18
Seventh Heaven	Helen Menken	Cohan's Grand	Sep. 14	63
Strange Bedfellows	Win. Courtholgh	Lighthouse	Oct. 26	9
Swan	Eva LaGallienne	Blackstone	Sep. 21	72
Welcome Stranger		Central	Sep. 7	72
White Cargo		Cort	Oct. 5	36

IN BOSTON

For All of Us	William Hodge	Selwyn	Sep. 20	41
Laugh, Blow, Laugh	Barrymore-Fenwick	Tremont	Oct. 20	16
Nervous Wreck	Otto Kruger	Hollis	Nov. 3	—
Outward Bound		Plymouth	Sep. 29	41
Potters		Plymouth	Nov. 3	—
Saint Joan	Julia Arthur	Tremont	Nov. 3	—

*Closed Nov. 1.

IN PHILADELPHIA

Data Morgana	Emily Stevens	Adelphi	Oct. 13	24
Nervous Wreck	Otto Kruger	Proud St.	Oct. 6	32
Outsider	Leon Atwill	Lytic	Oct. 13	24
Tarnish		Walnut	Oct. 13	24

*Closed Nov. 1.

IN LOS ANGELES

First Year	Everette Horton	Majestic	Oct. 26	9
Oven Gate		Morocco	Oct. 5	36
White Collars		Egan	Jan. 31	352

DRAMATIC NOTES

Fool's Gold is Barry Connors' latest play. It will be staged before very long with Edmund Breese in the leading role.

Galina Kopernek, who has been seen in various plays on Broadway during the past few seasons, has a new piece in which she will appear ere long.

Arthur Caesar has written a play and has turned it over to William Harris, Jr. The latter promises to do it this season.

Jack Devereaux is returning to the stage after an absence of some years. He will be seen in the forthcoming production of *New Brooms*.

Georgette Cohan is the latest to be added to the all-star cast of *The Rivals*. It is her first appearance on the stage in three seasons.

George Backer, the sponsor of *Great Music*, has written a play himself and is getting ready to produce it. It bears the short and sweet title of *Lore*.

Walter Hast, undismayed by the swift failure of *Clubs Are Triumps*, is to produce another piece. It is a play by Maurice Samuels called *Romany Lore*.

Ashes, the play in which Florence Reed is appearing at the National Theater, New York, will be presented in Australia with Muriel Sturr in the leading role. Regi-

nald Goode, who wrote it, is a well-known Australian actor.

Edmund Elton will be seen in *Shipwrecked*. He is replacing John Harrington. It was expected that Edmund Breese would play this part, but he declined.

Louis Kimball, last seen in *The Green Beetle*, has signed a contract to appear under the management of A. H. Woods in a new play by Avery Hopwood.

The Blue Hawaiian, a play which Sam H. Harris will produce ere the season is much older, is an adaptation from the German made by Elmer Rice.

Mrs. Jo Robinson Haywood has been engaged to appear in the role of Henriette in *Poor Richard*. This is the play in which Marlyn Arbuckle plays Benjamin Franklin and it opens at the Broad Street Theater, Philadelphia, November 10.

Lillian Rodewalt, a player from the Lessing Theater, Berlin, who is appearing in *The Miracle* in New York, will play some special matinees of *The Sunken Bell* by Richard Hauptmann at the Earl Carroll Theater. The first was given last Sunday under the direction of Ulrich Haupt.

Dancing Mothers may be seen in London. Daniel Mayer has arranged for the British rights and Edgar Selwyn will

Coming to Broadway

New York, Nov. 1.—Next week is going to be pretty light as regards openings on Broadway. There is only one dramatic premiere of major importance occurring and that is the production of *Peter Pan*. The other openings are a new play in Mme. Simone's repertoire and two productions in theaters off Broadway.

Monday night, the Provincetown Playhouse will present Eugene O'Neill's *S. S. Glencairn*, consisting of four one-act plays dealing with the sea. These four plays have been known in the past as *The Moon of the Caribbees*, *The Long Voyage Home*, *In the Zone* and *Bound East for Cardiff*. The cast is made up of E. J. Ballantine, Walter Abel, Sydney Machet, Lawrence Cecil, Stanley Howlett, Harold Melice, Walter Kingsford, Abraham Krainis, James Meighan, Sam Selden, Clement O'Loghlan and H. L. Kenston.

Mme. Sans Gene, will be produced Monday night at Henry Miller's Theater by Mme. Simone as an addition to her season of French repertoire. The piece will be kept on for the week.

Tuesday night, Kathleen Kirkwood will present a revival of *Uncle Tom's Cabin* at the Triangle Theater. The cast will include James E. Downes, Lillian Fairley, Judy Fairchild, Mildred Brown, Carl Holmes, Paul Fleming, John Arthur Roberts, Maurice D. Potter, Russell Snood, Herschel Silverton, Jay Cory, Venetia Rhoades, Elsie Cavanaugh, Marian Langley, Richard Bennett, H. C. Reed and H. M. Morton.

Peter Pan will be revived Thursday night at the Knickerbocker Theater by Charles Dillingham with Marilyn Miller in the title role. The play has been staged by Basil Dean and the cast will include Violet Kemble Cooper, Dorothy Hope, Leslie Banks, Winifred Searam, Audrey Ridgewell, Charles Eaton, Jack Gratton, Thomas Bell, Virginia Smith, Maureen Dillon, Donald Searle, Carol Chase, Edward Rigby, Victor Tandy, Fred Lennox, Ashton Tonge, William Dean, Carl Rosa, Horace Pollock, Eldon Nelson, H. Benton, Philip McNeil, Anne Delafield, Milton Thomas, Virginia Lloyd, Betty Shields, Adeline Valerio, John Trislett, John B. Scott, Aaron Tamaroff, Walter Crowe, Leland Chandler, Eddy Browne, Sidney Saljowitz, Frank Kemp and Buddy Bages.

stage the play for him after the holidays.

Robert Armstrong will be seen in *Is Zat So?* the comedy which Donald Hall-laher and Earle Boothe are producing. Everett Butterfield is directing the staging.

March On had a tryout last week on the road and, if it measures up to expectations, it will be brought to Broadway in a short time. Carroll McComas is a late addition to the cast.

Lincoln J. Carter, who has written more than forty melodramas, has sailed for Europe. In Berlin he will arrange for the production of his latest play, *When the Devil Laughs*.

Walter Huston will have the leading male part in *Desire Under the Elms*, the Eugene O'Neill play which is to open November 19 at the Greenwich Village Theater, New York.

Charles Norris, the novelist, and Arthur Richman, the dramatist, each contributed \$1,000 to the Cherry Lane Players, New York. This group is about to produce *The Way of the World* by Congreve.

Arthur Shirley is giving a splendid performance of a small role in *Ashes*. A player who puts such painstaking care into a bit as Mr. Shirley has into this is destined for big things if he has any sort of a break. There are many who will wish to see him in a role worthy of his talents.

The Prisoner, which John Cromwell passed over to Wagenhals & Kemper. (Continued on page 36)

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DRAMATIC STOCK

Reviews, News and Comment by Alfred Nelson
Communications to 1493 Broadway, New York

"Just Married"

Presented by the Warburton Players to Capacity Audience of Pleased Patrons

New York, Oct. 30.—The Warburton Theater at Yonkers, a suburb, has been the scene of numerous dramatic stock productions and presentations under various managers. The present lessee and manager is Sam Taylor, associated with Eugene Schutz, resident manager, and the company is giving the local playgoers their favorite form of entertainment.

The Play

The story concerns the mismatching by an adoring uncle and aunt of juvenile sweethearts, and the misplacement of the prospective bride in a stateroom aboard ship with a bachelor, due to both having the same name of Adams, and the bachelor holding passage for man and wife by that name. In an adjoining stateroom are juvenile honeymooners, the groom a friend of the bachelor, and the wife a talkative little girl whose gossip to the uncle and aunt leads to many perplexing situations. These are strengthened by the appearance of a French woman seeking a runaway sweetheart in the person of the prospective groom. As a laugh-evoking vehicle *Just Married* is par excellence.

The play is in four scenes and three acts aboard ship. The scenic settings were artistic and realistic, and credit is due Albert H. Amend, art director, for the production; also John McKee and his able assistant, Thomas Hood, for the presentation of the players, who were well cast in their respective roles.

The Players

Hazel Shannon, as Roberta Adams, is a little blonde with a captivating personality. As the mismatched prospective bride and misplaced stateroom occupant, who later accepts the matrimonial proposal of the bachelor, she was all that could be desired in personality, talent and ability, all of which were admirable. Arthur Chatterton, as Robert Adams, the classy drunk, who holds passage for Mr. and Mrs. Adams aboard ship, thereby causing the steward's error in misplacing Miss Shannon as Miss Adams in his stateroom, is a manly appearing fellow of real dramatic ability, sufficiently versatile to humor his lines and actions for laugh-evoking purposes. Phillip Heege, as Percy Jones, the mismatched prospective groom bound by an engagement to one while pursued by another, interpreted and portrayed a difficult role in a manner that only an able and thoroughly experienced actor could handle in making the points aimed at by the author. Mr. Heege gave emphasis to his every line and action. Marie Hodgins, as Mrs. Jack Stanley, the talkative honeymooning bride, enacting the role of a clinging-vine girl to an adoring juvenile, yet with a worldly wisdom that enabled her to stage a flirtation that aroused his jealousy to madness, gave the proper inflection to her lines and emotion to her acts. She is a personally attractive little brunet ingenue of notable ability.

Clifford Dunston, as Jack Stanley, the juvenile honeymooner, handled himself sufficiently well in his lines and actions to keep the entire presentation laughable; his display of jealousy indicates remarkable dramatic ability. Ann Bernard, as Victorie Bertin, the excitable French girl pursuing a lost love, was the personification of emotionalism. Fred Sullivan as Mr. U. Makepeace Witter, and Jane Tarr as Mrs. U. Makepeace Witter, uncle of the prospective groom and aunt of the prospective bride, were indispensable to the presentation. Their enactment of their respective roles was admirable. William Boag, as the first steward; Harrison Reed, second steward; Truman Quevil, ship's officer; James Swift, as Johnnie Walker, and Gertrude Hall, as Mrs. Johnnie Walker, ship-deck hikers, played their minor roles according to script.

COMMENT

This is a play that will please old and young who like the lighter form of theatrical entertainment intended for laughter only, and it is inexplicable why it hasn't proven a profitable presentation for an indefinite life on tour. *Just Married* is a play that should be presented in every stock house in the country, and when it has outlived its usefulness for stock it can be utilized for burlesque, for it has the basis for burlesque presentation that will doubtless prove profitable for the owners of the play and any discerning producer of burlesque capable of changing the situation sufficiently for a chorus-ensemble supplement.

PRODUCERS AND PLAYERS' REPRESENTATIVES

Pauline Boyle

Pauline Boyle has arranged engagements as follows. For the Empire Theater Stock Company, Salem Mass., Dell McDermid, Edwin Varney, Jay Holly, Clifford Boyer, Hazel Miller, Helen Kinsel, Leah May and Maud Blair; for the Orpheum Players, under the management of Harold Hevia, at the Garrick Theater, Wilmington, Del., Milton Byron, Bert Young, Virginia Richmond, J. J. Powers, Lester Howard, John Humphreys, Virginia Zoffman, Frances Laughton and Dorothy Lord; for the Henry Duffy Players, at the Alcazar Theater, San Francisco, Maurice Franklin and Florence Roberts; for the Warburton Players, Yonkers, N. Y., Hazel Shannon; for the Colonial Theater Stock Company, Lawrence, Mass., Byron Hawkins.

BILLINGS OUT OF CAST

Malden, Mass., Oct. 27.—James Billings is out of the cast of the Auditorium Players due to neuritis, which prevents him walking. Billings had to give up on a Thursday night and Arthur Ritchie, director, jumped into his role of Richard Quaille in *The Last Warning* for the last three days of the week. Manager Niedner engaged L. K. Montesanto, who mastered 71 sides and after two rehearsals played Alan Kimbrough in *The Only Girl* in a manner that was highly commended by associate players and patrons alike. Billings hopes to return for the week of November 3.

Adria Perrin, who handles releases of musical comedies for dramatic stock presentation, was here last week assisting in the direction of *The Only Girl* and selected the chorus from local girls who aspire to a stage career. Their singing and dancing in *The Only Girl* pressures several of them becoming professionals.

BERNARD J. McOWEN WILL PRODUCE "WHY THE BACHELOR"

New York, Oct. 31.—Bernard J. McOwen, who plays the heavy leads with the Alhambra Players at the Alhambra Theater, Brooklyn, N. Y., under the direction of Loews, Inc., enables the company to give a premier presentation of all of the McOwen plays, and Bernard is the author of several, including *The Dust Heap*, which had its premiere production and presentation at the Alhambra last season ere playing the big-time circuits. *Why the Bachelor* is being heavily advertised in Brooklyn. Supporting McOwen will be Ann Bronaugh, Kenneth Daigneau, Frank Harrington, Ruth Mero, Helen Gilmore, Mabel Montgomery, Frank Jamison, Harold Kennedy and others.

KENNETH ROLAND SIGNED

New York, Oct. 29.—Kenneth Roland, juvenile, formerly with the Robert Sherman Stock Company at Ft. Wayne, Ind., also the Henry Carleton Players at Waterville, Me., and more recently in the road company of *Polly Preferred*, with James H. Doyle, was a visitor to *The Billboard* the past week. For one of his apparent youth he has a fund of interesting and useful information relative to dramatic production and presentation. "Ken", as he prefers to be called by his friends, has signed up as juvenile for *Smilin' Thrus*, the former Jane Cowi vehicle, which is now booked for a tour of New England.

COMPANY LAYS OFF A WEEK

Portland, Ore., Oct. 25.—The Forrest Taylor Company, at the Heilig Theater, was forced to lay off a week due to previous contracts of the theater with the *Little Jessie James* Company en tour. The players reopened again this week with *Nancy Ann*, a comedy romance, with Anne Berryman, popular leading woman, in the title role, and Forrest Taylor in the role of a theatrical manager, a role that he is fully qualified to play as he has had years of experience in that particular field. His portrayal was distinguished by his realism.

IRENE OTT AS MILLINETTE

Milwaukee, Wis., Oct. 26.—Irene Ott is perfectly at home in the role of "Millinette" in Anna Cora Norwatt's *Fashion*, a society play of social life in New York City, presented by the Wisconsin Players at the Pabst Theater. The cast includes Helena Camp, George Robinson, Otto Marohn, Mrs. Frederic Wurt, Jane De La Hunt, John and Paul Jones, Arthur Schellinger, Carl Biron, Mary Iva McDonald, Edward Dewey, Burton Bleamer and Walter Dixon. Mrs. Laura is directing.

HAZEL SHANNON



Born to the stage is rightly applicable to Miss Shannon, for she made her stage debut at the age of three in "Frou Frou".

HAZEL SHANNON

A Charming Little Actress Who Handles Big Roles From Heavy Emotional to Musical Comedy

Hazel Shannon, daughter of Harry Shannon and Adelaide Lorene Shannon, both widely known as stock players thru-out the Middle West and South, started her stage career at so early an age that she can but dimly recollect the time when she made her first bow behind the footlights. She was just three and a half years old when she made her initial appearance in *Frou Frou*, playing in a company which was headed by Lillian Mortimer.

From that time until 1913 she appeared in various productions, playing child parts. In 1913 she entered the New England Conservatory in Boston, studying for two years. Until then she had been under the care of a private tutor who traveled with her on her theatrical tours. After her graduation from the Conservatory she resumed her work upon the stage and since has won considerable success both in stock and in vaudeville. She also worked one season in musical comedy, playing the lead in one of Roland Clifford's Eastern companies in *September Morn*. She possesses dramatic talent, but is also an accomplished singer and dancer, and it is the intention of the Warburton management to feature her soon in a musical comedy.

One of Miss Shannon's first vaudeville engagements was with her family who appeared under the name, *The Four Shannons*, in a skit entitled *Mistakes Will Happen* which toured the West on the Junior Orpheum Time. With her were her father, mother and brother, Harry Shannon, Jr. Four years ago she played the Keith Circuit in *The Little Stranger* with the late Joseph Hart. For some years Miss Shannon played ingenue roles in her father's company, of which he was the leading man and her mother leading lady. Her parents retired from active stage work three years ago, but her father still directs a company which is at present touring the South. Miss Shannon was given her first stock lead six years ago with one of the Butterfield Stock Companies in Michigan. Since then she has played in stock in Evansville, Ind.; Fort Wayne, Ind.; Toledo, O., and Milwaukee, Wis., appearing for two seasons in the latter city at the Garrick Theater before beginning her present engagement in Yonkers.

CLARA JOEL AND JOHN LITEL ATTRACTING PATRONAGE

New York, Oct. 27.—The Seventh Avenue Stock Company, now at Loew's Seventh Avenue Theater, has "gone over". From the opening night to the present the response has been phenomenal. Clara Joel and John Litel, the leads, even at this early date have gathered a host of admirers. Miss Joel's mail during the second week has averaged 200 letters daily. *Secrets*, Margaret Lawrence's stage success, has been chosen as the third program, starting Monday, November 3.

Woodward Players in "Try It With Alice"

Farce Comedy Is Presented in Detroit for First Time

Detroit, Oct. 27.—The hilariously funny farce comedy, *Try It With Alice*, by Arthur Allen Leiber, was presented here for the first time last evening at the Majestic Theater by the Woodward Players. It was in three acts.

To say that the regular "first-nighters" at the Majestic enjoyed the piece is putting it mildly. It was one long howl and scream from start to finish. Dick Taber, who scored so heavily last week in *The Thorobreds*, has much to do in this piece and does it well. In portraying the dual role of Billy Kirkwood and the female impersonation of a bride-to-be Taber displays a wealth of versatility. He easily carries off all honors in this play by his natural talent.

In the plot there is nothing new and nothing subtle. Similar situations have been presented before, but none perhaps that afforded such laugh-evoking moments. In this case Sam Ashton, a young man played by Walter Davis, is to inherit \$25,000 provided he marries within a given time. Everything goes along smoothly until the girl of his choice hears such damaging gossip that she leaves her prospective bridegroom an hour before the wedding. In order to save the fortune his friend, Billy Kirkwood, hurriedly dons woman's clothes and marries young Ashton. Then the fun begins.

Miss Randolph, in the role of Alice Mattox, does some splendid acting in a manner displaying real enthusiasm. Pierre Watkins, as Harry Mattox, gives a good account of himself as the irate but guilty husband. Walter Davis delighted his large following and got much out of a somewhat harassed role. Doris Underwood makes the most of the real bride's role and Jane Darwell was remarkably good and produced many laughs as the hopeless old maid determined to get a husband. She is gaining in popularity every week and is a decided asset in this company. Cecil Secrest has a comedy role and gives a creditable account of himself.

In farce comedy the Woodward Players seem right at home and every member played his or her part as tho they really and truly enjoyed it.

PERMANENT PLAYERS DOING WELL

Regina, Can., Oct. 25.—The Permanent Players, now in their seventh week at the Regina Theater, are enjoying unusually fine business. An old English comedy, *Still Waters Run Deep*, by Tom Taylor, was presented to good business this week. J. F. Marlow, director, is busy reading one-act plays from the pens of local playwrights. Several very fine specimens of playwrighting have been submitted. The local contest playwrighting is spirited and much interest is being shown. A prize will be awarded to the winner and the successful play will be produced some time during the season as a curtain raiser for one of the regular plays. Alexander Campbell opened this week to play character leads and do second business.

BOSTON STOCK CHANGES

Boston, Oct. 27.—There have been three changes in the cast of the Boston Stock Company, St. James Theater. Herbert Hayes has been replaced by Bernard Neddel, a former favorite with the Somerville Players; Harvey Hays has been replaced by Roy Elkins, who has had his own stock company; Elsie Hitz, last seen in Boston with *Their Beds* on tour, has replaced Kay Hammond.

MYSTERY SURROUNDS EXIT OF KAY HAMMOND

Boston, Oct. 24.—Kay Hammond, formerly leading lady with the Boston Stock Company at the St. James Theater, left here very suddenly. A \$100,000 damage suit has been filed against her in Suffolk County Court, Mrs. Susie M. Barnes, of Denver, Col., being the plaintiff. Particulars and details of the case cannot be learned, as all the papers in the case have been impounded by the court. Miss Hammond is only 21 years old but has an enviable record of dramatic accomplishments. She was well liked and had a good following among dramatic stock patrons here.

PERSONALITIES Here and There

David Reggan has joined the Dubinsky Stock Company at Homer, La., to do juveniles and general business.

Charles Cook, that grand old house manager in New England, was laid up with a heavy cold for 10 days, but is back on the job as spry and active as ever.

Booth Howard is back with the Somerville (Mass.) Players, after an absence of several seasons. He was accorded a cordial reception by the audience, with whom he was always popular.

Joseph Demier, late of the Majestic Players' Stock Company, Utica, N. Y., has signed for a South American tour, to do juveniles and second business with the Harkins-Balfour Players.

After spending a pleasant and enjoyable two weeks, hunting and fishing at the summer home of Manager McGee on Long Lake, Mich., J. Arthur Young has rejoined the Woodward Players in Detroit. Young is a devotee of outdoor life and is somewhat of a marksman. The fine lot of game he brought back gives proof that he still handles the rifle well.

Sam Flint and his company of players at the Circle Theater, Dallas, Tex., have become sufficiently popular with the local theater patrons to warrant the attendance of the members of the Southern Methodist University football team and their friends as box-party guests of Manager Flint.

Gene Lewis, directing manager and leading man of the Gene Lewis-Olga Worth Players at the Lyceum Theater, Memphis, Tenn., will celebrate his birthday on the national election day upon the Lyceum stage during a reception after the presentation. Gene declines to say what particular birthday it is, and several of the masculine patrons are preparing to make a handbook on the event.

REFLECTIONS

The Temple Theater Players

Cliff A. Schaufele, directing manager of the Temple Theater Players, at Hamilton, Can., is one of the most progressive publicity promoters actively engaged in dramatic stock production and presentation. Cliff never misses an opportunity to keep his plays and players in the public eye. His latest effusion is a denial that anyone of his present players at the Temple Theater will be transferred to his new organized company in Toronto.

"Tex" Cosgrove was an ardent admirer of Emma Bunting while she headed her own company in Texas. As an automobile salesman "Tex" sold Miss Bunting a car and then sold himself to her as an aspiring actor. How well he succeeded in acting is evidenced by the fact that he gave up selling automobiles and is now selling his acting abilities to the patrons of the Temple Theater.

Douglas Dumbrell, who visited his home town, Hamilton, and responded to an S. O. S. from Schaufele, pleased the patrons, and his parents pleased his associate players by having them as guests at a tea party at the Dumbrell home, one of the home show places in Hamilton.

Jane Seymour is the honorary president of the "Just Pals" Club, a local organization for girls.

BODIE A PROGRESSIVE

New York, Oct. 31.—The ever-increasing attendance at Loew's, Inc., Seventh Avenue Theater may be credited to the excellence of plays and players. At the same time, there is evidence in the way of billing and courtesy on the part of attaches of the theater that reflects credit on Harry F. Bodie, house manager. He was formerly house manager for the Elbert & Getchell Princess Players, Des Moines, Ia., for three years prior to his present position. Bodie is exceptional, inasmuch as he has worked as actor, stage manager and in the front of various houses for the past 15 years. He first entered into theatricals at Milwaukee, playing juvenile and juvenile leads in stock. He played for nine years, and then took to the big-time vaudeville circuits, playing with Alex Carr in *April Showers*. As house manager for Elbert & Getchell, he saw Margaret Lawrence and Fay Bainter brought into prominence and also worked with John Litel, present leading man at Loew's.

CAN THIS BE TRUE?

New York, Oct. 31.—Perry Charles, publicity promoter for Loew's, Inc., has sent out the following: "John Litel, leading man for Loew's Seventh Avenue Stock Company, was invited by the Prince of Wales to visit England again. 'But who am I,' says John, 'to get Queen Mary out of bed early to cook my breakfast. I'll go outside and get my meals just as long as I get a room in the castle where the sun shines in.'"

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MARTELL CLOSES WEEK

Brockton, Mass., Oct. 30.—Tom Martell, female impersonator, will conclude a week's engagement Saturday at the City Theater, where he has been appearing in his farcical success, *The Gay Young Bride*, supported by the Brockton Players. Capacity houses have borne testimony to his popularity here, which is the case wherever he appears with other leading stock companies. The present vehicle was well received, being superior to *The Fashion Girl* and *The Fascinating Widow*, in which he was seen last season. The week's receipts were large and nearly broke the record which is held by Vera Myers as guest star with the Brockton Players last season in *Irene*. Myrtle Clark scored a decided hit in her vocal number interpolated into *The Gay Young Bride* this week. Evelyn La Telle, loaned to the Somerville Players for one week by courtesy of Manager James J. Hayden, played the role of "Lady Beauchamp" in *So This Is London* so cleverly that she was highly complimented by the manager and several visiting theatrical magnates.

EVELYN NAPIER AS "IRENE"

Richmond, Va., Oct. 30.—The Strand Players at the Strand Theater, under the direction of Don Lanning, will present the musical comedy, *Irene*, with Evelyn Napier in the title role. This will be

Miss Napier's first appearance in this city. She was especially engaged for the role due to the fact that she played *Irene* in one of the road companies. Don Lanning will be seen as the male modiste, "Madame Lucy". Two of the little and most popular chorus girls, Helen Graves and Emily Ross, will be seen as the other two shop girls, and Rafe Poulliott, Edna Jacques, Law Hampton, Billy Asbury, Chic Bromont, Frank Blyler, Ralph Cameron and Mae Taylor will all have good parts. Annette Ford, popular comedienne, will be seen as the Irish mother of "Irene" O'Day.

GEORGIA BACKUS LEADING WOMAN

New York, Oct. 31.—Selina Royle, leading lady of the Montauk Players at the Montauk Theater, Brooklyn, N. Y., since the opening of the season, closed her engagement with the company last Saturday night and has been succeeded by Georgia Backus as leading woman temporarily.

MAYLON PLAYERS AIDING

Seattle, Wash., Oct. 25.—Will Maylon and Harry J. Leland, of the Maylon Players, are co-operating with *The Spokesman Review* in the John Golden prize play contest, by accepting plays from amateur playwrights for production.

Companies' Openings and Closings

Lawrence Trumbull Players

Kingfield, Me., Oct. 27.—The Lawrence Trumbull Players played a circuit of 12 towns in Maine, including Chism, Wilton, Lovell, Bridgton, South Paris, Harrison, Mt. Vernon, Farmington, Strong, Rangeley, Stratam and Kingfield, and closed a successful summer season Saturday, October 25, at Kingfield. The company included Lawrence Trumbull, directing manager for ten weeks, succeeded by Rupert La Belle, who continued with the company until its close; Isabel Gould, Ada Dalton (who also assisted as director of productions for eight weeks), Harry M. Cook, George Cowell and Alice Rothwell.

La Belle is now in New York City negotiating another engagement. Harry Cook joins the National Art Players at Paterson, N. J. Alice Rothwell is engaged to marry a non-professional in Philadelphia. Isabel Gould, in private life Mrs. Lawrence Trumbull, joined her husband in Philadelphia. Mr. Trumbull is a student at a medical college.

The members while on tour made their jumps by auto and it proved to be not only a season of profit but also a season of pleasure for every one. Being relieved of matinee performances and having two weeks to get up in their various bills they had ample time for fishing, bathing, riding, driving and playing golf. During the hunting season they all donned their hiking attire and followed the dogs thru the woods in quest of game.

One of the notable features of the company's presentation was the attendance of Governor Baxter of Maine, who journeyed to Kingfield frequently to attend the performances. In a letter to Lawrence Trumbull, Governor Baxter commended Mr. Trumbull and his players highly for their presentations, stating that they had not only given to the patrons of the stage of the various towns in which they played entertainment of great value but an education in the theatricals that would leave an everlasting impression on them and tend to increase their interest in literature and art.

Romany Theater Players

Lexington, Ky., Oct. 27.—The following plays are scheduled for the 1924-'25 season of the Romany Theater: *What's Wrong With This Picture*, by Troy Lawson Perkins; *White Cheeks*, by Spring Byington; a dramatization of Oscar Wilde's *The Picture of Dorian Gray*, by M. Marion Miller; *Finale*, by Carol Sax; *The Night*, by Helmuth Ungar; *Not to Himself Alone*, by Julia Connelly. Besides these new plays will be presented several revivals of recent Broadway successes. Three of the foregoing plays were written by Kentuckians, thus realizing one of the aims of the Romany by recognizing native talent.

A novel plan was adopted this year for decoration of the theater. Citizens were invited to attend the "Bring-a-Pot-of-Paint Day" and place their favorite color on the exterior of the playhouse. The request brought an unusual response and the effect was unique. The interior has received several changes. Its walls are of magenta and ceiling of vibrant blue. The lobby is decorated with an original Russian design. It is the policy of the Romany to invite the participation of anyone who is interested in the drama and much talent has been discovered.

New Stock for Trenton

Trenton, N. J., Oct. 27.—Frank McCoy, of the John Golden offices, is negotiating to establish a dramatic stock company here with a cast that will include Ethel Remy, Priscilla Knowles, Ruth Thomas, Richard Bartell and Wendell Curtis.

Institute of Musical Art

Detroit, Oct. 28.—Delays in construction and decoration at the new Studio Theater in the Detroit Institute of Musical Art have caused the opening to be set back to November 7. October 31 was scheduled for the opening with Bernard Shaw's *Heartbreak House*, which will be given on the opening date.

STOCK PEOPLE TO SING

Winnipeg, Can., Oct. 25.—The ever-increasing demand for a musical comedy presentation is an inducement sufficient for the management of the Permanent Players at the Winnipeg Theater to present *The Girl in the Taxi*, in which Mr. Woods will sing *I've Got a New Kind of a Gal* and Miss Corrinne will offer a new song.

SINGERS IN EVERETT STOCK

Everett, Mass., Oct. 27.—There are several notables in the Everett Stock Company at the new Strand Theater that include Messrs. Burrows and Brown, managers, who made an important discovery recently. Joseph Flinn, popular leading man, was asked to sing a number in *She Walked in Her Sleep*, and, to the surprise of the management, he displayed a baritone of excellent quality. He is a member of a well-known singing society in Philadelphia. As a result of this discovery the management will put on several musical comedies this season. There is another competent singer in the person of Beatrice Anglin, versatile and popular ingenue. Paul Lington, the able assistant director, is a stock actor of many years' experience. He was formerly connected with the old Castle Square Stock Company, Boston, and the old Empire (now the Orpheum) in the regime of the late Lindsay Morison. Of recent years Linton has been identified with various New England stock companies. Several years ago he toured the country with *The Girl of the Golden West* Company, playing the "Bill Jack Rabbit" role. Winfield S. Hiatt, popular stock actor, has been especially engaged to appear in *Hit the Trail Holiday*.

CHANGES IN ROSS' CAST

Stout City, Ia., Oct. 27.—Johnny Get Your Gun broke the stock record for weekly business at the Riinto Theater. *The Peace Maker* came thru by topping Johnny Get Your Gun, and *Retribution* bids fair to do bigger business. Peggy Hastings is closing and Arietta Baird is being brought from San Francisco, Calif., to fill her place. Miss Baird will assume the female leads, opening November 9 in *The Natural Law*. Bonnie Maie is the prime favorite of the ladies. The wonderful sets of Art Director Leland B. Ward have had much to do with the success of the company.

RETURNS TO STUART WALKER

McKay Morris, a former popular leading man with the Stuart Walker Stock Company at the Cox Theater, Cincinnati, O., more recently en tour in *The Red Falcon*, returned to the company for its presentation of *You Never Can Tell*, followed by *Spanish Love*, and will have the leading role in *The Proud Princess* when Directing Manager Walker presents the play during this month. Others to have roles in *The Proud Princess* are Beulah Bondi, Aldrich Bowker and Zeffie Tilbury.



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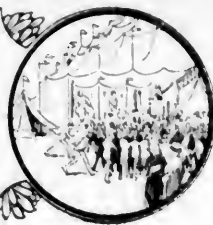
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(COMMUNICATIONS TO OUR CINCINNATI OFFICES.)

STABLE STORMING!

Ever Hear of It? Surely It's Possible, for They're Doing It Now in Canada

You have heard a great deal about barnstorming but perhaps you have never heard of stable storming, casually comments A. Paul D'Mathot, a member of the Arlie Marks Stock Company, which is playing in the North. The Arlie Marks Company, he tells, was playing a fair date in Ontario, Canada—one of the larger fairs in the provinces—when Manager Perrin, of the show, was approached by a fair secretary from Roseneath, a little place 32 miles from a railroad. The secretary wanted Perrin to bring the Arlie Marks show to his fair, to be held two weeks later.

Mr. Perrin laughed, says D'Mathot, "and asked the secretary if he was aware that it costs the Arlie Marks Company \$150 a day to operate and the show requires a guarantee of at least \$200 a day from each house it plays to pay expenses. But the secretary was game and offered to pay \$500 for two days to get the company into his town. He also agreed to pay all transportation to and from the railroad. Perrin accepted the dates.

"When we arrived at Roseneath we found they had no theater or hall, but the secretary informed that there was a church nearby and at its side stood a large hitching shed. He told us he had men who would transform that into a theater if some of the actors would tell them how.

"At the direction of members of the company the workmen took four-foot grain piping, laid two-inch planks over it, and Mr. Phillips, our stage manager, ran the ropes over the beams and made a rigging. We used drops to make a proscenium. There was no floor in the shed—just the dirt. The workmen borrowed all the pews and benches from two churches, all the chairs from the Odd Fellows and Masonic lodges and the neighboring houses, and finally the seats were sold at a dollar each, with a rate of 50 cents for children. The shed, about 200x70 feet, was packed the first night. The beams and rafters were covered with kiddies. There were no electric lights—just oil lamps for footlights and two gasoline lights for the audience. The stable was not as packed the second night, yet all seats had been sold. The date netted \$1,500 for the show. Incidentally, we had to dress in the stalls."

The Arlie Marks show is now headed for the maritime province, where it is booked solid until May 15.

NICE BUSINESS REPORTED

The Tribble Devere Company is showing to nice business in Eastern North Carolina, according to Frank Devere, D. C. Tomlinson, late of Brownie's Comedians, who closed in Kentucky October 4, has joined this company and is entertaining with his clever impersonations. Master Francis, oldest son of Mr. and Mrs. Devere, is at a Military Academy this winter. Dorothea Alma, 10-week-old daughter of the Deveres, is said to be commander of the troupe. This company will stay out until December 20 and then go into winter quarters at Hamlet, N. C.

SHERMAN REHEARSES A PLAY

Comes word from the Goid Players in Michigan that Mr. and Mrs. Robert J. Sherman, of Chicago, recently motored to Ionia, Mich., to try out a new play written by Sherman and presented by this company in circle stock. Sherman rehearsed the play with the players. The play was especially written for the Jack Vivian and Maurice Dubinsky shows, according to Sherman. *Soapy Sam*, from this author's pen, is said to be going over big on the Chase Lister show. It has a Chinese ingenue lead role and a Chinese comedy part.

LLOYD TO HAVE JAZZ BAND

Harry E. Lloyd, the popular comedian, closes with Tom Alton's *Tom* show November 8. He then expects to enter vaudeville, playing Pittsburg, Pa.; Indianapolis, Ind.; and Cincinnati, after which he will go to Miami, Fla., to organize a jazz orchestra, he writes. He will be supported by Letitia Watson, pianist and vocalist. The act is to be known as Lloyd and Watson's Jazz Fiends, and a tour of Florida is to be arranged. Lloyd says he will return to the Showboat America next summer.

AL BRIDGE



Al Bridge is the handsome young man featured this season with *The Bridge Players* in Salt Lake City, where a large repertoire of plays, many staged with a musical background, is being presented at the Orpheum Theater. There are 36 people in the company. Al does characterizations that have won for him a host of followers in the Mormon City.

DRAMATIC ACTING AN ART

Mart Hogan, of Cincinnati, submitted the following letter to the Repertoire editor and we are passing it along for general information, it being our belief that Mr. Hogan has hit upon another good angle in the discussion of bettering repertoire conditions.

"I am reading with skeptical interest various articles contributed to your department for the betterment of repertoire shows. As a member of the younger set of showmen allow me to openly and wholeheartedly endorse the article written by Herschell Weiss in *The Billboard* of October 25.

"That 'the play is the thing' is an old adage of the theater and as Mr. Weiss explains more in detail. And a play is nothing more than a uniform arrangement of narratives written on paper until each is characterized by the actors. Yet nine out of 10 repertoire managers prefer to engage performers who can tout a horn or do a paper-tearing or slapstick specialty to an actor who can read lines with enunciation and expression.

"The band, the paper and the ballyhoo mannerisms of the attaches of the show are all listed under the category of advertisement—surely not art. Versatility may be the keynote to success, but nevertheless no man can be equally proficient in two or more trades. That is especially applicable to the theatrical profession. Vaudeville entertaining is an art, music is an art and dramatic acting likewise is an art. So any manager who entertains the idea that he can buy 'three arts' for the approximate sum of \$35 and cakes is only fooling himself—not the public."

TOM' COMEDIANS NOW WORKING SOUTH

Tom's Comedians, under the management of Tom Saunders, are now working south thru Georgia to Florida. The show had a very prosperous season thru Alabama, Tennessee, Virginia and West Virginia, according to Arthur L. Fauslane. He states that Saunders is holding up the comedy very strong and he is proving a great favorite with the folks who comprise his audiences. Others in the company are Miss Billie, ingenue; Al Evans and wife, specialties, leads and heavies; Grace Malone, pianist, who recently rejoined the show, and Fauslane, scenic artist and parts. Frank Davidson has just joined to do violin specialties and general business parts.

ADAMSES AT HOME

Chicago, Nov. 1.—Andy and Jennie Adams, veteran sketch team, have closed their 14th season with the J. J. Ray show and are at home until after the holidays at 4723 Superior street.

BILLY TERRELL CO. FINISHES 93 WEEKS' RUN

Eight States Visited by "Under Canvas" Organization Now Booking Houses

After a season of 93 weeks under canvas, Billy Terrell's Stock Company closed its season November 3, states a communication written at Monette, Ark. Terrell's big tent will be stored until next season. Terrell will go into houses this winter. There will be a cast of 15 people in the theater engagement and the usual 10-piece street band will be a daily feature. The tent show played Missouri, Illinois, Arkansas, Mississippi, Tennessee, Kentucky, Alabama and Louisiana.

Terrell is making arrangements to close for two weeks during the holidays, as he has worked 211 weeks without a vacation. Babe Clark and Verne Malone are new members of the company, as are the Livesay Sisters. Terrell recently added 10 new red minstrel coats to the band's wardrobe and three new sets of scenery.

Mr. Terrell recently visited the Ed Nutt Show at Piggott, Ark., and lauds the fellow actor-manager in a most complimentary way. He states that Nutt did a wonderful business all season and was the only real competition his show had in the territory covered. Most of the outfits thru the South are small.

EQUITY STOCK COMPANY OPENS SEASON IN TEXAS

The Equity Stock Company opened October 20 under the management of Harry J. Pamplin and Robert Lewis in its big tent theater at Schulenburg, Tex. With ideal weather the tent was packed for the first eight performances. We are advised that Messrs. Pamplin and Lewis have selected an exceptionally well-balanced cast this season and that high-class plays are used, several being from the pen of Mr. Pamplin. All are offered with special settings and scenery, lighting effects and costumes in harmony with the plots. "Baldy" Wetzel and his Iowa Five orchestra have been added as a featured attraction. Vaudeville specialties are given by the Pellettes, Mal and Toy Wheeler, Eddie J. Hart and Harry J. Pamplin.

The company roster includes Philip Van Zandt, leads; Estelle Pellette, leads; Pamplin, heavies and director; Toy Wheeler, ingenue and soubrette; Mabel Rhodes, characters; Mal Wheeler, characters and stage manager; Hart, character comedian; Chic Pellette, comedian; Marie Maddoux, juvenile. In the orchestra are Wetzel, pianist and leader; Ralph Piper, violinist; LaVerne Dour, saxophonist; Irvine Little, saxophonist; Johnny Norstrog, drums. Ed Stringer is handling publicity, Robert Lewis is agent and half owner. "Curly" Smith has a crew of three.

A WORD TO OUR READERS

The Repertoire editor recently received inquiries from correspondents asking why matter they had sent in has not appeared in print. Some was omitted due to causes that were unavoidable and were thus explained in personal letters. Others may be explained as follows: The Repertoire editor has endeavored to be as accurate as possible and a tremendous readers' interest has been built upon that fact. In order to have accurate information we have encouraged letters directly from the professionals concerned in different news matters. When we found by experience that a correspondent willfully misled us with palpably false information we simply checked that person's name as being unreliable, and thereafter news originating with him was subjected to verification. If not confirmed it went into the waste basket. Thus each makes his or her own reputation for veracity. There is no favoritism.

REDMOND PLAYERS WELCOMED

San Francisco, Nov. 1.—The Redmond Players received a warm welcome a few days ago when they began their season of dramatic plays at the Wigwam Theater, presenting *Little Miss Doredevil*, a merry comedy with music. The individual members were applauded upon their appearance and through the performance, John Van, who was the tenor with the Hartman-Stendorff Opera Company; Florence Prinity, well known here thru her connection with the Alcazar and Fulton theater companies, and John Rand led the musical numbers. Others in the cast included Margaret Marriott, Vaughan Morgan, Sidney Harris, Robert Reed, Allan Strickfaden, Bobby Dean, Marian Sterly and Donna Dolores.

STOWE'S "UNCLE TOM'S CABIN" CO. CLOSES

Past Season Business Gratifying—Show To Be Booked to Coast in 1925

John P. Stowe's *Uncle Tom's Cabin* Company closed its 36th season at Dowagiac, Mich., recently. The show opened in Bolivar, N. Y., May 3 and worked west thru New York, part of Pennsylvania, Ohio, Indiana and Michigan. Nearly every resort town in Michigan was visited and each responded with excellent business. After the resort territory was exhausted the dairy and agricultural section of the State was found to be just as good, and every stand turned in a neat profit.

"Outside the continued rains during the forepart of the season the weather man treated us very well during the summer," writes W. S. (Bill) Freed. "Two blow-downs were experienced but no material damage was done by either, and under the capable management of Emmett Olson, lot superintendent, the top was soon up and ready for the customers."

Arriving at Niles, Mich., home of the show, Mr. Stowe found that all the ladies' clubs of the city had joined in promoting a fall festival for the purpose of raising a hospital fund and were in need of show paraphernalia. That need was remedied immediately by having his "top" and light plant placed in readiness for the committee. The L. H. Ranft Trained Animal Circus, late of the Con. T. Kennedy Shows, was the feature attraction of the festival and occupied Stowe's big top.

The show is now in its own spacious winter quarters for the first time in three years, as Mr. Stowe wintered it at Friendship, N. Y., during that time.

Shortly after January 1 work will start at the Dowagiac quarters to place the outfit in readiness for next season. The trucks will be overhauled and repainted, new seats, both reserved and blues, made and a handsome new ticket wagon will be built. Mr. Stowe is contemplating a long season next year, going to the extreme Northwest and Pacific Coast. He will use his trucks as far as possible, ship by rail across the Rockies and then continue on trucks.

HUNT COMPANY GOES SOUTH

M. A. Hunt is on his way to Florida again with a small company to play engagements in the South during the winter. He played around St. Louis the past fortnight and did splendid business. A motor jump of 200 miles is being made from Nashville, Ill., to Florence, Ala., as the company wants to get into the South before the heavy rains start, advises Gladys Adams. The roster: M. A. Hunt, leads and general business; Paul Adams, leads, general business, specialties; Cash Knight, comedian and specialties; Hal Russell, heavies and specialties; Mrs. M. A. Hunt, leads; Mrs. Hal Russell, ingenue and specialties; Gladys Adams, general business, piano and specialties; Mrs. A. C. Knight, tickets. Claude Roberts and Fred James have charge of the candy concession.

NEW PARTNERSHIP FORMED

Steve and Florence Burton and Wallie and Cleo Stephens have just formed a joint partnership, organizing a company to be known as Stephens & Burton's Comedians. It bids fair to be one of the strongest and fastest stepping repertoire shows on the road, we are advised. The Florence Burton Players are well and favorably known thruout the Middle West, while Wallie Stephens is a well-known producer of one-night-stand companies in the same territory, having worked it for the past 11 years.

Stephens writes that Toby Young's Comedians closed a very successful season under canvas November 1 at Camp Cole, Mo.

MARRIED UPON THE STAGE

Magnolia, Ark., Nov. 1.—William McMahan and Mattie Short, of Emerson, were married one evening recently on the stage of the M. M. Dubinsky Stock Company, playing here. The Rev. A. N. Stonecipher officiated. On a previous night the announcement was made by the management that any couple who would marry on the stage in view of the audience on a later night would receive \$50 from the company, which would pay for the marriage license and furnish the couple with a wedding supper after the ceremony. The wedding proved a big business getter for the company.

CIRCUIT STOCK PROSPERING

Boyd B. Tronsdale, who has a seven-day circuit stock company in Iowa, is said to be playing to capacity business in every town on his route. He carries a company of 12 people, including a real jazz orchestra. The California Sorensoners, which is making a hit everywhere. A week ago the company played *On the Road to Hollywood* and a sell-out was registered at every performance, says Boyd B. *Before Breakfast*, a farce comedy, the past week also has scored. Mr. Tronsdale is forming two more circuits to open after the first of the year, he writes.

REP. TATTLES

Who'll get the turkey?

A dime's worth of ice isn't always what it's cracked up to be.

The key to success locks the door to excess.

Where will you folks of repertoire be spending Christmas? Brief news notes for Rep. Tattles are now in order.

If your route isn't appearing regularly in *The Billboard*, why not? Let the world know where you are playing.

Postcarding from North Baltimore, O. Gavin Dorothy said: "Leaving in a few minutes to join Jack X. Lewis' Stock at Roanoke, Va." We presume he's on the job now and registering.

Elsie and Jack Smith, of the M. M. Dublinsky Stock Company, recently were visitors of the Wesselman Show at Houston, Tex., which is playing stock at the North Side Theater.

Frank (Rusty) Barton corrects an error in his recent news contribution to read: "After a two weeks' stand (not 10 weeks) at Haydenville, the Spaul Family Show closed a 22 weeks' season."

After being out for 31 weeks on the Bryant Showboat, Rufus Hust and his six jazz hounds are now located at Evansville, Ind., but playing dates in Indiana, Kentucky and Illinois. Hust and boys are pleased with their long season on the boat, they write.

Captain E. A. Price, veteran showboat operator, is slowly recovering from a serious operation performed October 21 at the Good Samaritan Hospital, Cincinnati. Captain Steve Price and wife were called home and will remain in the queen city indefinitely.

French's Showboat closed at Carrollton, Ky. October 25, and the following day the repertoire department was visited by Eddie and Mary Cole, the Dancing Morgans and Duffy and Daisy, who did a bicycle act on the show. They went from Cincinnati to Chicago.

W. A. Atkins states that Charles Corvis and wife left the Roberson Players at the Grand Theater, Kewanee, Ill. October 20, joining the Lloyd Gould Show in Michigan. They were replaced by Dick Lee and wife, of Chicago. Atkins adds that in his last letter he erroneously wrote that the company the week of Oc-

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ROBERT J. SHERMAN, 648-650 North Dearborn St., Chicago, Illinois.

tober 25 was playing *The Cat and the Canary* when he should have said *Spooks*, from the pen of Robert J. Sherman.

The Walters-English Comedians recently played a week in Mineo, Ok., presenting a repertoire of late comedies and comedy dramas. There is a cast of 15 working in the company's big tent theater. Vaudeville and musical numbers by an orchestra are added features.

Lowber and Leia Hendricks and Lowber, Jr., recently joined Copeland Bros.' Stock Company in Texas, making a jump of more than 700 miles in two days in their car. Hendricks is directing the orchestra and his wife is pianist. They were with the Mack Stock Company the past season.

The showboat America is in its fifth week in the Cumberland River and playing to the best business of the year. Harry Van and wife, Herschell Weiss, Fox and White are still with the Reynolds. The Vans' specialties are said to be making the folks "holler". Mr. Weiss is rehearsing a new bill of his own which will be played on the boat's return up the river.

The repertoire editor had occasion to see a performance of *Spooks*, by Robert J. Sherman, presented by the Hal Hoyt Players in the Regent Theater, a tabloid house, at Hamilton, O., a few nights ago. It is an entertaining mystery piece and one of the few mystery offerings seen in the tabloid field. We understand repertoire audiences are also receiving it with considerable enthusiasm.

Larry and Madlin Nolan are in their 14th week with Copeland Bros.' Stock Company under management of C. C. Copeland. The show is in Texas, after a summer season in Oklahoma. Larry is handling a line of comedy parts, while Madlin does the ingenue and soubrette roles. Both are doing specialties. "We have a fine bunch of real trouper on here and business is great," writes Larry. "Copeland is a regular fellow to work for and, of course, the show is 100 per cent Equity."

Contradiction of a roster published in this department recently is voiced in a letter from Rubia deFarras, who advises she is still a leading woman and not a character woman as another correspondent of the William F. Lewis Stock Company informed us two weeks ago. The company's roster follows: Ralph Menzinger, leads and director; Helen Brett, ingenue; Dick Caldwell, second business and juveniles; Mattie Ziehlke, James Erixon, Hal Barber, Ernie Brown and J. H. Andrews. William F. Lewis is owner-manager.

VIENNA

By **BARNET BRAVERMAN**
Care Fremden Büro, Wiener Bank Verein
(American Express Co.)

VIENNA, Oct. 15.—Today the Music and Theater Festival of Vienna for 1924 passed into history. Music from Bruckner to that of the latest aspiring composers filled the concert recital halls. Jeritza sang and Richard Strauss directed. Mahler's neglected Tenth Symphony was taken from its pigeonhole and rendered at the Stadt Opera. The labor unions of Vienna observed the festival by having 1,000 of their best talent organized into a monster band that opened the festival on the grounds in front of the City Hall. They played Schubert, Strauss, Bruckner, Mozart, Beethoven, Klentz, and as one listened to the studied, rhythmic strains it was easy to understand that music is the voice of Vienna.

Salesmen, under the auspices of the Vienna Salesmen's Singing Club, forgot their selling tricks, and at the Konzert Haus gave excellent song recitals that would add glory to many a professional. The Workmen's Symphony celebrated its jubilee concert at the big Konzert Haus by playing Bach and Schonberg, and also Beethoven's Ninth Symphony. The Vienna Men's Singing Society filled the big stage of the Konzert Haus and sang a Schubert and Bruckner program. Yes, the men in Vienna surely do sing!

At the City Hall an exhibition was arranged consisting of original manu-

script music dating from Bruckner to Richard Strauss.

At the Konzert Haus the International Exhibition of New Theater Technic was featured by the work of Meyerhold and Tairow, the great modern Russian regisseurs; Poland, France, Holland, Germany, Sweden, Italy, Czechoslovakia, Finland, Norway, as well as Russia and Austria were represented by new ideas in stagecraft ranging from classic to futuristic form—mostly of the latter, if it be fair to label artistic expression. Many new types of theater models, designed to give the actor more freedom of movement, were to be seen, and their tendency was decidedly against the restrictions of the proscenium (alho new improvements in theater carpentry isn't certain by any means to produce real players). Chiefly among these were the theater models of Meyerhold, Tairow and especially Friedrich Kiesler's Railway Theater, which has created a sensation and been both lustily praised and damned.

Sternad's "doughnut" theater, built like a doughnut, with the stage quickly or slowly swinging around at intervals from scene to scene, according to the demands of a play, was also shown.

The Russians, Italians and Germans in this exhibition registered a remarkably intense interest in the theater from the standpoint of construction, that the actor may have unlimited freedom for the movement of his body.

A number of lighting units were on hand. They were not unusual technically, alho I'm sure our dilettantes and self-appointed stagecraft "critics" at home wouldn't hesitate to acclaim them as something "new", because everything they write about must be made to seem "new". More bunk has appeared in print about lighting, due to these dilettante pen-pushing reporters (which they really are and not "critics"), than one can assimilate. Lighting is a most simple medium, and it is short of plain, hard-boiled dishonesty for self-appointed "critics" to write about it in a manner that causes it to seem difficult and mysterious to the uninitiated. Hence, there'll be no dramatization of lighting units at the exhibit in this rapid sketch.

A good many drawings by such artists and architects as Ernest Stern, Kurt Schmidt, Prampolini, Gert Caden, Moholy Nagy, Max Peolzig, Delavilla, Pannaggi, Sabbatini, Weesin, Jakuloff, Ferdinandoff, and many others were to be seen. But the real test is in their execution on the stage, and therefore I won't say more about these sketches than that they were colorful and interesting. It is one thing to draw a pretty sketch and quite another proposition to have its theme constructed on the stage. So there'll be no kidding of the reader here in the matter of "pretty pictures", however much our dilettante penpushers and semi-journalists might revel in this sort of an opportunity to exploit their stock in trade: Words, words, words (and wooden words at that).

The decision one comes to, after having seen the International Exhibition of New Theater Technic, is that in each of the more important countries in Europe, with the possible exception of England, there is a very live movement to experiment with new forms to insure not only greater freedom for the actor, but to create mechanisms (the theater, from a standpoint of construction, is a machine after all) which may result in new styles of drama—distinct departures from plays that have only story or problem interest. The curious feature of this movement, tho it be unorganized and unconscious, is that it is being forwarded, not by actors but mainly by artists and architects, and also a few directors.

For daring, independence and artistry of conception, both in ideas (and their application) concerning direction, stage architecture, design and costume, the Russians excel in every department at this exhibition. Having made themselves trailblazers in both political and economic ideas, which the entire world has been condemning, it isn't surprising to see the Russian regisseur and artist cutting new trails, daringly and independently—trails that lead to more freedom, phantasy rhythm in the theater.

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Repertoire of Operas

For First Week Announced by Chicago Civic Opera Company

The opera season in Chicago opens November 5 with the presentation of *La Gioconda* by the Chicago Civic Opera Company, with Rosa Raisa in the title role. *La Tosca* will be presented Thursday evening with Claudia Muzio appearing for the first time in Chicago in the name part, also Mariano Stabile will make his American debut as Scarpia at this performance and Robert Moranzoni will conduct the Chicago organization for the first time. Friday evening will bring a revival of *Le Prophete*, with Louise Homer and Charles Marshall in the principal roles and Moranzoni conducting. The first novelty of the season will be given at the Saturday matinee when *Les Pecheurs de Perles* (the Pearl Fishers) will be presented, with the leading roles sung by Graziella Pareto, Charles Hackett, Giacomo Rimini and Edouard Coutreau. For the first popular-priced opera on Saturday evening *Aida* will be sung with Rosa Raisa, Augusta Lenska, Forrest Lamont and Cesare Formichl in the principal roles. In each of the operas the ballets will be given by the Pavley-Oukrainsky Ballet.

For the first full week of the season, November 10, the opening operas chosen are: Monday, *Lucia de Lammermoor*, with Toti dal Monte making her American debut in the name part, and on Tuesday *Tannhauser* will be given with Olga Forrai appearing for the first time in America and Cyrena Van Gordon and Josef Schwarz singing for the first time this season; also on this evening the director will be Henry G. Weber, a young Chicago musician for whom this will be his American debut.

MANY CONCERTS

To Be Sponsored by Cincinnati Musical Organizations

Altho Cincinnati has but one artist series there are many musical clubs and organizations that sponsor concerts, and therefore the Queen City is visited by many noted artists. At the pair of symphony concerts on November 7 and 8 Dusolina Giannini, soprano, will be the soloist, and on November 10 the Clifton Music Club will present Josephine Lucchese, soprano, in a song recital. Mrs. Edward MacDowell gives a lecture recital on November 11 for the Delta Omicron Musical Sorority at the Conservatory of Music. On November 13 the dinner-musical series at the Hotel Alms will be opened by Eva Gauthier, who will give her now famous program, *From Java to Jazz*. Nesta Smith, violinist, and Lucille Eilers, pianist, of Chicago, will give a concert on November 18 under the auspices of the Mu Phi Epsilon Society. For the symphony concerts November 21 and 22 Max Rosen, violinist, will be the soloist, and on December 4 will occur the opening concert of the season by the Orpheus Club with Ivor MacGregor, soloist. Nicholas Medtner, composer-pianist, will be the soloist at the symphony concerts December 5 and 6, and on December 10 occurs the Matinee Musical Concert, with Charles Hackett, tenor, as soloist. Other concerts during the season will bring to the city Myra Hess, pianist; Georges Enesco, composer-violinist; Cecelia Hansen, violinist; Thurlow Lieurance and Mrs. Lieurance and their associates, Percy Grainger, pianist; the DeReszke Singers and Jeanette Vreeland, soprano.

STOKOWSKI SIGNS

Seven-Year Contract With Philadelphia Orchestra

The Board of Directors of the Philadelphia Orchestra Association has announced that Leopold Stokowski has signed a contract for an additional seven years. His present contract does not expire until 1927, hence he will direct the orchestra for at least 10 more years. This official announcement settles rumors to the effect that Mr. Stokowski would probably become the conductor of an orchestra in New York City. Under the direction of this noted conductor, the Philadelphia Orchestra has come to be accredited as being not only the best in this country but many assert there is none to equal it among European orchestras.

CIVIC CONCERT SERIES

Sponsored by Uptown Chicago Chamber of Commerce

Up-town Chicago is to have its own concert series as a result of the civic spirit of that section of the Big City, and a series of six civic concerts will be given at the Arcadia Auditorium this season. The first concert was given by Mischa Elman on the afternoon of November 2, and the second is scheduled for November 9, with a program presented by the Little Symphony of Chicago, George Dash, conductor, and Jessie Isabel Christian, soprano, as soloist. For the concert on November 16 Charles Marshall, American tenor of the Chicago Civic Opera Company, has been engaged, also Manuel and Williamson, duo pianists. The fourth concert, on November 23, will be given by Claudia Muzio, soprano, and Jacques Gordon, violinist, while on Sunday, November 30, the program will be presented by Cyrena Van Gordon and Percy Grainger, pianist. The series will close December 7 with a concert by the Little Symphony of Chicago, George Dash, conductor, and John Charles Thomas, baritone, as soloist.

PALESTRINA CHOIR

To Appear for First Time in a Moving Picture Theater

Philadelphia is to be the city in which the Palestrina Choir, of New York City, Nicola A. Montani, director, will appear for the first time in a moving picture theater, which will be at the Fox Theater during the entire week of November 24. This choir, recognized as one of the leading musical organizations of the country, is composed of 60 mixed voices and has appeared under the skillful direction of Mr. Montani with many noted orchestras, and last year, at one of the eight lectures given in Philadelphia by Leopold Stokowski on *Music as I See It*, the music of Palestrina, also music of the 16 Century, was demonstrated by this excellent body of singers. The engagement at the Fox Theater marks another step forward in the promotion of interest in good music by movie theater directors thru thus affording opportunity to hear music of the early centuries sung under the right conditions and by capable artists.

SAN ANTONIO MUSIC CLUB

Offers Prize for Composition by Texas Composers

Again the San Antonio (Tex.) Music Club is offering prizes to Texas composers. The club offers \$100 for the first prize and \$50 for the second for the best piano compositions, also similar amounts for the best vocal composition in the classes for chorus, song cycle, duet and anthem. One prize of \$100 is offered for the best composition for violin, other strings, solo or ensemble. The prizes are restricted to composers, whether professional or nonprofessional, whose place and residence is in Texas or who have resided in that State for six months. The compositions submitted must be new, that is, have not been previously published or publicly performed, and the titles and words of the songs must be in English. Manuscripts must be clearly written in ink and must be sent to a committee specially chosen; also, all manuscripts must be anonymous, the composer signing them with a mark of identification. The prize-winning compositions are played at the first musicale given each year by the club but remain the property of the composer, and the purpose in giving these prizes by the San Antonio club is for the stimulation and advancement of the art of musical composition and as an inspiration to Texas composers.

CONCERT COURSES

In Which American Artists Will Be Presented During Season 1924-'25

- Ann Arbor, Mich.....University School of Music.....Guy Mafier
Lee Pattison
Sophie Braslau
John Philip Sousa
Arthur Shattuck
- Indianapolis, Ind.....Ona B. Talbot Series.....Queenie Marie
Marion Rous
Clarence Gustlin
- New Orleans, La.....Robert H. Tarrant Series.... Mildred Dilling
Kathryn Melsie
Cecil Arden
- Washington, D. C....T. Arthur Smith Concerts....Anna Case
Mabel Garrison
John Charles Thomas
Olga Samaroff
Emilio deGogorza
- Des Moines, Ia.....All-Star Concerts..... Arthur Middleton
Paul Althouse
Helen Stanley
- Kansas City, Mo.....Ivahoec Concerts.....Ceel Fanning
Marie Tiffany
Nevada Van derVeer
- Pittsburg, Pa.....Edith T. Thomson Series..... Olga Samaroff
Dusolina Giannini
Emilio deGogorza
Ruth St. Denis, Ted
Shawn & Dentshawn
Dancers
- Pittsburg, Pa.....Pittsburg Art Society.....Albert Spalding
Sophie Braslau
- Pittsburg, Pa.....Musical Institute Series.....Louis Graveure
- Birmingham, Ala.....Music Study Club.....Albert Spalding
Reinold Werrenrath
- New York City.....Biltmore Musicales.....Anna Case
Sophie Braslau
Eddy Brown
Richard Crooks
Dusolina Giannini
Frederick Gunster
Louis Graveure
John Charles Thomas
- New York City.....Columbia University Institute. Norman Jolliffe
Arthur Kraft
Charles Stratton
Alma Kitchell
Wm. Gustafson
Charlotte Lund
N. Val Peavey
- New York City.....Wolfsohn Mus. Bureau Series Reinold Werrenrath
Albert Spalding
Louise Homer
Louise Homer-Stires
- Buffalo, N. Y.....Musical Foundation.....Merle Alcock
Laurence Tibbitt
John Charles Thomas
Dusolina Giannini

(EDITOR'S NOTE—This list will be continued in next issue, as space will not permit publishing it in its entirety in this issue.)

NOVEMBER CONCERTS IN NEW YORK

November in New York brings many concerts and many noted artists. On November 7 the first Friday Morning Musicales at the Biltmore Hotel will be given by Sophie Braslau, Eddy Brown and Anna Case, while the first of the seven recitals by Ernest Hutcheson will take place the afternoon of November 8 in Aeolian Hall, then at Carnegie Hall the afternoon of November 9 Reinold Werrenrath will give his first concert of the season. Wanda Landowska will commence her series of three concerts with the program to be presented in Aeolian Hall on November 10, and the evening of November 11 will bring the first concert of the current season by the Flonzaley Quartet. The complete cycle of Brahms concert music, to be given by the Elshuco Trio, assisted by the Festival Quartet of South Mountain, will be opened with the concert in Aeolian Hall the evening of November 14; and that same evening brings the first concert in the Artists' Series of the Music School Settlement when the *Marriage of Figaro* will be presented in Carnegie Hall. Paul Whiteman and his concert orchestra will be heard in an entirely new program on the evening of November 15 in Carnegie Hall, also during the month there will be concerts by the several orchestras, and of these the one to be given by the Boston Symphony Orchestra on November 27 is being awaited with keen interest inasmuch as it will mark the first appearance in New York of Sargel Koussevitzky, distinguished conductor. Mischa Elman will open the series of chamber music concerts arranged by him with the concert scheduled for November 19, and on that same evening occurs the first concert of the season by the Oratorio Society, Albert Stossel, conductor. Jascha Heifetz gives a violin recital on November 15, and Josef Hofmann appears for the first time this season at Carnegie Hall on November 22.

FREE INDUSTRIAL CONCERTS TO BE TRIED OUT IN ST. PAUL

St. Paul, Minn., is to experiment with free orchestra concerts in industrial circles. It is proposed to give one concert in the Union Station waiting room under the auspices of the railroads, another in the plant of Montgomery Ward & Company, while the third will take place at the stock pavilion in South St. Paul, with this latter program sponsored by Armour & Company, Swift & Company and the Stock Yard Company. The programs at each of these concerts will consist of compositions selected by popular vote. Elbert Carpenter, chairman of the Minneapolis Orchestra Association, will send the full orchestra of 90 pieces to St. Paul, under the conductorship of Henri Verbruggen for each of the three concerts, and the purpose is to stimulate further interest in good music.

Under the auspices of the Tuesday Musical Club, of Omaha, Neb., Mme. Elena Gerhardt will give one of her programs of lieder songs at the Brandels Theater November 13.

COMMUNITY MUSICAL ACTIVITIES

Community music had quite a part at the 11th National Recreation Congress, held recently at Atlantic City by the Playground and Recreation Association of America. Under the direction of Peter V. Dykema, professor of music in Columbia University, New York, the 571 delegates from many States sang together at every general session of the congress. One evening was given over to a special music demonstration when "stunt" songs were tried with the orchestra. The Toy Symphony Orchestra, an innovation of last year's congress, was repeated this year and Prof. Dykema is introducing a new and more compact system for these players. The value of individual voice instruction in community music work was stressed by Prof. Dykema in a community music round-table meeting, during which invited recreation leaders to give young people self-expression by organizing voice classes where each student profits by the opinion given the others. Music classes on the last afternoon of the congress included harmonica playing by Borah Minovitch, song leading by Kenneth Clark and various other features.

Bemidji, Minn., is organizing two bands from the ranks of the Boys' Band. Two members who are capable of playing the more advanced music are being formed into an organization to be known as the Bemidji Concert Band and then there will also be the Boys' Band. A movement is now on foot to form a new beginners' band and the plans are to advance players into the other organizations as rapidly as their ability will permit.

Thru the recent community music campaign in Venice, Calif., much interest is being taken in music. Mrs. Josephine Zuckerman, who was responsible chiefly for the presentation of grand opera last June, had the vision to appreciate what community singing would do for the city and procured Hugo Kirchhoff, conductor of the Hollywood sings, to direct the first community sing in Venice, which was attended by more than 2,000 persons. From this Mrs. Zuckerman interested many citizens, also the city authorities to such an extent as to obtain their financial support and Modest Aitschuler, former conductor of the Russian Symphony, has been engaged to train a chorus which will later on in the season present Misses' Eve with a children's chorus of not less than 200 voices; also artists' concerts will be arranged for the public schools.

Cincinnati's annual community sing attracted to Eden Park a crowd that was estimated at 50,000. A feature of the program was the music supplied by the Cincinnati Symphony, under the direction of William Kopp, and Will R. Reeves, noted song leader, led the singing and Dan Beddoe, tenor, was the soloist.

The first community service "Pop" concert in Cincinnati is to be given at Music Hall November 9 with *The Cincinnati Post* as sponsor. There will be solos by Dan Beddoe, tenor; Walter Heerinnann, cellist, and the new \$50,000 organ will be played by Lillian Tyler-Plogstedt. One of the features will be singing by the Lyric Male Quartet, composed of Howard Haffard, first tenor; Erwin Meyer, second tenor; Edwin Wedinger, baritone; John W. Dodd, bass, with Howard Evans at the piano. The concert

will close with community singing led by W. R. Reeves, song leader of the Cincinnati Community S'vice.

NEW YORK MUSICAL EVENTS

Roland Hayes, tenor, appeared before an audience that almost filled Carnegie Hall on the afternoon of October 25. His program was similar to the one presented last season in Town Hall and served to again disclose his ability by the excellent rendition of German and Italian numbers, and the naturalness and dramatic sincerity with which he sang the *Spirituals*, songs by Schubert, Schumann and Wolf proved the thoroughness of his training and many, many encores had to be given.

The first concert this season of the Beethoven Association was given in Aeolian Hall October 27, with the following artists participating: Leopold Auer, Georges Barrere, Harold Bauer, Albert Stoessel, Fraser Gange, Paul Kochanski, Felix Salmond, Harold Samuel and an orchestra of strings. Compositions by Bach and one by Beethoven composed the program, and as played by these eminent musicians afforded the musical pleasure one has come to expect at concerts given by this association.

The Kibalehich Russian Symphonic Choir made its first appearance this season at a concert in Town Hall October 28 before an audience consisting chiefly of those of its own nationality. Again, under the able direction of Basil Kibalehich, this group of men and women sang—unaccompanied—religious, national and folk songs of their country, and just as last year, particularly in the church music, the shading of tone was exceedingly well done. The *Credo*, sung by Mlle. Ivanova, contralto, was once more a feature of the evening and had to be repeated. Too many numbers of the same type detracted in a measure from the program.

Town Hall was the place chosen by Ralph Leibold for his piano recital on October 29. His reading of the *Partita in B Flat*, by Bach-Bauer, was markedly skillful and showed technique of high order. Good musicianship also made interesting the numbers by Mozart and Beethoven, but in the remainder of the program dexterity in fingering seemed Mr. Leibold's principal aim and expression was lacking.

Renee Thornton, soprano, made her first appearance this season at Aeolian Hall the afternoon of October 30 in a program consisting of four groups of songs by English, German, French and American composers. Her voice has gained in volume and range since last season and also retains its freshness. However, there is need of improvement in diction, as too often the words were undistinguishable whether the song was being given in English or in a foreign language. Richard Hageman, as always, played the accompaniments with much artistry.

A Program of Unusual Music was rightly used in the announcements of Eva Gauthier's annual recital in Aeolian Hall, for it was that in the fullest sense. Aeolian Hall on the evening of this concert, October 30, was crowded, as New Yorkers have come to know that novelties in music will always be heard. Folk songs, madrigals, old and modern settings of Shakespeare, modern French, Russian and American compositions were given, and as 43 songs in all were sung by Miss Gauthier, space will only permit praise for her diction, for the artistic manner in which each number was presented and for her untiring zeal in bringing attention to new and worthwhile compositions. Assisting in the program were: Louis Edlin, violin; M. Halfort, second violin; Sol Sharrow, viola; Lucien Kirsch, cello; Lamar Stringfield, flute; William J. Kitchener, guitar, and Gordon Hampson at the piano.

Those who attended the concert of the Fisk University Jubilee Singers at the Town Hall October 31 heard *Spirituals* sung with their real plaintiveness, natural charm and distinctive rhythm. James A. Myers and his quartet of singers, in this writer's opinion, excel all others in the rendition of the old-time Negro folk songs and the audience was also mightily pleased, for numerous encores were demanded.

Concert and Opera Notes

Contracts have been signed for an appearance at Reading, Pa., in *The Messiah* by Nevada Van der Veer on December 18.

A recital of piano music is announced for the afternoon of November 11 by Olga Samaroff in Aeolian Hall, New York City.

A second New York appearance is announced for Virginia Carrington Thomas, organist, at the Town Hall, New York City, on the afternoon of November 10.

Jeanne Palmer, dramatic soprano, sang at DeWitt Clinton Hall, New York City, under the auspices of the Board of Education, on October 26. Miss Palmer and Donald Elser, baritone, appeared in concert recently at High School Auditorium,

Watertown, N. Y., under the auspices of the Morning Musical Club. Mr. Elser has been booked by J. E. Pond for an extensive season. Miss Palmer and Mr. Elser are pupils of Maude Douglas. (Continued on page 105)

Motion Picture Music Notes

A brilliant, colorful musical program surrounds Norma Talmadge's latest picture, being shown this week at the New York Capitol Theater, one of the principal numbers being a selection of songs by the members of the Capitol Broadcasting Group. These songs include: *Good Home*, sung by Florence Mulholland; *Because*, by Evelyn Herbert; *Song of Songs*, by Gladys Rice; *Lo Hear the Gentle Lark*, by Caroline Andrews; *The Trumpeter*, by the Male Quartet, and *O a King Cole*, by Frank Moulan and ensemble. Miss Herbert will also sing *Poems by Fabisch*, assisted by Yasha Bunchuk, solo cellist of the orchestra. There are three dance divertissements: Doris Niles appearing in the first, *Dance Arabi*; Mlle. Gambarelli interpreting Kreisler's *Liebesleid*, and the third presents the entire ballet corps of 16 dancers in the *Mazurka Nadia*, by Wachs. For the opening number Director Mendoza is using Borodin's overture to *Prince Igor*.

An *Indian Fantasy*, a production of Balaban & Katz, featured during a recent program at the Tivoli Theater, Chicago, Lillian Rosedale, Marie Heron, harmony vocalists, and Georgia Ingram, dancer. On the same program Themy Giorgi, tenor, sang *Dreams of Love* (Liszt).

Popular selections in jazz are to be featured every Monday night by the Multnomah Hotel Strollers, at the Rivoli Theater, Portland, Ore. These players, directed by Dwight Johnson, will take the place of the regular orchestra on that night, which, according to union rules, is permitted a "rest night".

Cesare Nesl, tenor, is soloist at the New York Rialto Theater this week, singing an aria from *Ripollito*. There is also a *Dance Bacchanal* by Lillian Towell. For the overture, under the alternate direction of Hugo Kiesenberg and Willy Stahl, the orchestra is playing *Martha*, followed by a classical jazz number, and A. D. Richardson and Sigmund Krungold are offering organ selections.

The Duncan Sisters, who made their Chicago Theater, Chicago, debut about a month ago, are appearing this week in a program of lighter songs of their own composition, with "glowning embellishments". For their first program they presented a program of more or less serious numbers.

During the week of October 26, at the Eastman Theater, Rochester, N. Y., a Chopin's *Polonaise* was interpreted by Thelma Biracree, Dolores Frank, Gerilla Maloney, Olive McCur, Margaret Miller and Marion Tefft.

Among the numbers on a recent attractive musical program presented by Harry B. Watts, manager of the Rialto Theater, Omaha, Neb., was a new novelty, *Copenhagen*, by Charles Davis. Irene Fleming and Gus Swanson were also presented in a musical novelty, *Indian Summer*.

The Sunday noon concerts of the Symphony Orchestra at the Capitol Theater, Detroit, were resumed November 2, under the direction of Eduard Werner. The orchestra has a personnel of 80 musicians and as presented in previous years, Mr. Werner will include in his programs compositions of a serious and popular nature, and he has also engaged an impressive list of soloists, both vocal and instrumental.

An "Anniversary" program proved an attractive one at the Chicago Theater, Chicago, last week, opening with *The Dance of the Hours*, played by the orchestra under the direction of Nathaniel Finston. A Balaban & Katz production, *A Fantasy in Birdland*, served to introduce Helen Yorke, coloratura soprano; Sybil Sanderson Fagan, whistler, and Virginia Bacon, assisted by Everett Lieband and the entire Corps de Ballet. A second colorful number was *A Birthday Feast* in which 20 members of the Chicago Civic Opera Company participated in musical, dance and comedy numbers.

The International Popular Concerts, arranged by Mische Guterson, director of music at the Piccadilly Theater, New York City, were inaugurated Sunday, November 2. The program, representative of composers of various countries, included works by Victor Herbert, Oly Speaks, Wagner, Strauss, Verdi-Liszt, Tschalkovsky and Lisoff. The orchestra is personally conducted by Mr. Guterson.

Don Bestor and His Benson Orchestra, of Chicago, were featured at the Missouri Theater, St. Louis, the week commencing October 27.

During the current week at the Palace Theater, Dallas, Tex., Martin K. Mortensen, a piano marvel and composer of a number of piano pieces, occupies a prominent place on the musical program. Mr.

Mortensen is a protege of the late Dr. Florenz Ziegfeld, and was a winner of five scholarships during the years 1916-17 at the Chicago Medical College, and also of a number of gold medals for expertness at the piano.

Radio Surprise Week was celebrated at the Riviera Theater, Chicago, commencing October 27, when 10 numbers were given by artists well known thru their work in the various broadcasting stations. Among them were the Cambridge Sisters, Virginia Johnson, Ben Blue, Horbie Mintz, T. J. Parson and Hawks and the Mount City Blue Blowers.

When Nazimova's portrayal of the *Madonna of the Streets* was shown at Loew's Theater, Los Angeles, recently, Carrie Jacob Bonds' *I Love You Truly* was introduced by Conductor Lipschultz as the love theme, and as a theme surrounding Mr. Sills' characterization Martin's *Melody of Peace* was selected.

Additional Concert and Opera News on Page 105

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MUSICAL

REVUE - TRAVESTY CHORUS AND BALLET DANCING



COMEDY

BY DON CARLE GILLETTE

NOTES

Zenn Trett, of the *Passing Show of 1923*, at the Winter Garden, New York, has been promoted from the chorus to a specialty dancer.

Jane Thurston, daughter of the famous magician, is studying in the Ned Wayburn Dance Studios preparatory to entering musical comedy.

Barbara Bennett, who went abroad recently with the intention of staying for a year, has returned to New York.

The fourth company of *Little Jessie James* opened in Bridgeport, Conn., this week.

Jane Overton fulfilled the duties of Albertina Vitak, principal dancer in Hassard Short's *Ritz Revue*, during the latter's recent illness.

Chester Hale will support Albertina Rasch when she gives her annual dance recital at the Town Hall, New York, November 23.

Ada Androva, just back from a tour of Spain, South America, Mexico and the Pacific Coast, will soon begin rehearsals in a new revue, the name of which has not been divulged.

Hassard Short has arranged for Eddie Conrad, comedian in Short's *Ritz Revue*, to introduce each number in the production with a humorous speech, after the fashion in continental theaters. Conrad can put a lot of comedy into a speech.

Emily Louise Jones, daughter of Mr. and Mrs. A. L. Jones, who is America's youngest producer, gave a theater party to 20 stage children at the *Greenwich Village Follies* last week, with Nellie Kellwell as the guest of honor.

Hughes, Massie and Company, of London and New York, have acquired the rights to *Oh, Very Well*, a musical comedy by John Goldsworthy and Sidney Stone, with music by William Spieker, for production in England.

Jack Hines, of the new *Artists and Models*, is a writer of dog stories and has just placed two with a motion picture concern to be used as starring vehicles for Strongheart, the famous moving picture dog actor.

Adolph Link, the noted European actor, brought over by the Shuberts for a part in their production of *In Heidelberg*, was for several years leading comedian at the Ducal Theater in Sax-Meiningen. He also appeared on this side recently in the revival of *The Weavers*.

Charles Mack has written a new sketch called *Five of a Kind* for the *Greenwich Village Follies*. The members of the *G. V. Follies* were the guests of Mack at a Halloween dance given at his country place, Elmhurst, L. I., in celebration of the 50th performance of the revue at the Shubert Theater. Toto, the clown, was master of ceremonies.

Ted Weller, stage manager of *Be Yourself*, celebrated his birthday, October 28, by playing host to Quentin Smith and the other members of the show at a party staged at the Statue of Liberty. The reason for this unique event is that Weller was born in New York just five minutes before the commencement of the exercises in the presentation of the Statue of Liberty to the United States by the French Government.

Social events of the past week in New York included a luncheon given to Ernest Glendinning, star of *Top Hole*, by 400 members of the Theoria Club, a luncheon to Vincent Lopez, whose orchestra is a feature of the *Greenwich Village Follies*, by 40 business and civic organizations, with Judge Aiton B. Parker presiding, and a dinner to Charles Massinger, principal tenor of *Artists and Models*, by his former classmates at Williams College.

"SHUFFLE ALONG" GOING OUT AGAIN

Fifty-Five Weeks K. & E. Time Booked for Record Colored Revue Now in Fourth Year

New York, Nov. 1.—With 55 weeks of bookings in Klaw & Erlanger houses ahead of it, the new edition of *Shuffle Along* was placed in rehearsal this week by George E. Wintz, under the supervision of Al Watts.

The opening stand will be Trenton, N. J., about November 17. Edgar Corners, who played the part of Sam Peck in the first Wintz company, will again be seen in this part. Corners canceled a vaudeville route for his big act, *The Sambo Girls*, in order to go back into *Shuffle Along*. Emma Jackson also has been re-engaged by Watts as prima donna, and many members of the original chorus also will be back in the lineup. The show will carry its own band and orchestra, with T. C. Corwell as musical director, and the company will travel in private cars of the latest type.

This makes the fourth season for *Shuffle Along* and every indication points to another successful tour.

In a telegram to *The Billboard* Mr. Wintz calls attention to the fact that it was not the George E. Wintz *Shuffle Along* Company, but the original *Shuffle Along* Company that was stranded in Montreal recently.

ENGAGEMENTS

New York, Nov. 1.—Lillian Lorraine has been added to the list of entertainers in the new midnight show, *The Fay Follies*. Other well-known musical comedy people in this attraction, many of whom are also appearing in current Broadway shows, include Arthur Gordon, Ruth Urban, Lovey Lee, Williams Sisters, Claire Luce, Billy Holbrook, Charlie Chase, Anita Furman, Robert Medrana and the Pearls of Granada, Thomas Ross and Dottie Wilson.

Jessie Lewis, who appeared in London presentations of *The Shop Girl* and *Lilac Time*, has been added to the cast of *The Dream Girl* at the Ambassador Theater. Miss Lewis is the wife of Oscar Bradley, director of the Ambassador Theater Orchestra.

Marie Saxon has been engaged for Lyle D. Andrews' forthcoming production entitled *My Girl*. Among those previously signed are Russell Mack, Helen Bolton, George Thompson, Jane Taylor, Ruth Donnelly and Harry Puck.

Elsa Ersi, seen recently in *Moonlight*, has been placed under contract by the Shuberts for their intended production of *Little Miss Puck*.

Henry Whittemore, who last appeared here in *Nerves*, will play the role of leading man opposite Karyl Norman, the "Creole Fashion Plate", in the musical show being sponsored by Joseph M. Gaites.

Brenda Bond has signed for the ingenue role in the new Astaire show.

Herbert L. Goff has joined the cast of *I'll Say She Is* at the Casino Theater. Oscar Shaw was signed yesterday by Sam H. Harris for the next *Music Box Revue*, the cast of which already includes Grace Moore, Fannie Brice, Ula Sharon, Carl Randall and Clark and McCullough.

J. Harold Murray, late in *Vogues*, will head the cast of *Ciboulette*, which Hassard Short will put into rehearsal soon.

EIGHTEENTH "FOLLIES" COSTLY

Chicago, Nov. 1.—That this season's *Ziegfeld Follies* is more costly than any of its 17 previous editions is the statement of Ed Price, publicity manager with the show, who was with the original edition in 1907. That show, he said, cost \$15,000, and the show now in the Illinois Theater cost \$237,000. Rehearsals, Mr. Price says, cost \$30,000 this season for salaries, wages, overtime and materials used. The salary list totals \$14,854 weekly. The electricians alone draw \$800 a week.

VETERANS TO SEE "G. V. F."

Chicago, Nov. 1.—World War veterans of Theodore Sachs Post, American Legion, at the Municipal Tuberculosis Sanitarium, are to be entertained Armistice Day by the entire company of the *Greenwich Village Follies*, now at the Apollo. Members of the Women's Relief Corps will serve refreshments.

BALLET INTIME OPENING

Chicago, Nov. 1.—Adolph Bolm's Ballet Intime and Tamara Karsavina will make their local debut together on Thanksgiving afternoon at the Eighth Street Theater, formerly the Arvan Grotto. Bolm, who now makes Chicago his headquarters, plans to present a ballet, with music by Chabrier. About 30 people will take part in it, representing dancers, ballet master, visitors to the school and chaperons. Karsavina's contribution will probably be *Nursery Rhymes*, a dance in which she gained great fame in Europe. Other programs will be given by the Ballet Intime November 30 and December 2 or 3.

1923 "PASSING SHOW" CLOSES

Scranton, Pa., Nov. 1.—The *Passing Show of 1923* closed here at the Academy Theater last Friday night after two full-house performances.

TRY-OUT OPENINGS

"Madame Pompadour"

Philadelphia, Nov. 1.—A very encouraging reception was given the latest Leo Fall operetta on its first showing here at the Forrest Theater Monday night. The cast of principals includes Hope Hampton, Frederick Lewis, John Quinlan, Eva Clark, Wanda Lyon, Florenz Ames, Oscar Figman, Louis Harrison, Edgar Kent, Henry Vincent and Raymond Cullen. Miss Hampton surprised many by her singing ability, and the production as a whole is one of the most handsomely staged affairs ever seen here. The music compares favorably with Fall's *Merry Widow* and the book holds interest all the way.

"In Heidelberg"

Atlantic City, Nov. 1.—One of the most elaborate productions ever tried out here by the Shuberts was presented Monday

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, Nov. 1.

IN NEW YORK

PLAY	STAR	THEATER	OPENING DATE	NO. OF PERFS.
Annie Dear	Billie Burke	Times Square	Nov. 4	—
Artists and Models of 1924	—	Astor	Sept. 15	22
Be Yourself	Smith Donahue	Harris	Sep. 3	68
Carroll's, Earl Vanies	Joe Cook	Music Box	Sep. 19	62
Chocolate Dandies	Sissie & Binkie	Colonial	Sep. 1	71
Dixie to Broadway	Florence Mills	Broadhurst	Oct. 29	6
Dream Girl, The	Fay Bainter	Ambassador	Aug. 20	81
Grab Bag, The	Ed Wynn	Globe	Oct. 6	32
Grand St. Follies	—	Neighborhood	May 20	114
Greenwich Village Follies	—	Shubert	Sep. 18	51
I'll Say She Is	Mary Bros.	Casino	May 13	105
Kid Boots	Lee Cantor	Selwyn	Dec. 31	353
Marjorie	Elizabeth Hines	Forty-Fourth	Aug. 11	97
Passing Show, The	—	Winter Garden	Sep. 3	79
Peter Pan	Marilyn Miller	Kleberbocker	Nov. 6	—
Rose Marie	Mary Ellis	Imperial	Sep. 2	72
Short's, Hassard, Ritz Revue	—	Ritz	Sep. 17	55
*Top Hole	E. Glendinning	Kleberbocker	Sep. 1	72
White's, George, Scandals	—	Apollo	June 30	117
Ziegfeld Follies	—	New Amsterdam	June 21	117
Ziegfeld Follies, Fall Edition	—	New Amsterdam	Oct. 30	4

*Moved to Liberty Theater Nov. 3. (Replaced by revised edition Oct. 30.)

IN CHICAGO

Greenwich Village Follies	—	Apollo	Oct. 12	27
No. No, Nanette	—	Harris	May 4	231
Topsy and Eve	Duncan Sisters	Selwyn	Dec. 30	491
Ziegfeld Follies	—	Illinois	Oct. 20	15

IN BOSTON

Charlot's Revue	Beatrice Lillie-Gertrude Lawrence	Majestic	Oct. 27	8
*Sitting Pretty	—	Wilbur	Oct. 13	27
Moonlight	Sanderson-Crummit	Wilbur	Oct. 27	8
Stepping Stones	Fred Stone	Colonial	Oct. 6	33
Wildflower	Edith Day	Shubert	Oct. 13	25

*Closed Oct. 25.

IN PHILADELPHIA

*Artists and Models of 1923	—	Shubert	Oct. 13	24
Little Jessie James	—	Chestnut St.	Oct. 13	24

*Closed Nov. 1.

IN LOS ANGELES

Carroll's, Harry, Pickings	—	Orange Grove	Sep. 5	75
Clinging Vine, The	Peggy Wood	Playhouse	Oct. 5	36

SHOWS UNDER WAY

New York, Nov. 1.—Despite the fact that no current musical attractions are showing signs of departing in the near future, the number of impending productions keeps increasing. The latest additions to the list include a revue by and with W. C. Fields, entitled *The Old Army Game*; another Shubert offering, *Little Miss Puck*; a new farce with music for Hal Skelley, planned for presentation around the holidays, and another attempt by the Shuberts with the recently tried-out *School Belles*, with a new principal to replace Lynn Overman, who has gone abroad.

"Music Box Revue"

Rehearsals started this week, under the direction of John Murray Anderson. The (Continued on page 104)

night at the Apollo Theater when *In Heidelberg* had its premiere. The show needs a lot of cutting and rearranging. It gives promise of being one of the notable productions of the season. In the large cast are: Hse Marvanga, Howard Marsh, George Hassell, Charles Williams, Adolph Link, Raymond Marlowe, Paul Kleman, Frederick Wolf, Violet Carlson, Robert Beatty, Florence Morrison, Martha Mason, Darnear Oakland, Greek Evans, Fuller Mellich, Elizabeth Althouse, Frank Kneeland, William Nettu, Lucius Metz and many others.

"Peter Pan"

Buffalo, N. Y., Nov. 1.—The premiere of Marilyn Miller in the Charles Dillingham production of *Peter Pan* took place Thursday night at the Majestic Theater. A pretentious staging has been given the (Continued on page 104)

STAGE DANCING

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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

JULIET HEATH is enjoying a rest at her home in Bicknell, Ind.

LAURA HILL advises of her identification now with George M. Gatt's *Unwanted Child* Company. She is known in tabloid circles.

HARRY WEST of Beebe's *Midnight Frolics*, Cincinnati rotary stock company, was a *Billboard* visitor last week.

CLIFF SHAW'S *Broadway Frolics* Company is soon to open in Pittsburg, Pa., we are advised.

TEDDY HARRIS of Dallas, Tex., advises that he is producer now of the *Revue* in the Hippodrome Theater, of which Tol Lewis is manager.

JIM COLLIER'S *Revuelette*, formerly known as the *Flapper Revue*, is booked from Ohio and into Pennsylvania this month.

CLAUDE A. HARDING and wife are in San Francisco, they write, dicker for a theater and may organize a tabloid show there this month.

T. WARNE WILSON visited Vin Richmond in Detroit recently, while playing with Bert Smith's *Bagtime Wonders* Company.

THE SHAW PLAYERS in their *Revue of Revues* played some stock dates around Cincinnati the past week and expect to remain near the Queen City until the holidays.

"CHUCK" LITTS has closed with Marshall Walker's *Whiz Bang* Company as tenor soloist. Paul Martin, of the same show, spent a few days with his wife and child in Louisville, Ky., rejoining at Chambersville, Ind., last week.

SHONEY ERLIN closed a 14-week engagement with Danny Lund's *Music Girl* Company recently and has joined a force of teachers in a dancing school with branches at Huntington and Charleston, W. Va. He will teach "tap" dancing.

PEGGY CLEGG writes from Philadelphia that she recently visited in Pittsburg, Pa., and found a number of friends with whom she had a pleasant visit, adding that she and Harry, Jr., are quitting the road and trying home life.

NICK WILKIE writes that he enjoys the tour over the Sun Circuit with the *Honey Moon Town Revue*. Bookings are lined up into the holidays. His little daughter, Mary, grabbed first prize in an opportunity contest at Butler, Pa., a few days ago.

CHIC DELMAR writes that he has given up his hotel venture in Detroit and now is personally directing *King Felton*, "The Man of Mystery". Mrs. Delmar also is working in the three-act. Numerous return dates have been played of late and others are in store.

TAMPA'S RIALTO THEATER, the only one in the Florida metropolis to play musical comedy shows, has just installed a new colored electric lighting system to harmonize with the stage settings, writes A. S. Metzner, manager. The house opens this month.

THREE MEMBERS of the *Dancing Buddies* Company recently celebrated their birthdays the same week. They were Monte Wilks, Lanky Taylor and Lena Dillard. Bert Humphries' troupe recently played Miami, Fla., and is returning north thru the Carolinas.

MANAGERS of companies who have returned the questionnaires sent out by the *Tabloid* editor in recent weeks and who furnished their company roster are hereby informed that the cast and chorus lineups will be used in this department in an early issue. Limited space up to this time crowded out many of them.

L. DESMOND writes that he had to close the *New York Roof Garden Revue* for three days recently owing to four people leaving without notice. He re-organized, however, enlarging to 18 people, and is booked for 20 weeks in the South, opening October 26 at St. Joseph, Mo., for two weeks.

C. WARNER of Lima, O., witnessed a performance of Eddie Trout's *Honey-tune Revue* at the Broadway Theater, Richmond, Va., recently and writes that he enjoyed it immensely. He says Trout has a real show in every respect, chock full of specialties, with good wardrobe and scenery. He lauded the individuals.

PEGGIE PINHALLO, out of tabloid for several years, writes that she is "coming back" in a short time with her own company, to be organized in Long Beach, Calif. She has been conducting a dancing school there. Her husband, Mr. Buck,

will aid her in the partnership. Their son, Alvin, has entered a military school in Long Beach.

ROSA LEE GORDON stepped out of the chorus of Pete Pate's show in Dallas, Tex., the other day, climbed into aviator's togs and flew from Love Field to the State Fair, where she performed some unusual aerial acrobatics. For a bit of space in the papers she walked the plane's wings. Which proves there's courage in the chorus.

LOUISE WILLIS, better known by her title of *The Female Chauncey Depue*, due to her ability to tell stories entertainingly, has retired from the tabloid field and opened a rooming house at 1407 Dearborn Parkway, Chicago. She is associated with Gertrude Bates, also known in tabloid. Miss Willis recently closed with Jack Hutchinson's *Zis Zas Revue*.

FRANK HAWKINS, known in tabloid circles, states he has opened a booking agency in New Haven, Conn. He returned there last year after being with some of the larger tabloid shows in the Southwest, including Margaret Lilly, "Bill" House, Jimmie Allard and Roy Hughes. His wife, Elizabeth, is assisting him.

"DOC" PAUL is featured comedian with Mary Brown's *Kicky Koo Revue*. The roster: Joseph C. Barrett, Jr.; Billy Morgan, Phyllis Whitehouse, Gladys Gordon, Walter Brown, Mary Moretti, Ralph Ponce, Jimmy Whitehouse. The chorus: Cathryn Barrett, Cathlyn Young, Helen Carson, Ethel Landwer, Rosalie Stibor, Margaret Kennedy, Mary Moretti, Edna Lake.

BOBBY GOLDEN, producer of the *Bucasia* Around Company, playing an indefinite engagement in Terre Haute, Ind., is doing his delineations steadily now, his voice being in better condition since a recent operation. Marvel Shackleton continues to stop every show with her eccentric comedy patter, and Snyder and Ramsey are hoofing their way into an abundance of plaudits, he writes.

HARRY A. PLATT and the *Keystone Follies* jumped from Lynchburg, Va., to Dennison, O., at the Grand Theater to play the *Gus Sun Time*. Last week the company was at the Majestic Theater, Cleveland, O. In the company are Platt, straight; Jane Dorsev, prima donna; Lillian Nellis, soubret; Al Wilson, black-face comic; Pat Kelly, tramp comic; Leo Mack Gallagher, general business. The chorus: Billie Ford, Lillian Nellis, Olga Muller, Peggy Davidson, Edna Kane. The roster of Ben Loring's *English*

Daisies, his new tab., besides Den, who is chief comic, includes Ethel Abbot, soubret; Ed Silver, straight; Henry White, comic; Fred Mantell, straight; Bert Fay, tap and specialty dancing; Marlon and Weston, song and dance team. The chorus: Margie Rose, Blanche Burns, Kitty Fallon, May Bennett, Alice Wendell, Rose White, Margie Condon and Georgia Raymond. They opened the season at the Columbia Theater, Boston.

GEORGE CLIFFORD'S *P-p and Ginger Revue* is still in the South and stopping shows with a number of high-class specialties. Marlon Mason is prima donna; Tommy Burns, comic; Harry Pierce, dancing and musical specialties; Glenn Mason, xylophonist; Dolly Greenfield and Marie Burns, dancers. In the chorus are Roain King, Aldora Roberson, Marie Burns, Dolly Greenfield, Marion Miller, Mitzzy Rose, Bobby Burt and Rose Lang.

HERMAN LEWIS' Laughter Land Company is meeting with much success and approval, advises Bob Lee. The route takes the show thru the South this season. Lewis' fifth edition of *Laughter Land* is equipped with new material and is presenting a number of new faces to Southern audiences. The roster: Herman Lewis, Billy Moring, comedians; Bob Lee, straight; Cassie Adams, general business; Betty Allen, soubret; Maud Sheldon, ingenue, and "The Miami Comedy Four". The chorus: Lea Lewis, Elizabeth Graves, Daisy White, Peggy Drake, Lucille LeMarr, Zoe Manning. Miss Lewis produces numbers.

CHARLES V. TURNER says the *Cute Little Devils* Company broke several records at the Hippodrome Theater, Reading, Pa. It was the first miniature musical comedy to play the house since its discontinuance of a picture policy. It broke the daily attendance record all week. The house gross was \$5,500 on the week. Nice press stories appeared in the dailies. Two weeks' engagements were scheduled to follow for the Orpheum at Altoona, Pa., and the Liberty, New Castle, Pa.

JACK BLAIR and Pat Donovan, managers of the *Heart Breakers* Company, a 20-piece musical show now playing thru the Western States, recently entertained members of the company at a dinner in the Hotel Georgian, Henryetta, Ok. Those participating included Mary and Alice Donovan, Ed Jamison, Nettie DeCoursey, Walter Mack, Mr. and Mrs. Eddie Mehan, Harry French, Louis Grabe, Irene Stegman, Edith Holt, Mabel Funston, Irene Boyer, Mabel Boyer, Joyce Davis, Mary Watterson, Clara Belcher and Baby Olive Donovan. The company is playing a number of return dates. Fred Severs, agent, says "a wealth of wardrobe and scenery is carried and all bills are of the highest class."

SURROUNDED BY a capable cast this season, Irving Lewis is producing *Nitties of Broadway* and *A Trip to Japan* en tour. Lewis is principal comedian, assisted by George Selden, second comic. (Continued on page 52)

'HEARST HITS' CLICK EVERY TIME.

There are no Undertakers out front when you use these numbers.

BROKEN DREAMS
TALLAHASSEE
A WONDERFUL WORLD
BRINGING HOME THE BACON
BOBBED HEAD
BETTER KEEP AWAY

Write Photo of Cast at any of our offices.

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WANTED FOR MUSICAL TABLOID At Once

People in all lines for Road Show. All must have real voices. Comedian capable of playing Low and Light comedy. All must be young. Card man who can really Act. Wire or write **VIC TRAVERS**, National Theatre, Detroit, Mich.

WANTED FOR STOCK

Twelve Chorus Girls, must be young and shapely; Tenor and Bass for Quartette, must double parts and know harmony; Musical Act to double Parts or Chorus; Singing and Dancing Straight Man; also Character Woman. People doing Specialties given preference. This is a long, pleasant engagement for people that attend to business. Bob Conn, Harry Fitzgerald, Frenchie Devaux, wire.

AL BROWER, Lyric Theatre, Ft. Wayne, Ind.

WANTED, MUSICAL TABS. ALL SEASON'S WORK OVER NEW CIRCUIT

Now forming Illinois, Wisconsin, Minnesota. 15 to 22 people. Carrying their own scenery. Good wardrobe and real people. Can use 3 Tabs to open right now. All virgin territory. Large towns, large houses. Tell all about what you have. Two to six weeks each town. Write or wire.

GENERAL MANAGER, Box 401, Billboard Office, Chicago.
N. B.—Can also use A-1 Producer with scripts.

Chorus Girls

WANT three real Girls. Must have YOUTH, ABILITY. Salary, \$30.00, \$35.00 and \$40.00. Show going East over WILBUR-VINCENT CIRCUIT. Mail photo. Strand, East Liverpool, O., week Nov. 3; Imperial, New Kensington, Pa., week November 10.

Mgr. GUY RARICK REVUE

Wanted Quick

FOR MUSICAL TAB., Straight Man, good singing voice, Dancing, Specialty Wardrobe and personality. Wife Chorus, Also Musical Act and Feature Novelty. CENTRAL AMUSEMENT EXCHANGE, McLean Bldg., Roanoke, Virginia.

WANTED

Specialty Team strong enough to feature. Also Sister Team and Chorus Girls. **BILLY LEHR**, Rivoli Theatre, Columbia, S. Car.

WANTED

For Musical Comedy People in all lines, Prima Donna with good voice, medium Chorus Girls, good leader, wife Chorus. Wire quick. **ALLEN FORTIL**, Pepper Box Revue, week Nov. 3, Masonic Theatre, Middletown, O.; week Nov. 10, Hippodrome Theatre, Parkersburg, West Virginia.

LAWRENCE P. WALL WANTS

TABLOID PEOPLE IN ALL LINES. Will pay \$35.00 to real youthful Chorus Girls who have plenty of pepsy numbers and specialties. Address **L. P. WALL**, Orpheum Theatre, Cincinnati, Ia.

PARTNER WANTED

I have new Scenery, Scripts and Wardrobe. MUSICAL TAB., 512 Albany St., Little Falls, N. Y.

Be a Booster for Milt Schuster

WANTED—Soubrettes and Prims. Chorus Girls always. 36 West Randolph Street, Chicago, Illinois.

AT LIBERTY

HAPPY HARRY COOK, Irish and Blackface Comedian. Specialties. Lead numbers. Wife Pony Chorus only. State salary. Address 210 West 11th St., Kansas City, Missouri.

FRED HURLEY

Permanent address, SPRINGFIELD, OHIO, Arcade Hotel, Post Office Box 316.

WANTED QUICK—Experienced Chorus Girls REVUE, week November 8, Gordon Theatre, Middletown, Ohio.



BURLESQUE

Conducted by Alfred Nelson

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

HERK SAYS CHORUS GIRLS CANNOT LIVE IN DECENCY ON LESS THAN \$30

Warns Managers on Mutual Circuit Not To Cut Choristers' Salaries

New York, Nov. 1.—There has been much speculation among burlesquers in general over the rumors reaching this city that producing managers of burlesque are trying to lift the burden of overhead cost by dropping acts, cutting salaries of principals and choristers alike.

When a representative of *The Billboard* advised I. H. Herk, president and general manager of the Mutual Burlesque Association, that the rumors would eventually affect the morale of choristers I burlesque, Mr. Herk called his attention to an article that appeared in *The Billboard* January 5, 1924, headed: "Can Chorus Girls Live Decently on \$25 a Week?"

Referring to that article, Mr. Herk further said: "Prior to the opening of the current season we guaranteed each and every franchise-holding producing manager on the Mutual Circuit a sufficient amount of money weekly to warrant him in paying chorus girls a minimum of \$30 per week, and several Mutual Circuit managers are paying individual girls more than that, where the girls do a specialty and lead numbers."

When it was pointed out to Mr. Herk that company managers could make a cut without his knowledge, he was emphatic in his declaration that they would not attempt to do so, and if it could be proven to his satisfaction that any company managers on the Mutual Circuit had done so, that he would rule them off the circuit."

Speaking further, Mr. Herk said it would be professional suicide for any company manager on the Mutual Circuit to attempt a cut in chorus girls' salaries. In face of the fact that the eyes of organized labor are now centered on Mutual Burlesque, which has been indorsed by the *American Labor World*, as the working man's entertainment.

"Far be it from the Mutual Burlesque Association to permit any cut in salaries in any of the houses or shows on the Mutual Circuit that will tend to lower the American standard of living for house employees or performers in companies," Mr. Herk said.

In order that company managers can have no alibi, Mr. Herk ordered a letter sent to every franchise-holding producing manager and company manager of Mutual Circuit shows, which reads:

"Reports have reached this office to the effect that several company managers in the West are attempting to cut the salaries of chorus girls, and we desire all the information obtainable relative to managers of companies doing so, it matters not what company it affects.

"All shows on the Mutual Burlesque Circuit are guaranteed an amount of money weekly that enables them to live up to our imperative ruling to pay a minimum of \$30 a week to chorus girls, and any infraction of this rule on the part of company managers will be cause sufficient to rule them off the circuit.

"Our experience this season with chorus girls in Mutual Burlesque Circuit shows convinces us beyond all reasonable doubt that the minimum wage of \$30 per week has proven an incentive to the girls to take more care of their wardrobe, and in this way reimburse the company for the additional money that they are paying chorus girls this season. Furthermore, it is an inducement to a better class of girls to come into Mutual Burlesque Circuit shows.

"At the present time we are trying out an experiment at the Prospect Theater, New York, by which we are giving free dancing instruction by Don Leno to girls who aspire to a stage career, with a view of obtaining a far better class of girls for next season than obtainable in past seasons.

"If this experiment meets with our expectations, we will in all probability extend our efforts along these lines by having other houses on the Mutual Circuit try it out.

"If I can receive any definite information that any chorus girl in any show playing over the Mutual Circuit in any

her salary cut to \$25, I shall deem this sufficient cause for revocation of franchise.

"Yours truly,
"MUTUAL BURLESQUE ASSOCIATION,
"I. H. HERK, President."

MUTUAL DROPS TWO CANADIAN THEATERS

Eric, Pa., and Niagara Falls, N. Y., Substituted—Indifference Said To Be Cause

New York, Nov. 1.—Developments in Mutual Burlesque since the return of President Herk from his long tour of inspection have followed in rapid succession. Perhaps the most important has been the elimination, temporarily at least, of the Canadian cities of London and Hamilton from the circuit and the substitution of Erie, Pa., and Niagara Falls, N. Y., to divide the week between Detroit and Buffalo.

Companies were playing the Majestic Theater in London and the Grand Opera House in Hamilton. Indifference of the management of these houses is said to have been the cause of their displacement rather than unsatisfactory business. Box-office returns have been good from the start of the season and have been steadily and surely increasing in both cities, with Hamilton having a little the better of it.

Steppin' Out will be the last Mutual show to play the Canadian cities, during the week beginning November 3, the first three days in London and the last three in Hamilton.

In rearranging the routes of the shows the Mutual Association makes the following announcement:

The *Irish Daisies* Company will close in Akron, O., Saturday, November 8. An entirely new show to be known as *The Girls From the Follies* will open at the Empire Theater, Cleveland, November 16, with Cincinnati, Louisville, etc., to follow according to routes previously played by other attractions up to and including the week at Detroit.

Snap It Up will jump from Cleveland to Cincinnati November 9, instead of playing Akron as originally booked.

Make It Peppy moves from Pittsburg to Akron November 9, thence to Cin-

cinatti for the week beginning November 16, with Louisville and other cities following in the usual order.

French Frolics will jump from Pittsburg to Akron November 16, playing Cleveland the week beginning November 23, with Cincinnati and other cities to follow according to original routing as far as Detroit. The same routing will apply to *The Grown-Up Babies* Company, which plays Pittsburg the week commencing November 24, and to all shows following until further notice.

Ret Hot will jump from Detroit to Cleveland for the week beginning November 9, play Buffalo the week of November 16, thence to Rochester and along the usual route eastward.

The *Al Reeves Show* will move from Detroit to Erie, where it will play at the Park Theater three days, November 17, 18 and 19. The International Theater in Niagara Falls, N. Y., will follow for three days commencing November 20, and Buffalo the week of November 23.

The *Band Box Revue* Company and attractions subsequently playing Detroit will play Erie and Niagara Falls three nights each into Buffalo.

This change of routing will be of especial advantage to Akron, since the jump there from Pittsburg can be easily made, and the movement from Cleveland to Cincinnati can be accomplished without either starting the Saturday night show at an earlier hour than on other nights or curtailing the performance, either proceeding being necessary in Akron at present on Saturday night in order to reach Cincinnati on Sunday morning.

Both the Park Theater in Erie and the International in Niagara Falls are now playing strictly first-class traveling attractions booked either thru the Erlanger or Shubert offices, and are expected to prove strong spokes in Mutual's Wheel.

ROSE TO MANAGE

NEW MUTUAL SHOW

New York, Nov. 1.—Harry Rose has been appointed manager of the new *Girls From the Follies* Company, which will open on the Mutual Circuit at the Empire Theater in Cleveland November 16. Mr. Rose was manager of the *Basinful Babies* Company until that attraction was purchased from George Jaffee by Joseph Perry, who will give his personal attention to its direction.

SIGNS HAZEL MILLER IN DETROIT

New York, Nov. 1.—Ed. E. Daley, while presenting his Lena Daley *Miss Tobasco*, Columbia Circuit attraction, in Detroit, made what he concedes to be a "find" for burlesque in the person of Hazel Miller, a protegee of Irons and Clamage in their "Avenue" Theater Stock Company. Miss Miller joined Lena Daley *Miss Tobasco* Company at Buffalo was Ingenue.

TWO-WEEK LAYOFF ON COLUMBIA CIRCUIT

Scribner's "Silent Policy" Working Many Hardships on Producers and Performers

New York, Nov. 1.—The silent policy of Sam A. Scribner, general manager of the Columbia Amusement Company, in keeping producers and performers mystified as to contemplated changes on the circuit, is working a hardship on producers and performers alike. For the past two weeks there have been rumors and counter rumors as to what Mr. Scribner would do on his return from his tour of inspection.

Repeated requests of the Columbia Amusement Company to confirm or deny the rumors of changes on the Columbia Circuit that would cause a two-week lay-off availed nothing until late this week, when it could not be concealed any longer.

How producers of shows and performers in companies will accept the silent policy of Scribner is problematic. But there is evidence that it is already affecting the morale of producers and performers alike.

Week Layoff Between Omaha and Chi.

The week of one-nighters on the Columbia Circuit between Omaha and Chicago has been dropped, due to unprofitable business played at Des Moines. Monday, November 3, will be the last play date there, with Peck & Kolb's *Hippity Hop*. The other towns, Ottumwa, Tuesday; Burlington, Wednesday; Moline, Thursday; Peoria, Friday and Saturday, were dropped Saturday, October 25.

Week Layoff Between Cincy and St. Louis

The Columbia Amusement Company, after trying out the Capitol Theater, Indianapolis, Ind., since the opening of the regular season and finding the business played to be that house unprofitable, has dropped it from the circuit.

Barney Gerard Hit Hard

This layoff hits Barney Gerard the hardest of all, for the reason that it causes his *Follies of the Day* with "Bozo" Snyder to lay off Thanksgiving and Christmas weeks unless he can book in the time independent of the Columbia Amusement Company, which he is now trying to do thru an ad in this issue of *The Billboard*.

The aforementioned ad should have reached *The Billboard* not later than Wednesday for the second burlesque page, as it is an imperative rule of *The Billboard* not to run ads on the title page.

As the Columbia Amusement Company would not admit the cancellation of the Indianapolis week until late Wednesday, Mr. Gerard could not place his ad until Friday.

Ever ready and willing to co-operate with burlesquers, *The Billboard* broke its imperative rule in order to aid Mr. Gerard in filling in the layoff weeks. *The Billboard* is carrying his ad on the title page of this issue.

Choristers Chief Sufferers

Granted that choristers are getting \$30 per week salary, two weeks' loss of salary out of five weeks' work will be a hardship that few if any of them will be able to stand indefinitely.

TEDDY LEE IN HOSPITAL

New York, Nov. 1.—Fred Strauss, agent in advance of Jacob & Jernon's *Golden Crooks* Company on the Columbia Circuit, communicates that Teddy Lee is now confined to the St. Joseph Hospital, Baltimore, and will welcome letters and visits from friends.

OPAL TAYLOR GUEST OF HONOR

Milwaukee, Wis., Nov. 1.—Opal Taylor, sobriquet with I. M. Weingarten's *Steppin' Out* Company on the Mutual Circuit, was the guest of honor at a banquet given on her birthday while the company was playing the Empress Theater. Immediately after the performance the entire company went to the Badger room of the Wisconsin Hotel, where a delightful banquet was served, supplemented with dancing and other entertainment.

The members of the company included Jack Quinn, Charlie Burns, Bob Robinson, Florence King, Earl Miller, Trilix Saul.

(Continued on page 104)

THEATRE MANAGERS. ATTENTION! THANKSGIVING & XMAS WEEKS

(Between Cincinnati and St. Louis)

(Between Omaha and Chicago)

OPEN FOR GUARANTEE ONLY!

"BOZO" SNYDER and

BARNEY GERARD'S GREATEST

"FOLLIES OF THE DAY"

28 Spectacular Scenes, including the \$150,000 "Diamond Horse Shoe" Scene.

Greatest and Most Sensational Box-Office Attraction in Burlesque. 38 Weeks in Boston. 1 Summer in New York.

WRITE OR WIRE IMMEDIATELY TO

BARNEY GERARD Columbia Theatre Bldg.,
NEW YORK CITY.

MUTUAL CIRCUIT

Prospect Theater, New York

PROSPECT THEATER, NEW YORK
 (Closed Tuesday Evening, October 23)
"HURRY UP"

Presenting
PEPPER AND BRENNAN
 A Mutual Burlesque attraction. Pro-
 duced by Pepper and Brennan. Dances
 by Jessie MacDonald. Presented by Otto
 Klieves week of October 27.

THE CAST—Harry Pepper, George
 Brennan, Bernie Clark, Jackie Addison,
 Jessie MacDonald, Ambarck Ali, Al. H.
 Fox, Vl. Penny, Frank Devitt.

CHARACTERS—Marie Clifford, Lucy All,
 Paul Fox, Fannie Adams, Anna Gordon,
 Jean La Vra, Ellen Sweeney, Bobbie
 Everett, Margery Mann, Ruth Taylor,
 Jerry Signor, Susan Vernon, Zoa Valencela,
 Bobby Maynard, Juanita Bonney, May
 Rose.

REVIEW

Otto Klieves, franchise-holding operator
 of this show, evidences the fact that he
 values the picturesque in scenic effects,
 gawking and costuming, at the same time
 he does not underestimate the value of
 clean and clever comedy of the slap-
 stick variety.

The first part opens with Bernie Clark,
 a classically appearing juvenile, in a chief
 characterization, cooking up a melange
 of nonsensicalities for the company, which
 includes Harry Pepper, a pointed crepe-
 shoe Hebrew comique, the nearest ap-
 proach to Abe Reynolds that we have
 seen in burlesque. Comique Pepper, like
 Reynolds, does not depend as much on
 makeup, mannerisms or hokum as he
 does legitimate comedy, in which his
 facial registrations and expressive eyes
 go a long way toward evoking laughter
 and applause. Pepper is an artist, for
 he humors his every line and act. He
 changes class and comedy attire for
 his every appearance.

George Brennan is cofeatured with
 Pepper and he also appears in frequent
 changes of class attire as a straight
 man of admirable personality and the
 ability to handle lines for laugh-evoking
 purposes.

Ambarck Ali is comique to Pepper and
 never have we seen or heard Ambarck
 in better advantage. He is doing a red,
 saffron, grotesque-faced, eccentric,
 with frequent changes of grotesque over-
 acting attire.

Bernie Clark, one of the classiest sing-
 ing and dancing juvenile straights in

burlesque, puts over numerous song num-
 bers, supplemented with straight and
 novelty dances for encores, and works in
 scenes equally well.

Al. H. Fox is a newcomer and wel-
 comed as a character man and hard-shoe
 dancing specialist. His novel corkscrew
 dance could have held up the stage
 indefinitely.

Frank Devitt is another character man
 who distinguishes himself in an Oriental
 scene as the Sheik.

Jessie MacDonald, the titian-tinted
 soubret, is more personally attractive
 than in seasons gone by and evidences
 the indisputable fact that Otto Klieves
 is some manager, for Jessie has discarded
 some of her former actions and is now
 an artiste of remarkable ability who can
 jazz up a song and dance and on her
 exit leave the boys in the front hungering
 for more of Jessie's personality and in-
 dividualism in acting.

Vl. Penny shares the soubret honors
 with her ever-smiling brunet beauty and
 modelsque form, and it is noticeable that
 Vl. is putting more pep into her dancing
 than ever before. In a singing specialty
 in which she does a disarming act, with
 a flash of form admirable, Vl. could have
 held up the stage indefinitely.

Jackie Addison, a slender, stately,
 bobbed blonde, is the ingenue who puts
 her numbers over with telling effect,
 supplementing with several dances that
 are the acme of grace, and in one scene
 Jackie appeared in black tights and leotard
 costume that displayed her slender sym-
 metrical form to admirable advantage.

There are two petite choristers, one a
 bobbed blonde and the other a bobbed
 brunet, who distinguish themselves in
 their ensemble work and who stand out
 pre-eminently in an argument bit in
 Yiddish that developed into a "wow"
 of continuous laughter and applause. On
 making inquiries we ascertained that they
 were Bobbie Maynard and Fannie Adams,
 and if these two clever kids will con-
 tinue they will develop into specialists
 par excellence.

There is another specialty in the show,
 programmed as Miss Man, toe dancer, and
 let it be said to her credit that she is a
 slender, stately blonde of personal at-
 tractiveness and a toe dancer of grace-
 ful endurance.

Down in the second part of the show
 Comique Pepper gives what is programed

as an impersonation of Jos. K. Watson.
 While Pepper does use some of the Wat-
 son lines, he injects into those lines
 original quips that makes it more of a
 burlesquing of Watson's specialty than
 a straight imitation, and he could have
 held up the show indefinitely.

The big feature in the production is the
 finale of the first part, programed as the
 human fan, in which there is a gorgeously
 gowned ensemble of stately show girls
 lined up on either side of the stage, with
 an illuminated fan in the background,
 with a cutout in which appeared Soubret
 MacDonald in a statuesque pose with
 gray hair, leaving a lasting impression
 of picturesqueness.

Taking the production and presentation
 in its entirety, it is one that will find
 favor with burlesque patrons everywhere,
 for it is a combination of class, clean-
 liness and comedy admirable, and a credit
 to Mutual Burlesque.

CHATTER FROM CLEVELAND

Vall's Black Cat has given up and is
 now renamed the Casino, with a movie
 policy for the present.

With excavating for a Child's restau-
 rant next to the Star Theater, the oldest
 local burlesque house, will soon be a
 memory. Max Cohen is negotiating for
 another location for his popular Star
 Stock Company.

Eddie Klefer, popular pianist and radio
 artist, who has been playing in and
 around Philadelphia for four months,
 will return soon to remain for the winter.

Zeida Sweeney, busy working club dates
 around Philly, advises that she will be
 here around the holidays.

Congenial Bert Marshall and his *Mis-
 trel Maids*, assisted by Elsie Stien, Miss
 Manila, "queen of the uke", and Flozzi,
 of the Rockwood Entertainers, put on a
 lengthy program for the Barberton
 Lodge of Elks at the Meadowbrook Inn,
 near Akron, O., Sunday, October 19.
 Marvel Myers, of this city, also was on
 the bill.

Jack Grant, Maureen Avery, Irene and
 Marie Jay participated in a program put
 on by the American Legion the past week.

D. Danny DeMar, principal comique
 at the Star Theater, has another new car.
 Mrs. Danny is the chauffeur at all times.
FLO ROCKWOOD.

CHARLES LEVAN has organized a
 show at Huntington, W. Va., where he
 will work for a time and then move it on
 the road, he writes. The roster: Levan,
 producer, principal comedian and man-
 ager; Frank De Rau, second comic; Billy
 Jackson, straight; Elizabeth Curry, prima
 donna; Minnie Adair, ingenue; Edith
 Jackson, soubret; James Curry, special-
 ties.

HEARST SONGS
 Hits that fit
 any act
 in any
 spot

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 very best. Mail any size photograph with money or-
 der or bills (registered) and we make for you **POST-
 CARDS**, 100, \$3.00; 250, \$6.25; 500, \$11.25; 1,000,
 \$17.50. **LOBBY DISPLAY**, 8x10 size, 12, \$2.00; 25,
 \$3.00; 50, \$5.00; 100, \$10.00. Size 11x14, 1, \$2.50;
 6, \$3.50; 12, \$5.00; 25, \$9.00. Other sizes equally as
 cheap. Free samples, price list. View Cards made
 to order.

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CLOG DANCING

Learn From Our Book, Clog Dancing Made Easy.
 By Henry Tucker. The practice of this art is sim-
 ply and fully explained, showing all steps and figures,
 examples, explanations and terms used necessary to
 become an expert dancer. Also music for different
 styles of dances and song and dance sketches with
 music. Price, 20c, postpaid.

THE COLLINS CO., 197 Fulton St., Brooklyn, N. Y.

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6 West Randolph Street, CHICAGO, ILL.

It helps you, the paper and advertisers, to mention
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AMERICAN LABOR WORLD

**BURLESQUE SHOWS PLAYING THEATRES CONTROLLED BY THE
 MUTUAL ASS'N THE WORKINGMAN'S REAL FORM OF AMUSEMENT**

EDITOR'S NOTE—This is God's country—"America", the beautiful. We are fortunate
 to live here. Nowhere else in all the world is there such a variety of good, wholesome
 form of amusement afforded the workingman.

BURLESQUE BY THE MUTUAL BURLESQUE ASSOCIATION.—Every week there is an en-
 tirely different attraction playing only the theatres in the various cities of the United States
 under the auspices of the Mutual Wheel Association. So when you go to a Burlesque show, be
 sure it's a Mutual Burlesque attraction.

By **MATTHEW QUAY GLASER**, Special Staff Correspondent.

WHAT is the matter with labor, or is there anything the matter with Bur-
 lesque? What is the form of Burlesque presented? I believe these ques-
 tions should be answered from a strictly American point of view, uninflu-
 enced by any prejudice.

Regarding the first question, for instance, we have opinions varying from
 one extreme, that of the plutocratic capitalists who at one time are for the in-
 terest and welfare of labor. But capital in general respects labor to a degree
 through the untrifling life work of none other than the Grand Old Man, our
 leader, Samuel Gompers.

The second question covers the consensus of opinion of at least 90 per cent
 of the rank and file. There is nothing the matter with Burlesque. It is the
 workingmen's only real form of amusement.

Burlesque is the poor man's recreation and solace. It is not a Kid-Glove
 institution designed for the exclusive entertainment of the wealthy society class.

The third and last question: What is the form of Burlesque? The answer to
 this specific question is what every workingman everywhere wants to know.
 The form, the style, the policy outlined by the Mutual Burlesque Association?

This problem has been solved.

Covering a period of seven weeks of careful study, taking the view point
 of the workingmen, I can express in positive terms the shows playing the the-
 atres controlled by the Mutual Wheel are recognized as the Temple of Labor, for
 labor as a unit favors the form of Burlesque produced by the Mutual Wheel.

Concerning the composition of the average Mutual Wheel audience, not
 counting the occupants of the boxes, three-fourths of its New York, Chicago,
 Cleveland, Philadelphia, Brooklyn, Pittsburgh and Washington, D. C., audiences
 sat in cheaper seats and paid 60 per cent of the receipts.

If I were to name the various traveling Burlesque organizations playing
 the theatres under the jurisdiction of the Mutual Wheel Association in the cities
 above mentioned, it would be showing favoritism. To exploit any particular
 show, it would be unfair. It certainly would not be dealing justice to the 40 or
 more traveling companies playing the Mutual Wheel.

With a good deal of feeling, I will state clearly every show I witnessed
 gave a clean, healthy entertainment; the comedy produced by comedians were
 of the right stuff, made possible without resorting to suggestiveness, and it pro-
 duced laughs of a hearty nature. This, combined with charming, youthful,
 dancing girls in the various dancing numbers, makes them real Burlesque shows.

Everything favored the workingmen. The Mutual theatres in every city are
 central in location, right in the heart of the homes of the toilers—that's genuine
 comfort, for the tired workingman attending a Burlesque show for relaxation
 does not want to go any distance to secure his amusement. He wants his club
 within hailing distance, where he can meet his fellow workers that he will find
 at the Burlesque theatres playing the Mutual Wheel attractions.

Why does the workingman favor the Mutual Wheel Shows? Because every
 workingman should be true to his trust, true to his obligation, for every one of
 the Mutual theatres are strictly unionized. There is one feature of an enviable op-
 portunity by rendering the highest service to the cause of justice and to the
 rights of the workingman and to the one who has acquitted himself with tri-
 umphant distinction. This man has faithfully, with a degree of pride and de-
 votion, performed the basis of recognizing labor to such an extent that the Mu-
 tual Wheel is known far and wide as the true, loyal friend of organized labor.

With a dash I will mention the name of I. H. Herk, the executive head. I
 do not know how better to present what I have to say in regard to his solid
 front for the cause of labor. The guiding hand of Mr. Herk and his associates
 comprising the Board of Governors has made Burlesque what it is today.
 Straight, honest, fair and clean; the workingman can safely bring his wife, his
 daughter or his sweetheart, or meet his comrades while attending a Burlesque
 performance and feel at home, while under the protection of the Mutual Wheel
 Association.

To outline the part labor plays in attending Burlesque performances, I will
 give you some idea of the immense attendance and the extraordinary enthusi-
 asm that characterized a Labor Day performance at the famous Olympic The-
 atre, Fourteenth street, New York City. An opinion may be gathered from the
 following descriptive account. Why shouldn't the work of the artist who illus-
 trates this be collaborative rather than accessory, as it were, after the fact?
 Why shouldn't he, as direct partner in this feature article help the author to
 tell the story? He should—that's the answer.

See the drawing, outlining the photos of such leaders as Gompers, O'Connor,
 now the Chief of the United States Shipping Board; Morrison and Ryan on the
 stage with the entire company—"without a parallel", for the applause was genu-
 ine, everyone arose to pay its respects, and when the charming prima donna
 salutes the pictures of Labor's champions and the orchestra plays the National
 air the applause was tremendous. It was Labor's holiday; all the men in that
 vast audience were from the humble walks of life, but all were distinguished
 for good character, intelligence, fidelity, bravery and efficiency. They had no
 motive but loyalty. Such are facts. The Burlesque shows playing the Mutual
 Wheel theatres are the ones where workingmen's patronage is graciously ap-
 preciated.

Anno Domini 1924 will be important to organized labor and the rank and
 file must stand by its friends. What is fair to one is equitable to all involved.

The Mutual Wheel Association supports organized labor, so, therefore, or-
 ganized labor in return naturally should give its support to the Mutual Wheel
 Association.

The writer on behalf of *The American Labor World* calls upon all its
 subscribers and its readers to patronize the theatres playing the attractions of
 the Mutual Wheel Association. Need any more be said?

CORT THEATER, NEW YORK
Beginning Monday Evening, October
27, 1924

ARTHUR HOPKINS Presents
ETHEL BARRYMORE

—in—
**"THE SECOND
MRS. TANQUERAY"**

By SIR ARTHUR WING PINERO
Settings by Clara Fargo Thomas, Staged
by Arthur Hopkins.

CAST

Aubrey Tanqueray.....Henry Daniel
Paula.....Ethel Barrymore
Elean.....Helen Robbins
Cayley Drumble.....Lionel Pape
Mrs. Cortelton.....Jane Wheatley
Captain Hugh Ardale.....Geoffrey Savill
Gordon Jayne, M. D.....Mortimer White
Frank Misquith, Q. C., M. P.....J. Colvill Dunn
Sir George Orreyed, Bart.....G. P. Huntly
Lady Orreyed.....Margot Kelly
Morse.....Harold Webster
Willis.....Walter Howe
A Maid.....Edna Peckham

ACT I.—Mr. Tanqueray's Rooms, No. 2X,
The Albany. In the month of November.
ACT II.—A Morning Room in Aubrey Tan-
queray's House, "Highcombe," near Willow-
more, Surrey. The early part of the following
year.

ACT III.—Scene 1: The Drawing Room at
"Highcombe."

(The curtain will be lowered to indicate the
passage of time.)

Scene 2: The same. Evening.

In 1892, four years after the first London performance of *A Doll's House* and two years after the first London performance of *Ghosts*, at a time when Shaw and Archer were doing battle for Ibsen and Clement Scott was fighting him bitterly, Pinero showed London the first English play to definitely indicate the vast influence the Norwegian dramatist was to have on all dramatic writing. That play was *The Second Mrs. Tanqueray* and it marked a clean break with the past and the beginning of a new era in English stage literature. The play was a sensational success and with it Pinero took his place in the top rank of British dramatists. This is the play, as significant a landmark as we have in modern drama, which Arthur Hopkins is presenting with Ethel Barrymore as Paula Tanqueray.

Surely it is not necessary at this late date to summarize the plot of *The Second Mrs. Tanqueray*, but it may be of interest to appraise the play in terms of its wearing qualities. As to these, there is no doubt that, like Beatrice Lillie's ancient soubret, "there's life in the old girl yet." It is true that one occasionally hears the whirring of the machinery, that there is a trace of artificiality to be detected now and then and that Pinero would probably write the play differently if he were writing it today. But, in the main, it is a strong play and one beautifully designed for effective stage performance.

In the title role Ethel Barrymore takes splendid advantage of these playing opportunities. She looks the part, she plays it to the hilt. Paula is a complex character, it seems to me, for all her directness of utterance. One feels that she steps out of her way to interpose obstacles in the path of her happiness and is a bit of a chump for doing it. However that may be, the character becomes crystal clear when Miss Barrymore plays it. She is able to bring that fine acting skill which is hers to bear on Paula and make her actions understandable. Miss Barrymore never forces her emotional scenes, she never gets outside the character, she never fails to register values. This is all done with the precision which marks the player-who-is-artist as well, with authority, with an careful manner. To my way of thinking, Miss Barrymore fulfills all the requirements of Paula.

Henry Daniel is an excellent Aubrey and Lionel Pape, playing Cayley Drumble, leaves little to be desired. Helen Robbins did not satisfy me as Elean. This is a hard part to play, for Elean is a sanctimonious little prig and there is always the temptation to soften her. If the actress does this, much of the value of the play is lost. Miss Robbins did not attempt this, but, on the other hand, she did not accentuate any of Elean's bad qualities. She was negative in the role. G. P. Huntly played Sir George Orreyed and played him as expertly as one would conceive him doing. The part is far too small for him. Surely there must be a play somewhere for this finished actor, a play that will allow his talents to be put to adequate use. The sooner that play is produced the sooner will one reviewer go to the theater fairly bursting with anticipation. Margot Kelly filled all the requirements of Lady Orreyed and the balance of the company, Jane Wheatley, Geoffrey Savill, Mortimer White, J. Colvill Dunn, Harold Webster, Walter Howe and Edna Peckham, were all in their own way excellent.

The production of *The Second Mrs. Tanqueray* is well up to Arthur Hopkins' highest standard. The settings are splendid, the stage direction thoroughly good. If the New York public has a taste for artistry in acting, it will flock to this performance and be more than satisfied. It will also see a play entirely worthy of revival and Ethel Barrymore quite at her best and loveliest. That ought to bring them in and I hope it does.

A worthy revival of a fine play,
finely acted. GORDON WHYTE.

The NEW PLAYS ON BROADWAY

PRINCESS THEATER, NEW YORK
Beginning Monday Evening, October 27,
1924

LEE KUGEL
Presents

(For Alloy Productions, Inc.)
"ALLOY"

A Three-Act Play by Robert Ritz
(CHARACTERS)

(In the Order of Their Appearance)

Pansy Jorgan.....Minna Gombell
Bill Jorgan (Her Husband).....Byron Beasley
Mrs. Rafferty.....Marie Keene
Flash Quigley.....Milton Nobles, Jr.
Marie Rafferty.....Jill Middleton
John Walton.....Ivan Miller
Locals: The action of the play takes place
in the kitchen and living room of the Jorgans,
Milltown, Pa.

For about two-thirds of its content *Alloy* is a stirring and engrossing melodrama; the remaining one-third is rosy platitudes and platulent preachment. If a competent hand pushed a blue pencil thru the latter passages the play would be improved vastly I am sure. These windy passages occur just when the play has been pulled up to a high pitch of excitement; the actor cursed with them gets them off his chest; the play sags to rock bottom and then the players are put to it to bring it back to concert directly on the play, leaving the incidents which push the piece forward and leaving the remainder into the alley would make a taut, moving play of *Alloy*. Just now it is jerky and bumpy.

The story is a triangular one, two sides of it being a steel worker and his wife, the other a boarder. The husband is a brute and the wife is literally thrown into the arms of the boarder. More, she flings herself there. But the boarder is an honest and upright man, in fact he tells everyone that in the sort of phrase one sometimes sees on wall notices. So much as he loves the woman he refuses to take up with her. Then discovering that the husband has been carrying on with a young girl, a friend of the wife's, he changes his mind and takes both the women off with him.

The figure which gives life to this tale is the wife and it is given a fiery performance by Minna Gombell. Miss Gombell is a technically wise actress, she can mark a point with a bit of business better than most players, she is a good listener, she is deft at comedy and turns on the weeps with surety. Over and beyond this she has innate sincerity and the ability to throw herself into a situation, yet guide it by that superconsciousness which is part of the good actor's equipment. I suspect Miss Gombell is one of those players who can crack a joke in the wings and then rush on weeping her heart out. In other words, she is an actress. Some day Miss Gombell will get a real part in a real play, and when she does Broadway will know she is an actress. I hope she does not have to wait too long.

Second to Miss Gombell is Byron Beasley, who, playing the husband, gives a well-nigh perfect rendition of the role. Mr. Beasley has quite evidently thought out his character, and, equally evident, has the ability to carry his conception into execution. Marie Keene was excellent as an elderly Irish woman, Milton Nobles, Jr., played a nifty little bootlegger and did a lot with the part, while Jill Middleton was splendid as Miss Gombell's girl friend. The only part which was not played entirely well was that of the boarder. It was in the hands of Ivan Miller, who looked the part but was not convincing in it. Mr. Miller was burdened with some of the worst speeches in the play and these may have discouraged him. Whatever it was he did not embody the role in a satisfactory way.

Alloy, I understand, is the first play Robert Ritz has written. It is a mighty fine bit of work for a first effort and its only faults are those which might be expected in a first play. These could have been taken out by an experienced hand and it is not too late to do that now. If it is done *Alloy* will bear favorable comparison with many of its competitors on Broadway. Even as it is, it is far better than a few I could name.

An interesting play in need of
prompting; splendidly played.

GORDON WHYTE.

KLAW THEATER, NEW YORK
Beginning Monday Evening, October 27,
1924

MARC KLAW, INC. Presents
"THE RISING SON"

A New Comedy

By J. C. Nugent and Elliott Nugent
(Authors of "Kempy")

With

J. C. NUGENT, ELLIOTT NUGENT
and RUTH NUGENT

THE CAST

(In the Order of Their Appearance)
Miss Gray.....Marie Curtis
Willis.....Thomas MacLarnie
Boss Coffey.....Ruth Nugent
Ted Almayne.....Elliott Nugent
Mrs. Malone.....Mary Shaw
Jim Almayne.....J. C. Nugent
Madge.....Helen Carew
Mr. Peterson.....Edward Fielding

The three acts of the play occur in the home of Miss Gray in New Haven, Conn.

The Rising Son does not strike me as being a play so much as a short story, told by means of dialog. Further, this dialog is made up of too many words, words used for their own sake almost to the point of logomania. The entertaining moments in the piece, and there are some, only occur when they rise up thru the sea of verbiage.

The plot of *The Rising Son* has to do with a father, an author, who wishes his son to become a famous writer in his turn. The boy realizes he has no talent in this direction, and, finding a girl he loves in the house where he is stopping, concocts a scheme to save the home and the family bankroll by turning the house into an inn. The father turns up and takes marked exception to this, but, just as a definite breach is about to occur between them, the family housekeeper calmly announces she is the mother of the boy's father, and helps to patch the quarrel up. It is finally settled when a publisher announces that the girl is a capable author. The curtain falls with the father figuring on the probable literary capabilities of his grandson.

The authors of *The Rising Son* have no hesitancy in halting the play's movement to make way for a "nifty" or a "wise crack." It seemed to me that the elder Mr. Nugent was at this most the time. Of themselves, these gems of wit were good enough, but they impeded the action of the play. Again, there was little to Mr. Nugent's part save these mots, so he was more or less impaled on the horns of a dilemma. There was little of definite characterization to this part, but what there was Mr. Nugent brought out well enough within the limits he laid down for himself.

These limits, and Mr. Nugent as co-author and stage director seems to have imposed them on most of these in the company, included playing with the utmost repression and never allowing oneself to give way to whole-hearted animation. One of those who did not succumb was Mary Shaw, and she gave by far the best performance of the cast. Miss Shaw was Mr. Nugent's mother, a sensible Irish-woman. She brought all the value out of the part by genuine playing for legitimate effects, the which she achieved without visible effort. It was a really first-rate performance. Another who escaped was Helen Carew, who as a forthright secretary raised some genuine laughter by forceful playing.

J. C. Nugent, Ruth Nugent and Elliott Nugent all played in a low key and with a tight rein on the emotions. I know that Elliott Nugent can do better than he does in this piece, because I have seen him do it on another occasion. I suspect that Miss Ruth has the right stuff in her by a short scene in this play. It only lasted a minute or so, but she unleashed for that time and showed more than a spark of real acting ability. The notion that naturalness of playing is attained by doing on the stage exactly as one might in private life is a fallacious one. There has to be a definiteness of gesture, a rhythm to speech, a marking and an accenting over and above actuality before the semblance of actuality is achieved in acting. These qualities one finds lacking in the playing of the Nugents, and what they project is more an effect of listlessness than anything else. I might add that the playing of the whole cast suffered somewhat from the slow pace at which the play was played.

Marie Curtis, Thomas MacLarnie and Edward Fielding made up the balance of the cast and did very nicely with their roles.

Aside from the staging, the production of *The Rising Son* has been well done. Sheldon Vele has designed a splendid set, and the lighting, tho monotonously even, is right enough. I think the knife could be used to advantage on the play and I am sure the playing could be brightened up. If this were done the performance would be a vastly better one. If all the players could get into their parts what Mary Shaw gets into hers, the improvement would be immense. *The Rising Son* will need to have something like this done to it if it is to be genuinely successful I am sure.

A wordy comedy; in need of cut-
ting and direction.

GORDON WHYTE.

WHAT THE NEW YORK CRITICS SAY

"The Second Mrs. Tanqueray"

(Cort Theater)

HERALD-TRIBUNE: "Many of its few bad habits seemed to be accentuated by the years, and also by the performance of a company which, save in the case of Miss Barrymore, was indifferent."—Percy Hammond.

WORLD: "Ethel Barrymore gave an uneven performance in an indifferent play."—Heywood Brown.

TIMES: "The play remained highly marked, recognizably and restfully so, and marched thru its course with a surprising amount of its old values at least still emerging."—Stark Young.

SUN: "A sometimes over-rated but still engrossing play . . . brought to glowing life

again . . . by the magnificence of Ethel Barrymore."—Alexander Woolcott.

"The Rising Son"

(Klaw Theater)

WORLD: "Well cast, well directed, with splendid stage business, the comedy by and with the Nugents ought to prove a success by all the canons."—A. T.

TIMES: "There is certain to be something in 'The Rising Son' that you like and some things that you do not. It is too comprehensive a play not to fill the mark at times."

POST: "Played at about double the speed it should make pleasant entertainment."

SUN: "It seems to be a rather patchy mixture of bad habits and good intentions."—Alexander Woolcott.

"Alloy"

(Princess Theater)

WORLD: "It is genuinely good entertainment. It is the old-time melodrama without reservations."—Quinn Martin.

TIMES: "A dull play occasionally made endurable by consistently good acting and flashes of penetrating dialog."

SUN: "Not very high-grade melodrama that lacks originality in spite of its real working class atmosphere."—Stephen Rathbun.

POST: "Despite the triteness of plot and situation it very often manages to grip the audience, even that part of the audience that slithers in the seats of the scoffers."

DRAMATIC NOTES

(Continued from page 25)

will have Henry Hull as the leading player. Rehearsals will be started as soon as the cast is complete.

Brook Pemberton will produce another Pirandello play. This one is *Say It With Flowers* and report has it that it is a hit spiky.

Ethel Martin and Aurio Lee will be seen in *The Way of the World* when the Cherry Lane Players produce that piece in New York. It is now in rehearsal.

Olive Wyndham has replaced Beryl Mercer in *A Steam Roller*. She is playing a sister to Janet Beecher in the play, the which she is, or and off.

The Show-Off is a hit in London, according to cables from Rosalie Stewart, its producer. If London can understand this American piece there are quite a few more which might make a hit there.

The company selected to support William Faversham and Margaret Anglin in *Foot-Loose* includes Edith Campbell Walker, Gertrude Ritz and Mrs. Edmund Gurney.

Samuel Shipman has placed a play with A. H. Woods for early production and another with Rufus Le Maire. He is about to start a dramatization of Heywood Brown's novel, *The Sun Field*.

Fritzi Scheff is trying a straight comedy out on the road and if it shapes up it will be brought to Broadway. The piece is *Alias Mrs. Pepp* and is the work of Edward Paulton.

John Lorenz, Jack Motte, Albert Tavernier and True S. James are the latest additions to the cast of *My Woman*, which Joseph E. Howard is about to produce.

Jose Alessandro, who recently closed in *The Far Cry*, has joined *Laugh, Clown, Laugh*, in Boston. He takes the place of Raymond Bloomer, who has gone into pictures.

Helen Hayes will be seen with Sidney Blackmer in *Quarantined* when that drama is produced by Edgar Selwyn and Charles L. Wagner. She will withdraw from *Dancing Mothers* to join the new play.

Walter Huston, now playing in *The Easy Mark*, has written a play in collaboration with Ossip Dymow. It is called *The Climb* and is now being looked over by A. H. Woods.

Lorna Lawrence and Henry Donnton are the latest to join *Lass o' Laughter*, the comedy by Nan Marriott Watson which Henry W. Savage is about to produce.

Sidney Howard, author of *They Knew What They Wanted*, which the Theater Guild has in rehearsal, just had a book called *Three Flights Up* published by Scribner's.

James P. Beury will shortly start rehearsals of his next production. This will be a play called *The World's Favorite*, in which Edward Robbins will be starred. John Meehan is to do the staging.

David Wallace, now business manager for Equity Players, has been general manager for Arthur Hopkins for the past year and a half. Before that he was with William Harris, Jr., and William A. Brady.

The Imported Wife, by Crane Wilbur, is being tried out on tour in preparation for a Broadway engagement. The cast includes Suzanne Caubet, John Thurston, Ryder Keane, Katherine Lowry, William Everts, Adele St. Maur, Margaret Pitt, George E. Ronauin, Samuel H. Hines, Peggy Hanlon, Peter Lang and Thomas Shearer. The Shuberts are presenting the piece.

MUSICAL MUSINGS

By the MUSE
(Communications to Cincinnati Office)

Ray Starks and His Louisville Hotel Orchestra left the Blue Grass metropolis November 1 for their annual tour of the South, with Florida and Cuba as their destination.

J. Y. Tomanek sends his regards to all former trouper friends and infos. that he has accepted the directorship of the Boy Scout Band of the Tampa (Fla.) district. The band has a personnel of 65 boys.

McDonald's Scotch Highlanders' Band has been contracted to play at St. Augustine, Fla., during the winter season and the John Fingerhut Band is also contracted to play again this season at Lakeland, Fla.

Neil O. Wright's Dixie Dandies closed a successful band season and Miss Wright has joined the Hart Bros. Musical Comedy Company as directress in the pit, also doubling specialties, pianologs on the stage.

G. F. Kammerer and His Washingtonians, of Spokane, Wash., have been meeting with great success at the West Baden Springs Hotel, West Baden, Ind., where the outfit has been playing for a year.

Charles E. H. Pearsons, leader of the Jelly Jaspers, "That Singing Orchestra", of Jasper, Tex., reports that he is back in the music game. The local paper had a lot of nice things to say about him in connection with the Jasper County Fair.

Syd Stein has turned over his interests in the Society Entertainers booking offices, Chicago, to Ray Johnson. The bands listed in *The Billboard* route department under Syd Stein's name will remain under the Stein name until the completion of present contracts.

Add head street drummer nominations: Pud Headley has nominated Frankie Harris, others have mentioned Carl Schmueck and Thomas Sacco and now Jack Kern, Winnipeg, Can., mentions Marcus Brooks. Kern says that he has played with Frankie Harris, Thomas Sacco and the others.

Sol Zaleb's Orchestra, which has been playing the Rose Tree Theater Cafe, Philadelphia, has been making great strides in popularizing that place. Sol, who has furnished the music during previous summer seasons for Steeplechase Pier, Atlantic City, reports that he has secured the Mese Cafe in Philly for another of his orchestras.

A report, purporting to come from A. H. Rutch, of Canadian, Tex., stating that Malcolm Bruce Motheson, solo cornet with the band on the Hagenbeck-Wallace Circus, intended to settle in Texas and desert the white tops after this season, was published in this column October 25 issue. This is untrue and was not written by Rutch, Motheson wires from Plainview, Tex.

Harry Spindler infos. that the act playing the Keith Time in and around New York, formerly billed as the *Al Roth Revue*, featuring Harry Spindler and His Orchestra, has been taken over by him. The billing now reads: "Harry Spindler and Al Roth, with Ina Alcega, Bay Sisters and Arthur and Leonard and Orchestra". Harry expects to play Cincinnati, his home town, during the winter.

One of the most important events in Rochester (N. Y.) orchestral circles is the announcement of the consolidation of the orchestras of Fred Damon and Alfred Monk as the Damon-Monk Orchestra. Both orchestras were leaders there and also were well known in other parts of the country, the Damon outfit having made records for several phonograph companies.

Ernie and His Original Aces are playing an indefinite engagement at the Garden of Allah, Chicago. Members of the outfit are: Pearce Aul, piano; Floyd Wright, drums; Andy Gals, banjo and violin; Herb Chesiek, trombone; Earl Covault, trumpet; Bill Grooms, saxophones and clarinet; and Ernie Caldwell, director, saxophones and clarinet. The orchestra is enjoying a wonderful engagement, writes Ernie.

MADISON'S BUDGET No. 18 **ONE DOLLAR**

The encyclopedia of comedy material that gives universal satisfaction. Contents include an almost endless assortment of bright sure-fire monologues, acts for two males, and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Send your dollar to L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1053 Third Ave., New York.



THE BOOK SPOTLIGHT

By Gordon Whyte

(Communications to Our New York Offices)

A GUIDE TO READING

CARGOES FOR CRUSOES, by Grant Overton. Published by D. Appleton & Company, George H. Doran Company, Little, Brown & Company. Fifty cents.

Cargoes for Crusoes is the second volume of its kind which Grant Overton has written for a group of publishers who use this means of interesting people in reading and books. It is an attempt to awaken interest in reading by revealing the personalities of authors and telling something about their writings.

Of particular interest to this column is what Mr. Overton has to say about writers and books on theatrical subjects. In *Cargoes for Crusoes* he devotes three chapters to the consideration of such: *Cosmo Hamilton's Unwritten History*, *The Fireside Theater, Coming!*—Courtney Ryley Cooper—*Coming!*

The first is a well-written short biography of Cosmo Hamilton and a consideration of his writings and the chapter on Courtney Ryley Cooper, whose writings on the circus are quite the best things of their kind, is informing and interesting. It is *The Fireside Theater*, tho, which most interests me.

This chapter, as its title indicates, deals with the reading of plays. Mr. Overton has compiled an excellent list of dramas and in most cases gives a short description of them. He also includes recent books on the theater and estimates their value. So far, at least, as the publication of the three houses which issue this volume are concerned, Mr. Overton has compiled a full and worthy list of plays and books of the theater.

Cargoes for Crusoes, while frankly a book designed to sell books for publishers, is nevertheless well worth reading for its own sake. Mr. Overton has the knack of holding the reader's interest and what he says of the books he is discussing is worth listening to. It is bound to please all those who buy and read books.

THE ART OF CHALK TALKING

HOW TO CHALK TALK, by Harlan Tarbell. Published by T. S. Denison & Company, 623 S. Wabash Avenue, Chicago. \$1.

If you have an ambition to deliver a chalk talk and don't quite know how to go about it, I know no better way to start than with *How To Chalk Talk*, by Harlan Tarbell.

It seems to me the author has covered at least the rudiments of the subject, clearly and fully. He has generous samples of the talk and he shows you what to draw with the chalk. I dare say, if one has the knack of sketching even in a rudimentary fashion, that by following the instructions laid down by Mr. Tarbell one could become an acceptable entertainer in this line. Full instructions as to equipment are furnished and the different styles of subject which may be handled by the artist are detailed. It seems to be a clear and detailed treatment of the whole art of chalk talking, and as such I commend it to the attention of those curious on the subject. Personally, I could read it until I was black in the face and be no farther along with the pictorial art, but that is because the ability to draw is not in me. That does not prevent me from seeing where the book may be of aid to those more fortunate than I. I think it will be of distinct help to those who can draw.

IN THE MAGAZINES

Theater Arts Monthly for November has the usual good assortment of articles on the theater. Among these are: *The Paradox of the Timely Play*, by Thomas H. Dickinson; *Fences on Parnassus*, by Charles S. Brooks; *Stravinsky and the Dance*, by Andre Levinson; *The Ram's Head Players*; *The London Phoenix Society*, by Ashley Dukes; *The No 'Count Boy*, a one-act play by Paul Green.

THEATRICAL MUTUAL ASSN.

By DAVID L. DONALDSON, Grand Sec'y-Treas.
899 Main Street, Buffalo, N. Y.

Office Grand Secretary-Treasurer

We have noticed of late that some of the lodges have stepped out and are making strides to increase membership. This is a very good idea and should be done by all T. M. A. lodges. Why lie dormant when the opportunity for the upbuilding of our order is so great?

We have in the past urged the officers to put forward their best efforts to try to keep up the interest of their lodge. They have been faithful to the trust reposed in them, but without assistance from the members they are handicapped. Now a word to the members. Get behind these men and help them by attending your meetings, open discussions of plans for the betterment of your lodge. Do not sit back and think or "let the other fellow do it." Do something yourself!

Some of our lodges are interested in putting over big annual benefits or dances, thereby creating a feeling of fellowship and good will that goes a long way toward keeping up the interest in your lodge. If a few can do this, why not all of us? Ask to have a committee appointed and see what you can do for the good of the order. You will be surprised at the change it will bring in the environment of the lodge. It will enthuse the members, you will become enthused and it will create an entirely different attitude among the brothers, and you and the lodge will benefit by it in many ways, socially, financially, etc. A word to the wise is sufficient.

Brother Mulvihill, of New York Lodge, our fourth grand vice-president, never lets anything get away from him. He is some hustler for the T. M. A. Never too busy to talk about it or take action whereby he can promote the welfare of the order, and he always finds time to entertain any visiting members who may reach the big city.

St. Louis Lodge No. 5

The lodge is still plugging away for more members. It has set up an objective and is going to reach the peak in the very near future. One of the lodge's ambitions is to have a new clubhouse with a substantial membership to support it, and it will not leave anything undone to reach this goal. It is now out for another big class and everything looks favorable for the carrying out of the lodge's plans.

Brother C. O. Newlin, secretary, has sent to the members a very stirring appeal to help the cause in St. Louis and it should mean great things for this lodge.

Newark Lodge No. 28

The lodge held its regular memorial day Sunday, October 19. A large turnout of members attended to pay their respects to our departed brothers. A special memorial service was also held by our president, William Duerrler. Eight lighted candles represented our departed brothers, and, as the secretary called the name of each, a candle was extinguished. Prayers were said by our chaplain. The names of our departed brothers are Neil Campbell, Joe Sanford, E. S. Townsend, William Twombly, Anton Gloeckner, George Topack, George Holden Crane and Adolph Levino.

The ball committee met after the regular meeting to make arrangements for our annual dance and reception to be held Thanksgiving Eve at Musicians' Temple, 401 Plane street. The lodge has a drive on for members that will close December 1. Several candidates have already been proposed.

Look thru the Hotel Directory in this issue may save considerable time and inconvenience.

Stage Employees and Projectionists

By GEORGE BURTON

(Communications to New York Office)

The entire executive board of the International Alliance will hold its annual conference in El Paso, Tex., November 17. These men plan to leave New York November 12, making stops at Chicago and St. Louis, where they will meet with various local officials of the organization. Included among the big guns of headquarters destined for the great open spaces are International President William P. Canavan, General Secretary-Treasurer Richard J. Green, Assistant President Harry L. Spencer, Vice-Presidents Fred J. Dempsey, William Covert, William Elliott, H. Guy Culver, Clever Beck, George E. Browne and John P. Nick, and Adjustment Manager William D. Lang.

The annual convention of the American Federation of Labor will take place in El Paso about the same time. The four official delegates to represent the International Alliance are President Canavan and Representatives Harry Griffin, Detroit Local, No. 38; Thomas Malloy, Chicago Local, No. 110, and P. J. Ryan, Montreal Local, No. 56.

All members of the I. A. are notified that if they have matters to present to the executive board to submit complete data on subjects for discussion as soon as possible. All such matter should be filed with the general office not later than November 8.

Edwin F. Bale, secretary of Local Union, No. 200, requests that members attached to attractions booked to play Norrisstown, Pa., be notified they should forward yellow report cards in advance of their arrival at that point to the above named. Address, 759 Kohn street, Norrisstown.

Secretaries of Belleville, Ill.; New Orleans and Jacksonville locals are desirous of getting in touch with the following members: Cliff A. Atwood, member of Belleville Local, No. 211; Jesse V. Smith, member of New Orleans Local, No. 293, and C. B. Fisk, member of Jacksonville (Fla.) Local, No. 115.

Road Call, No. 170, issued in favor of Milwaukee (Wis.) Local, No. 13, against the Davidson Theater, has been returned to headquarters. A satisfactory settlement was reached recently at that point.

Complaints have come to the attention of the general office from members of the smaller local unions to the effect that visiting attractions playing their cities carry equipment in excess of the quantity permitted to be handled by the crew. Investigation discloses that a number of acts and attractions are permitted to escape the enforcement of existing contracts for a period of weeks and in some instances for several months. It also transpires that too many business representatives fail to properly inspect the contracts and traveling credentials of members en route with productions. Warning is therefore issued by the International that laws are made to be observed and that failure to correct this condition will force the general office to take action.

Representative W. P. Raoul is now engaged in adjusting contracts between the local union in New Orleans and managers of several suburban houses. He will also commence immediately on the work of organizing a separate local of stage employees in Shreveport, La., to be known as No. 298. The present Local, No. 222, will continue under its old charter as a motion picture operators' union.

Representative Krouse reports a successful adjustment of wage and working conditions for local unions in Greensboro, N. C., and Raleigh.

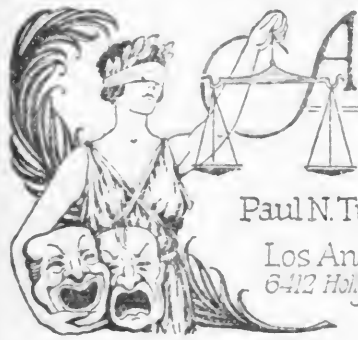


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- IN A WONDERFUL WORLD
- BRINGING HOME THE BACON
- BOBBED HEAD
- GETTER KEEP AWAY

CHICAGO TORONTO HEARST PUBLISHERS OF PARADE LTD. NEW YORK WASHINGTON



Actors' Equity Association

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Grant Mitchell, *Second Vice President*

Paul N. Turner, *Counsel* - Frank Gillmore, *Executive Sec.* - Grant Stewart, *Rec. Sec.*

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Equity Congratulates S. Z. Poli

ON THE occasion of the opening of the new Hyperion Theater in New Haven, Conn., Mr. Gillmore sent a congratulatory telegram to S. Z. Poli, its owner, who has a number of stock companies under his direction.

"We are all deeply interested in the beautiful new theater which your well-known enterprise has dedicated to the New Haven theatergoers," wired Mr. Gillmore. "With deep sincerity the Actors' Equity Association wishes the building and the owner a long and prosperous life."

According to a member of Mr. Poli's staff, the new Hyperion is the finest theater in the country devoted to stock. It is Mr. Poli's intention to make it a permanent institution in New Haven.

The present company, which is 100 per cent Equity, is headed by Arthur Howard and Winifred St. Claire.

Stranding Averted, Thanks Mr. Hale

We quote from a letter received recently from one of our lady members in appreciation of the efforts of our San Francisco representative, Theodore Hale, who was instrumental in securing her railroad fare back to New York according to the terms of her contract when the company closed on the Coast and the manager endeavored to evade his obligations under the contract:

"This is merely to tell you how very much I appreciate Mr. Hale's unflinching kindness and persistence. Had it not been for him, and Equity of course, I would be paying my own fare back to New York."

Equity Greets M. Genier

M. Fernin Genier, director and star of the National Odeon Theater of Paris, one of the two French national theaters, was welcomed to this country by the Actors' Equity Association when he arrived on the S. S. France October 24. While the vessel was in mid-ocean M. Genier was notified by Mr. Gillmore that the council of the A. E. A. had conferred honorary memberships upon himself and company for the duration of their stay.

"Your brother and sister artists of the American stage extend to you a cordial welcome," read Mr. Gillmore's radiogram, "and have this day elected you and the Odeon Company honorary members of our organization for the duration of your stay."

The committee of welcome which met M. Genier at the dock included Pedro de Cordoba of the Equity Council. In his greeting Mr. de Cordoba said: "M. Genier, the A. E. A. has deputed me, in the name of your American brothers and sisters of the stage, to bid you three welcome to our shores and to our theaters."

"Those of us who have traveled in Europe know and admire your great talents. In art none is so adept as not to hunger for improvement, so we, the actors of America, will watch with sympathetic eyes, and will, if we can, pluck out the heart of your mystery," so improve our own."

M. Genier replied: "I have founded a Shakespearean society with my friends, Edouard Herriot and Walter Barry. This society received your compatriot, James K. Hackett when he was the guest of the French government. Metaphorically Hackett has never let go of my hand, and today he brings me to you with the sanction of the American government."

"I wish to see what your American directors, your authors and artists are doing. I have heard it said that they have advanced with gigantic strides. I come with my company in the hope of pleasing you, but with the greater purpose of knowing and learning from you. I also wish to see what other Europeans, who have been here before me and who are the glory of the theater of the Old World, realized in your country, thanks to the magnificent means that your theater placed at their disposal."

The tour of the Odeon Theater will open at the Jolson Theater, New York, November 10. It will be under the direction of the Shuberts.

Mr. Mullaly Rises To Object

Thomas Mullaly is naturally much disturbed over Colonel Swain's article in *The Billboard* about Mr. Mullaly's having jumped his contract and writes us a complete denial.

It is unfortunate that this did not come much sooner, for we realize that anyone feeling sure of his own motives does not always think it necessary to explain them to others.

It would appear, and this we have verified, that there was internal dissension in the company in regard to the

Deputy. According to Equity rules, our members, by a majority vote, have the right to change that official. We are not going into the details of the affair. We are convinced that deputy number one did what he believed to be his duty and no man can do more, but some of the company were opposed to him, therefore Mr. Mullaly claims that he dragged his trunk out on the lot for no other purpose than to bring the question of a new deputy to an issue. A settlement followed and then, Mr. Mullaly claims, Mr. Weidman, the company manager, stated that he was going to replace Mullaly with another actor on account of the trunk business. This was, of course, contrary to the terms of the contract, which was for the season, and Equity should have been consulted.

However, Mr. Mullaly was indignant and decided that if the Swain show could get rid of him that way he could leave it on short notice also. According to our information, another actor was actually engaged in Mullaly's place, and instead of Mr. Mullaly having jumped his contract it appears that the Swain show broke its contract with him.

We have no doubt that a lot could be written on both sides, but it is obvious to befuddled people that if these questions had been put up to Equity at first they could have been adjusted without much embarrassment to either party.

Semi-Annual Dues Payable

A circular letter addressed to all Equity members has been sent out recently, re-

minding them that the semi-annual dues for the period from November 1, 1924, to May 1, 1925, will be payable very shortly.

But His Father Was in Good Standing

One day last week a very indignant actor called at Equity headquarters. He was Edward A. McHugh, Jr., and he had been informed that he was a suspended member.

Suspended? He should say not. He had paid his dues regularly; carried his card to prove it.

An examination of that card and of the office records disclosed that Mr. McHugh had indeed paid regularly, but at the same time that there was no question as to his being a delinquent.

For the card he carried and the records at the office were both to the credit of his father, Edward A. McHugh, who, for several years has been in retirement from the stage.

The payments he had made had been credited to his father, who was a fully paid-up member. His son, still in the profession, after three years of dues-paying, was a suspended delinquent.

Jewish Theatrical Guild Incorporated

Word has been received from Albany, N. Y., to the effect that the incorporation papers of the projected Jewish Theatrical Guild have been filed with the Secretary of State. Eddie Cantor, Sam Bernard, Harry Cooper, Sime Silverman, William

Morris, Hugo Rosenfeld and Frederick Block are the incorporators.

Among other things the purposes of the organization are to assemble and embody the Jews of the amusement art and industry for the purpose of upholding the honorable and sacred traditions of the race and to provide for the specific needs of the Jew in the particular circumstances arising from the nature of theatrical conditions.

It also proposes to encourage closer and finer brotherhood and citizenship and to found a permanent memorial where may be perpetuated the names of the Jews distinguished in the amusement world and the promotion of Americanism and American ideals. Contributions to charities directly within the sphere of the organization and to all other creeds are further objects of the Guild.

The A. E. A. wishes prosperity and a long life to the new Guild.

Equity Plays No Political Favorites

Please note how carefully the A. E. A., while urging its members to vote, has refrained from suggesting which way they should mark their ballots. Unofficial committees of actors and actresses have aligned themselves with every political party, but we have remained unattached.

It has not been, however, for lack of being asked. Every group has pleaded for the support of Equity, but we believe in the old saying, "The shoemaker should stick to his last," and our "last," as an association with definite ideals, is certainly not a political one.

The Church and the Stage

It was a very brilliant affair, the luncheon given at the Hotel Astor to His Eminence, Patrick Cardinal Hayes, by The Catholic Actors' Guild, of which Pedro de Cordoba is president. During our experience at banquets we can truly say that we have rarely heard more interesting speeches. And what a charming, gracious person is this latest Prince of the Church of Rome. One cannot help but love him.

Besides the Catholic Actors' Guild there is the Jewish Actors' Guild, and we hope many others, including the Episcopal Actors' Guild, to which thru the accident of birth or training the writer happens to belong.

These unions of church and stage are most happy. Were we a cynic, which we are not; were we an unbeliever, which we are not, we should still, loving the theater, believe in these guilds, since they encourage spirituality—and spirituality has always lifted the artist to greater heights than materialism.

The Good Old Billboard

Among the thanks for benefits received which we should all tender mentally every day don't forget *The Billboard*, which, in spite of all temptations, has always fought so unselfishly for the good of the actor.

Dear old *Billboard*, what a monument we have raised to you in our hearts! Could Equity have been where it is today without your support? We doubt it.

Stuart Walker Wins in Cincinnati

Also, traditionally, the road has no use for the classics and plays which fall under the classification of "high-brow" productions. Stuart Walker, who is just finishing his third summer season in Cincinnati, has found an audience which likes those plays better than the comedies and farces usually found in stock programs.

The unusually fine casts which Mr. Walker assembled for his productions (Continued on page 105)

Chorus Equity Association of America

JOHN EMERSON, *President.*

DOROTHY BRYANT, *Executive Secretary*

FIFTY-FIVE new members joined the Chorus Equity in the past week. We are holding a check in settlement of a claim for Dorothy Dare.

A settlement has been reached for the members of *The Three Musketeers* Company. We have the correct addresses of only about 20 per cent of the chorus members of this company. Anyone who was a member of this chorus will please notify this office as to the correct address.

The following letter has been received at this office: "We would like to inquire if you have any record of one Anna Elizabeth McIntee, who is said to have been employed as a chorus girl. We are seeking to learn of the whereabouts of Miss McIntee for the reason that she is entitled to a moderate legacy. The estate from which this legacy comes cannot be closed until the said beneficiary is located." It is signed by Joseph Waudle, of the Transatlantic & Credit Company, 35 Nassau street, New York. We have no address for Miss McIntee.

Anyone knowing the addresses of the following members will please notify this office: Marcia Mack, Margaret Mackay, Lida Mae, Phyllis Mae, Kitty Malvern, Lucille Manning, Parisey Maness, Ruth Mansfield, Trude Marr, Thelma Marshall, Gladys Marston, Isabelle Mason, Jessie Matthews, Janet McGrew, Mary Mellinger, Peggy Meredith, Beulah Merrill,

Meliss Merriweather, Rosella Meyers, Melba Milford, Mildred Milham, Beverly Miller, Frank Miller, Esther Montgomery, Carolyn Mooney, Margaret Moore, Mary Moorehead, Beatrice Moran, Jack Mosser, Agnes Morrissey, Ursula Mack, Mollie McCabe, Arline McCormack, Helen McFarland, Fred McGregor, J. J. McGurgan, Adele McHatton, Frances McHugh, Alta-dena McLaughlin, Josephine McMahon, Charles McNeil, Terese McSpirt, Elsie Neal, William Neely, Peggy Nell, Margie Norman, Helen Norpeth, Catherine O'Gorman, Margaret O'Neil, Florence O'Neil, Evelyn Oliphant, Napoleon Pagliani, Edith Parker, Florence Parker, Ida Parkinson, Bud Penny, Fern Perry, Maxine Perry, Eddie Pierce, Thomas J. Poepping, Paul Porter, Louise Powell, Lucille Prather, Peter Quinn, Peggy Radford, Esther Rates, Celestine Reichard, Mamie Rice, Diana Richards, Ruth Richards, Ruth Richmond, Joseph Riley and Jacqueline Broadhurst.

The new due period begins November 1, 1924. Members holding cards good until November 1, 1924, owe \$6 to place them in good standing until May 1, 1925. Members who are not in good standing until May 1, 1925, will be fined 25 cents a month, beginning December 1, unless they hold excused cards.

DOROTHY BRYANT, Executive Secretary.

J. Glassberg Short Vamp Shoes
ORIGINAL STYLES

STAGE AND STREET FEATURES

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These medicines contain no alcohol and no narcotics. Sent by insured parcel post on receipt of P. O. or Express Money Order. Do not send stamps, or cash. H. H. BREWER, Ph. G. (Graduate New York College Pharmacy, 1892), 775 Woodward Ave., Brooklyn, New York.

THIS is the International Phonetic Alphabet! The editor of the Spoken Word has made many attempts to transcribe ordinary type into phonetic symbols...



Conducted by WINDSOR P. DAGGETT

Table with phonetic symbols and their corresponding sounds. Includes sections for 'Mixed', 'Front', 'Back', 'Diphthongs', and 'Consonants'.

As editor of this page, I feel proud of The Billboard for what it has done. For a number of years I was a college professor...

One day we let well enough alone by leaving the academic halls behind us. Not long after that we walked into The Billboard office to fill an appointment with the president...

I wish the readers of The Billboard to know that this new feature of the Spoken Word is no idle plaything, but a piece of equipment that any university or educational society might be proud to possess...

The reader should study the new type from the first day that it appears. We may have to go a little slowly at first. The Spoken Word is edited in New York and the typesetting and printing is done in Cincinnati...

THE SPOKEN WORD KEY

Tongue positions in the key refer to the tongue ridge of the bunched-up muscles of the tongue. With most speakers the tip of the tongue can rest on the back of the lower teeth during the formation of all the vowel sounds...

- 'Front' Positions: High-front: (i:) and (i), Half-high: (e), Half-low: (ɛ), Low: (æ) and (a)
'Back' Positions: High-back: (u:) and (u), Half-high: (o), Half-low: (ɔ), Low: (ɔ) and (ɑ:)

LIONEL ATWILL'S SPEECH

THE following transcription of Mr. Atwill's pronunciation in Deburau was recorded from his public performances of the play at the Belasco Theater, New York, and the accuracy of the record was afterward verified by Mr. Atwill...

"DEBURAU"

- 1. ai wɔz 'bɔ:n in 'u'meinia | ət kən'stɑ:nzə |
mai 'fɑ:ðə wɔz ə 'tɑ:tʃəp 'dɑ:nzə |
whɪf həd bi:n hiz 'fɑ:ðəz bent |
and hiz 'grændfɑ:ðəz | sɔ: aɪv 'hænd |-|
5. hi 'ræn ə 'sɑ:kəs | 'aʊnd ə 'lɪt |-|
mai 'mɑ:ə tʌk əs 'mɑ:nɪ ət əs 'dɔ: |-|
hi 'wɔz 'kɔ:ld əi 'kwɪ'lɪbrɪən 'wɑ:ndə |-|
10. ən 'fɑ:ðə meɪd 'sɪks |
ən 'mɑ:ə 'sevrn | ən əs 'pɔ:nɪ 'eɪt |-|
ai mɑ:st kɑ:nt 'hɪm | fɔ: hi: dɪd 'hɪz 'tʌɪks |
oʊn hɪz 'best tʌɪk wɔz tʌ 'dæŋ əs fɔ:m 'tɑ:un tɔ: 'tɑ:un |-|
15. hi 'lɪv 'mɪ: | ən 'tʌmpjɪn 'ɔ:lɪ ən 'leɪt |
'dʒɑ:mən 'rɔ:ndz | 'dʒɔ:n 'rɔ:ndz | 'pɔ:ljɪf 'rɔ:ndz ..||
20. ə 'hæŋgwi 'leɪ keɪm a: fɪtə ən emtɪ 'tent ət nɑɪt |-|
'stɪl | ai θɪŋk wi nevə felt 'kwɑɪt 'frændlɪs |-|
bat tɔ: 'fɪtə n |-| mɑɪ 'eldɪst 'brʌə || oʊ 'hi: lʌkt 'dɑ:un
25. fɔ:m əs hɑɪ 'rɔ:np hɪ: dɪd hiz 'tʌɪks ən |-|
hɪz 'flaɪɪŋ 'li:p wɔz ə 'græɪt 's'ɪsə |-|
'leɪdɪz 'dʒʌst tʌ 'skɑɪ:m wɪə 'frɑɪt |-|
it wɔz 'fɑ:ɪn tʌ sɪ: hɪm 'fɪks ən
30. əs spɔt ət hɪ mɛnt tʌ 'dʒæmp tʌ |-|
oʊn lʌɪk ə 'swɔ:lən hɪ:d 'swɪ:p θru əi 'e:sə |-|
'dʌnd əs tɪe'pɪz ənd 'ɪntʌ əs 'net |-|
whɑɪ | ai kʌd ə:lweɪz fɪ:l 'mɑɪ 'hɑ:t dʒæmp 'tʌ: |-|
it 'mɪ:nz sæmθɪŋ 'dʒʌn tʌ 'feɪs 'deθ 'deɪli
and tʌ feɪs ɪt 'gɛllɪ |
35. wɪə ə 'smɑɪ ənd ə 'hɑ:u |
sɔ: 'ɔ:ts hɑ:u ai lʌɪk tʌ 'ɪ'membə hɪm 'nɑ:u |
'krɑ:ɪft ən hɪz 'tɑ:tʃəp | sɔ:pl ənd 'stɔ:ŋ |-|
fɔ: 'leɪtə:ɪn 'lɑɪf bi wɛnt 'veɪl 'dɔ:ɪ |-|
hət 'dʒʌ: lɪ:v ɔ:et 'aʊt | 'wɔ:nt 'dʒʌ: |tɪz 'wɑɪpt əf əs 'sleɪt
40. ələu hɪ 'went 'krʌkɪd | hɪ əlweɪz 'dʒæmp't 'streɪt |-|

NOTES

- 5. Mr. Atwill says ('lɪt) with a syllabic-l rather than ('lɪtəl) with an aspirated t-sound, which is necessary when the t-sound is folowed by a vowel. Schools of oratory appear to teach ('lɪtəl), altho the acoustic value of (lɪt) is entirely adequate for the ordinary stage, and the clearly sounded syllabic-l is pleasing to the ear.
6. Long open-o in (ɔ:) and (fɔ:) are standard British, American usage generally prefers (dɔə) and (fɔə).
7. "The" before an initial vowel, as in "equilibrarian", becomes (oi:) or (oi). The difference is in length, not in quality of the sound.
14. Notice that the "r" is carried over in "there are". In closely connected speech, when a word ending in "r" is followed by a word beginning with a vowel, the r-sound is frequently carried over.
17. The "-less" of "endless" is given the (i) rather than (e).
24. Notice the weak form of (hɪ) in an unstressed syllable.
27. The assimilation in (just tʌ) is good English. Under the influence of voiceless -t, the -d in "used" becomes voiceless—the only difference between -t and -d is that one is voiceless and the other voiced.
32. Notice (ə:lweɪz) instead of (ɔ:lweɪz). Compare with (ɔ:lweɪz) in line 40, where the words are slower preceding the deliberate "jumped straight".

Table of phonetic symbols and combinations. Includes 'Glide Combinations', 'Consonants', and 'Nasals'.

Other consonants follow ordinary usage and require no special signs.

Indicates length or duration of sound. The (:) is long. Half-long. Stress mark, precedes the stressed syllable. - indicates division of syllables. It is merely an aid to the eye and does not mean a separation of sounds.

Speech from Deburau, Act. I. See phonetic transcription of Lionel Atwill's pronunciation in the box on this page.

I was born in Rumania at Constaza. My father was a tight-rope dancer which had been his father's bent. And his grandfather's, so I've heard. He ran a circus, owned a little tent. My mother took the money at the door. He was called the "Equilibrarian Wonder". Brothers and sisters? I had four. Five of us then, two girls and three boys. And father made six. And mother seven. And the pony eight. I must count him, for he did his tricks. Tho his best trick was to drag us from town to town. There are greater joys. Believe me, than tramping early and late German roads, Russian roads, Polish roads! All roads, you know, are endless. And we were poor. Our loads in life weren't light. A hungry day came after an empty tent at night. Still, I think we never felt quite friendless. But to return! My eldest brother... oh, he looked down. On the rest of us. Well he might. From the high rope he did his tricks on. His flying leap was a great affair. Ladies used to scream with fright. It was fine to see him fix on. The spot he meant to jump to. Then, like a swallow, he'd sweep thru the air. Round the trapeze and into the net. Why, I could always feel my heart jump, too. It means something, you know, to face death daily, daily. And to face it gaily. With a smile and a bow.

HEARST SONGS

Advertisement for Hearst Songs featuring a starburst graphic and text: 'Hits that fit any act in any spot'. Includes contact information for Hearst Music Publishers in Chicago and New York.



Feminine FASHIONS BEAUTY Frills

By Elita Miller Lenz



The Gift Shop

Dear Readers:

The Shopper wishes to call your attention to the following requests:

Please address all communications to Elita Miller Lenz, care The Billboard Publishing Co., 1493 Broadway, New York.

Money orders should be made payable to The Billboard Publishing Co. No personal checks are accepted and goods are not sent C. O. D.

A stamp should accompany all communications to which replies are desired.

Kindly give your mailing address for at least two weeks ahead.

All warmth and radiance is the gown illustrated. Over a foundation slip of flame-coral silk crepe is arranged a bodice of georgette in the same shade, the waistline set rather low. The overskirt is of silver lace elaborated with applique flowers in rose and Alice blue and two rows of flame-colored marabou. A girdle of the georgette is fastened in front with two rhinestone medallions. The shop featuring this gown, which must be ordered from the original model (please bear this in mind when ordering), quotes the gown at \$59.50, less a 15 per cent discount to those of the profession.

Dainty pearls, indestructible and beautifully opalescent, compose the bracelet sketched. It is about 3-4 inch in width and is arranged in a five-row Walls-of-Troy effect. The sterling-silver clasp is finished with a colored stone (any desired shade). The price asked is \$1.60. The large shops are asking \$2.95 for the same style bracelet. A silver clasp (sterling) mounted with chips, giving the effect of platinum and diamonds, may be procured for 25 cents extra. Some of our readers have ordered this bracelet thru The Shopper for \$2.95, and she wishes to assure these readers that the new and lower price is quoted by a well-known side-street shop about which she did not know when quoting the higher price.

Fastidious femininity will revel in the daintiness of the toilet set illustrated. The product of an exclusive perfumer, the fragrance is subtly delicate. Superfine face powder, talc and a rare perfume in a 1-2-ounce bottle are packed invitingly in a beautiful silk-lined box. This high-class offering is modestly priced at \$3.

Kathleen Mary Quinlan has just imported the daintiest imaginable novelty from Paris—a lipstick. Our artist shows it with the dainty metal cap, which tops the sky-blue enamel container, opened and the rouge in view. After using, a screw arrangement enables one to conceal the rouge (of the exquisite Quinlan make) and clamp the metal cover, which is attached to the rouge container, over the top. In selecting this odd little lipstick as a dainty remembrance you may be confident that it is something out of the ordinary, not picked up just anywhere. Proffered to our readers for \$1.05, postage prepaid.

The make-up box shown is the useful gift that is sure to please actor or actress in view of the fact that it may be procured with any favored brand of theatrical makeup—Miner, St-in or Lockwood—including cold cream, face powder, grease paint, dry and lip rouge, lining color, powder puff, paper liners, cosmetic and cosmetic pan. The size of the make-up box is 9 1-2 inches in length, 6 inches wide and 4 1-4 inches deep. With an assortment of makeup the box may be procured for \$4.50, plus 25 cents for postage.

Miss Bob Colfure: The beauty of your bobbed tresses depends on the amount of care you give to their perfect grooming as you well know. That perfect grooming is a problem, too—an expensive one, unless you have a home outfit for such grooming. You will therefore be interested in a home-beautification kit. It contains a half dozen packages of bobbed-hair wavers, which will curl or wave short hair perfectly; four packages of crimpers for the short hairs at the back of the head; a bottle of brilliantine (Lily-of-the-Valley perfume) to impart gloss to the colfure; a miniature comb in a celluloid case; a barrette to restrain that recalcitrant curl from interfering with one's vision; and a book of instructions. At an investment of \$1.24 it makes a pleasing gift for one's friend or for oneself.

Have you ever wished, on discovering

Christmas Suggestions



"An Astringent Keeps the Skin Young," Declares Madame Helena Rubinstein

Madame Helena Rubinstein, international authority on beauty with a following of renowned actresses and society women, always uses an astringent when giving the rejuvenating treatments for which her salon is famed.

For the younger woman Madame recommends an astringent balsam which consolidates and strengthens loose and flaccid tissues, tightening and smoothing out the skin about the temples and eyes, reducing puffiness under the eyes.

For the older woman Madame recommends Georgine Lactee, of a heavier consistency than the astringent balsam. Georgine Lactee penetrates thru the looseness of the skin and firms the drooping

muscles. It may be used with surprising benefit on the face and around the eyes.

The Astringent Balsam for the younger woman sells at \$1, \$2 and \$4, while the Georgine Lactee for the older woman may be had in \$3, \$5 and \$11 sizes.

If you value the soft, refined texture of your skin you should exercise care in removing cold cream. Towels should never be used, for in addition to the likelihood of disease infection, contact with so rough a surface bruises the tiny skin cells. Many women use cleansing tissues for the purpose of removing creams, which is the only proper way. The average woman, however, protests that the tissues are too expensive, especially for the purpose of removing theatrical makeup. But such a protest is based on ignorance of this fact: The high cost of tissue cleansers has been reduced to a tempting minimum by the manufacturer of a new cleansing tissue, which is so inexpensive that it may be used in generous layers to form a pad. The new tissue is immediately absorbent and as soft as chickadee down. A whole month's supply, packed compactly in a box, will be mailed on receipt of 25 cents, plus 5 cents for postage. Eliminate towels as part of your beauty equipment and note the improvement in your skin.

Madame Charmer, who is apt to be inordinately particular about the kind of face powder she uses, is just the one to enthuse over a box of Poudre D'Illusion as a Christmas remembrance. Poudre D'Illusion is one of the loveliest products to be found in Elizabeth Arden's salons. Packed in a clever box with an envelope flap, covered with pink silk moire and satin lined, Poudre D'Illusion is scented vaguely and charmingly. In three tints:

Fashion Tidbits

Mme. Simone, acclaimed as Bernhardt's successor and who is appearing in a repertoire of plays at the Henry Miller Theater, New York, believes that the sure way to be smartly dressed is to observe a beautiful harmony of hat, dress and wrap, each matching the other.

Jean Patou, celebrated French designer of women's clothes who is visiting New York, predicts for this winter: Belts will replace the corset. Skirts will be moderately short and narrow. Elaborate materials simply made up. He also says high collars will not be worn and sleeveless frocks will lead in favor.

Lanvin, on the contrary, is introducing some charming designs with long sleeves puffed from elbow to wrist and high collars. Frances Howard, of *Nice People*, posed recently for a fashion picture wearing a gown of this type.

Mlle. D'Aloy, the charming young Frenchwoman who is touring the Keith Circuit, demonstrating just what a designing woman can do with a bolt of fabric and a few pins, differs with Monsieur Patou on the subject of corsets. She advocates the corset as a diaphragm and hip support, claiming that the average woman who does not get a goodly amount of exercise daily is courting flabby and spreading muscles when she eliminates the corset.

Gloves have taken unto themselves wider and more contrasting cuffs. Heavy embroideries in contrasting shades, or contrasting lining and novelty edges, in petal and pointed effects. A pair of black-kid gloves with a cuff of black and white kid in diamond design is very smart, as is the same effects in tan and brown.

Raquel Meller wears gray suede gloves with violet embroidery on the cuffs.

The eldest daughter of Forbes-Robertson, famous English actor, was a symphony in rose tones when she recently became the bride of the Hon. Inigo Freeman-Thomas. Her bridal gown, a Molyneux design, was of white panne velvet tinted daintily with rose and veiled with Victorian lace. A court train was lined with a soft shade of rose and bordered with lace. The bridal veil was pink and delicate pink roses made the bride's bouquet.

Red, in the many new color tones, is much favored as trimming for the tailleur and semi-formal frock, while the formal evening gown is seen in the many shades of red combined with metre lace of flecked lavishly with rhinestones.

Rhinestones, arranged on the gown in fanciful designs, are so popular at the moment that we remind our readers that there is a rhinestone specialist in New York who will send them illustrations, descriptions, quotations and samples of rhinestones. Write The Shopper regarding this.

The irregular hemlines characterizing the evening gowns are very fascinating. After seeing the tubular frock which usually boasts no trimming but brilliants, finished with a scalloped or pointed hemline, the plain hemline seems crude.

The younger set has gone in for the normal waistline and cape and scarf effects.

British dress designers are waging a campaign to influence the woman of fashion to copyright her gowns so that Judy O'Grady may not pilfer the style of the Colonel's Lady.

Luxury is the keynote of the new clothes for daytime wear. Suede finish cloths fashion the ensemble costume and the long coat, both being trimmed elaborately with fur. The hemlines of the dressier coats, which are straight or with flared skirt, are banded with fur.

A warm peach, Rachel and white. A dainty and exclusively elegant gift, \$3.

The Cora M. Davis Chin Strap serves two purposes: It helps to prevent or do away with a double chin and overcomes mouth breathing. Mouth breathing is not only ordinarily the cause of vocal huskiness, but it also causes the muscles of the chin and mouth to sag as well. The Cora Davis Chin Strap stays put, having an adjustable headband with patented features. If you desire to purchase a Davis chin strap, which is \$2, take the measurements over your head and under chin in inches. If a tape measure is not handy a piece of string will answer the purpose.

Poor Richard, with Maelyn Arbuckle playing Ben Franklin, is in rehearsal with a company including Blanche Yurka, Olive Oliver, Henry Mortimer and John Davidson. John Craig is in charge of the staging.

MANSTYLES

Our men readers tell us that they have missed Manstyles from this page. And they continue to write to us on subjects editorial. So it seems that Manstyles should be revived. There are quite a few questions to be answered this week and the answers in themselves constitute a style writeup, and we hope that they are sufficiently general to interest all of those readers who have missed Manstyles from our weekly offerings.

First of all, J. R. P. inquires about "the relation of gloves to the walking stick." The revival of the walking stick as an ever-present part of the smart man's wardrobe stresses the importance of good-looking gloves. No matter how warm the weather the gloves are carried with the walking stick. When the weather is cold the gloves are worn, of course. There is just one way to be on easy and graceful terms with the walking stick, J. R. P., and that is to carry it about all the time. To be at ease with a walking stick, one must be on familiar terms with it.

Canes are straight this season, Malacca being favored. The sterling silver top handle has fashion's stamp of approval.

"Philemon" inquires about a pleasing color scheme of shirt and tie to wear with the dark blue suit. Lavender, gray and green are three colors that go well with the navy blue suit. If you wish a color combination there are certain tones of lavender and gray that harmonize well and certain shades of blue and green may be combined to advantage. If you wish to add character to the tie a black or navy blue stripe is good.

T. T. B. has had a bad experience with moths despite the fact that he packed away last winter's stock wardrobe in moth balls. The cost of reweaving the cloth over such a wide area of damage would be very expensive, T. T. B. Better apply the money to a new wardrobe and bear the following in mind:

Before packing serge or woolen fabrics have them thoroughly cleaned by a competent tailor. After the cleaning spray them with a certain liquid preparation which permeates the cloth and makes it mothproof. After using the liquid spray it is not necessary to pack the garments in special bags, but they may be placed in your wardrobe trunk. The price of the preparation is \$1.75. May be ordered thru The Shopper.

Comedian writes that he was always under the impression that light gray hats were inappropriate for fall and comments on the prevalence of the soft gray hat, said to have been sponsored by the Prince of Wales.

Comedian is right. The lighter shades of gray and brown belong to summer and the darker shades to winter.

While the derby is considered fashionable the men who wear it are so few that they appear decidedly distinctive.

Shopping Tips

The very newest bow for evening is the easiest bow to tie ever met by a man. From London comes a butterfly tie, which is not too big and bulky. It is simply tied in a knot to create the smartest looking bow that ever graced an evening occasion. The price of the bow, which is in plain black satin, is \$1.50. You simply make two knots and you have a smartly flaring, neat bow.

A Christmas gift for that good pal of yours? Why not hose? They are always useful. And here are a few suggestions:

One dozen silk lisle mercerized hose at \$2.50 per dozen.

One-half dozen pure woolen hose, with fancy drop stitch, all standard colors, \$2.50.

One-half dozen pure silk hose, seam in black, \$2.50. Double sole, high spliced, with reinforced heels and toes to insure good wear.

Order thru The Shopper.

Special Christmas boxes of men's shirts, three in each, are interesting. Each of the following assortments is quoted at \$12:

Pencil stripe madras, in black, lavender, tan, with starched detached collar.

Plain madras, in gray, lavender and blue, with soft collar attached.

English broadcloth, in white, tan and blue, with soft collar attached.

A gift for Her? Why not consult the Feminine Frits column. The Shopper will be glad to make a selection for you.

A fur coat for the wife? The Shopper will take pleasure in sending illustrations and prices.

Christmas cards? Why not buy them

from Dorothea Antel?—Fifteen beautiful cards for \$1 is her offer. An unusually fine assortment of 15 cards for \$1.50. Order direct from Dorothea or thru The Shopper. Dorothea is a former pro-

fessional who sustained an injury to her spine which made her a confirmed invalid. Help Dorothea to help herself by buying Christmas cards from her.

Side Glances

Marie Dressler's Autobiography

The best bit of fireside diversion we've had in ages was the reading of *The Life History of an Ugly Duckling*, by Marie Dressler, "a fragment in seven parts." Never robbed of valuable jewels (because she had none), never had a good first-class five-cent cigar named after her, never been shot at, to quote from the fragments, Marie Dressler has a wholesome philosophy all her own. Here are bits of said philosophy:

"Never carry sore throats or corns into the lives of others."

"I have no sense of having ended my career, but rather of having begun it."

"I am starting out with a smile just as in the days when I left home."

woman who has retired from the stage and misses its associates finds those associates anew in the companionship of women of the Professional Women's League who are still part of the theater and those who, like herself, have retired. She finds interesting things to do to help humanity and to encourage budding talent. Every member of the P. W. L. is a booster of every other member. When one of the flock appears in a new play the P. W. L. turns out in a body to speed the new vehicle on the highroad of success. There are weekly get-togethers and socials and the rooms of the league are always open for a cheery impromptu gathering. And last, but not least, Hannah Lee, who presides over the pantry,

GOWNS FOR THE LEADING WOMAN AND INGENUE



The gown at the left, suggested for the leading woman, is a Worth creation, composed of lipstick red crepe, embroidered in elaborate pomegranate design, the underslip combining gold cloth with a petticoat of gold lace. At the right is a youthful ensemble for the ingenue, by Moni. The orchid velvet bodice is piped in robin's egg blue, the skirt with a tonic flounce of orchid and silver lace. The wrap of orchid velvet is lined with blue velvet and finished with a deep border of the silver lace. (Please note that these are French models and are not for sale.)

"I do not like a fight, but if one comes I shall give it a hug and a kiss."

"I am not afraid, for fear means death."

To stun up Marie Dressler has made and lost several fortunes, but there is one thing she can't lose—her wonderful sense of humor.

P. W. L. Housewarming

We attended the heart-warming housewarming given by the Professional Women's League in its new quarters, 56 West 53d street, New York, October 25. In addition to having a wonderful afternoon we were impressed that the P. W. L. is one of the strongest links in the woman movement. Within its charmed circle the

makes coffee of unforgettable deliciousness.

Mary Gibbs Spooner, Politician

At a recent afternoon affair we met Mary Gibbs Spooner, mother of the renowned Cecl. We were so charmed by her vivacity and youth (despite a crown of silvery hair and a long, long stage career) that we asked for an interview. Blue eyes, guileless of specs, became thoughtful. "I would if I could," said she, "but I can't until after election. You see, I am captain of the Republican Club at New Canaan, Conn." Then, after discussing a long list of clubs to which she belonged, with girlish animation she bade us come nearer to hear a secret.

(Continued on page 42)

Gray Hair Banished in 15 minutes



Tourists returning from Europe first brought to this country the first which in 15 minutes banishes gray hair permanently. Today INECTO RAPID Notox, created by a process expressly for coloring the sensitive organism of human hair, is available to every American woman.

INECTO RAPID Notox is specifically guaranteed to re-establish permanently the original color of gray, streaked or faded hair. It may be used on 13 shades, from radiant blonde to raven black; and even under the closest scrutiny its application cannot be detected. It will neither rub off nor be affected by shampooing, curling, salt water, perspiration, sunshine or Turkish or Russian baths. It will not affect permanent waving—and permanent waving does not affect INECTO RAPID Notox. Contains no parabenzene diamine.

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The Outfitters Art COSTUMERS By Don Carle Gillette

A great fault with the costuming in so many productions is the invariable lack of relation between the costumes and the theme or spirit of the play. It seems that designers and costumers, in their desire to produce unusual and striking effects, lose sight of the fact that the most important consideration in outfitting a production is to make the costumes a harmonious part of the whole. They must blend happily, in color and design, with the nature of the settings. They must be in agreement with the music and in accord with the general atmosphere of the play. And they must be practical in relation to the requirements of the numbers, and the size of the settings, in which they are worn.

To fulfill these specifications it is necessary for designers and costumers to have a good understanding of the aims and problems of all those concerned in the production. They must get the ideas of the scenic artist, the lighting expert and the stage director. With a knowledge of what these fellow workers are striving to achieve, the designer and costumer can work more intelligently toward the same end.

Particularly in the musical revues are these faults in costuming to be found. With the producers of these revues going to half a dozen or more different places, both here and abroad, to get something new and different in costumes and effects for their show, it is little wonder that they end up with such a discordant collection. Even though a revue with its diversified contents doesn't exactly call for any certain continuity in theme, it is nevertheless possible to preserve some kind of a color scheme. In fact, if novelty is sought it could be attained very easily by adhering to a definite color plot throughout a production.

The National Costumers' Association of the United States and Canada reports the acceptance into its membership of the Wingate Costume Company, Des Moines, Ia., and the Macann-Ruby Company, of Boston. The association will hereafter issue a monthly bulletin to its members regarding the buying and selling of such goods as the members may desire to buy or dispose of. This should prove a very good method of putting life into lots of inactive stock.

The Harrelson Costume Company, of Kansas City, Mo., gave a dinner and dance to its employees and friends October 18. The good time took place on the second and third floors of the new Harrelson Building, and it is the intention of the management to hold at least one such function each month throughout the season.

Charles E. Hooker, who handles the Service Department of the Hooker-Howe Costume Company, of Haverhill, Mass., reports that unusually brisk interest is being manifested in amateur theatricals. Hooker states the experience of many years has taught them that this is a barometer of the times, therefore they have every reason to believe that business is going to be good. Hooker-Howe recently costumed a mammoth historical pageant for a college in Easton, Pa.

Speaking of pageants, a greatly increasing number of these events are being put on each year. It is a good field for costumers to develop.

Dickson Morgan designed the costumes for the musical version of *Polly of the Circus*, produced recently at the Alcazar Theater, San Francisco, and reports say he did a nice job of it.

Veronica Blythe, representing Wilhelm of London, who designed the costumes for the American production of *Madame Pompadour*, attended the premiere of this musical piece in Philadelphia October 27.

A new firm of theatrical costumers, designated as Arlington-Mahlen, has been incorporated and will shortly open up shop in New York.

The G. B. Costume Company, Inc., theatrical costumers, of 1658 Broadway, New York, went into voluntary bankruptcy, claiming liabilities of \$4,975.53 and assets of \$6,652. The latter, however, being questionable because made up mostly of notes from productions that have failed.

Adrian, the Parisian costume designer, has been brought over by Hassard Short to design the costumes for the next edition of the *Music Box Revue*.

WELDON WILLIAMS & LICK
TWO COLOR
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REFLECTIONS OF DOROTHEA

Build for yourself a strong-box.
Fashion each part with care,
Fit it with hasp and padlock,
Put all your troubles there.
Hide therein all your failures
And each bitter cup you quaff;
Look all your heartaches within it.
Then sit on the lid and laugh!

IN THE hasty flashback of memory it seems only yesterday that they carried their books home from high school and painted their future in rose as only adolescent youth can do. For life is sweet at 16 and the feet of youth treading on air can travel far into the realm of imagination. There they would pay homage to Thespis, as youth has done for ages, and in the brilliantly lighted temples of the Muse they would realize their heart's desire. But jealous Fate reached out her hand and said: "This shall not be." Even as the light of the candle is snuffed out by one breath of air, so was this golden dream snuffed out by one stroke of the cruel hand of Fate. It was all over in a moment. An automobile sped thru the busy street and then stopped short. Unprogramed, the instrument of Fate had played its part and she of the golden dreams was carried from the scene, a broken and bleeding victim. Time does not move with the speed of memory and Time has counted more than two long years since that unhappy day, but Time is a healer and little Goldie Richardson is gradually growing able to go about again and while she smiles, as she has never ceased to do at the prospect of complete recovery, her schoolmate has come to New York to pave the way for the fulfillment of their dreams. Like myself, Goldie loves to receive letters and they will reach her at 1112 1-2 Central avenue, Charleston, W. Va.

I missed a call from Lillian Desmond and J. Dallas Hammond recently quite as much as they did. Miss Desmond and Mr. Hammond read "Reflections" regularly and they had planned to pay me a visit when they reached New York, but Stanley James was waiting with contracts for them and they hurried on to Lowell, Mass., where Miss Desmond is now playing leads in stock. I received a lovely letter from her the other day but she didn't mention the nice things I heard about her splendid performance in *The Gold Diggers*.

From "somewhere in Alabama" Mrs. F. D. Marlowe writes that she is traveling in the sunny South where the sun doesn't seem to be warm enough. I happen to remember being in New Orleans one winter when the temperature dropped to 30 degrees and I thought I would freeze to death. Cold isn't always a matter of Fahrenheit.

"Take Time by the forelock", the proverb says, but Bobby Mack reaches out for the Old Man before he comes within grasping distance. Bobby has sent me the first Christmas card and wins the cut-glass policeman's club.

Had another nice visit from Nellie Revell recently and she looks younger and stronger every time she calls. I envy her one thing; she had a chance to vote this year and used it. With the assistance of willing arms and several telephone books she managed to walk up the steps to the polling place. Altno my friends tried their best for me, they couldn't alter the voting rules to let me vote from my bedside. Wouldn't it be a calamity if my candidate lost by one vote?

M. Tello Webb has been added to the cast of *Badans*, Max Marcin's new play, which opened in Springfield, Mass., Monday under the management of Jules Hurlig. Prominent in the cast are Eleanor Woodruff, Lotus Robb, Richard Gordon, Gregory Kelly and Louise Benson.

A number of my friends gave me a Hallowe'en party and we all had a most

enjoyable time. I'm sure it was enjoyable because my spine reminded me on the following day that I had laughed too much. Still the pleasant memories will bring many a chuckle for some time to come, long after the ache has passed.

Alice Melvin sent me greetings from the *Clark Sisters' Revue*, now delighting audiences in the Middle West.

My favorite indoor sport is still the reading of letters from my readers, and they are always welcome at 600 West 186th street, New York City.

Dorothea Antel

SIDE GLANCES

(Continued from page 41)

So we gathered closer under the brim of a ducky-darling pale blue poke bonnet, just the color of her eyes, and learned that she's thinking of coming back to Broadway as a play reader. To realize how wonderful she is ask your oldest friends in the professional world how long it is since Mary Gibbs Spooner played ingenues.

Our Interesting Visitors

Dr. Moeller, the actors' preacher, who is now doing settlement work for the Times Square parish of Trinity in New York. Dr. Moeller drops in every now and then to ask us what we know about reasonable accommodations for stage women. He is also a member of the Citizens' Board of Play Censorship.

Wallace Ford, juvenile of John Golden's *Pigs* at the Little Theater, New York, who wished to deny officially that the pigs used in the play commute daily from Jersey. He read with indignation the report of a newspaper critic who must have reviewed *Pigs* by proxy, for he said there was nary a pig, not even a grunt, in said play. We told Mr. Ford not to worry, for we were ready to testify that we saw, heard and smelled pigs when we saw the play.

Dorothy Dilley, petite ballet dancer of the *Music Box Revue*, writes us from Baltimore. She says naively: "After four weeks in Philadelphia, Newark and New Haven, Baltimore does not seem like a pretty city nor very clean, but perhaps it is nice. I really don't know yet."

Inez Mohamed is a handsome young woman, who is half Arab and half Spanish. She is an expert tumbler, head and hand balancer. She is the feminine half of the team of Mohamed and Nesga. In the act she wears a pair of men's trousers five times too big for her, a night shirt and a red boy's wig. As a grand finale to the act she divests herself of the masculine garb and plunges thru a tube lined with knife blades. She told us some of the most romantic tales about the land of Araby.

Professors Koch and Denny, of the famous Carolina Playmakers, of the University of North Carolina, dropped in to say that they were proud of the fact that Elizabeth Taylor of the east of *The Little Angel* at the Frazee Theater, New York, was lately of the Carolina Playmakers. Miss Taylor has had some splendid notices for her clever handling of a bit.

THE SPOKEN WORD

(Continued from page 39)

So that's how I like to remember him now, crouched on his tightrope, supple and strong.

For later in life he went very wrong. But you'll leave that out, won't you? It's wiped off the slate. Altho he went crooked, he always jumped straight.

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Of Interest To SCENIC ARTISTS By Don Carle Gillette

One of the most popular members of the staff of the National Art Players, at the Lyceum Theater, Paterson, N. J., and a man who is credited with contributing to a considerable extent to the success of the stock organization for which he is scenic artist, is Charles Squires. An examination of Squires' sketch book, where he files the most valued mementos of his handiwork, is like looking thru an art gallery or reading a history of the development of scenic art in the American theater. From which it may be gathered that his experience in the game has been wide and varied. Squires has painted the scenic effects for some of the largest productions ever staged. His work has ranged from extravaganzas to vaudeville sketches, with plenty of operas, operettas, musical comedies and dramas along the route. He has a hobby for painting on the bottom of his tool chest the names of all the cities in which he has painted scenery, and the chest already has the appearance of a Rand-McNally list of the principal cities of the country. Before joining the National Art Players Squires served with the De Wolf Hopper Company in Washington, D. C.

Rollo Wayne deserves credit for the beautiful sets in *Top Hole*, now playing at the Knickerbocker Theater, New York.

Nikolas Remisoff, who did the decorations in the Chauve Souris Theater, Chicago, is executing the settings and a special theater curtain for the joint debut of Adolph Bolin's Ballet Intime and Tamara Karsavina in the Windy City Thanksgiving afternoon. The showing will take place at the Eighth Street Theater, formerly the Aryan Grotto.

Walter Percival has been engaged as scenic artist at the Garrick Theater, Wilmington, Del.

Carl Rockstrom, scenic artist of the William Augustin Company, at the Union Hill Theater, Gloucester, Mass., is giving the Union Hill patrons some attractive sets to look at during the course of the play.

J. A. Dwyer, after an absence of about three and a half years, is back on Broadway for a visit.

A. J. Theall, scenic artist, has joined the Will King Company, at the Strand Theater, San Francisco.

Clark Robinson, scenic director of the Capitol Theater, New York, and who also designed the sets and costumes for Hassard Short's *Ritz Revue*, will have charge of the decorations for the Fifth Equity Annual Ball to be given November 15 at the Hotel Astor.

Dickson Morgan designed the scenic effects for the musical version of *Polly of the Circus*, presented recently at the Alcazar Theater, San Francisco.

Willy Pogany, who painted the scenery for *Madame Pompadour*, was in the party that journeyed from New York to Philadelphia to see the opening of this production at the Forrest Theater October 27.

Old-fashioned street lamps are being effectively used in the settings of several current Broadway productions. Dimly lit and either attached to walls or set on pedestals, railing posts or right on the floor, they prove unusually artistic in a decorative sense and as a means of balancing a set. They can also be put into practical use.

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THE MANHATTAN PLAYERS MEET

Walter Hartwig opened the second meeting of the Manhattan Players with a resume of the objects of the group, comparing the avocational theater to other avocations such as singing, playing or dancing.

"The actress member benefits by having an opportunity to play the part best suited to her," said Mr. Hartwig. "The stage aspirant after finishing dramatic courses may here get the practical experience that will give her stage poise and enable her to find the type of characterization she is best able to portray."

"The playwright may see his play produced by a carefully cast company and polish off the rough spots, get the audience's reaction to it without the expense of a Broadway production."

"The repertoire of six plays given within each six-week period is to consist of two from the pens of member playwrights, two classics and two Broadway plays having short runs but that were shelved because of the lack of backing enough to keep them there until they had attained popularity."

Mrs. Meyer, secretary of the Play Committee, then read the resolutions of the Play Reading Committee, which consists of two groups—the general assembly which reads all plays, weeding out the impossible, making constructive suggestions to the playwrights and passing on to the higher assembly those plays which it thinks merit production.

On the first night of production this committee will submit written criticisms of the play, noting the reaction of the audience.

After making a reference to Woodman Thompson's kindness in designing and constructing a unity setting for the group, Mr. Hartwig introduced Cosmo Hamilton, dramatist.

Cosmo Hamilton rebuked the members for referring to their work as merely "lots of fun." "It is of a more serious nature," he said. "Acting is a high art and not merely fun."

"The matter with the stage today is too much amateurism," he continued. "To cast a play properly we must import English men and women actors. English plays are cast from the schools of dramatics, where the producer can see the actress or actor play the part and choose the one whom he thinks can best interpret it. At these schools the student is taught manner, rhythm, enunciation and pronunciation. The bad stock falls away, turning to other professions. Here the director does not have to turn teacher and show the actor how to come on the stage and how to talk as do the American directors."

"In France the actor or actress must have a diploma before entering on a stage career. The actress must have grace and diction and speak a perfect, exquisite French which is not localized. If the character of a certain section is to be portrayed the accent is assumed for the part."

"There is a great dearth of real potential talent which I believe the Manhattan Players will do a great deal toward supplying. It may be the savior of the distracted casting director. For instance, where can one find that tall, willowy, boyish, mischievous type of little devil to play the part of the Bar Harbor happer in an agent's office or on the stage at the present moment? I see several in the assembly who conform with the type."

CONCERNING CLOSING OF THE "47 WORKSHOP"

The announcement of the closing of Professor Baker's "47 Workshop" at Harvard has stirred up a storm of protest in the student body. The press of the country has printed the news with

PROFESSOR W. H. BRIDGE



Director of The Lenox Hill Players and head of dramatics at Hunter College, New York.

Little Theaters

(COMMUNICATIONS TO ELITA MILLER LENZ, NEW YORK OFFICES)

amazement, the general consensus of opinion being that the action merits censure.

It is rumored, however, that Professor Baker has been offered a professorship at Columbia University. Should he accept the offer, it will mean undoubtedly that the famous "47 Workshop", with its record of fine achievement, will be revived in the great metropolis, which to our mind would prove a blessing in disguise and that "everything happens for the best".

Frank Minster advises that the Delphian Players, of Philadelphia, decided to resume radio broadcasting, in which they had been active in the past, October 25 at 2:25 p.m., with *Monkey Glands*, a

The Little Theater Service of the New York Drama League is also publishing a little theater weekly, a copy of which will be sent gratis to our readers.

PASADENA PLAYHOUSE TO BE COMPLETED APRIL 1

Papers have been signed for the construction of the new Community Playhouse on the El Molino site, just south of Colorado street, in Pasadena, Calif., and actual work was begun last week. The contract calls for the completion of the building by April 1.

The building will be put up by the Winter Construction Company, which has

THE TRYOUT

By VERNON RADCLIFFE

(Reprinted From The Little Theater Monthly of the New York Drama League, Inc.)

A LITTLE THEATER may well regard the first production of a new play as its supreme function.

For could an amateur worker wish for more than to help build the bridge on which some unknown playwright may cross to fame?

No professional producer, stagehand or actor is building bridges during union hours.

It is seldom done. I couldn't do it. But I tried. And if a thrilling experience is interesting, here it is:

After considerable persuasion a dramatic critic put me in touch with a new play by a more or less unknown author.

He did not know that we had been trying to build a producing organization, a company and an audience for just such an opportunity.

I met the author. I read the play. It was charming—and what appealed to me most—full of "fadeouts", visions and effects that would tax any producing organization to the utmost.

The author trusted me with his play, with one stipulation—not a line or a word was to be changed.

We went into rehearsal. Simultaneously the scenery was started, the light plot framed and the electrician put to work while costumes were being designed and publicity started.

The author considerably kept away, for rehearsals were anxious times. The leading lady was superb, but not very well. The leading man struck a business jam. Whimsical bits, so easy with all Broadway to draw upon, began to pound unduly in local hands.

In winding up the action for pace and sparkle we hit run-down parts—which the actors blamed upon the author.

Finally the dress rehearsal! A well-known actress came with the author to view the play as a possible vehicle for the coming season—four hours of play and photographs—midnight!

"What do you think of it?"

"It is full of words!"

Up until two in the morning the author cut 10 pages out of the last act. (I did the same for the other two acts up until four.)

The cast was summoned for 6:30 next night and we rehearsed right up to the curtain—omitting and tying up. We played Saturday matinee, with another rehearsal afterward to sew up more slashes, and the author saw it again Saturday night.

I stood next to him in the lobby. His eyes drank in the scenes which by some magic of the theater seemed now to flow together. There was an electric tingle thru the audience. The tears were in my eyes—everyone must be trying so hard, back stage and on.

The workers were carrying the little theater banner the best that they knew how—what more could he ask?

Thru the second act he said nothing. In the intermission, while the audience was at coffee and the orchestra played something jangly, we chatted with little quick lapses into silence.

Third act!—and then finally he spoke: "It's a bad play."

He did not ask me what I thought as he gripped my hand. Nor did I tell him. The moment was too big for a critic. What he wanted was my own play, bare in every detail for his own artistic judgment.

That, to my mind, is the true function of the little theater—a more beautiful gift perhaps, without any trappings of success or publicity.

Next year the author built his own bridge with a noted play, but it is ours that I shall always remember with sincerest affection and gratitude—an opportunity given and received—and, perhaps, who knows, the spur necessary to eventual success?

Such a production is more thrilling to every worker than the repetition of a well-known play because it is creation.

Established successes invariably reach Broadway, and this mecca of the whole theater world can naturally defy competition in acting. But if you produce the unknown playwright you are serving the art of the theater.

comedy in one act by Harry G. Bates, a member of the group. The next radio presentation of the Delphian Players will be November 7 at 9 p.m., their first evening appointment by the way.

THE DRAMA LEAGUE'S LITTLE THEATER SHEET

The first issue of the season of *The Little Theater Monthly*, published by the Little Theater Service of the New York Drama League, has just come from the press. Dr. S. M. Tucker and his associate editors are to be complimented on the general appearance of the sheet, its eye-compelling makeup and the genuine value of the articles offered the little theater worker.

The Little Theater Monthly is very broad in its aims. In addition to receiving *The Little Theater Monthly*, subscribers to the service receive a monthly play list, reviews of all books and plays of interest to little theaters. *The Monthly* promises to be replete with articles of general interest by authorities on theater subjects, special phases of technical production, etc.

received the general contract from the Pasadena Community Guild, on a competitive basis. This company specializes in theater construction, having to its credit the two Gramman theaters and the new Pantages Theater Building in Los Angeles.

Elmer Grey is architect of the Community Playhouse, and the Littleton Company will act as supervisors for the owners.

Since the laying of the cornerstone, during the Drama League convention, in early summer, progress on the playhouse has been delayed, as the Community Guild, which will be the holding company, has wanted to get the plans in such final shape that there would be no further loss of time once actual construction was started. Members of the Guild feel that in reality no time has been lost, for now everything can go "full speed ahead".

HINDU-AMERICAN PLAYERS DINE

The Union of the East and West, a little theater composed of Hindu and American players, gave a dinner at the

Ceylon Inn, 148 West 49th street, New York, Wednesday evening, October 29, at 7 o'clock. Charles F. Weller, of the League of Neighbors of Elizabeth, N. J., and Kedar Nath Das Gupta, director of the Union of the East and West, both recently returned from Europe, made addresses. Villa Faulkner presided as hostess.

THE LENOX HILL PLAYERS ANNOUNCE THEIR PLANS

The presentation of Shaw's *Androcles and the Lion* at the Community Church, Park avenue and 34th street, New York, November 5 and 6, will mark the beginning of a new era in the history of the Lenox Hill Players, formerly with the Lenox Hill Settlement in East 69th street.

After eight years of hard and consistent striving in comparative obscurity these players have received the reward and recognition which is the hope of every little theater group. They have been "called" by the Community Church.

This church, of which the Rev. Dr. John Haynes Holmes is minister, has put aside \$1,000 to be used by the players for the presentation of four dramas in the church auditorium during the coming season. There is a fully equipped, specially constructed stage in the auditorium.

The plays will be produced under the direction of Prof. William H. Bridge, head of dramatics at Hunter College, and whose photo appears on this page. Prof. Bridge, an inspiring leader of great ability, is well known for his dramatic readings and halls from Idaho. He (Continued on page 105)

BOOKS

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OPEN LETTERS

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VOLTAIRE
said to
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"I Disagree with
everything you say
sir, but will defend
to the death
your right to
say it."

Instituted by argued that these magnificent monuments, which are deserted save on Sundays, might well house good drama, and be referred to the wonderful effect that such buildings would have on the audience.

Repertory in Manchester
I learn that Julian Wylie is arranging a twelve weeks' season of repertory at the Palace, Manchester, with a weekly change of bill.

There can be no doubt that the wisdom of Wylie will be justified at the box-office for many people are anxious for a revival of Manchester's former dramatic honor. There are several play-producing and play-going societies in the midland metropolis and the tradition of the Gaiety (Miss Horniman's old theater) is not forgotten.

If Wylie can meet and focus this demand, he ought to win out handsomely. Besides this repertory venture he is interested with Alfred Butt in two American pieces. *Sometime* will be tried out at the P. O. W., Birmingham, with Frank Tinney in a leading role. *Just Married*, which Butt had been holding until a favorable opportunity occurred, will also be presented in the provinces with a West End run in view. Several American players will appear in this piece and Jack McLeod, who made a very distinct impression by his performance in

(Continued on page 45)

Home Productions

The Gypsy Rover, an operetta, recently was presented at the Auditorium, Vic, Ok., by high school pupils of that place, to a capacity house. Great credit is due Gwendolyn Houser, under whose direction the operetta was given.

Princess Bonnie, a comic opera, was staged October 30 and 31 at the Glory B Theater, Miami, Ok., by members of the local American Legion Post, to large and highly appreciative audiences. It was under the direction of W. H. McGreevy, of the John B. Rogers Production Company.

An interesting event of the fall season was the recent presentation of the pageant, *Nature in Song and Legend*, at the Emery Auditorium, Cincinnati. The pageant took the form of a prolog, by members of the music department of the Cincinnati Woman's Club, and three acts, *Music, Sculpture, Poetry and Painting* were offered in tableau form, accompanied by appropriate music. Minnie Tracey staged and produced the pageant, which was for the benefit of the children's playground fund.

The program and pageant, *Grandmother's Dream*, was presented recently at the High School Auditorium, Barnum, Minn., to a large and appreciative audience. It was a big success financially as well as artistically. The proceeds were for the benefit of the local auxiliary to the American Legion. Mrs. George Falconer had charge of the production.

A packed house witnessed the presentation of *His Oath of Office*, recently presented at the Liberty Theater, Durant, Ok., by the ladies of the First Methodist Church. It was acclaimed one of the best home-talent plays ever presented in that city. The First Presbyterian Quartet and Billie Rhodes' Orchestra pleased mightily.

Cinderella of the Movies, a musical comedy, was presented November 2 at the Murat Theater, Indianapolis, Ind., by the St. Agnes Academy Alumnae Association. The three principal singing roles were carried by Cyrella A. Tuttle, Herbert Jenkins and Margaret Nugent.

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A Lesson From Chinese Child Actors

Editor The Billboard:
Sir—As an old theater manager I have at times employed actors to do their 15- to 30-minute stunt twice daily and have had a great percentage of them complain of how hard the life was and how they were being overworked. I wonder how they would enjoy being a Chinese child actor?

One of the hardest workers I have seen was a little Chinese boy playing the leading part in an open-air theater in the Kuching Bazaar, Sarawak, Borneo. He was an artist to his finger tips. He held the center of the stage and attracted everyone's attention like a small bird of paradise placed in a gilded cage. He spoke his lines fluently and rapidly. They told me he was only ten years old—a star player in that short span of years!

One mistake, one hesitation, a slight weariness in the perpetually moving figure and he would lose his post. Trained from babyhood to be actors, these children are taught the secrets of sound and action as soon as they can walk. I could not help comparing him with some of our own stars who think themselves ill used because twice a week they are obliged to play twice a day. This child played all day and every day until midnight with only a few hours' rest between. Not only that, but he also played in the open sunshine, with the sweating, steaming crowd below him in the street. And he played in a head-dress of such weight that I could hardly lift it. His clothes were thicknesses of gold.

The story of a Chinese play is hard to follow. The characters always seem to me angry and excited. There is no repose in their dramas. The stage is never empty for one moment. Fighting, love, cowardice and courage, all are there, portrayed by these child actors. The little boys who represent the girls sit to and fro with their fans, and make great use of their sleepy, slanting eyes.

If a scene has to be altered the stage hand moves from the wings and quietly hitches up some fresh curtain on a pole, and you have to readjust your mind as rapidly from a palace to a river bank.

The orchestra, consisting of a Chinese lute, adds to the general effect of vivacity and sound. The little boys shriek their amorous songs. The comedian performs Chinese antics in the corner. And thru it all, unperurbed and glorious in his finer part, the little actor plays his heroic part until, with one final blast of sound at midnight, the tragedy or comedy is ended.

Can he sleep? Will he sleep? This child who should have been in bed three hours ago, yes, six hours ago, or has the teaching of perpetual motion been too much for him? One wonders how long they live, these children—or if they die

like little tropical birds trapped for the self-indulgence of mankind.

(Signed) G. A. JEWETT,
829 E. Alhambra Road,
Alhambra, Calif.

An Oldtimer Reminisces

Editor The Billboard:
Sir—I read with regret of the passing of John Foster. I was lecturer at the Kohl & Middleton Museum, Cincinnati, when Foster and Williams, Charley Shay and Charley King, the banjoist, were in stock there; also Dave O'Brien, author of *The Boy Hero*. How versatile were the performers in those days! I remember on a certain Sunday that the law had decreed that no show could be given on Sundays, and stereopticon pictures were the feature with singing by members of the company back of the screen. On a certain Sunday a performer had gone across the alley for refreshment when George Resigue, the pianist, commenced

the introduction for his song. Phil Peters and his wife, Nettle, who were in stock during the summer, jumped into the breach and improvised words for the song, the audience never knowing at that period that Phil Peters was starring during the regular season with *Muggs Landing*, playing the Old Soldier. How interesting it would be to know how and where some of those entertainers of the past are. Some of the most interesting articles I have ever read in *The Billboard* were written by my old friend, Barry Gray. He certainly has a wonderful memory and I am sure that every oldtimer enjoyed him as much as I did. Besides it put me in touch with Barry and I read some nice letters from him from the Pacific Coast. Of course, many of the oldtimers have passed to the Great Beyond, but time deals kindly with many of us. It would interest me very much to know how many of the old school are still in the Land of the Living.

(Signed)
E. W. (SAILOR) STANLEY,
863 Della Ave.

A LONDON LETTER

Treating of the "Legitimate"
By "COCKAIGNE"

Good Business

LONDON, Oct. 16.—In spite of the whirlwind campaigns of the three parliamentary parties, business continues to show topped-like-overripe apples as quite definite boom of this autumn season nuisance. Can it be that the people are

Of course, next week will hit show-land pretty hard, but the short time between the dissolution and polling day makes it probable that many shows which otherwise might have suffered severely will weather the storm.

Entertainment and Politics

The Gaumont Company proposed to include a statement by Stanley Baldwin, the Conservative leader, in its weekly film bulletin. The company next announced that statements by other party leaders would be shown simultaneously. But in a few hours anti-political protests began to pour in and especially from the North. Exhibitors wrote threatening to cancel their Gaumont contracts if the film were used for political purposes in any way. The company very wisely decided to cut out all political material.

It is a good thing that this matter has come to public notice for there certainly has been a tendency to star certain political personages in the news items. I have noticed the ominous silence on more than one occasion in industrial areas when certain figures, popular enough in London, were shown. The introduction of party prejudice and election antagonisms into the amusement world can only result in harm to the industry.

Spanish Opera at Bristol

Napier Miles has successfully organized an operatic festival at Bristol and on a temporary stage a company consisting principally of amateurs this week gave the first English production of de Falla's new opera *The Puppet Show of Master Pedro*.

This Spanish composer's work is all too little known here and I think only one work by Manuel de Falla has been staged previous to this week's event at Bristol. That was the Massine production of *The Three-Cornered Hat* ballet for the Diaghilev troupe. Considering the excellent press reception of Miles' effort, it is to be hoped that he will contrive to give a few performances in town. His own choral ode *Music Comes* was included in the program, together with Purcell's ever-delightful *Dido and Aeneas*.

Lechmere Worrall

Worrall failed to appear at Hampstead Police Court Wednesday to answer the charge of unlawfully detaining a Chinese mandarin's costume. His solicitor informed the court that Worrall was on bail in care of a doctor. Several cases of

blinking cabmen of their fares were recently brought against this successful playwright, and after being fined in respect of certain of these Worrall was sentenced to 14 days' imprisonment as a persistent bilker.

The company which recently performed his new play, *False Values*, at the Everyman, was unable to obtain salaries and the Actors' Association has taken legal action for recovery. Macdermott is also suing him for rental. Worrall made \$100,000 in royalties on *The Man Who Stayed at Home*, and has had several other successful pieces.

His Majesty's for Musical Comedy

The Grossmith & Malone firm, following the dismal failure of *The Royal Visitor*, has let His Majesty's to Dion Titherade, Leslie Henson and Geoffrey Gwyther for an indefinite period. These will produce *Patricia*, a new musical comedy with music by the last named partner at the handsome playhouse in Haymarket as soon as election excitement has died down.

I hear that great things are expected of this English musical piece, but whatever its excellence and good fortune I cannot suppress a sigh to think of this line playhouse with its tradition of Shakespeare, spectacle and romantic drama being given over to operetta. This is not merely a matter of personal likes and dislikes; it arises from my sure and certain hope that big romantic stuff and full-blooded dramas would catch the humor of the present-day audiences and make the box-offices of Drury Lane, His Majesty's and the Lyceum resorts of joy.

Churches as Theaters

In a well-intentioned if belated effort to make the church attractive, many ecclesiastical authorities over here have run religio-mystico-theatrical performances lately. And that the theater has not altogether been forgotten its partly ecclesiastical origin is evident in the production of moralities (e. g., *Everyman*, *Egerheart*, etc.), mysteries (*The Chester Play of the Nativity*, at the Old Vic, etc.), *The Fool* and other clerically disposed pieces in theaters.

Now comes Barry V. Jackson, of the Birmingham Repertory Theater, with the revolutionary but common-sense suggestion that churches should be used for the presentation of plays. Speaking at Warwick recently to the local Women's

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MAGIC AND MAGICIANS

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

New England has produced another enigmist "Margery", the Boston medium, still a "logical contender" for *The Scientific American* prize for the production of genuine psychic phenomena, no longer holds the center of stage in the Down East territory. The newcomer is Mrs. Albert Jepson, the middle-aged wife of a Pownal (Vt.) farmer. Her particular gift is "second sight".

Mrs. Jepson was "discovered" by a feature writer on *The Boston Herald* who, in a recent issue of that publication, devotes a good three columns to describing her mysterious prowess. The writer put her unique faculty to the test and, according to his own admission, she "made good, absolutely."

The Vermont farmer's wife is much sought after by village folk to aid them in recovering lost articles. Only recently she demonstrated her "peculiar gift" in aiding, by means of "second sight", the wife of a well-known college professor to recover two rings. That's how she was brought to the attention of the outside world.

The Herald reporter describes Mrs. Jepson as an average appearing woman of 50, with eyes that especially fascinate. They are of different colors, the right one being brown and the left blue. When she gazes directly at one the effect is described by the reporter as "uncanny".

He put Mrs. Jepson's prowess to the test by asking her to aid him in recovering a set of furs lost by his wife. Here's what transpired:

"Mrs. Jepson listened to the account of the incident. Then she took a man's new linen handkerchief from a box and passed it to me.

"Handle it," she said, "Crumple it up."

"I did so and gave it back. She then unfolded the handkerchief and spread it tautly over an oblong of stiff cardboard, about the same size, which was also covered with white cloth.

"Taking a pencil, she drew several lines in a mystical sort of pattern. Squares represented the trunks. In the corners she sketched the outlines of a human face, the same sort of a countenance that children make on the fly-leaves of their schoolbooks.

"This one," said Mrs. Jepson, pointing with her pencil, "is your wife and this one is your daughter."

"I have neglected to say that a neck-piece belonging to my daughter was in the missing bundle.

"Mrs. Jepson closed her vari-colored eyes and inclined her head in silence. She appeared to be concentrating her mind on something. After perhaps two minutes she spoke.

"I see the furs," she said. "They haven't been stolen. They are where your wife put them. They are not in any of the trunks, but in some other sort of holder, nearby. It may be behind the trunk. Anyway, it is not far away. If you look again you'll find the furs."

"She pronounced the words in tone of evident conviction. Following her directions, the reporter says, he next day discovered the lost articles. Just as Mrs. Jepson has said, they were in a container, located not far from the trunks which had previously been searched to no avail. That was enough to convince the reporter, who says:

"I do not pretend to explain it and I have no suggestions to make with regard to a mysterious faculty, 'second sight', 'clairvoyance', name it as you will, which has been manifested countless times by this plain, unpretentious, middle-aged wife of a typical Vermont farmer. Psychologists, students of the occult, 'psychic' experts will doubtless have plausible explanations to offer and will talk learnedly about 'thought transference', the unrealized communications of 'sub-conscious personalities', and the like. They will aver that I unwittingly supplied the clue which was seized upon by Mrs. Jepson's acute mind and that it was, after all, my own belief that was translated into the terms of prophecy."

To which we add, mebbeso, mebbeso.

Advises Hypnotists

Dr. N. J. Nikola, hypnotist, writes under recent date:

"Will you kindly give some publicity to the following state of affairs in Florida?"

"Have been working under the name of 'Blanco' and recently jumped from Colorado to Miami, Fla. While playing Vito, a nearby stand, I was placed under arrest for operating as a hypnotist without paying a license of \$75.00 daily. This is a State law which practically excludes all hypnotic operators. I was treated very courteously by officials and released on my own recognizance until the trial (next day), when I pleaded my own case and was acquitted, thru the influence of several doctors and business men. I would warn all hypnotists to keep out of Florida until this law is repealed. I am now in Georgia playing to good returns."

Re-Signed for Next Season

Al Flossio, magician, who recently closed with the Walter L. Main Circus,

has been re-engaged by Col. Joe C. Miller for the 1925 season. In addition to magic, Flossio does Punch and lectures with the side-show attraction. He is assisted in his magical act by his wife, Mme. Xenia.

Preparing for Vaude.

James Williamson, magic fan, of Mound City, Ill., writes that Prof. Eugene Robinson, hypnotist and magician, has closed his outdoor season and plans entering vaudeville for the winter.

Going to Cuba

Magical Billie (William J. Hewitt) is bound for Habana Park, Havana, Cuba, for the winter season. Upon his return he plans to play independent houses thruout the East with a second-sight act. Before sailing last week he announced his engagement to Louise Muzzmchell, nonprofessional of Brooklyn, N. Y.

Praises Youthful Magi

Fred C. Cambell, of Schenectady, N. Y., comes forward with a word of praise for Walter Schwartz, 18-year-old conjurer of that city. "For a lad of his age I doubt if he can be equaled," writes Mr. Cambell. Young Schwartz comes from a family of magicians and has been giving shows in the New York capital district since he was 12 years old. He recently returned to Schenectady from an eight months' road tour.

Turtle "Catches" Houdini

William C. Turtle, the Waterloo (Ia.) magician, postcards that he recently "caught" Houdini in Denver, Col., on his lecture tour, exposing fake spiritualists. "Nothing detrimental to magic or magicians was done in the performance," writes Mr. Turtle. He adds: "It was mostly lecturing and some exposing of methods never used by magicians nor mindreaders."

A LONDON LETTER

(Continued from page 44)

Stop Flirting, is to undertake Lynne Owsman's part.

Julian Wylie is arranging three pantomimes of which two are to be staged in the provinces and one, *Mother Goose*, at the Hippodrome, Glasgow and Liver-

pool will absorb *Aladdin* and *Puss in Boots*, respectively. Wylie also has a farcical comedy, *Who's My Father?*, with Stanley Lupino in a big fun part, in preparation. These are additional to his busy life as a revue producer.

Brevities

Fernald's clever adaptation of the brilliant Italian comedy, *The Mask and the Face*, which was at the Everyman and has done so well at the Criterion, will soon move to the comedy. The latter theater falls vacant owing to the removal of *The Creaking Chair*. To the Criterion goes *Fata Morgana*, which is doing well at the Ambassador. *The Creaking Chair* will be shifted to the Little, with its popular actor-manager, Aubrey Smith, apparently comfortably ensconced in it for many weeks to come.

Hilda Trevelyan will resume her part as Miss Thing in the revival of *Barrietta A Kiss for Cinderella*, which Frederick Harrison revives for a series of matinees at the Haymarket as a Christmas attraction.

Six-Cylinder Love begins an eight-week provincial tour Monday prior to West End production under Julian Frank's management. The Royal, Brighton, is to be the venue of the first performance of this American success. Edna Best is Marilyn and that imitable comedian, Charles Groves, appears as Mr. Burton.

A strong touring company in *Our Bitters* now in its 15th month at the Globe, visited Hammersmith King's Theater this week and was enthusiastically received.

The Partnership Players, the group of co-operators working with Anthony Ellis at the Grand, Fulham, next week will present *All's Fair in Love*, by F. Whitney. The piece, reported to be of general election interest, will have a different cast from that now playing at the Putney Bridge playhouse. Sybil Arundale will do leading business in the new piece. That cunning theatrical press agent and bright journalist, H. C. G. Stevens, has entered the lists as a dramatic author. His long topical political sketch, *The Result*, is to form an ingredient of the "second mixture" of Archie de Bear's *Punch-Bowl Revue* at the Duke of York's.

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MINSTRELSY

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

Low Dockstader is gone, but memory of this great minstrel star shines from above.

Frank Kirk, self-styled burlesque musical genius, writes that he will join Beck & Walker's Minstrels to produce and manage stage.

Leading the season by several weeks, "Sugarfoot" Gaffney has been wearing gray spats, gentlemen. This info. is divulged only after we personally saw his classy stepping wardrobe.

Hank Brown pens: "There is only one Gus Hill Minstrel show and it is breaking records in every house we play." The Hill op'ry continues to get large headings and excellent reviews in the papers.

We understand the Neil O'Brien aggregation had a big time on Actors' Night at the Hotel St. Louis in the Missouri metropolis a few nights ago. Owing to a sleepy crowd details are lacking as we go to press.

Comes a rumor from San Francisco way that John R. Van Arman is now in Los Angeles looking over the ground to see if it would pay to take a show out there. There are denials to this, so we are at a loss to know what's in the air.

Tommy Hayes, called "America's Premier Musical Bone Soloist", is now playing the Keith Time. He is one of the few minstrels of the old school still knocking 'em of their seats, according to press comment.

Frank Keith postcards from Brenham, Tex., his regards to everyone in minstrelsy. He is stage manager for the Virginia Minstrels and states he and Robert Underwood expect to go into vaudeville soon.

During his engagement with Graves Bros.' Musical Comedy Company in Columbus, O., Chill Willis writes that he had as his visitors Lasses White, Alger Lancaster, Chet Wilson, Jimmy McDonald, Eddie Gallagher, Tommy McCormack, "Slim" Vermont and Nate Mulroy.

L. O. Garrison, formerly orchestra leader of the Coburn Minstrels, is now located at Van Wert, O., where he has an orchestra. He tells the minstrel boys that business is fine. Recently he "caught" the Neil O'Brien show in Lima, O. Words of praise flow from his lips.

The Griffin Minstrels were warmly received at Aberdeen, Wash., recently when they played at the Grand Theater. Incidentally, a masked man held up the ticket office there and threw a knife at George Nye, house manager. After a chase the robber was apprehended and lodged in jail.

Willard H. Weber, yodeler for four seasons with the J. R. Van Arman Minstrels, was taken sick suddenly with high blood pressure while at his home in Fulton, N. Y. He expects to resume work in a few weeks and would like to hear from some of his old buddies.

Members of the Lasses White show were "royally entertained" by Eddie Jones when they played Orlando, Fla. Jones, former baritone soloist on the Al G. Field show, is in the sporting goods business in Orlando and doing fine, postcards Gilmore.

Big Boy Vermont is getting another dog, this time at Ft. Smith, Ark., which is from the brother of "Strongheart", the movie dog. He is going to hang on to it until he gets home, since he doesn't want an express company to seize another of his police dogs.

Charley Donlon passed along this news: Morris Nelson, yodeler of the Coburn Minstrels, was delighted to walk into his dressing room at Longview, Tex., and find it completely decorated with little red ribbons. There's a kick in this gag somewhere. Let's all be in on it, Donlon.

Those who have been wondering how this column has a newsy representation of notes from the O'Brien Minstrels each week have Ed Leahy to thank for his co-operation with the editor of Minstrelsy. We welcome notes from each show and give all the space possible each week to each company.

Readers of "Minstrelsy" are reminded to read the news "up front" in *The Billboards* each week. In the last issue on page 16 there appeared a very interesting reprinted article on minstrelsy by J. B. Kelle, of Richmond Hill, N. Y. There also was an item about J. F. Norris, old-time cork. Read all *The Billboard* and then you'll miss nothing.

It's been sometime since Alger Lancaster wrote this department, but now that he has started using his typewriter again we hope to hear from the co-owner of the Lasses White Minstrels frequently. Business has been very wordy, as he expresses it, for the company in the South, and the trip thru Florida was the most delightful ever experienced, he adds. The White op'ry is headed north.

Someone slipped and "Sugarfoot" Gaffney's name wasn't mentioned on a program that recently came to the attention of the writer. So we beg to inform our readers that Gaffney is director on the O'Brien show. He states the company did fine business all week at the Odeon Theater, St. Louis. It is probable, he adds, that Neil and Company will play Cincinnati en route east.

Coburn's band roster is announced as follows: Leonard Proctor, Ray Van Deusen, Joe Fisk, Roddy Jordan and Ben McAtee, trombones; Gray Huffman, baritone; Bert Wier, bass; Jimmie Allen, trap drums; Jimmie (Red) Grumley, drum; Jack Leichman and Charles Botts, clarinets; Eugene Eisenbarth, flute and piccolo; Gordon Hunt, Joe McMahon, J. P. Henderson, cornets; Bert Proctor, cornetist and director.

Here's the roster of the Honeytime Minstrels, featuring Homer Meachum: Bert Berry, "Rusty" Williams, Harry Mason, Harold Howell, Al Tint, Ruddy Ruth, principals; Adele Gahagan, Leona Berry, Elsie Morton, Lorraine Christy, Mae Tint and Doris Lawrence, chorus; "Red" Corley, Billy Rowe, Don Phillips, "Red" Sandy and Betty Clarke, musicians. This show is under the Morton Attractions' banner.

"Happy" Benway sent a program of the Griffin Minstrels too late for use in this issue. He wrote from Vancouver, B. C., where the troupe played at the Orpheum Theater for three days, doing great business. He postscripts: "This is to certify that I positively refuse to give any more hair of my wig to Lasses White or Neil O'Brien. They should leave me the only laugh I have." The company is traveling eastward thru Montana.

It is with profound regret that we learn of the death of Eddie LeRoy Powell, Jr., infant son of Mr. and Mrs. Eddie Powell of Columbus, O. Just a few days ago the happy daddy wired us the good news and we rejoiced with him, as did all on the Lasses White show upon hearing the news. Powell, now conducting a dancing school at Columbus, O., was formerly with the White show. Flowers for the baby were sent by Frank Long, W. T. Spaeth, Alger Lancaster, Leon Daughters, Bob Johnson, Guy Walker, Chet Wilson, Lasses White and wife and Billy Doss, advises Mr. Powell.

Answering for the Coburn group, "Slim" Vermont advises: "You can tell them on the Lasses White show that we are ready anytime for the baseball contest." However, no money must go up, he specifies, since "Cob's boys have been playing for silver and now it's all gone." The White lads must play for either marbles or chalk as that is all we have left. If they will let Jack Hayes pitch and Bob Johnson catch we might play them for a can of tobacco—and pity on the umps."

Harry Foote's White Minstrels are booked for a two-night engagement, November 10 and 11, for the Kiwanis Club at Macon, Ga. Dates to follow include two nights at High Point, N. C., Winston-Salem, Greensboro, Salisbury, also South Carolina dates until after the holidays, with Florida houses until spring. Foote carries no company, it is understood, but produces amateur minstrels. He says: "Tell 'Slim' Vermont I say the 'her' he sent back home is considerable more than a lot of other actors can send home."

While the laurels are being passed around for the best single black-face acts in the minstrel business, comments Ben McAtee, one young fellow who can't be overlooked is Roddy Jordan, of the Coburn op'ry. Roddy is presenting an original act in the olio, entitled "The Walked-Off Hotel". He never fails to stop the show nightly with his clean, snappy style of working and original material. His singing and novelty saxophone finish cannot be improved, says "Mobile Ben". The public and press speak with praise for Roddy and his act.

Hilde Lindor, of Kryll's Band, visited Earl Moss, William Willis, Pete Sturgis and several other boys of the Neil O'Brien Minstrels when the band played Bedford, Ind., day and date with the O'Brien show. Jack Blake and Charles Wright are looking for an alarm clock that will wake the dead! Nuff said. Pete Sturgis lost his wallet in a sleeper washroom the other morning. Eddie Hoover recovered it. J. O. Huhlein, who has a band in Henderson, Ky., congratulated Moss on the Coburn musical program when the show played there. George Greenwood, well-known agent of Atlanta, Ga., visited on the show at Puduch, Ky. Fred and Verne Bowman recently were hosts at Hamilton, O., to Mr. Vanover, of Roy Smith's Scotch Highlanders' Band. Billy Henderson is planning *I Want to Strut Some More* successfully.

From "Mobile" Ben McAtee, comedian of the J. A. Coburn Minstrels, comes the following newsy report: "We are playing thru Louisiana, Arkansas, Oklahoma and Texas to fine business, and the natives everywhere are high in their praise for our show. The band is a big feature this season and, under Proctor's leadership, many standard and jazz numbers are presented. Roddy Jordan and Jimmie Grumley get all the musical honors. Roddy offers some nifty acrobatic stunts with his slip horn, while Jim knocks the Negro folks cold with his 'cuttin' up' with the big drum. 'Fire Chief' Charley Donlon has installed fire warnings in various parts of the car for night alarms. The chief has attended four fires this season and put out the blaze each time before the rest of the department arrived. McAtee is captain. Chief Lieutenant Proctor was dismissed last week for failing to attend the last fire. Bill Barbee is mentioned for his place. Morris Nelson is stopping the show every night with his yodeling. The critics are high in praise for Nelson, possessor of a remarkably clear voice. He was with Lasses White's show last year. Recent Coburn visitors included Ernest Hatley, formerly band and orchestra leader with the Lasses White Minstrels, and 'Bill' Debro. Both saw the show at El Dorado, Ark., and renewed old acquaintances."

QUESTIONS AND ANSWERS

Miss A. K. K.—Norma Talmadge's husband is Joseph M. Schenck.

Fanette—Ramon Navarro was born February 6, 1899, according to advices from the screen statisticians.

F. G. J.—The play *The Bubble* was written by Fannie E. Newberry and published in 1897 by the A. I. Bradley Company, of Boston, Mass.

J. G. D.—Of the 42,769 men who figure in *Who's Who in America* (according to the figures for 1922), approximately 30,000 have attended college.

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Issue dated

Dec. 13

ACTS PLAYS, MINSTRELS WRITTEN. Terms for a stamp. E. L. GAMBLE, Playwright, East Liverpool, O.

Picked Up by the Page

When our boys went overseas there went among the many a youthful officer by the name of RAYFORD W. LOGAN, a key man from Williams College, whose home was originally in Washington, D. C. The Armistice testifies that this freckled fellow and his many millions of associates in arms were good soldiers. He has proved himself more than that. He is a promoter.

He was diplomat enough to accomplish his release in France, a most difficult thing for a colored officer or soldier to effect; but the little "Lieut." turned the trick, and what's more he made an excellent living for the five following years as an export and import broker in Paris. He made personal trips to Germany, Poland and to other continental countries, where he made purchases that were sold at a profit in France. All the while he was making friends in high places so that when the longing for the dear old U. S. A. overwhelmed him he was able to come home, not as a mere prodigal, but as the advance representative for a lecture tour by no less a personage than the great BLAISE DEAGNE, delegate from SENEGAL, in the FRENCH CHAMBER OF DEPUTIES, where he is chairman of many important committees, and who was the HIGH COMMISSIONER over all the colored troops engaged in the World War. Digne will be here early in the new year, and Logan called at *The Billboard* office to avail himself of our services in laying out a tour that will take the distinguished statesman as far west as Kansas City, Mo., and back to New York for about 25 speeches. Not unmindful of the tours of Fred Douglas, Booker T. Washington and some living leaders of the Race, we may safely say that this is perhaps the most important step in the Lyceum field ever attempted by a Negro of international fame. The appearance will be underwritten by local organizations in the different cities in which he appears. The forerunner of the great one is sure some live wire and "a regular fellow."

This Indian summer weather certainly brings the girls out on Broadway. Why, just going the few blocks up thru "the 40s" from *The Billboard* office to the "Engineers' Club", as the Automat is known in the slang of the street, we met a number of our famed female artists.

First we ran into ALBERTA HUNTER, whose fame as a blues singer is being duplicated by the reputation she is building for her new act with three boys, all of whom dance, including herself and the pianist. *The Passaic Daily Herald* says in a review: "The act is a picture well worth looking at while they dance," and looking at Alberta's happy smile as she showed the clippings she had garnered we agreed with *The Herald*.

Then along came EDITH WILSON, the girl who, with "DOC" STRAINE, has presented vaudeville with one of the few hit team acts of the season. She is singing at the Cottou Club and taking an occasional fling into a metropolitan vaudeville date when the price is right. Don't have to work cheaply anymore.

Now see who is here. PAULINE ESTHER GASKINS, vaudeville artist from far off California. She came east on a visit and has been drafted into accepting club dates. She is busy and happy and helps dress up the Broadway picture.

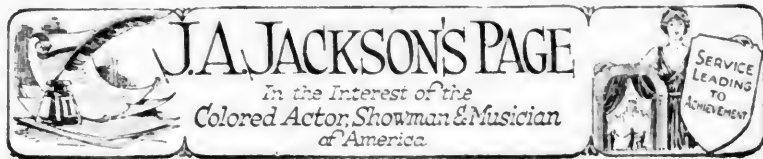
Next we encountered LENA WILSON. She is in vaudeville, teaming in an act with "SLIM" THOMPSON, and working in a night club down in Greenwich Village with a new Frank Montgomery revue.

Enclosed at the desk facing 44th street we observed from our window the folks who constitute the *Dirie to Broadway* Company wending their way to the Broadhurst Theater. For style CORA GREEN hit the eye hard as she and "HAMTRIE" HARRINGTON talked with HAROLD GOLDBERG. Didn't see them all, for EMMA MAITLAND, whom I. M. Weingarden declared to be the most perfect show girl he had ever known, came into the office to bid good-by. She and six others are sailing for Europe, where she will star a revue in Paris.

October 23 the BAMVILLE CLUB, formerly "Broadway" Jones' place, reopened. ALEX JACKSON is the conductor of the orchestra and ALBERTINE PICKENS the hostess. The published program included the names of SIBBLE AND BLAKE, "BOJANGLES" BILL ROBERTSON, PAUL BASS, LUCKTH ROBERTSON, JOHNNY HAWKINS, LEONARD SMITH, "BROADWAY" JONES, DICK SHELTON and the name of DICK ELLIS is given as steward, with JOHN CAREY and MAL FRAZIER as executive committee. The Page should like to have given more news of the opening but the boys don't seem to want any theatrical publicity, at least they made no effort to provide the material information. The program announces no cover charge, another deviation from the usual custom pertaining to the clubs in Harlem.

BILLY B. JONES, the peripatetic singer and theatrical writer, sends a card from Lancaster, O., with some clipping pasted on it, indicating that he is busy in the Buckeye State.

ALFRED PIZARRO, who has had his Tasmanian Trio on tour for about a dozen weeks, is back in New York for a few days closing contracts for the Western Vaudeville Time, the Orpheum,



(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Jr., Circuit, and a trip to Germany. The agents refer to the little fellow as a wise contractor. They say he can drive close bargains, and he reinforces this characteristic with an ability to talk in Hebrew, Yiddish and several European tongues. He is a smart showman. The act is a fast acrobatic dance offering.

JOHNNIE HUDGINGS, the comedian who has involved the SHUBERT interests and the KLAU & ERLANGER offices in legal proceedings for the control of his services, and who is receiving \$400 per week at the Club Alabama while they fight it out and keep his name in the pages of the dailies and trade journals, has gone back to burlesque for one performance. He was three seasons with the Irons & Clamage *Troica Scandals*, and for sheer love of his associates in that show appeared with them at a special performance the company gave for the entertainment of the Burlesque Club members on Sunday night.

MILTON B. STARR, president of the T. O. B. A. Circuit, was a caller at *The*

COLONEL W. T. JOHNSON



The managing genius of the Second Regiment, U. R. K. of P. Band, of Columbus, O., an organization that has come to the front as one of the most popular parade and concert bands of the Middle West. The band has made a great record this year for fair and celebration engagements.

Billboard offices while in New York on business in connection with circuit matters. He left New York and went to Washington to attend a conference with the Colored Actors' Union on matters pertaining to the interests of the performers playing the circuit. While in New York he interviewed MANAGER SNYDER, of the Lincoln Theater, negotiated with SANDY BURNS and closed an arrangement to present LOMAX, the singer, over the time this season.

ROLAND HAYES. Did he draw? You should have seen the 2,000 people, 70 per cent of whom were regular Carnegie Hall patrons and the rest colored persons who attended that Saturday matinee. A \$2 to \$3 scale prevailed, and that is some money for a lone Negro to command for two hours' work. But then, Hayes is an artist. The Races joined in his praises as they passed out, in fact, while the concert was going on. It was a most encouraging spectacle. No lack of harmony there.

What a smashing success the FLORENCE MILLS Show had at the Broadhurst Theater, New York. The big theater sold out four days before the opening night and newspaper men were begging scalpers for seats. See the Musical Comedy Review for details. Big BILL VOBERLY smiled thru it all. And what music he has provided for that show!

November 2 SONOMA TALLEY was presented in a piano recital by the Martin Smith Music School. She did 10 numbers, Bach-Liszt, Schumann, MacDowell, Grainger, DeBussy, Chopin and Schubert-Taussig being the composers whose works were programmed.

December 8 the MYRTLE ANDERSON'S WOMAN'S LEAGUE will present ABBIE MITCHELL and MELVILLE CHARLTON at St. Mark's A. M. E. Church for the purpose of financing a Christmas Charity Fund.

THE DEXTRA MALE CHORUS

November 17 the Dextra Male Chorus will be presented to New York music lovers at the Town Hall in a program that should attract unusual attention. William C. Ekins, conductor and instructor of the 50 selected voices that compose this remarkable organization, is a nationally known authority on vocal music. He has studied under Charles Rice in Washington, Harry Burleigh in New York, was once assistant director with Will Marlon Cook in the famous Williams & Walker Show, has toured with his own glee club over the Keith Time and was an army song leader during the World War. His higher work was taken under Joseph Regnas.

The program names Abbie Mitchell, internationally known soprano, and Hazel Thomas, pianiste, as assisting artists. George Jackson, James Mantell Thomas, Arthur H. Payne and William Loguen are the featured soloists of the chorus. Of the 30 numbers programed 14 are of the folklore group.

Harry Burleigh, Broome, Storch, Kremster, S. Cederidge Taylor, Brahms Albeniz, Schertzingler, Sprague, Chopin and Ekins are the composers whose works are listed for rendition.

The club is one of the members of the national association of choral and glee clubs, and it is entirely probable that

BERNICE ELLIS



Prima donna with the Whitman Sisters' Revue, a most promising singer who recently abandoned school teaching in Oklahoma to grace the stage. She possesses a wonderful voice.

it will go on tour soon after the New York engagement. A. H. Payne is handling publicity for the organization and Charles Thorpe is business manager.

JOE WATTS GRATEFUL

Joe Watts, of the Watts Brothers, who recently was arrested while playing the Globe Theater, Cleveland, O., in a case of mistaken identity on a charge that carried an almost life-time penalty, was a recent *Billboard* caller. For the first time in his life he had endured the ignominy of an arrest, and the having been fully exonerated he gave evidence of having felt very ashamed of the matter, yet he held no malice against the parties responsible for it, as he appreciated the man's situation and apparent reasons. He declined the invitation of the authorities to press a suit for false arrest. He is filled with gratitude for the many kindly offers of assistance that came to him in his time of tribulation. He especially mentions Bessie Smith, Joe Frazier, Bessie Walker, Stephen Ballis and the Cleveland judges of I. B. P. O. Eikes of the World and the Knights of Pythias.

With a circus for opposition, Maxwell, the magician, played to 796 paid admissions at a high school matinee in Charlotte, N. C. He has been doing an excellent business in North Carolina towns. Maxwell contracts, bills, takes tickets and puts on the show "all by his lonely." Talk about keeping the "nut" down to a minimum, that boy really knows how. He's a showman.

"CREOLE BELLES"

Ed Lee's *Creole Belles* are now in their 30th week under canvas and the show has a record of frequent S. R. O. dates. At Wilmington, N. C., the show suffered a blowdown, but quick action on the part of the management saved the day for the show getting into the Brooklyn Theater, where it played to capacity business for the week.

At Orangeburg, S. C., it reopened a town that had been closed to colored attractions for three years. R. E. Robinson, well-known tent show agent, has joined the attraction and is in charge of routing the show thru the cotton country. A new parade outfit has also been purchased. October 13 the attraction played Augusta, Ga., the first time a colored tented company has been licensed there in years.

The company remains almost the same as at the season's opening. E. D. Lee is sole owner and manager, Mrs. Lee secretary, R. E. Robertson business manager, A. G. Davis musical director, J. F. Coons superintendent, Joe Thomas stage manager.

The band includes W. H. Watkins, J. C. Hutchins, Lewis Charles, A. G. Davis, Buster Johnson, Teaboy, J. F. Coons, Orlando Leach, Toga Alexander, John Walton and Charles Lockhart.

Joe S-plus and Lockhart are the principal comedians. William Pace is singing ballads and doing straights. Prince and Princess Allmona are featured magicians. The chorus includes Alleen Breeden, Goldberta Hudson, Hattie Watkins, Etta May Cade, Hattie Alice Pace and Marion Mona.

ALBANY LIKES COOPER REVUE

An Albany paper published a review of Jimmie Cooper's *Black and White Revue*, a Columbia Burlesque Circuit show that is a combination of white and colored artists. The whole show is praised as being "all the press agent says of it". Readers of the page will be especially pleased with that part of the story that refers to our representation. It is therefore reprinted herewith:

"But Jimmy promised something better the second half, or else was willing to be held for the grand jury, let the audience act as the jury. Well, Jimmie made good, and the packed house showed its delight in prolonged applause.

"A sensational colored revue headed by Jazz Lips Richardson, late of *Shuffle Along*.

"And then we mustn't forget Julian Arthur's Band, a jazz mania group that can sure strut the stuff of present-day craze. The drummer, a colored boy of no mean ability, delighted the audience with his clever handling of the sticks. The band is peppy enough for any dance hall flapper. The colored revue took the house by storm, each member of the troupe being able to offer a novelty that appealed to popular fancy. Jazz Lips was his same old self, being able to entice a laugh out of the sourest burlesque attendants."

A UNION CARD

Hailed on the street by Al Russell, manager of the *Come Along Girls*, a white revue playing the Lyric Theater in Fort Dodge, Ia., Mr. Brown, of Brown and Singleton, found that he was meeting a man for whom he had played in Omaha. Mr. Russell introduced him to the local house manager, who operates his house on a strictly union basis, who began expressing regrets that for that reason he could not play the act. Imagine his surprise when Brown flashed upon him the card of the Colored Actors' Union. It was a revelation to the manager, who promptly engaged the act for the first half of the next week, October 20, and retained them for a full week. Brown reports that it was an exceedingly pleasant engagement, and a highly profitable one. This is a most concrete example of what a union card can do. Full recognition in a strong union community is all one can ask for. Is it not?

NEW ATLANTA THEATER OPENED

Charles P. Bailey and his associates opened their new Crystal Theater in West Hunter street, Atlanta, Ga., October 27. The house cost \$100,000 and is one of the finest equipped theaters playing to Negro audiences in the country. It has a seating capacity of 1,200. It has installed two Powers projectors of the larger size and a Minus gold-leaf screen. There is also a \$15,000 Kimball organ. Graham Jackson has been engaged as organist.

The stage is full sized and equipped with a complete set of the scenery usually found in a first-class house and with plenty of lines with which to hang the largest road shows that may be available. The house is tastefully decorated and the indirect lighting system is used in the auditorium. Pictures and T. O. B. A. vaudeville, with occasional road shows, is the announced policy.

Lucille Hagenin retired after the first performance of a recent three-day engagement at the Myrtle Theater, Brooklyn, N. Y., when the manager demanded that she and her big act surrender the contracted right to a full stage to a white act that was preceding her act on the bill. The booking office sustained her position.

Minstrel and Tent Show Talk

Down in Dixie Minstrels

Robert G. Wing has closed his Baby Jack show and is taking out a minstrel under the title of Down in Dixie Minstrels. The show will number 18 performers and they will travel in two private cars. R. T. Meade will be ahead. The show is routed for about 30 days in Maine, thence into Vermont, New York and Pennsylvania. Edward Hogan is named on the letterhead as press agent, John H. Maloy as stage director, Julia P. Welsh musical director, Lincoln Harris as property man and George A. Carter as master of wardrobe.

Zachariah White is resting after a strenuous summer season at 104 Webster street, Waco, Tex.

The side-show band of the Robbins Bros. Circus, under the direction of Joe Riggers, is an unusually good one, according to "Buckwheat" Stringer, who has dated the outfit several times this season. Mr. Riggers has Clarence Draper, Sylvester McHinnery, Marcus Addison, Otto Washington, Henry Brown, Ed Duncan, Wendell Williams, John Mierley and Earl Conway.

"Buckwheat" Stringer has with him on the C. R. Leggett Shows the following people, who have made a nice reputation thru the Middle West for deportment and the character of their performance: "Slim" Meredith, Bitt Harris, Little Rastus Brown, Mrs. Anna Belle Meredith, Mrs. Bittie Murdock, Mrs. Rosa Kent, Mrs. Lucille Stringer, James Murdock, Pearl Love and Prof. Kent.

James R. Jackson, who has been playing trombone in the band and orchestra of the Silas Green Show, informs that he is now at his home, 121 Elm street, Jackson, Tenn., enjoying a much-needed rest.

The Florida Blossoms and the Shufflin' Sam From Alabama companies were in Jackson, Miss., October 19, and folks say it was a day of pleasure for the people of the two attractions who are business competitors but close personal friends. Both shows have been doing stand-up business in the cotton state. Billy Freeman, of the Shufflin' Sam Company, who was ill for some time, is again doing his regular work.

"Slim" Thomas, if you don't send your letters to New York direct hereafter you will find them disregarded! You have been advised often enough about the delay that is occasioned by addressing news matter for this department to Cincinnati. J. A. Jackson is in New York.

The Rabbit's Foot Minstrels and the Huntingdon Minstrels will be stored for the winter at Port Gibson, Miss. Mr. Walcott, owner of the Rabbit's Foot show, has a beautiful home in that city and also owns the Rabbit's Foot Hotel there.

The Silas Green Show played Port Gibson, Miss., October 25 and is headed into New Orleans, La., for a week stand, according to a letter from Claiborne White, one of the advance men.

The Huntingdon Minstrels have been touring Missouri, according to a recent letter from Dan Wiley, roller skater, who, with the Dixie Kid and his dogs, are the novelty features with the show. Tansy and Dusty, Bertha Marshall, the blues singer, and Airdrip and Tabs are with Stage Manager Joe Norton. The band is under a Mr. Brown. Manager Quine has another month of bookings to play before closing the season.

Ed Lee and his wife, Mattie, who are with the David A. Wise Shows, write from Georgia that they are rehearsing a new act for presentation over the T. O. B. A. Time this winter. The present engagement will conclude about November 15 and the 16 people, including four musicians, will scatter from a Florida point.

"Happy" Winbush, stage manager of the Lucky Boy Minstrels, a man whom we know to have been a steady reader of the Page since the department was established, writes to express his disappointment at not finding the editor of the Page in the Cincinnati office when he called with his wife and other members of the Rubin & Cherry Shows during the week they played there. Now "Happy", as much as you have been reading, as often as the Page has visited your show, and as often as you have had the title Page reading "Commendations to our New York office," to say nothing of all the personal reviews the Page makes in New York, we fail to understand why you should expect the Page to be in New York. Look for us on Broadway, in the New York office or in Harlem among the folks, almost all of whom know just where to lay hands on us night or day. Be glad to see you, too, when you come to the big town. The Cincinnati office, likewise, is always pleased to have show-folk call.

A FALL FESTIVAL

Sid Isles, veteran bandmaster and promoter, of Houston, Tex., has framed an Armistice celebration that will be presented in that city under the title of a fall festival. The Embrace Shows have been booked for the date, a big fireworks display purchased and some other attractions contracted for. Three bands have been engaged, and an immense dance pavilion will be constantly provided with music. Isles has a great reverence for the church and, following his usual custom, has arranged to donate a percentage of the proceeds to one of the local churches, this in spite of the fact that he is not a member of one. With 60,000 Negroes in the city and as many more in the adjacent territory, the affair should draw big.

GONZELLE WHITE MAKES HIT

The Gonzelle White Jazzers, an act that recently abandoned burlesque for vaudeville, made an immediate hit, according to reviews of the act culled from Michigan papers. *The Kalamazoo Gazette* of October 20 said: "Miss Gonzelle White and her jazz band are offering one of the most delightful programs at the Fuller, where they are headlined on the current bill. Miss White is a colored entertainer and her cast are all of the best. The program is of a pleasing nature all thru."

Bay City and Jackson papers confirmed the judgment of the Kalamazoo reviewer. The show finishes a tour of Michigan houses about November 15.

REVIEWS

Hot Springs, Ark.

(Vendome Theater, Reviewed Oct. 20)

A production bristling of good old-time hokum was offered by "Kid" Thomas and his "10 Jazz Babies" tonight. "Kid" either has a wonderful memory or a trunk full of scraps written by old-time authors. And that is no discredit to him, for in so doing he is merely catering to an audience that wants that style of comedy. We speak locally, of course, "Kid" carries the brunt of the comedy this week, but is ably assisted by Rastus Matthews. The girls are appearing in bright new costumes and seem to enjoy the fact that they are held over for the second week. But we take issue with

the powers that be in the T. O. B. A. office. This town is too small and should not be imposed upon in that respect. A show of the kind that "Kid" Thomas offers can get a profitable week here, but when that same amount of business is stretched along for a period of two weeks it can not be classed as one that will pay.

Every number put over by Bobby Harvel was received with favor. Ernest Henderson did a pleasing bit of hoofing. Rastus Matthews sent across one of his laughable monologs in a way that called for repeated encores. Johnnie Burke rolled his piano on the stage and did up the doings for several minutes. Thomas appeared at intervals thruout the show and, like the ice man, was booked for. Suffice to say the "Kid's" company rates high and should be given consecutive bookings over the time. He advises that he is to jump from here to Houston, Tex., to open the new Best Theater next week.

HI TOM LONG.

Macon, Ga.

(Douglass Theater, Reviewed Oct. 20)

The Sannie Lewis Company, with 11 people, here for the week, opened to a very good house. The personnel: Catharine Harris, Agnes Nooks (Siki), Naomi Foy, Mary Huskins, Carrie Mont-ile, Margaret Durrah, Edwin Swazey, musical director; Leon (Sunny) Gray, Sannie Lewis, Ernest Williams and Freddie Durrah.

The offering for the first half was *Two Hard Coats*, a play with plenty of comedy that kept the house in an uproar all the way thru. Durrah and Gray handled the principal comedy while Sannie Lewis and Edwin Swazey made the audience sit up and take notice to some jazz music and blues singing. Some show numbers were rendered during this performance. *Liza* was put over by the choristers to heavy applause. The sketch, *Pay Me My Dollar*, scored, while *High Yeller*, by Durrah, Gray, Lewis, Nooks and Durrah, hit with the auditors. Mrs. Durrah received much applause for her feet manipulations with Freddie in *Carolina Mammy*.

Thursday's change was the *Dog Fight*, very ancient, but it seems that the folks liked it and the show got over to applause.

The Douglass Orchestra is knocking 'em a twister every night and is serving the Y. M. C. A. every Sunday at the Douglass Theater. Movies are offered every other Sunday.

BILLY CHAMBERS.

Wheel attraction. He had another offer this season from Jack McNamara with the Billy Watson Show, but negotiations were not concluded.

Noah Thompson, of *The Los Angeles Express*, informs that the music score featured with the presentation of the Al and Ray Fickett film, *Abraham Lincoln*, includes numbers by Burchleigh and E. P. Christy. The Criterion Male Quartet sang *On the Auction Block* and *Jesus Prayer Meeting*, by Mr. Burchleigh, and *Cotton Field Memories*, by Christy, as part three of the program at the Criterion.

Sons of Satan, a Micheaux film, played the Attucks Theater, Norfolk, Va., the first half of the week of October 27. The advance billing for the picture indicates that it was most efficiently cast. Andrew Bishop, Lawrence Chenuant, Monte Hawley, Emmett Anthony, Evelyn Ellis, Ida Anderson, Edna Morton, Shizle Howard, E. G. Tatum, Mildred Smallwood and the chorus of Miller & Lyle's *Broning Wild*, all big-time name folks, are mentioned as participating in the making of the film.

Hensl (Gang) Jines writes from Scotts-bluff, Neb., to unload a just grievance against conditions that handicap what would otherwise be pleasant engagements for colored performers in the West. He reports that the restaurants in many towns are operated by Greeks and Japanese who decline to serve our folks in the only eating places in some of the little towns. By the time this appears in print "Gang" and Jacqueline will have played Idaho Falls, Twin Falls and Boise, Id., and LaGrande and Pendleton, Ore.

Evelyn Ellis opened in Baltimore at the Douglas Theater at the head of a dramatic company that presented *The Demi-Virgin* as its first offering. Edna Browne, local agent and promoter, who witnessed the opening, wired that Miss Ellis was a tremendous success. She mentioned Margaret Taylor, Ruth Carr, H. L. Pryor, Margaret Brown, Rudolph Gray, A. Ferguson and a girl dancer as meriting praise. Miss Browne, who operates the Universal Service Bureau, has exhibited more interest in this group than the members seemed to have for themselves.

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Joe Carmouche, Mgr. Per. Addr., Billboard, Cincinnati

Here and There Among the Folks

H. T. Ford, Cleveland platform artist, has repeated his cornet imitations three times on WHK wave lengths, and November 9 is programmed to broadcast over WVAM.

Rentrix Quarles, jazz pianist, who spent the summer at Schmitt's Garden, a white resort in Louisville, Ky., is now with the Tampa Jazz Band in St. Petersburg, Fla.

Tommy Carter, of the Farrell-Taylor Trio, it is very important that you communicate with your mother, Mrs. Sarah Reid, 2609 Dearborn street, Chicago, Ill. Your property interests are involved.

October 29 the Plantation Room, a new cabaret at 35th street and Calumet avenue, Chicago, opened with an orchestra, under the direction of Dave Peyton, and a big floor show.

We are advised that Rufus G. Byars assumed management of the Broadway Theater, Washington, D. C., October 26. It is a picture house, but we are informed that Mr. Byars may present platform artists on his program.

Roy White and Eugene Moore have an act that is hitting 'em with regularity over the T. O. B. A. October 19 they were in the Roosevelt Theater, Cincinnati, and the week following were at the Lincoln Theater, Louisville.

The Miller and Slater Company is headed south over the T. O. B. A. Time. Eddie Lemon, comedian with the company, advises that it played the 81 Theater, Atlanta, Ga., the last week of October.

Moore and Fields (Jimmie Marshall and Billie Mitchell) have been "spilling the beans" on Pikes Peak. This clever act while playing Denver took a trip up into the snow just to keep on doing something novel.

Karle Cooke recently presented a new act for the consideration of big-time bookers at Procter's 23d Street Theater, New York. He also worked the theater boys' social club benefit, the unprogrammed. The act went well at both places.

We are advised that Herman Brown and John Lattue are not teaming, but that both are appearing with the same show, *The Shuffle and Song Revue*. Week of October 27 they were at the Lyric Theater, Hamilton, O., with that attraction and wrote the Page from there.

J. E. Kelly, manager of the Attucks Theater, Norfolk, Va., reports that Rufus Byars, theater and park man from Washington, was browsing around the Tidewater district in a mysterious manner, but declined to assign any reasons for his visit.

There will be two colored performers in the cast of *Uncle Tom's Cabin* when the show opens at the Triangle Theater in the Greenwich Village of New York November 4. James E. Downs will play the title part and Lillian Fairly will appear as Aunt Chloe.

James E. Ward, trap drummer, sends the Page a card from El Paso, Tex., upon which is inscribed some references to TEQUILLA that indicates he and his companions had a good time over the border. It's the Hagenbeck-Wallace Circus crowd.

Black Cats Have To Go and *Fifty-Fifty* are the titles of two of the three special numbers that are featured in the new act that Chris Smith and George Cooper are presenting in vaudeville. Both are working under cork and the act is 10 minutes of melody and comedy that should be acceptable in the very best theaters. They have special settings.

Bob Russell's *Ragtime Sailor* Company has some top-notch people in its lineup. There we find Josephine Russell, Fred Lajoie, E. E. Pugh, "Kid" Williams, John Mason, Sam Robinson, Baby Mack, Freeman and McGinty, Petrona Lazzo, Creole Mays, Leonora Morgan, Ivy Black, Ethel Watts, Mabel Brown, Eleanor Wilson and Carrie Huff. They did well for Mr. Gibson in Philadelphia.

October 29 Clarence Williams and his Radio Trio entertained at the New York Y. M. C. A. for "Bean Supper", a periodical get-together feature of the 135th street branch "Y". November 9 Emmet J. Scott, secretary of Howard University, is scheduled to address the institution on the subject of *Circus Duty and the Colored Citizen*. A musical program will be presented on this occasion.

The Great Adams, cyclist, who is the feature in both parade and in the olio with the Koltkamp Minstrels, sends us an interesting picture of himself in a comedy makeup that is of his own devising. He has been a great advertising feature for many shows, and in 1904 was with *Follies of the Day*, a Columbia

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Vol. XXXVI. NOV. 8. No. 45

Editorial Comment

What is declared to be the most concrete law in the interest of band music and musicians that has ever been enacted is the Iowa Band Tax Law, which appears in the center of this page. This law was passed by the Iowa Legislature four years ago thru the efforts of Major George W. Landers, of Clarinda, Ia. Since that time other States have adopted it or a variation thereof and forces are now at work in an effort to have many more States pass legislation along the same lines.

In Iowa, we are advised, 100 towns have already elected to have such a

regularly organized band supported by public taxation. In Clarinda, with its population of 5,000, each citizen pays 35 cents a year for the long season of band concerts, the amount providing for two bands.

In Illinois Ed Chenette is leading the movement for the adoption of a law similar to that of Iowa, the only difference being the elimination of the limit to towns of 40,000 population and the changing of the clause in Section 5 to read: "Shall be made until such time as the said question may be again voted upon favorably as heretofore provided." Major Landers' explanation of this is that those towns in Iowa having more than 40,000 population have park boards or commissions with authority to employ municipal bands.

In Ohio the proposed law is copied identically after the Iowa law and the movement there is led by Arthur L. Williams, of Oberlin. Sponsors in other States include: New York—Patrick Conway, care Conway Band School, Ithaca; Idaho—T. O. Stephenson, Twin Falls; Virginia—Frank A. Bickwell, Culpepper; Oklahoma—Clyde O. Arm-

Altogether it was a sorry mess, and more sorry is the fact that others besides those involved must suffer. In the latter class are included not only members of the immediate families of the principals of the fracas, but the hotel, the theater at which the artistes were appearing, the company of which the artistes were members, the circuit on which they were playing and, more generally, show people and show business.

'Tis true that show people, being human, are subject to the same luck, habits and traits of people in other walks of life. But because they are in the public eye show people are too free to scandalous publicity when they fall victims to violations of the laws and rules of mankind.

Well, the "milk is spilt" and there is no use crying over it now.

But—

It would be well to "look before one leaps".

In other words, "keeping one's head", or a little visioning, if one has a regard for oneself, of the probable conse-

thing which the large majority of theatergoers do not want—censorship.

Over in Pittsburg, Pa., the safety director just a week or so ago took steps to organize a censorship squad from city detectives. This squad each Monday night sees the opening performances of productions and reports are filed the following morning with the safety director. If the reports on any shows are unfavorable action will be taken in the way of revoking the licenses of the theaters at which they are playing, as the safety director gave warning of this recently when ordering more clothing on chorus girls.

The Billboard has always been for a clean stage and will continue to be. Just as honesty is the best policy so is cleanliness.

The censorship plan of the Pittsburg safety director may meet with success in his and others' eyes, but differences of opinion are bound to lead to many troubles. Then there is the possibility of discrimination or favoritism, and again, some might even stoop to the point of bribery.

Which makes us fear that the safety director is going to have a pretty tough job on his hands.

New Theaters

The Roseway Theater, Portland, Ore., has been opened. It seats 560 people.

The Craterian Theater, Medford, Ore., was formally opened October 20 by the Hunt Theater Co.

The Chamberlain Amusement Co. recently opened its Victoria Theater at Lansford, Pa.

Fox's new theater, the Bever-Lee, Beverly, N. J., recently had an enthusiastic opening, more than 700 invited guests being present.

A \$7,000 theater building is planned for Stevenson, Wash. It is to be of hollow tile construction, fireproof, and include a modern heating and ventilating plant.

Charles Holz plans the erection of a \$50,000 theater in Merced, Calif., a petition for a permit to build having been presented to the city board of trustees.

Excavation for a new motion picture theater to be completed early in December, by William Peters, is under way at 23rd and Main streets, Vancouver, Wash. It will cost \$22,000 and seat 740.

A. Baltimore and son, David, have opened the State Theater, Long avenue, New Castle, Pa. It is very handsome in its exterior appearance. It has a seating capacity of 750.

An imposing motion picture house will be erected in Fourth street, between 15th and 16th, the Negro retail center of Birmingham, Ala., by J. W. Peck, former New York capitalist and treasurer of a large film corporation.

The Capitol Theater, Seattle, Wash., one of the finest and newest in that city, is nearing completion. Approximately \$200,000 will have been spent at the completion of the theater, which represents an aggregate property value of \$450,000.

The Golden State Theater and Realty Co. will erect a theater to be known as the Sunset Theater, on Irving street, between 14th and 15th avenues, San Francisco. The structure will be along Spanish and Moorish lines. It will cost \$250,000 and have a seating capacity of 1,800.

Plans are being considered by local interests of Newbern, N. C., for the erection in the near future of a modern theater building and auditorium. The promoters have in mind an auditorium that will seat from 1,200 to 2,000 people, with stage accommodations for the larger road companies that travel the South.

Plans for the construction of the largest picture theater in Lorain, O., at a cost of approximately \$100,000, have been announced by August Hg, proprietor of the old Wonderland Theater, closed since the tornado last summer. The new house will have a seating capacity of 1,000.

Construction has begun on a \$50,000 motion picture theater building in State boulevard near Crescent avenue, Ft. Wayne, Ind. Sam Wolf is financing the building, which has been leased to Alphonse Centlivre, who will conduct a motion picture policy. The theater will seat 600 and the building will also include two store rooms.

IOWA BAND TAX LAW

A BILL for an act to authorize a tax levy in cities and towns for the purpose of providing a fund for the maintenance or employment of a band for municipal purposes and providing for the submission of the question of levying a tax for such purposes to the voters of such cities and towns having a population of not over 40,000.

Be It Enacted by the General Assembly of the State of Iowa:

Section 1. Cities and towns howsoever organized and irrespective of their form of government may, when authorized as hereinafter provided, levy each year a tax not to exceed two (2) mills for the purpose of providing a fund for the maintenance or employment of a band for municipal purposes.

Section 2. Said authority shall be initiated by a petition signed by 10 per cent of the legal voters of the city or town, as shown by the last regular municipal election. Said petition shall be filed with the council or commission and shall request that the following question be submitted to the voters, to-wit: "Shall a tax of not exceeding...mills be levied each year for the purpose of furnishing a band fund?"

Section 3. When such petition is filed the council or commission shall cause said question to be submitted to the voters at the first following general municipal election.

Section 4. Said levy shall be deemed authorized if a majority of the votes cast at said election be in favor of the proposition, and the council or commission shall then levy a tax sufficient to support or employ such band, not to exceed...mills on the assessed valuation of such municipality.

Section 5. A like petition may at any time be presented to the council or commission asking that the following proposition be submitted, to-wit: "Shall the power to levy a tax for the maintenance or employment of a band be canceled?" Said submission shall be made at any general municipal election as heretofore provided, and if a majority of the votes cast be in favor of said question no further levy for said purpose shall be made.

Section 6. All funds derived from said levy shall be expended as set out in section one hereof by the council or commission.

Section 7. This act being deemed of immediate importance, shall take effect and be in force from and after its publication in *The Des Moines Register* and *The Des Moines Capital*, both newspapers published in Des Moines, Ia. Approved by Governor March 17, 1921.

strong, Miami; Missouri—Dr. C. C. Covert, Albany; Kansas—Henry A. Caton, Winfield; Wyoming—F. A. Michels, Lander; Florida—Jos. Reizenstein, Sanford; Kentucky—George D. Barnard, Maysville.

The Iowa Band Law does not necessarily mean more taxes. It simply legalizes such a tax if the people care to vote it upon themselves. They also have the privilege of repealing it if found unsatisfactory. It is local option, in other words.

The subject is a very worthy one and deserving of full support of all music lovers.

Many are the evils attached to what is commonly called "a quick temper".

At an early hour on a recent morning in a Cincinnati hotel a fight grew out of a "party" in which stage people, "outsiders" and cards figured. One of the "outsiders" was almost stabbed to death. An artiste was arrested, charged with the cutting, and two choristers also were taken into custody as witnesses. The local dailies, as usual, made first-page copy of the affair.

quences in situations of this kind would prevent such occurrences in the future.

Stage censorship is an unwelcome quantity and nobody is doing more to bring it about than those playwrights and producers who know not where to draw the line between decency and indecency. For years it has been the favorite theory among them that a play that is denounced in the newspapers as bordering on indecency will rebound to the advantage of the theater box-office. True, it does, but—only for a short time. There will always be a number of people to rush to the productions that outrage the critics, but the most successful ones are those which are without indecent words or actions. That has been proven time and again.

It seems like those playwrights and producers whom we have in mind are not aware of the fact that this is an age when everything is being regulated and settled by the passing of laws. There is probably not a large city that is not full of moral regulators, and a continuance of indecency in play production may easily bring about that

A Plea for a Theater Museum

By H. R. BARBOR

WHILE nearly every aspect of theatrical technique and conditions is coming in for almost microscopic treatment in journals and books, there is an important one that seems to have been entirely overlooked. Many collections of theatrical antiques exist, and occasional exhibitions are held wherein are to be seen all kinds of apparatus and designs from highbrow decorative schemes to model switchboards. But no one has yet to the writer's knowledge realized that the living and vital art of the theater—that is, the movement and voice of the actor—should surely form a part of any such collection.

Of late years the theater has tended to become the focus of artistic talent of the highest degree and the most varied kinds. Whereas at certain periods of its history few authors of any literary consequence and fewer decorators of repute considered the playhouse as a vehicle for their art, today the greatest writers, painters and musicians are proud to co-operate in the presentation of drama.

Many leading architects exercise their fancy in designing magnificent national theaters and small intimate salons of the cabaret type. The engineer invents elaborate revolving stages, apparatus for setting and changing scenery with a minimum of effort and a maximum of speed. The electrical genius is producing more efficient lighting installations and ingenious contraptions of all kinds to extend and preserve the illusion which the author and actor provoke. Man is bringing into the house of make-believe simulations of all kinds of natural phenomena, dawn and starlight, thunder and the buzz of the bee, the gale's roar and the nightingale's song. A play like *Hassan*, for example, can harness one of the finest poets of the century, James Elroy Flecker, with a composer of world-wide repute, Debussy, and bring a Russian choreographer like Massine and an English painter of first-rate ability, George W. Harris, to give of their best to delight the multitude.

At one time there was a tendency on the part of many painters to despise the stage. Many well-intentioned people still exist who, with the same pedantic short-sightedness, consider ballet a bastard art. But now that artists of the standing of Albert Rutherston, S. H. Slime, Robert Edmond Jones, Lee Simonson or Ernst Stern are happy to interest themselves in theatrical design, the junior pundits of the various academies and art schools will perhaps consider the theater as a not altogether negligible means to expression and livelihood. If Granville Bantock, Debussy, Cyril Scott and Frederick Austin can write incidental music for the play without proclaiming their condescension, it would appear that by no means contemptible precedents exist to warrant sincere musicians in doing something to improve a province of their art still in need of development.

The Exhibition of Theatrical Art which, largely owing to the zeal of Gordon Craig, was brought over to the South Kensington Museum, London, a couple of years ago, and was also seen in many other capitals, surprised many practical people, as well as amateurs of the theater, by reason of the artistic breadth and variety it disclosed. Another exhibition, this time of British Imperial theatrical design, has been held at Wembley this year. This was to have been supplemented by various typical productions illustrating the history of the English stage, but it is regretfully to be chronicled that this scheme fell thru. We must not be surprised at this, for it is only typical of the general neglect of the theater consistently shown by British authorities generally.

It is to be hoped that some means will be found for this collection to be permanently conserved and housed in some metropolitan gallery, where it will be available to students of drama, authors, producers and players. A theatrical library and print room might advantageously be attached so that anyone in search of textual variation, authorities, details of costume, etc., could compare stage models, actual costumes or contemporary drawings without the present almost insuperable difficulties.

There is, however, another and far more important aspect of the Theatrical Museum which so far has apparently escaped the attention of those interested in the theater of our own and earlier times. The chronicles, prints and drawings of other days have familiarized us with sundry elements of theatrical archaeology which increase our knowledge of the playhouse and its artificers. We have not only the plays themselves; we know the kind of theaters in which they were presented, the costumes, the settings, and the appearance of the principal actors and actresses who knew how to touch the chords of sympathy, laughter and sadness in the hearts of dead and gone audiences.

What we lack, however, is of inestimable worth. It is a knowledge of the technique of the great histrions of the past.

From the writings of many actual critics or amateurs of the theater we gather the effect of the technique of

vanished players. But the "how" of that technique must remain forever lost to us. What would the tragedian of today give to be able to revisit Old Drury and "sit under" Edmund Kean—a player of such tragic power that he could transport the cynically common-sensible Byron literally into a fit? Think of the interest that a Sybil Thorncliffe or a Julia Marlowe would find in an exposition of Mrs. Siddons' art. Imagine Marie Tempest's comparison of the allure and effrontery of Mile. Vestris with her own gifts of comedy.

Some of us still recall Irving's amazing mannerisms, Bernhardt's poignant diction and Ada Rehan's dramatic flair. Rachel, now but a name to the next generation, will be but a legend. We shall not look upon their like again. Their art stimulated, electrified, entranced their generation, but they could leave to posterity nothing tangible, no concrete exemplification of their "method".

True, there is the "laying on of hands", as it were—the passing on of a tradition to their colleagues and so adding a quota to the evolution of their craft. For example we have in London (and they are also appreciated on Broadway) a young school of actors of the St. James' tradition, intrinsically indebted to the late Sir George Alexander. But every actor with the name tends to develop along the lines of his own personality, to exploit his own unique resources, and if we had actors who had carried on Burbage's exact gesture, mimicked every tone and cadence of his voice, one suspects that their characterization would be as dead as Queen Elizabeth! Yet what a gift to the theater of today would be a film and gramophone record of a Shakespearean tragedy with Burbage supported by the great Queen's "boys".

And that brings me to the central point of this article—an appeal for an international record of the leading actors and actresses which could be duplicated so that the profession in every country could understand and compare the methods, personality and idiosyncrasies of the leading players.

The progress of visual recording by means of the cinematograph camera and of audible by the gramophone is such today that a department of our theatrical museum ought certainly to be devoted to such records. In time the synchronized visible (even colored) and audible record in one—now in a promising experimental stage—will be perfected. But because that is not yet with us there is no reason why we should wait and let slip the opportunity of obtaining valuable specimens for which the theater of tomorrow will be duly grateful.

The co-operation of film and gramophone experts would have to be sought, and inasmuch as such records, altho they would have a limited sale (in the case of vocal records, sufficient, one imagines, to cover cost), would not in all probability

be immediate commercial possibilities, a portion of the funds of the various museums would have to be allocated to their production. There are "talking" records of some of our leading players on the market and many more examples of their work in films. Neither are adequate, however, for our purpose, which is the perpetuation in terms of sight and hearing of the best examples of theatrical work of our time. Film playing, to illustrate but one objection, calls in quite another range of technique than does the "picture-frame" stage. The recording committee of the museums would not, for example, take Matheson Lang's and John Barrymore's films already existing as examples of their great ability in romantic drama. Probably they would want Matheson Lang's authoritative and touching address to the grave and revered seniors of Venice. They would demand Barrymore's Hamlet soliloquy. They would want Mrs. Patrick Campbell's deep-toned thrilling solo that precedes the suicide of Paula Tangueray. They would make sure of charting the high-water mark of farce playing with the entrance of Sacha Guitry at the end of the second act of *Le Veilleur de Nuit*, when he expects Guitry pere to "pull a gun" and Lucien pulls a handkerchief. Roundabout that same mark they would place Ralph Lynn's business in *Tons of Money*, and Hugh Wakefield's inebriety in *Bluebeard's Eighth Wife*. A record of lasting value would be made of the *Marriage Contract* duet between Edith Evans and Robert Lorrains in *The Way of the World*, as seen at the Lyric Theater, Hammersmith, London. (The vocal record would doubtless find a ready sale among gramophone enthusiasts.) One would like to have the opportunity of comparing—without making a trans-Atlantic trip—the performance of Jane Cowl with that of Sybil Thorncliffe as St. Joan. Evelyn Laye's *Pompadour* will, of course, find a place in the gramophone catalogs, but any collection would be incomplete without a complementary screen version.

Such examples will serve to show how, for the expenditure of a trivial sum as a minimum, a more or less permanent exhibit of the stage of the world could be obtained. For less than a thousand dollars spent yearly in each country where the theater flourishes, half a dozen of these twin records of the outstanding histrionic events of each season could be made and circulated among the various centers abroad.

While we wait our all-theater collection, why should not the authorities of the principal cities of the world consider doing some experimental and pioneer work along these lines? The benefit not only to the professional world, but to the various communities of the future is obvious. They would indeed provide a moving and speaking history of the Present for the Future.

AUSTRALIA

By MARTIN C. BRENNAN
114 Castlereagh Street, Sydney

SYDNEY, Sept. 24.—It is understood that an important agreement for some years to come has been entered into by Union Theaters, Ltd., and J. C. Williamson (Vaudeville), Ltd., which latter company now controls the Tivoli Theaters, Ltd., by means of which all vaudeville acts handled by Union Theaters thru their circuit will be booked thru the J. C. Williamson firm, and that Union Theaters, Ltd., will have the exclusive booking of any of the Williamson or Tivoli vaudeville attractions in picture houses.

This means that Union Theaters will for several years control—so far as picture theaters are concerned—all imported acts appearing in the principal vaudeville theaters in Australia outside of Fullers, Stuart P. Doyle stated that it was quite true that Union Theaters, Ltd., had made an arrangement with J. C. Williamson, Ltd., for some years, and he was sure that same would work to the advantage of the artists and also to the mutual advantage of both organizations and the trade. "I doubt whether the ordinary run of program pictures is sufficient to hold public interest," stated Mr. Doyle, "and the public now demands bigger and better entertainment in the city at any rate. It is a common thing for a city theater to be asked to pay a high price for a special picture, the success of which is often problematical, whereas with the best imported vaudeville attractions at this figure or less big business is always assured.

The cabled information received today from London that Roland Fisher, for many years Australasian Films' London manager, was killed in a motor accident, caused regret in film circles here. The information came from John Williamson, a director of Australasian Films, Ltd., who is in London and who temporarily assumed control of the London office.

The Rev. T. C. Rentoul, secretary of the Methodist Home Missions in Victoria, said Sunday that his church proposes to use the cinema to spread propaganda in connection with its home mission work. Films have been prepared for the home mission department, depicting all possible phases of city mission work, and a cinema camera and operator have been secured

to show pictures of the remote places in the country where missions are carried on.

Sir Joseph Carruthers, M. L. C., who returned to Sydney September 21, took with him to Honolulu a Commonwealth film in order to let people abroad see the real Australia. That he now regrets having taken the film with him is obvious from his caustic comments on it. He says that if he had seen it exhibited before he left Australia he would not have carried it away from Sydney. Sir Joseph Carruthers says that he had one exhibition of it, but was so ashamed of it that he never showed it again. One man remarked to him that if love stories in Australia were of the dismal type depicted in the film, then Australians were a peculiar people. Sir Joseph says that while the film embodies a few scenes of country life the impression they leave is false.

Signor Capelli, who first appeared in Australia with the Gonzalez Opera Company, made his first appearance with the Williamson-Melba Company September 17 as the Duke in *Rigoletto*.

Beryl Beresford of "Bubbling Bubbles" is proving a big attraction at the Tivoli Theater, Melbourne.

Bert Levy, famous vaudeville artiste, is at present appearing at the Tivoli Theater, Melbourne.

Albert Whelan finished his Melbourne season at the Tivoli last Friday and received a hearty sendoff.

"Click" Watson, recently arrived from America, has been having a bad time. Owing to an attack of influenza she was off the bill at the Royal for ten days

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and returned Saturday, when her act was very well received.

Tom Armstrong, well-known comedian, is still ill in New Zealand and it is feared that he will have to take things easy for some time.

Maud and Mr. Courtney, after a seven months' tour of New Zealand, returned here last week, and are scoring with their topical songs and stories at the Majestic Theater, Newtown.

The Copeland-Cole Vaudeville Company, consisting of Ward Lear, De Raine and Dixie, Frank Cane and others, with Argus the Prophet as headliner, recently were at Bungendore (N. S. W.).

The Cockatoo Farm Company, which was at Rockampton (Q'd) last week, will probably be disbanded during the month. This will come as a surprise to many, in view of the fact that the show has been successful.

Hector St. Clair, versatile entertainer, is headlining a show at the Stanley Theater, Townsville, for Hans Neelsen.

Frank Howsen, former proprietor of the National Theater, Richmond, has interested himself in the show, *The Aussie Rough Riders*, at Wirth's Olympia, Melbourne, during show week.

"Peter Pagan", publicity manager of the Lyceum Theater, Sydney, was detailed for special exploitation work in connection with the visit of Louise Lovely to Melbourne, and arrived there last week. He will return to Sydney shortly. *Mounting Big Game in Africa* proved a big draw at His Majesty's, Hobart, Childre, from the State schools marched to the theater to attend the matinee.

F. J. Renger, one of the best known film exchange men in Australia and for several years connected with Exhibitors' Alliance, Ltd., until its finish a short time since, left Friday for New Zealand, where he is interested in several mining ventures. He will return in time to catch the Commonwealth liner, *Esperance Bay*, leaving here October 21.

Described as the mightiest drama of modern times, *Armageddon* will commence a screening at the Town Hall, Sydney, Saturday.

"I ask you to try and see the good in everything, for there is good in everything, and to think twice before you say moving pictures should not be shown in church." This was the text, taken from her book of life, on which Louise Lovely, motion picture actress, based an address last night in the Bourke Street Congregational Church, Sydney. She had been asked to speak on the church in relation to moving pictures.

Jack Dunn, well-known sporting man of Newtown (Sydney) and father of Lou La Brun (Les Bevedos), returned to Australia last week after a world's tour on which he was accompanied by his wife, Mr. Dunn had the pleasure of meeting his son and daughter-in-law when the act of Les Bevedos was playing New York.

Charles Lewis, now presenting his popular monolog over the Fuller Circuit, is an Englishman who has had several years' experience in top-notch American shows.

Stella Power, the Little Melba, is doing a return season at the Lyceum, Sydney.

Max Sandrist and Rita Copelli, continental dancers, are in their second week of a dancing success at the Haymarket Theater.

During Louise Lovely's appearance at the Lyceum, Sydney, those in charge of the Astor Theater, further up the street, delved deep into the recesses of antiquity for a film of local origin, entitled *The Wreck of the Danbar*, featuring Louise Carbasse (Miss Lovely's baptismal name). So that the featured player might not be overlooked in such an insignificant show as the Astor, thousands of dodgers were circulated to attract attention to "Louise Lovell (the type Australia's Own Star)". Needless to say the picture was one out of the discard.

A plot of five lots at the corner of Second Avenue and 18th Street, Harlem, in New York City, has been purchased by the newly formed 23rd Second Avenue Realty Corporation, organized at \$35,000. The seller was the late G. Pinckney estate. The purchaser will improve the site with a two-story theater and stores. The entire operation, including the land and the improvement, will involve about \$200,000.

FROM LONDON TOWN

The Vaudeville Field
Billboard Office, 18 Charing Cross Road, W. C. 2
By "WESTCENT"

The Sunday Cinema Joke

LONDON, Oct. 22.—We Britshers are nothing if not logical. "We don't think papa," as Harry Tate's boy would say, London, the capital of the British Empire, is situated in the county—or State—of Middlesex, yet the county of London for administrative purposes is a different thing altogether. The county of London is municipally administered by the London County Council, while Middlesex, situated outside this area, is administered by the Middlesex County Council. Both councils' offices are situated within the shadow, as it were, of the Imperial Parliament House. The residents of Middlesex number about 2,000,000, and the balance of 5,000,000 in the L. C. C. area. Yet the Middlesex County Council will not allow any cinema to open on Sunday, whereas the L. C. C. does. This has been going on for the past 12 years. You find the foolish anomaly of a cinema on one side of the road closed, while across it another is wide open and packed to suffocation. The M. C. C. is quoted as the last stronghold of undiluted kill-joyism. It is due primarily to Nonconformist pressure, tho there is no reason to believe that there has been any increase in churchgoing thereby. The Council's legal stand is based upon the Sunday Observance Act of 1780, which defines as a disorderly house any place of entertainment at which money is taken at the doors. That's where the Sabbatarians get their pull. Yet in comes the illogical again, as the same M. C. C. is responsible for the upkeep of the Alexandra Palace (a counterpart as regards its glass structure of the Crystal Palace) and for which the M. C. C. members act as trustees. All the other authorities concerned under the jurisdiction are in favor of this Sunday opening, also the police authorities. Efforts are being made to get a record of the names of these men voting so that their deeds shall find them out.

British and Sunday Opening

For years the official attitude of all the artistes' organizations has been dead against facilities being given to managements to play vaudeville shows on Sundays over on this side. The Lord Chamberlain has sufficient power at his command to prevent any theater giving stage performances, so the only alternative is the glorified Sunday Concert, or the cinema show. For example, Galli-Curci played the other Sunday to an audience of 10,000, at the Albert Hall and made a repeat last Sunday. That shows how the tastes of the people have veered round for the seven days' shows. The whole aspect of Sunday entertainment has undergone a vast change. The older type of vaude, artiste, and those more so with American experience, view with alarm the possibility of the change—if change there ever be—to the Sunday vaude, regime. The bigger type of vaude, artiste doesn't want it, altho there are today many vaude, artistes who do unabashedly and unashamedly work music halls on Sundays under the aegis of the National Sunday League. The specialty act which by virtue of its properties or apparatus would seemingly look incongruous is naturally against the innovation, but there is a growing section of those who would welcome the change if only for economic reasons, viz., that they would be getting paid for the job. It must be confessed that there is no false religion about the obstruction offered by the organized artistes. At the back of their head is the fear that eventually they will have to do seven days' work for six days' pay. Again it must be confessed that every Sunday at the hundred and one workmen's and social clubs throughout the country, particularly in London, there are matinee and evening shows, some of which would not disgrace a decent vaudeville program, because the performers are each and every one of them fully fledged dispossessed vaude, artistes. So there exists the anomaly that vaude, shows are rampant here on a Sunday—in clubs—and the supporters of these places are the middle class men and women, or shall we say the upper class artisan? At the National Sunday League we admit there is some compliance with the idea of a Sacred Concert—as far as the performers appearing in evening dress—but that is about as far as they make any difference. Admitted that the Continental Sunday is not hard on a performer—continental work is not hard, but it is getting much harder. The places playing one month are mostly confined to Germany, Austria and Scandinavia, but this type of engagement is confined to about two houses in France, namely the Alhambra and the Olympia, Paris, and then we go down into the 15, 7 and 3 days, while we get to 1 day on the Sunday at the Mille Colonne in Amsterdam. The whole question is a very complex one, and as a post-war question it will have to be considered by all concerned. At the moment it seems to have many converts, not only among the public, but also among the vaude, artistes, not from choice but from absolute necessity. The danger in the discussion will lie in the fact that the lower paid act will see in it his salvation whereas we opine the people to benefit would be the act of a marketable nature and suitability. If anything, the priority of taste would be for the better article.

Free Trade in Music

Tom Shaw, the Minister of Labor, is an "international" in every sense of the word. Tom, by virtue of his knowledge of the continent thru his trade union duties, knows the continent well and also has an excellent command of the French language. He was present the other night at the repetition generale of the Savoy Orphean Band and was there heard to express his views on free trade in music. Tom favors some of our own bands such as the famous *Besses o' the Barn* and says that good dance music can be evolved from a combination of concertinas if well handled. He is not the kind of chap to be bullied into excluding any musical novelties from this country and must have been tired to death with the relentless vigilance with which his department has been pursued by the Musicians' Union as to the importation of American band combinations. He admitted the reason of the V. A. F., when he first took up office, as to its economic objections to the free and indiscriminate admission of aliens here to undercut vaudeville salaries, and the way his department interprets the word "novelty" leaves nothing to be desired.

Vaudeville Proprietors Oppose Cabarets

This appears to be more in the nature of a friendly opposition by the members of the Entertainments' Protection Association against the increasing number of cabarets and their vast and remunerative privileges. The E. P. A. comprises Sir Oswald Stoll, Gillespie, Gulliver, Walter Payne and all the big pots of vaudeville and some of the country, altho there is also the provincial managers' association. Well, the London men don't think it right that these cabarets should have all the privileges without restrictions, and they have all the restrictions, hence their

kick. The vaudeville men are opposing in the hope that the London County Council will unshackle them so that they also can have a chance. On the other hand the old women of both sexes on the L. C. C. are agitating that the Music and Theaters Committee of the L. C. C. has overstepped its powers in granting these extended night privileges and there's going to be a rumpus. Harry Foster has lined up his fellow cabaret proprietors into a small protection society and they are out to safeguard what they've got. The V. A. F. is out for a "Brighter London" campaign and wants to support both vaudeville managers and cabarets on the principle that the more work the merrier.

BERLIN NEWS LETTER

(Continued from page 46)

Charlottenburg municipal authorities, who have withdrawn further financial support.

The Vaudeville Managers' Association has ratified the new tariff contract which now becomes obligatory by the Ministry of Labor upon all managers of music halls and cabarets within the country no matter whether organized or not.

Circus Krone's farewell performance in Berlin was sold out half an hour before the show started. Approximately 5,000 people vainly tried to obtain admission and finally stormed the entrance. Mounted police and the circus fire brigade had some difficulty in restoring order. The circus, now in Frankfurt on the Main, will winter at Munich.

Circus Henny, three masts and two rings, has succeeded in constructing a transportable wooden two-ring circus with all modern appliances, including steam heating. Henny has had a great season in the occupied territory on the Rhine and in Westphalia and is still playing under canvas at Barmen.

The Bremer Frelmarkt, next in importance to the Hamburger Dom and the Munich October festivals, has just opened, with the Strassburger Circus reaping a rich harvest.

The Metropol Circus at Reval, managed by Burmistrovitch, has just closed suddenly after a poor season, and, it is said, many acts lost salary.

The Busch Circus in addition to its fine show in Berlin is playing to big business in Hamburg, with Winston's Water Sensations and Diving Nymphs proving a sensational draw.

The Salamowski Circus has reopened at Riga under direction of A. Brndford, with a large program comprising 16 standard acts.

TABLOIDS

(Continued from page 33)

and Kathleen Brenon, prima donna. Harry Ackerman plays straight, Russ Wilson, juvenile; Ross Syddell, Jr., is soubret; Mickey Deeming, second soubret. These people are well known in burlesque. We understand Lewis bought an entire Columbia Wheel show to make his tabloid a real attraction. There are eight scenes in each of the bills mentioned. Vaudeville is offered by Selden and Brenon, Russ Wilson, accordionist; Harry and Lillian Ackerman, Charlie Joyce, banjoist, and the Nifty Four (quartet). The chorus: Gertrude Walters, Viola Smith, Frankie Fairbanks, Babe Allison, Edna Carroll, Lillian Hallman, Clara Hutchins, Rose Winters, Vera Moore, Lucille Raymond. Wallace Howell is musical director.

THE LAST BILL, in which Hal Hoyt presented *Spooks*, Robert J. Sherman's mystery play, with a cast of eight professionals, assisted in chorus specialties of song and dance numbers by girls recruited each week in the town he books thru the Gus Sun Exchange, was seen by the Tabloid editor Sunday night, October 26, at the Regent Theater, Hamilton, O. Beginning this week at Covington, Ky., local girls are replaced by a professional chorus and the show is billed as *Chick Chick*, a name it will carry hereafter. Hoyt is one of the few men (in fact, we know of no others) in tabloid who offered a home-talent and professional show in one, and got the best bookings for his efforts. Evidenced by the drawing power of such an attraction, it is a tip that might be picked up by other tabloid managers, those in rotary stock and the smaller cities, for instance. It's giving the home girls a chance they all crave; incidentally, talent is often discovered and professionals made overnight from amateurs of yesterday. Hoyt dressed the home girls in striking wardrobe and Valessa, English danseuse, drilled them satisfactorily. As for *Spooks*, we are frank in labeling it a very entertaining reminder of *The Bat*, likewise *The Cat and the Canary*, tho Sherman is entitled to credit for conceiving one or two new "mysterious" situations. *Spooks* is a heavy bill for tabloid. We question its success of presentation in all theaters playing tabloid, for many houses want just hokum and girls. Nevertheless, it is a bill of merit. We enjoyed the characterizations of Isma Clifford, Bob McIntyre, Cheska Dupont, Jack Henderson, John Phillip, Jack Barnes, Noreen Dow and May DeVol. More about Hoyt's *Chick Chick* Company in a later issue.

FULLY DESERVING of better patronage at the Riato Theater, Covington, Ky., than that seen the past fortnight is Amsden & Keefe's *French Follies* Company, first reviewed Monday night, October 20. It is problematical whether the Riato will retain its new policy of permanent tabloid stock. Business fails to warrant it, yet this is no reflection upon the offerings of one of the oldest and best equipped shows in tabloid. Special drops and drapes, headgear and dresses of the revue type for a well-chosen chorus of singers and dancers and a cast of versatile, experienced men and women make up a meaty offering. Two teams, Amsden and Davenport and the Lambs, when reviewed, pleased tremendously. Hazel Davenport is as clever a prima donna-character woman as we've seen anywhere. She is also a comedienne with knowledge from the old school on how to sell laugh lines to best advantage. Her singing left no doubt as to her vocal ability. The Lambs worked an old man and young rube girl specialty to a nice hand. A quartet is featured also. The roster: Claude Amsden, characters; James Keefe, soloist; Burt Lamb, comedian; Carl Clark, leads; Joe Katz, general business; George K. Vance and A. Frank, general business; Verdle (Bobbie) Ketchum, characters, Miss Davenport, prima donna; Nelda Lamb, chorus producer and girls; Marie Loeper, Clio Bell, Tiny Maestro, Edna Lake, Betty Reed, Gertrude Esberger is musical director. A tabloid with great possibilities but seemingly in the wrong environment to expand and play to sell-out business.

WITHOUT HESITANCY the Tabloid editor recommends that *Nesting Time*, written, produced and now in use by Marshall Walker and his *Whiz Bang* Company playing the Gus Sun Time, be reviewed by someone desiring to build a big, flashy musical comedy. After witnessing this bill several times our conclusion was reached. *Nesting Time* is elegant for tabloid, yet has all the earmarks of a foundation for a bigger production than any tabloid manager can present. It has a theme song as pretty and catching as that in the musical comedy, *Irma*. It has a plot as smooth running as that in *Topsy* and *Eva*. It has chorus and revue possibilities for another as immense as the *Greenwich Village Follies*. It's comedy is bright, clean and fast. Walker undoubtedly had a vision of magnitude in writing *Nesting Time* and we opine his brain-baby should receive the consideration of a big producer of musical comedy. His scope has been limited in tabloid, yet to see this offering is to proclaim it distinctively big-time. Tabloid audiences marvel at the scenes unfolded, revel in the delightfulness of the chorus numbers. Even the layman comments that *Nesting Time* has immense possibilities if handled in the musical-comedy field. Its adaptation

(Continued on page 66)



Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES.)

Jack Goldberg is now managing the colored *Seven-Eleven* Company, en tour, with his brother, Bert Goldberg, as press representative in advance, assisted by Lee Whipper, a colored advertising agent.

Whipper, in a recent communication to J. A. Jackson, "The Page" of *The Billboard*, states that he was given every consideration in Indianapolis by Local No. 7, which also includes a colored agent, Ernest Butler, who speaks in glowing terms of the co-operation accorded him by the white agents, Bert Carroll, business agent of Local No. 7; Frank Tieber, advertising agent of the Capital Theater; George Cannon and Harry Iskin, billers.

Rufus Byers, colored agent, during the early part of last season in advance of *Uta*, and with the close of that show publicity man for Wonderland Park, Baltimore, Md., recently was appointed house manager of the Broadway Theater, Washington, D. C., presenting feature films.

Perry Charles, publicity promoter of Pallasades Park, Fort Lee, N. J., the past summer is now attached to Loew's, Inc., office in Loew's State Building, New York, also handling the press work of the Alhambra Players at Loew's Alhambra Theater in Brooklyn.

Frank Braden, late of the Sells-Floto Circus, is handling publicity for Loew's Seventh Avenue Dramatic Stock Theater in New York.

Ben H. Voorheis, now business representative of the Frank J. McIntyre Circus, put over a great publicity stunt while the show was in Atlanta, Ga., by having the show broadcast by *The Atlanta Journal's* radio station, WSB.

Frank Partlin, formerly of the Sells-Floto Circus, is agent in advance of Jimmy Cooper's *Beauty Revue*, Columbia Burlesque Circuit show, having joined at Rochester, N. Y.

William Marcus, former burlesque and carnival agent, closed a successful summer season with the Capitol Shows, en tour, returning to New York for a brief visit prior to going to Miami and Key West, Fla., to spend the winter.

Louis J. Fosse, former manager of Polli's, the Garrick and Shubert Belasco

theaters, has been appointed general manager of the Washington Auditorium in the Capital City. Fosse, a resident of Washington, with a home at 1713 S street, Northwest, is thoroughly familiar with the town, having at various times managed three of the leading theaters and more recently having served there as general manager of the Shubert theatrical enterprises.

William Ezzel is in advance of the J. C. O'Brien's Famous Georgia Minstrels thru the South, and will play O'Brien's home town, Wilmington, N. C., November 6.

Romeo Daugherty, theatrical editor of *The Amsterdam News*, a colored newspaper in the Harlem district of New York, has to say relative to colored press agents: "Down at the Colonial Theater the *Chocolate Dandies* have a press representative by the name of H. P. Hill. We do not know Mr. Hill personally but would like to. Not since the early days of the Williams & Walker Company have we seen a press representative with one of these big colored shows as fully alive to his job as this Mr. Hill. Ever since the show came to town he has functioned 100 per cent and he has shown an attitude toward colored Harlem that proves he must be 'way and above the average in intelligence. Would that we could say the same thing for some of the other colored shows where their press representative is concerned. H. P. is indeed a 'go-getter' of the first water."

Harry C. Eldred, well-known press agent, is doing the praise agenting in advance of Fritz Leiber on his annual trans-continental tour. This attraction is reported to have played to excellent early-season business despite the election campaign furore. Leiber has become established in the leading cities with his Shakespearean repertoire.

Jim Heron, former agent in advance, and manager back with burlesque shows, and for some years treasurer of the Walter L. Main Circus, is in New York completing arrangements for the presentation of a three-ring indoor circus, framed by Andrew Downie, in Keith theaters throughout the country. George E. Caron, who was opposition brigade billing agent of the Walter L. Main Circus, will be advance agent with two assistants. Heron will be manager of the show.

MOTION PICTURES

Edited by H.E. Shumlin

Communications to New York Office

Bad Prints Are Up to Arbitration Board

New York Exhibitors Expect To Set Precedent in Case of Duffield Theater vs. Apollo Exchange

New York, Nov. 1.—The question whether or not an exhibitor is obligated to accept and pay for films contracted for, if the condition of the pictures is bad, will be decided next week when the case of the Duffield Theater, Brooklyn, against the Apollo Exchange of New York is heard before the New York Arbitration Board. This case is considered of great importance, since it will establish a precedent that will apply in similar instances throughout the country.

The Duffield is operated by the Brandt Theatrical Enterprises, and it will be represented at the hearing by Bernard Edelbertz, well-known New York exhibitor, who is credited with having framed a great part of the Uniform Contract. Mr. Edelbertz has appeared before the Arbitration Board on numerous occasions as the counsel for exhibitors and has established a reputation as a superior and successful advocate. He stated to a *Billboard* representative that he is deeply interested in the Duffield case because of the basic importance to the industry as a whole of the principles involved.

The Duffield contracted with the Apollo Exchange for a large number of comedies. At first the condition of the films delivered was satisfactory, but it is alleged, after a short while the comedies supplied were in deplorable shape. Despite the complaints made by the Duffield management the films did not improve, and the exchange refused to allow the exhibitor to cancel the contract.

"The point involved," said Mr. Edelbertz, "is this: Must the exhibitor accept bad merchandise when he contracted for good product? In every other business delivery of unsatisfactory goods is sufficient cause for rejection, and the same custom should apply in the picture business. We propose to present evidence from patrons of the Duffield Theater who will testify that the comedies delivered were in abominable condition and unworthy of exhibition. I expect to set up a precedent in this case by which all other theater owners can guide themselves."

"MARY" FROM DETROIT RELEASED BY RAYART

Detroit, Nov. 1.—*Mary*, which was produced by the Detroit Motion Picture Company, is being released under the title of *For Another Woman* by the Rayart Pictures Corporation, of New York. This is the picture produced and promoted by Frank Talbot with local money at a great cost. Stella Day, Talbot's wife, was featured in the picture along with Arnold Daly and Kenneth Harlan, but her name has been changed in the picture to Kathryn Riddell.

The cost of the production was so great that the Detroit M. P. Company has been in difficulties ever since. Talbot is no longer an officer of the company, the stockholders having ousted him. At a meeting held last week it was announced that an attempt would be made to float a bond issue of \$150,000, which will suffice to clear the company's debts and complete another production now in work at the elaborate studios the company owns in Detroit.

METRO GETS "CHU-CHIN-CHOW"

New York, Nov. 1.—*Chu-Chin-Chow*, the elaborate and spectacular Oriental romance produced in Europe by the English firm of Wilcox Brothers, has been acquired by Metro-Goldwyn for distribution in this country. It has already received a first showing in Canada, having played at the Hippodrome, Toronto, several months ago. The picture was made in Germany, with the American actress Betty Hlythe, starred.

Chu-Chin-Chow was produced on the scale in this country by Comstock & Gest and was very successful. It ran in London for five years at His Majesty's Theater.

H. BRANDT TO EUROPE

New York, Nov. 1.—Harry Brandt, Brooklyn exhibitor, sails with his wife on a honeymoon trip to Europe next Wednesday aboard the *Herengaria*. The couple was married a few months ago, but the nuptial trip was postponed because of Brandt's business affairs. He is the brother of William Brandt, well-known exhibitor lender.

IT STRIKES ME---

EXHIBITORS now want to be told something else by Will H. Hays. They want to know if the uniform contract is uniform when it has been changed. They want to know if the Hays organization of producers and distributors is a dependable, well-meaning outfit or whether the lofty ideals which Hays points to with pride are only a cloak to hide the unfair business methods of the individual member. They want to know if Hays is the purifier of the motion picture industry that he is claimed to be, or if he is merely a romantic figure set up to draw attention away from the business practices of the corporations he is supposed to govern.

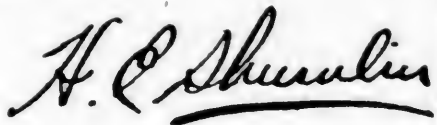
The Uniform Exhibition Contract, developed by exhibitors and distributors acting in concert, is the foundation, the Magna Charta of the relationship between theater owners and the distributors as represented by the Hays organization. It covers the entire ground of contractual relations between buyer and seller and was welcomed by both exhibitors and distributors as giving both parties a square, fair deal and clearing away the bad practices that had existed until its adoption by the industry. Exhibitors knew that if they signed a Uniform Exhibition Contract their interests were protected. They knew that they could sign such a contract and not have to submit it to a lawyer to see if they were being tied hand and foot by deftly worded, artfully framed clauses. And now, after the contract has been in use all over the country for several years, they discover that certain producers have taken it upon themselves to change the contracts—to insert unfair terms which pervert and destroy the whole meaning and intention of the agreement.

What right, exhibitors ask of Hays, has the Fox Film Corporation to insert a clause in the Uniform Exhibition Contract which gives it the privilege of withdrawing any pictures it cares to from a contract for service and binds the exhibitor to accept and pay for what is left?

What right, they ask of Hays, has the Apollo Exchange, New York distributor of the production of Warner Brothers, a member of the Hays organization, to destroy the chief safeguard of the Uniform Exhibition Contract—the clause which gives the exhibitor as well as the distributor the right to cancel the contract within seven days after it has been signed? The Apollo contract retains for the distributor the right to reject, but binds the exhibitor from the moment he signs his application. You can't beat that for Kaiserism. And the same Apollo Exchange has inserted another paragraph which gives it the right to cancel the contract at any time it wishes, providing only that it gives the exhibitor ten days' notice. Where are we, in 1924 or back in 1912?

And by what special dispensation, exhibitors want Hays to tell them, has Vitagraph the right to insert the same arbitrary regulations in the supposedly uniform contract as the Apollo Exchange? And who has given the Producers' Distributing Corporation, also a member of the Hays organization, the right to assess punitive damages of \$20 a reel for every day an exhibitor holds out a film after a stipulated time?

Mr. Hays has a large-sized job on his hands to explain all these things. And upon his explanation depends the opinion of him and his organization that exhibitors will hold. The only thing open for him to do is to order all members of the Motion Picture Producers and Distributors' Association to junk all changed contracts and stick to the bona-fide Uniform Exhibition Contract.



"MADONNA" PACKS PICCADILLY; "HOT WATER" BREAKS RECORD

New York, Nov. 1.—*Madonna of the Streets* is the first real success the Piccadilly has been blessed with, serving to bring the largest crowds that the theater's short life has seen to the box-office during the past week. The title and the featured names, Nazimova and Milton Sills, are adjudged the reasons. Manager Ochs is holding the film over for a second week. *Stamboul*, another First National feature, will follow it.

Dorothy Vernon of Haddon Hall, with Mary Pickford, did not prove overly popular at the Capitol, and is to be followed by Norma Talma in *The Only Woman*, a First National release. Very few productions other than those of Metro-Goldwyn get into the Capitol these days, but those made by Joseph Schenck seem to have the preference among the outsiders. From this the deduction may be drawn that Loew is extra nice to Schenck, partly on account of their close relations in the past, and partly because of Schenck's future prominence and influence with the United Artists' group.

At the Rivoll *Manhattan* did quite well this week, with *The Garden of Weeds*, also a Famous Players-Lasky picture, going in Sunday. The other Famous Players house, the Rialto, played *Captain Blood* this week, after a week at the Rivoll, but did not do business worth bragging about. Next week *Worldly Goods*, with Agnes Ayres—one of the less

prominent of the more or less famous Forty.

The first week of *Hot Water* at the Strand played to top-notch receipts. The Sunday record, previously held by Chaplin's *The Kid*, was broken. The picture is in five reels, which permits of a greater number of performances per day than Lloyd's previous smash, *Girl Shy*. The Strand exploitation on this picture has been stronger than usual, perhaps, to overcome the lower percentage of quality in *Hot Water* than in *Girl Shy*. The picture is booked for two more weeks.

F. P.-L. PROFITS INCREASE

New York, Nov. 1.—E. L. Ludvig, treasurer of Famous Players-Lasky Corporation, is quoted as stating this week that the company's net operating profits for the quarter ending September 30, 1924, are estimated at about \$1,550,000, after all charges and taxes. For the same period of 1923 the net profits amounted to \$1,230,252. The preceding three months of 1924 the profits were \$547,729.

VOTE ON SUNDAY SHOWS

Galesburg, Ill., Nov. 1.—Among the many cities which will vote on the question of Sunday picture shows is Galesburg. The citizens will decide the question of opening or keeping the movie houses closed Election Day, November 4.

Walker Suggested for Head of I.M.P.P.D.A.

N. Y. State Senator Is Man Who Can Cope With Large Distributors and Circuits, Says Independents' President

New York, Nov. 1.—Convinced more firmly than ever of the necessity of a strong, active organization to promote and protect its interests, the Independent Motion Picture Producers and Distributors' Association, at a meeting held here this week, announced its intention of securing a man from outside the industry to lead and direct the organization. It proposes to give such a man the same position that Will H. Hays has with the organized large companies.

The first person mentioned for the leadership of the independents was State Senator James J. Walker, of New York. I. E. Chadwick, of the Chadwick Pictures Corporation, president of the I. M. P. P. D. A., put Senator Walker's name before the meeting as the type of man needed to head the organization. Governor Al Smith was also mentioned, but Smith is running for a second term and may not be available. Walker has been interested in motion pictures for a number of years, being at the present time attorney for the Theater Owners' Chamber of Commerce.

President Chadwick expressed the fear that the enveloping movements being made by the large distributing companies and great theater circuits, with their mergers and combinations, were threatening the independent producers and also the independent exhibitors. He declared that only the aggressive organization of independents under strong leadership could save the impending situation.

"We ought to have our own outlet for pictures," said Chadwick. "Play dates are now so tied up that when you get one it is so far off that it is worthless. We ought to have something besides talk and agitation. The independents need real leadership that can demand attention. We need one who can meet amalgamation with amalgamation, a man to whom the independent exhibitor can turn. We have got to match the type of man who has earned respect and confidence with the producers and distributors, and, while I have not obtained his permission, I should like to suggest the name of Senator Walker. If we really can show the independent exhibitor a way out of his difficulties, he will take it. He doesn't want to become just a watchman in his own house. It is about time these independent exhibitors are permitted to buy the pictures they want, and not intimidated by threats to build opposition houses if they don't buy. We are not interested in only the few hundred high-class theaters, we are concerned with the 16,000 mass theaters."

Another meeting will be held within two weeks, at which the subject will be further discussed and financial plans to support the idea will also come up.

WILCOX'S NEW JOB

Los Angeles, Nov. 1.—H. S. Wilcox, for the past three years technical director of the William Fox studios in Los Angeles, has been appointed in the same capacity at the Peninsula Studios in San Mateo, Calif. The experience he has had in the South makes him a decided asset to the Northern studios, where production is now being carried on in a regular program.

Wilcox's first work in his new position will be the construction of sets for the Frank Woods production, *On the Shift*, which will be released thru Producers' Distributing Corporation.

YOUNG OUT OF WARNERS

New York, Nov. 1.—Lon Young has resigned as publicity and advertising manager for Warner Brothers. He is succeeded by Randall White. The publicity and advertising on the Warner pictures that play the Piccadilly is to be handled by Jack Keegan, another member of the Warner staff.

TEC-ART BUYS STUDIOS

New York, Nov. 1.—Tec-Art Studios, Inc., has purchased the studios and property at Nos. 318-322 East 48th street, which it has been operating under lease. The property was sold by John F. Kuhn and his wife. The Tec-Art company rents out the studios to producers.

REVIEWS

By SHUMLIN

"THE BANDELERO"

Metro-Goldwyn

They went all the way over to Spain to make the greater part of this picture, and all it has is a bullfight. That it is a mighty good bullfight, colorful and exciting, I'll grant, but the best little old bullfight in the world, bar none, can't be good enough to make this reviewer sit thru six agonizingly stupid reels to see. And the whole troupe was taken on a junket to Spain to make this oh! so terrible (barring the bullfight) film! If no one has any objection to my hazarding a wild guess, I have a theory that the junket was financed by some Spaniards resident in this country who were carried away by their love of the old sod and put up the necessary kale. Low as my opinion of some of our producers is, I don't think that any of them would have gone to the undoubtedly great expense of backing the *Bandelero* picnic just to get a bullfight. They make pictures just as bad as this one down around Hollywood for \$10,000—still excepting the bullfight, and a good film cutter could have faked that nobly with a stock scene.

At any rate, the most casual reader has by this time come to the conclusion that I think *The Bandelero* is a pretty bad picture. Just because a film is released thru a big concern like Metro-Goldwyn is no guarantee of its quality, although it is usually a sign of its high price. And if signs can be believed, those who buy *The Bandelero* are going to get plenty of kicks from the cash customers. To get them in, of course, is the first rule of the show business, and strong emphasis on the bullfight may have good results at the box-office, but the manager had better stay away from the lobby when they file out.

The cast is composed of Pedro De Cordoba, Renee Adoree, Gustave von Seyffertiz, Manuel Granado, Gordon Begg, Rita Ross, Arthur Donaldson, Maria Valray and Jose Rueda. Tom Terriss directed it.

If all the subtitles used in *The Bandelero* were placed end to end they would stretch from 42d street and Broadway to the middle of the Hudson River, where they would immediately sink to the bottom, they're so heavy. The large quantity of them is needed to bind the wobbly sections of the picture together. Apparently ten reels of picture were taken for every one used.

The story has of course, being about Spain, to do with a bandit chief and his enmity for a member of the nobility. This bandit, called Carrasco, the bandelero, at first hates with an undying flame. But later on he unaccountably loses his hatred and saves the life of the son of the Marquis whom he dislikes. This son had been kidnaped by the bandelero when but a child and brought up as a peasant. As he grew to man's estate he fell in love with the bandelero's daughter, and when she could not gain her father's consent to marry him he left the countryside for the city, where he became a famous bullfighter. The grand bullfight of his career comes around and the Marquis, not knowing the matador is his own son, brings him near to death to gratify a woman's whim by calling for him to kill the bull when it was yet fresh. The big punch comes when the bull goes the matador, lifting him high on its sharp horns and dashing him to the ground. But the young man lives to marry the girl and exist happily ever after, it being a motion picture.

"MADONNA OF THE STREETS"

First National

He was a minister of the gospel and she a woman of sin. He married her, believing she loved him, when she only wanted part of the great fortune she knew he was to inherit. He gave all his money to the poor and to found hospitals and a refuge for fallen women, and then discovered that she "had married him with a lie in her heart." Thereupon he cast her out upon the streets of London. Then he regretted his action and sought day and night for her. But he found her not, until one dark and stormy night she stumbled into the very refuge for fallen women that he had built. Here she died, but was brought back to life and happiness by the will of God. That is the story of *Madonna of the Streets*, which is much like *The Christian*, by Hill Caine and other sex and religion stories of the same ilk.

Nazimova and Milton Sills are the featured players, with the supporting cast which includes Claude Gillingwater, Courtenay Foote, Tom Kennedy, John T. Murray, Vivian Oakland, Harold Godwin, Rosa Gore, Fred Kelsey and others. The name of Nazimova means something at the box-office, perhaps, but the lady herself is pretty in the picture. Sills is good, and the comely supple of Murray is about the best thing in the film.

Madonna of the Streets is one nifty box-office title, judging by the crowds at the Piccadilly, where it was shown on Broadway, but if Edwin Carewe, the di-

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rector, had heard the comments which reached my ears as I passed out of the theater he would have pulled his hat over his face, and his collar up to his ears and sidled away. Much money has been spent on the picture by M. C. Levee, the producer, and it should do good business all over, mainly because of the drawing power of the title and the stars. Many people will like it, especially in the smaller cities and towns.

"HOT WATER"

Lloyd-Pathe

While this latest Harold Lloyd comedy is a good distance below *Girl Shy* in quality, it is still good enough not to cause Lloyd's high average to drop any considerable amount. *Girl Shy* was far and away the most hilarious comedy ever produced, in my opinion, and it is not to be expected that Lloyd can make his every picture quite so good. Yet so unreasonable is human nature. I confess to being disappointed that *Hot Water* isn't as funny and exciting, and without doubt there are many thousands just like myself.

In this picture, Lloyd is a young newlywed with a mother-in-law who is domineering; a brother-in-law who is lazy, and another brother-in-law, a very small boy, who is a nuisance. They make life miserable for him, but he finally rids himself of their presence at his cottage for two thru a series of circumstances which make pleasing and comical watching. The greater number of the picture's laughs come at the beginning, when Lloyd takes the whole family out in his new auto and his annoying mother-in-law causes him to wreck it. The second half of the picture, until the very end of which Lloyd is led to believe that he has accidentally murdered his wife's mother, is fast stuff but not quite as funny as the first portion.

In the supporting cast are Jobyna Ralston, Josephine Crowell, Charles Stevenson and little Micky McBan. Miss Crowell, grand old character woman that she is, does excellent work.

The picture was directed by Sam Taylor and Fred Newmeyer, with story and titles by Taylor, Thos. J. Gray, Tim Whelan and John Grey. It is distributed through Pathe.

"MANHATTAN"

Famous Players-Lasky

Manhattan is particularly interesting because it marks the first picture directed by R. H. Burnside, formerly manager of the New York Hippodrome, and is also the production in which Richard Dix, as the saying goes, reaches stardom. For these reasons a reviewer is influenced to be extra critical, and as far as this particular writer is concerned *Manhattan* passes all tests with flying colors. It is a swiftly running, clean-cut, actionful melodrama of New York, sure to please. I would call it a high-class program picture, thus differentiating it from those low-class, sexy special productions—low class in point of entertainment, the special, as most people figure, with regard to box-office appeal.

Richard Dix's drawing power as a star is a question for the future to decide, but his performance in *Manhattan* bids high for praise. If his later pictures are of the same sort and quality he may come to fill somewhat the same place as the late Wallace Reid. Others in the cast are Jacqueline Logan, Gregory Kelly, George Seigman, Oscar Pigman, Edna Mae Oliver and Gunboat Smith, the latter an ex-pugilist. Miss Logan's work is hollow; she is never convincing. She has done several good things before, notably in *The Light That Failed*, and it must be either that that performance was a flash in the pan or else dissatisfaction over something or other has counteracted her natural ability. Kelly is unusually good as an abused, maltreated young lad. I hope to see him frequently in pictures. Seigman, as always, lends the utmost reality to the villainous part he plays.

The story is this: Peter Minuit, scion of a wealthy old New York family, craves excitement. Reading of the criminal proclivities of the denizens of that section of New York called Hell's Kitchen, Pete dons his oldest clothes and hikes down there one night. He returns after a few hours, however, without having witnessed any sort of excitement. Going to his living room, still in his old duds, he goes over to his wall safe and starts to open it. Just then a burglar enters thru the window and mistakes Pete for one of his own kind. The two strike up an acquaintance, Pete telling the real crook, who is a young, mild sort

of fellow named Spike Malone, that his name is Gentleman Jack, and that he is wanted by the police. He gets Spike to take him to his own flat in Hell's Kitchen and hide him for a few weeks. Spike has a sister, Mary, with whom he lives, and Pete falls in love with her. There is a vicious person named Bud McGinnis, boss of the district and head of the reigning gang, who determines to make Mary his own. McGinnis, who runs a poolroom, forces Spike to steal for him, and Mary fears him because of the harm he could do her brother, so is, on the surface, nice to him. McGinnis and Pete clash, and the former, who is leaving for a week-long trip, warns Pete to be gone when he returns on penalty of death. When the week is up, however, Pete takes Mary with him to his Fifth Avenue home, after proposing marriage and being accepted, and Spike is about to follow when McGinnis returns and wrings from him the information about Mary's whereabouts. Spike rushes to Mary and she goes back to McGinnis with him that very night, fearing that unless she does harm will befall Pete. Pete learns of the sudden departure, hops into his car and rushes straight to McGinnis' poolroom. He gets there in time to save Mary from the rough handling of McGinnis and there is as royal a row as the most bloodthirsty could desire. It all ends when McGinnis is killed by another crook, his enemy, and Mary and Pete go back happily to the Minuit home.

"THIS WOMAN"

Warner Brothers

Mates, there's a sad, sad tale unfolded by *This Woman*, and the process of unfolding is at times a bit wearying. Knowing as I do the great amount of talent owned by the director of the picture, Phil Rosen, and considering the above-average quality of the principal actors, the fault can only lie in the story or rather in the manner in which the story is outlined. Director Rosen shows in this feature many examples of his deftness, chiefly noticeable in the way he turns the spotlight of attention upon little details which serve to enhance the drama. Yet, at the same time, one finds it hard to forgive him for overlooking other equally important details. For instance, in the opening scene, when a fire breaks out in one room of a cheap rooming house, with attendant shouts and noises from the occupant of the room, the reality of the scene is a little strained when no other person in the house or out of it is attracted by the incident.

The acting, especially that of Irene Rich, is all that could be desired, tho' the large amount of time Miss Rich is forced to expend upon tears and sorrow works towards weaning away sympathy from the character she represents, and it is at all times difficult to disassociate the player from the part played. Ricardo Cortez, Louise Fazenda, Frank Elliot, Creighton Hale, Marc McDermott, Clara Bow, Helen Dunbar and Otto Hoffman complete the cast—certainly a distinguished roster. Unfortunately the selection of McDermott to play a role which finds him at the end of the hero of the narrative, with the traditional privilege of clasping the heroine to his breast for the closing fadeout, is a great handicap to the picture. Physically, Mr. McDermott fits every requirement of the description of the accepted villain type. This physical fitness has brought him many years of work as a screen villain, with the result that even if he were to be pictured giving milk to a starving child one would feel that he had a mean, ulterior motive in doing so. And besides it is my opinion that McDermott is a poor actor, with an irritating propensity to overact and exaggerate.

In *This Woman* McDermott appears as a great teacher of music, Scotti, who befriends a penniless girl, makes of her a fine singer, aids her in living down a past which was whiter than circumstances painted it, and ends by marrying her. Irene Rich is that girl named Carol Drayton, and we discover her, at the start of the picture, rescued from an attempt to end her life by a friendly girl who lives the scarlet life. This girl takes Carol to a cheap cafe and gets her food. The cafe is a noted resort of what are commonly called fallen women, and Carol is mistaken for one by a man, Gordon Duane, who enters the place for the purpose of striking up an acquaintance. Just then police raid the place and cart away all the members of the feminine sex present, including Carol, about whom Duane deliberately lies in order to protect himself, saying that she accosted him. Carol is sentenced to three months in prison on the charge of vagrancy. When she gets out of jail she finds it

impossible to get work, and, by a curious set of circumstances, is found singing one night on the sidewalk beneath the windows of the home of Mrs. Sturdevant, a leader of society and a great friend of the scoundrel Duane, who has just left on a long trip. Her fine voice attracts the attention of Stratini, a guest at the house, and when she falls unconscious on the street from lack of food she is carried into the house and revived. The kindly people agree to allow her to live there, and Stratini agrees to teach her music. From that time on it is only a question of waiting for the return of Duane, who will, of course, recognize her and make known the incident of the cafe. It is this wait that soon becomes tiresome, it takes so long a time before Duane reappears. When he does Carol properly tells the world what she knows about him, she is believed, and Stratini proposes marriage to her and is accepted. Summing up, it may be said that *This Woman* is by no means a very good picture and certainly not a very bad one. It is just fair, and will please only those vast hordes of movie fans who are satisfied with pictures which are slow and draggy, but have a happy ending.

"IN EVERY WOMAN'S LIFE"

First National

I'll wager my last winter's overcoat, mothholes and all, that the populace is going to love *In Every Woman's Life*, even tho' the picture is chockful of absurdities. Director Irving Cummings has given the picture that popular Cecil DeMille touch, even outdistancing the master of elaborateness in some of the high-lights of silliness he paints. In particular the scene in which 50 or more people eat dinner mounted on horseback in a great dining room, like a circus troupe, just about takes first prize. I defy DeMille to think up anything as crazy as that.

Yet the picture has a strong, swiftly moving plot, with some very pathetic, touching moments and other moments of tense drama. There are three men and one woman as the chief characters, all the men in love with the single member of the opposite sex. One is a big-hearted, brave man, who would give his life for her, but whom she does not love; the second is a villain who would seduce her, and the third the young man she really does love and whom she marries in the end. The picture opens in France at a moving picture chateau, moves to an ocean liner and finishes up at a country place near New York.

The cast is made up of Virginia Valli, Lloyd Hughes, Marc McDermott, George Fawcett, Stuart Holmes, John Sainpolis, Vera Lewis and Ralph Lewis.

Sally, the heroine, is a young American girl of a dashing, sporty nature, visiting with her mother at the home of Count Coti in France. The Count loves her and asks her to marry him, but she instead accepts "Good-Luck" Carleton, an American race-horse owner, and elopes with him. The Count follows the elopers and boards the same boat as the elopers, as yet unwed, have taken. He makes his way, accompanied by the ship's captain, into their suite in time to save Sally from disaster, for he has discovered Carleton already has a wife. Carleton is banished to another stateroom, after the Count is married to Sally by the captain. Coti tells her that he only wants to protect her name, and that she can immediately start suit for divorce if she likes. On the same boat is the young man whom Sally really loves, Julian Greer, from whom she has been estranged. They meet and decide to marry when she gets her divorce. Then Greer falls overboard and the brave Count jumps in after him and saves his life, but is himself paralyzed completely, doctors saying he will never be able to do more than hear and move his eyes and facial muscles. Sally determines to devote her life to making him happy and goes to live with him near New York.

The villainous Carleton comes round and gives notice of his determination to collect a great fortune, unless the Count's horse beats his own in a match race, as previously agreed upon. The race takes place, but the Count loses. Back comes Carleton and right before the eyes of the helpless Count tries to again embrace Sally. They fight, and then Greer, hearing the struggle, comes on the scene. A shot rings out and Carleton dies. The Count has shot him, just having managed to make use of his hand. Both Sally and Greer take the blame for the murder, but the Count confesses just before dying, and the two lovers are free to wed.

WILSON, AVIATOR, STARRED

New York, Nov. 1.—Film Booking Offices of America will release *The Air Hawk*, starring Al Wilson, famous stunt aviator.

E. O. Van Pelt, of the Van Pelt-Wilson Productions, arrived in New York last week with a print of *The Air Hawk*, the first of a series of special features which it is probable will be released by E. B. O.

The supporting cast includes Virginia Brown Faire, Lee Shumway, Leonard Clapham, Emmet King and W. J. Hayes. Frank Tomack, Maurice Murphy and Boyd Monteth, three nationally known aerial navigators, also assisted in the aerial maneuvers in *The Air Hawk*. The production was directed by Bruce Mitchell, formerly of the Thomas H. Ince Company.

**GODFREY TEARLE IN
PARAMOUNT PICTURES**

New York, Nov. 1.—Filming of Anzia Yezierska's colorful novel of the Ghetto, *Salome of the Tenements*, which created such a stir in literary circles a few months ago, was started at the Paramount Astor Studio yesterday. It will be a Sidney Olcott production.

Jetta Goudal has the role of Sonya, capricious, impulsive daughter of the lower East Side, whose craving for beauty leads to a romance and marriage with a millionaire philanthropist. Manning, the millionaire, is played by Godfrey Tearle, English actor, who is making his American screen debut in this picture. Mr. Tearle came to the United States to play the leading role in *The Fake*, one of the successful Broadway plays.

The cast numbers several character actors widely known on the Yiddish stage, who are acting before the camera for the first time. Lazar Freed takes the role of Lipkin, Jewish newspaper editor; Irma Lerner is Gittelstein and Elhu Tenenholz plays Banker Ben. Others from the Yiddish theater are Mrs. Weintraub, Mrs. S. Nodell and Nettie Tobias. Jose Ruben has the important part of Jakey Solomon, the East Side sweat-shop worker, who becomes Hollins, the great Fifth avenue fashion designer.

ERB BANS SEX THEMES

Hollywood, Calif., Nov. 1.—That sex themes and salacious treatment are doomed in motion picture production is the conviction of Ludwig Erb, one of the prime factors in the newly organized Associated Arts' Corporation, production headquarters of which have been established here at the F. B. O. studios.

Mr. Erb and his coproducer, O. E. Geobel, have devised a definite policy of production that completely bans any suggestive title or theme. They will make only clean pictures and will put forth their strongest efforts to persuade other producers to do likewise. Their initial production, *Sold for Cash*, scheduled for early release by F. B. O., has been made in accordance with the above policy, and, according to advices from the Coast, is a model of clean-cut, wholesome story and production. It was directed by Harmon Weight from *The Saturday Evening Post* story, *The Man From Ashaluna*, by Henry Payson Dowst, Kenneth Harlan, Mary Carr and Madge Bellamy are the leading players.

"The sooner we realize that sex pictures are a detriment to the industry," commented Mr. Erb, "the better it will be for the business as a whole. 'The flood of sex productions the market has absorbed in the last several months is nothing short of a disgrace and will bring disaster to the business if continued. There are at work in this country right now legions of workers who are fighting tooth and nail against those who would evade the laws of decency. The sooner we make up our minds to keep our business clean and to produce only photoplays of a high moral caliber the sooner we will bring back to the theaters the many who have been drifting away. So far as our own activities are concerned we will make only clean pictures.'

COLORED PORTION IN "BEN HUR"

Rome, Oct. 31.—A striking colorful effect is being injected into the Metro-Goldwyn-Mayer production, *Ben Hur*, which is being produced here under the direction of Fred Niblo, with Ramon Novarro in the leading role. For the scenes which reveal the Joppa Gate and the streets of Jerusalem, in addition to a number of the huge interior sets, there will be used the technicolor process.

The technicolor staff which recently arrived in the ancient city is authority for the statement that the beautiful color effect secured with their cameras will not have been duplicated thus far in any motion picture.

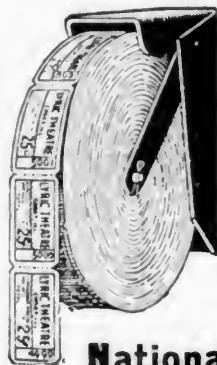
The technicolor process has been perfected within the past two years. It is dependent upon the splitting of the rays of light entering the camera by means of a prism set which accomplishes the reproduction of two images thru one lens. Thru this method the cold tones are separated from the warm, and in the processes which follow of working the two images up into color and again superimposing them the resulting film gives a perfect reproduction of the colors which were actually before the lens at the time the scene was filmed.

NEW ALBANY EXCHANGE

Albany, N. Y., Nov. 1.—In order to increase the efficiency of its service to exhibitors in the central section of New York State, Producers' Distributing Corporation has established a new exchange at 650 Broadway, Albany, N. Y. F. S. Hopkins, who has been covering the territory as a member of the sales force, has been appointed manager of the new exchange.

REX THORPE PRODUCING

Los Angeles, Nov. 1.—Rex Thorpe Productions, of which Rex Thorpe is general manager and C. J. Harper business head, has been organized to make four pictures for independent release. The first will be *The Desert of the Damned*, a Western in which Goldie Fossendo will have the leading part. Thorpe Joos will direct.



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HERBEL WITH CENTURY

New York, Nov. 1.—H. M. Herbel, former Universal sales executive, who has been appointed sales manager of Century Comedies, Inc., left here, where he has his headquarters, for a tour of the Universal exchanges, thru which Century product is distributed. He will concentrate his efforts on Century Comedies, the special two-reel Baby Peggy comedies and the three Jewel productions made jointly by Universal and Century Comedies, in which Baby Peggy is featured. They are *The Darling of New York*, *The Law Forbids* and *The Family Secret*.

H. M. Herbel, until six months ago, was one of Universal's sales executives. He started with Universal as a salesman in that company's Indianapolis exchange. Since then he has managed 14 of Universal's big chain of distributing depots, including Pittsburg, of which exchange he was twice appointed manager.

DWAN, TO FRANCE.

TO DIRECT SWANSON

New York, Nov. 1.—Allan Dwan, Paramount producer, left for Europe this week on the S. S. Paris to again take up the directorial reins for Gloria Swanson. While waiting for Miss Swanson to complete *Madame Sans-Gene* Mr. Dwan and his assistant, Dick Rosson, will vacation in Paris and Monte Carlo and then will begin making the exterior scenes for *Coast of Folly*, which will be Miss Swanson's second production made for the Famous Forty.

METRO TO FILM

"MESSAGE TO GARCIA"

New York, Nov. 1.—A *Message to Garcia*, written by Elbert Hubbard from a true story of unparalleled heroism in the Spanish-American war in Cuba, has been bought by Metro-Goldwyn-Mayer. The most famous of Elbert Hubbard's works, *A Message to Garcia*, is known to every school child in the country. It is printed in army text books and has had a vast circulation in the business world.

C. B. C.'S "FOOL AND MONEY"

Hollywood, Calif., Nov. 1.—The C. B. C. Film Sales Corporation's production of George Barr McCutcheon's *A Fool and His Money* will shortly go into work under the direction of Earl Kenton. The cast will be headed by William Haines and Madge Bellamy and will include Stuart Holmes, Alma Bennett, Charles Conklin, Lon Poff, Eugenie Besserer and Carrie Clarke Ward.

JACOB MILLER NOW

A NEWSPAPER MAN

New York, Nov. 1.—Jacob Miller, former cameraman, is now in charge of the New York offices of *The Radio Digest*, a Chicago publication. He was a cameraman for a number of years, principally with Metro, before it was taken over by Loew. Miller is a relative of Louis B. Mayer, now general production manager for Metro-Goldwyn.

ERROL FOR FILM "SALLY"

New York, Nov. 1.—Leon Errol, the comedian, will go to the Pacific Coast to appear in the film version of the famous musical comedy *Sally*, in which Colleen Moore will be starred by First National Pictures. Errol will play the same role in which he was featured in the stage production by Ziegfeld. His last picture engagement was in *Yolanda*.

LITTLE THEATERS

(Continued from page 43)

welcomes into his group all interested, talented people of serious intent. Myrtle Middlebrook is directing the costume making and John S. Heckler is head of the scenic department. Original manuscripts for immediate production will be considered if sent to the play-reading department, Joel W. Schenker, 402 East 74th street, Jerome Seplov is president of the players.

THE MASQUE OF TROY HOLDS ANNUAL REUNION

At the time of going to press the *Masque of Troy*, Troy, N. Y., was preparing for its annual reunion, scheduled for Saturday evening, November 1. Dr. Tucker, president of the New York

Drama League, and Augustus Thomas were to be the guests of honor and promised to address members of the *Masque* and their guests. An elaborate program of entertainment is planned.

Visitors and News

Professors Koch and Denny breezed into New York one day last week and, as usual, were beaming with happy enthusiasm over the new plays they were going to see and the new lighting and scenic purchases they were to make. Professor Koch stated that one of the big objects of their visit was to see a former member of the Carolina Playmakers, Elizabeth Taylor, who is making her first professional appearance in *The Little Angel*, at the Frazee Theater.

Professor Denny told us that they are about to go on tour in their first bill of the season, which includes *Politicella* in *Horse Cove*, a comedy of election day in the mountains of Western North Carolina, by Martha Boswell; *The Scuffletown Outlines*, another Lowrie play, by William N. Cox, and *The Honor of Bonava*, a new Southern folkplay, by Judge Robert W. Winston. Judge Winston is a former judge of the Superior Court in North Carolina and returned to Chapel Hill at the age of 60 to take up his work as a freshman. This unique individual has contributed a great deal to the life of this community and has profited much himself during his stay here.

Their itinerary includes Wilson, Goldsboro, Smithfield, Red Springs, Fayetteville, Wilmington and Newbern, from November 12 to 19. They also have a special engagement at the State Theater, Raleigh, November 26.

John Loftus, of the Harlequinaders and W. G. Y. Players of Schenectady, N. Y., was another visitor. Mr. Loftus, you will recall, took exception to statements made in the article on radio broadcasting written for *The Billboard* by John M. Francis, of the *Masque of Troy*. (And the end is not yet, for Frank C. Minster, of the Delphian Players of Philadelphia, has responded to our wish printed in *The Billboard* to hear from him on the subject, with the assurance that he is writing a few "squibs" on the subject, to be printed in our next issue.)

Mr. Loftus is the author of *Isolated*, which was offered at Kathleen Kirkwood's Triangle Theater last year. He is also the author of two one-act plays, entitled *Roselle* and *Minus the Fatted Calf*, given by the Harlequinaders.

THE MOVEMENT IN BROOKLYN

The Brooklyn Little Theater campaign, dormant for the hot weather months, but with nearly \$70,000 to its credit out of the \$200,000 needed, is to be actively resumed. The campaign headquarters are at the Brooklyn Chamber of Commerce, which has formally endorsed the movement and is to appoint a special committee to help it along, that being President Somers' promise. The work will begin under the direction of William Franklin Edwards and Edwin Tristram Coffin, campaign directors. The campaign is to be pushed rapidly to a close, and it is the expectation that before Brooklyn starts in to eat its Thanksgiving turkey the work of raising the balance of the fund will be finished, and possibly even ground broken.

Much interest has been shown thruout the borough in this new little auditorium for non-professional dramas and music. The site, already chosen, is spoken of as "the most convenient site in Brooklyn". The new little theater will stand on the rear ends of the four lots back of the Brooklyn Music School Settlement. It is to have a small stage, but one with every possible scenic and electric device, as amply equipped in these particulars as any big New York playhouse. It is to be built in the Spanish Mission style and will seat 299 persons, this amount being fixed to conform to theater building laws. It is so arranged that it will be equally admirably adapted for chamber concert music, for music ensemble work, for rehearsals and professional receptions.

Judge Frederick E. Crane is chairman of the Brooklyn Little Theater Committee that is in charge of this enterprise that has already raised one-third of the needed amount. Robert Alfred Shaw and Ralph Jonas, vice-presidents, and George Hadden, treasurer. Originally thought of purely as a dramatic and musical enterprise, this Brooklyn Little Theater is now coming to be regarded as a civic enterprise of much importance and cultural value, and is attracting attention of

Brooklyn manufacturers and men of affairs. Some of the largest contributions thus far received have come from them.

The Lyceum Theater, Minneapolis, Minn., has opened. Approximately \$500,000 has been spent during the last year converting the old Auditorium into the new theater. Lem S. Brown is manager of the house, which has a seating capacity of 2,200.

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SENTENCE SERMONS FOR LYCEUM

I have had occasion several times to mention the work of Dr. Roy Smith, of Minneapolis, and especially his new journalistic venture, *The Sentence Sermons*, appearing in many metropolitan papers. That one who has been so successful upon the platform should think of the work of the lyceum and chautauqua is very natural, and I find in a recent series of these "sermons" some that seem particularly fitted to the platform. Here they are:

"Those Who Bring—
Sunshine into the lives of others multiply their own joys.

"Fear into the hearts of little children lay up trouble for themselves.

"The facts to light are never popular with those whose profits are ruined.

"Unwholesome amusements to town are the enemies of every man's children."

That the people of the platform are bringing sunshine into the lives of hundreds of thousands of listeners is a well-known fact.

That unwholesome amusements are the enemies of the community was the platform upon which the lyceum had its first battle. The old-time vulgar theatrical attraction has long since disappeared. It was killed by the united action of the conscientious people of the community in partnership with the lyceum.

And now a still greater menace is here in the lurid moving picture. I believe in moving pictures. A good film is one of the very best channels of education and of right thinking, and I think the majority of films are not instrumental in evil. But as I go thru the smaller communities I see a good many films advertised that cannot possibly have any good effect upon the childish mind, and hence the obligation is just as strong today as it was 25 years ago for the people and the lyceum to go into partnership and keep the entire entertainment field above reproach.

Dr. Smith's "sentence sermons" should bring home to the people of the platform their obligations along that line and to the people of the community the necessity of constant endeavor to keep this special source of entertainment for the young people above reproach.

The Sentinel, of Sauk Rapids, Minn., in speaking of the program of Ceora B. Lanham, reader, says: "The remarkable thing about her program is that everything is original with not a single reading or characterization other than her own writing." That is a really very commendable fact, and if a great many of our readers would take the time and study to do some original work instead of repeating parrotlike what they have been taught at school the entire average of the readers in the lyceum and chautauqua would be improved.

CAUPOLICAN

It is a somewhat notable event that Caupolican is going back to the chautauquas. There are very few old-time chautauqua committees which are not familiar with Caupolican, the famous Indian orator and raconteur. Fifteen years ago he was a headliner on the programs of



Chief Caupolican

the chautauquas of America, and was called back again and again, and it was a matter of regret to the many assembly patrons when he left the chautauqua field and entered the Metropolitan Opera Company of New York. Now he is back in chautauqua for one season.

He comes from the tribe of Araucano Indians of South America. He was splendidly educated in the universities of England, France and America, and presents a program of song and story that is unapproachable. His tales of the Indians—of that great tribe which was never defeated—are thrilling in their interest. There is no one else who can sing the songs of those native people as can Caupolican, and the fact that he was a star in a great opera company shows that his ability is one of sheer musicianship as well as of entertainment.

MONTEVIDEO SYMPHONY ORCH.

It is not to be wondered that the beautiful little city of Montevideo, Minn., is

proud of the fact that it has a symphony orchestra. It is not often that a city of such size is able to boast of a musical attraction of that caliber.

The Montevideo Symphony Orchestra consists of 32 musicians, with Ole Holm as director, and has five well-known citizens on the board of directors.

This season the orchestra is putting on the entertainment course in that city. It will play four concert engagements in the course, and two speakers from the University Extension Bureau of Minnesota have been selected for additional numbers.

At each program of the orchestra other features will be added. For the first program, given October 7, readings by Dorothy Mills and a vocal duet by Leroy Clair, baritone, and C. L. Reynolds, tenor, were featured. The musical program indicates that the orchestra is ambitious to put on really meritorious numbers.

abroad. Folks are folks, no matter where you find them; some a little more shiny than others, that's all."

I have had occasion at several times to mention the very substantial work being done by Ray Morton Hardy, of Lansing, Mich., upon community lines. I have just received the following letter from Wheeling, W. Va., which seems to substantiate my judgment in regard to the value of the work Mr. Hardy is doing:

"We recently had the pleasure of listening to Ray M. Hardy on the topic *Your Town and You*. Mr. Hardy made a profound impression on the large audience fortunate enough to hear him. Every community is hoping to progress commercially, and Mr. Hardy not only shows the most effective methods to accomplish this along business lines, but he has a spiritual program worthy of all praise. He is an analyst and a most skillful interpreter of the crying needs of the times. Any community fortunate enough to secure him for a lecture will be repaid tenfold."

I have seen a great many items recently commending the work of Dr. J. S. Williams, *The Advocate*, of Sturgeon Bay, Wis., said recently in a long write-up: "Billy Williams was the hit of the evening with her musical memory work on the piano and accordion, playing selections asked for by the audience and combining several into medley form."

The Woman's Club of Aurora, Ill., has opened one of the finest club houses I have seen anywhere, and was fortunate in securing it at about one-third its value, a large stone church building. The club made this over until it now has a basement with a splendid floor for dancing, a very complete kitchen. The basement is made homelike with paintings, grand piano, etc. The main auditorium, fitted out with a stage and scenery, is to be used by the local dramatic club. It is decorated tastefully and uniquely. This club will undoubtedly be the center of a great many platform activities for years to come.

The lyceum course at Blackwell, Ok., has been taken over by the Woman's Club of that city, which has been busy making a drive for season tickets. Upon its course this season are Dr. Frank Dixon, in his lecture, *The World's Challenge to America*; the Jackson Jubilee Singers and several other well-known features.

Alex Miller, well-known journalist of Iowa, is filling dates for Redpath-Vawter Lyceum Bureau this season, giving his famous lecture, *The Other Side of Main Street*. Miller is a thinker of more than ordinary ability and is able to put his thoughts before an audience in a most attractive form.

Walterboro, S. C., reports that the Radcliffe Chautauqua, which recently closed a three-day engagement, presented the most largely attended and most enjoyable chautauqua program ever given in that city. The business men of Walterboro and the surrounding country paid the guarantee and made the entire program free to the people.

At Ionia, Mich., the girls of the Ypsilanti Reed Furniture Factory are putting on the lyceum course. They have secured five numbers thru the Redpath Bureau. The Jackson Jubilee Singers, Private Peat, Marlon Quartet, Charles R. Taggart and the Harp Novelty Company comprise their course.

At McConsville, O., the people have combined with Malta, the community just across the river, in putting on a fine lyceum course. This year the course began October 18 with the Harp Ensemble Company. McConsville and Malta are always successful with their lyceum, and they also put on one of the best chautauqua programs in the Middle West.

Dr. Alfred E. Stearns, president of Andover College, is giving a series of lectures thruout the East on *The Challenge of Youth*. He spoke recently at Wilkes-Barre, Pa., and is booked for a number of college and university engagements.

The Shamano (Wis.) Journal speaks of the Davies Light Opera Company, after its recent appearance in that city, as follows: "The Davies Light Opera Company, the first number of the High School Memorial Lyceum Course, played to a



New Providence, Ia., a little rural community, as usual has a strong course for the coming winter. The farmers in that section of that splendid State long ago appreciated the value of the platform, and New Providence has always boasted a course which would do credit to a city ten times its size. Its course this season will be opened November 10 by Rev. Chas. Medbury, of Des Moines. Those who know Dr. Medbury and his work recognize him to be one of the most vital and dynamic speakers on the American platform. The other numbers of the course are the Chicago Lyric Singers, Chas. H. Plattenburg, who long ago became one of the best known speakers of this country, and the Zedler Symphonic Quintet. It is a matter worthy of note that three out of four of these attractions have been headline lyceum and chautauqua features for nearly 20 years.

This is the way the Swarthmore Weekly News Letter handles the guarantee question. Did you ever think of it along that line?

"Nobody guarantees my business." Ever hear that before? Next time you hear it try this shock psychology.

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If you don't believe this, try to bring to the community what chautauqua does without the help of the chautauqua association.

Of course you can do without it altogether, but in that case you are failing in "your business."

L'Ombra, the great operatic company which will give a revival of that famous European success upon the lyceum platform, gave its initial performance before the Chicago Country Club on the afternoon of Sunday, October 19. A most enthusiastic reception was given to the company, which is a notable one. The company is composed of Stella Nor-Hamont, coloratura soprano; Suzanne France, lyric soprano; Carl Fornes, baritone; Obrand Djulin, tenor; Arthur Lydell, pianist. The music of this famous comic opera is by Friedrich Von Flotow and the English libretto by Gilbert A. Becket. The company has a full

season booked with the various affiliated bureaus.

Major Thornton Anthony Mills, pastor of the New England Congregational Church of Chicago, recently gave a Sunday night lecture on *Walt Whitman, the Best Loved and Worst Hated Man in 1900 Years*. Dr. Mills has been specializing in these Sunday night lectures, sometimes giving them himself and at other times securing some well-known lecturer. Dr. W. A. Evans, well known to all platform people, spoke for him in his church Sunday night, November 2, and will speak Sunday night, November 9. Patrick H. O'Donnell will speak on the open-door policy of China. Many churches today are utilizing well-known lecturers for Sunday night addresses.

A notable article appeared in *Liberty*, the magazine, of October 25 in regard to our old friend, Sunshine Hawks, who for 31 years was a typical headliner. The article consists of an interview with Mr. Hawks by one of the *Liberty* staff. The article makes some rather surprising statements in regard to past history. I particularly wish that every platformist read the article, because it is filled with the gossip of the chautauqua and lyceum of 25 years ago. It tells you about Lou Beauchamp, Col. Bain, Sam Jones, Billy Sunday, Sam Small, Gillilan, Bishop McIntyre, Capt. Jack Crawford, Carrie Nation and all the rest of the oldtimers, the very mention of whose names brings a flood of recollection to those of the Old Guard. I should like to quote the entire article, but that is impossible in the space allotted. However, I shall reproduce the introduction, because it gives us a beautiful word-picture of Sunshine Hawks of later years. The first few paragraphs of the article are as follows:

"The shade of the window under which Arthur Wells Hawks slept was drawn but the sunlight managed to pour thru beneath it and around its sides. And all of it, it seemed, bent itself to play effulgently upon the slight body and gnomish head, making the outside of him match the inside. They call him Sunshine Hawks."

"For 31 years he lectured the people of these United States, talking about everything from John Brown's raid and execution, part of which he witnessed, to what he said to Vice-President Tom Marshall and what Tom said to him on the occasion of the inglorious flight of the Hohenzollern family into Holland. He is 77 years old."

"Thirty-one years of all sorts of platforms and all sorts of folk in big towns and water-tank hamlets, traveling 50,000 miles every year and appearing 300 times before some audience or other every 365 days. Folks? Thunderation! Old Sunshine knows them backward and forward, inside and out, at home and

full house at the high school gymnasium Monday evening and scored with the audience, living up fully to all advance and press notices. Mr. Davies, at the head of the company, proved a comedian par excellence, and evoked roars of laughter from his audience.

"There were nine people in the company, eight of whom were on the stage, and one of whom presided at the piano. The members of the company all had good singing voices and were not hesitant about responding to encores. Mr. Davies has surrounded himself with a company that is capable, and it put its offering over with snap and vim."

The Woman's Club, of Lansing, Mich., is presenting a series of lectures in its clubhouse. Prof. Hollister, of the University of Michigan, spoke there October 17. This will be the first of a series of addresses by university speakers.

Hastings, Mich., opened its course October 31 with Ruth Bryan Owen.

In the death of F. Wight Newmann, of Chicago, the artists of the platform have lost a real friend. Mr. Newmann, the well-known impresario, had introduced to the public hundreds of musicians who, without his help, might never have received the recognition which their art deserved. While much of his work was the bringing to Chicago audiences mu-

sicians of note, each year he found a number of the newer musicians and gave them a chance to prove themselves. In this way he became a stepping stone for many of the lyceum and chautauqua artists, who, thru him, were able to be known to the metropolitan audiences.

The I. L. C. A. convention is to be held at Winona Lake again next fall, "provided satisfactory arrangements can be made." That was the decision of the convention. The time to make those arrangements is now and not after the convention is assembled. There was considerable dissatisfaction last September, and this dissatisfaction was in regard to matters which I believe can be corrected. Perhaps the greatest dissatisfaction was over the cost of rooms at the Westminster Hotel. It is only fair to consider that it is impossible to secure the same rate in a hotel which is run for only a short time in the summer as would be available if it were conducted for twelve months in the year. On the other hand, the cost of running should not be as great in Winona Lake as in Chicago, where one can secure a fine room with bath for from \$2 to \$3. The Westminster should be able to meet that. If not, there are other hotels and many rooming houses, and proper arrangements should be made accordingly. Another complaint was the impossibility of securing refreshments of any sort after the night programs. This can certainly be overcome. Winona Lake can well afford to rescind its rule of barring competition and allow two or three eating places to serve at night. It is to be hoped that these two matters will be settled, and settled now. With these things out of the way we can go ahead with arrangements which will make the 1925 meeting the best in the history of the association.

The Lyceum Magazine now goes to every member of the I. L. C. A. as a part of the proceeds of the annual dues. Several have expressed surprise that the editor of the Platform department of The Bilboard expressed himself in favor of that movement. The reason is very plain. The Lyceum Magazine and The Bilboard are not and never were in competition. The Lyceum Magazine will now reach the members—all of them—for the first time. That is right. That is exactly the province of that publication. It does not and never can reach the consumer of platform talent. It is the trade magazine of the producer and deserves the support of every platformist. As a trade publication it is doing a work which The Bilboard could not do. On the other hand, The Bilboard, in its Platform department, is the great missionary of the chautauqua and lyceum movement and is making this movement known and respected where it was unknown before. Moreover, The Bilboard can be found and bought in every community and the platformist can keep in touch with the entire field every week. Things must be boiled down in The Bilboard. We want the news items. Those of you who are failing to send in the news about yourselves and your work are losing some of the most valuable publicity. I do not mean long eulogies of yourself. These have the earmarks of advertising and are rejected. But I think that every platformist should send us his itinerary for the year—that is, how many weeks are booked for the winter and for the summer and with what bureaus. Every one of you will be interested in knowing how the other fellow is faring and such information is real news. Send us items in regard to courses and chautauquas which have been especially successful and the reasons for such success. Clever methods of advertising courses and attractions form real news. Send these things to us and make The Bilboard a really welcome news letter each week. The action of the I. L. C. A. has removed the last element of competition between the magazines. The Lyceum Magazine goes to you each month without cost to you as a part of the function of the I. L. C. A. It is a necessary and common-sense medium for that body. But when you are on tour almost your only way of keeping in touch with the affairs of the platform is thru The Bilboard, which you can buy everywhere. And again, The Bilboard has never annoyed you with begging letters for advertising because we are running these columns on a strictly commercial basis. We want every dollar spent in Bilboard advertising to give value received. I am proud that almost every advertisement which we have inserted has been a paying proposition in direct returns without even taking into consideration that still greater return in the wider publicity, the benefit of which is just as certain, the more difficult to trace. The Bilboard, with its wide circulation, is ready to help build the greater lyceum and greater chautauqua. We are not begging for ads. We are willing to co-operate. The next 10 years will demonstrate that this magazine has been one of the great constructive forces of the platform and that those who make use of it will receive the reward of their foresight.

International Falls, Minn., is putting on a lyceum course—the first which it has had in that city for a number of years. It is given under the auspices of the high school and was secured thru the University Extension.

The Uniontown (Pa.) Herald reports that the first number on the lyceum

course there is the Sonority Singers, a somewhat euphonious title for a vocal organization.

John Farrar, editor of The Bookman, is giving a few club lectures in the East on New Books in Brief Review.

Milford, N. H., gives entertainment to its people in the course known as the Stearns Free Lecture Course. This has been made possible by a donation and is a popular feature in that community.

Hondini, king of escape artistes, is appearing on some of the lecture courses. His work upon the lyceum, however, is classed as lecturing, as he gives an address on Fraudulent Spiritualistic Phenomena.

Glenn Frank, brilliant editor of The Century Magazine, opened the Teachers' College entertainment course at St. Cloud, Minn.

Mrs. Julian B. Arnold recently met with a painful and serious accident in her home at the Warner Hotel, Chicago. Walking in the dark she fell over a rocking chair and her left hip was broken in the fall. She is doing as well as possible under the circumstances, but it will be several months before she will be able to be out again.

Herbert L. Cope has signed with the Redpath Bureau and will be on its list for the coming year.

Julian B. Arnold will be on the Redpath-Harrison Chautauquas next season.

Fred High recently was called to Pennsylvania for a few engagements and took that occasion to spend a short time at his home in Waynesburg.

The Redpath forces held their annual meeting for the selection of talent and other matters of importance at the summer home of Harry P. Harrison at Leeland, Mich.

I had the pleasure—and it was a pleasure—of speaking recently before the young women of the Women's Club Auxiliary of Highland Park, Ill. These girls last year gave a series of dances and suppers and at the close of the season there was not much left of the club in the way of membership. Thru the inspiration of one woman they are putting on a different sort of a program this year. This was their first number, and, in spite of the fact that there had been a big program in the afternoon with the Women's Club and the further fact that they had asked me to speak upon a somewhat academic theme, The Poetry and Color Prints of Japan, there were more than 100 present with lots of enthusiasm. And it was wonderful how they took hold of the matter and the interest they displayed. All of which goes to show nothing as to my ability to please, but a great deal in proof of the fact that the average audience is usually about three jumps ahead of the lecturer. An audience of young club women comes very close to the 100 per cent in appreciative attention.

The Men's Club of the First Methodist Church, South Bend, Ind., is in charge of the lyceum course in that city, and is presenting a series of eight entertainments and lectures. Among the speakers who are to appear are Dr. D. W. Stidger, of St. Mark's Methodist Church, Detroit, who is well known thruout the country on account of his books in regard to church advertising and other subjects. Dr. Frederick F. Shannon, pastor of the Central Church, Chicago, is another of the noted speakers.

Ada, Ok., in pushing its lyceum sale, has secured the co-operation of active committees from the Lions' Club, Kiwanis' Club, American Legion, Woman's Committee and the College Faculty. This makes a committee of 15 which is energetically canvassing the city to make the lyceum course an unqualified success.

Edith Rhett, educational secretary of the Detroit Symphonic Orchestra, is giving lectures thruout the South on musical appreciation. This is a subject which is needed in America very badly, and her lectures are meeting with gratifying success.

At Pascoquoala, Miss., the Civic League, an organization of women of that city, is in charge of the lyceum course, and is making it a success.

At Greenfield, Ind., the American Bible Class, of the Bradley M. E. Church, is sponsoring the lecture course. They have live standard attractions, and the first number, The Collins Novelty Co., was given October 27.

Dr. Wilfred T. Grenfell has a new book, published by Charles Scribner's Sons, New York, entitled Yourself and Your Body. This is a book by a famous doctor of Labrador directed to boys and girls.

Another new book that is of special interest to people of the platform is the new volume by Lothrop Stoddard, en-

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itled Racial Realities in Europe. Simeon Strunsky devotes nearly a page in The New York Times Book Review of October 26 to it.

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AT LIBERTY—Billposting Agent, sober and reliable. A hustler that cuts out the billings. C. S. WOODRUFF, 325 Palmer St., Detroit, Colorado.

AT LIBERTY BURLESQUE AND MUSICAL COMEDY

5c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

At Liberty—Burlesque Comedian. Eccentric or black. Lead numbers. Can join on wire. V. W. (Dizzy) TATE, General Delivery, Anderson, Ind.

AT LIBERTY FOR CIRCUS AND CARNIVAL

5c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

A Young Man Would Like to learn bare-back riding or acrobatics. Can tumble a little. Will serve as apprentice if necessary. Age, 15; weight, 139 pounds. Address W. C. OTT, Bogalusa, La. nov8

CLASSIFIED ADVERTISEMENTS

ANNOUNCING

Increase in the Classified Advertising Rates in The Billboard.

Commencing with this issue.

RATES PER WORD

SET IN 5/8-PT. TYPE WITHOUT DISPLAY. NO CUTS. NO BORDERS. WE DO NOT PLACE CHARGES FOR ADS IN THE CLASSIFIED COLUMNS UPON OUR BOOKS. NO BILLS RENDERED.

CASH MUST ACCOMPANY THE COPY.

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MOVING PICTURE CLASSIFIED ADVERTISING RATES.

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AT LIBERTY CLASSIFIED ADVERTISING RATES, OPEN ONLY TO PROFESSIONAL PEOPLE.

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Advertisements sent by telegraph will not be inserted unless money is wired with copy. Mail addressed to initials care General Delivery will not be delivered. We reserve the right to reject any advertisement and revise copy. "Till forbid" orders are without time limit and subject to change in rate without notice. THE BILLBOARD PUB. CO., 25-27 Opera Place, Box 872, Cincinnati, Ohio.

At Liberty—Dog, Pony, Goat and Monkey Circus. Open for any indoor show. From one to 12 ponies. One to five acts. Go anywhere. Address E. M. CULLIN, R. F. D. No. 7, care L. F. Ingersoll, St. Joseph, Mo. nov5

At Liberty—Joe Wilde, Clown. All white wardrobe. Good walkarounds. Concert turg, comic. John Robinson Circus eight seasons. Address JOE WILDE, Billboard, Cincinnati.

BILLY STILES, PRODUCING CLOWN—FIRST-class Clown Numbers for all occasions. Have instruments for clown band. If you want the best write November 1 to S. Jackson Miss, care Rogers & Harris Circus, then Burns, Tenn., Route 2.

FRANCIS AND RIGGS COMBINED ACTS. Roman rings, teeth, trapeze, handbalancing, classical dancing; three separate recognized acts. Care General Delivery, New Orleans, La.

AT LIBERTY COLORED PERFORMERS

5c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

AT LIBERTY—W. S. GRAY'S COLORED Players, singers and entertainers. Free act for indoor Circuses, Fairs, Expositions. Good drawing card, change often; moving picture theatres that play vaudeville. Write, 225 S. Nixon St., Lima, Ohio.

AT LIBERTY—Randolph's 6 Dark Wonders of Syncopeation. Irresistible dance music, singing. Open for winter resorts, dance halls and cabarets. Member A. F. of M. Best of references. Write CHAS. T. RANDOLPH, 24 Apr., 235 So. La Salle St., Chicago, Illinois. nov8

AT LIBERTY—Water Park's Six Colored Aces of Syncopeation, with the rhythm. That playing and singing band that pleases the dance-loving public everywhere. Cabarets, dance hall managers and promoters write for particulars and dates. 2959 S. La Salle St., Chicago, Ill. Tel. Victory 9783.

LOOK! MANAGERS! AT LIBERTY—Theodora Saiff, the young colored dancing artist. One of the youngest and foremost classical dancers of the world. Done every kind of a dance in classical lines. Creator of jazz dances. My dances are done in male or female impersonation. Would like to join a concert company musical comedy, a high-class minstrel or a good vaudeville act at once. Would like for a 1c message to take my great dancing act to your show. Most part are 1924. In advance. Write or wire care THOMASTA SAROFF, 115 E. 14th St., Ft. Worth, Texas.

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

A-1 Alto Saxophone, Doubles 1st Clarinet, Read and fake. Single. Union. Tuxedo. Five years' dance experience. SAXOPHONIST, care of Y. M. C. A., Albany, Ala.

A-1 String Bass and Tuba at Liberty after Thanksgiving. Union. All-around experience. No troupling. FRANK BAYLOR, St. Bernard Hotel, French Lick, Indiana. nov8

A-1 String Bass With Long experience in pictures and vaudeville wants engagement. STRING BASS, 618 L. Labadie Ave., care Don Watson, St. Louis, Mo. nov8

A-1 Trumpet — Competent High-class vaudeville, picture, concert, orchestra. Young; married. Union. Can come on wire. TRUMPET, 210 Truslow street, Charleston, West Virginia.

A-1 Trumpet — Experienced Theatre, dance, Young; married. Union. Reference. CHAS. CASSADY, Crawfordsville, Indiana.

A-1 Violinist. Leader or Side. Really good in concert, theatre, jazz. Good appearance. Go anywhere to steady position. Union. BOX 109, care Billboard, 1483 Broadway, New York City.

A-1 Violinist Leader With Large library open for immediate engagement. Twelve years' experience playing pictures. Thoroughly experienced musician. Reliable. First time at Liberty in four years. References. Can furnish excellent pianist and other musicians. Address VIOLINIST AND ORCHESTRA LEADER, care Billboard, 235 Lee Bldg., Kansas City, Mo.

A-1 Violinist Side Man Open For immediate engagement. Absolutely competent, experienced musician in picture and vaudeville theatres. Good sight reader. Acquainted with Schirmer, Fischer, Roywin H. Barrios. Satisfaction guaranteed. First time at Liberty in five years. Good tone and technique. References. Union. Good personality and a gentleman in every respect. Married. Address R. TORRES, care Billboard, 235 Lee Bldg., Kansas City, Mo.

Alto Saxophone — Double Horn. Kim Clarinet, Improvise, fake, transpose, read. Union. Tuxedo. Join at once. RAY TAYLOR, 211 East Fifth St., Frederick, Maryland.

Alto Saxophone Doubles Legitimate clarinet and 1st Flat soprano, good reader and good tone. 23 years old, single, neat appearing. Wants to locate with good reliable orchestra, where tone and music counts. Can go anywhere, travel or location, three months with stage band. Union. Write or wire 1002 East 67th street, Cleveland, Ohio.

At Liberty—A-1 Trombonist. Experience all lines. Picture show or vaudeville preferred. Also play saxophone. Will accept good contract on wire. JOE SAIDE, 1419 W. 7th St., Little Rock, Ark. nov8

At Liberty — A-1 Violinist doubling tenor banjo for dance orchestra, movie theatre or cafe; young; neat appearing; sober; reliable. Cut the stuff for either. Make me an offer. HARRY PETERSON, Box 513, Hopkins, Minn. nov15

At Liberty — Dance Trumpet After November 11. Read, fake and improvise. Latest effects. Tuxedo. Young. Address HARRY OLIVER, 512 West Pikea Peak Avenue, Colorado Springs, Colorado.

At Liberty — Experienced Drummer, bells and xylophone. Dance or motion picture house. A. F. of M. Single, sober and reliable. Write or wire C. J. MILLER, 308 East Chambers, Champaign, Ill.

At Liberty—Hot Dance Trumpet. Effects, novelties, read, plenty hum. References from present job. TRUMPET, Room 501, Carlyle Hotel, Spokane, Wash. nov8

At Liberty—January 1st, Organist. Thoroughly experienced in picture work. Union. Reliable. Good organ essential. At Liberty January 1, 1925. Proves Ohio or border States. Address JOHN O. STEWART, 549 Dewey Ave., Cambridge, Ohio. nov29

At Liberty—Leader-Violinist. Vaudeville or pictures. Large library of standard music. Union. BOX 696, Port Jervis, New York.

At Liberty—Trumpet, Experienced, theatre and dance. Young, reliable, neat appearance. Go any place for right job. IRVING BUGE, 3610 Cottage Grove avenue, Chicago, Illinois.

At Liberty — Violinist-Leader A-1. Pictures, vaudeville, up to date library. Wish to enter in the city of New York. Can furnish orchestra. HOOGAKKER, 531 E. 170th St., New York City. nov8

At Liberty Nov. 8—Experienced Trombone wishes location, vaudeville or pictures. First-class references upon request. Write EUGENE MILLER, 24 Burnett St., Newark, N. J. nov8

FEMALE IMPERSONATOR—Nice wardrobe, experienced. Minstrel, vaudeville, stage, sing, dance can lead; perfect makeup. Will join at once. FRANCIS BAUERRESE, 292 Neastor St., Columbus, O.

AT LIBERTY M. P. OPERATORS 5c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

AT LIBERTY—MOTION PICTURE OPERATOR: will locate anywhere in Middle West. Write. ROBT. DUNCAN, 312 West 14th St., Sioux Falls, South Dakota. nov22

OPERATOR-MANAGER—28; 10 YEARS' EXPERIENCE with Powers' and Motograph; married; reliable; wife plays piano and sells tickets. Write particulars. OPERATOR, 201 South Maple St., Nokomis, Illinois. nov15

AT LIBERTY—Experienced Projectionist. Operate any machine and electrical apparatus. Best from results. Steady, reliable. Locate anywhere. Salary optional. Write FINKEL, 5225 Arch St., Philadelphia, Pennsylvania.

AT LIBERTY—Projectionist. Union, steady, sober, reliable. Address P. R. JORDAN, care 921 Front St., Portsmouth, Ohio.

OPERATOR—10 years' experience. No booze or cigarettes. Locate anywhere. Wire or write. FRANK J. McNICROW, Jefferson St., Marion, O.

AT LIBERTY MAGICIANS 5c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

CHARLES THOMPSON, Sturgis, Mich. Escape Artist, Magician, Ventriquist, Clown, for all events. Write for description of acts.

AT LIBERTY MUSICIANS 5c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) 1c WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

A Hot Dance Trumpeter Desires a change to a fast orchestra. Double tenor sax., melophone and sing in 11th baritone. Feature low down yet have a good tone. Age 23, up and busy. TRUMPETER, 3745 43rd St., Mt. Rainier, Md. nov8

At Liberty—Flute and Piccolo
Thoroughly experienced. Union. Address FLUTIST, 600 S. Main St., Wichita, Kan. nov8

Cellist Doubling Tenor Banjo
at Liberty. Thoroughly competent and experienced in concert, lectures and vaudeville. Big tone and very good interpretation. Union. Next appearance and good personality. Can work at once. Write your very best offer to E. FLORES, care Densmore Hotel, Tulsa, Ok. nov8

Cellist, Experienced, Reliable,
Union. Address C-BOX 534, Billboard, Cincinnati. nov22

Clarinetist at Liberty—Thoro-
ly experienced all lines. Band and orchestra work. BOX 218, Newport News, Va.

Clarinetist — Experienced in
Picture and vaudeville theatres. Double alto saxophone. Union. Write or wire. REEVES, 2333 Stoddard street, St. Louis, Mo.

Clarinetist — Member Famous
organization. At Liberty in November. Experienced in first-class theatres. CLARINETIST, care Billboard, 1493 Broadway, New York City. nov15

Competent Clarinetist at Lib-
erty. Experienced, vaudeville, pictures, concert bands. Good tone and time. Double saxophone. WILLIAM SUND, 4921 No. Lincoln street, Chicago, Ill.

Cornet and Trombone—After
Thanksgiving. Joint or separate. Theater, concert or dance. Round-up. Address BRASS TEAM, Box 17, French Lick, Indiana. nov8

Experienced Flutist at Liber-
ty. Young man; can join immediately. Account cutting orchestra here. Address F. WALDRON, Metropolitan Theater, Morgan town, West Virginia.

Experienced Trumpet Player
at Liberty. Theater preferred, but will troupe. Wire or write. TRUMPET, care Franklin Theatre, Tampa, Florida. nov19

Flute and Piccolo. Union. Ex-
perienced, open for engagement in first-class theater. Address FLUTIST, 186 Park Ave., Medford, Wisconsin. nov13

Flutist—Experienced. Union
Double Cello. Address FLUTIST, 731 W. 6th St., Anderson, Indiana. nov8

Flutist at Liberty — Union.
Experienced. WALTER KNIGHT, 503 N. Hermitage Ave., Trenton, N. J. nov8

Good Organist Wants Change
location. Best reasons. Library; cue; thoroughly reliable; experienced; married; union. Don't answer if house isn't A-1. ORGANIST J., care Billboard, Kansas City, Missouri. nov8

Hot Trumpet at Liberty—Tone
read and personality. TRUMPET, 6033 Ed- ward St., Detroit. nov8

Lady Organist—Years of Ex-
perience playing pictures in Southern and Middle Western cities. wishes position. MARY CARVER, 800 Cumberland street, Lakeland, Florida. nov22

Nationally Known "Dance
Orchestra tenor banjoist" and soloist. Neat, and don't misrepresent. Write complete particulars first letter. First-class combination considered only. "TENOR BANJOIST", 113 North Tacon street, Philadelphia, Pa.

Organist and Pianist Desires
Position. Experienced and reliable. Cue pictures correctly. Please state all. Address ORGANIST, 609 East Mound street, Columbus, Ohio.

Organist at Liberty — High-
class. Any make. Expert cueing pictures. Long experience. large library. best references. First-class theatres only. LEON YACKLY, 644 West Walnut, Lancaster, Pa. nov13

Orchestra Leader - Violinist—
Photoplay. Union. Wishes steady engage- ment. best references. MR. LOUIS, Bill- board, Chicago, Illinois.

Organist—A-1 Picture Player
Wishes position. Lowest salary \$75. Or- chestra organ preferred. HELEN FITZ- PATRICK, General Delivery, Tampa, Fla. nov22

Organist—Sight Reader. Ac-
customed to the better houses. A first-class business player. Fourteen years' experience in the larger cities. Excellent references. No fake. Use music entirely. Must be good sal- ary not a cheap man. Notice necessary. C- BOX 610, care Billboard, Cincinnati. nov8

Organist Desires Permanent
position, first-class theatre, with first-class organ. Feature songs. Union. Address FEATURE ORGANIST, Billboard, Kansas City, Mo. nov9

Solo Organist at Liberty. Com-
plete library. Union. References. Wire collect. Address ORGANIST, 219 West Free- mason street, Norfolk, Va.

Thoroughly Experienced Cor-
net. Union. At Liberty account lockout. Address CHAS. W. STORM, 624 Boonesboro Ave., Lexington, Kentucky. x

Violin-Leader — Experienced
—Cue pictures correctly. Large library. Union. VIOLINIST, 3509 Huntington Ave., Newport News, Virginia.

Violinist — Experienced, Reli-
able. At liberty. Sightreader. Can cue pictures, lead and arrange. Married. Five years here. Union. 4710 Gurley, Dallas, Texas. nov8

Violinist at Liberty—Locate
or travel. Can do vaudeville act with violin. Will work under piano director. Address ED- MUND WOODS, Detroit, Minnesota. nov8

A-1 Violinist and Pianist (Vio-
linist leader) desire permanent position, picture theatre or hotel. We are absolutely competent, experienced, reliable musicians, having held long engagements in first-class picture theatres for the past twelve years. Have very large library. Cue pictures cor- rectly. Satisfaction guaranteed. References. Union. Address VIOLINIST AND PIANIST, care Billboard, 225 Lee Bldg., Kansas City, Mo.

A-1 CELLIST AT LIBERTY—EXPERIENCED.
Union. No anywhere. G. F. BALDWIN, care Billboard, 35 So. Dearborn, Chicago.

A-1 DRUMMER—THEATRE OR DANCE.
Xylophone soloist. Some saxophone. Ex- perience. State salary. DRUMMER, 1509 Third Ave., No. Fargo, North Dakota.

AT LIBERTY—VIOLINIST. WOULD LIKE
to join a Southern Orchestra for the winter. D. M. MELLOTT, 32 W. Euclid Ave., Spring- field, Ohio.

AT LIBERTY—HENRY JACKSON, ALTO SAX.
Play cello parts for concert. Plenty breaks and hookum for dance. Troupe or locate. Wire. O. Henry Hotel, Greensboro, N. C.

Bbb SOUSAPHONIST AT LIBERTY—C-BOX
426, Billboard, Cincinnati, Ohio.

B-FLAT TENOR SAXOPHONE—LEGITIMATE
Theatre, Vaudeville or Pictures; thoroly ex- perience; play cello parts; union. Address FRANK SUTTON, 1115 Brown St., Alton, Illinois. nov13

CELLIST AND BANJOIST AT LIBERTY—EX-
perienced in hotel, theatre and concert trio. First-class work with real musicians accepted. MUSICIAN, 208 Sewell Ave., Atlantic City, New Jersey. nov8

CLARINETIST (LADY) AFTER DEC. 1.—
Combining saxophone, songs and transposi- tion. Theatre or hotel. Union. C-BOX 468, Billboard, Cincinnati.

CLARINETIST — THOROLY EXPERIENCED
all branches theatre work. Excellent picture routine. References. C. M. BURNAE, 509 Market, Emporia, Kansas. nov22

DRUMMER (XYLOPHONES) WANTS EN-
gagement. Eastern location. Married. Double some violin. BOX 112, Billboard, 1493 Broadway, New York City.

LADY SAXOPHONE, B TENOR, DOUBLING
violin, wishes to make change. Competent. Union. Theatre in Middle West or South preferred. C-BOX 468, Billboard, Cincinnati.

OBOE DESIRES POSITION IN MOVING PICTURE
HOUSE. MUSICIAN, 155 West 95th St., New York City.

TROMBONE AT LIBERTY—EXPERIENCED
in vaudeville and movies. Will troupe. ROBT. DALZIEL, What Cheer, Iowa.

AT LIBERTY—Trap Drummer. Read or fake, no
saxophone, good dance rhythm; also double some violin. Young, neat, single, nonunion. W. C. HALL, Box 391, Hillsboro, Ohio. nov15

AT LIBERTY—Alto Sax. doubles all Saxophones.
Clarinet, Bass Clarinet. Piano. Arranger, work- ing now with Keith headline band act. Read and improvise. Young, union. References exchanged. Two weeks' notice. Write C-BOX 620, Billboard, New York. nov8

AT LIBERTY—First-Class Baritone Player. Prefer
engagement with first-class concert band. Address D. CARRAFFELLO, 822 Bowen Ave., Chicago, Ill. nov8

BANJOIST AT LIBERTY—Read, fake, take breaks;
young, congenial, no booze. Xylophone, tenor, bass, Am no wizard, but a steady attacker. Go anywhere. Write, don't wire. Tell all, don't misrepresent. I'm not. Address HAROLD COOK, Mount, Missouri. nov8

CELLIST—Good musician, tone. Acquainted most
Schirmer's. Age 30. Must be permanent. Notice required; also congenial orchestra. West Mississippi preferred. Double Sax. Address C-BOX 619, care Billboard, Cincinnati. nov8

COMPETENT Violin Leader or Side Man, with ex-
cellent library, desires permanent year-round theatre location. Twenty years' experience in all lines. LOCATION, Billboard, New York. nov13

GIRL VIOLINIST and Girl Drummer. Experienced
in jazz orchestra work. Young, good appearance. Only reliable managers answer. One-week notice. C-BOX 390, Billboard, Cincinnati, Ohio.

HARPIST, life-time experience in theatre, symphony
orchestra, teaching, etc. Is open for engagement. Address MUSICIAN, Postoffice Box 12, Utica, N. Y. nov15

MUSICAL DIRECTOR—Violin Leader or Side.
Young, married. Good library. Fully experi- enced; 12 years all lines. Double Sax. Address C-BOX 619, Billboard, Cincinnati. nov8

ORGANIST AT LIBERTY—First-class, experienced
Musician and Picture Player. Feature solos if desired. Union woman. Play any standard make. Wurlitzer preferred. Small cities considered. State full particulars and nest salary. Address ORGAN- IST, 221 Prescott St., Toledo, Ohio.

TRAP DRUMMER—Experienced and reliable. Play
Bells. Union. Prefer theatre or dance location. Consider others. State all. P. R. GRANT, Gen. Del. Cortland, New York.

COMPETENT Violin Leader or Side Man, with ex-
cellent library, desires permanent year-round theatre location. Twenty years' experience in all lines. LOCATION, Billboard, New York.

AT LIBERTY PARKS AND FAIRS

5c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure at One Rate Only—See Note Below.

Lasere and Lasere—Lady and
Gentleman. Two distinctly different novel aerial acts. Absolute guarantee contract. Address Carey, Ohio. nov22

GAYLOR BROS.—Four free acts; faire, celebrations;
two acrobatic frogs, European band, jugglers, Chinese novelty equilibrist. Comedy troupe of dogs. 3318 17th St., Detroit, Michigan. dec10

AT LIBERTY PIANO PLAYERS

5c WORD, CASH (First Line Large Black Type)
2c WORD, CASH (First Line and Name Black Type)
1c WORD, CASH (Small Type) (No Ad Less Than 25c)
Figure at One Rate Only—See Note Below.

AA-1 Pianist-Leader — Abso-
lutely first-class. Fifteen years experience cueing pictures. State salary, particians. AL MORTON, Burlington, Iowa.

AT LIBERTY—A-1, EXPERIENCED THEAT-
rical Pianist, for reliable "rep." or "med." show. Sight reader, fake, transpose, work in acts and do specialties. W. A. NUGENT, Claysburg, Pennsylvania.

AT LIBERTY—HARRY AURANDT, A-1 PIAN-
ist, experienced concert and dance; troupe or locate. Wire or write. Box 191, Meyersdale, Pennsylvania.

AT LIBERTY—PIANIST, MUSICAL DIRECTOR
for Tabloids or Musical Comedy. Traveling only. Arrange, etc. Address DIRECTOR, Bill- board, 1193 Broadway, New York City.

MALE PIANIST AT LIBERTY—10 YEARS'
experience, vaudeville, tabs, and pictures. Address PIANIST, 1308 Cunningham Ave., New Castle, Pennsylvania.

ORCHESTRA PIANIST AT LIBERTY—THOR-
oughly experienced all lines theatre work. BOX 218, Newport News, Virginia.

PIANIST AT LIBERTY FOR PICTURES,
dance, road show. Experienced. Piano tuner. Will locate in medium-size city. GEO. METCALF, 135 North Seminary St., Galesburg, Illinois.

YOUNG MAN, HIGH-CLASS PIANIST, DE-
sires position. R. DEMPESEY, 555 St. Marks Avenue, Brooklyn, N. Y. nov15

A-1 PIANIST-SINGER and Drummer, tymps, Ma-
rumba, Bells. Union, neat. Experienced in vaudeville, pictures, dance, concert, etc. Troupe or locate. Have big library. South preferred. State all. C-BOX 621, care Billboard, Cincinnati, Ohio.

AT LIBERTY—Experienced Pianist desires positin
in theatre or hotel, alone or orchestra, not far from New York, New Jersey or Pennsylvania. Union. Best references do no wire. Write particulars. Address C-BOX 603, Billboard, Cincinnati.

GOOD PIANIST desires position playing alone in
picture house. Also play Organ. Good improvise and picture player. Newburg. State salary, particians. DORSEY POWERS, 223 Cherry St., Evansville, Indiana.

(Continued on Page 62)

The Billboard advertisement featuring a central image of the magazine cover and text describing its content and subscription information.

A-1 HOT DANCE VIOLINIST—BEST DANCE
and hotel experience. Age 23. Guarantee to satisfy in every respect. Feature man. E. R. BOOTH, 201 Garrard St., Covington, Ky.

A-1 VIOLINIST AT LIBERTY—LEADER OR
side. Locate or troupe. Experienced and competent in all lines. Good library. Address MERRILL EVANS, Hotel Rice, Chicago, Illinois. nov8

AT LIBERTY—A-1 FLUTIST, DOUBLE Eb
Alto Sax; 12 years' experience in pictures and vaudeville; union; age, 33; married; re- liable; 2 weeks' notice required. Address C- BOX 615, care of Billboard, Cincinnati, Ohio. nov8

AT LIBERTY—A No. 1 VIOLINIST, TWENTY
years' all-round experience, moving picture show, dance, hotel or vaudeville; no amateur, first-class man; double alto and bass drum if necessary. ED ROCH, Trinidad, Colorado.

AT LIBERTY AT ONCE, SOLO CELLIST FOR
picture house. FRED J. CASPAR, Bismeyer Inn, Mansfield, Ohio.

AT LIBERTY—HENRY SHEEL, A-1 TRUMP-
et, doubles alto sax, and piano; experienced in concert and dance; plenty hookum for dance; troupe or locate. Wire. O. Henry Hotel, Greensboro, North Carolina.

AT LIBERTY—WOMAN, 5 FT. 2; AGE, 24.
Sing road and play piano, experienced in orchestra work. Union. Ida Weston Rae's daughter, with her ten years. Anxious to get to work. JEAN TALBERT, 57 South Sher- man, Denver, Colorado.

TRAP DRUMMER—WISHES TO LOCATE OR
travel with dance or vaudeville orchestra. BUFORD MCNELLY, 504 W. 2d St., Richland Center, Wisconsin.

TROMBONE—UNION, EXPERIENCED OPERA,
symphony and theatre work. Will go any- where if steady. CHOMET, 155 West 95th St., New York City.

TRUMPET PLAYER AT LIBERTY, WITH
vaudeville and picture experience; union and reliable. Address TRUMPETER, 2017 N. Mon- roe St., Decatur, Illinois.

VIOLINIST—EXPERIENCED, A-1, DESIRES
position, picture theatre, hotel. Excellent schooling; fine tone; available at once. Wire or write. MORRIS LEVENSOHN, 813 Union Street, Philadelphia, Pennsylvania.

A-1 DANCE DRUMMER at Liberty. Have good set
of drums and traps. Six years' experience. Re- liable, good faker and familiar with regular music. Can cut the staff. CLAUDE TAYLOR, Mountain View Hotel, Carls Gap, Arkansas. nov13

A-1 DRUMMER and Pianist-Singer—Union, neat.
Expert cueing vaudeville, dance, concert, pictures, etc. Have large library if needed. Go anywhere, South preferred. Troupe or locate. Have 12 answers. State all. C-BOX 621, care Billboard, Cin- cinnati, Ohio.

AT LIBERTY—Drummer. Age 22, full of pep. 6
years of experience, 2 years vaudeville. Also has part- time girl who sings and dances. If wanted must wire tickets, not mail. Willing to go anywhere. State salary. RICHARD FRANSZON, 119 5th Street, Union Hill, New Jersey.

NOTE—Count All Words, Also Combined Initials and Numbers in Copy. Figure Total at One Rate Only. IN ANSWERING CLASSIFIED ADS, PLEASE MENTION THE BILLBOARD.

AT LIBERTY SINGERS

5c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) to WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

YOUNG MAN, age 22, wishes position. Has good singing voice, baritone and soprano. Had some stage experience. LAWRENCE SCHUSTER, Humboldt, Iowa.

AT LIBERTY VAUDEVILLE ARTISTS

5c WORD, CASH (First Line Large Black Type) 2c WORD, CASH (First Line and Name Black Type) to WORD, CASH (Small Type) (No Ad Less Than 25c) Figure at One Rate Only—See Note Below.

AT LIBERTY FOR WEEK STAND. VAUDEVILLE or medicine show; fast comedian and dancer; comedy in all acts; join on wire. State your limit. B. HARRIS, Gen. Del. North Side, Pittsburg, Pennsylvania. nov5

AT LIBERTY ON ACCOUNT OF DISAPPOINTMENT—Tight-wire walker and female impersonator. Will join on wire. JACK CALLAHAN, 4922 Wakefield St., Philadelphia, Pa.

AT LIBERTY—REAL MUSICIANS, MALE IMPERSONATOR and bass, strong soloists, do dances; quartet; young; wardrobe. O-BOX 623, care Billboard, Cincinnati, Ohio.

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High Grade Ball Gum \$19 Single case—or \$18 per case, 5 case lots, or "White-Man's Contract", 100 balls to box, 100 boxes to case. Freight prepaid anywhere in U. S. Ask for special operator's plan on machines. One-third deposit; balance collect, less 2% or special 3% discount for all cases. Order at once! AMERICAN CHEWING GUM CORP., 44 Hill street, Newark, N. J. —

New Ball Throwing Games; 10 Laying Ducks and Chickens, \$150 and \$250. Five "Jolly Fruit Girls", \$150 and \$250. One "Saxonia Beach Girls", \$25. All automatic. The life; painted; hand-painted; works of art. LAMBERTS NOVELTIES, Box 127, East Point, Georgia. nov15

SLOT MACHINES AND SUPPLIES. LANG, 631 D vision St., Toledo, Ohio. —

The Composer of "Annie Laurie"

By DAVIDSON COOK, F. S. A. (Scot.)

THE MODERN rendering on Annie Laurie differs considerably from the older form and has an additional stanza. In spite of its popularity the authorship of the new version was for many years a mystery of the Muse, and as recently as 1855, in an article in the December issue of *McClure Magazine*, F. Pope Humphrey said: "Who added the third verse is not known, but no lover of the song would willingly dispense with it."

Scotland owes much to her songstresses of gentle birth and, as in the case of *The Flowers of the Forest* and *Auld Robin Gray*, it is to a daughter of one of her ancient families that the world is indebted for the well-known version of *Annie Laurie*.

It was Alicia Anne Spottiswood (b. 1810), of the old Berwickshire family of that ilk—afterwards Lady John Scott—who, in 1834 or 1835, while on a visit to her sister (Lady Hume Campbell) at Marchmont, having found the old verses in Allan Cunningham's *Songs of Scotland*, touched up the first one, materially altered the second—giving Annie Laurie a "dark blue" instead of "a rolling eye"—added a third verse entirely original and, above all, made the song live by wedding it to the tune now known and loved the world over, a melody which some years before she had composed for an old ballad called *Kempie Kaye*.

Dr. A. H. Millar, in a valuable article in *The People's Friend* (January 6, 1923), says: "The song as we now have it was first published anonymously in 1848." Other authorities could be cited for the same statement, but it is a bibliographical blunder. The commonly supposed, the song was not first published by C. F. Graham in the collection usually called *Wood's Songs of Scotland*, which was issued under his supervision in 1848. Ten years earlier the new three-stanza version of *Annie Laurie* made its initial appearance, set to the author's own tune, in the third volume of the *Vocal Melodies of Scotland*, arranged by Finlay Dun and John Thomson and published by Paterson & Roy, Edinburgh, 1838, p. 59. The publishers had no authority from the author-composer for the publication of *Annie Laurie* and the song was printed in this anonymous fashion without her knowledge or consent. Her grandniece, Miss Warrender—to whom I am deeply indebted for invaluable assistance, ungrudgingly and ably given—says in a biographical sketch prefixed to *Songs and Verses by Lady John Scott*, 1911: "Lady John always thought the air and words had been stolen when she sent her music book to be rebound."

The first authorized issue of the song was during the Crimean War (c. 1854), when Lady Scott gave the manuscript of *Annie Laurie* and several other songs to C. Lonsdale, 26 Old Bond street, London, who published them with the heading, "Expressly Published in Aid of the Wives and Families of Soldiers Ordered to the East." Miss Warrender says it was only then that the real author was known, but the knowledge could not have been widespread nor definite, for the Lonsdale edition has nothing more illuminative than "The Music by Lady John Scott", so that the authorship of the words of *Annie Laurie* might still be deemed a matter for conjecture.

The composer of *Annie Laurie* had a beautiful contralto voice and sang spontaneously as a bird sings, accompanying herself on the harp. It is almost unknown that to her we owe the recovery and perpetuation of another mystery song, *The Bonnie, Bonnie Banks o' Loch Lomond*, which she heard a poor boy singing in the streets of Edinburgh and noted for publication. Her fondness for antiquarian lore evinced itself in a favorite motto, "Haud fast by the past." She ardently loved her native land and used to say in truth-tinctured jest: "I would rather live in a pigsty in Scotland than in a palace in England."

Lady John Scott, who in compliance with the testamentary wishes of her father had resumed the name of Spottiswood, died in her 90th year, on March 12, 1900, and was laid to rest with her ancestors in the old ivy-clad, and on that day, snow-mantled Kirk of Westruther.

—THE BOOKMAN, London.

PAGE'S LAKE FOR SALE. WONDERFUL OPPORTUNITY 235 acres; lake covers forty, 125 under cultivation. Lake surrounded by sand-hills 75 feet, getting its main supply of water from springs. Plenty of fish and fox. Large residence, all outbuildings, cottage, store, milk-house, large hall, rest room over spillway, concrete dams, 41 large bath rooms, a 1 electric lighted; 250 horsepower water site undeveloped, two grist, one feed mill, four tenant houses, plenty of deep and shallow water for bathing. Have had 5,000 people here one afternoon. Good location, Eastern North Carolina, on Wilmington-Fayetteville Highway, near Fayetteville, and Port Har, world's largest artillery camp; one mill railway station. Ideal place for all-year resort, health or pleasure. You can make your income unlimited. Run every day on your country estate. Pure artesian, iron, sulphur drinking water. Lake never goes dry, with everlasting inlet and outlet, \$65,000.00 gets everything. U. S. PAGE, owner, Fayetteville, North Carolina. —

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(Continued on Page 64)

KNIFE RACK SUPPLIES—One Knife, in assorted colors, 100, \$2.75; 1,000, \$25.00. Assortment of 100 other kinds, 100 \$3.75, 1,000 \$35.00. Samples 65c. Assorted Knives, \$9.00 per dozen. Brass Pins for Knife or Case Rings \$3.00 each, \$35.00 per dozen. A. W. DOWNS, Marshall, Michigan.

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Telling Machines in first-class condition; worth investigating. CHUSUM PRODUCTS CO., 4526 Cottage Grove Ave., Chicago. nov8

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Oak tripod, attractive upright style. JOE H. GREEN, Newark, Ohio.

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9x15 feet, purchased 1,200 from United States Government sale, all hemmed with rope, cost \$25.00, for carnivals, streetmen, camping, awnings, painters, trucks, porches. Sent by parcel post and express anywhere. Get list of other merchandise. WEIL'S CURIOSITY SHOP, 20 South Second St., Philadelphia, Pennsylvania.

BARGAIN—FIVE 5c MILLS SILENT SALES-

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SLOT MACHINES—Wanted to buy any quantity slightly used Mills Counter O. K. Vendors. Must be in good condition and priced right. KEENEY & SONS, 700 E. 10th St., Chicago. nov15

SLOT MACHINES, new and second-hand, bought, sold, leased, repaired and exchanged. Write for illustrative and descriptive list. We have for immediate delivery Mills or Jennings O. K. Gum Vendors, all in 3c or 25c play. Also Brownies, Eagles, Nationalis, Judges, Ovals and all styles and makes too numerous to mention. Send in your old Operator Bells and let us make them into money-getting two-bit machines with our improved coin detector and pay-out slides. Our construction is fool proof and made for long service operator with our improved parts. We do machine repair work of all kinds. Address P. O. BOX 173, North Side Station, Pittsburgh, Pa. dec13x

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EVERYBODY WANTS THESE: HOW TO Suffer a Drunken Person Instantly and Harmlessly. How To Cure the Tobacco Habit Without Taking Anything Internally. Price, \$1.00 each; both \$1.50. TLEC, Box 205, Elmira, N. Y.

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Ticket Scalping Continues in Chicago

A FRIEND of *The Tribune* saw Jane Cowl's performance of *Juliet* in New York last winter. He thought it such a remarkable piece of acting that in addition to such favorable review as our dramatic specialist, Mr. Donaghey, has given it, he urged that some editorial comment would be justified. Thereafter an editorial writer went to the box-office of the Garrick Theater to purchase seats, but was told that none was to be had nearer than the 15th row. As the writer is not so young as he once was and likes to be nearer the stage than that, he crossed to the Central Ticket Agency, which occupies a small coop opposite the Garrick, and asked what was to be had for the Saturday matinee. The man in charge said: "How about two in the fourth row center?" The writer replied that they were satisfactory, paid \$8.50, and was told that the tickets would be left at the box-office in his name.

What he got when he called at matinee time was two seats in the 10th row, third and fourth from the extreme left. It was too late to protest, for the part of the house in which the writer had paid a premium to sit was full. An application for refund of the premium on Monday was not successful.

We do not know how frequent such experiences are. We do know that the ticket-scalping system makes it comparatively easy to get away with unscrupulous treatment of theater patrons. We know also that there would be no ticket scalping if the theaters did not permit it, and they permit it because they profit by it directly or indirectly. We do not assume to advise theater managers how to run their business. But we venture to hazard the opinion that in the long run consideration for the public pays. When scalpers take, as they are taking, inordinate commissions, theater management may be getting a profitable division of the extra charge, but at the same time it is not only discouraging people of moderate means from counting on the theater as a regular source of entertainment but it is creating a sense of irritation and dissatisfaction among those who continue to go. We venture to point out to the theater industry that every industry which has permitted irritation against it to grow among its patrons or customers has paid a heavy price for the mistake and has had to mend its ways in the end.

The public resents the scalping system not merely because it raises the price of tickets exorbitantly but because it does it by indirection. We recognize the convenience of having tickets for sale at many easily accessible points. But why cannot the theaters themselves maintain or openly authorize responsible agencies and charge a proper premium on every ticket sold for them instead of conniving at a system of irresponsible extortion?

We noted that the rear third of the Garrick was very sparsely occupied, and we believe that fact bears on what we have said above as to discouraging a large class of theatergoers of moderate means. Perhaps the theaters can afford to do this. They may make more money under the scalping system thru higher prices for the seats taken by theater patrons who will pay them. But we beg to point out that the theaters in Chicago meet two serious competitors, the better class movies on one flank, the grand opera on the other.

The latter has the bulk of the winter season and the prestige of all the society aspect of operagoing and of a body of free publicity the theaters cannot command. Its prices are tending downward and there is general recognition that they do not meet the cost of the entertainment given. Public opinion, therefore, is favorable. The movies have no such advantage, and there is no question that the spoken drama has an appeal, for the large and substantial class of which we speak, which the movies cannot often, if ever, rival. But while the theaters maintain their present unacknowledged partnership with the scalping system, and exact very high prices by methods resented as unfair, they are educating a generation of nontheatergoers, losing a substantial patronage and creating a public opinion contemptuous and hostile.

—CHICAGO TRIBUNE.

THREE SHOOTING GALLERIES—20 .22 CALIBRE Winchester Rifles, \$12.00 each; 5 .22 calibre Winchester Auto Rifles, \$12.00 each; 20 .22 calibre Colt's Automatic Revolvers, \$15.00 each; 5,000 Birds, \$5.00 per hundred. H. M. McCULLOUGH, 272 Sterling Place, Brooklyn, New York. nov22

6-PILL POOL ROLL-DOWN TABLES for sale, \$35 each. M. MCNEVES, 69 Main St., Brooklyn, N. Y. nov8

25c MILLS AND JENNINGS Machines for sale, with or without Mint Venders. Used six weeks. Like new. KEENEY & SONS, 700 E. 10th St., Chicago. nov15

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Performers at once; Sketch Team, Musical and novelty acts and piano player. State all what you can and will do. Preference given to those doubling band. State lowest first letter. I pay all after joining. CHAS. C. FULLER'S BIG VAUDEVILLE SHOW, 221 East Main street, Union, New York.

MEN WANTING Postal Clerk, Forest Ranger and other government positions write for free particulars. MOKANE, A-13, Denver, Col. dec27

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WANTED—Vaudeville Acts, also clever Tabloid People, clever Principals to work in acts. JOHN H. BENTLEY AGENCY, 177 North State, Chicago. Jan3

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A-1 Lady Musicians Wanted.

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Notice—American Federation

of Musicians. Take no engagements in Frankfort, Paris, Richmond or Lexington, Ky., without communicating with CHARLES S. WRIGHT, Secretary, Local 534, A. F. of M., 132 East 5th Street, Lexington, Ky. nov8

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Wanted for steady position with old established school. BRYAN SCHOOL OF MUSIC, 328 Fourth St., Union Hill, N. J.

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ANOTHER BANJO THAT DOUBLES FLUTE or Trumpet wanted. Fine hotel engagement. South, January to May. Concert experience necessary. Young, unmarried. Must be feature man. Photo. CHAS. L. FISCHER, 912 So. Westledge, Kalamazoo, Michigan.

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WANTED—MUSICIAN WHO IS GOOD BAR-ber to direct Ladies' Band in small town. Real proposition. MRS. P. F. ENGLESEY, Eleva, Wisconsin.

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Anyone Knowing Address E. J.

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Whereabouts of William B.

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PORTABLE TRAVELER'S SEAPLANE, practically new, price two thousand five hundred dollars, or will trade for other models or Railroad Cars. BERNARDI EXPOSITION SHOWS, Salt Lake City, Utah.

TANGLE AIR CALLIOPHE, in fair condition, complete with gas engine, two hundred dollars. BERNARDI EXPOSITION SHOWS, Salt Lake City, Utah.

MUSICAL INSTRUMENTS AND ACCESSORIES FOR SALE—WANTED TO BUY. 6c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

No Pressure by Mail. Ask name instrument. VIRTUOSO SCHOOL, Concord, Massachusetts.

FLAT SOPRANO SAX., \$10.00; Kiefer Trombone, \$15.00; other bargains. Write for prices. J. T. BRENNER, 227 1/2 Erie Street, Toledo, Ohio.

BAND AND ORCHESTRA INSTRUMENTS—Extensively. We sell and exchange new and used instruments. Vega Banjos, Hueschers, Deagan, Ludwig, etc. Have the following bargains...

BAND COATS, 10 GREEN, PERFECT, \$25.00; 19 Blue, gold brodd, \$25.00; Hand Caps, \$1.00 each, used, 50c; Band Pants, 10 for \$20.00; Men's Overcoats, \$20.00-\$5.00, good condition; Men's Suits, \$5.00-\$8.00; New Tuxedo Suits, latest, \$25.00; Full Dress Suits, used, \$12.00; Wardrobe Trunk, large, \$20.00; Minstrel Suits, \$5.00; Comedy Suits, \$3.00. See ad under costumes. Stamp for list. WALLACE, 816 Waveland, Chicago.

DRUMMERS—COMPLETE LINE OF DRUMS and Supplies. Deal with the professional house. CRAWFORD-RUTAN CO., 1017 Grand Ave., The Kansas City (Mo.) band and orchestra house.

ENGLISH SAXOPHONE REEDS—Twelve perfect reeds in every dozen. Each reed absolutely splendid. Soprano, \$1.65; Alto, \$2.20; Melody Tenor, \$2.15; Clarinet, \$1.25. ARDEN H. THOMAS, 835 Ridge Ave., N. S., Pittsburgh, Pa.

FLUTES AND PICCOLOS—Behm system, repaired, honed, and exchanged. PROFESSOR EHRLICH, 319 West 138th Street, New York.

VIOLIN—Hand made, sweet, beautiful, worth \$150.00, price, \$75. Free trial. JOHN LEHITO, 933 W. 11th St., San Pedro, California.

VIOLINS, FOR REAL BARGAINS WRITE LINDHOLM, the Violin Maker, 3529 Franklin St., St. Louis.

WANTED—ALUMINUM CHIMES AND SLEIGH BELLS. RICTON, 13 W. Court, Cincinnati, O.

WE SPECIALIZE IN WOODWIND AND SAXOPHONE REPAIRING. Service, satisfaction guaranteed. Prices no higher than others. Gras and Hollinger Woodwinds, King Saxophones. Send for catalogues. KANSAS CITY MUSIC COMPANY, 1212 McGee, Kansas City, Mo.

Ivy Stultz Peterson (Mrs. Lawrence) communicates with E. R. S., 745 Military Ave., Detroit, Mich., at once.

GEO. S. ROLANDI—PLEASE WRITE YOUR mother at once. Important. Address 1004 Broad St., Augusta, Georgia.

SALESMEN WANTED 7c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

Salesmen Making \$150 Weekly. Why not you? Attractive staple line. Light samples. Too important for side line but can be carried as such. BOX 495G, Iowa City, Iowa.

DISTRICT MANAGERS WANTED—Appoint local agents for us in your locality. No canvassing or deliveries. \$100.00 weekly easily made. Commissions advanced. BOB RUSSELL, K-2309 Archer, Chicago, Illinois.

SALESMEN, AGENTS, STREETMEN! Look—\$72.00 for \$27.50—Look. Hustlers making big money selling White-o-Wax. Positively guaranteed. Prevents rain, frost, steam on auto windshields, eyeglasses, display windows, etc. Fifty-cent value. Everyone buys on sight. Wins instant approval. Quick turnover. Fall rains and winter weather your opportunity to clean up. Price to live wires, \$27.50 gross, \$24.00 net, prepaid. Sample for quarter. EASY SPAT SALES AGENCY, Jefferson Bldg., Philadelphia.

SALESMEN, WITH CARS, FOR ROAD WORK. Those experienced in insurance and automobile lines preferred. Opportunity to earn \$100 and upward weekly. NATIONAL AUTOMOBILE REGISTRY CO., 1509 Arcade Bldg., St. Louis, Missouri.

READ THIS CAREFULLY—Do you want to win success on the stage, and wealth and fame? The Harvey Thomas method is the surest way. Every style of dancing taught—Soft Shoe, Buck and Wing, Eccentric, Waltz-Clog, Spanish, Jigging, Triple-Battle, Polka, Avonali, etc. Rehearsers trained until ready for the stage. Bookings by my agency and exhibitions. We give no diplomas, but issue contracts instead. Special Home Mail Course Study, Soft Shoe, Buck and Wing, Waltz-Clog, \$2.00 each; three for \$5.00. Send money order, stamps, cash or check. HARVEY THOMAS DANCING SCHOOL, 3d Floor, 59 E. Van Buren St., Chicago. oct17-1925

VOICE SPECIALIST—J. Burlington Rigg, Vocalist record artist, toured world. Pupils trained for Light Opera, Concert, Vaudeville, Church, Lyceum, Chautauqua. 606, 64 E. Van Buren St., Chicago. nov8

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Bargains — One Small Two-Abreast Merry-Go-Round, \$50; one larger Two-Abreast, \$1,250; two Kiddie Rides (Merri-Round and Ferris Wheel), both for \$1,200; three High Strikers, Ball Game, complete; one Eight-Horse Small Ride. Stamp for complete list. "MOORE-MADE" SHOW SUPPLIES, Lapeer, Michigan. nov22

Flyer For Sale—48 Passenger, Beautiful ride. New July. \$3,500 cash. Address C BOX 624, Billboard, Cincinnati.

BALLOONIST—SIXTY-FOOT BALLOON, ALSO Parachutes, used seven times. Cheap for quick sale. EARL VINCENT, Billboard, Cincinnati.

ELECTRICAL EFFECTS—Clouds, Waves, Ripples, Waterfalls, Fire, Flowers, Spotlights, Stereopticons, Lenses, Color Wheels. CHARLES NEWTON, 241 West 14th Street, New York. dec29

LORD'S PRAYER ON PINHEAD, money getter. SHAW, Victoria, Missouri. nov8

PALACE ON WHEELS—A MODERN HOME, berths, hot and cold water, electric lights, gas stove, wardrobes, etc. Just the thing for carnival people. Price, \$2,000.00. Write W. W. THAYER, 60 Wisconsin St., Milwaukee, Wisconsin.

SNAKE PIT AND FRAME, BREATHING WAX Figure of Jesse James, new 8x10 Slide-Show Banners, 2 Live Freak Roosters, 1 Tame Goose, Cages, Cow Girl Costumes, Aeroplane Game, Indian Beaded Vests, Tents and Wheels. SHAW SHOW EXCHANGE, 2731 South Broadway, St. Louis, Missouri.

VENTRILOQUIST FIGURES of every description. SHAW, Victoria, Missouri. nov8

WARDROBE TRUNK, LARGE, \$20.00; OVERCOATS, \$3.00-\$5.00; Men's Suits, good condition, \$5.00-\$8.00; Minstrel Suits, flashy, complete, \$5.00; Comedy Suits, all kinds, \$3.00; Hawaiian Dress, \$5.00; Full Dress Suits, \$12.00. See ad under costumes. WALLACE, 816 Waveland, Chicago.

WHEELS OF ALL KINDS, ANY COMBINATION, reasonable prices. Carnival Supplies furnished for all occasions. We buy, sell or rent. We are the oldest and largest concern of this kind. Plenty of room left in our warehouse. Send in anything you're not using. Tell us what you need and sell us what you don't need. RAY SHOW PROPERTY EXCHANGE, 1339 South Broadway, St. Louis, Mo.

SONGS FOR SALE 5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE. Figure at One Rate Only—See Note Below.

"Cozy Home for Two." Copy, 30c, Miniature free. WILL WRIGHT, 1120 Elm, Cincinnati, Ohio. nov20

"To Lake Erie", for Piano. Just out. 15c to dealers. Professional copy free to performers. E. G. BETTISON, 1014 W. Main St., Louisville, Ky. nov15

"BY GOLLY", PIANO, 10c. JEAN McLANE, 1215 Russell Ave., Bethlehem, Pa. nov3

DON'T TRIFLE WITH ME, SONG'S LATEST song hit of Veterans Bureau Districts 9 and 14 (and marked so). Four pages, two-verse trio appealing music of J. C. Hall's. Orchestration being perfected, also Cornet Solos. Zimmerman print, zinc lithograph colors, new way of describing this true story song; portrait 6x6, beautiful stream, woodland displaying love in sunlight splendor, youthful maidens close up. Song Writer, a sacrifice, "Don't Trifle With Me". Illustrated an actual occurrence, ministers endorse as great crime crusher. Joe J. Maulro, personally acquainted and representative of Congress of Missouri, writes: "I found your song very appealing and true to life." Worth dollar; by mail, 30c. EDWARD CURTIS ZINN CO., Publishers, Reeds, Missouri.

FOR SALE—3 NEW POPULAR SONGS, WIN. ners. Publishing rights with plates complete; also delightful songs, dance music in manuscript. BOX 111, care Billboard, 1493 Broadway, New York City.

HOKUM SONGS—All sure-fire laugh-getters. New list free. JOLLY BERT STEVENS, Billboard Pub. Co., Cincinnati, Ohio. nov22

SURE-FIRE HOKUM SONGS—Irish, Rube, Black-face, Eccentric. List free. LARRY W. POWERS, Billboard, Cincinnati, Ohio. nov22

8 DIFFERENT SONGS, 15c. NATHAN LEWIS, 123 East 88th St., New York City. nov29

The Christmas Billboard for Classified Advertising Edition of 105,000 Copies Tuesday, December 9. Dated Saturday, December 13. Thursday, December 4. The Billboard Pub. Co., Cincinnati, Ohio.

SAXOPHONES — COMPLETE LINE NEW Hueschers. We trade and sell used Saxes. Modern repair shop. The Kansas City band and instrument house. CRAWFORD-RUTAN CO., 1017 Grand Ave., Kansas City, Missouri.

PARTNERS WANTED FOR ACTS (NO INVESTMENT) 5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.

Aerial Gymnast Wanted. Lady or gent for trapeze combination act. Will consider experienced aerialist of any kind. Address WILL POPE, Box 402, Hopewell, Virginia. nov8

WANTED — HIGH TOP TENOR, HARMONY fender, yoder preferred; play duos part. LEIGH, 241 West 48th Street, New York City.

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Harry Albert Miller. William F. Miller is anxious to locate his brother, Harry A. Miller, formerly of Louisville, Ky., and New Albany, Ind. Their father is seriously ill. The family recently moved from Louisville, Ky., to Evansville, Ind. Address W. F. MILLER, 1500 Keck Ave., Evansville, Ind.

WANTED BY MANUFACTURER—High-class Specialty Salesmen to sell our line of Vending Machines direct to proprietors of stores, cafes, pool parlors and garages in all New England States, North and South Carolina, Tennessee, Kentucky, Georgia, Florida, Louisiana, Texas, Arkansas, Minnesota, Wisconsin and Michigan. Live wires can make from \$50.00 to \$100.00 daily. Exclusive territory to men who qualify. Address CHU-MOAR GUM COMPANY, Wilmington, Delaware. nov3

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ARTISTIC MODERN SCENERY, Dye Drops, Banners at greatly reduced prices if you order now. Send dimensions for prices and catalogue. ENKERTHILL SCENIC CO., Omaha, Nebraska. nov22

SCENERY BARGAINS—Used Scenery of every size and description. Write for lowest prices. State size desired. P. R. KINGSLEY, 615 E. Broadway, Atlanta, Georgia. nov3

SCHOOLS (DRAMATIC, MUSICAL AND DANCING) 4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE. NOTICE: No advertising copy accepted for insertion under "Schools" that refers to instructions by mail or any training or coaching taught by mail. No ads of acts or plays written. The copy must be strictly confined to Schools or Studios and refer to Dramatic Art, Music and Dancing Taught in the Studio. Figure at One Rate Only—See Note Below.

LEARN Theatrical Poster Art, Show Cards, Sign Painting, Pleinairis, Decorating Paper Hangers, etc. Short residence course. Catalogue on request. BURNS & BUCKLEY, Superior Sign School, 213 South Wabash, Chicago. nov22

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(Continued on Page 66)

TATTOOING SUPPLIES

(Designs, Machines, Formulas)
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Electroitt Tattooing Supplies.

Facets on removing tattoos. Illustrated catalogue (free) "WATERS", 1050 W. Randolph, Detroit. nov29

GET MY PRICES before buying Tattoo Supplies.

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HANO-COLORED DESIGNS, sheet 15-20, \$2.50; 10-15, \$1.25. None better. Satisfaction guaranteed. T. A. McLENDON, Durmid, Virginia. nov29

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TATTOO REMOVER—Known around the world, positive removal, \$5.00 bottle. Tattooing Machines, Supplies; Iron Frame Machines, \$1.00. Lowest prices. IMPORTING SUPPLY, 526 Main, Norfolk, Virginia. nov19

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TATTOOING SUPPLIES—Illustrated catalogue free. WM FOWKES, 8139 John R., Detroit, Mich. dec27

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TENT BARGAINS—Slightly used 50x80, 60x90, 100x150. Eight Concession Tents, 10x12, 12x12, duck, used one month, \$36.00 each, 430 ft. 10-ft. Side Wall, 250 drill, four sections, well roped, \$150.00. KERR CO., 1007 Madison St., Chicago. nov8

THEATRICAL PRINTING

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Special — 250 8 1/2 x 11 Letter-heads, one color (limit 20 words) and 250 Envelopes, \$3.00, prepaid. If wanted in two colors, \$4.50. SANOR PRESS, Box 421, Kankakee, Illinois.

5,000 6x18 Heralds Prepaid \$15.00; 5,000 4x9 Tonights, \$7.50. Samples, 4c. BLANCHARD PRINT SHOP, Hopkinton, Iowa.

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ENGRAVED CHRISTMAS CARDS — YOUR name printed on 25 beautiful Steel-Engraved Greeting Cards, \$1.50; envelopes included. H. R. COLE, 400 South Halsted, Chicago. nov29

ENVELOPES PRINTED TO YOUR ORDER. \$6.00. Cash with order. THE ARNOLD SUPPLY CO., 115 R. R. Ave., Elmira, N. Y. nov15

INTRODUCTORY OFFER—Quality printing. 1,000 6x9 Tonights or Posters, 75 words, \$1.50, prepaid. PACKWOOD PRINTING COMPANY, Wyaconda, Missouri. nov15

LETTERHEADS, ENVELOPES, 50 EACH. \$1. prepaid. 5,000 Heralds, 6x18, \$15. STANLEY BENT, Hopkinton, Iowa.

THEATRICAL FORMS. Contracts, Passes, Tickets, Calls. BOX 1155, Tampa, Florida. jan3

WHY PAY EXORBITANT PRICES for your Letterheads, Envelopes, Scraping Taps, Form Letters, Sales Letters, etc.? Our printing is better and cheaper and gets results—and we can prove it. Very best stock used for all work. Pamphlets a specialty. 500 printed shipping tags, prepaid, \$1.75. Can you beat it? All other printing at equal saving. In business 40 years. Let us do your printing. "We cater to the show people." THE QUALITY PRESS, 436 Main, Winfield, West Virginia. nov8

150 OF EACH Blue Bond Letterheads, Envelopes, \$1.75, prepaid. Other work reasonable. ECONOMIC SPECIALTY CO., Lewis, New Jersey. nov15

200 LETTERHEADS, Envelopes or Cards, \$1.75; printed two colors, \$2.75, prepaid. Useful premium included. Cash or advance 25c. Balance C. O. D. Samples, 10c. CONCERN, Gowrie, Ia. nov8

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TYPEWRITERS—Remingtons, Underwoods, Smiths, \$25 up. All guaranteed in good condition. HEDINGTON & CO., Scranton, Pa. nov22

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EXCEPTIONAL opportunity for Advance Man or Business Manager to buy interest in one-nighter. Draws big business in best houses, with small inexpensive cast. One thousand needed. S. MILLER, 79 West Third, Peru, Indiana. nov8

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Wanted to Buy Second Pair Tympani, good condition with trunks. NICHOLAS BIANCHI, Drummer, care Victor's Band, Clinton, North Carolina.

Wanted To Rent or Buy Theatre. Write me what you have. KENTUCKY THEATRE, Adairville, Ky. nov8

AM ON THE MARKET FOR A NEW GRIND Store for park, also a 100-card Layout Corn Game. H. BOETTGER, Barnesville, Pa.

ARCADE MACHINES—Wanted to buy for cash. BEN LEVY, 105 Fulton St., Brooklyn, N. Y. nov22

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UNLIMITED NUMBER of Penny Arcade Machines wanted. Send particulars. L. NELSON, 122 East 103d Street, New York City. nov22

WANT 5c, 25c, 50c SLOT MACHINES. Will buy broken Machines if prices are right. TOTEM NOVELTY CO., Aurora, Illinois. nov15

"Man of War" Up To Date
WERE we a professional gambler we could think of no more entrancing dream than that of betting on a horse that ALWAYS won. Gosh! What a Utopia. But we are not gamblers and no such dream could come true—worse luck. To advertisers, however, The Billboard offers something which is almost as attractive. Something that always brings home the bacon. That never loses. And best of all, is no pipe dream. What? The Billboard's advertising columns! Yes. They bring home results with the clocklike regularity with which Man of War was wont to bring home victories. Just put your foot in the stirrup, hop into the saddle, and away you go. Or—drop us a line.

WANTED TO BUY—SECOND-HAND ROLLER Skates. Give full particulars. Must be cheap for cash. MRS. P. F. ENGLISH, Eleva, Trempealeau Co., Wisconsin.

WANTED TO RENT—GOOD THEATRE IN live town, not less than 30,000. THOS. BELLAMY, Warsaw, Indiana.

WILL BUY MIND-READING APPARATUS. BILLINGHAM, 517 Brush Ave., Westchester, New York.

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Life of Christ or Passion Play. Five reels, complete story. New copies only. Your choice, tinted or plain. MOTSCO, 724 So. Wabash, Chicago. nov29

Life of Christ or Passion Play. Three reels, 3,000 feet. Complete story. New copies only. Your choice, plain or tinted. ILLINOIS FILM SALES CO., 724 So. Wabash Ave., Chicago. nov29

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1922 Release, Harry Carey in West. Fifty one, three, sets photos, new, unused, sacrificed, \$35.00; examination, \$10.00. LAMBERT, 1108 N. C., Fort Smith, Ark.

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Life of Christ or Passion Play. Three reels, 3,000 feet. Complete story. New copies only. Your choice, plain or tinted. ILLINOIS FILM SALES CO., 724 So. Wabash Ave., Chicago. nov29

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SATISFACTION GUARANTEED or money refunded. MONARCH FILMS, Memphis, Tenn. Genuine list. nov29

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NOTICE TO THE BETTER CLASS OF FILM Buyers and Deal Experts who appreciate perfect Films, the kind only handled by us, can apply for lists. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago.

SERIALS—Perfect condition, paper complete, bargains H. B. JOHNSTON, 535 S. Dearborn St., Chicago, Illinois. dec22

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THE FILM YOU WANT. Write Motoco, 724 So. Wabash Avenue, Chicago. nov29

WE HAVE IT. We have it. Write for new list. ILLINOIS FILM SALES CO., 724 So. Wabash Ave., Chicago. nov29

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WESTERNS, WESTERNS—COMEDIES, Comedies—Features, Features, Mv., Hart, Climp. Ill. Absolutely most complete stock in country. Convince yourself. Genuine list and set list prices. Posters galore. MONARCH FILMS, Memphis, Tennessee.

WILL WONDER CEASE? The best buy ever offered anyone. Westerns, Comedies and big Features, \$3.00 per reel. Order now before it is too late. Send for list. ILLINOIS FILM SERVICE, 808 So. Wabash Ave., Chicago, Illinois. nov8

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5 GOOD REELS OF FILM, THE FIRST 5 dollars get them. LEWIS KIGGINS, Guckeen, Minnesota.

ONLY THOSE WHO ARE DISGUSTED WITH junk can apply for our lists. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago.

20,000 LEAGUES UNDER THE SEA, 6 reels, \$75.00. Also brand new prints of Uncle Tom's Cabin, 5 reels; Life of Jesus Christ, 5 reels; also many other good Features, Westerns and Comedies. Send for list and terms. LINCOLN FILM SERVICE, 808 So. Wabash Ave., Chicago, Illinois. nov8

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8c WORD. CASH. NO ADV. LESS THAN 25c.
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50 New Cosmograph Machines. Portable motor-drive stereopticon attachment. Mazda equipped, screen, \$225.00 value, while they last \$115.00. No deposit. Will ship C. O. D., allowing examination. MONARCH, 724 Wabash, Chicago. nov29

100 New Monarch Machines. Globe enclosure, Mazda or arc attachments, screen, complete outfit, while they last, \$120.00. Send \$10.00 deposit, balance C. O. D., allowing examination. MONARCH, 724 Wabash, Chicago. nov29

MAZDA PROJECTOR and Stereopticon Globes sent postage prepaid. Arc Mazda Attachment only \$15.00. Everything for Mazda light. MONARCH THEATRE SUPPLY CO., Memphis, Tenn. nov29

2ND-HAND M. P. ACCESSORIES FOR SALE

7c WORD. CASH. NO ADV. LESS THAN 25c.
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Absolutely Guaranteed Rebuilt Projectors, Power's, Simplex, Motograph, Edison, Royal, Monarch. Also Acme, DeVry, Holmes, American Suitcase Portable machines. All theatre supplies and equipment. Get our price first. MONARCH THEATRE SUPPLY CO., Memphis, Tenn. nov29

Read Our Prices—500 Opera

Chairs, \$1.50, \$1.75, \$2.00; Mazda Spot Light, \$30.00; Fidelity Motors, \$20.00; large size Fire Extinguishers, \$10.00; repair parts for Edison, Power's, Simplex machines; Silver Screen Paint, \$2.75 quart; Auto Generators for movies, \$125.00; Lenses, \$3.00 up; Mazda Globes, all sizes; Imported Carbons, discount 10%; new and rebuilt Power's and Simplex machines. Save money. Write for catalogue. WESTERN MOTION PICTURE CO., Danville, Illinois. nov8

BARGAIN—MOTOR-DRIVEN SUITCASE PROJECTOR, like new, \$50.00 cash. BENNETT, 1560 Inwood Ave., Bronx, New York.

COMPLETE PATHE MOTION PICTURE Cam ra, nearly new. Reasonable for cash. Must be sold at once. Also 6 brand-new Lights for motion picture or stage work, with complete equipment, cables, etc. Bargain offered to buyer. 177 N. State St., Room 405, Chicago.

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700 SLIGHTLY USED UPHOLSTERED OPERA Chairs while they last at \$3.25. Also all kinds of new and used portable and regular Opera Chairs at big bargain prices. 100% satisfaction guaranteed. WESTERN FEATURE FILMS, 738 S. Wabash Ave., Chicago.

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PRINTING FOR FEATURE FILMS. WANT Westerns and Comedies. THOMAS BLANCHARD, Hopkinton, Iowa.

TABLOIDS (Continued from page 52) would be a sure bet, in our opinion. Instead of an hour, the theme could be easily padded to run two and a half hours. Those who comprised the cast so richly and capably presenting Nesting Time in Tabloid were Marshall and Blanche Walker, Chud (Shik) Erson, Johnnie Sneed, William Kent, Grayce Robertson, Paul Marlin and a chorus of 12 attractive misses.

E
 Earl, Bart, & Girls (Palace) St. Paul 6-8.
 Earle, Emily, & Co. (Grand) Atlanta, Ga.
 East & Dumke (Palace) Cincinnati.
 Eas, William (Palace) Orange, N. J.
 Eckert & Francis (Colonial) Bethlehem, Pa.
 Edmonds, W., Co. (Keith) Portland, Me.
 Edwards, Al (Academy) Norfolk, Va., 6-8.
 Edwards, Gus, Revue (Palace) Milwaukee;
 (Hennepin) Minneapolis 10-15.
 Ely (Calvin) Northampton, Mass.
 Elmore & Esther (Pantages) Spokane; (Pan-
 tages) Seattle 10-15.
 Esie & Paulsen (Pantages) Vancouver, Can.
 Emerson & Baldwin (105th St.) Cleveland.
 Emmy's, C., Dogs (Shea) Toronto.
 Englin, Maureen (Pantages) San Diego, Calif.;
 (Hoyt) Long Beach 10-15.
 Ergott & Herman (Alhambra) New York.
 Esmonde & Grant (Main St.) Kansas City.
 Etchings From Life (Metropolitan) Brooklyn.
 Evans, E., Co. (Maryland) Baltimore.
 Everybody Sing (Proctor) Albany, N. Y.
 Exposition Four (Rialto) Glens Falls, N. Y.

F
 Fagan, Noodles (Pantages) Kansas City; (Pan-
 tages) Dallas 10-15.
 Fagan's, Raymond, Orch. (Pantages) Hamilton,
 Can.
 Fair (The Jefferson) New York.
 Fall of Eve (Proctor) Albany, N. Y.
 Falls, A. & G. (Colonial) Bethlehem, Pa.
 Family Ford (Seventh St.) Minneapolis; (Ma-
 jestic) Milwaukee 10-15.
 Fanton, Joe, Co. (Pantages) Memphis, Tenn.
 Farfield (Keith) Ottawa, Can.
 Farnell & Florence (Fox) Aurora, Ill., 6-8.
 Farrell, Billy, Co. (Broadway) New York.
 Fashionettes (Majestic) Chicago.
 Faukner, L., Co. (Broadway) Philadelphia.
 Fawns, Roger W. (Hipp.) Los Angeles.
 Fay, Frank, Co. (Proctor) Newark, N. J.
 Fejer's, Joe, Orch. (State-Lake) Chicago; (Or-
 pheum) St. Louis 10-15.
 Felix, Jim (Wichita) Wichita Falls, Tex., 6-8.
 Fenton & Fields (Hipp.) New York.
 Fern & Marie (Globe) Gloversville, N. Y.
 Fernando Orch. (Palace) Bridgeport, Conn.
 Fields, Sallie (Majestic) Dallas, Tex.
 Fifty Miles From Broadway (Earle) Philadel-
 phia.
 Finlay & Hall (Majestic) Little Rock, Ark.,
 6-8.
 Fisher & Gilmore (Keith) Winston-Salem, N. C.
 Fisher, W., Co. (Keith) Chattanooga, Tenn.
 Fitch, Dan, Minstrels (Able O. H.) Easton, Pa.
 Flashes of Melody & Dance (Pantages) Port-
 land, Ore.
 Fleeson & Greenway (Princess) Montreal.
 Flemming Sisters (Maryland) Baltimore.
 Fletcher & Ivy (Capitol) Hartford, Conn.
 Flippin, J. C. (Keith) Philadelphia.
 Flotilla Orch. (Orpheum) Kansas City; (State-
 Lake) Chicago 10-15.
 Flynn, Frank (Grand) Schenectady, N. Y., 6-8.
 Foley Four (Hoyt) Long Beach, Calif.; (Pan-
 tages) Salt Lake City 10-15.
 Ford & Cunningham (Orpheum) Winnipeg,
 Can.; (Orpheum) Vancouver 10-15.
 Ford & Price (Hipp.) Birmingham, Ala.
 Ford, D. E., Revue (Alhambra) New York.
 Ford, Ed E. (Edgemont) Chester, Pa.
 Fortunello & Cirillino (Orpheum) Los Angeles
 (Hill St.) Los Angeles 10-15.
 Foster & Peggy (Grand) St. Louis.
 Fox, Will (Golden Gate) San Francisco; (Or-
 pheum) Los Angeles 10-15.
 FraVelle, A. & E. (Keith) Boston.
 France & LaFello (Broadway) New York.
 Frances & Wilson (Palace) Manchester, N. H.
 Francis & Hume (Imperial) Montreal.
 Francis & Lloyd (Grand) Clarkburg, W. Va.
 Francis, Mae (Nixon) Philadelphia.
 Franchini Bros. (Miller) Milwaukee.
 Frank & Barron (58th St.) New York.
 Franklyn, Serg., & Co. (Orpheum) Germantown,
 Pa.
 Frawley & Louise (Keith) Boston.
 Freda & Anthony (Keith) Chattanooga, Tenn.
 Freeman & Morton (Cross Keys) Philadelphia.
 Frick & Pope (Hipp.) New York.
 Frisch & Sadler (Capitol) Trenton, N. J.
 Frisk, Rector & Toolin (Strand) Lansing,
 Mich.; (Strand) Saginaw 9-12; (Bijou) Bat-
 tle Creek 13-15.
 Frisco & Keefe (Keith) Philadelphia.
 Frisoli (Majestic) Springfield, Ill., 6-8.
 Fuller, Mollie, & Co. (State) Nanticoke, Pa.
 Fulton & Quinette (Keith) Portland, Me.
 Furst, Julea (Orpheum) Denver.

G
 Gadsdi, Mme. (Hipp.) New York.
 Galarini Sisters (Keith) Asheville, N. C.
 Gallotti & Kohn (Alhambra) New York.
 Gascoignes, Royal (Majestic) Cedar Rapids, Ia.,
 6-8.
 Gaston & Palmer (Maryland) Baltimore.
 Gaudschmidt, The (Maryland) Baltimore.
 Gaylor Bros. (Fair) Clinton, N. C., 4-7.
 George, Jack, Duo (Keith) Lowell, Mass.
 Germaine, Jean (Broadway) Springfield, Mass.
 Gerner, Fred (Hippodrome) New York 3-15.
 Ghozzi, Two (Orpheum) Fresno, Calif.;
 (Golden Gate) San Francisco 10-15.
 Gibson & Conell (Keith) Dayton, O.
 Gibson & Price (Poll) Wilkes-Barre, Pa.
 Giersdorf Sisters Co. (Proctor) Yonkers, N. Y.
 Gildea, Jimmy, & Co. (Greeley Sq.) New York
 6-8.
 Gillman's Band Box (Palace) Orange, N. J.
 Gintaro (Orpheum) Tulsa, Ok., 6-8.
 Gladdons, Les (Golden Gate) San Francisco;
 (Orpheum) Los Angeles 10-15.
 Glason, Billy (Orpheum) Denver 10-15.
 Glenn & Jenkins (Flatbush) Brooklyn.
 Gold & Edwards (Pantages) Vancouver, Can.
 Gold & Sunshine (Lyric) Birmingham, Ala.
 Golden Gate Girls (Delancey St.) New York
 6-8.
 Golden Gate Revue (Majestic) Bloomington,
 Ill., 6-8.
 Goldie & Eddie (Pantages) Seattle; (Pantages)
 Vancouver, Can., 10-15.
 Golem, Al, Troupe (Earle) Philadelphia.
 Gordon & Day (Empress) Decatur, Ill., 6-8.
 Gordon & Delmar (Rialto) Chicago.
 Gordon & Gates (American) New York 6-8.
 Gordon & Knowlton (Empress) Grand Rapids,
 Mich.
 Gordon & Young (State) New York.
 Gordon, George (Palace) Brooklyn 6-8.
 Gordone, Robbie (Temple) Detroit.
 Goss & Barrows (Majestic) Chicago.
 Gould Venita (Shea) Buffalo.
 Graham, Danny, Revue (Palace) Peoria, Ill.,
 6-8; (Orpheum) Joliet 10-12.
 Grancee, Jean (Rialto) St. Louis 6-8.

Gray, Ann (Proctor) Mt. Vernon, N. Y.
 Grazer & Lawlor (Greeley Sq.) New York 6-8.
 Green & Burnett (Pantages) Tacoma, Wash.,
 10-15.
 Green & LaFell (Orpheum) Oklahoma City, Ok.,
 6-8.
 Green & Parker (Empress) Grand Rapids, Mich.
 Green, Harry, Co. (Broadway) New York.
 Gresham, Lillian, Trio (Orpheum) San Fran-
 cisco; (Orpheum) Oakland 10-15.
 Grey & Byron (Boulevard) New York 6-8.
 Grey, Loretta, & Co. (Seventh St.) Minne-
 apolis; (Majestic) Milwaukee 10-15.
 Griffin Twins (Franklin) New York.
 Groh & Adonis (Regent) New York.
 Gross, Billy, & Co. (Poll) Bridgeport, Conn.
 Guarino & Cooper (Keith) Portland, Me.
 Guilfoyle & Lange (Majestic) Houston, Tex.
 Guinan & Marguerite (Alhambra) New York.
 Gygi & Vadie (Shea) Toronto.

H
 Haig & Levere (Rialto) Amsterdam, N. Y.
 Haile, Willie, & Bro. (Rialto) Louisville.
 Halkins, The (Seventh St.) Minneapolis.
 Hall, Bob (Hennepin) Minneapolis; (Orpheum)
 Winnipeg, Can., 10-15.
 Hall, Ermine & Brice (Cross Keys) Philadel-
 phia.
 Hall, Sid, Co. (Empire) Fall River, Mass.
 Hallen, Billy (Gaiety) Utica, N. Y.
 Hamilton & Barnes (Keith) Ottawa, Can.
 Hamilton, Alice (State) Corning, N. Y.
 Hamilton, Oee (King Edward) Montreal, Can.
 Hampton, Earl, & Co. (Columbia) Davenport,
 Ia., 6-8.
 Handers & Mills (Keith) Toledo, O.
 Hanson, Bert (Keith) Boston.
 Hansford, Foodles (Hipp.) New York.
 Hansen, J., & Co. (Poll) Scranton, Pa.
 Hare & Hare (Garrick) Norristown, Pa.
 Harris & Hooley (Majestic) Chicago; (Majestic)
 Milwaukee 10-15.
 Harris, Val (Orpheum) Kansas City; (Or-
 pheum) St. Louis 10-15.
 Harris, Dave (Boulevard) New York 6-8.
 Harrison & Dakin (Rajah) Reading, Pa.
 Harrison, H., Co. (105th St.) Cleveland.
 Harrisons, The (Shrine Circus) Jackson, Miss.
 Hart's Hollanders (Pantages) Kansas City;
 (Pantages) Dallas 10-15.
 Harvard, Winifred & Bruce (Pantages) San
 Francisco 10-15.
 Havel, A. & M. (Colonial) Allentown, Pa.
 Hawkins, Lew (Palace) Rockford, Ill., 6-8.
 Hawthorne & Cook (Bunswick) Brooklyn.
 Hayden, Dunbar & Hayden (Orpheum) Den-
 ver.
 Hayden, Harry, Co. (Imperial) Montreal.
 Healy & Cross (Keith) Indianapolis.
 Healy, Reynolds & Saxton (Loew) Montreal.
 Healy, T. & B. (Daves) Pittsburg.
 Heath, E., Revue (Lyric) Birmingham, Ala.
 Heath, Blossom, Entertainers (Hipp.) Port-
 ville, Pa.
 Hecker, Josie (Majestic) Little Rock, Ark.,
 6-8.
 Hector (Grand) Atlanta, Ga.

H
 Hedman, Martha (Orpheum) Vancouver, Can.;
 (Orpheum) Seattle 10-15.
 Hegdus, M., Co. (Colonial) Allentown, Pa.
 Heider, Fred, Co. (Majestic) Harrisburg, Pa.
 Heller & Reilly (Palace) St. Paul 6-8.
 Henderson, Baby (Orpheum) Los Angeles.
 Henderson, Dick (Shea) Buffalo.
 Henderson, Gus (Fair) Millen, Ga.
 Heras & Wills (Orpheum) Oakland, Calif.
 Herbert & Neely (Orpheum) Sioux City, Ia.,
 6-8.
 Herbert Belt Trio (Orpheum) Portland, Ore.;
 (Orpheum) San Francisco 10-15.
 Hermann, Mme., & Co. (Fifth Ave.) New York.
 Hessler Co. (Irving) Carbondale, Pa.
 Hewett & Harbor (Lincoln) Chariton, Ia., 5-6.
 Hiatt, Ernest (Alhambra) New York.
 Hickey Bros. (Shea) Toronto.
 Hill & Quinell (Bijou) Savannah, Ga.
 Hilton & Norton (Royal) New York.
 Hines, Harry (Orpheum) Kansas City.
 Holer, Tom, & Co. (Grand) Evansville, Ind.,
 6-8; (Grand) St. Louis 10-15.
 Hoffman & Lambert (Rialto) Amsterdam, N. Y.
 Holbrook, H., & Co. (Majestic) Paterson, N. J.
 Holburn, Ralph (Keith) Portland, Me.
 Holman, Harry (Orpheum) Portland, Ore.; (Or-
 pheum) San Francisco 10-15.
 Holmes & L. vere (Daves) Pittsburg.
 Holt & Leonard (Golden Gate) San Francisco.
 Holtz, Lou (Palace) Cleveland.
 Honey Boys, Seven (Keith) Columbus, O.
 Honeymoon Cruiso (Prospect) Brooklyn.
 Horn, Clas., & Co. (Princess) Nashville, Tenn.
 Howard & B. nnett (Edgemont) Chester, Pa.
 Howard & Luckie (Rajah) Reading, Pa.
 Howard & Ross (Grand) Atlanta, Ga.; (Bijou)
 Birmingham, Ala., 10-15.
 Howard & White (Keith) Asheville, N. C.
 Howard, Clara (Majestic) San Antonio, Tex.
 Howard's Tonies (Lyric) Mobile, Ala.
 Huber, Elsie (Grand) Clarkburg, W. Va.
 Hughes, Jack, Duo (Palace) New Haven, Conn.
 Hunter, J. & A. (Majestic) Elmira, N. Y.
 Hunter, Musical (Keith) Syracuse, N. Y.
 Hurling, R., Co. (Jefferson) New York.
 Huston, Arthur, Co. (Empire) Fall River, Mass.
 Hyams & Evans (Lyric) Mobile, Ala.
 Hyams & McIntyre (Edgemont) Chester, Pa.
 Hymer, John B., Co. (Keith) Indianapolis.

I
 Icarotto Girls (Keith) Washington.
 Imperial Russian Entertainers (Orpheum) Los
 Angeles.
 Imhoff, Roger, Co. (Riverside) New York.
 In China (Poll) Worcester, Mass.
 Innis Bros. (Strand) Shenandoah, Pa.
 Irmannette & Violet (Proctor) Newark, N. J.
 Irving's Midrats (Majestic) Ft. Worth, Tex.
 Isabella, Alice, Trio (Keith) Winston-Salem,
 N. C.

J
 Jackson Troupe (Pantages) Tacoma, Wash.;
 (Pantages) Portland, Ore., 10-15.

Jackson & Mack (Avenue B.) New York 6-8.
 Ja Ita Trio (Majestic) Milwaukee; (Empress)
 Decatur, Ill., 10-12.
 Janet of France (Strand) Greensburg, Pa.
 Janis, Ed, Revue (Majestic) Springfield, Ill.,
 6-8.
 Janis, Elsie (Orpheum) Omaha; (Orpheum)
 Kansas City 10-15.
 Jannott, Mabel, Co. (Main St.) Long Branch,
 N. J.
 Jans & Whalen (Keith) Syracuse, N. Y.
 Janssen (Pantages) Memphis, Tenn.
 Jarriv Revue (Pantages) Spokane 10-15.
 Jarvis & Harrison (Columbia) Far Rockaway,
 N. Y.
 Jemima, Aunt, Co. (Temple) Rochester, N. Y.
 Jennie Bros. (Boulevard) New York 6-8.
 Jerome & Newell (Keith) Asheville, N. C.
 Jerome & Evelyn (Pantages) Denver; (Pan-
 tages) Pueblo 13-15.
 Jerry & Baby Grands (Colonial) Bethlehem, Pa.
 Jocelyn & Ford (Delancey St.) New York 6-8.
 Joanny's New Car (Majestic) Ft. Worth, Tex.
 Johnson & Craue (Walnut) Louisville, Ky.
 Johnson, J. R. (Poll) Scranton, Pa.
 Johnson, H., Co. (Pantages) Pueblo, Col.;
 (World) Omaha 10-15.
 Johnson & Walker (Palace) Milwaukee; (Hen-
 nepin) Minneapolis 10-15.
 Johnson & Baker (Orpheum) Portland, Ore.;
 (Orpheum) San Francisco 10-15.
 Johnson, Hugh (Majestic) Chicago.
 Jolly Corks, Five (Academy) Norfolk, Va.,
 6-8.
 Josefsson, Johannes, & Co. (Orpheum) St.
 Louis; (State-Lake) Chicago 9-15.
 Joyner & Foster (State) Newark, N. J.
 Juggled (Orpheum) Tulsa, Ok., 6-8.
 Just Out of Kitchers (Orpheum) Omaha.
 Just a Pal (State) New York.
 Justa & Her Boys (Lincoln Sq.) New York 6-8.

K
 Kahne, Harry, & Co. (Princess) Montreal.
 Kajiyama (Grand) Montgomery, Ala.
 Kandy Krooks (Emery) Providence, R. I.
 Kane & Herman (Keith) Indianapolis.
 Karasoff Co. (Hipp.) New York.
 Karl & Rovin (York O. H.) York, Pa.
 Kavanagh, Stan (Temple) Detroit.
 Kay, Hamlin & Kay (Orpheum) San Francisco;
 (Orpheum) Fresno 13-15.
 Keating, Chas., & Co. (Hipp.) Pottsville, Pa.
 Keene, Richard, Co. (Grand) Philadelphia.
 Keesler, Harry, & Co. (State) Chicago 6-8;
 (Majestic) Chicago 10-15.
 Keley, Frankie, & Co. (Lincoln Hipp.) Chi-
 cago 6-8.
 Keller Sisters & Lynch (Orpheum) Omaha.
 Kellogg, N. & S. (Grand) St. Louis.
 Kelly, F. & N. (Hennepin) Minneapolis.
 Kelly, LaTeli Co. (105th St.) Cleveland.
 Kelly, Tom (Palace) Manchester, N. H.
 Kelly, Walter C. (Orpheum) Vancouver, Can.;
 (Orpheum) Seattle 10-15.
 Kelly & Dearborn (Keith) Ottawa, Can.
 Kelly & Brown (Orpheum) Ogden, Utah; (Pan-
 tages) Denver 10-15.

K
 Kelly & Knox (Hipp.) McKeesport, Pa.
 Kelso Bros. (Victory) Holyoke, Mass.
 Kelton, Bert (Grand) Shreveport, La.
 Kennedy & Marlin (Pantages) Edmonton, Can.;
 (Pantages) Calgary 10-12.
 Kennedy, J., Co. (Palace) Cincinnati.
 Kennedy & Kramer (Pantages) Spokane; (Pan-
 tages) Seattle 10-15.
 Kennedy, Harold (Pantages) Spokane 10-15.
 Kenjo & Hollis (Boston) Boston.
 Kenjo & Green (Palace) Milwaukee.
 Kent & Allen (Shattuck) Hornell, N. Y.
 Kerr & Weston (Rialto) St. Louis 6-8.
 Kee, Taki & Yoki (Grand) Shreveport, La.
 Ketch & Wilma (Bijou) Birmingham, Ala.
 Keyhole Kameos (Keith) Boston.
 Kharum (Proctor) Schenectady, N. Y.
 Kleks of 1921 (Hipp.) Youngstown, O.
 Kikutas Japs (State-Lake) Chicago; (Henne-
 pin) Minneapolis 10-15.
 Kimberly & Pace (Flatbush) Brooklyn.
 King & Pearty (Daves) Pittsburg.
 King & Duval (Palace) Pittsfield, Mass.
 Kirkland, P., Co. (Riverside) New York.
 Kismet Sisters (Princess) Montreal.
 Kitaro Japs (Keith) Ottawa, Can.
 Kitzer & Reaney (Pantages) Salt Lake City;
 (Orpheum) Ogden 10-15.
 Klaus & Brilliant (Bijou) Birmingham, Ala.
 Klein Bros. (Academy) Norfolk, Va.
 Kleks, Lea (Pantages) Spokane; (Pantages)
 Seattle 10-15.
 Klek Knacks of 1921 (Palace) Cincinnati.
 Kolmano (Bunswick) Brooklyn.
 Kramer, Berdie (Emery) Providence, R. I.
 Kraft & Lamont (Orpheum) Ogden, Utah; (Pan-
 tages) Denver 10-15.
 Kranz & White (Alhambra) New York.
 Kross, Rose, Four (Pantages) Dallas; (Pan-
 tages) Memphis 10-15.
 Kuma Co. (Flatbush) Brooklyn.

L
 LaBerna (Hennepin) Minneapolis; (Orpheum)
 Winnipeg, Can., 10-15.
 LaCera & Beckman (Fulton) Brooklyn 6-8.
 LaFlour & Porla (Temple) Rochester, N. Y.
 LaMour & Young (Palace) Waterbury, Conn.
 LaMour, Jack & Rita (State) Memphis, Tenn.
 LaRaine, Fred, & Co. (Crescent) New Orleans.
 La Rocca, Roy (Lyric) Mobile, Ala.
 La Rue, Grace (Riverside) New York.
 LaTosca, Bill (Pantages) Pueblo, Col.; (World)
 Omaha 10-15.
 LaVarr, Pingree & LaVarr (Metropolitan)
 Brooklyn.
 LaVier & Collins (Palace) Waterbury, Conn.
 Lavoie & Lane (Orpheum) Fresno, Calif.; (Or-
 pheum) San Francisco 10-15.
 Lair & Mercedes (Shea) Toronto.
 Lambert (Pantages) Spokane 10-15.
 Land of Fantasy (Orpheum) Germantown, Pa.
 Landow, Joyce, Co. (Globe) Gloversville, N. Y.
 Lane & Byron (Crescent) New Orleans.
 Lane & Harper (Hill St.) Los Angeles.
 Lang & Haley (Poll) Scranton, Pa.

Lang & Volk (Towers) Camden, N. J.
 Langton, H. & H. (Pantages) Spokane 10-15.
 Lanoff Sisters Co. (Keith) Indianapolis.
 Lansing, Charlotte (Empress) Grand Rapids,
 Mich.
 Laughlin, J. & J. (Pantages) Vancouver, Can.
 Lavelle, Jack (Keith) Boston.
 Laxova, Vera (Keith) Indianapolis.
 Lawlor, Chas., Co. (Fordham) New York.
 Lawrence, Jr., David (Regent) Detroit, (Keith)
 Chicago 10-15.
 Leah & Dale (Empire) Fall River, Mass.
 Leah (Orpheum) Denver; (Orpheum) Omaha
 10-15.
 Lee & Romaine (Seventh St.) Minneapolis.
 Lee & Craunton (Grand) Shreveport, La.
 Lee, Jack (Grand) Oskosh, Wis., 6-8.
 Leipzig (Orpheum) Tulsa, Ok., 6-8.
 Leards, Five (Lincoln Sq.) New York 6-8.
 Leon & Dawn (Boston) Boston.
 Leonard, Eddie (Orpheum) Brooklyn.
 LeRoy, Talma & Bosco (Orpheum) Quincy,
 Ill., 6-8; (Empress) Decatur 10-12.
 Lester & Stuart (Rajah) Reading, Pa.
 Lester (State-Lake) Chicago; (Orpheum)
 Omaha 10-15.
 Let's Dance (State) Buffalo.
 Levathan Orch. (Orpheum) Madison, Wis., 6-8.
 Lewis & Rogers (Emery) Providence, R. I.
 Lewis & Darwin (Playhouse) Passaic, N. J.
 Lewis & Ames (Lyric) Richmond, Va.
 Lewis & LaVare (Keith) Findlay, O., 6-8;
 (Hipp.) Cleveland 10-15.
 Lewis, Dorothy (Pantages) San Francisco 10-15.
 Leyland & Gazelle (Playhouse) Passaic, N. J.
 Little Revue (Englewood) Chicago 6-8.
 Livingston, The (Poll) Worcester, Mass.
 Lloyd & Goble (Palace) Orange, N. J.
 Lockett & Pace (Majestic) San Antonio, Tex.
 Lohse & Sterling (Palace) Columbus, O.
 Lonesome Town (Palace) Waterbury, Conn.
 Lords, Three (Boston) Boston.
 Lorimer & Hudson (Pantages) Vancouver, Can.
 Lorraine, Oscar (Davis) Pittsburg.
 Loftus, Cecelia (Palace) New York.
 Love According to Hoyle (Strand) Washington.
 Love Cottage (Capitol) Hartford, Conn.
 Love, Montague (Orpheum) Brooklyn.
 Lowry, Ed (Proctor) Newark, N. J.
 Loyal, Sylvia (Hill St.) Los Angeles.
 Lucas, Jimmy, Co. (Keith) Columbus, O.
 Lucas Bros. (Orpheum) Madison, Wis., 6-8.
 Lytle & Mary (Keith) Cincinnati.
 Lyle & Emerson (Keith) Columbus, O.
 Lynn & Howland (Orpheum) Germantown, Pa.
 Lynn, Ann, Co. (Victoria) Wheeling, W. Va.
 Lyons, Jimmy (Delancey St.) New York 6-8.
 Lyons, Geo. (Colonial) Lancaster, Pa.

M
 Macart & Bradford (Keith) Winston-Salem,
 N. C.
 Mack & Larne (Albee) Providence, R. I.
 Mack, Jerry, & Co. (Orpheum) Galesburg, Ill.,
 6-8; (Majestic) Bloomington 10-12.
 Mack & Brantley (Pantages) Spokane 10-15.
 Mack & Stanton (Calvin) Northampton, Mass.
 Mack & Earl (Tivoli) Hamilton, Can.
 Mack & Velmar (Lyric) Atlanta, Ga.
 Magic Kettle (Temple) Syracuse, N. Y.
 Magley, G. & P., Revue (Rialto) Elgin, Ill.,
 6-8.
 Mahoney & Ceell (Grand) Shreveport, La.
 Maher & Redford (Keith) Indianapolis.
 Manilla Bros. (Pantages) San Francisco; (Pan-
 tages) Los Angeles 10-15.
 Manning & Ball (Empire) Newark, N. J.;
 (Miner's Bronx) New York 10-15.
 Mansfield, Portia, Dancers (Kodzie) Chicago 6-8.
 Mantley, W., & Co. (Hipp.) McKeesport, Pa.
 Marabelle & Seal (Proctor) Troy, N. Y.
 Marcus & Carlton (Poll) Worcester, Mass.
 Margaret & Merrill (Shattuck) Hornell, N. Y.
 Marion & Jason (Pantages) Salt Lake City;
 (Orpheum) Ogden 10-15.
 Markoff & Gay (Pantages) Dallas; (Pantages)
 Memphis 10-15.
 Morris, Willam, Co. (Keith) Washington.
 Marcus & Booth (Pantages) Minneapolis; (Pan-
 tages) Regina, Can., 10-12.
 Morris & Townes (Pantages) San Francisco;
 (Pantages) Los Angeles 10-15.
 Marshall, Lee, Revue (Orpheum) Ogden, Utah;
 (Pantages) Denver 10-15.
 Marshons, Three (Shattuck) Hornell, N. Y.
 Morrison & Stanley (State) Memphis, Tenn.
 Martin & Martin (Hipp.) Alton, Ill., 6-8; (Lin-
 coln) Belleville 10-12.
 Martinet & Crow (Academy) Norfolk, Va.
 Mason & Gwynne (Nixon) Philadelphia.
 Mason & Keeler (Maryland) Baltimore.
 Masters & Grace (Orpheum) New York 6-8.
 Mathews, S., & Co. (Wm. Penn) Philadelphia.
 Maughan, Doris (Wichita) Wichita Falls, Tex.,
 6-8.
 Mavrounne (Peely) Hazelton, Pa.
 Maxwell, The (Pantages) Tacoma, Wash.;
 (Pantages) Portland, Ore., 10-15.
 Maxwell & Golsen (Englewood) Chicago 6-8;
 (State) Chicago 10-12.
 Maxwell & Stone (Orpheum) Sioux City, Ia.,
 6-8.
 Maxwell Trio (Shrine Circus) Jackson, Miss.
 Mayer, Little, Co. (Pantages) Spokane 10-15.
 Mayo, Harry (National) New York 6-8.
 Mayo & DeVine (Wm. Penn) Philadelphia.
 McBurns, Juggling (Pantages) Minneapolis
 10-15.
 McCane, Mabel, & Co. (State-Lake) Chicago.
 McCarthy & Steuard (Colonial) Lancaster, Pa.
 McCarthy Sisters (Miller) Milwaukee.
 McClann & Carson (Proctor) Albany, N. Y.
 McCool & Reilly (Keith) Dayton, O.
 McCormack, Jr., John (Roseland, 51st & Broad-
 way) New York; (Roseland, 125th St.) New
 York 10-15.
 McCormick & Regay (Majestic) Harrisburg,
 Pa.
 McCullough, Carl (Broadway) Philadelphia.
 McDermott, Billy (Proctor) Troy, N. Y.
 McDevitt, Kelly & Quinn (Ma) Dallas,
 Tex.
 McDonald Trio (State) Newark, N. J.
 McDonald & Onkes (Orpheum) Vancouver, Can.;
 (Orpheum) Seattle 10-15.
 McDonalds, Dancing (Pantages) Minneapolis;
 (Pantages) Regina, Can., 10-12.
 McGilroy, W. W., & Co. (Palace) Cleveland.
 McGrove & Peters (Pantages) Kansas City;
 (Pantages) Dallas 10-15.
 McIntyre & Heath (Proctor) Newark, N. J.,
 6-8.
 McKay & Ardine (Orpheum) Des Moines, Ia.,
 6-8.
 McKee, Margaret (125th St.) New York.
 McLaughlin & Evans (Palace) Springfield,
 Mass.
 McKee & Mott (Palace) Cincinnati.
 McKee & Clegg (Orpheum) Kansas City.
 McWilliams, Jim (Palace) Cleveland.
 Medina, The (Grand) Evansville, Ind., 6-8.

NOTICE!

THE BILLBOARD has the most complete Obituary, Marriage, Birth, Coming Marriage and Divorce Department of any theatrical paper in the world. YOU can help us make it still better by notifying us promptly of any birth, marriage, engagement, divorce or death in the profession. Send all data possible on the event. If it is authentic, it will be gladly published.

Hodman, Martha (Orpheum) Vancouver, Can.;
 (Orpheum) Seattle 10-15.
 Hogdus, M., Co. (Colonial) Allentown, Pa.
 Hoeder, Fred, Co. (Majestic) Harrisburg, Pa.
 Heller & Reilly (Palace) St. Paul 6-8.
 Henderson, Baby (Orpheum) Los Angeles.
 Henderson, Dick (Shea) Buffalo.
 Henderson, Gus (Fair) Millen, Ga.
 Heras & Wills (Orpheum) Oakland, Calif.
 Herbert & Neely (Orpheum) Sioux City, Ia.,
 6-8.
 Herbert Belt Trio (Orpheum) Portland, Ore.;
 (Orpheum) San Francisco 10-15.
 Hermann, Mme., & Co. (Fifth Ave.) New York.
 Hessler Co. (Irving) Carbondale, Pa.
 Hewett & Harbor (Lincoln) Chariton, Ia., 5-6.
 Hiatt, Ernest (Alhambra) New York.
 Hickey Bros. (Shea) Toronto.
 Hill & Quinell (Bijou) Savannah, Ga.
 Hilton & Norton (Royal) New York.
 Hines, Harry (Orpheum) Kansas City.
 Holer, Tom, & Co. (Grand) Evansville, Ind.,
 6-8; (Grand) St. Louis 10-15.
 Hoffman & Lambert (Rialto) Amsterdam, N. Y.
 Holbrook, H., & Co. (Majestic) Paterson, N. J.
 Holburn, Ralph (Keith) Portland, Me.
 Holman, Harry (Orpheum) Portland, Ore.; (Or-
 pheum) San Francisco 10-15.
 Holmes & L. vere (Daves) Pittsburg.
 Holt & Leonard (Golden Gate) San Francisco.
 Holtz, Lou (Palace) Cleveland.
 Honey Boys, Seven (Keith) Columbus, O.
 Honeymoon Cruiso (Prospect) Brooklyn.
 Horn, Clas., & Co. (Princess) Nashville, Tenn.
 Howard & B. nnett (Edgemont) Chester, Pa.
 Howard & Luckie (Rajah) Reading, Pa.
 Howard & Ross (Grand) Atlanta, Ga.; (Bijou)
 Birmingham, Ala., 10-15.
 Howard & White (Keith) Asheville, N. C.
 Howard, Clara (Majestic) San Antonio, Tex.
 Howard's Tonies (Lyric) Mobile, Ala.
 Huber, Elsie (Grand) Clarkburg, W. Va.
 Hughes, Jack, Duo (Palace) New Haven, Conn.
 Hunter, J. & A. (Majestic) Elmira, N. Y.
 Hunter, Musical (Keith) Syracuse, N. Y.
 Hurling, R., Co. (Jefferson) New York.
 Huston, Arthur, Co. (Empire) Fall River, Mass.
 Hyams & Evans (Lyric) Mobile, Ala.
 Hyams & McIntyre (Edgemont) Chester, Pa.
 Hymer, John B., Co. (Keith) Indianapolis.

McElroy & Duprey (Princess) Nashville, Tenn.
 Mehlinger, Artie (Pantages) Vancouver, Can.
 Melinda & Dade (Earle) Philadelphia.
 Melva Sisters (Orpheum) Galesburg, Ill., 6-8;
 (Majestic) Bloomington 10-12.
 Melvins, Three (Grand) Macon, Ga.
 Mendozas, The (Main St.) Kansas City.
 Meredith & Snooker (Colliseum) New York
 Merritt, Ben, & Band (Hennepin) Minneapolis;
 (Palace) Milwaukee 10-15.
 Merritt & Coughlin (Grand) Philadelphia.
 Meykows, The (Roanoke) Roanoke, Va.
 Meyers & Hannaford (World) Omaha; (Pan-
 tages) Kansas City 10-15.
 Mignonella (Keith) Columbus, O.; (Keith) Cin-
 cinnati 10-15.
 Mignonella & Spelmeyer (Keith) Lowell, Mass.
 Middleton, Jean (Palace) Peoria, Ill., 6-8.
 Miller, Geraldine, Trio (Victoria) New York
 6-8.
 Miller, Mac, & Co. (Main St.) Long Branch,
 N. J.
 Miller, Packard & Sela (Majestic) Chicago.
 Miller & Capman (World) Omaha; (Pantages)
 Kansas City 10-15.
 Milliken, Bob (Seventh St.) Minneapolis.
 Mills & Kimball (Metropolitan) Brooklyn.
 Miss Physical Culture (Lyric) Richmond, Va.
 Mitchell, Otis, & Co. (Empress) Decatur, Ill.,
 6-8.
 Moore & Grant (Keith) Lowell, Mass.
 Moore Bros. (Majestic) Milwaukee; (Seventh
 St.) Minneapolis 10-15.
 Montana (Princess) Nashville, Tenn.
 Monte & Lyons (Pantages) Tacoma, Wash.,
 10-15.
 Montgomery, Marshall, & Co. (Loew) Montreal.
 Montrose, Belle, & Co. (Palace) Rockford, Ill.,
 6-8.
 Montreuil Co. (Grand) Montgomery, Ala.
 Moore, Jack, Trio (McIntyre Circus) Atlanta,
 Ga., 6-8.
 Moore & Fields (Pantages) Dallas; (Pantages)
 Memphis 10-15.
 Moore, George (Pantages) Salt Lake City; (Or-
 pheum) Ogden 10-15.
 Moore & Fred (Orpheum) Portland, Ore.; (Or-
 pheum) San Francisco 10-15.
 Moore, Victor, Co. (Palace) Orange, N. J.
 Moore, Patti & Orch. (Victoria) New York
 6-8.
 Moore, Miller & Peterson Orch. (American)
 New York 6-8.
 Moran & Wiser (Majestic) Little Rock, Ark.,
 6-8.
 Moran, Helen (Pantages) Tacoma, Wash., 10-15.
 Moran, J. & B. (Palace) Chicago.
 Moran & Sheldon (Towers) Camden, N. J.
 Morley & Auger (Orpheum) Oklahoma City,
 Ok., 6-8.
 Moran, Jan, Co. (Empress) Grand Rapids,
 Mich.
 Nordstrom, Marie (Temple) Detroit.
 Norton, Ruby (Imperial) Montreal.
 North, Sport, & Co. (Kedzie) Chicago 6-8.
 Northlane & Ward (Greely Sq.) New York 6-8.
 Norwalk, Jack, Co. (Keith) Syracuse, N. Y.
 Morning Glories (Orpheum) Sioux City, Ia., 6-8.
 Norrell & Edna (Edgemoor) Chester, Pa.
 Norrell, Clark, Co. (Wm. Penn) Philadelphia.
 Norton, James J. (Keith) Columbus, O.
 Norton, Geo. (Strand) Washington.
 Moss & Frye (Colliseum) New York.
 Movie Masque (Pantages) Minneapolis 10-15.
 Mollane, Frank (Irving) Carbondale, Pa.
 Mullen & Francis (Temple) Detroit.
 Murphy, Senator (Orpheum) Fresno, Calif.;
 (Hill St.) Los Angeles 10-15.
 Murphy, Johnny (Capitol) Hartford, Conn.
 Murray Girls (Temple) Rochester, N. Y.
 Murray & Gersbach (Pantages) Seattle; (Pan-
 tages) Vancouver, Can., 10-15.
 Murray, Edith, Co. (Pantages) Los Angeles;
 (Pantages) San Diego 10-15.
 Murray & Allan (Orpheum) Seattle; (Orpheum)
 Portland 10-15.
 Musicland (Orpheum) New York 6-8.

N

Nakava, The (Strand) Stamford, Conn.
 Nazario, H. & Boys (Bijou) Savannah, Ga.
 Nazarro, Cliff, Co. (Pantages) Minneapolis 10-15.
 Nelson, Alma, Co. (Albee) Providence, R. I.
 Nelsons, Juggling (Pantages) Edmonton, Can.;
 (Pantages) Calgary 10-12.
 Nelson, Eddie, & Co. (Golden Gate) San Fran-
 cisco; (Hill St.) Los Angeles 10-15.
 Nelson, Bob (State) Newark, N. J.
 Nelson, Bob & Olive (Edmar) St. Louis 6-8.
 Nevada, Lloyd, Co. (Roanoke) Roanoke, Va.
 Nevada & West (Princess) Montreal.
 Newell & Phelps (Palace) South Bend, Ind.,
 6-8.
 Newman, Walter (Shattuck) Harnet, N. Y.
 Nichols, Nellie (Hoyt) Long Beach, Calif.;
 (Pantages) Salt Lake City 10-15.
 Newman, Hal (Avon) Watertown, N. Y.
 Newmeyer & Morgan (Colonial) Erie, Pa.
 Night in Spain (Bialto) Chicago.
 Nelson, Dorothy, & Co. (Lincoln Sq.) New
 York 6-8.
 New, Hal (Garrick) Norristown, Pa.
 New & Sands (Grand) Montgomery, Ala.
 New, M. P., & Co. (Prospect) New Orleans.
 New & Perini (Pantages) San Diego, Calif.;
 (Hoyt) Long Beach 10-15.

O

O'Brien Sisters Co. (Strand) Greensburg, Pa.
 O'Donnell & Blair (Garrick) Norristown, Pa.
 O'Flara, Rose (Haley) Peoria, N. Y.
 O'Neill & Plunkett (Pantages) Tacoma, Wash.;
 (Pantages) Portland, Ore., 10-15.
 Oakes & DeLour (Keith) Cincinnati.
 Ocala & Adrienne (State) Buffalo.
 Odo (St. St.) New York.
 O'Donoghue (York O. H.) York, Pa.
 O'Dwyer & Olson (Keith) Boston.
 O'Keefe, J. & N. (Keith) Philadelphia.
 O'Keefe & Johnson (Orpheum) San Francisco;
 (Orpheum) Oakland 10-15.
 O'Keefe, H. & Band (Fifth Ave.) New York.
 O'Leary, M. H. (State) Newark, N. J.
 O'Leary, Ben, & Co. (Pantages) Dallas; (Pantages)
 Memphis 10-15.
 O'Leary, Laura (Jefferson) Auburn, N. Y.
 O'Leary, Four (Orpheum) Fresno, Calif., 6-8.
 O'Leary, The (Proctor) Yonkers, N. Y.
 O'Leary, Jack (Orpheum) St. Louis; (Palace)
 Milwaukee 10-15.

P

Paganini (St. St.) New York.
 Page & Grant (Capitol) Trenton, N. J.
 Page & Palet (Lyon's Park) Morristown, N. J.
 Panton Singers (Majestic) Chicago.
 Parlo & Archer (Lyric) Mobile, Ala.
 Parolance, The (Fox) Aurora, Ill., 6-8.
 Parole & Sullivan (Pantages) Memphis, Tenn.
 Parolea (Alhambra) New York.

Patton & Marks Revue (Keith) Cincinnati.
 Phillips, Evelyn (Majestic) Dallas, Tex.
 Phillips, Four (Orph.) Des Moines, Ia., 6-8.
 Plekford, The (Orpheum) Vancouver, Can.;
 (Orpheum) Seattle 10-15.
 Plunkett, T. & Co. (Hill) New York.
 Plunkett, Harry (Keith) Chattanooga, Tenn.
 Pinto & Boyle (Orpheum) New York 6-8.
 Pisano & Lachner (Keith) Asheville, N. C.
 Plantation Days (Grand) St. Louis.
 Plunkett, Smiley, Co. (Galaxy) Peoria, N. Y.
 Plunkett & Oz (Empire) Lawrence, Mass.
 Powers & Wallace (Keith) Portland, Me.
 Power's Duo (Orpheum) Boston.
 Presser & Kluss (Hipp) McKeesport, Pa.
 Preston & Ysobel (Strand) Washington.
 Prosper & Mare (Grand) Oshkosh, Wis., 6-8.
 Puck & White (Orpheum) Tulsa, Ok., 6-8.
 Purl, Billy, & Co. (Majestic) Milwaukee; (Sev-
 enth St.) Minneapolis 10-15.

Q

Quinn, Jack, & Teddy (Grand) Hamilton, Can.;
 (Garden) Buffalo 10-15.

R

Race & Edge (Lincoln Sq.) New York 6-8.
 Radio Emp. (Grand) St. Paul, La.
 Rainbow Girls, Seven (Jefferson) Auburn, N. Y.
 Rambeau, Marjorie (Orpheum) Los Angeles.
 Randall, Geo., & Co. (Delaney St.) New York
 6-8.
 Randolph & Hurst (Roanoke) Roanoke, Va.
 Rankin, Jos (Tivoli) Hamilton, Can.
 Rapp, Harry (Majestic) Milwaukee.
 Rastell (Keith) Columbus, O.
 Rath Bros. (Orpheum) Brooklyn.
 Ray, Naomi, & Co. (Lincoln Hipp.) Chicago 6-8.
 Raymond, Emma, & Co. (Young St.) Toronto.
 Real Life (Cross Keys) Philadelphia.
 Reek & Rector (Palace) Cincinnati.
 Redford & Wallace (National) New York 6-8.
 Reed & Baker (Cross Keys) Philadelphia.
 Reed & Terminal (Majestic) Cedar Rapids, Ia.,
 6-8.
 Regal, Henry (Orpheum) St. Louis.
 Regar, John, Co. (Nixon) Philadelphia.
 Reilly, Larry (Temple) Syracuse, N. Y.
 Reikoma (Pantages) Portland, Ore.
 Reinos, Paul, Co. (Keith) Winston Salem, N. C.
 Reindeer, H. Co. (Earle) Philadelphia.
 Reiser & Wood (Grand) Oshkosh, Wis., 6-8.
 Review of Reviews (Aurora) New York 6-8.
 Revue De Art (Hoyt) Long Beach, Calif.; (Pan-
 tages) Salt Lake City 10-15.
 Reys, June (Keith) Philadelphia.
 Rhon & Santora (Keith) Boston.
 Rhoda & Brobbello (Loew) London, Can., 6-8.
 Rhodes & Watson (American) New York 6-8.
 Rhys, Tom (Pantages) Los Angeles; (Pantages)
 San Diego 10-15.
 Ricardo, Irene (Keith) Dayton, O.
 Rich & Banta (Grand) Atlanta, Ga.
 Richardson, Frank (Albee) Providence, R. I.
 Richmond & Huff (Loew) Montreal.
 Rice & Art (Palace) New Orleans.
 Robbins Family (Hill St.) Los Angeles.
 Roby & Gault (Poll) Worcester, Mass.
 Robins, A. (Keith) Portland, Me.
 Robinson, Bill (Palace) New York.
 Robinson's Elephants (Colton Palace) Waco,
 Tex.
 Robison & Pierce (Prospect) Brooklyn.
 Roche, Doris (Keith) Asheville, N. C.
 Rock & Stone (American) Chicago 6-8.
 Rockwell, Geo. (Hamilton) New York.
 Rogers & Donnelly (Greedy Sq.) New York
 6-8.
 Rogers & Derkin (Miller) Milwaukee.
 Rogers & Martin (Lyceum) Canton, O.
 Roletta Boys (State) Memphis, Tenn.
 Rolley & O'Hare (Hoyt) Long Beach, Calif.;
 (Pantages) Salt Lake City 10-15.
 Romaine, Don, Co. (State) Jersey City, N. J.
 Romaine, Homer (Hipp.) Youngstown, O.
 Roma Troupe (Colonial) Allentown, Pa.
 Rome & Gast (Temple) Detroit.
 Rome & Jordan (Greenpoint) Brooklyn.
 Rooney & Bent Revue (Orpheum) San Fran-
 cisco; (Orpheum) Los Angeles 10-15.
 Rosair, The (Keystone) Philadelphia.
 Rose & Moon Revue (State-Lake) Chicago.
 Rose, Harry (Palace) Watertown, Conn.
 Rosemary & Marjorie (Keith) Cincinnati.
 Rosini, Carl (Pantages) Tacoma, Wash., 10-15.
 Rositto, Antonio (Pantages) Salt Lake City;
 (Orpheum) Ogden 10-15.
 Roth, Dave (Palace) Pittsfield, Mass.
 Roy & Arthur (Majestic) Springfield, Ill., 6-8.
 Roy & Ruby (Victoria) Wm. Ing. W. Va.
 Royce, Ruby, & Sister (Keith) Dayton, O.
 Ruberville Four (Amor'ann) Chicago 6-8.
 Rubin, Benny (Orpheum) Vancouver, Can.; (Or-
 pheum) Seattle 10-15.
 Rubin Sisters, 4 (Yonge St.) Toronto.
 Rucker, Virginia, & Boys (Strand) Washington.
 Rulova, Simga, Co. (Palace) Brooklyn 6-8.
 Russell & Pierce (Pantages) Dallas; (Pan-
 tages) Memphis 10-15.
 Russian Seminals (Pantages) Spokane; (Pan-
 tages) Seattle 10-15.
 Ryan & Lee (Keith) Toledo, O.
 Ryan & Marr (Earle) Philadelphia.
 Ryan & O'Neill (Miller) Milwaukee.
 Ryan, Weber & Ryan (Bialto) Louisville.

S

Sabbitt & Brooks (Loew) Dallas, Tex.
 Sabini, Frank, Co. (Temple) Syracuse, N. Y.
 Sale, Chlo (Orpheum) Fresno, Calif.; (Orpheum)
 San Francisco 10-15.
 Salt & Pepper (Keith) Cincinnati.
 Sampson & Douglas (State) Nantleoke, Pa.
 Sannels, Rae (Keith) Boston.
 Santell, Great, Co. (Hipp.) Youngstown, O.
 Sanyly, Jos. B., Co. (Keith) Syracuse, N. Y.
 Sauter, Henry, & Band (Wichita) Wichita
 Falls, Tex., 6-8.
 Sargent & Marvin (Majestic) Springfield, Ill.,
 6-8.
 Schaefer & Elliott (Poll) Scranton, Pa.
 Schwarz Bros. (Orpheum) Oklahoma City, Ok.,
 6-8.
 Seabury, W. Co. (Keith) Lowell Mass.
 Seabrocks, The (Pantages) Edmonton, Can.;
 (Pantages) Calgary 10-12.
 Seely, Blossom, Co. (Shea) Buffalo.
 Seely, F. Co. (Keith) Chattanooga, Tenn.
 Seely's Boston (Temple) Detroit.
 Seminary Mary (Pantages) Minneapolis; (Pan-
 tages) Regina, Can., 10-12.
 Seminary Seminals (Palace) New Haven, Conn.
 Seymour & Juliette (Broadway) New York.
 Seymour, Harry & Anna (Wichita) Wichita
 Falls, Tex., 6-8.
 Sharpe, Billy, Revue (Grand) Oshkosh, Wis.,
 6-8.
 Sharrocks, The (Majestic) San Antonio, Tex.
 Shaw, Alan (Pantages) Spokane; (Pantages)
 Seattle 10-15.

S

Shaw, Howard, & Co. (Orpheum) Boston.
 Shaw, Lillian (Marshall) Baltimore.
 Shayne, Al (Keystone) Philadelphia.
 She, Him & Her (Kyle) Beaumont, Tex., 7-8.
 Sheldon & Bailey (23d St.) New York.
 Shepherd, Bert, Co. (Keith) Boston.
 Sherlock & Clinton (State) Buffalo.
 Sherman, Dan, & Co. (Lonsdale, Ky., 6-8;
 Ft. Wayne, Ind., 10-12; Windsor, Can., 10-15.
 Sherwood's Orch. (Orpheum) Portland, Ore.;
 (Orpheum) San Francisco 10-15.
 Shields, Frank (Radio) Chicago.
 Shields, J. & H. (Palace) Orange, N. J.
 Shine & Squires (Bialto) Elgin, Ill., 6-8; (Or-
 pheum) Galesburg 10-12.
 Shiriner & Fitzimmons (Pantages) Portland, Ore.
 Shiner, Jack (Imperial) Monreal.
 Singer's Midlets (Keith) Washington.
 Sloat, Bert (Feely) Hazelton, Pa.
 Smith & Alman (Pantages) Kansas City; (Pan-
 tages) Dallas 10-15.
 Smith & Cantor (Grove) Gloversville, N. Y.
 Smith & Duane (State) Corning, N. Y.
 Smith, Tom (Orpheum) Seattle; (Orpheum)
 Portland 10-15.
 Smith & Vernon (Shea) Toronto.
 Snaves & Nairn (Empire) Lawrence, Mass.
 Snaves (Broadway) Springfield, Mass.
 Sothern, Joan (Keystone) Charleston, W. Va.
 Spencer & Williams (Pantages) Los Angeles;
 (Pantages) San Diego 10-15.
 Spidettes, Five (Days) Pittsburg.
 Springtime Revue (Capitol) Trenton, N. J.
 Stan I. & Douglas (Princess) Montreal.
 Stanley, Trip, & Mowatt (Pantages) Seattle;
 (Pantages) Vancouver, Can., 10-15.
 Stanley, Art (Prospect) New Orleans.
 Stanley, Stan, & Co. (Majestic) Dallas, Tex.
 Stanton, V. & E. (Orpheum) Portland, Ore.;
 (Orpheum) Fresno 10-15.
 Stanton, Walter (Fair) Sparta, Ga.; (Fair)
 Dublin 10-15.
 Stedman, A. & F. (Hennepin) Minneapolis;
 (Orpheum) Winnipeg, Can., 10-15.
 Stephens & Hollister (Keith) Syracuse, N. Y.
 Stevens, The (Pantages) San Francisco 10-15.
 Stevens & Laurel (Colonial) Allentown, Pa.
 Stevens & Lovejoy Revue (Bijou) Birmingham,
 Ala.
 Stewart & Lush (Bijou) Birmingham, Ala.
 Stoutenberg, Larry (Palace) New Haven, Conn.
 Strambert, Lelroy (Chelsea) New York.
 Stutz & Smith (Colonial) Erie, Pa.
 Stutz & Binham (State) Buffalo.
 Sullivan, Henry (Strand) Shenandoah, Pa.
 Sully & Thomas (Keith) Ottawa, Can.
 Sulvan (Hennepin) Minneapolis; (Orpheum)
 Winnipeg, Can., 10-15.
 Sun Dodgers (Colonial) Lancaster, Pa.
 Sutcliffe Family (Empire) Fall River, Mass.
 Suter, Ann (10th St.) Cleveland.
 Swartz & Clifford (Majestic) Bloomington, Ill.,
 6-8.
 Swift, Thos., Co. (Franklin) New York.
 Sydel, Paul (Pantages) Edmonton, Can.; (Pan-
 tages) Calgary 10-12.
 Sykes, Harry, & Co. (State) New York.
 Sylvester & Vance (Palace) Cincinnati.
 Synopated Toes (Davis) Pittsburg.

T

Tango Shoes (Grand) Evansville, Ind., 6-8;
 (Grand) St. Louis 10-15.
 Tannon, Julia (Orpheum) Denver.
 Tarran (Loew) London, Can., 6-8.
 Teddy, Wrestling Bear (Emory) Providence,
 R. I.
 Telma, Norma (Shea) Buffalo.
 Telman & O'Donnell (Poll) Wilkes-Barre, Pa.
 Tenale Four (Roanoke) Roanoke, Va.
 Tenkatus Japs (Pantages) Minneapolis 10-15.
 Terry, Ethel G. (Orpheum) Seattle; (Orpheum)
 Portland 10-15.
 Test, The (Huswick) Brooklyn.
 Texas Comedy Four (Colonial) Lancaster, Pa.
 Thornton, Jim, (Capitol) Trenton, N. J.
 Thomas, Tad, Collegians (Proctor) Troy, N. Y.,
 6-8.
 Tiley, Arline (Venice Inn) New Orleans.
 Tilton & Rogers (Avenue B) New York 6-8.
 Tobias, Charles (Bialto) Chicago.
 Tobay (State) Corning, N. Y.
 Togo, Sensational (Colonial) Erie, Pa.
 Tokio (Garrick) Norristown, Pa.
 Tom, Dick & Harry (Greenpoint) Brooklyn.
 Toner, Tommy, Co. (Towers) Camden, N. J.
 Toney & George (Orpheum) Winnipeg, Can.;
 (Orpheum) Vancouver 10-15.
 Toto (Orpheum) Vancouver, Can.; (Orpheum)
 Seattle 10-15.
 Toy, Ning, & Co. (Pastime) Martins Ferry, O.,
 6-8.
 Town & D'Hority (Fox) Aurora, Ill., 6-8; (Ma-
 jestic) Milwaukee 10-15.
 Tracey & McBride (Wm. Penn) Philadelphia.
 Traveline, Nan, Co. (Keystone) Philadelphia.
 Trevelte, Irene (World) Omaha; (Pantages)
 Kansas City 10-15.
 Trevor & Harris (Jefferson) New York.
 Treker, Al (Orpheum) Winnipeg, Can.; (Or-
 pheum) Vancouver 10-15.
 Tucker, Sophie (Royal) New York.
 Tuozell, A. (Pantages) San Diego, Calif.;
 (Hoyt) Long Beach 10-15.
 Turner Bros. (American) New York 6-8.
 Tuscano Bros. (Gaiety) Utica, N. Y.
 Twin Reels (Pantages) Denver; (Pantages)
 Pueblo 10-15.
 Twists & Twirls (Temple) Syracuse, N. Y.

U

Uline & Lane (Lyric) Seattle, Wash.
 Unusual Trio (Orpheum) Ogden, Utah; (Pan-
 tages) Denver 10-15.
 Ulla & Clark (Pantages) Minneapolis; (Pan-
 tages) Regina, Can., 10-12.

V

Vadie, Maryon, Dancers (Pantages) Hamilton,
 Can.
 Valerio, Don (Majestic) Houston, Tex.
 Van Haven (Palace) Peoria, Ill., 6-8.
 Van Schenk (Orpheum) St. Louis.
 Van, Trum & Van (Academy) Norfolk, Va.
 Vassar, Leon (Kyle) Beaumont, Tex., 7-8.
 Venetian Masquerade (Loew) Dallas, Tex.

Wagner & Palmer (Shea) Buffalo.
 Ward & Raymond (Loew) Dallas, Tex.
 Ward & Holman (Playhouse) Yassau, N. J.
 Ward & Dooly (Colonial) Lancaster, Pa.
 Ward & Hart (Hipp.) Youngstown, O.
 Ward Bros. (Majestic) Houston, Tex.
 Ward & Van (Keith) Lowell, Mass.
 Warren, H. & Co. (Huswick) Brooklyn.
 Warwick, Robert (Orpheum) Winnipeg, Can.;
 (Orpheum) Vancouver 10-15.
 Waters & Dancer (Orpheum) Seattle; (Orpheum)
 Portland 10-15.
 Watson Sisters (Pantages) Seattle; (Pantages)
 Vancouver, Can., 10-15.
 Watts & Hawley (Royal) New York.
 We Three Girls (Bialto) St. Louis 6-8.
 Webb's Entertainers (State) Jersey City, N. J.
 Weber & Hildner (Orpheum) Kansas City; (Or-
 pheum) St. Louis 10-15.
 Weber, Fred, & Co. (Victoria) New York 6-8.
 Weber & Fields (Palace) Chicago; (Orpheum)
 Omaha 10-15.
 Wedding Ring (Pantages) Edmonton, Can.;
 (Pantages) Calgary 10-12.
 Weir's Elephants (Earle) Philadelphia.
 Welch, Emmett, Minstrels (Irving) Carbon-
 dale, Pa.
 Welch, Ben (Lyceum) Canton, O.
 Welch, Mable & Montrose (Pantages) Hamil-
 ton, Can.
 Welch-Amara Trio (5th St.) New York.
 West & Van Sten (Edgemoor) Chester, Pa.
 Westman, Theo., & Co. (Majestic) Cedar
 Rapids, Ia., 6-8.
 Weston & Elaine (Fifth Ave.) New York.
 Wheeler Trio (Proctor) Mt. Vernon, N. Y.
 Wheeler & Potter (Hoyt) Long Beach, Calif.;
 (Pantages) Salt Lake City 10-15.
 Wheeler & Wheeler (Ben All) Lexington, Ky.,
 6-8.
 Whirlwinds, Three (Bialto) Chicago.
 White, Black & Seless (Grand) Macon, Ga.
 White Sisters (Broadway) New York.
 White, Frances (Playhouse) Brooklyn.
 White, L., Entertainers (Princess) Nashville,
 Tenn.
 White, Marty (Music Hall) Leominster, Mass.,
 6-8; (Quincy) Quincy 10-12; (Franklin Park)
 Dorchester 13-15.
 Whiteford & Ireland (Lyric) Atlanta, Ga.
 Whitelaw, Arthur (Bialto) Amterdam, N. Y.
 Whiting & Burt (Palace) Chicago.
 Wilbert, Raymond (Bushwick) Brooklyn.
 Wilkens & Wilkens (Wichita) Wichita Falls,
 Tex., 6-8.
 Wilkins, M. & Band (Royal) New York.
 Wilford (Poll) Bridgeport, Conn.
 Williams, Herbert (Orpheum) St. Louis.
 Wilson Trio (Poll) Meriden, Conn.
 Wilson, Chas., & Co. (Palace) Springfield,
 Mass.
 Wilson, Jack (Grand) Atlanta, Ga.
 Wilson, Frank (Keith) Indianapolis.
 Wilson, L. & M. (O. H.) Binghamton, N. Y.
 Wilson-Aubrey Trio (Lyric) Mobile, Ala.
 Wilson Bros. (Bialto) Louisville.
 Wilton Sisters (Keith) Syracuse, N. Y.
 Wireless Ship (Keystone) Philadelphia.
 Withers Opry (Lyon's Park) Morristown, N. J.
 Wohlman, Al (Lyric) Atlanta, Ga.
 Warden Bros. (Majestic) Chicago.
 Wright Dancers (St. St.) New York.
 Wyse, Ross, Co. (Earle) Philadelphia.

Yip Yaphankers (Palace) Cleveland.
 Yong Wong Troupe (Loew) Montreal.
 York & Lord (Orpheum) Brooklyn.
 Young America (Strand) Stamford, Conn.
 Youngers, The (Palace) Superior, Wis., 6-8;
 (Orpheum) Grand Forks, N. D., 9-11; (Grand)
 Fargo 13-15.
 Youth (World) Omaha; (Pantages) Kansas City
 10-15.
 Yvette (Pantages) San Francisco; (Pantages)
 Los Angeles 10-15.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Apollo Male Quartet; Bartlesville, Ok., 10.
 London Opera Co.; Salt Lake City, Utah, Oct.
 6, indef.
 Braslav, Sophie; (Biltmore) New York 7;
 Pittsburg 13.
 Breton, Ruth; (St. James) Boston 6.
 Brown, Eddy; (Biltmore) New York 7.
 Case, Anna; (Biltmore) New York 7.
 Chicago Civic Opera Co.; Chicago Nov. 5, indef.
 Cincinnati Symphony Orch.; Lima, O., 10;
 Portsmouth 13; Columbus 14.
 DePachmann, Vladimir; Atlanta, Ga., 14.
 Eshuco Trio; (Aeolian Hall) New York 14.
 Garden, Mary; Rochester, N. Y., 6; Nash-
 ville, Tenn., 10; Springfield, Ill., 14.
 Gauthier, Eva; (Hotel Alma) Cincinnati 13.
 Gerhardt, Elena; Omaha, Neb., 13.
 Giannini, Dusolina; Cincinnati 7-8; New Or-
 leans 12.
 Grainger, Percy; San Francisco 10.
 Gravenre, Lou; Portland, Ore., 10.
 Hayes, Roland; Cleveland 9.
 Helfetz, Jascha; Baltimore 10; Rochester, N. Y.,
 13; (Carnegie Hall) New York 13.
 Heumann, Josef; Boston 9.
 Holmes, Virgil; (Town Hall) New York 6.
 Hopper, De Wolf, Comic Opera Co.; (Academy)
 Baltimore Oct. 20, indef.
 Hutcheson, Ernest; (Aeolian Hall) New York 8.
 Karsavina, Thamar; Boston 13 and 15.
 Laudowska, Wanda; (Aeolian Hall) New York
 10.
 Lent, Sylvia; (Carnegie Hall) New York 5.
 Luchino, Josef; Kansas City, Mo., 11.
 Lucchese, Josephine; Cincinnati 10.
 Motzart, Katharine; (Jordan Hall) Boston 7.
 Metropolitan Opera Co.; (Metropolitan) New
 York Nov. 3, indef.
 Nash, Frances; (Aeolian Hall) New York 7.
 Pavlova, Anna, & Ballet Russe; (Manhattan
 O. H.) New York 17-Nov. 8.
 Ross, Gilbert; (Town Hall) New York 7.
 Russian Cathedral Quartet; Lewiston, Id., 7;
 Spokane, Wash., 8; Helena, Mont., 10; Cedar
 City, Utah, 14; St. George 15.
 Samaroff, Olga; (National) Washington, 6.
 San Carlo Opera Co.; (Boston O. H.) Boston
 3-15.
 Sclopa, Tito; Philadelphia 13.

Shaw, Howard, & Co. (Orpheum) Boston.
 Shaw, Lillian (Marshall) Baltimore.
 Shayne, Al (Keystone) Philadelphia.
 She, Him & Her (Kyle) Beaumont, Tex., 7-8.
 Sheldon & Bailey (23d St.) New York.
 Shepherd, Bert, Co. (Keith) Boston.
 Sherlock & Clinton (State) Buffalo.
 Sherman, Dan, & Co. (Lonsdale, Ky., 6-8;
 Ft. Wayne, Ind., 10-12; Windsor, Can., 10-15.
 Sherwood's Orch. (Orpheum) Portland, Ore.;
 (Orpheum) San Francisco 10-15.
 Shields, Frank (Radio) Chicago.
 Shields, J. & H. (Palace) Orange, N. J.
 Shine & Squires (Bialto) Elgin, Ill., 6-8; (Or-
 pheum) Galesburg 10-12.
 Shiriner & Fitzimmons (Pantages) Portland, Ore.
 Shiner, Jack (Imperial) Monreal.
 Singer's Midlets (Keith) Washington.
 Sloat, Bert (Feely) Hazelton, Pa.
 Smith & Alman (Pantages) Kansas City; (Pan-
 tages) Dallas 10-15.
 Smith & Cantor (Grove) Gloversville, N. Y.
 Smith & Duane (State) Corning, N. Y.
 Smith, Tom (Orpheum) Seattle; (Orpheum)
 Portland 10-15.
 Smith & Vernon (Shea) Toronto.
 Snaves & Nairn (Empire) Lawrence, Mass.
 Snaves (Broadway) Springfield, Mass.
 Sothern, Joan (Keystone) Charleston, W. Va.
 Spencer & Williams (Pantages) Los Angeles;
 (Pantages) San Diego 10-15.
 Spidettes, Five (Days) Pittsburg.
 Springtime Revue (Capitol) Trenton, N. J.
 Stan I. & Douglas (Princess) Montreal.
 Stanley, Trip, & Mowatt (Pantages) Seattle;
 (Pantages) Vancouver, Can., 10-15.
 Stanley, Art (Prospect) New Orleans.
 Stanley, Stan, & Co. (Majestic) Dallas, Tex.
 Stanton, V. & E. (Orpheum) Portland, Ore.;
 (Orpheum) Fresno 10-15.
 Stanton, Walter (Fair) Sparta, Ga.; (Fair)
 Dublin 10-15.
 Stedman, A. & F. (Hennepin) Minneapolis;
 (Orpheum) Winnipeg, Can., 10-15.
 Stephens & Hollister (Keith) Syracuse, N. Y.
 Stevens, The (Pantages) San Francisco 10-15.
 Stevens & Laurel (Colonial) Allentown, Pa.
 Stevens & Lovejoy Revue (Bijou) Birmingham,
 Ala.
 Stewart & Lush (Bijou) Birmingham, Ala.
 Stoutenberg, Larry (Palace) New Haven, Conn.
 Strambert, Lelroy (Chelsea) New York.
 Stutz & Smith (Colonial) Erie, Pa.
 Stutz & Binham (State) Buffalo.
 Sullivan, Henry (Strand) Shenandoah, Pa.
 Sully & Thomas (Keith) Ottawa, Can.
 Sulvan (Hennepin) Minneapolis; (Orpheum)
 Winnipeg, Can., 10-15.
 Sun Dodgers (Colonial) Lancaster, Pa.
 Sutcliffe Family (Empire) Fall River, Mass.
 Suter, Ann (10th St.) Cleveland.
 Swartz & Clifford (Majestic) Bloomington, Ill.,
 6-8.
 Swift, Thos., Co. (Franklin) New York.
 Sydel, Paul (Pantages) Edmonton, Can.; (Pan-
 tages) Calgary 10-12.
 Sykes, Harry, & Co. (State) New York.
 Sylvester & Vance (Palace) Cincinnati.
 Synopated Toes (Davis) Pittsburg.

CONCERT AND OPERA

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Apollo Male Quartet; Bartlesville, Ok., 10.
 London Opera Co.; Salt Lake City, Utah, Oct.
 6, indef.
 Braslav, Sophie; (Biltmore) New York 7;
 Pittsburg 13.
 Breton, Ruth; (St. James) Boston 6.
 Brown, Eddy; (Biltmore) New York 7.
 Case, Anna; (Biltmore) New York 7.
 Chicago Civic Opera Co.; Chicago Nov. 5, indef.
 Cincinnati Symphony Orch.; Lima, O., 10;
 Portsmouth 13; Columbus 14.
 DePachmann, Vladimir; Atlanta, Ga., 14.
 Eshuco Trio; (Aeolian Hall) New York 14.
 Garden, Mary; Rochester, N. Y., 6; Nash-
 ville, Tenn., 10; Springfield, Ill., 14.
 Gauthier, Eva; (Hotel Alma) Cincinnati 13.
 Gerhardt, Elena; Omaha, Neb., 13.
 Giannini, Dusolina; Cincinnati 7-8; New Or-
 leans 12.
 Grainger, Percy; San Francisco 10.
 Gravenre, Lou; Portland, Ore.,

Schumann-Heink, Mme.: (Orchestra Hall) Chicago 11.
 Sousa & His Band: Milwaukee 8-9; Detroit 12; Ann Arbor, Mich., 13; Cleveland 15.
 Spalding, Albert: Birmingham, Ala., 6.
 St. Denis, Ruth, & Co.: (Orchestra Hall) Chicago 12.
 Wallace, Earle, Dancers: Silver City, N. M., 5; Albuquerque 7-8.
 Werreuth, Reinald: (Carnegie Hall) New York 9.
 Whiteman, Paul, & His Orch.: Pittsburg 8; Cleveland 9-10; (Carnegie Hall) New York 15.
 Williams, Parish: (Jordan Hall) Boston 12.

Kiki, with Marguerite Bissler: Sunbury, Pa., 5; Wilkes-Barre 6-8; Scranton 10-12; Easton 13; Altoona 14-15.
 King, Will, Co.: (Strand) San Francisco, Calif., Oct. 4, indef.
 Laybourns: (Vanderbilt) New York Sept. 22, indef.
 Lebert, Fritz, Co.: (Grand) Cincinnati 3-8; Louisville 10-12.
 Listen to Me, W. B. Hobbs, mgr.: McCook, Neb., 5-6; Greeley, Col., 7; Pueblo 8; Walsenburg 9; Trinidad 10; Santa Fe, N. M., 11; Albuquerque 12; Las Vegas 13; Raton 14; LaJunta, Col., 15.
 Little Angel, The: (Frazee) New York Sept. 27, indef.
 Little Jessie James: (Chestnut St.) Philadelphia Oct. 13, indef.
 Little Jessie James: (Biltmore) Los Angeles 3-15.
 Little Miss Bluebeard, with Irene Bordoni: (Broad St.) Philadelphia 3-15.
 Lollipop, with Ada May: (Ford) Baltimore 3-8.
 Madame Pompadour: (Forrest) Philadelphia Oct. 27-Nov. 8.
 Maggie, with Helen Mackellar: (Adelphi) Philadelphia Nov. 3, indef.
 Magic Ring, with Mizzi: Des Moines, Ia., 5; Waterloo 6; Dubuque 7; Winona, Minn., 8; Minneapolis 9-12; St. Paul 13-15.
 Magnolia Lady: (Alvin) Pittsburg 3-8.
 Mantell, Robert B., Co.: (Jefferson) Portland, Me., 3-8.
 Marjorie, with Elizabeth Hines: (Forty-Fourth St.) New York Aug. 11, indef.
 Meet the Wife: St. Louis 2-8; Columbus, O., 10-12; Indianapolis, Ind., 13-15.
 Meet the Wife, Mark Byron, mgr.: Galesburg, Ill., 5; Burlington, Ia., 6; Quincy, Ill., 7; Davenport, Ia., 8; Oskaloosa 9; Ottumwa 10; Grinnell 11; Marshalltown 12; Waterloo 13; Clinton 14; Rockford, Ill., 15.
 Merton of the Movies: Yakima, Wash., 6; Aberdeen 7; Tacoma 8; Seattle 9-13.
 Minkie: (Booth) New York Sept. 24, indef.
 Miracle, The: (Century) New York Aug. 18, indef.
 Moonlight, with Julia Sanderson: (Wilbur) Boston Nov. 3, indef.
 Mr. Battling Buttler: (Bronx O. H.) New York 3-8.
 Music Box Revue: (National) Washington 3-8.
 My China Doll, with Barbara Bronell, Frank Fleisher, mgr.: Washington, Pa., 5; Uniontown 6; Windsor 7; Lewistown 8.
 My Son: (Nora Bayes) New York Sept. 15, indef.

Unwanted Child: Wilmington, N. C., 6-8.
 Werewolf, The: (49th St.) New York Aug. 23, indef.
 Welcome Stranger: (Central) Chicago Sept. 7, indef.
 What Price Glory: (Plymouth) New York Sept. 5, indef.
 White Cargo: (Daly) New York Nov. 5, indef.
 White Cargo: (Corti) Chicago Oct. 5, indef.
 White's, George, Scandals: (Apollo) New York June 30, indef.
 Wildflower, with Edith Day: (Shubert) Boston Oct. 13, indef.
 Wintz's, George E., Models of 1924, with Nyra Brown & Johnnie Ge'z: Marysville, Kan., 6; Fairbury, Neb., 7; Hastings 8; Grand Island 9.
 Ziegfeld Follies: (New Amsterdam) New York June 24, indef.
 Ziegfeld Follies: (Illinois) Chicago Oct. 20-Nov. 22.

McSparrow's, G. H.: (Russell Bros' Circus) Belleville, Ill., 3-8; Memphis, Tenn., 10-11.
 Melonville Highlanders Band: (Electric) Springfield, Mo., G.S. (Main St.) Kansas City 10-11.
 Marlow Orch.: (Geraldine Worden, mgr.: Cleveland, O., indef.)
 McDowell's, Adrian, Dixie Syncopators: (Ballou Pavilion) Balboa Beach, Calif., indef.
 Meredith's, Jack, New Yorkers: (Hotel Sheridan) Utica, N. Y., indef.
 Miami Lucky Seven, O. G. Irelan, mgr.: (Palais Royal Dance Palace) South Bend, Ind., indef.
 Millard's, Jay, Ritz Dance Players: (Ritz Country Club) St. Louis, indef.
 Mills, Peck, Orch.: (Floyd Mills, mgr.: E. Palestine, O., 6; Pittsburg, Pa., 7; Cumberland, Md., 8-15.
 Noels, Carl: (Port Deposit, Md., 3-8; Elkton 10-15.
 Nilsson's, Emma, Chl. Girls: (Hotel Martin) Sioux City, Ia., indef.
 Original Kentucky Kernels Orch., Inc., Jos. E. Hoffman, mgr.: (Kensal Gardens) Lexington, Ky., Nov. 10-May 10.
 Original Blue Melody Boys' Orch., Eddie Elliott, mgr.: (Alhambra Dance Garden) Winnipeg, Can., until May 1.
 Original Kentucky Night Hawks, Shannon Rice, mgr.: (Strand) Irvine, Ky., indef.
 Original Kansas Knights, James Bonnell, bus. mgr.: Arkansas City, Kan., indef.
 Paramount Entertainers, Ray H. Gorrell, mgr.: (Majestic Ballroom) Detroit, Mich., indef.
 Peerless Entertainers, Gene Harris, mgr.: (Roadhouse Inn) Camilla, Ga., 3-8; (Sunset Inn) Montgomery, Ala., 10-15.
 Plummers' Orch.: (Roof Garden) Sioux City, Ia., indef.
 Ridley's, Tom, Orch.: (Richardson Springs, Butte Co., Calif., indef.)
 Rossi's, Joe, Madison, Fla., 3-8.
 Sacco's Peacock Band: (Cairo, Ill., indef.)
 Scarlet Hussars Militaire, Howard Fink, dir.: (Grotto Circus) Atlanta, Ga., 3-15.
 Spindler's, Harry, Orch.: (Rainbow Gardens) Atlantic City, N. J., indef.
 Spindler's, Harry, Orch.: (Troveville Hotel) Long Beach, N. Y., indef.
 Spindler's, Harry, Orch.: (Brighton Hotel) Long Beach, N. Y., indef.
 Spindler's, Harry, Orch.: (Lido Inn) Long Beach, N. Y., indef.
 Stein's, Syd, Just Hot Jazz Band: (Drexel Cafe) Chicago, indef.
 Stein's, Syd, (The De Luxe Orch.: (Derby Cafe) Chicago, indef.)
 Stein's, Syd, Bang-Up Six: (Lonesome Club) Springfield, Mass., until Nov. 18.
 Stein's, Syd, Dance Orch.: (Love Nest) Madison, Wis., until Dec. 26.
 Stein's, Syd, Green Mill Orch.: (Midnight Rounders' Club) Chicago until May 15.
 Stein's, Syd, Jazz-O-Mania: (Tumble Inn) Racine, Wis., until May 30.
 Stein's, Syd, Memphis Blues Band: (Milwaukee Inn) Milwaukee until April 3.
 Stein's, Syd, Seven Spicy Syncopators: (Hawalian Village) Evansville, Ind., until April 2.
 Stein's, Syd, Unoriginal Six: (Iceeland) Memphis, Tenn., until Jan. 12.
 Stein's, Syd, Wolverines: (Blue Moon Cafe) Portland, Ore., until Jan. 1.
 Sturcho's Orch.: (F. Sturcho, dir.: Findlay, O., indef.)
 Swardlow's, Maurice E., Orch.: (Holly Roof Dance Hall) Pottsville, Pa., indef.
 Turn'r's, J. C., Orch.: (Garden) Flint, Mich., until Dec. 21.
 Vanlee Band, Frank Sturcho, dir.: Vauke, O., indef.
 Virginia Entertainers (Blue Mill Inn) Cincinnati, indef.
 Willis, Saxy, Bostonians: Panama, C. Z., indef.
 Youngberg's, John H., Entertainers: Arkansas City, Kan., indef.

DRAMATIC & MUSICAL
 (ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Able's Irish Rose: (Studebaker) Chicago Dec. 23, 1923, indef.
 Able's Irish Rose: (Republic) New York May 22, 1922, indef.
 Able's Irish Rose: Iron Mountain, Mich., 6-8; Menominee 9; Appleton, Wis., 10-11; Oshkosh 12-13; Wausau 14-16.
 Able's Irish Rose: (Majestic, Chillicothe, O., 6-8; Portsmouth 10-12; (Marlow) Ironton 13-15.
 Alloy: (Princess) New York Oct. 27, indef.
 Annie Dear, with Billie Burke: (Times Square) New York Nov. 4, indef.
 Applause: (La Salle) Chicago Sept. 28, indef.
 Arcot, Wa. All, with Cyril Maude: (Garrick) Philadelphia Nov. 3, indef.
 Artists and Models of 1924: (Astor) New York Oct. 15, indef.
 Ashes, with Florence Reed: (National) New York Oct. 20, indef.
 Bat, The: Greenwood, S. C., 6; Newberry 7; Chester 8; Rockingham, N. C., 10; Hamlet 11; Goldboro 12; Kingston 13; Newbern 14; Wilmington 15.
 Be Yourself: (Harris) New York Sept. 3, indef.
 Beggar on Horseback: (Adelphi) Chicago Aug. 21, indef.
 Belle of Quakertown: (Shubert) Cincinnati 9-15.
 Best People: (Lyceum) New York Aug. 19, indef.
 Blossom Time: (Tock) Buffalo 3-8.
 Blossom Time (No. 3): (Tulane) New Orleans, La., 2-8; Baton Rouge 9; Natchez, Miss., 10; McCourt 11; Hattiesburg 12; Laurel 13; Meridian 14; Jackson 15.
 Blossom Time (No. 2): San Francisco 2-15.
 Bowers, Frederick V., In the Love Net: Jack Goodwin, mgr.: Staunton, Va., 5; Clifton Forge 6; Charlottesville 7; Lynchburg 8; Richmond 10-12; Norfolk 13-15.
 Bridge, Al, Musical Comedy Co.: (Orphenm) Salt Lake City, Utah, indef.
 Bringing Up Father, John T. Pearsall, mgr.: (Jefferson) Birmingham, Ala., 6-8; Montgomery 10; West Point 11; Opelika 12; Dawson, Ga., 13; Americus 14; Columbus 15.
 Busybody, The: (Bijou) New York Sept. 29, indef.
 Carroll's, Earl, Vanities, with Joe Cook: (Music Box) New York Sept. 10, indef.
 Charlotte's Revue of 1924: (Majestic) Boston Oct. 27, indef.
 Chocolate Doodles, with Slesie & Blake: (Colonial) New York Sept. 1, indef.
 Cobra: (Longacre) New York April 22, indef.
 Conscience: (Belmont) New York Sept. 11, indef.
 Cowl, Jane: (Garrick) Chicago Oct. 20, indef.
 Dancing Mothers: (Maxine Elliott) New York Aug. 11, indef.
 Dixie to Broadway, with Florence Mills: (Broadhurst) New York Oct. 23, indef.
 Dream Girl, The, with Fay Bainter: (Ambassador) New York Aug. 20, indef.
 Easy Mark, The: (52d St.) New York Aug. 26, indef.
 Fata Morgana: (Teller) Brooklyn 3-8; (Bronx O. H.) New York 10-15.
 Expressing Willie: (Detroit O. H.) Detroit 3-8.
 Expressing Willie: (48th St.) New York April 18, indef.
 Fake, The: (Hudson) New York Oct. 6, indef.
 Farmer's Wife, The: (Comedy) New York Oct. 9, indef.
 Firebrand, The, with Joseph Schildkraut: (Morosco) New York Oct. 15, indef.
 First Year: Calgary, Alta., Can., 5-8; Edmonton 10-12; Vernon 14; Nelson 15.
 Fool, The: (Co. A): Detroit 2-8; Ft. Wayne, Ind., 9-10; Marion 11; Terre Haute 12; Indianapolis 13-15.
 Fool, The: Columbia, Ala., 5; Nashville, Tenn., 6-8.
 For All of Us, with Wm. Hodge: (Selwyn) Boston Sept. 29, indef.
 Goose Hangs High: (Princess) Chicago Nov. 3, indef.
 Grab Bag, The, with Ed Wynn: (Globe) New York Oct. 6, indef.
 Grand St. Follies: (Neighborhood) New York May 20, indef.
 Great Music: (Earl Carroll) New York Oct. 2, indef.
 Greenwich Village Follies: (Apollo) Chicago Oct. 12, indef.
 Greenwich Village Follies: (Shubert) New York Sept. 16, indef.
 Griffitts, Gerald, Co.: (Vail) Cleveland 2-9.
 Grounds for Divorce, with Ina Claire: (Empire) New York 8 pt., 23, indef.
 Guardsman, The: (Garrick) New York Oct. 13, indef.
 Hampden, Walter, Co.: (Poli) Washington 3-8; (Shubert) Philadelphia 10-15.
 Haunted House, The: (Geo. M. Cohan) New York Sept. 2, indef.
 High Stakes: (Eltinge) New York Oct. 6, indef.
 I'll Say She Is, with Marx Bros.: (Casino) New York May 19, indef.
 Improved Wife: (Belasco) Washington 3-8.
 In His Arms, with Margaret Lawrence: (Fulton) New York Oct. 13, indef.
 In Dutch, with Gallagher & Shean: (Shubert) Cincinnati 3-8.
 In Heidelberg: (Shubert) Philadelphia Nov. 3, indef.
 In the Next Room: (Hanna) Cleveland 3-8; (Murat) Indianapolis 10-12; (Majestic) Ft. Wayne 13-15.
 Innocent Eyes: New Haven, Conn., 3-8; Brooklyn, N. Y., 10-15.
 Izzy: (50th St.) New York Oct. 6, indef.
 Judy Drops In: (Punch & Judy) New York Oct. 4, indef.
 Just Married: Salisbury, N. C., 5; Asheville 6; Greenville 7; Charlotte 8; High Point 10; Raleigh 11.
 Kid Boots, with Eddie Cantor: (Selwyn) New York Dec. 31, 1923, indef.

Kiki, with Marguerite Bissler: Sunbury, Pa., 5; Wilkes-Barre 6-8; Scranton 10-12; Easton 13; Altoona 14-15.
 King, Will, Co.: (Strand) San Francisco, Calif., Oct. 4, indef.
 Laybourns: (Vanderbilt) New York Sept. 22, indef.
 Lebert, Fritz, Co.: (Grand) Cincinnati 3-8; Louisville 10-12.
 Listen to Me, W. B. Hobbs, mgr.: McCook, Neb., 5-6; Greeley, Col., 7; Pueblo 8; Walsenburg 9; Trinidad 10; Santa Fe, N. M., 11; Albuquerque 12; Las Vegas 13; Raton 14; LaJunta, Col., 15.
 Little Angel, The: (Frazee) New York Sept. 27, indef.
 Little Jessie James: (Chestnut St.) Philadelphia Oct. 13, indef.
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 Magic Ring, with Mizzi: Des Moines, Ia., 5; Waterloo 6; Dubuque 7; Winona, Minn., 8; Minneapolis 9-12; St. Paul 13-15.
 Magnolia Lady: (Alvin) Pittsburg 3-8.
 Mantell, Robert B., Co.: (Jefferson) Portland, Me., 3-8.
 Marjorie, with Elizabeth Hines: (Forty-Fourth St.) New York Aug. 11, indef.
 Meet the Wife: St. Louis 2-8; Columbus, O., 10-12; Indianapolis, Ind., 13-15.
 Meet the Wife, Mark Byron, mgr.: Galesburg, Ill., 5; Burlington, Ia., 6; Quincy, Ill., 7; Davenport, Ia., 8; Oskaloosa 9; Ottumwa 10; Grinnell 11; Marshalltown 12; Waterloo 13; Clinton 14; Rockford, Ill., 15.
 Merton of the Movies: Yakima, Wash., 6; Aberdeen 7; Tacoma 8; Seattle 9-13.
 Minkie: (Booth) New York Sept. 24, indef.
 Miracle, The: (Century) New York Aug. 18, indef.
 Moonlight, with Julia Sanderson: (Wilbur) Boston Nov. 3, indef.
 Mr. Battling Buttler: (Bronx O. H.) New York 3-8.
 Music Box Revue: (National) Washington 3-8.
 My China Doll, with Barbara Bronell, Frank Fleisher, mgr.: Washington, Pa., 5; Uniontown 6; Windsor 7; Lewistown 8.
 My Son: (Nora Bayes) New York Sept. 15, indef.
 No. No, Nanette: (Sam H. Harris) Chicago May 4, indef.
 O'Hara, Fiske: Minneapolis, Minn., 2-8; New Ham 9; Hankato 10; Faribault 11; Owatonna 12; Albert Lea 13; Mason City, Ia., 14-15.
 Of a Sunday: (Auditorium) Baltimore 3-8.
 On the Stairs: (Metropolitan) St. Paul 2-8.
 Originals, The, in Stepping Out, Percy Campbell, mgr.: Pembroke, Ont., Can., 6; Perth 7; Prescott 8; North Bay 10; Sudbury 11; (Orpheum) Fort William 13-15.
 Outsider, The, with Lionel Atwill: (Royal Alexandra) Toronto 3-8.
 Passing Show, The: (Winter Garden) New York Sept. 3, indef.
 Peter Pan, with Marilyn Miller: (Knickerbocker) New York Nov. 6, indef.
 Petrova, Olga, in Hurricane: Omaha, Neb., 5; Pueblo, Col., 7; Colorado Springs 8; (Broadway) Denver 9-15.
 Plgs: (Little) New York Sept. 1, indef.
 Plain Jane: (Nixon) Pittsburg 3-8.
 Potters, The, with Donald Meek: (Great Northern) Chicago Oct. 13, indef.
 Rain, with Jeanne Eagels: (Gaiety) New York Sept. 1, indef.
 Regan, Joseph, in Heart o' Mine: (Walker) Winnipeg, Can., 3-8; Crookston, Minn., 10; Fargo, N. D., 11; St. Cloud, Minn., 12; Duluth 13-16.
 Rising Son, The: (Elaw) New York Oct. 27, indef.
 Robson, May: Sheboygan, Wis., 5; Oshkosh 6; Fond du Lac 7; Appleton 8; Green Bay 11; Wausau 12; Eau Claire 13; Winona, Minn., 14; Rochester 15.
 Rose-Marie: (Imperial) New York Sept. 2, indef.
 Sally, Irene and Mary: (Broadway) Denver 3-8; Omaha 10-13; Cedar Rapids, Ia., 12; Iowa City 13; Davenport 14.
 Second Mrs. Tanqueray, The, with Ethel Barrymore: (Cort) New York Oct. 23, indef.
 Seventh Heaven (Cohan's Grand) Chicago Sept. 14, indef.
 Seventh Heaven (Southern): Newbern, N. C., 5; Kingston 6; Goldsboro 7.
 Shepherd of the Hills, with W. B. Patton, Frank B. Smith, mgr.: Provo, Utah, 6; Salt Lake City 7-8; Ogden 9; Logan 10; Pocatello, Id., 11; Idaho Falls 12; Boise 13; Nampa 14; Weiser 15.
 Short's, Hissard, Ritz Revue: (Ritz) New York Sept. 17, indef.
 Show-off, The: (Playhouse) New York Feb. 5, indef.
 Shuffle Along: (Berchel) Des Moines, Ia., 6-8; (Davidson) Milwaukee, Wis., 9-15.
 Simon Called Peter: Kansas City, Mo., 2-8.
 Simone, Mme.: (Henry Miller's) New York Nov. 3, indef.
 Skinner, Ows: Louisville, Ky., 6-8; (Grand) Cincinnati, O., 10-15.
 Slout, L. Verne, Players: Chetek, Wis., 6; Catawba 6; Hiles 7; Eagle River 8.
 Spring Cleaning, Chas. Hunt, mgr.: (Lyric) Philadelphia Nov. 3, indef.
 Steppin' High: (Capitol) San Francisco, Calif., Sept. 29, indef.
 Stepping Stones, with Fred Stone: (Colonial) Boston Oct. 6, indef.
 Strange Bed Fellows: (Playhouse) Chicago Oct. 26, indef.
 Swan, The: (Blackstone) Chicago Sept. 21, indef.
 Sweet Little Devil: (Jefferson) St. Louis 3-8.
 Tarnish: (Marat) Indianapolis, Ind., 6-8.
 Tarnish: (Walnut St.) Philadelphia Oct. 13-Nov. 8.
 Ten Nights in a Bar Room (Mason Bros.): Thos. Alton, mgr.: Columbus, O., 3-8.
 Top Hole: (Liberty) New York Sept. 1, indef.
 Tiger Cat: (Belasco) New York Oct. 21, indef.
 Town and Eva, with Duncan Sisters: (Selwyn) Chicago Dec. 30, 1923, indef.
 Uncle Tom's Cabin: (Triangle) New York Nov. 4, indef.
 Uncle Tom's Cabin (Newton & Livingstone's), Thos. Alton, owner: Harrisburg, Pa., 5; Lebanon 7; Reading 8; Easton 10; Allentown 11; Lansdale 12; Coatesville 13; Camden, N. J., 14-15.
 Uncle Tom's Cabin (Mason Bros.): (Lyric) Braddock, Pa., 3-8.

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.)

Allen's, Jean: Nashville, Ark., 3-8.
 Banjo Eddy's: (Westchester Ritz) White Plains, N. Y., indef.
 Bartlett's, N. G., Midnite Rounders' Orch.: (Oak Park Gardens) Green Bay, Wis., indef.
 Blose, Paul, Orch.: A. H. Linder, mgr.: Omaha, Neb., 5; Sioux City, Ia., 6; Ft. Dodge 7; Cedar Rapids 8; Davenport 9; South Bend, Ind., 10; Laporte 11; Bucyrus, O., 12; Detroit, Mich., 13.
 Blue Ridge Sereaders, Pete Butrus, dir.: (St. Regis Cafe) Philadelphia, Pa., indef.
 Bobbitt's, Forrest O., Collegians: (Winter Garden) Van Wert, O., indef.
 Butler's, Mel, Orch.: (Davenport Hotel) Spokane, Wash., indef.
 Canadian Boaters' Orch.: J. E. Gibbs, mgr.: (Far East Restaurant) Cleveland, O., indef.
 Castor's, Robert, Seven Aces (McGarwood) Nashville, Tenn., indef.
 Continental Dance Orch. (Ray Johnson): (Lincoln Hall) S. Chicago, Ill., indef.
 Continental Society Players: (Ramona Hall) Chicago, indef.
 Crawford's, H. L., Carolinians, Hervey Hurt, dir.: Asheville, N. C., indef.
 Davis, Meyer, Orch.: Bar Harbor, Me., indef.
 Davis, Meyer, Orch.: (New Ocean House) Swampscott, Mass., indef.
 Davis, Meyer, Orch.: (Forest Inn) Eagles Mere, Pa., indef.
 Davis, Meyer, Orch.: (Bellevue-Stratford Roof Garden) Philadelphia, indef.
 Davis, Meyer, Orch.: (Hotel Shelburne) Atlantic City, N. J., indef.
 Davis, Meyer, Orch.: (Pavillon Royal) Lyubrook, N. Y., indef.
 Davis, Meyer, Orch.: (Glenwood Lodge) Glenwood, N. Y., indef.
 Davis, Meyer, Orch.: (Hotel Bossert) Brooklyn, N. Y., indef.
 Davis, Meyer, Orch.: (West Virginia Hotel) Bluefield, W. Va., indef.
 Davis, Meyer, Orch.: (Greenbrier Hotel) White Sulphur Springs, W. Va., indef.
 Davis, Meyer, Orch.: (Jefferson Hotel) Richmond, Va., indef.
 Davis, Meyer, Orch.: (Monticello Roof Garden) Norfolk, Va., indef.
 Davis, Meyer, Orch.: (New Willard Hotel Roof Garden); (Fountain Roof Garden); (Chevy Chase Lake); (Congressional Country Club); (Columbia Country Club); (Steamer St. Johns); (Colonial Beach); (Marshall Hall); (Manor Club); (Town and Country Club); (Montgomery Club); (Lee House); (Harrington Hotel); (Chevy Chase Country Club); (Cafe Le Paradis); all in Washington, D. C., indef.
 Del Monte Syncopators, Evert R. Cummings, mgr.: (Pantages) Hamilton, Can., 3-8; (Lafayette) Buffalo, N. Y., 10-15.
 Devlyn's Melody Boys: (Midway Gardens) Garret, Ind., indef.
 Devlyn's Blue Birds: (Electric Park) Kankakee, Ill., indef.
 Devlyn's Society Sextet: (Winter Gardens) Van Wert, O., indef.
 Devlyn's Merry Makers: (Dreamland) Los Angeles, Calif., indef.
 Devlyn's Colored Colonels: (Country Club) St. Louis, Mo., indef.
 Devlyn's Dixie Sereaders: (Rainbow) Akron, O., indef.
 Dow's, Clayton, Orch.: (Playhouse) Racine, Wis., indef.
 Emerson's, Wayne K., Ft. Steuben Hotel Orch.: Steubenville, O., until May 15.
 Emerson's, Wayne K., Victoria Theater Orch.: Steubenville, O., until May 30.
 Empire State Orch., Jack Meredith, mgr.: (St. Mark's Inn) Utica, N. Y., indef.
 Eubank's, Phillip Lee, Orch.: San Antonio, Tex., indef.
 Fiscus, Ivo, Orch.: (Pershing Palace) Chicago, Ill., indef.
 Flindt's Orch.: D-Witt, Ia., 5; Cedar Rapids 6; Iowa City 7-8.
 Franklin's, Bill, Orch.: (Inglaterra Gardens) Rockford, Ill., indef.
 Gabel's, Al, Broadway Entertainers: (Valentino Inn) Chicago until March 1.
 Gani's George, Orch.: Baltimore, Md., indef.
 Georgian Entertainers, R. M. Lydesley, mgr.: (Cascades Gardens) Chicago, Ill., indef.
 Gilbert's, Francis, American Jazz Band: (Royale Garden) Globe, Ariz., until Jan. 1.
 Hartigan Bros', Orch.: J. W. Hartigan, Jr., mgr.: Lowell, Mass., 6-8; Taunton 10; Fall River 11-12.
 Higgins', Frank: Plymouth, N. C., 3-8.
 Jespersen's, C. H.: (Fair) Clinton, N. C., 3-8.
 Johnson's, Ray, Dance Orch.: (House of Seven Gables) Hammond, Ind., indef.
 Johnson's, Ray, Pa. Rah, Rah, Boys: (Louisiana) Chicago, indef.
 Johnson's, Ray, State Street Rhythm Kings: (Maison des Allies) Chicago, indef.
 Kentucky Aces, H. J. Christie, mgr.: (Rainbow Gardens) Appleton, Wis., indef.
 Kibbler's, Gordon, Hini Eight: (Asia Restaurant) Syracuse, N. Y., Sept. 1-Jan. 1.
 Kibbler's, Gordon, Back & White Pennsylvanians: (Palace) Hamilton, O., Sept. 25, indef.
 Kirkham's, Don, Sereaders (Odeon Ballroom) Salt Lake City Sept. 6, indef.
 Lawn's Sundodgers: (Travelers' Inn) Springfield, Ill., indef.
 Lone Star Fve Orch., Ray Ogden, mgr.: (Arts Dancing Club) Dallas, Tex., indef.

STOCK & REPERTOIRE
 (ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION)

Alhambra Players: (Alhambra) Brooklyn, N. Y., indef.
 Auditorium Players: (Auditorium) Lynn, Mass., indef.
 Auditorium Players: (Auditorium) Malden, Mass., indef.
 Augustin, Wm., Players: Gloucester, Mass., indef.
 Bainbridge Players: (Shubert) Minneapolis, Minn., indef.
 Baldwin Players: (Palace) Houston, Tex., indef.
 Bayonne Players: (Opera House) Bayonne, N. J., indef.
 Berkl Players: (Grand) Davenport, Ia., indef.
 Blaney Stock Co.: (Yorkville) New York, indef.
 Boston Stock Co.: (St. James) Boston, Mass., indef.
 Brockton Players, Casey & Hayden, mgrs.: (City) Brockton, Mass., Sept. 1, indef.
 Bryant, Marguerite, Players: (Savannah) Savannah, Ga., April 21, indef.
 Carroll, P. James, Players: (Fifth Ave.) Brooklyn, N. Y., indef.
 Casino Players, Richard Allan, mgr.: (Casino) San Francisco, Calif., Oct. 1, indef.
 Cataract Players: (Cataract) Niagara Falls, N. Y., indef.
 Chase-Lister Co.: Buffalo, Wyo., 3-8; New Castle 10-15.
 Chicago Stock Co., Chas. H. Roskam, mgr.: (Utopia) Palmsville, O., 3-8; (Park) Mendonville, Pa., 10-15.
 Circle Theater Players: Dallas, Tex., indef.
 Cloninger, Ralph, Stock Co.: (Wilkes) Salt Lake City, Utah, indef.
 Colonial Players: (Colonial) Lawrence, Mass., indef.
 Colonial Players: (Colonial) San Diego, Calif., 3-8.
 Copley Repertory Co.: (Copley) Boston, Mass., indef.
 Desmond, Mae, Players: (Desmond) Philadelphia, Pa., indef.
 Dunbar Players: (Dunbar) Philadelphia, Pa., indef.
 Empire Players: (Empire) Salem, Mass., indef.
 Empress Players: (Empress) Butte, Mont., indef.
 Empress Players: (Empress) Vancouver, B. O., Can., indef.
 Everett Stock Co.: (New Strand) Everett, Mass., indef.
 Eviston-Farrell-Poullitt Co., J. E. Eviston, mgr.: (Strand) Richmond, Va., Sept. 18-Dec. 13.
 Frawley-Karle Players: (Garrick) Milwaukee, Wis., indef.

CIRCUS MENAGERIE

HIPPODROME SIDE SHOW

AND HIS MAJESTY THE TROUPER

RAILROAD AND OVERLAND

PIT SHOWS AND PRIVILEGES

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

John Robinson Circus Will Close Nov. 13

Dyersburg, Tenn., Final Stand--- To Go Into Quarters at West Baden, Ind.

The John Robinson Circus will conclude its 101st annual tour at Dyersburg, Tenn., November 13 and proceed to winter quarters at West Baden, Ind., instead of Peru, Ind., as has been its custom for the past several years, according to F. B. Head, press agent for the show. On the whole the season has been a fairly good one despite the great amount of rain encountered in the spring. The Middle West was good in spots and the South this fall has been big, with ideal weather conditions.

Birmingham, Ala., proved a big winner. This is the home of Dan Odum, general manager of this show until a few weeks ago, when he went to the Hagenbeck-Wallace Circus. Mr. Odum returned to the Robinson Show at Meridian, Miss., and will undoubtedly remain until the close.

At this time of the year a circus runs into many fairs thru Alabama and because of this folks on the show have met many former friends and acquaintances. At Troy, Ala., Bob Abrams was seen, as was also Raymond Elder, manager of the Smith Greater Shows, which played the fair there. At Sylacauga, Ala., Sammy Hellmann, better known as Callahan, who has been on inside tickets all season, left for his home in Detroit.

At Opelika, Ala., Jack Bartlett, 24-hour-man, closed and went immediately to Chicago, his home. He was succeeded by W. B. Baird, who had been on the Gentry-Patterson Circus all season as advertising solicitor. Ab Johnson, one of the oldest clowns in point of service in show business, left at Birmingham and joined the Mighty Haag Shows, which was playing nearby territory. Side-Show Manager Duke Mills has been looking forward to the date at Meridian, Miss., as he formerly managed theaters and has many friends there.

At Birmingham the work of the writer was made easy by the fact that R. W. Kinsley, of *The Age-Herald*, and Mr. Friedman, of *The News*, did all they could to help out.

Jean Kathryn Warner at this writing is still at the Gay-Teague Hotel, Montgomery, Ala., where she was left more than a week ago, being too ill suffering from a cold to go any farther. It is hoped she will soon be herself again.

I. A. B. P. & B., LOCAL NO. 5

Ben F. Miller, of I. A. B. P. & B., Local No. 5, St. Louis, contributes the following items: M. Guy, veteran circus billposter, for many years with the Barnum & Bailey Circus, now employed by the St. Louis Poster Advertising Company, is confined to the City Hospital and would like to hear from friends. Chas. Slattery, circus agent, also is confined in that institution. Word from his friends will be appreciated.

William Brown, of Local No. 5, who was on the advance of the Gentry Bros.-Patterson Circus, will be at one of the local theaters this winter. He will return to the Gentry Show next season. Tommy Morgan, of the E. St. Louis Billposting Company, left for Mt. Sterling, Ky., on a business trip. Chas. Roberts, of the St. Louis Billposting Company, is reported on the sick list. Arthur Pullas, of Los Angeles, is working for the St. Louis Poster Advertising Company and has transferred to Local No. 5.

John McDonald is advertising agent at the Fox Liberty Theater and Chas. Ross is doing the billing at the Del Monte Theater. Jack Gordon has returned from Oklahoma City. Henry Ehrlich, of the Ehrlich Sign Company, is advertising agent for the American Theater, where he has been for a number of years. Danny Judge, having closed with the No. 2 car of the Ringling-Barnum Circus, has returned to St. Louis. Judge reports that Tom Dalley, veteran car manager of the big show, has gone back to his old home town, Lancaster, Pa., for the winter.

Charles Ed Lewis, clown, will return to his home for a few weeks' rest after the close of the John Robinson Circus, with which he has had a good season. He will then play indoor circuses. Lewis was one of the Silvers Johnson Trio last winter.



Lovise Griebel, one of the features of the Hagenbeck-Wallace Circus, riding her famous hind-leg horse, Don.

RINGLING-BARNUM CIRCUS

The last four days in Oklahoma gave the Ringling-Barnum Circus the usual cold nights that are common at this time of year in this country. The show had ideal weather for the all-day run from Fort Smith to Jonesboro, Ark., arriving at Jonesboro to find the whole country side-show hungry, and a sell-out matinee was a result. Bader, of the band, left at Temple, Tex. Mr. Baltzell, of the Frisco, was with the show every time it had a move on that line.

Billy Carr made his yearly pilgrimage as representative of the entire organization to Guthrie, Ok., to place a wreath on the grave of Ralph Young. Ralph's old-time pal, Paul Bernard, visited the show at Oklahoma City. The gang from clown alley gave "Slats" a loving cup during the past week. Jimmy O'Connell and "Cush" were on hand at Oklahoma City. Jack Dempsey was looking for his old friend, Hiram Greene, when the show played Shawnee. Al White's cousin, Bert White, was a visitor at Shawnee. Robert Ripley, known as "Bible", will spend the winter at Avalon, Wis.

Val Vino, who spent the day with the show at Muskogee, is once more in the oil business. Charlotte Shive's uncle visited the Shives at Ft. Smith. As an evidence of affection, the ladies of the statue act presented Mrs. Ena Claren Weiss with a lovely French traveling clock. This is her ninth and possibly last season with the show, as she sails for Europe November 2. The ladies made quite an affair of the presentation, decorating her trunk and giving her enthusiastic cheers. Mrs. Weiss is loved, admired and respected by all with whom she came in contact. The writer in his post-closing notes hopes to state where most of the folks intend going for the winter.

STANLEY F. DAWSON (for the Show).

TWO PATTERSON ELEPHANTS

Bought by G. W. Christy for Golden Bros.' Circus—Christy May Play Mexico City

G. W. Christy, owner of the Christy Bros.' and Golden Bros.' circuses, purchased two elephants from James Patterson which have been shipped to the Golden show. The Christy show has had an offer to play eight weeks in the City of Mexico, starting January 1, and if the offer is accepted the Golden show equipment will be used, also people from both shows.

James A. Potter, who recently was married in Memphis, Tenn., will be located in Louisville, Ky., for the winter.

EXTRA NIGHT PERFORMANCE

Given by Sells-Floto Circus First Day at Jacksonville, Fla.

Wonderful business was done by the Sells-Floto Circus in Jacksonville, Fla., October 27 and 28, reports A. Welsh with the show. It was necessary to give two shows at night on the first-named date and spread straw at the matinee and evening performances the second day. Both press and public stated that this circus is one of the best ever seen in Jacksonville.

Mr. and Mrs. Julian Tybell, of the Tybell iron-jaw act, will make their home in Florida, near Tampa, this winter. Madeline Schlessinger, appearing in the spec, who was ill from a heavy cold, is again feeling fine. Fred Blags, celebrated female impersonator, writes that his mother is somewhat improved. Bobby Hann will spend the winter at his home in Youngstown, O. Phil King and Toby Tyler are going over big with their stilt clown number, as is Bill Koplin with "Jarro". King's trombone solo in the clown band and Jules Jacot's fighting lions are receiving much applause. Bill Carross informs Welsh that he has purchased another farm (62 acres) near Portland, Ind.

CHRISTY SHOWS

Back in Home State—Business Big in Arkansas

The Christy Shows are back in the home State and will fill the rest of the season in Texas. The past week has been one of big business at every stand. Arkadelphia, Ark., was capacity at both shows. His many friends were disappointed that George Moyer did not make his promised visit here, but Mrs. Moyer and Mrs. Barton motored from Hot Springs and were entertained by Mr. and Mrs. Christy. Mrs. Moyer carried back with her the best wishes of everybody around the show for George. In Simco, Ark., business was fair in the afternoon and the tent jammed at night. There has been no rain in this section of Arkansas for about 100 days and the dust on the lot here and at Hamburg was stifling. Business at Hamburg was only fair. At McGehee there was opposition with the Wolcott Rabbit's Foot Minstrels, and the members of that show saw the afternoon performance. A valuable horse was killed on the run to this place and another injured. W. S. Campbell, manager of the Rabbit's Foot Company, and Charles Parker, his assistant, met many friends with the show. Loraine Castle and Billie Shell's birthdays came on the same date and they held a joint birthday party after the matinee. Both received many beautiful presents and they served their friends ice cream and cake.

Warren, Ark., was fair for both shows. Bobbie Kruger, who was with the show early in the season, rejoined here, coming from her home in Chicago. Monticello was good at both shows. There was a 140-mile jump to Clarksville, Tex., but good time was made over the Missouri Pacific & T. P. Mrs. Ed Simpson, who was called to Fulton, N. Y., by the illness of her sister, has returned. John Hoffman and Roy Houser have been under the doctor's care for several days, threatened with typhoid fever, but are now out of danger. Mac Foster and wife have left for Florida, where they will open a hotel this winter.

Madam Harris and husband left the show at Smackover. The tigers shipped to the show from San Francisco arrived at Arkadelphia and were placed on exhibition at the night show. Manager Christy, who returned from a trip to Paola, Kan., and Dallas, Tex., is again away on business. Merritt Blew and Walter McCorkhill, in search for white horses, made an auto trip from Hamburg to Smackover and arrived the next morning, reporting the roads almost impassable and the rivers dry. Fred Coleman, banner solicitor with the show, closed at Arkadelphia. FLETCHER SMITH (Press Agent).

NEUMANN CHANGES TITLE

Chicago, Nov. 1.—Edward P. Neumann announces that the name of the American Tent Corporation has been legally changed to the Neumann Tent & Awning Co. Mr. Neumann also said that his new location at 16 North May street, on a direct car line from the Loop, has been advantageous and profitable to him. He added that his staff of banner artists is efficient and busy.

Gentry-Patterson Show Positively Going Out

Will Be Same Size as Past Season and Managed Personally by James Patterson

In spite of the fact that *The Billboard* carried a story in its issue dated October 18 to the effect that the Gentry Bros.-Patterson Circus will go out next season, Owner James Patterson continues to receive letters indicating that the writers are laboring under the impression that the show will not go on tour in 1925, or if it does, that it will be cut down considerably in size.

Mr. Patterson conveys the information that the show will be out bright and early next season and will remain the same size as the season just passed, viz., 15 cars, with the same spread of canvas, and the performance presented in two rings and on a center stage. The performance, he says, will be just as strong as in 1924, and the famous Gentry dog and pony acts even better than they have been. Mr. Patterson will personally manage the organization, Emory D. Proffitt will be general agent and Theo. Forstall will again act in the capacity of treasurer. Mr. Patterson has already made several important engagements of trainers and people for next season, announcement of which will be made at a later date.

It was mentioned in another trade publication that Mr. Patterson was offering for sale some of his show property. This was not circus equipment, but carnival property which he had to take back on account of nonpayment.

F. A. McLain Takes Over HARVEY GREATER MINSTRELS

F. A. McLain, who has served in various executive capacities with the Sells-Floto Circus almost from its first date, has resigned and entered a different department of the amusement field.

He left the show at Newberry, S. C., to enter the colored minstrel field. He had a car in mind, but hesitated to attempt to build up a new title. Arriving in Chicago, he changed to find R. M. Harvey, who is to remain with the Mugger, Bowers & Ballard circus interests and was ready to talk business with Mr. McLain. In a few hours Mr. McLain found himself at the head of the Harvey Greater Minstrels for as many seasons as he cares to operate it. A circus man, according to Mr. Harvey, is generally considered a hard worker, progressive and a hustler, and he says Mr. McLain will prove to possess these qualities and will undoubtedly be able to maintain the high standard of the present reputation of the Harvey Greater Minstrels. Mr. McLain will make his home at the New Southern Hotel while he is organizing his minstrels. He plans to rehearse and open his show in or near Chicago within a very few weeks. He also states that he intends to operate his show in theaters in the winter and under canvas in the summer.

HALL BROS.' ANIMAL SHOW NO. 1

Hall Bros.' Trained Animal Show No. 1, which opened early in May in Northern Illinois, closed at Compton, Ill., October 7. The show also played in Indiana, going as far south as Leavenworth and Ohio. It was transported on 10 trucks and two trailers and covered approximately 3,000 miles. Three stands were lost on account of bad weather. On two occasions the tents were lowered when "lowdowns" seemed in the offing.

The show will be enlarged for next season and many new animal acts added to the program. General Agent Harold S. Brown (the writer) is in Madison, Wis., being actively engaged in the interests of the show. Mrs. Brown and son, Robert William, also will put in the winter in Madison. Several people who were with the show this season have signed for 1925.

SCHULZ SOCIETY CIRCUS MOVES TO FREMONT, OHIO

The Schulz Society Circus and Wild Animal Show, which has been in quarters in Detroit, is now housed in Fremont, O., inasmuch as the Detroit quarters were too small to accommodate the 75 head of animals and furnish a ring barn for training. S. Weidenman is training domestic animals and "Whitely" Crumer the wild animals. Both trainers have been on the show since last March.

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101 RANCH WILD WEST

Will Be 30-Car Organization—Some Department Heads Already Lined Up

Col. Joe C. Miller, of the Miller Bros., of 101 Ranch Wild West fame, who recently secured the Walter L. Main Circus, and which was being shipped from Fredericksburg, Md., to Marland, Ok., stopped over in Cincinnati last Tuesday for a few hours on his way to the 101 Ranch, and gave *The Billboard* a call. He was accompanied by Dan Dix, who was with the Main Circus since the Millers bought it.

It was stated by Mr. Miller that the 101 Ranch Wild West Show will have no less than 30 70-foot cars next season and the canvas will be 225 by 450. The show will carry 200 people, 125 draft horses, 150 arena horses, 5 large trucks, steers, buffalo, camels and elephants.

Some of the staff has already been lined up and includes J. H. (Doc) Oyler, manager side-show; E. L. Hopkins, boss of side-show canvas; Gene Milton, pit show; Art Eldridge, general superintendent; Tom Tucker, in charge of the mechanical department; J. H. (Muldoon) Hartman, dining department; W. B. Fowler, bandmaster; Eddie Snow, in charge of stock; Fred Pete Dutch, trainmaster, and Jimmy Brown, treasurer.

Mr. Miller was not in a position at the time to give *The Billboard* a complete list of the performers and Wild West people who will be with the show, but mentioned that the famous Colleano Family of aerialists, acrobats and riders, who were with the Main Show this season, will be one of the features. Clarence Shultz and wife, who have been in Buenos Aires, S. A., with 20 Indians and cowboys, sent there by the Millers to show for Sarsania, are returning to Marland after a four-month engagement, and will be with the 101 Ranch Show next season.

It was further stated by Mr. Miller his interests purchased the elephant and other circus property belonging to Art Eldridge, who had been playing fairs; also that a number of motion pictures will be made at the ranch this winter and during rehearsals next spring for the Bayart Picture Company of New York. Mrs. Alma Miller England, a sister of the Miller Brothers, was with the Main show since the Millers purchased it, acting in a managerial capacity.

Since it was definitely announced that the Miller Bros. would again put out the 101 Ranch show, they have been flooded with letters of application for positions, a great number of which have not been answered, owing to Mr. Miller's absence from Marland. These will be given the necessary attention in due time, he said. Mr. Miller also declared that no grift will be tolerated on the show.

Al Flosso, who was with J. H. Oyler's side-show on the Walter L. Main Circus, will be Oyler's assistant and inside lecturer and also do make, punch, etc., with the 101 Ranch kid show. Mrs. Flosso will do second sight. Walter E. Mason, who had the colored band and minstrels with Oyler, will also be with the 101 side-show. On board the train en route to Marland were: "White" Kline, Bear Jack, Sam Logan, Jack High, elephant man; "Windy" Wallace, canvasman; John Kohl, wagon builder; Jack Goodrich, boss horse-shoer; James Brady, boss blacksmith; Frank Tooley, assistant; Bill Glazer, Harry Patella and Floyd Card, truck drivers; Shandy Miller, electrician; "Shorty" Gibson; Charlie Young, boss canvasman big show; Walter Shannahan, front door side-showman; Buck Smith and Julian Lee, painters, and about 100 work-lugmen.

ATKINSON CIRCUS

The Atkinson Circus, playing one-day stands in California, is doing good business, according to Prince Elmer. Joe Bradley is recovering from a sprain of leg and ankle. The writer is enlarging a side-show and has ordered a new top 40 by 60. B. S. Griffith, who has the concert, is featuring his 12-piece Indian band. Prof. Hector, calliope player, is receiving many compliments for his selections.

LEE SIGNS WITH GENTRY SHOWS

Homer P. Lee advises that he has signed with the Gentry Bros.-Patterson Circus for season 1925 as musical director and will have one of the best 25-piece bands on the road.

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UNDER THE MARQUEE

By CIRCUS CY

(Communications to our Cincinnati offices)

Walter Clark is one of the auto drivers on the Honest Bill Shows.

Lou Walton, female impersonator, is back with the Golden Bros.' Circus.

W. J. Covington, of Washington, N. C., sends word that the Sells-Floto Circus gave two very pleasing performances there October 18 to good business.

Horace Laird and his merry jesters have signed with Andrew Downie's Indoor Circus, which opens in Baltimore, Md., week of November 17.

John Schrimmer and wife have signed with Lowery Bros.' Show for the 1925 season, according to Manager George B. Lowery.

Bruce Greenhaw, who was on the advance car of the Walter L. Main Circus, is now second man with the Bringing Up Father Company.

Augusta, Ga., welcomed the Sparks Circus with packed tents at both performances, the populace being highly pleased with the show.

Billie Arnold, impersonator with the Gentry Bros.-Patterson Circus and the Brown & Dyer Shows this season, will spend the winter in Cincinnati, O. He was a recent Billboard caller.

Trixie D. P. Fuller, who was in the wardrobe department of the Ringling-Barnum Circus, went to Tampa, Fla., at the close of the season to open an oyster parlor.

Martin and Martin, aerialists and contortionists, who recently concluded nine weeks of fair dates, are booked solid on the Orpheum Junior and Interstate Time until February 7.

Circus Cy has received word that John G. Robinson III, J. Buck Reynolds, Charles Sparks, Nat Rogers, J. W. and H. B. Gentry, E. L. Harris and Jerry Mugivan will visit Miami, Fla., this winter.

The McKeon Family of acrobats and wire artists recently spent a few days at their home in Erie, Pa. The McKeons, who were with the Gentry-Patterson Circus this season, are now with the Mighty Haag Shows.

After closing with the Walter L. Main Circus at Fredericksburg, Va., John L. Downing, head waiter, left for Warren, Ga., to join Billie Clark's Broadway Shows. He will be with Miller Bros.' 101 Ranch Wild West next season.

Peggy Waddell has been visiting Lawrence Cross in Ottumwa, Ia. They are framing a new act for next season. Mr. Cross recently left the Honest Bill Shows and has been playing independent vaudeville dates.

Bert Dearo, Wm. Kemp Smith and Roy Booth, of the M. L. Clark & Son's Shows, recently met Dr. J. J. Doyle at Kosciusko, Miss. Doyle, at one time a sprinter with the Barnum Circus, showed the white-top boys a nice time.

J. H. (Doc) Oyster, in charge of the Walter L. Main Circus side-show this season, was in Cincinnati last week and visited The Billboard offices. Oyster will have the kid show with the 101 Ranch Wild West next season.

The Clarks are still with Cooper Bros.' Shows, doing double trapeze, flying ladder and novelty foot juggling. Business has been big in most places and several turn-aways recorded, according to the Clarks. The season will probably run until December 20.

Dr. Harry C. Chapman, foot specialist, with offices in Cleveland and Columbus, O., was 78 years "young" last week. Doc, an ex-circus man, having been with all of the big ones and a lot of the little ones, says: "Once a trouper always a trouper."

Matthew McGowan, ticket seller on the Ringling-Barnum Circus, sent his former associates at Madison Square Garden who have been programming for the rodeo a large cake from Corsicana, Tex. After devouring same the boys announce that they are all doing fine.

Edward Hopkins and Bear Jack, who were with the Walter L. Main Circus this season, stopped over in Cincinnati last Tuesday on their way to Miller Bros.' 101 Ranch in Marland, Ok. They gave The Billboard a call while in the Queen City.

J. S.—Buffalo Bill's Wild West has made three tours thru Great Britain and Europe and is the only American exhibition that ever visited Italy and pitched

WHY NOT

Figure with us right now on that new top and things that go with it? Tell us what you'll need. We may have some used tent bargains that'll save you a lot of hard money.

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John Robinson's Circus

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- One 140-foot Top with three 50-foot middles.
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- One 60-foot Top with two 40-foot middles.
- One 55-foot Top with three 30-foot middles.
- One Dining Tent, 45 by 105.
- Three Stable Tents, 34 by 70.
- One Kitchen Tent, 20 by 42.
- One Marquee, 30 by 30.
- One Marquee, 20 by 10.
- One Marquee, 14 by 7.

All of the above tents complete, with side wall. Used one season and all in good shape. Wire or write for prices as per route: Yazoo City, Nov. 5; Canton, Nov. 6; Starkville, Nov. 7; Columbus, Nov. 8; Tupelo, Nov. 9-10; New Albany, Nov. 11; all Mississippi. Jackson, Tenn., Nov. 12; Dyersburg, Tenn., Nov. 13. Close.

GENERAL OFFICES AND WINTER QUARTERS
WEST BADEN, INDIANA

Can use useful people in all branches of circus business for season of 1925.

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DEALERS—Send for our interesting proposition.

its tents on the soil where Columbus, the discoverer, was born.

Atlanta, Ga., and Anniston, Ala., have each had three circuses this season. The former named city had Sparks, April 4-5; Sells-Floto, September 12-13; Ringling-Barnum, November 1, and the latter Christy Bros., September 8; John Robinson, October 24, and Ringling-Barnum, October 31.

Rex M. Ingham, accompanied by his wife and mother, visited the Walter L. Main Circus in Alexandria, Va., October 24. The Inghams were guests of Col. Joe Miller at the matinee. During the day Mr. Ingham enjoyed meeting an old friend, Earl Hennings, who also was a visitor to the show that day.

Raymond B. Dean, press representative for the Gentry Bros.-Patterson Circus the past two seasons and who had been in Cincinnati for about ten days, left October 29 for Milford Center, O., for an indefinite stay. His route book of the Gentry-Patterson Show will be released in a few days.

When the John Robinson Circus was in Pensacola, Fla., Mrs. Dora Lavan, who was with the Gentry-Patterson Circus this season, entertained some folks of the former named show. Among the guests were Mr. and Mrs. George Franklyn, Mr. and Mrs. Emmett Kelley, Lola and Concha Morales, Belle Moore, Al Cote and Mrs. Bennie Power.

Cy Snellbaker, of Napoleon, O., says that 40 years ago, October 11, the Wallace & Anderson One-Ring Circus showed in Wauson, O., to large crowds. At the time Snellbaker was in the hotel business in Wauson and did a land-office business on circus day. He further narrates that Al G. Field was a clown and that same season he organized his minstrel show.

George D. Kitzinger, of Sylacauga, Ala., states that the John Robinson Cir-

cus made an excellent impression there October 24 and that the show is an unusually good one from start to finish. One thing that was noticeable was the clean wardrobe not only on parade but in the show, says Kitzinger.

Fred DeMarrs, of the team of Fred and Doodles DeMarrs, circus, late of the John Robinson Circus, is at home in the DeMarrs apartment, 1314 N. LaSalle street, Chicago, convalescing from an operation performed at the American Hospital. He is not able to be about as yet, and would like to hear from friends.

Mrs. Babe Hill, with Al Frabita's Bagtime Beauties Company, will be with Kretz Bros.' Circus next season. She recently paid a visit to the Sells-Floto Circus and met many friends, including Madge Fuller, who works the elephants and does an iron-jaw number with Stella Rowland; Mrs. Bigger, who has a goose act, and W. H. (Pop) McFarland, side-show manager. Says that Manager Zack Terrell makes one feel at home when visiting his show.

Zona Cope, who trouped on circus advance cars from 1890 to 1915, is still in the lumber business and doing nicely. He is located in Westwood, Calif., and often wonders what has become of the old billposters in Reading. Quoting Cope: "When I look back to '93 and '94 I think of the circus fights between the old Sells, Wallace and Ringling shows when we were out on routes all night, recovering dunks four or five times in a single week."

After closing a very pleasant season with the Walter L. Main Circus as boss billposter at Fredericksburg, Va., C. E. Gammon spent a few days in Washington, D. C., and in Atlanta, Ga., and is now back in Birmingham, Ala. He paid a visit to the John Robinson Circus in the latter named city October 27 and met a number of old friends. States

that the show is a good one and that it played to packed houses at both performances. Gammon will be with the Robinson Show next season.

Billy Stiles was in Nashville, Tenn., recently and saw Jack Brady's Indoor Circus, which played under auspices of the Jr. O. P. M. A. and did a nice business. Sid Krudelo and dog, Prince, was one of the features. Stiles also saw Harris Bros.' Circus at Hickson, Tenn., which he says is a pleasing little show. Simmons Bros., who have been working in Nashville for the Kuekerbocker Theater, left to join Golden Bros.' Circus. Stiles is producing clown numbers for the Rodgers & Harris Indoor Circus at Jackson, Miss., week of November 3, after which he will take out his own show for a while.

The following items are from F. Robert Saul, press agent for Robbins Bros. Circus: Clifford Hays, one of Kenneth Walte's funmakers, became ill in Hope, Ark., October 17. He became delirious in Hugo October 19 and was taken to the General Hospital in Durant, Ok., October 21, by Walte and his brother Raymond. He is reported to be in a serious condition, suffering from pneumonia. E. E. Steele, local contractor, will troupe this winter as agent with a Southern stock company. Alva Evans, midget clown, entertained Chester Keesner, midget comedian with the Leo Houdin show, in Madell, Ok. Evans will join one of Blendin's shows in the near future. Bernie Griggs, comedian in the Four Hiding Davenport act, will go to Chicago for a week's visit with friends and then journey to New York, where he will appear at the Hippodrome with a famous riding act. The No. 1 car, managed by Frank Ballanger, which closed in Stillwell, Ok., October 21, was sent to winter quarters at Granger, Ia., and will be used as a privilege or dining car by General Superintendent Earl Slinnot and his coworkers this winter. Ballanger and most of his crew of union billers have been re-engaged for next season.

WALTER L. MAIN CIRCUS

Has Real Weather and Big Business During Last Week of Season

The last week of the Walter L. Main Circus season was ideal for weather and business. At Staunton, Va., October 20, Andrew Downie again made his appearance on the lot after spending a two weeks' vacation in New York, during which time Col. Joseph C. Miller managed the show. At Fredericksburg, Va., October 25, the closing stand, Old Sol put in his appearance early and remained in sight all day. The last performance was a scream. All the ladies were two abreast on horseback in the tournament. The Indians also appeared in the clown band, in fact several of them clowning every act.

Mrs. Alma England, sister of the Miller Brothers, who has been visiting her brother on the show since they purchased it, gave a dinner party to the ladies at the Belvedere Hotel, Redsville, N. C. Nearly all of the performers have been engaged for Andrews' Indoor Circus, which opens at Baltimore November 17. Maximo will be one of the features. The Ringling-Lays will present their two riding acts, Indian and comedy, and Horace Laird and his clown band will be with it. James Heron will supervise the winter circus. Calliope will be carried to help advertise the show. Mr. Downie is negotiating for a herd of elephants.

Jack Fenton, banner solicitor, left for New York, where he will spend a few days and then go to Chicago to spend a few days with his pal, Sidney Page. He then will journey to Ponca City, Ok., where he will work the Miller Brothers' Elephant Banding, which will be held November 9, and then return to the East. Judge Harry Seymour, legal adjuster, left for his home in Wilkes-Barre, Pa., where he will remain during the winter. Bill Fowler left for his home in Lima, O., and Bill Roberts, drummer, joined the Sells-Floto Circus. Mr. and Mrs. Jack Crooke left for their home on Long Island. Jack will shortly leave for a trip to South America, where he will start a monkey expedition. John H. Oyster was the only one of the old guard to accompany the show train to Marland, Ok. Tom Tucker took charge of the train after it was loaded at Fredericksburg.

As to the plans of Andrew Downie for next season, the "Governor" has not exactly said he would retire. George (Pop) Cox is at present repairing the winter quarters at Havre de Grace, Md. The writer will keep the show world posted of the activities there. Mrs. Andrew Downie is resting at her home in Medina, N. Y., but will leave shortly for Mt. Clemens, Mich. George (Bumpy) Anthony will be with Mr. Downie's Indoor Circus and Bill Emerson will play the calliope. The writer had the pleasure of a visit from his wife the last week of the season. She is professionally known as Tetu Robinson, and recently finished a season's engagement at Luna Park, Coney Island, N. Y. Mrs. Marie Heron, wife of the treasurer, left the show at Alexandria, Va., for a short visit with her mother at Lancaster, Pa. Mrs. Heron will travel with her husband this winter with Downie's Indoor Circus.
JEROME T. HARRIMAN
(Press Agent).

THE CORRAL
by Rowdy Waddy

Let's have the roster of the act for the winter season, Gus Hornbrook.

Is there to be a whole lot of association talk again this winter without something definite materializing?

Another season has almost passed and without contested shooting events staged at the various contests.

J. D. Haven't learned lately the condition of Montana Jack Itay. At last report he was still in a hospital in Colorado.

Have you been figuring up the amounts of money the boys and girls at the New York Rodeo have been earning for themselves, as detailed in the published data on the affair?

There were many entrants ("trys") in the amateur bronk-riding events at Austin's New York Rodeo. They provided both excitement and fun for the audience—that is, the bronks did in most instances.

C. A. Sweet's Wild West closed the season with the Nat Reiss Shows and went to winter quarters with them at Jeffersville, Ind. According to word from the show, after the paraphernalia had been placed away for the winter, several of the boys left to play rodeos.

How can a Wild West show performance with a carnival, or a Wild West free act at a fair be consistently billed as a rodeo, roundup or stampede? Might just as well call the ice cream and lemonade stands "festivals". Rodeos, etc., are specially arranged events and they do not move intact from place to place.

Quite a number of Wild West shows with carnivals have ended their seasons, the companies closing for this year. Where did the various people with them go? Home, or to what other shows? Let's have more news of this kind for the readers. Many have been neglecting sending such information.

W. D. F. Alliance—The address given was ok so far as Rowdy Waddy had been able to learn—Wyoming, It. I, which is in Washington County, Idaho. However, Rowdy has not yet received acknowledgment of a letter which he enclosed—forwarded for Mrs. J. W. Hopkins to Miss Braden to that address and dated October 22.

One of the youngster rope twirlers of the Lone Star State is Master Bob McForest, 12-year-old son of Harry McForest. Bob received quite a bit of publicity on his work at the Galveston Fair and Rodeo. Incidentally, Harry suggests that some of the contest heads hang up prizes for boys' and girls' rope spinning, etc., as there are quite a few of 'em in Texas.

H. Crossley wrote from Orin, Wyo.: "Mike McKimaster (the 'ridin' kid from Powder River) and his buddy, Guy Alexander, are on their way to El Paso, Tex. and while in that section will attend some of the rodeos. Mike rode at the Patton (Mont.) Fair this year, also was at the Horn Mountain Stampede held at Mountain, Wyo. The boys in and around Tin Sheep are expecting these two fellows to wander back, however, to help put over the bronk-bustin' celebration."

After the closing of the Walter L. Main Circus, October 25, most of the country folk departed for their homes or to some other engagement. Art Holden and wife went to the 101 Ranch at Mar-

GEORGIA AND "MABEL"



Georgia Sweet, of the Chas. A. Sweet Wild West attraction, with the Nat Reiss Shows the past season, and her menage horse, "Mabel".



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land, Ok., to break horses for next season for the Miller Bros. Show; Hazel Hickey went to her home for the winter and Capt. Jack Coddins and wife went to New York.

From Pendleton, Ore.—Cash in the amount of approximately \$4,500 has been turned over by the Happy Canyon Association to the Pendleton Commercial Association as rental made by the night show of the Roundup in 1924, according to a report made by R. F. Mollner, business manager of Happy Canyon. In addition to the money turned over, about \$5,500 was spent in remodeling the building occupied by Happy Canyon and installing new electrical wiring, the report showed. Every department of the night show made some money, despite the bad weather that prevailed on three of the four nights.

In the many-paged advance book, with rules, etc., for his rodeo in New York, Tex. Austin had a long list of vernacular terms (such as bollholing, sunfishing, etc.) therein, probably to educate the Easterners into knowing that the boys and girls of the affair were not talking "Indian" when they heard 'em talking the lingo of Western sports. Possibly in order to help matters along that line one of the big dailies of the city published the complete list, starting it off with "For the benefit of the drug-store cowboys and other rodeo fans," etc.

The following press dispatch recently emanated from Ponca City, Ok.: "Oklahoma Indians, and Poncas and Otoes in particular, are appearing in vaudeville throughout the country, portraying their tribal dances and music. John Shumway, an Otoe, has a vaudeville troupe on the road at present, and Henry Snake, a Ponca, who features in muscle dancing, has recently returned from filling a contract. Augustus McDonald, a Ponca, who has been out several times, has a 29-week contract which starts at Washington, D. C. The latter part of October. They show as a rule in the Eastern States, where the Indian is but little known."

Dick Halliday, who since coming from across the pond, where he engaged in helping along the deadly fireworks of the late war, has not been able to "ride 'em rough", so he is parked at Las Vegas, N. M., and as a pastime is writing good things about the annual Cowboys' Reunion at West Las Vegas, and also breaking in a horse he has reared to fancy saddle work. Of the Reunion, Halliday wrote Rowdy in part: "It isn't the biggest and maybe it isn't the best, but in my opinion it comes the nearest to the actual range life. The last three years the contestants have come from five States, and several times top-notch professional riders have been unable to get in the money against the waddies who ride the range for their daily bread."

Notes from the Hagenbeck-Wallace Circus concert folks—While the show was playing thru Arizona, New Mexico and Texas the "bunch" met up with some of the oldtimers of Wild West and contest fame. Harry Knight visited at Prescott, driving 50 miles from his ranch, where he has well-furnished (up-to-the-minute) cabins, and there's a plenty of good hunting in that section—deer, bob-cat, mountain lion and coddles of rabbit, wild duck, etc. Mr. Ruffner was also present and got a great "kick" out of "Shorty" Plenum's comedy. All the folks with the concert enjoyed the opportunity of crossing the line into Old Mexico. Dixie Montoro joined the concert a few weeks ago when the show was in Kansas. Tillie and Ed Bowman say they will winter in Texas, but it seems that all listen attentively when they hear a record playing California, Here I Come.

Last week saw a literal reunion of several members of a family. The Bowen Family Band closed its season with the Dakota Max Show on the Brown & Dyer Shows at Danbury, Conn., and two parties of the family started for the Central States in two motor conveyances. In one were Mr. and Mrs. L. G. Bowen and three of their children, William, Toots and Robert. In the other car were Charles, Ralph and Louis Bowen. The two parties became separated while passing thru White Plains, N. Y. Bowen Senior and his load left town first and when he found the others were seemingly lost they stopped over at Newark, N. J., for a week, during which Charles and his brothers continued on their way westward, arriving in Cincinnati several days ahead of their parents. They were reunited at The Billboard on Wednesday. There was much telegraphing, also a great deal of worrying among both parties. They intend remaining in Cinco for a couple of weeks' restup, possibly for the winter.

AUSTIN'S NEW YORK RODEO
Day Money Awards

October 26: Bareback Bronk Riding—Charles Johnson, \$50; Sam Stuart, \$30; Paddy Ryan, \$20. Cowgirls' Bronk Riding—Reine Hefley and Tad Lucas split first and second, \$— each; Fox Hastings, \$20. Calf Roping—Richard Merchant, \$100; Lee Robinson, \$60; Louis Jones, \$40. Cowboys' Bronk With Saddle—Paddy Ryan, \$100; Bob Askins, \$60; Nowata Slim, \$40. Steer Wrestling—Mike Hastings, \$100; Frank McCarroll, \$60; Paddy Ryan, \$40; Wild Horse Race—Rose Lockett, \$50; Dutch Foster, \$20; Homer Ward, \$20. Wild Cow Milking—Louis Jones, \$50; Frank McCarroll, \$30; John T. Mather, \$20.

October 27: Bareback Bronk Riding—Perry Ivory, \$50; Sam Stuart, \$20; Ralph Fulkerson and Charles Johnson split second and third, \$10 each. Cowgirls' Bronk Riding—(Unsettled). Calf Roping—Bob Crosby, \$100; Chester Byers, \$60; Richard Merchant, \$40. Cowboys' Bronk Saddle—Bob Askins, \$100; Buck Lucas, \$60; Nowata Slim, \$40. Steer Wrestling—Paddy Ryan, \$100; Billy Kingham, \$60; John McIntyre, \$40. Wild Horse Race—L. B. Cox, \$50; Chick Hannon, \$30; Paddy Ryan, \$20. Wild Cow Milking—Louis Jones, \$50; Frank McCarroll, \$30; Bob Crosby, \$20. Wild Steer Tiding (October 26 and 27)—Paddy Ryan, \$100; Charles Johnson and Leonard Strand split second and third, \$50 each.

Performance Summaries

October 27 (Matinee): Calf Roping—Bob Crosby (23 2-5), Chester Byers (27 1-5), L. B. Cox (32 2-5). Steer Wrestling—Billy Kingham (19 2-5), Roy Quick (23 3-5), Sonny Williams (24 4-5). October 27 (Evening): Calf Roping—Richard Merchant (27 3-5), Billy Kingham (34 1-5), Fred Beeson (34 2-5). Steer Wrestling—Paddy Ryan (14 3-5), John McIntyre (23 1-5), Mike Hastings (23 4-5).

Additional data, up to and including the closing performance, appears on another page of this issue.

CIRCUS FEATS ANCIENT

Many of the circus and vaudeville feats which are performed today were performed in the circuses and amphitheatres which drew large audiences 5,000 years ago. Frescoes were recently uncovered in Crete by an eminent archeologist, which represent a charging bull about to toss a girl poised on its horns, while another girl is standing behind apparently waiting to catch her. A man is represented turning somersaults on the bull's back. All of these performers are dressed in costumes which very much resemble those worn by modern bare-back riders.

WRITERS OF SPECIAL ARTICLES

to be found in the

CHRISTMAS NUMBER

OF

The Billboard

include among others the following:

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Who is there that doesn't know Charles Ringling of the world-famous Ringling Brothers? For more than forty years Mr. Ringling's efforts have been devoted to the circus, which he dearly loves, and his straightforward business methods have been heralded far and wide.

S. W. GUMPERTZ

A showman for the past thirty years, S. W. Gumpertz in his early days was identified with amusement parks. In addition to his Dreamland Shows at Coney Island, N. Y., he is today president of the Coney Island Board of Trade and general manager of the Parkway Baths at Brighton Beach, N. Y.

WALTER HARTWIG

Head of the Manhattan Players, New York, and formerly director of the Little Theater Service of the New York Drama League and director of the Little Theater Tournament held at the Belasco Theater, New York, the last two years.

FRED A. CHAPMAN

One of the best known and most popular fair men in Michigan is Fred A. Chapman. He knows every phase of the free fair business and as secretary and manager he has made the Iowa Free Fair famous the country over.

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For more than ten years Howard Johnson and Irving Bibo have been in the music business. Both have many hits to their credit. Mr. Bibo, a member of the Board of Directors of the American Society of Composers, Authors and Publishers, has been everything from professional manager to salesman.

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A member of the National Union of Journalists, H. R. Barbor has contributed to most of the big English daily newspapers, including a special series of articles to "The Evening News", "Daily News", "Herald", and others.

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BARNET G. BRAVERMAN

"The Billboard's" correspondent at Vienna, Austria, Barnet G. Braverman, is familiar with the theater and the motion picture, both in this country and abroad, plus editorial experience.

COLONEL W. I. SWAIN

There is without doubt no man better known in the tent repertoire field than Colonel W. I. Swain, owner of the Swain Dramatic Companies. He has had years of experience in that branch of the amusement business.

BEN A. BOYAR

For more than two years Ben Boyar has been manager for Lewis & Gordon, vaudeville and picture producers, as well as being producers in the legitimate. Promotes to that he spent eight years on the producing staff of several New York producers, not to mention his experience as a newspaper man.

JESSIE BONSTELLE

A noted actress, Jessie Bonstelle has attained an enviable rank in the field of dramatic stock productions. She received her training in stock and learned it from the ground up.

WALTER K. HILL AND CHAS. P. SALISBURY

Press representatives of the Columbia Amusement Company and Mutual Business Association, respectively.

MORTIMER WILSON

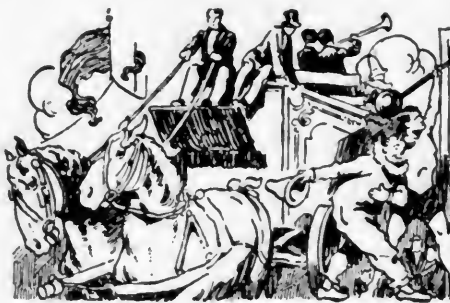
Composer of the complete score for "The Thief of Bagdad", also the musical settings for many other feature pictures, Mortimer Wilson is the author of several symphonies, sonatas, tone poems, etc.

S. JAY KAUFMAN

It has been said of S. Jay Kaufman that he knows more people than any other living person. For nine years he wrote "Round the Town" in "The New York Globe", and now conducts the same column in "The New York Times-Sunday". He is the Promoter of The Green Room Club.

In addition to the above there will be considerable other special stuff, profusely illustrated, a cover in four handsome colors and the usual department material.

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Issued..... December 9
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FAIRS AND EXPOSITIONS

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Best in 44 Years

WASHINGTON FAIRS RECORD GOOD YEAR

\$50,000 Profit

Was 1924 West Virginia State Fair--Profit More Than \$50,000

Gate Receipts Well Ahead of 1923--Rodeo Features Add to Interest

Made by Arkansas State Fair--Races Helped To Swell Attendance

The West Virginia State Fair at Wheeling, which was held September 1-6, was the most successful in the 44 years' history of the institution, according to the report submitted by Secretary Bert Swartz at a meeting of the Board of Directors. Altho two days of disagreeable weather were encountered when the attendance fell below the corresponding days of last year, the other four days more than made up the difference, so that the net attendance for the week exceeded last year by several thousands. The opening day, which was Labor Day, not only shattered all previous Labor Day attendance records but exceeded any Thursday crowd in the history of the fair, this being the first time that Labor Day proved to be larger than Thursday. As the attendance on Thursday this year was equal to that of any previous year the gain in attendance on Monday did not cause any decrease in the Thursday attendance. The showing made for Labor Day was of particular interest this year because of the fact that a counter-attraction was staged in the city on the same day in the form of a John W. Davis celebration, at which the Democratic presidential nominee made an address under the auspices of the Trades and Labor Assembly of the city. Mr. Davis had been invited by the fair management to attend the fair as a guest on the occasion of his visit but the labor organizations, seeming to fear that his appearance at the fair would detract from his value as an attraction at their own celebration, objected to his going anywhere else, and Mr. Davis did not visit the fair. But his presence elsewhere in Wheeling did not apparently have any effect on the attendance at the State Fair unless, indeed, it was to help it by drawing additional crowds to the city who availed themselves of the opportunity to visit the fair at the conclusion of the Davis address.

A tragic incident which cast a gloom over an otherwise gala week was the accident in which the celebrated "Pop" Geers was fatally injured on Wednesday, resulting in his death a couple of hours later. Mr. Geers was to have driven Peter Manning and Sanardo on Tuesday in an endeavor to break the world's half-mile trotting and pacing records, respectively, but his performance was made impossible by rain Monday night and Tuesday, and "Geers' Day", which was expected to be one of the biggest days of the fair, proved to be the smallest. In order not to disappoint the people who had planned to witness the championship performance, Mr. Geers agreed to remain over until Thursday, but before he had had an opportunity to pit his two world's champions against the world's trotting and pacing records he was stricken while driving in one of the regular races on Wednesday. On Thursday the thousands of fair visitors,

(Continued on page 80)

Spokane, Wash., Oct. 25.—County and sectional fairs in Washington and Idaho have met with universal success this fall, with gate receipts running ahead of 1923 in every instance reported to date. The new fairs have been given the finances thru their 1924 shows to place them on a permanent basis, and still further growth of the county and sectional fair associations is expected before another year.

The Whitman County Fair, held at Garfield, Wash., this year, has developed to a position in Eastern Washington second only to the Spokane Interstate Fair. An attendance of 22,000, of which 10,000 appeared on the third and final day, was reported at the closing on October 18.

Thirty business men of Garfield and Colfax, Wash., met on October 1 to decide a permanent location for this fair, finally leaving the decision up to the county commissioners.

A rodeo program, added to the usual agricultural outline and grand-stand events, put the Lewis County Fair, which closed October 4, over its former attendance records at Nezperce, Id.

The Yep Kammum live-stock show, fair and rodeo at Colville, Wash., also topped its records with 4,000 there the last day and 15,000 recorded for the four days of the events.

The first annual Chewelah (Wash.) Fair was considered such a success that organization is now under way to place it on an annual basis.

Begun in 1918, the Adams County Fair at Ritzville, Wash., has grown steadily, ranking second in attendance among county fairs in Eastern Washington this year. Entries passed the 1923 total by 300 in the exhibits, and the grand-stand events, including rodeo features, drew well during the week ending October 10.

Dayton and Walla Walla swelled the attendance at the Starbuck (Wash.)

GEORGIA STATE FAIR

Savannah, Ga., Oct. 28.—Navy Day observance featured the opening of the Georgia State Fair, which opened here at the Savannah Tri-State Exposition grounds yesterday with large crowds in attendance. Many prominent government officials were present and a luncheon was tendered Commander C. G. Guthrie and the entire official personnel of the U. S. N. S. S. Simpson.

Today is Rotary and Children's Day and 15,000 school children are expected to attend, a half-holiday having been declared. Prospects for the week are bright.

rodeo ending October 10. The farm exhibits are now being encouraged at that affair.

Sponsored by the Columbia county farm bureau, Dayton, Wash., staged its first fair, ending October 11, with good results reported. Rain cut into the attendance at the Boundary County Fair of Bonners Ferry, Id., but attendance kept close to the 1924 total, nevertheless.

The Oakesdale fair and live-stock show is another developing show which did well in Eastern Washington. Under direction of E. J. Dodson, president, and O. G. Woodward, secretary, much is expected next year as they are live-wires in the game.

Combining rodeo features with the usual agricultural fairs' attractions is the winning combination in this district.

Virginia State Fair Had Successful Year

Statement Regarding Decrease in Attendance Inaccurate, Says General Manager Saunders

That the 1924 Virginia State Fair was one of the best in many years in point of attendance is the statement of W. C. Saunders, secretary and general manager. Mr. Saunders writes the editor of the fair department as follows:

"Dear Sir—I regret that your correspondent from Richmond should make such a misleading, inaccurate statement as appears in your issue of October 25 relative to the attendance of the Virginia State Fair, which he speaks of as 'the large decrease in attendance.'"

"The facts are our attendance, after deducting the number which attended auto races on Saturday (no auto races were held this year), was the best we have had in six years with the exception of 1923, and only slightly behind that year. Any statement to the contrary is simply misleading and not based on facts."

"As to the losses of the concession men, we know nothing about that, but do know that we were forced by the Virginia Legislature to eliminate merchandise wheels, and their absence was not caused by any voluntary act of the fair association, but so long as there is a law in this State prohibiting wheels we shall abide by it whether it hurts our attendance or not."

"I am making this correction simply because I believe you would rather publish facts than fiction."

"Very truly yours,
"W. C. SAUNDERS,
"Secretary and General Manager."

Little Rock, Ark., Oct. 30.—Final and official figures on the receipts and attendance of the 1924 Arkansas State Fair show that the fair this year was the most profitable as well as the best attended of any held in the past four years, this being the fourth State fair under its reorganization.

Last year the fair suffered a deficit of \$11,000, while this year the clear profits amounted to \$30,326.48. The total expenses were \$76,113.78 and receipts from every source were \$106,440.26. Receipts from the admissions and percentages of the midway attractions were \$78,612.29 and entrance fees from exhibitors were \$4,000. Music cost \$4,000 and grand-stand attractions \$6,850. Purses for the races, horse and auto, amounted to \$2,000, and the cost of the fireworks displays alone was \$4,000.

That this was the biggest year and the most profitable is shown by the comparative figures of the past four years. In 1921 the total receipts were \$30,263.75; in 1922, \$30,918.46; in 1923 they were \$22,968.75, but on that year first-day admission tickets were given free to merchants of Little Rock, this being a contributing factor to the low total of receipts. This year paid admissions totaled \$49,433.88, and during the whole period of the fair, October 6 to 11, 123,500 people passed thru the gates. The 1924 fair was the first at which races were run, and this is conceded to be one of the main factors in the large attendance records.

MONEE DISTRICT FAIR

The 20th annual Monee District Fair, held recently at Monee, Ill., was a most successful one. Favored with ideal weather and with a fine lot of exhibits and entertainment features, the fair large crowds each day. On Thursday, when Governor Len Small and party attended, the attendance was more than 10,000.

The Tri-State Shows furnished the midway, and both concessions and shows reported excellent business. There was an interesting program of horse races, interspersed with first class free acts. Wegert's Band furnished music thruout the fair. For the dances Heinie's Sailor Boys and Anetta and her Novelty Boys furnished music.

Secretary Harry J. Conrad and other officials of the fair association deserve credit for the success of the fair.

FREDERICK (MD.) FAIR

Frederick, Md., Oct. 28.—Attendance at the Frederick Fair last week was close to 70,000, and, while figures are not yet available, it is thought the receipts will equal those of last year. Good weather prevailed thruout the fair.



Flashlight photo of the surprise party tendered W. H. Stratton, secretary of the State Fair of Texas, Dallas, at Mr. Stratton's home. A number of well-known show people attended the party.

ANNUAL MEETINGS

Of State and District Associations of Fairs

- Indiana Association of County and District Fairs, F. A. Wischard, Middletown, Ind., secretary. Meeting to be held at Muncie, Ind., November 20 and 21.
- Ohio Fair Circuit, Harry D. Hale, Newark, O., secretary. Meeting to be held at Columbus, O., in January, in conjunction with the meeting of the Ohio Fair Boys.
- International Association of Fairs and Expositions, Don V. Moore, Sioux City, Ia., secretary. Meeting to be held in Chicago December 3 and 4 at the Auditorium Hotel.
- New York State Association of Agricultural Societies, G. W. Harrison, Albany, N. Y., secretary. Meeting to be held in Albany February 19.
- Association of Tennessee Fairs, W. P. Barry, Jackson, Tenn., secretary. Meeting to be held in Nashville February 8.
- Ohio Fair Boys, Helen S. Maher, Columbus, O., secretary. Meeting to be held at the Deshler Hotel, Columbus, O., January 15 and 16.
- Michigan Association of Fair Secretaries, Chester M. Howell, Saginaw, Mich., secretary. Meetings to be held third week in January at Lansing, Mich.
- Minnesota Federation of County Fairs, R. F. Hall, Minneapolis, Minn., secretary. Meeting to be held at the New Nicollet Hotel, Minneapolis, Minn., January 6 and 7.
- Nebraska Association of Fair Managers, Wm. H. Smith, State House, Lincoln, Neb., secretary. Meeting to be held at Lincoln, Neb., January 19 and 20. Meetings of the State Board of Agriculture, E. R. Danielson, secretary, to be held at Lincoln January 20 and 21.
- South Texas Fair Circuit, Geo. J. Kempen, Soguin, Tex., secretary. Meeting to be held at Kennedy, Tex., January 19.
- Pennsylvania State Association of County Fairs, Jacob F. Seldomridge, 344 N. Queen street, Lancaster, Pa., secretary. Western meeting at Pittsburg, January 23 and 29. Eastern meeting at Philadelphia, February 4 and 5.
- Illinois Association of Agricultural Fairs, E. M. Davison, Springfield, Ill., secretary. Meeting to be held at Peoria in February (date not yet set).
- Iowa Fair Managers' Association, E. W. Williams, Manchester, Ia., secretary. Meeting to be held at the Savery Hotel, Des Moines, December 8, 9 and 10.
- Association of Georgia Fairs, Harry C. Robert, P. O. Box 1200, Columbus, Ga., secretary-treasurer. Meeting to be held in Macon February 10 and 11.
- Wisconsin Association of Fairs, J. F. Malone, Beaver Dam, Wis., secretary. Meeting to be held at the Plankinton Hotel, Milwaukee, January 7, 8 and 9.
- Association of Florida Fairs, Brown Whatley, Jacksonville, Fla., secretary. Meeting to be held in Jacksonville during Florida State Fair. Exact date of meeting not yet agreed upon.
- New England Agricultural Fairs Association, Herman T. Hyde, Southbridge, Mass., secretary. Meeting to be held January 23 at a place to be designated by the executive committee of the association.
- Ontario Association of Fairs and Exhibitions, J. Lockie Wilson, Toronto, Can., secretary. Meeting to be held at the King Edward Hotel, Toronto, the second week in February.
- Western Canada Association of Exhibitions, W. J. Stark, Edmonton, Alta., Can., secretary. Meeting to be held at the Macdonald Hotel, Edmonton, January 27.
- New York Association of Town Agricultural Societies, Meeting to be held in Albany, N. Y., February 19.

Other association meetings will be held as the dates are announced. Secretaries of State, district, county and racing circuits are invited to send notices of their annual meetings to be included in this list.

CHESTERFIELD COUNTY FAIR

The twelfth annual Chesterfield County Fair will be held Nov. 11th to 14th, inclusive, at Chesterfield, S. C., and the exhibition this year promises to be by far the best fair ever held at Chesterfield. After an absence of five years C. L. Hunley, a well-known lawyer of Chesterfield, has resumed the management of the fair. Among other things Mr. Hunley believes in advertising, and he has placed Chesterfield and adjoining counties with display signs and has had placed auto banners on cuts.

Mr. Hunley has contracted with the Brown & Dyer Shows to furnish the midway and for free attractions he has contracted with the International Fireworks Company of Jersey City to give displays at night.

The twenty-first annual Maritime Fair will be held at Amherst, N. B., December 5 to 11. Large exhibits are expected. E. L. Priller, of Truro, N. B., is secretary-manager of the fair.

Mississippi-Alabama Fair

Attendance Over 100,000 Mark This Year--Fair Has Made Steady Growth

Meridian, Miss., Oct. 29.—The 1924 Mississippi-Alabama Fair, held October 6 to 11, inclusive, was by far the best the association has ever held. Secretary-Manager A. H. George advises. Attendance for the six days was 106,683.

Many things made it possible to break all previous records—both in the matter of attendance and the financial out-turn. Briefly, in 1911, when this fair was organized, it had a paid-in capital of \$41,600. The plant, including grounds, building, etc., is now near the \$100,000 mark, and the success of the 1924 fair made it possible to report to the stockholders that the association didn't owe one dollar in the world and had sufficient money in hand to insure the 1925 fair.

The department heads of each and every department of the fair report the best attendance and best exhibits in the history of the fair. There was not a single adverse criticism from the opening of the gates on Monday, October 6, to the close, Saturday, the 11th.

This is the sixth year that there hasn't been as much as a shower of rain during fair week. There were automobile races on Monday and Saturday, with the largest attendance on these two days in the history of the fair. Johnny Rainey and his aggregation from Memphis furnished the automobile races, which were, in every particular, most satisfactory. On Tuesday, Wednesday, Thursday and Friday there were harness races and it was agreed that never before had such real sport been enjoyed. Three heats were made around 2:08 to 2:09, thus breaking the track record of 2:09 1-4 which was established in 1914 by Russell Boy, driven by Fred Edman.

The fair dates for 1925 are October 5 to 10, inclusive. At a meeting of the stockholders, to be held in the near future, a larger program in each department is planned for the 1925 event.

There was an excellent amusement program this year, which contributed not a little to the success of the fair. The Morris & Castle Shows were on the midway and both shows and concessions had a most prosperous week. Many of the concession people stated that it was their best week of the 1924 season.

ARIZONA STATE FAIR

Phoenix, Ariz., Oct. 30.—Things are shaping up fine for the Arizona State Fair. Sam Corensen secured the contract for the shows, rights and concessions, both on the fair grounds and on the show lot at 7th and Washington, and he turned the amusement end of the lot proposition over to Archie Clark, of Clark's Greater Shows. Mr. Clark will have his three rides, eight shows and 20 concessions, augmented by Sky Clark's war show, Bert Robinson's Wild Animal Circus, Corensen's plantation show and his Hawaiian show, according to H. H. Hancock, agent for Clark's Greater Shows.

As far as the race horse game goes there are now more than 300 horses on the grounds and reservations have been made for over 300 more. Charlie (Tiny) Irwin, famous Cheyenne horseman, is shipping a large string of his best bang-tails from his Wyoming home and about all of the good horses that were at the Ark-Sar-Ben meeting at Omaha will be here.

Secretary Dillon says that for this time of the year things never looked as rosy as they do now for the Arizona State Fair.

Arrangements have been made whereby Mr. Carlton, who has made a specialty of industrial shows, will bring his complete tent outfit from Los Angeles and have entire charge of big automobile display, which will be housed under canvas.

The fair dates are November 10-15.

CASH JOURNAL POPULAR

D. W. Lewis, auditor of the World Amusement Service Assn., Inc., the inventor of a cash journal for fair secretaries, has received many testimonials and recommendations within the past few weeks from fairs that have used the book this year.

Barney Ransford, manager of the Caro (Mich.) Fair, in a letter to Mr. Lewis expressed great appreciation for the great help the cash journal gave him. He said he was enabled to tell by the use of this book at all times the exact financial condition of his fair, and, in addition to that, could tell exactly where the money came from, and also tell at a glance how much was disbursed for premiums and incidentals.

In closing Mr. Ransford said: "I cannot speak too highly of your book and I take pleasure in recommending it to any fair secretary and believe the State association should authorize it for standard use at all fairs."

Mr. Lewis is highly elated with the letters of recommendation he has received this year and plans to publish an extra large edition for 1925.

The Aerial Looses finished their fair dates early in October and joined the Cooper Bros.' Shows in Mississippi.

NEW MASSACHUSETTS FAIR MAKES GOOD START

Boston, Oct. 30.—The first annual two-day fair of the Gardner Agricultural Society was held recently at Andrews Park, North Gardner, Mass., and proved a huge success, drawing big crowds. If the success of this first venture is any criterion this fair will soon take its place in the front rank of the Massachusetts fairs. The directors and management are very well satisfied with their initial venture and are confident it will get bigger and better from year to year.

A fine horse show and harness races were the features of the fair. Sam Watts smashed the 2:15 pace, the track record, winning in three straight heats. Among the other events were a poultry show, a splendid cattle and swine show, horse-pulling contests, an auto show and agricultural and industrial exhibits, specializing in local products. The Junior Clubs had a fine display, and a Girl Scout drill closed the program. A Ferris wheel, merry-go-round, freak shows and concessions of many kinds were on the midway, all doing good business.

Among the vaudeville acts presented on a stage before the grand stand were Marshall Morris' juggling novelty, Daly and Lola, comic tumblers; Gordon and Germaine, acrobats; Arthur Stevens' novelty act, Harry Fisher and Company, skating and bicycle turn; Art Snow, rube comedian, and Gertrude Mansfield, soloist, who sang with the band.

George Haywood, president of the managing committee; E. J. McKnight, vice-president, and Henry Godfrey, secretary, who originated the Gardner Fair and worked so hard for its success, were well awarded for their efforts. None of these men had any experience with fairs previous to this venture and what they accomplished in this one attempt is remarkable.

MAY DISCONTINUE FAIR

Perry, N. Y., Oct. 30.—The Perry Fair may be discontinued as the result of a joint meeting of officials of the Perry and Warsaw fairs here. Neither fair had made a profit in several years. The Warsaw Fair Association has a debt of \$18,000 and the Perry Fair Association also has a good-sized sum on the wrong side of the ledger. The Perry fair this year just broke even but the Warsaw fair showed a deficit despite the fact that \$1,000 was contributed by the village of Warsaw. Pointing out that there is not room enough for two fairs in Wyoming county Warsaw officials urged discontinuance of the Perry fair, since Warsaw is the county seat. Sentiment here is against discontinuance of the fair.

GEORGIA STATE EXPOSITION

Macon, Ga., Oct. 23.—There was a much larger showing of exhibits at the Georgia State Exposition here last week than in 1923 and the fair was in every way better. Attendance, too, was very good and there was an excellent entertainment program. The Rubin & Cherry Shows were on the midway. Among the grand-stand attractions were Hart's Ohio Girl Band, the Hoagland hippodrome attractions and Thearle-Duffield fireworks.

Bill Was "Framed" But He Enjoyed It

Dallas, Tex., Oct. 30.—"Jimmie" Cunniffe, presiding elder of the Thearle-Duffield Company; Fred Barnes, Ernie Young and one or two others "framed up" on W. H. Stratton, secretary of the State Fair of Texas, just before the close of the 1924 State fair here. The 33rd annual exposition closed Sunday, October 26. On the Friday evening previous Cunniffe et al., with the connivance of Mrs. Stratton, arranged a surprise party for Stratton. It all took place at the secretary's home and included one of "Jimmie's" big pyrotechnic set pieces, by the light of which the photograph shown on another page was made.

If you'll look carefully you can see Fred Barnes on the extreme right. Next to him is Mrs. H. A. Olmsted, wife of the president of the State Fair of Texas. The bespectacled gentleman holding the lady's hand is Fred Kressman. The lady is Mrs. "Three Phair Phil" Eastman, of Topeka, Kan. The Eastmans were down for the last three days of the Texas exposition. Al Sweet's there, too, the tall guy with the grin, and Secretary Stratton is just to the right of him. Everett Johnston, leader of Sweet's Cadet Band, is in the center of the picture, seated in the chair, and Jimmie Cunniffe is on the extreme left. He "shot" his bally fireworks, then made a quick run so as to get the camera's eye. A pleasant time was had by all, and among those present there were: Mr. and Mrs. James Cunniffe, Mr. and Mrs. Phil Eastman, of Topeka, Kan.; Mr. and Mrs. D. S. Gerety, Mr. and Mrs. Fred M. Barnes, Mr. and Mrs. Fred Kressman, Mr. and Mrs. James Harrison, Mr. and Mrs. Harry Olmsted, Mr. and Mrs. T. W. Griffiths, Mr. and Mrs. A. V. Jackson, Mr. and Mrs. R. E. L. Knight, Mrs. C. A. Wortham, Mr. and Mrs. Alfred Weaver, Mr. and Mrs. S. L. Ney Smith, Mrs. W. S. Bailey, Scott Field Bailey, J. Alex Sloan, Everett Johnston, Al Sweet, Joe Thomas, Walter Grebe, Archie Nicholson, Abe McCaw, Jephtha King and Ernie Young.

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Issue dated

Dec. 13

LETTER FROM ED HOLDER

Chicago, Oct. 28.—Ed Holder, an old *Billboard* standby, has written this publication as follows: "I closed my outdoor season October 19 at Yankton, S. D., making 18 weeks of fairs and celebrations. I was booked by the Sioux City Fair Booking Office, it being my fourth season with J. W. Marcellus. 'Ebenezer' was a distinct feature at the Nebraska State Fair. I look for another fine season as the act has already been spoken for for a number of weeks."

"DICK" JAY PUTS THE FAIR OVER

The Colorado State Fair at Pueblo recently closed a successful program which lasted six days, from September 22 to September 27. Exhibits were larger and better than at any time heretofore and gate receipts were eminently satisfactory. Taken all in all, "Dick" Jay, the new manager of the Colorado State Fair, has reason to feel elated over the success of this, his first year's attempt at reorganizing the fair.

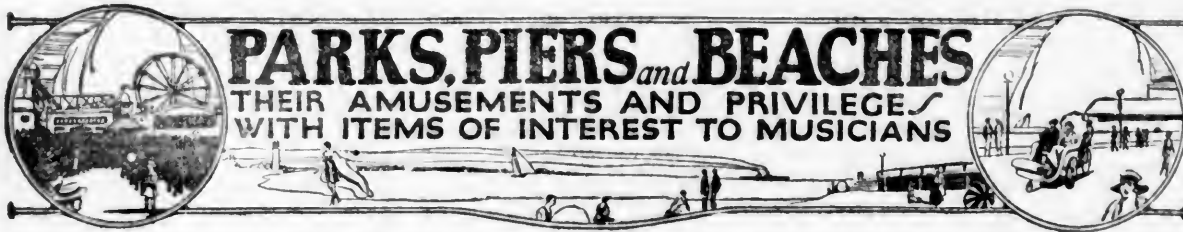
The program of the 1924 fair included four days of horse racing and one day of auto racing. Some of the best bred horses in the country were entered in the races and a packed grand stand cheered the events to a finish. The auto races attracted a large crowd of devotees of that sport and motorcycle polo, a mule derby, high-school horses, a trick mule, novelty stunts and society clowns varied the program each afternoon to the right degree to keep interest at top tension.

One evening's program was devoted to a horse show with some nifty high step-pers entered as well as high jumpers. Troop A, 11th Cavalry, Colorado National Guard, came down from Monte Vista and put their horses thru a musical drill each day of the fair, proving an exceptionally delightful feature and drawing card for return trips to the fair to witness the program.

Manager Jay is already planning a bigger and better 1925 fair along the same lines as this year's fair, but with added attractions.



"DICK" JAY



(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

QUEBEC EXHIBITION PARK'S 1925 PLANS

Many Special Events Scheduled for Next Year's Program— Season Extends Over Six Months

Quebec, Can., Oct. 30.—A big summer season for 1925 is already being planned in Quebec, recognized as one of the most attractive cities of the North for its unparalleled picturesqueness.

The amusement center of the city will, as usual, be the Quebec Exhibition Park, the site of the annual fair for the past 12 years. The park is municipal property and more than \$500,000 has been spent on improvements.

The park is, of course, within the limits of the city, 15 minutes of tramway from the hub of the town, the population of which is 120,000 people. It is the only organized amusement park in the city.

The general program for 1925 includes seven different phases covering the six months from May to October. The first period, May-June, covers the Sundays only and particular celebrations like Arbor Day. The second one is called National Week and begins with a great celebration on June 24, the St. Jean-Baptiste Day, the National celebration of the French-Canadian people who almost entirely compose the population of the city of Quebec, and ends on July 1, which is the national and official celebration of every Canadian, the Confederation Day. This week marks also the opening of the summer season, and it is generally tested and recognized that the weather in that week is the loveliest of the year.

During July the park will be opened every day, including Sunday. Sporting events are held, like picnics, every Thursday for children, and garden parties every week, also on Sunday, for benevolent associations. Then during the last days of July and the first days of August comes the Summer Carnival with a special program for a week, along the line of the one followed for the National Week, and during the four weeks of August comes the second series of picnics and garden parties, till the opening of the annual fair, generally held the first week of September, and which is, of course, the biggest event of the summer and the biggest annual event of the year in the province of Quebec. After the fair comes the last part of the summer season, which, as a program, is similar to the one scheduled for the last part of the spring. It means altogether an attendance of at least 300,000 people.

EDGEWOOD ASSETS SOLD

Birmingham Amusement Resort Bought by W. W. Alvey and Martin Ringelberg

Birmingham, Ala., Oct. 27.—The assets of the Edgewood Amusement Company have been purchased by W. W. Alvey and Martin Ringelberg for \$21,000 from Judge Edgar Allen, receiver of the company.

Upon payment of the purchase price Judge Allen was ordered to transfer the title of the company's assets to the purchasers. The Edgewood Amusement Company, which has been operating the Edgewood Amusement Park for several years, was thrown into the hands of a receiver two weeks ago when majority and minority stockholders of the company were unable to agree upon the sale price of the company's assets.

BEACH HOTEL PASSES

Boston, Oct. 30.—Jazz, traffic regulations and taxes are contributory causes for the removal of the famous Pleasanton Hotel from the amusement center of Revere Beach, giving way to either a summer ballroom or a new ride of the "thriller" type. This hostelry was famous for its shore dinners and was well patronized, but because of the new traffic regulations auto parties are not permitted to park in that section of the beach adjoining the hotel, hence its removal.

FERRARI GETS DANGLER RIGHTS

Advice from Fritz Bothmann, of Gotha, Germany, state that Joseph G. Ferrari, of Port Richmond, N. J., has been granted the exclusive selling and distributing rights in the United States for Bothmann's chair-o-plane, the dangler, of which the Bothmann firm is the original designer and builder.

MOONLIGHT GARDENS

Canton, O., Oct. 29.—Moonlight Gardens, new open-air dance arena at Meyers Lake Park, is now under roof and workmen are busy with interior decorations. Opening of the big pavilion for the winter season will take place soon after the middle of November, according to Carl Sinclair, manager of the pavilion. The new dance palace is the largest in this section and when enclosed will have a capacity of approximately 3,000 dancers. It will have the most modern of appointments. H. W. Perry, who was in charge of the pavilion this summer, will again act in the same capacity at the Gardens.

Moonlight Gardens is owned and operated by the George Sinclair Company, owner of rides and concessions in a half dozen leading amusement parks of the country.

REVUE FOR WINTER GARDEN PARK

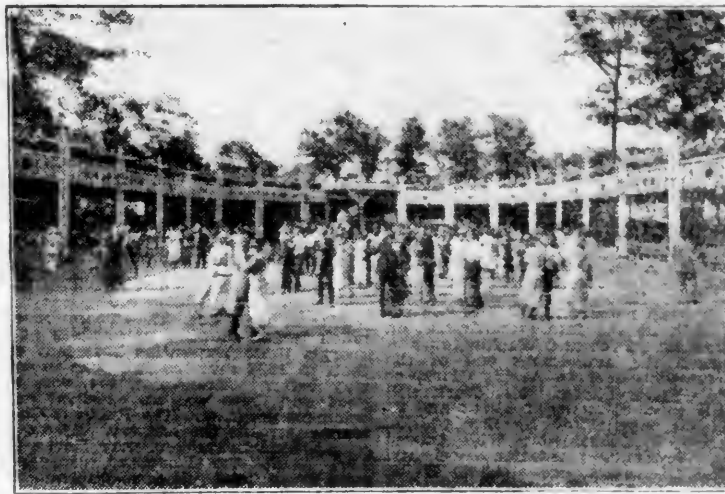
Miami, Fla., Oct. 30.—One of Ernie Young's revues of Chicago has been engaged for Winter Garden Park, which opens Christmas eve. Work on construction is now under way.

MANAGING ARENA GARDENS

Detroit, Oct. 30.—The many friends of F. J. Hopel throughout the country will be glad to know that he was recently appointed assistant manager of Arena Gardens at Detroit. During the past summer Hopel operated a concession at Riverview Park and reports having enjoyed a pleasant season, but not as profitable as some he has had in the past. For a number of years Hopel tramped with different carnivals and outdoor attractions and at one time was a member of the commissary department with Miller Bros.' 101 Ranch Wild-West Show.

ILLINI BEACH

The 1924 season of Illini Beach, Ottawa, Ill., closed recently. Manager W. P. Fish advises that the season was nearly as good as that of 1923, the small decrease in attendance and receipts being due to the unfavorable weather. Dancing held up better than in other years, he says, and the park board is well pleased with the season's results. Several new attractions are planned for 1925.



View of the new \$75,000 open-air dance arena, Moonlight Gardens, at Meyers Lake Park, Canton, O. The arena, erected by the George Sinclair Company, well-known builder of amusement park rides, is now being enclosed and roofed over for winter use.

Carousel Has Noble Ancestry

One would scarce look for romance in the lumber merry-go-round!

Yet a bit of delving into the history of this most popular of all amusement rides will disclose romance aplenty. It will reveal, too, that, plebeian tho it may be today, the carousel is of noble ancestry.

Rose Lee, a writer of feature stories, has taken time to browse thru dusty tomes dealing with pageantry, tournaments and such things, and has garnered a sleaf of interesting material concerning merry-go-rounds and their origin, which she sets forth in an article in *The New York Times Magazine* of September 23.

"To most of us," says Miss Lee in *The Times*, "the carousel merely marks a pastime of our later infancy; we are unaware that it represents a tradition so much older than ourselves. Its gilded chariots lined with plush, its horses with carved manes and jeweled trappings and tails of real horse hair provided our first taste of pageantry. We can recall the mingled pride and fear of those early rides, when a careful elder hoisted us aboard, strapped us on the slippery mount of our choice, and left us there to prance alone. It was a long time before we were at ease in such giddy grandeur. It was years, maybe, before our feet were useful in the stirrups and our arms long enough to snatch at rings as we circled past. Few of us indeed realized that as riders on that gay, wheeling platform we were inheritors of the knights of old."

"Offhand, there does not seem to be any connection between a merry-go-round and the martial tournaments of the middle ages."

Miss Lee goes on to describe entertainingly the jousts and tournaments of the middle ages and on down thru the 18th century, these knightly combats becom-

ing less and less dangerous with the passing years. Continuing Miss Lee says:

"As knightly combats lost the taint of danger and degenerated into elaborate stunts they became increasingly submerged in the pageant. The final stage of the tournament was reached in England in the Tudor period, when the pageant had already become an extravagant masque. The famous Field of the Cloth of Gold, in 1520, where Henry VIII exchanged civilities with the King of France, is a supreme example. In England such costly shows went out of fashion after the death of Henry, but in France they lingered on. It is here, as a bastard form of the tournament, that the carousel first appears.

"The word derives from 'carosello', a ball made of clay, with which the Italian and Spanish horsemen used to play. This game may have been borrowed from the Arab equestrian fetes of the 12th century. At first a serious exercise, it became a gallant frivolity, where fragile balls or pots were used by the horsemen to pelt each other and the ladies in the course of a mock tournament.

"The first great carousel to be held at the court of France occurred in the reign of Henri VI. The most famous one, however, on which all later carousels were modeled, took place June 5 and 6, 1662, in that Parisian square between the Louvre and the Tuilleries which still keeps the name Place du Carrousel. It was a grand public gesture made by Louis XIV, in honor of his mistress, Louise de la Valliere.

"Altho the carousel of Louis XIV. was the most splendid ever given, no deluge followed it. It was succeeded by others of a like, if lesser, kind—notably that of Frederick II, at Berlin in 1750, and the

(Continued on page 80)

Amusement Park Is Proposed for Macon

Extensive Plans Outlined by Harry C. Robert for Resort and Camp Site in Georgia City

Macon, Ga., Oct. 28.—A pleasure park with Ferris wheel, coasters and the various other devices common to summer amusement parks, a half-mile race track and a fully equipped camp site for tourists are included in the embryonic plans outlined by Harry C. Robert, assistant secretary of the Macon Chamber of Commerce and secretary-manager of the Chattahoochee Valley Fair.

Mr. Robert presented his plans to the Chattahoochee Valley Motor Club a few days ago and it is probable that action will be taken on the proposition in the near future. Mr. Robert recommended a park camp to cost \$75,000 and which, he said, would pay for itself in five years.

The plans call for construction of a high fence on the south commons near the park to include in the park the entire area from 14th street south to the north side of Lumpkin boulevard. In addition there would be erected clubhouses, shelters, places for cooking and laundry, and all other accouterments of modern tourist camp sites.

Not content with this, Mr. Robert's plans call for the erection of a half-mile track, stables and racing facilities, and a grand stand to seat 2,500 to 3,000 people, and in addition the amusement park features already mentioned.

The combination of camp and pleasure park is believed to be a happy one by Mr. Robert, and one which would make the facilities supplement each other, drawing visitors from the surrounding country for picnics, drawing cruises here for winter quarters, with consequent large expenditures, and attracting a number of horsemen and racing stables.

Mr. Robert has no recommendation as to whether the city should finance the park by bond issue or the merchants, but he calls attention to the fact that what improvements are made would become the property of the municipality.

Under what is the approved practice, virtually everything would be furnished free to tourists, but it is believed that if the campsite were made sufficiently attractive many would visit here for days at a time, with considerable expenditure of money. Robert's figure for this is a minimum of \$2,000 a year, while a circus and race track, it is believed, would bring \$18,000 a year.

Mr. Robert is to appear before the club at a later meeting to give more detailed plans for the park camp.

PUBLICITY FOR NATIONAL PARKS

The Mammoth Cave National Park Association held its first meeting recently at Bowling Green, Ky., at which time Robert M. Coleman, Jr., was elected permanent chairman.

A membership publicity committee was appointed, composed of John B. Rodes, Max B. Nelson, Sterret Cuthbertson, J. L. Harman, whose duties it will be to prepare coupons and membership certificates to be used in securing members of the association thruout the United States dues at which is \$1 a year.

Mrs. B. W. Bayless, Louisville, was requested to solicit the assistance of all of the Federation of Women's clubs in the United States in this movement. The next meeting will be held during the first part of November.

WILLOW BEACH PARK

S. C. Reynolds, owner of Willow Beach Park, located near Washington, Pa., writes the park editor of *The Billboard* that the park finished a successful season on Labor Day. The season was short, particularly affecting the bathing pool.

The new swimming and boating pool which has been under construction for two years is completed and will be used for skating the coming winter.

Willow Beach is the only park between Pittsburg and Wheeling, Mr. Reynolds states, and has a drawing population of 65,000. Mr. Reynolds intends to make several additions in the way of rides, etc.

"SKOOTER" POPULAR

Philadelphia, Oct. 25.—The Lusse Bros., manufacturers of the big flat ride hit, Lusse Skooter, the past three seasons, announce a favorable decision of the United States District Court at Philadelphia, October 6, on every patent involved. The suit was brought against the Lusse Bros. by a competitor and will no doubt set at rest the minds of prospective buyers of rides.

The large plant of the Lusse Bros. in this city is finely equipped for the manufacturing of the ride. The plant has the latest in machinery and can turn out orders for prompt delivery. The factory has a large demonstrating room for the Skooter.

S. W. Gumpertz and family are enjoying life at their beautiful home in Sarasota, Fla., where they will spend the winter.

SKOOTER NOTICE

Lusse Bros., manufacturers of the original and third season approved "Skooter", are pleased to announce to their worthy past and future patrons that in the patent suit brought against us many months ago by a competitor the United States District Court at Philadelphia on October 6, 1924, rendered a DECISION in OUR FAVOR on EVERY PATENT INVOLVED.

We also herewith wish to express our sincere gratitude to all those that have had sufficient confidence in "Lusse Bros." and their "Skooter" to purchase and operate same under a pending decision.

We also respectfully invite any or all prospective purchasers to apply for a list of forty (40) satisfied and pleased owners and operators of the "LUSSE SKOOTER" rides, representing over 1,000 CARS, thereby enabling themselves to be thoroughly convinced before purchasing any other SIMILAR device.

In view of the many prospects and orders received for 1925 delivery be sure to place your orders early and thereby insure prompt delivery for the early spring opening.

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Cash In Whirl-O-Ball

N. Am. opens week in \$295.65 last month.

New Automatic "Loop-the-Loop" Game

for all amusement places, soft drink parlors, shooting galleries, etc. Runs itself—automatic nickel collector and scoring device. Thrilling sport! Everybody plays—men, women and children! Your receipts clear profit. Each Whirl-O-Ball Game is 34x29 ft., and has an earning capacity of \$5 an hour. You can put 2 to 12 Games in any ordinary room or tent. Take in \$15 to \$50 per day. Moderate investment required. Write now for catalog.

BRIANT SPECIALTY CO.
704 Consolidated Bldg., Indianapolis, Ind.

DEVANY BOOKS NEW GERMAN RIDE

According to the publicity department of Crest Devany, of New York, Mr. Devany, owner of Luna Park at Millville, N. J., has contracted with A. Altman and George Reuter, who are placing their new ride, known as the flying fish, direct from Germany.

This ride is said to have been a big success in Germany. Mr. Devany says he can see a big future in this ride and he has arranged with Messrs. A. Altman and George Reuter to manufacture it in America.

Washington, D. C., Oct. 28.—According to announcement of the Interior Department 1,600,000 persons visited national parks and managements in 1924, an increase over 1923 of 160,000.

Rocky Mountain Park in Colorado was visited by 221,211, leading all other parks by a wide margin. Hot Springs, Ark., and Mount Rainier, Wash., each recorded more than 150,000 visitors, and four others—Yellowstone, Wyo.; Grand Canyon, Ariz.; Platte, Ok., and Yosemite, Calif.—more than 100,000 each.

TESTED AND PROVEN!
30 DODGEM JUNIOR RIDES

Operated during the season of 1924. Is now acknowledged by all owners to be far ahead of any similar ride, both as a repeater and as to durability. Fully guaranteed to operate continuously without any mechanical trouble.

For early 1925 delivery, order now. It's a bigger repeater than the old Dodgem Ride.

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Famous Amusement Ride for Parks and Fairs.

Illustrated Booklet Free

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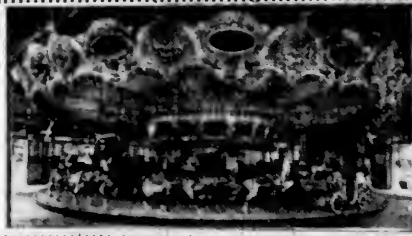
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Space for a few more Rides and Concessions.

New York Representative:
ENDICOTT HOTEL
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TOURIST CAMP:
From Ocean to River.
\$1.50 WEEKLY.

DAYTONA BEACH AMUSEMENT CO., Inc.

BIG SUMMER SEASON Is Planned In QUEBEC Canada

For 1925

The Quebec Exhibition Park, a municipal property, where more than half a million dollars has been spent in less than ten years, is situated at fifteen minutes of tramway from the hub of the city, whose population is 120,000 people.

A general program, covering six months, with seven different phases, including THREE big events: NATIONAL WEEK, end of June; SUMMER CARNIVAL, end of July and beginning of August, and the ANNUAL FAIR, beginning of September, including Labor Day, is scheduled and will be completed within three months.

Are you not interested to place or book anything with a sound prospect of at least 300,000 visitors? For particulars please apply to

GEORGES MORISSET, Secretary of the Quebec Provincial Exhibition.

Quebec, Canada, October 1924.

SAVIN ROCK PARK NEW HAVEN, CONN.

Greatest Seashore Amusement Park in Southern New England. Several Central Sites for Large and Small Rides, Dance Pavilion, Theatre and Fun House Locations.

SAVIN ROCK PARK CO., INC.

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Miller's New Mill Ride With Water Fall Effects

Coasters, Water Rides, Fun Houses, Dome Roof Dancing Pavilions, Open-Air Floors, complete Park layouts. Estimates cheerfully furnished.

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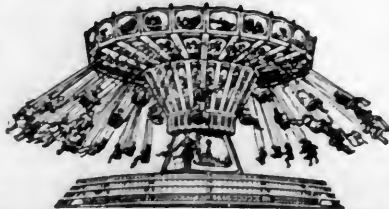
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FRITZ BOTHMANN, Gotha

Original Chairplane Renamed the Dangler, July 5, 1923.

BY CONTRACT, WE HAVE GRANTED
MR. JOS. G. FERARI
Port Richmond, N. Y.,

the exclusive selling and distributing of our original Chairplane Chair-O-Plane, the Dangler and the Flying Swans for the United States of America. Signed, FRITZ BOTHMANN, Largest Carousel Works in the World, Gotha, Germany.



WORLD'S GREATEST RIDES

CATERPILLAR. Has earned \$5,200 in one week, \$15,000 to \$35,000 the past season in many Parks. Many single days of from \$1,000 to \$2,000. World's greatest small ride. 52 built in 1923.

SEAPLANE. The Standard Aerial Ride of the World. We have built over 300. Low cost and operation. No Park complete without it. Built for both stationary and portable use.

TRAVER ENGINEERING COMPANY, BEAVER FALLS, PENNA.

Come to Beaver Falls and visit the Largest Ride Factory in the World. We built 72 Rides in 1923.

JOYPLANE. Another World Bester. Ask Geo. Baker, Island Beach, Philadelphia. Ask Westview Park Company, Pittsburgh, Pa. Ask Cedar Point Park Co., Sandusky, Ohio. A great thriller and repeater at moderate cost.

MERRY MIX-UP. The Latest and Best Portable Ride we have ever built. Goes on one truck. Two men can erect in two hours. Cheap to buy, Cheap to handle. Nothing to wear out. Got over \$800 in one day.

PARK PARAGRAPHS

Are your reservations made for the N. A. A. P. convention?

Clive Hart, "the ballyhoo boy", for 20 years at Coney Island, N. Y., as clown juggler, ballyhoo and lecturer, advises that he is booked solid for the winter at the Prospect Theater, Surf Avenue, Coney. He is still writing humorous articles for a Chicago publication.

CAROUSEL HAS NOBLE ANCESTRY

(Continued from page 78)

one given by the Countess Orlov at Moscow as late as 1811. At these fetes satyrs and saints as well as warriors appeared on horseback, the gorgeous anachronisms of an age of reason. During the entire 18th century this was a fashionable form of entertainment for such royalty as could afford it, somewhat as the game of polo is today. Pedestrian folk could not take part, and relatively few of them could even see the shows. As usual, they had to amuse themselves with a substitute. And so toward the beginning of the 18th century some unknown toymaker in Germany or France nailed his handsomest hobby horses on a platform and invited the populace to ride. The toy carousel was invented!

"We know very little about those early carousels except that by 1729 they were already familiar in England. They must have been much smaller than our modern electric-run contraptions, since they had to be turned by human power or by a living horse. Probably they were not very different from the traveling carousels which go about today in the country districts of Europe and America, often in the wake of a one-ring circus. You can see miniatures of them in the tiny carousels that are still drawn thru the side streets of New York, with rides at a penny apiece and small boys to turn the crank. The first merry-go-rounds must have been set up on holidays in public squares or on the village green, with all the young people taking a whirl and old wives shaking their heads over the dangerous new invention. . . . It remained for industrial America to introduce first steam and now electricity into the running of this Old World toy. Today the largest carousel factory in the world is here in Coney Island. It ships animals to Japan, to Australia, to the farthest tip of South Africa, where one imagines the natives neglecting their jamborees for the joy of this new magic. . . .

"But in spite of modern machinery the carousels keep the marks of their origin. Their roomy chariots, carved and gilded, are reminders of the Renaissance vehicles that once paraded before the languid eyes of Mme. de la Valliere. The horses are caparisoned in gilt or imitation mail, studded with jewels or red and blue. They gallop on moving rods as they never did in the early days of the merry-go-round, but they are still made according to the antique models. The children young and old who ride upon them feel themselves part of a moving spectacle and glance consciously around each time they lean out to catch a ring. . . .

"It is wonderful how carousels have persisted thru the years. Other rides swifter and more thrilling have been invented—the scenic railway, the magic walk, the shoot-the-chutes—but the merry-go-rounds are never deserted. Their cardboard organs pound out the tunes of thirty years ago, and people who were children then now bring their young to ride. There is one carousel today, the largest in the world, which has a diameter of 82 feet, contains 2 chariots and 72 animals. It displays lions, tigers, unicorns and humble barnyard animals, as well as horses magnificent enough to make the old toymakers gasp. In a way the carousels have kept pace with the times. They have grown bigger and more impressive; but they always reserve the ancient glamour. If any one is scornful now or ever, let him remember that those wooden chariots have a pedigree older and more imposing than Epinard or any of his rivals can boast."

BEST IN 44 YEARS

(Continued from page 76)

who had anticipated seeing the famous driver in the sulky behind the two world-champion horses, were called upon instead to mourn his death, and an impressive ceremony was held before the grand stand at which the Hon. Howard Gore,

assistant secretary of the U. S. Department of Agriculture and a personal friend of Mr. Geers of many years' standing, paid a brief but eloquent tribute to the "Grand Old Man" of the turf.

The excellence of the fair itself surpassed that of previous exhibitions in practically every department. All exhibits showed an increase in numbers and quality and the entertainment features proved better than ever before. The two days of bad weather did not interfere with the racing program, as additional races were carded to take the place of the harness events, which had to be postponed or canceled on account of rain. As the thoroughbreds are very popular in Wheeling, the substitution of the running events proved an added attraction in the eyes of the racing fans. The program of free attractions furnished by Wirth & Hamid,

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FOR SALE

Most prospective non-competitive Amusement Park in New England. All latest Rides. Drawing population, 200,000. Will sell whole or part interest. BOX D-248, care Billboard, Cincinnati, Ohio.

Good Locations in Good Live Parks

For Concessions of all kinds. Wheels operate. Make owners get in touch with me. What have you? Now is the time to look for season 1925. Get choice locations. Reasonable rents. Sunday Parks. For information write, phone or call O. DEVANY, 226 West 17th St., New York City. Telephone, Chickerling 3531.

FOR SALE

A number of second-hand Dodgem, St. Cais, in good condition. Have clients for all kinds of second-hand Amusement Rides. What have you? Give full particulars. State price. MILLER & BAKER, INC., 2011 Grand Central Terminal Building, New York City.

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IN AMUSEMENT PARK. With \$10,000.00 cash, to take half interest. Has been run 16 years and is a proven money maker. Located in St. Louis County on Electric-Auto road. Address E. H. GIBBSOW REALTY CO., Room 206 Pullerion Bldg., St. Louis, Missouri.

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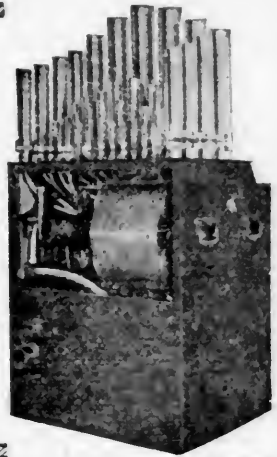
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Why pay more than \$3.50 for a Ten-Tune Roll
Why continue with the same old tone
Why not give your skaters a different tone
Why not change now and increase receipts
Price is lower—will increase receipts



TANGLEY CO. "Calliaphone"

Muscatine, Iowa



Inc. was pronounced the best ever shown at the West Virginia State Fair. The Powers Elephant Act was especially fine and all the other acts were of the highest caliber. The financial report showed a profit on operations of well over \$50,000. The new State Fair Park, also it was not opened until well on in June, proved to be very profitable to the fair association and it is believed will be a source of considerable revenue in the future. Officers of the association are Geo. W. Lutz, president; Otto Schenk, vice-president; Chas. N. Hancher, treasurer; Bert H. Swartz, secretary; Eva J. Swartz, assistant secretary.

EAST ALABAMA FAIR

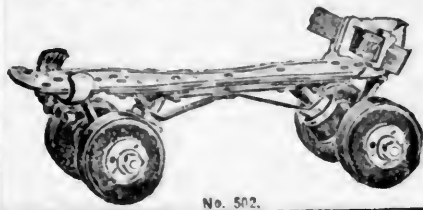
Alexander City, Ala., Oct. 30.—The best fair ever held in this section of the State was brought to a close Saturday night when the gates were shut on the East Alabama Fair, Tallapoosa and Coosa counties united to make it a success. Splendid community exhibits were a feature of the displays and unusually excellent specimens of farm products, live stock, poultry, fancy work, cooking and sewing were seen. One particular feature was the display by the county boys' farm clubs from the two counties. Seventy-six boys raised 76 bales of cotton on 76 acres and specimens of this cotton were on display. Their goal now is 100 bales on 100 acres. The free acts were the best ever seen at the fair. The Dutton All-Star Attractions were one of the leading features. Their program consisted of wire walking by Vivian Devere, who also does a trick-ladder act; comedy and clowning by Jean DeKos; novelty acrobatic and stilt stunts by the DeKos Brothers; novelty ladder act by Charlene and Hamilton; comedy by "Spark Plug", the mule, and the Act Beautiful, a riding act by James Dutton, Mrs. Dutton and Victoria Holt. Assisting in this act are: Irene DeKos, Miss LaRose, Dan Mitchell, Billy Osborn, Victor Moore and Marion Wallick. They carry four snow-white Arabian horses in the act. Their numbers were well received at every performance and they more than made good. Finishing out the bill were Alvin, the strong man, and his six-year-old son, Alvin, Jr., who does a clever acrobatic act with his father. LaGarra, in the spiral globe act and novelty stunts, closes the bill. The C. D. Scott Shows were on the midway. Dan F. Russell, president, and Lewis Dean, secretary of the fair association, are responsible for the success of the week, and they worked hard to put it over. Already they are planning for more buildings and exhibits for next year.

"BULLS" ALL DRESSED UP

Chicago, Oct. 29.—Showmen returning from the State Fair of Texas, at Dallas, told *The Billboard* that one of the big outstanding hits was Robinson's Famous Elephants, under the direction, as usual, of Dan (Curly) Noonan. The act goes to Fort Worth next, for two weeks, opening October 27. The date following will be played in Hammond, Ind. During the Dallas engagement the elephants have been fitted up with new headpieces and harnesses. Each headpiece has the "bull's" name on it and it took 10,906 brass spots to cover the entire outfit. The act is a very popular and widely known presentation and Mr. Noonan has directed the elephants for something like 12 years continuously.

In the 13th annual egg-laying contest that closed recently at the Connecticut State Agricultural College at Storrs, Conn., D. O. Witmer, of Joplin, Miss., had a coop leading the White Wyandotte class, with 1,669 eggs laid in 42 weeks; Purdue University, La Fayette, Ind., sent Plymouth Rocks that laid 1,694 eggs in the same period; C. T. Darby, of North Branch, N. J., put up White Leghorns yielding 2,096 eggs, while Fernside Farm, Middleboro, Mass., led the list with its Rhode Island Reds that produced 2,170 eggs in the 288 days. Ontario Agricultural College, of Guelph, Ont., exhibited Plymouth Rocks that have deposited 1,639 eggs in 42 weeks.

THERE IS BIG MONEY IN A ROLLER RINK



properly managed and equipped with the Best Rink Skates. ASK US.

Write us for Booklet No. 6 on Successful Rink Management. Chicago Roller Skate Co. 4458 W. Lake Street, Chicago, Ill.

RINKS & SKATERS

DEBOL WINS GRENNAN CAKE DERBY AT DETROIT ROLLER CLUB CARNIVAL

The Grennan Cake Derby, which was the featuring event of the Detroit Roller Club's second annual carnival at Belle Isle recently, was won by Art Debol, who skated the 10 miles in 37 minutes, 47 2-5 seconds, establishing a new record for a 10-mile grind. Joseph Martin, last year's champion, led nine of the 11 laps, and collapsed while in the lead 20 yards from the finishing lines. At no time did more than five seconds separate these skaters, which made it the closest and most exciting race on the program. The fastest lap was made in 3 minutes, 52-5 seconds, which is remarkable time for street racing. The second event was a girls' two-mile race, which was won easily by Evelyn Hartell, of the Grennan Cakes Team, in 8 minutes, 56 seconds. The five-mile Cole & Erwin chance race award was won by Roy Rozzell, who finished fifth. Amos Bell finished first

for sixth chance, and Jack Porter second for fifth chance. The Detroit Roller Club is planning further advance of roller skating in that city and looks forward to holding a number of delightful events in the interest of this sport. Anyone seeking membership may gain further information by calling on Francis L. Martin, Palace Roller Rink.

SKATING NOTES
Koehler and Roberts have put a new skating act together in Milwaukee and have been working several theaters in the Wisconsin metropolis and in Chicago. Gary was played last October 19 and a date was filled in at Madison, Wis., one day last week.

The Elysium Ice Skating Rink, Cleveland, O., opened October 30. Klein and Sullivan have taken over the Genesee Roller Rink, Rochester, N. Y., and report good business.

Billy (Speed) Tadlock, Louisville (Ky.) skater, arrived in Cincinnati, October 23, from Dayton, O. Tadlock said that the skates on which he travels are usually loked on his feet by mayors of the cities he visited. He said that he is making a 10,000-mile tour of the country on the little wheels.

U. C. Grob, rink manager, of 75 Briggs avenue, Buffalo, N. Y., writes that he would like to hear from Whirlo and Girle. Puritas Springs Park Roller Rink.

FAIR NOTES AND COMMENT

Good weather and large attendance marked the Albermarle County Fair at Charlottesville, Va., and one of the best fairs in the history of the association was chalked up.

At Canada's Royal Winter Fair, to be held in Toronto November 18-26, a dog show will be under the auspices of the National Kennel Club. The prize list is almost \$4,000, the largest amount ever offered at a Canadian dog show.

The next annual meeting of the New England Agricultural Fairs' Association probably will be held at Springfield, Mass., Secretary Herman T. Hyde advises. The meeting is held the fourth Wednesday of January at such place as the executive committee may designate.

Charles Celest, slack-wire performer, billed as "The Great Swing", has been complimented by several fair secretaries on the excellence of his act. He recently was one of the chief attractions at the Pure Food Show at the armory, Louisville, Ky., and received some laudatory press notices.

Mr. and Mrs. E. W. Williams, of Manchester, Ia., visited the State Fair of Texas at Dallas, this year, and had a delightful trip. Mr. Williams is secretary of the Manchester (Ia.) Fair and also of the Iowa Fair Managers' Association, and promises some news of the coming association meeting soon.

Mrs. Mayme Peters advises that Peters' Freak Animal Show recently closed a very successful season and went into winter quarters at Canton, O. Mr. Peters has been confined to his bed due to an accident that occurred the last show of the season when the bally platform collapsed. Mr. Peters suffered internal injuries.

At race meets for 27 consecutive years

and never bet. That is the record of M. L. Daiger, secretary of the Maryland State Fair, Timonium, and also secretary of the Maryland Jockey Club, which conducts the Pimlico race meets. *The Baltimore Sun* of October 19 carried an interesting feature story of Mr. Daiger's long connection with the Pimlico track.

The premium list of the twelfth annual Alachua County Fair, Gainesville, Ga., has come to the desk of the fair department editor. The entertainment features of the fair include band concerts, free acts and horse and motorcycle races. The Miller Bros' Shows will occupy the midway. Indications are that there will be a nice lot of exhibits. J. T. Price is president of the fair association, J. B. Simonton is active vice-president and Geo. E. Evans is secretary-treasurer.

Erma Barlow closed a very successful season with her circus revue at Evansville, Ind., October 23 and shipped the entire equipment, including the live stock, to the old Barlow show winter quarters at South Milford, Ind. During the winter she will present in vaudeville her latest novelty, *The Maid and the Bell Hop*, under the team name of Barlow and Zeldo. Next May her circus revue, consisting of four acts, will open its outdoor season, playing parks and fairs.

J. Lockie Wilson, superintendent of the Department of Agriculture of the province of Ontario, Can., probably is known to more people in the province than any other one man. Mr. Wilson is secretary of the Ontario Association of Fairs and Exhibitions, the Ontario Horticultural Association, the Ontario Plowmen's Association and the Ontario Field Crop and Seed Growers' Association. All of these associations hold their annual meetings about the second week in February and their meeting place is the King Edward Hotel, Toronto.

Cleveland, O., under the management of Eddie Brown, held its first grand annual skating party Wednesday evening, October 29.

Charles Friedel, Oakland, Calif., rattled off a fast half mile at the Bonneville Rink, Salt Lake City, Utah, recently, when he covered the distance in 1:23, winning from Ray Jones. Friedel also won the mile match race, in which he was opposed by Ray Herzog, the time for the event being 3:13.

E. S. Fries (Freezy) writes that he opened the Elite Rink, Dover, N. Y., October 30. This is the third year he has been in command there. He is also opening in Morristown, N. J., during the middle of November and states that there is a drawing capacity of 200,000 there. "Freezy" says that he has had all summer to plan and that, as a result, he has some "beauts" in the way of new attractions, namely, *The Mysterious Miss, A Luminous, Down to the Sea in Ships, Peter Rabbit*, etc., and a repetition of last year's racing with the final State Meet. He also infers that George Karns has quit the game and that rumor has him in Indianapolis in his brother's hotel. "Freezy" would like to hear from Billy Morel, Slim Rowley, Bill Batsford and all his old friends.

RICHARDSON SKATES

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Richardson Skates rolled into prominence thirty-six years ago and still hold the lead. The successful rink man knows the value of a Richardson equipment. Write for Prices and Catalogue TODAY. Richardson Ball Bearing Skate Co., 3312-18 Ravenswood Ave., CHICAGO.

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KEEP YOUR FLOORS IN PERFECT CONDITION USING

The Improved Schlueter



Rapid Automatic Ball Bearing Electric Floor Surfacing Machine. More than 30,000 users have made money by eliminating hand surfacing, less time and unusual fastness. M. L. SCHLUETER, 231 West Illinois Street, CHICAGO.

LOWE'S PORTABLE RINK FLOORS

Address all inquiries to Dept. L, BAKER-LOCKWOOD MFG. CO., INC., Kansas City, Missouri.



and his Majesty, The **BEDOUIN**

A. H. BARKLEY SIGNS UP WITH THE GREATER SHEESLEY SHOWS

Becomes General Representative and Traffic Manager for Season of 1925—Organization Will Be Enlarged and Contend for Big Plums Among Fairs and Other Events

ALONZO HUGH BARKLEY will be general representative and traffic manager of the Greater Sheesley Shows the coming season. This announcement by John M. Sheesley is said to be the first of a series of important ones regarding plans for the Sheesley Shows in 1925.

"Captain John" also is authority for the statement that his caravan will comprise not less than 40 railroad cars of equipment, and will be active among the more important contenders for the biggest plums among the Canadian and United States fair dates and for other events in outdoor showdom. The Sheesley Shows have gone into winter quarters at Alexandria, Va. Mr. and Mrs. Sheesley will make their winter home in Washington, D. C.

Mr. Barkley has been in the show business for 31 years, entering it after running away from school. His first show experience was as a candy butcher with the Lemen Bros., Circus out of Clinton, Ill., at the age of 18 years. This was in 1893. Later he staged flower parades for about three years, and then returned to the show business. Since then he has been connected with the Sells & Downs Circus as local contractor, and as general agent and railroad contractor with the Frank Gaskill Shows, Campbell Bros. Circus, Con T. Kennedy Shows (four years), Cramer & Tyler Shows, Cramer Shows, Colter Bros. Circus, Cole Bros. Circus, Dan Rice Circus and Johnny J. Jones Exposition for nine years up until five or six weeks ago, when he resigned. He also, for one season, was connected with the Sells-Floto Circus as special agent, and made the first railroad contract for the 101 Ranch Wild West Show from Chicago (when it opened at the Coliseum) to the Jamestown Exposition at Norfolk, Va. There is no man better versed in his line of work, and it is a foregone conclusion that he will prove quite an asset to the Greater Sheesley Shows.

RICE JOINS "WASA"

W. H. (Bill) Rice has signed up with the World Amusement Service Association of Chicago for the coming year—in fact is already at work for that firm, having begun his duties October 27. Just what the nature of his connection is *The Billboard* has not learned, but the proposition was one of the best that he has ever had and he "hopped" to it.

Until recently Mr. Rice played several fairs with his Water Circus, these including the Kentucky State Fair, at Louisville; Chattanooga Inter-State Fair, at Chattanooga, Tenn.; Tri-State Fair, at Memphis, Tenn.; and Tennessee State Fair, at Nashville.

COREY SHOWS CLOSE

Carlisle, Pa., Oct. 29.—The Corey Greater Shows closed their season last Saturday at the termination of an Old-Home Week Celebration here. Previous to their coming to Carlisle the show played the fair at Hughesville, Pa. The engagement here provided satisfactory business for the shows in consideration of very cool weather, particularly at night. The management informs that its 24-week season was successful, and that Mr. Corey will open a bazaar company for the winter season about the middle of November to play thru Pennsylvania and New York under auspices. The shows' paraphernalia was shipped from here to Harrisburg, Pa., where winter quarters has been established.

PROGRAM BUSINESS BRISK

Chicago, Oct. 30.—Col. Fred J. Owens, chairman of the program committee of the banquet and ball committee of the Showmen's League of America, said today that more carnival and show owners are taking space in the program this season than they did last year, all of which he thinks is a sign that the program is going to be well filled.

The league is handling its own program and no outside agency has anything to do with it. Therefore all money received goes directly to the league.

CAPITAL OUTDOOR SHOWS

In Winter Quarters at Syracuse, N. Y.

New York, Oct. 29.—Having brought their season to a close recently at Syracuse, N. Y., the paraphernalia of the Capital Outdoor Shows has been stored there in an all-concrete building, where the work of rebuilding and enlarging will begin at once, according to word from Harry Adams, of the shows' executive staff, who further advised as follows: Manager Phil Isser is negotiating the purchase of rolling stock and will make his outfit a 10-car railroad show for next season. A fairly good season was the result of the territory played this year.

The personnel of the executive staff remained the same thruout with the exception of James Boyd, general agent, who passed away late in the summer. Four splendid riding devices, four tented shows and a number of concessions were carried besides a free attraction. Isser's own electric light plant, mounted on a two-ton truck, did excellent work. The staff as announced for the coming season includes: Phil Isser, general manager; Isador Trebisch, treasurer; Robert Meckelburg, secretary; William Marcus, general agent; Harry Adams, press agent; Charles Cohen, special agent; Carl Wilson, superintendent; John Phair, assistant electrician, and Harry Sinclair, trainmaster. Mr. Isser is out to make the Capital Outdoor Shows one of the leading amusement enterprises in the East and is planning some novel amusements for 1925.

CRACRAFT RESTING UP

C. W. Cracraft, general agent of the Sheesley Shows the past season, having concluded his duties as such, spent a few days in Cincinnati, his home town, last week. During a call at *The Billboard* he informed that he had but a few days previous finished preparatory plans for the organization to winter at Alexandria, Va.

Mr. Cracraft intends to spend several weeks in resting up at Martinsville, Ind., and then attend the meetings at Chicago early in December.

ROBERT CAMPBELL GOING SOUTH

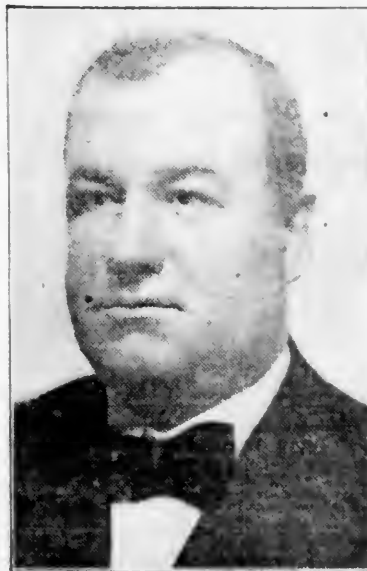
Robert A. Campbell, armless wonder, who writes, draws pictures, shaves, sews, saws, etc., with his toes and who was with the Lachman Exposition Show the past season, spent a couple of days in Cincinnati last week while en route to Pittsburg, Pa., where he will put in a few days. Later he will go to Palm Beach, Fla., for the winter. Robert closed with the Lachman show at Grand Island, Neb., and spent a couple of weeks with friends in St. Louis, Mo., on his trip eastward.

B. H. NYE HOME

Having closed the season as agent for the Russell Bros. "big-top" show, B. H. Nye passed thru Cincinnati and was a caller at *The Billboard* early last week en route to his home in Columbus, O. Mr. Nye stated that the Russell Show's route was hooked up to its closing date and that it will reopen in February. He also advised that he expects to get busy with late fall and winter work shortly.

TIPPS LEAVES SHAFER

Harry H. Tipps advised that he had resigned as general agent for the C. Jack Shafer Shows and was resting at San Antonio, Tex.



A. H. BARKLEY

JOHN FRANCIS SHOWS

Have Poor Business at Mt. Pleasant, Tex.—Six Accidents to Showfolk in Three Weeks

The John Francis Shows, according to a wire from V. J. Yearout, press representative for that organization, October 30, had the biggest blunder of their history at Mount Pleasant, Tex., week ending October 25. His communication further advised:

The Kerens (Tex.) Fair this week, however, is proving much different. With about 14,000 bales of cotton already in and considerable oil activity in this vicinity, business has been much better and the shows' checkup Saturday night should bring smiles instead of frowns.

Mrs. Art Selby, who fractured an ankle while dancing on the bally platform last week, is rapidly improving. Incidentally, accidents seem to run in "twos". Mrs. Capt. Ivey turned over an ankle and is out of the cast of the show this week, making six accidents to showfolk with this company in three weeks. Mrs. Francis has been on the sick list the past week, but is much improved at this writing.

EARL E. MYERS HAS NERVOUS BREAKDOWN

Mystery Surrounds Disappearance of His Wife

According to a letter and newspaper-clipping enclosure from W. J. Eagan ("Rube" comedian) from Streator, Ill., dated October 28, Earl E. Myers, former president of the Twin Cities Concession Co., of Leroy, Minn., was suffering a severe nervous breakdown as a result of the mysterious disappearance of his wife, who had been ill and despondent for some time, from the home of his mother September 22. The first paragraph of the clipping read: "Mystery veiling the whereabouts of Mrs. Earl Myers had today—the fourth since her disappearance on Monday—been unpenetrated by diligent and exhaustive search on the part of her husband, who is being given the full cooperation of local police authorities." It also stated: "Myers was to go to the Dwight Hospital for Veterans today, but has not yet gone." Mr. Myers' address is 311 East Hickory street, Streator.

LARGER QUARTERS FOR BRINK

Detroit, Oct. 28.—The increasing business of Geo. W. Brink, one of the largest and most complete wholesale novelty houses in the Middle West supplying bazaars, carnivals, etc., has caused him to move from his old location in East Larned street to the Apex Post Building, 1442 Brush street. The new location is more centrally located, and the third and fourth floors, to be used, provide 11,000 square feet of floor space, where prospective buyers can see all the merchandise under daylight conditions.

Fifth Consecutive Date

Con T. Kennedy Shows Again Provide Amusement Features for Waco (Tex.) Cotton Palace

Waco, Tex., Oct. 27.—For the fifth consecutive year the Con T. Kennedy Shows are on the "warpath" at the Texas Cotton Palace, that being the term given the midway or the ground set apart for the amusements. According to W. V. Crawford, president of the Cotton Palace, the attendance at the opening Saturday was the largest in the 15 years' history of the event, and the shows got their share of attendance and gross receipts. W. X. MacCollin, press representative of the shows, further advised as follows:

With possibly the exception of Detroit the show now has the largest lineup of attractions since leaving Waco more than 20 weeks ago, there being 20 pay shows in addition to the rides. Wolf's Monkey Speedway and Hartley's Motorbikes have returned. Kerens' Fat Family occupies the head of the midway, together with the Mysterious Knockout and the Jazzer.

The rearrangement of the warpath, using but one entrance direct from the grand stand, is a vast improvement over last year and allows a better arrangement of the shows and rides to the advantage of all concerned.

The *Joubert* Circus show, which was wrecked at Ft. Worth, has given way to a musical tabloid under the direction of Grace Edwards, carrying 11 performers, featuring the Lullie Sisters. The performance runs some 30 minutes and is refreshingly different from the ordinary ring of attractions of this kind. The costuming by the Youth Shop of Brownwood, Tex., and lighting effects by John Draught, the company electrician, are receiving many complimentary notices.

The plans for the forthcoming winter tour are not sufficiently worked out as yet to announce the shows that will be carried. The opening stand, however, has been contracted, and, as told in the last issue of *The Billboard*, it will be a 20-car show. There will be six weeks of still dates, the actual opening of the Florida "time" being at Jacksonville Christmas week.

FLACK IN CINCINNATI

Announces Some of His Plans for 1925 Season on Visit to The Billboard

F. L. Flack, manager of the Northwestern Shows, made his annual visit to the home office of *The Billboard* October 30. It is a long established custom of Mr. Flack to call at least once every year on each of the different business connections that he has in the show world.

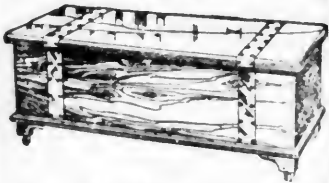
The first advertisement of the Northwestern Shows appeared in *The Billboard* in 1912, and this company has been a constant advertiser ever since. In the early years Mr. Flack engaged in other work during the winter, but for the past eight years he has devoted 12 months a year to making the operating season of approximately six months a success.

He is already deep in plans for 1925, having arranged to purchase a Mangle's chair-o-phone, a Tangley calliophone and a complete new outfit for the feature show, the Coyville Family De Luxe Circus. While the past season was fairly successful, considering the fact that it was during presidential year, Mr. Flack is not entirely satisfied with the results and in order to secure greater prosperity for all concerned he is figuring on an entirely new route. The present plan is to open in the vicinity of Detroit, the home of his show, and then jump directly across the straits into the Upper Peninsula of Michigan, playing the Iron, Lumber and Copper towns of that region until fair time, when a return to the Lower Peninsula would be made in order to show the circuit of fairs there which the Northwestern has played for a number of years. The attractions roster next season will consist of 4 rides, 5 shows and about 25 concessions, moves being made in passenger service.

Mr. Flack is assisted in the management by L. A. Whitman, who has had charge of the rides and all mechanical equipment with the show since 1913 and last year bought an interest in the company.

CEDAR CHESTS

GET THE MONEY



2-Pound, size 4x3 1/2 x 9 1/2 inches. Genuine cedar wood. Trimmed with coppered straps and hinges. Natural shellacked finish.

Per Doz., \$13.50
Sample, Postpaid, \$1.50.

5-lb. size \$18.00 per doz.
25% deposit, balance C. O. D.

NOVELTY CATALOG FREE.

OPTICAN BROTHERS
"ARE RELIABLE"
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BIG VALUES—FAST SERVICE



No. 60—10 1/2 x 1 1/2, Fry Pans, \$7.99 per Dozen

OCTOBER SPECIALS

10-Qt. Panel Preserve Kettles... \$ 9.55 per Dozen
5-Qt. Panel Tea Kettles... 11.99 per Dozen
10-Qt. Round Dish Pans... 8.39 per Dozen
2 1/2-Qt. Panel Double Boilers... 7.99 per Dozen

TERMS: 25% cash, balance C. O. D.
We list here but a few numbers of our extensive line of Aluminum.
Write for Catalog and Prices.

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1924 Models
MINT VENDERS AND OPERATORS
BELL MACHINES.
Both 5c-25c Style.

New Improved 1924 Model.
Write or wire.

BANNER SPECIALTY CO.,
608 Arch Street, PHILADELPHIA, PA.

JOKE SURPRISE LETTERS
100 Joke Letters, A big hit... \$5.00
100 Assorted Trick Cards... 1.50
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100 Assorted Art Mirrors... 5.00
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FUTURE PHOTOS
NEW HOROSCOPES
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Send 4c for samples.
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HIGH-GRADE ACCORDIONS.
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277-279 Columbus Avenue, San Francisco.

FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP.
Address **SICKING MFG. CO.,** 1931 Freeman Ave., Cincinnati, Ohio.

CARNIVAL CARAVANS

CONDUCTED BY **ALI BABA**

Creations (not copies) the 1925 ticket. Mrs. Fleming now sure has a "Big Boy Bill".

Let's hear from concession men, how "went" their Halloween novelties.

Will the South be "saved" for the spring and fall of 1925?

Doubtless in this issue the beans will be spilled as to Mr. Barkley's new affiliation.

Have you learned the correct day of the Showmen's League banquet and ball in Chicago? December 2!

It is probable that the Sheesley indoor show will not open this winter until after the holidays, so Ali was advised.

The "fight" for next year's Canadian big-fair dates savors of being interesting—from several angles. Watch it!

James A. Patterson will not be active as a carnival executive next season, but will again devote himself to his circus.

A. M. Brauer has had charge of one of Doc Palmer's side shows a greater part of the season and is still with Doc's attraction on the John T. Wortham Shows that he recently sold to Doc Danville.

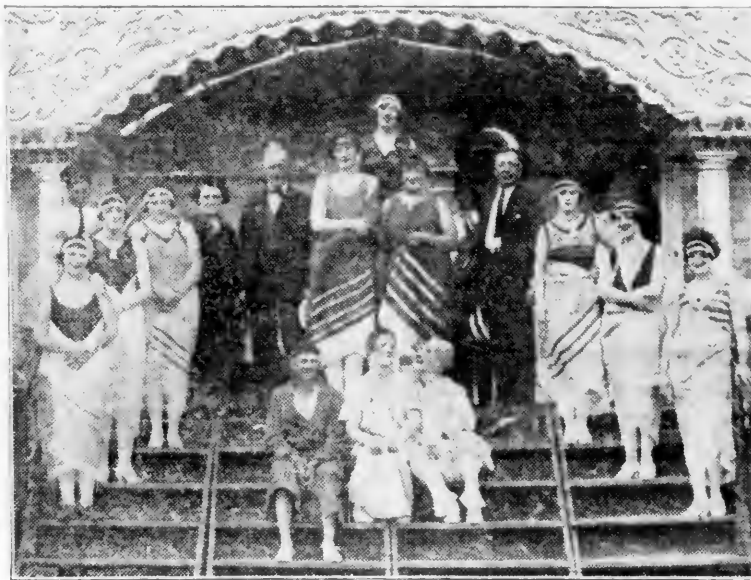
J. T. Joyce informed last week that the Princess Olga Shows would bring their season to a close at Mound City, Ill., November 1. This caravan covered quite a bit of Illinois territory this year.

Told this before, but want to repeat it: Fred J. Paul once played his little caravan in a Georgia town under the auspices of his own shooting gallery. His agent was told that he "must have an auspices."

George Mamas, Greek wrestler, in Cincinnati early last week, was a *Billboard* caller. A part of the past season he was with the Great Middle West Shows. He intended making a long jump south.

The Bullock Family closed the season with the S. W. Brundage Shows at Jacksonville, Ill., October 25, and immediately prepared to start vaudeville dates, opening at Vandalia, Mo., October 27.

"DOLLY" LYONS' AQUATIC SHOW FLASH



In the above picture, taken some weeks ago, is shown the front entrance of the W. A. (Dolly) Lyons' Water Circus, with the Rubin & Cherry Shows. Some members of the personnel are also included in the photo. Mr. Lyons is seen in front of the bass-horn player and Mrs. Lyons (Shirley Francis) in the center at the top.

"Little birds" are this fall again whistling doleful (regrettable) familiar airs of former years from the Southland.

It can be said that "Bill" Hilliar has "made good" in pictures"—good publicity ones, not the movie kind.

Here's one for the old heads to argue over: Who carried the first portable (hinged) concession framework?

Cliff LaBell wrote from Chicago that the Venus Amusement Co. will take to the road next season as a gilly show, with himself as general manager.

J. E. S. Timmonsville—Notes on the closing and winter quarters of the show appeared in last issue. Write the manager for the information you seek.

The party who postcarded from Cleveland, O., about the show closing—why didn't you sign it? Forgot to? Well, try again.

How about Charlie Lorenzo being "hand-d" the leather pill as the "carnival baseball-game king"? He operated seven the past summer.

Isadore Firesides was never associated with eating stands but once in the show business—from the time he started up to and including the present.

'Twas written that the boys of Watkin's motordrome would like to know the mystery of Harry Ford's white sweater and the silver picture frame.

R. E. Savage, concessionaire, promoter, publicity and other lines with carnivals, arrived in Cincy last week for a few days' stay from Pittsburg, in which section he is especially well known among showfolk.

L. Kellog, bandmaster with the Mad Cody Fleming Show, left at the show's closing stand in Kentucky for Mexico City, Mexico, to accept an engagement there.

H. H. Hancock, general agent of Clark's Greater Shows, informed that the show would probably go into winter quarters at Phoenix, Ariz., following its two weeks' engagement in Phoenix, starting November 10.

"Bill" Kehoe isn't taking chances on a pleasure (?) motor trip in the Southwest for himself and the missus this winter. Instead, he is working, having out a winter show contingent of Dodson's World's Fair Shows.

Among the shows in Georgia: J. L. Cronin, Dykman-Joyce, Stansell's Moonlight, Rogers' Sunshine Expo., Wise, Central States, Billie Clark, T. P. Littlejohn, Francis Marion, Morfott's, C. D. Scott, Smith Greater and "oodles of others".

Bennie Smith infers that he is booked for the winter with Mr. and Mrs. Edward Lundgren's Pongo snake show, working on the front, and that the attraction has been having a very good business in Mississippi and Alabama.

Maybe some inventively inclined concessionaire could get up a game something like "Tag, You're It," that would meet the "requirements" of some of the fair-aidway knockers. "Blind Man's Buff" might also provide an inspiration.

Yessir, after all their years of appearing in *Billyboy* weekly (without missing) Carnival Caravans and Ali Baba are to be renamed (same editorship, however, as the past six and a half years), starting

BABY ELI WHEELS



FOR PARKS.

BABY ELI WHEELS are built for Parks as well as traveling Outdoor Amusement Companies. 15 feet, 7 1/2 inches high, 6 or 8 inches in red and green. An 11 cent sale for the kiddies. Write us for particulars.

ELI BRIDGE COMPANY,
Walcott Street, Jacksonville, Illinois

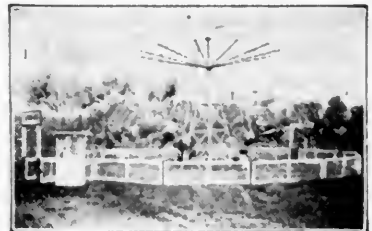
J. P. Mackenzie John Wendler, F. W. Fritsch.



PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS.
Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE. Service everywhere.

High Strikers, Portable Swings.
Write for Catalog.
ALLAN HERSCHELL CO., INC.,
NORTH TONAWANDA, N. Y., U. S. A.

THE NEW CHAIRPLANE



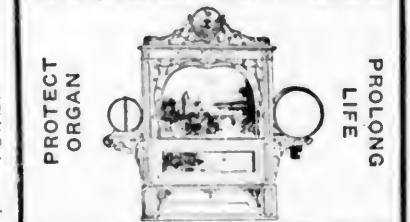
The Latest Invention. The Most Sensational Ride Out for Parks, Fairs and Carnivals. Portable and stationary. Write today and let us tell you all about it.

SMITH & SMITH, Springville, Erie Co., New York.



Horses, Figures, Kiddie Rides, Flying Swings, Etc.
M. C. ILLIONS & SONS, Inc.
Write for Illustrated Circular and Prices.
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By storing Organ with us FREE OF CHARGE during winter. We ask for opportunity to fix, on present and future requirements either for NEW IMPROVED ORGANS or repair work. Write for catalogue and prices.
ARTIZAN FACTORIES, Inc.,
North Tonawanda, N. Y., U. S. A.

CHOCOLATE BARS Plain and Almond. Best Premium and Concessionaire. Send 10c for samples and prices. **HELMET CHOCOLATE CO.,** Cincinnati, O.

KIRCHEN'S
American Beauty
"RADIANT RAY" ELECTRIC
FLOOR BASKET



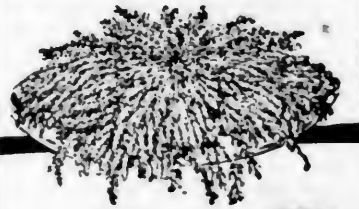
The Most Beautiful Piece of Glistening Magnificence You Ever Saw.

No. 200 Made of all real, beautiful, blue and red, multi-colored flowers. Contains blue and red flowers of 18 sizes and 300 (11188), each with a genuine MAZDA light inside. Equipped with 7 1/2 ft. of cord, 3 sockets, 3 bulbs and a plug, all complete ready to light. Come packed each in separate corrugated box. Order now if you want to make a cent up. This is your chance.

3 1/2 Feet High, 9 Lights.
\$7.50 EACH IN DOZEN LOTS
Bulbs Included
SAMPLE, \$8.00.
Immediate delivery. 25% deposit on C. O. D. orders.

We use only genuine Mazda Lights made by National Lamp Works of the General Electric Co.
KIRCHEN BROS.
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Genuine Mexican Resurrection Plant



Awake. Best of All Money-Making Novelty or Premium Article. Asleep.

SOMETHING DIFFERENT. Greatest novelty of the vegetable kingdom. Looks dead, but placed in water bursts into beautiful, living, fern-like plant in a few minutes. Dries up and revives at will. Lasts for years. Easy to ship. Light weight, low cost. Retailers 10c to 50c each. We are the world's largest collectors, carry large stocks and ship orders day received. Terms cash only, no C. O. Ds. For large, selected, clean plants we quote these

LOWEST WHOLESALE PRICES
Sample, prepaid, 10c; 15 for 50c, 100 for \$2.50, 500 F. O. B. here, \$7.50; 1,000 for \$13.00; 5,000 for \$60.00; 10,000 for \$117.50.
A Few Slightly Smaller Plants at \$10.00 per 1,000.
MEXICAN DIAMOND IMPORTING COMPANY
Dept. K2, LAS CRUCES, NEW MEXICO
(See our separate ad. of Mexican Blu-Flash Gems.)

- Large Fur Monkeys, Gr. \$ 8.50
- Flying Birds, Best, Assorted Colors, Gross, 4.50
- Red Rubber Devils, Gross, 11.25
- Inflating Rubber Assorted Figures, Gr., 11.25
- 48-inch Colored Shell Chains, Gross, 9.00
- 30-inch Indestructible Beads, Dozen, 8.00
- French Beaded Bags, Shell Frame, Each, 3.00
- French Beaded Bags, Draw String, Each, 1.50
- Novelty Tissue Parasols, Grass, \$4.80 and 10.00
- Binoocular Field Glasses, Black, Each, 2.95
- Deck Clocks, Daz, \$18.00 Glass Lamps, Gr., 6.90
- Top Telephons, Dz. 4.50 Wine Glasses, Gr., 4.50
- Oeyra Glasses, Dz. 3.25 Glass Birds, Gr., 8.50
- Nurse Bottles, Gr., 1.00
- Tin Footballs for Badm., Grass, 5.00
- Gold Plate Large Military Spectacles, Doz., 3.00
- All Small Large Military Spectacles, Doz., 5.75
- Gilt Magne Clutch Pencils, Daz., \$1.00; Gr., 11.00

Sales Beards, 100 to 1,000 Heles. Send permanent address for large Catalog. 25% deposit required on all orders.
GOLDBERG JEWELRY CO.
816 Wyandotte Street, KANSAS CITY, MO.

LITTLE WONDER LIGHTS

Lanterns, Tanks, Pumps, Hollow Wire, Jumbo Burners, 2, 3 and 4-Burner Pressure Stoves, Folding Camp Stoves, Ovens, Griddles, Manifes, etc. Write for catalog and prices. Deposit required on all orders.

Little Wonder Light Co.
5th and Walnut Streets, TERRE HAUTE, IND.
NO. 19

FOR SALE 2 BOX BALL ALLEYS

\$300 each, one 5-pin, one 10-pin. Good condition. Will ship by freight on receipt of \$15.00, balance when draft after inspection. T. GRACE, 38 Church St., Hartford, Connecticut.

with the Christmas Special. 'Twas mentioned last issue, but doubtless many of the folks overlooked it.

By wintering his big caravan at Alexandria, Va., John M. Shoney will center a great deal of his business and financial interests in and around Washington, D. C. And the show will not have a big hop north in the spring.

Two caravans will again winter at Fort Worth, Tex., J. George Loos Shows, as formerly, at the Fat Stock Show grounds, and the John Francis Shows at the former Camp Bowie, where Dodson's World's Fair Shows spent last winter.

Mr. and Mrs. Jack Sells wrote from Vicksburg, Miss., that they wished to express their thanks to members of the Morris & Castle Shows for the kindness and assistance they received from those showfolk during the illness of Mrs. Sells.

A. L. Hall, the "Blotch-O" concessionaire, postedcarded from Los Angeles that he had been there two weeks and liked it fine after being East for a year. He used a nifty "pictorial" of "concession row" on the Pier, at Venice, for his communication.

Word came from Detroit that Claire Davis had been spending a few weeks there with friends after concluding a very pleasant season with the Lipka Amusement Co. The correspondent stated that Miss Claire highly praised the show and its management.

Chas. Ruby and wife, novelty concessionaires, a part of last season with the Desplinters Show, passed thru Cincinnati early last week en route from Columbia, S. C., to their home at Jonesboro, Ind., for a few days; then to K. G. Barkoot's indoor bazaars.

"Spike" Connors is at his "winter quarters", the State Soldiers' Home at Sandusky, O., for the winter. He had a colored minstrel show at fairs this fall, and advises that he will have two outfits, a boxing show and a minstrel show, next year.

An article in *The Daily Times*, Wilson, N. C., relative to a meeting of the local Rotary Club, paid Ed. R. Salter a dandy tribute on his talks—reminders, etc. It also told of a most enjoyable "feed" before the various speakers were formally introduced.

C. Guy Dodson, owner of Dodson's World's Fair Shows, informed All that he had made arrangements for a party of seven, including himself and wife, to sail for Europe on the S. S. De La Salle, leaving Houston, Tex., November 12. While across the pond C. G. expects to purchase some new European rides.

"Whatchuthink?" It is a term that could be applied to the actions of some carnival general agents and fair secretaries—when the matter of offering and accepting "the biggest" percentage or flat rate gives the carnival that offers the "biggest" the privilege of helping to entertain the fair patrons. Whatchuthink?

W. H. Bradford, special event promoter, arrived in Cincinnati last week with members of the Mad Cody Fleming Shows and was among callers at *The Billboard*. He left the same day he arrived for Chicago, where he will be affiliated with one of the big daily newspapers.

Jackson Mason (Old Glory Concessions) sent All two beautiful pictorial cards from Sarasota, Fla. One was of the city and bay, taken from an airplane, and the other shows the wonderfully beautiful driveway to the John Ringling home. On the latter he inscribed: "Some real home nest in the Naples of America."

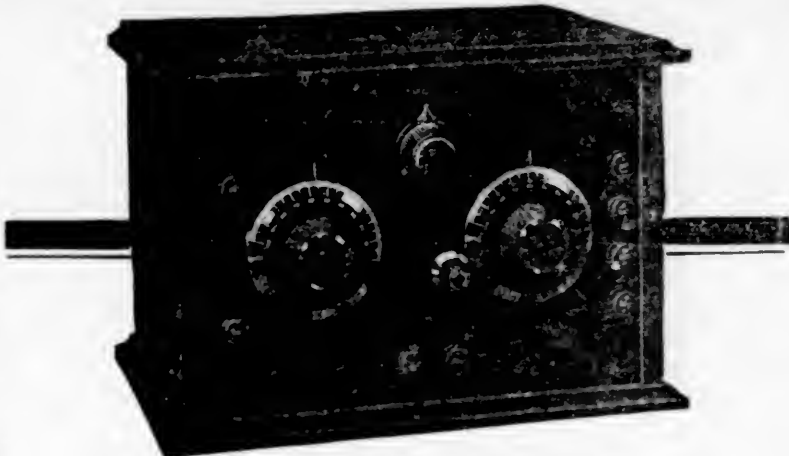
F. A. Wright, owner of the caterpillar ride with Dodson's World's Fair Shows and the whip with Nat Reiss Shows, according to word from Mr. Wright received last week, after closing the season with those caravans had stored his rides and returned to his home at Paragould, Ark., for the winter.

Jack LaBlanch inquired from Atlantic City, N. J., that on his visit there the seashore was a diversion and that it "certainly looks refreshing." He met many of his old friends of the circus and carnival world, including John Berry, years ago general agent for the Miles Orton Circus, who was on his way south for some indoor affairs.

Jack Oliver, general agent for Miller Bros. Shows, according to report received recently, organized a "fall" in Gaffney, S. C., on very short notice after he had been informed by the "powers that be" that collective amusement organizations were only allowed in that county at fairs. It was known as the American Legion Fair.

A report recently reached All that Henry Payne, of the J. George Loos Shows, had been severely injured when the chain of an ice machine on which he was working became loose and struck him in the face. According to the report, his nose had been almost completely torn off and

(Continued on page 86)



RADIO GETS THE MONEY!

EVERYBODY wants a Radio Set. Give them what they want and you'll get their money. Put up this Radio Set and see them fight to get it.

This wonderful one-tube set works like a charm; brings in stations 600 to 1,000 miles away. Beautiful mahogany finished cabinet, size 8x8x12 inches. It's a sure money maker.

USE RADIO IN YOUR WORK

This is the only Radio Set you can buy at a price that lets you coin big money. It's the lowest price GOOD set on the market. You can give it away and still make money on it! Get in on this proposition now. Don't let it get past you—it may never come your way again!

SEND A CARD FOR THE PRICE

RAMSTONE CORPORATION, 212 5th Ave., New York City.

LIBERTY PANELED ALUMINUM WARE

GUARANTEED BEST QUALITY

DON'T ASK HOW WE CAN DO IT—BUT ORDER AT ONCE.

Assortment Consists of 72 Large Full-Size Pieces.

BIG FLASH



- 6-1 1/2-Qt. Paneled Percolators.
- 6-5-Qt. Paneled Tea Kettles.
- 6-Qt. Paneled Pressure Kettles.
- 6-Paneled Syrup Pitchers.
- 6-6-Qt. Sauce Pans.

- 6-3-Qt. Windsor Kettles.
- 6-3-Qt. Combination Cookers.
- 6-4-Qt. Pudding Pans.
- 6-3-Qt. Convex Kettles.
- 6-Round Roasters.
- 6-Bread Pans.
- 6-Wash Basins.

BIG FLASH



72 BIG PIECES \$46.00

Immediate shipments, 25% with order, balance C. O. D. For quick service, wire your orders. Our 40 years in business is your assurance of our reliability. Write for catalog and price list.

AMERICAN ALUMINUM CO., 305 South 7th Street, ST. LOUIS, MO.



THE IDEAL

OPERATORS! NEW, ALL-STEEL MODELS

With Latest Improved Coin Slots. IDEAL POSTCARD VENDER, with double slots and steel cabinet, finished in green enamel. GEM POSTCARD VENDER, with single slot and steel cabinet, finished in green enamel.

OPERATORS say that these two machines, backed up by our large, growing line of attractive postcards, are the fastest penny getters and biggest repeaters on the market. A trial will convince you. Write for descriptive circular and operators' prices, including free cards with each machine.

EXHIBIT SUPPLY COMPANY
4222-30 W. Lake Street, Chicago



THE GEM



These Beautiful Rings

Are made of Sterling Silver, and are exquisite productions. The effect is of real diamonds set in platinum. They range in price from \$1.00 to \$18.00 a dozen. Send for catalogue.

GRANDEBEN CO.
35 MAIDEN LANE, NEW YORK CITY.



IT HELPS YOU. THE PAPER AND ADVERTISERS. TO MENTION THE BILLBOARD.

SALESBOARD OPERATORS



We Have A Premium That You Need! EVANS' INDIAN SHAWLS

The fastest selling item ever put on a salesboard. Beautiful Indian Designs, ALL WOOL, 6-in. heavy fringe. Assorted colors. IN CARTON LOTS.

\$4.50 EACH
Sample, \$4.75.

Beacon

INDIAN WIGWAM BLANKETS \$3.35 Ea.

In Case Lots, 30 to a Case. Full bound. Standard quality and weight. Size 68x50.

EVANS' PONY TRACK

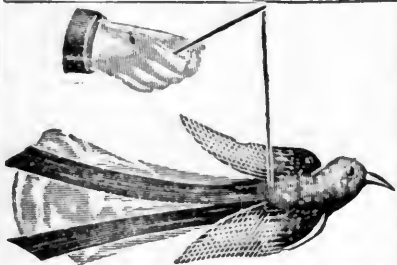
The Real Money Maker of the Fair Season.

\$75.00

Immediate shipments.

H. C. EVANS & CO., Show Rooms, 321 West Madison St., CHICAGO
Office and Factory, 1528 W. Adams St., CHICAGO

CARNIVAL and CONCESSION MEN!



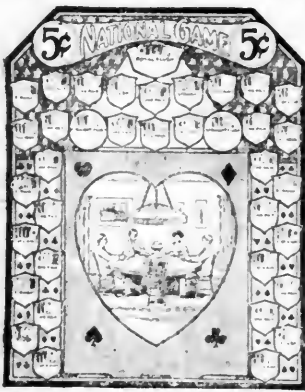
- NOVELTIES.** Per Gross.
- B153—Flying Birds, Large Size, Best Quality, Large Decorated Silks \$ 4.50
 - B283—Novelty Tissue Parasols 7.50
 - B192—R. W. B. 14-in. Paper Horns 3.50
 - B172—Scissors Toys 2.75
 - B370—Picking Peacocks 9.00
 - B371—Picking Chickens, 5 in. 13.50
 - B855—Italian White Shell Chains, 48 in. Long. 7.50

We carry big lines Watches, Clocks, Jewelry, Stum, Silverware, Novelties, Cans, Whips, Knives, Balloons, Rubber Balls, Wheels, Paddies, Dolls and Notions.

Our Catalog for 1924 is ready. It's free. Send for your copy today. We ship no goods C. O. D. without deposit.

We are St. Louis Agents for AIRO BALLOONS and carry full stock here. Our service is unsurpassed. Ask any of the boys. All goods F. O. B. St. Louis.

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



The Board of the Hour "National Game"

The most remarkable of all POKER HAND Salesboards. Entirely new and different from any other board ever placed on the market.

LITHOGRAPHED IN FIVE BEAUTIFUL AND ATTRACTIVE COLORS.

A 3,000-Hole "BABY MIDGET" Salesboard, filled with Poker Hand tickets and made up in both 5c and 10c sizes. **JOBBER AND OPERATORS.**

Be the first in your territory to show this masterpiece of all Salesboards. ILLUSTRATED CIRCULAR AND SPECIAL QUANTITY PRICES UPON REQUEST.

GELLMAN BROS.
118 No. 4th St., Minneapolis, Minn.

Wanted—Shows and Concessions—Wanted

Standard Amusement Company, with their four Rides, has arrived in the South for the winter, making headquarters at 2519 Canal St., New Orleans, La. We have virgin territory to play, beginning November 20th. Everything open. Will sell Concession rights to one party. **PRESTON JENKINS.**

BALLOON RACER FOR SALE

14 Units. Takes in \$1.40 each full turn. Cleared at last two Fairs, last two weeks in October, price I am asking for same, all ready to go to work, top and all. Write for price.
CHAS. BURROUGHS, 635 Kelton Avenue, Columbus, Ohio.

CARAVANS

(Continued from page 85)

one of his eyes forced out of its socket. The accident occurred while the show was playing Lockhart, Tex.

In *The Umatilla* (Fla.) Exponent of October 24 the following, in part, appeared in the "Locals" column: "Mr. and Mrs. Harry E. Crandell returned Saturday from a week's sojourn in the seaport cities of the West Coast, going direct to Tampa for a few days of pleasure and business, then taking in those lower coast towns, Clearwater, Tarpon Springs and St. Petersburg."

W. A. Dorman (Ponce Bill), formerly ahead of the late Al Brown's International Shows for three years and otherwise engaged in outdoor showdom, has been out of show business, practically, the past ten years, being located in the Arkansas oil belt, in and around El Dorado, he having a poster license, also a lot of the agents could get (in emergency instances) and otherwise helping. Judging from data reaching All, it's only a "matter of time" until Dorman is back on the lots.

In *The Wilson* (N. C.) Mirror of October 22 a squib under the "Window Shopping" heading (talks on store windows, etc.) read in part as follows: "The Fair is probably claiming the attention of all who are ordinarily interested in window shopping. We were fair visitors ourselves yesterday, and despite the cold weather thoroughly enjoyed the midway. All of the praise which has preceded the Johnny J. Jones Exposition has certainly not been too extravagant. . . . But, best of all, every Jones show on the grounds is a clean show; the writer of this column can vouch for that."

Willard C. Morgan, concessionaire, says he was not with any of the caravans the past season, but visited several of them in Illinois. Is now at Oklahoma City, Ok., and engaged in soliciting ads for a fraternal paper. Says he met several concession boys while at Oklahoma City, among them "Red" Conway, who was en route to the fair at Enid, with the intention of later going to Chicago or St. Louis for the winter. He added: "What has become of 'Blacky' Quimby, Happy Boultinghouse, the Kaplan brothers, Jack Mason, Tex Estridge and Ross (Whitey) Wray?"

Jack Wallace and wife, who have Wallace's Cockatoos playing independent dates in the South, write that in their ramblings they have met up with a number of "old heads" of the outdoor entertainment world. At Greensboro, N. C., with the Bob Morton Circus, including George Mendlesohn, with whom they tramped on the Clifton-Kelley Shows. Also met Jack Oliver, of Miller Bros' Shows—they were together on the former Bill Strode show—and Lasses White, and wife, of Lasses White's Minstrels (had not seen Lasses in 18 years), and with them and Billy Doss had quite a confab. The Wallaces wrote from Raleigh, N. C., that they were leaving for Wilmington, N. C.

A few months ago the death of Dick Kelley (Richard Shaw) at Chicago was announced in *The Billboard*, also that J. H. (Blackie) Murray informed he was taking charge of the remains and was very anxious to learn the addresses of relatives of the deceased. Mr. Murray wrote last week from Chicago (123 West Erie street) that he had given the body a nice burial in Evergreen Cemetery, with a beautiful casket and floral tributes at the funeral services, which were conducted by the minister from the Washington Park Church. Mr. Murray, who is in the theater concession business in Chicago, further advised that the undertaker who prepared the body for burial has the personal effects of the departed roadman. If any relatives survive, they may write Murray for additional information.

COTTON KENT SHOWS

The Cotton Kent Shows played the fair at Winnsboro, La., closing their engagement there October 25, with Delhi, La., to follow. The show had its best week of the year at Calhoun City, Miss. The routing calls for three more towns in Louisiana, under the auspices of the American Legion; then into Texas, and the caravan is scheduled to remain out all winter playing Southern Texas and Louisiana. The line-up includes five shows, one ride and thirty concessions.

Mrs. Kent, who underwent a serious operation at Dr. Hansell's private hospital at Okolona, Miss., September 29, is getting along nicely and is now able to be on the lot a few hours each day among the showfolks. "Red" O'Day is now agenting ahead of the show.

HARRY LAMON (for the Show).

IKE AND MIKE IN CHICAGO

Chicago, Oct. 28.—Ike and Mike, 23-year-old twin midgets, together with their manager, Roy Marsh Brydon, were *Billboard* callers this week. The diminutive young men, who hail from Hungary, are becoming naturalized American citizens, having the papers to that effect with them, and have been in this country 11 years.

American Taffeta Umbrellas

\$9 to \$24 Doz.

With Tips and Stub Ends
\$12 to \$24 Dozen.

COLORED SILK UMBRELLAS

\$30, \$36, \$42, \$48 and \$60 Doz.

LADIES' CANES—Reduced One-Third

25% Deposit With Order, Balance C. O. D.

ECONOMY UMBRELLA MFG. CO.
96 Essex Street, BOSTON, MASS.

CLASSY BALL THROWING GAMES

are big money getters. Cans are made for you. Ask for circulars. 25 years in the game.

TAYLOR'S GAME SHOP
Columbia City, Indiana.

SKILL GAMES

For Fairs and Barns. New Styles and Big Money Getters.

- Dart Boards, only \$ 7.00
 - Dart Wheels, only 15.00
 - Hoop-La Outfit and Prizes, only 25.00
 - Sam's Bill Board, only 15.00
 - Huckley Buck Outfit, only 12.00
- Just off the press, 95-page Catalogue, full of live, up-to-date games. Free Catalogue. Terms: One-half deposit on games.

NEWMAN MFG. CO.
1293 West 9th Street, CLEVELAND, O.

BEST FOR THE ROADMEN

Talco Kettle Corn Popper

NEW LARGE OVERSIZE MODEL
LOWEST PRICED HIGH-GRADE POPPER.



Built to a powerfully constructed and handsomely decorated trunk, which makes it ideal for Road work and just as good at permanent locations. The TALCO Kettle Popper produces delicious, tender, "popped in flavor" corn, which always outsells any other kind and brings greater year-round profits. Write for full information.

TALBOT MFG. CO.,
1213 17 Chestnut Street, St. Louis, Mo.

TAFFY TWIST

That Prize Package

A DIFFERENT CANDY.

\$9.00 case of 200 Packages

\$45.00 1000 Packages

We Pay Express. **25 REAL BALLS IN Every Case. 25**

CIRCUS SALLY CO.

351 W. Superior St., CHICAGO, ILLINOIS

THE Tumbling Kid

Dressed in 10 combinations, bright colored, 14 1/2 inches tall, especially good for 14-day season. This Kid is a live, yet not mechanical.
1 Doz. \$4.00; 6 Doz., \$3.50 per Doz. Gross Lots, \$38.00.
Term Cash with order, or 25% with order, balance C. O. D.
Samples 10c. 50¢ with order.
THE ALVO CO., Ashland, Ohio.

DOUBLE HIGH STRIKERS

YOU CAN get DOUBLE MONEY and only one price. Use only one stamp for catalog. Order yours that G. F. THE MONEY. We manufacture.

1906—MOORE BROS., Mrs. Lapeer, Mich.—1924.
JUST THE THING for Metal Revolving Flaps, weatherproof, for Automobiles, Trucks, Bathing Poles, 8 1/2 in. x 1 1/2 in. A 50¢ set. Have 10,000; will sacrifice lot, 10¢ each. Send 25¢ for sample. H. A. FLECKLES, 3009 Ellis Avenue, Chicago, Illinois.

CAILLE VICTORY MINT VENDER

WILL NOT CLOG IN THE COIN TOP

Increase Your Profits
At same time furnish amusement for your customers

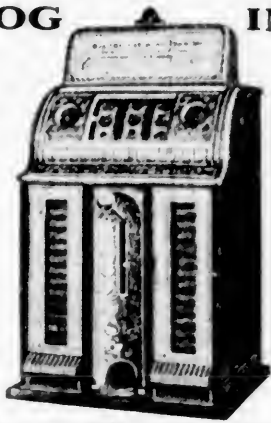
IN USE EVERYWHERE

The only perfect coin-controlled construction
Immediately becomes a favorite with the public

Most attractive vender ever designed

WRITE TODAY For Full Information

Manufactured Only by **THE CAILLE BROTHERS CO.**



Automatically shares the profits with purchasers of
Caille Quality Mints

ALWAYS WORKING

The result of thirty years' experience

FULLY GUARANTEED

PATENTED COIN TOP
Thick, thin, bent or mutilated coins quickly removed

No Clogs Possible—Easy To Operate

6241 Second Boulevard, **DETROIT, MICH.**

OUR LATEST HIT



WASHINGTON SENATORS.
Price, \$12.60 Per Dozen.

MUIR'S PILLOWS

Round and Square
FOR
CARNIVALS and BAZAARS

GRIND STORES—Our Pillows attract the crowds as nothing else will.
PATRIOTIC PILLOWS FOR AMERICAN LEGION Celebrations, Lodge Displays for Fraternal Order Carnivals.
DESIGNS THAT GET THE PLAY. Same Prints Service and Square Dealers as in the Past.
Send for Circular and Pre-War Prices.

MUIR ART CO.
116-122 W. Illinois St.,
CHICAGO, ILL.

DODSON'S WORLD'S FAIR SHOWS

In Winter Quarters at Port Arthur, Tex.

Port Arthur, Tex., Oct. 19.—Dodson's World's Fair Shows closed here recently, having played the fair to wonderful weather and business. The fair was held on Pleasure Pier and a new building had been built for the exhibits. Mr. Dodson has this Pier for winter quarters, giving him five large buildings for storage. Winter quarters work will not start until January 15.

Mr. Dodson and party will sail on a business-pleasure trip to Europe and not return until the middle of January. Mr. Dodson hopes to get things in shape for opening about March 1.

W. J. Kehoe has taken out a 10-car No. 2 show for the winter, making his first stop at Sour Lake, Tex., last week.

Webb's Wonders Show will stay in winter quarters. Mr. and Mrs. Kelline Leslie will winter in Miami, Fla. Mr. and Mrs. J. W. Estes will be at winter quarters. F. A. Wright will winter at his Indiana home. Max Montgomery, bandmaster, will be at Port Arthur. The writer is in charge of winter quarters and is starting work at once on the Penny Arcade.

Mr. Dodson had a track built for his private car in order to have it within the city limits, next to the Southern Pacific depot, giving the writer an extra good home for the winter. John Hoffman and wife will winter in Baltimore, Md. Mrs. John Ward will go to Australia. Trainmaster Fred Miller is with the winter show as are also Electrician Carl Hanson, Ride Superintendent Bert Warren, General Announcer William Foss, Mr. and Mrs. McCauley, George Roy and Family, and Young Herman. Fishing is extra good here. The champion fisherman so far is Charlie Grassheart, popcorn man. Chas. Nelson, of the "midway cafe" will spend the winter duck hunting around Port Arthur. Bob Miller, who has five concessions, is enjoying a newly-purchased "livver".
P. VAN AULT (for the Show).

BERNARDI EXPOSITION SHOWS

Winter on Fair Grounds at Salt Lake City, Utah

Salt Lake City, Utah, Oct. 27.—After a long and successful season the Bernardi Exposition Shows closed here and went into winter quarters, after playing the Utah State Fair. The work at winter quarters has begun with a force of mechanics, painters, etc., and from a general view of the place it resembles a small factory. Everything is being overhauled and new paraphernalia built. There will be a number of new attractions, including a new ride added for next season.

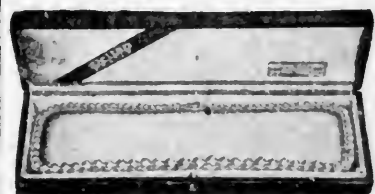
Mr. Bernardi has purchased some new equipment, as the show will be enlarged. He will leave soon for the East, where he will get new ideas for 1925. All the shows will have beautifully carved fronts, brilliantly illuminated. Mr. Bernardi is superintending the work and no details will be left undone to make it complete in every respect. Winter quarters is at the Utah State Fair grounds, with every needed convenience.
F. J. MATTHEWS (for the Show).

"KIL" MEETS OLD PALS

Chicago, Oct. 31.—Charles G. Kilpatrick, International one-legged showman, went to the six-day bicycle races at the Coliseum the other day and saw a lot of the boys he used to hob-nob with in Sydney, Australia. Among Charley's old friends in the Coliseum races this week are Alfred Grenfa, Reggie McNamara, Al McBeth, Alfred Goulette and Reggie Supple. When they were racing in Sydney "Kil" was a feature on the cricket grounds in his stairway bicycle riding.

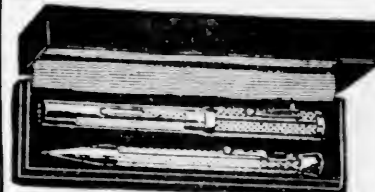
BUY DELTAH PEARLS

AT SPECIAL PRICES



GENUINE DELTAH PEARLS.
Indestructible Delatah Pearls—Beautiful, lustrous, orange, Graded Pearls, possessing slight cream tints. Equipped with solid gold spring ring clasp and encased in royal purple plush case. **OUR SPECIAL NET PRICE—No. 11838-B, Length, 18 inches. Each..... \$2.50**
No. 11840-B, Length, 24 inches. Each..... 2.75
No. 11841-B, Length, 24 inches, with genuine diamond set clasp. Each..... 3.95

SPECIAL GENUINE FRENCH PEARLS.
Indestructible French Pearls—Beautiful, lustrous, colorless, pink tinted Graded Pearls. Fancy solid sterling silver clasp, set with a fine brilliant. In fancy plush-covered, satin-lined box, with price tag and guarantee. No. 11843-B, Length, 24 inches. Each..... \$13.50
Per Dozen..... 18.00
No. 11846-B—18-inch, otherwise as above. Per Dozen..... 18.00
No. 1398—Same as No. 11845—21-inch, with genuine diamond set, 14K gold clasp. Each..... \$1.95
Other good value Pearls, 24-inch, in bulk. Per Dozen..... 5.50



No. 1451—Pen and Pencil set, gold finish, fancy chased, with self-filling fountain pen and pencil. Complete, in fancy velvet lined hinged display box. Per Dozen Sets..... \$3.75
Sample, Postpaid, 50c.
No. 1139B—14K Gold-Filled Pen and Pencil Set. Full length Fountain Pen and Always-Sharp Pencil. Gold-filled barrels, fancy engine turned and chased clips. Solid 14K gold pen nib. Complete in fancy hinge-cover box. Per Dozen Sets..... \$16.50
Sample, Postpaid, \$1.85.



No. 1880-BB—Ladies' Small Wrist Watch. Fine 10-jewel reliable imported movement, bridge in 23-year white gold-filled case. Comes complete with silk ribbon and box. Each..... \$3.50
No. 8162-B—Ladies' Small 10-jewel Ligne Wrist Watch. Nickel plated finish case, tonneau shaped engraved bezel, slides and back blue sapphire in winding crown. Jeweled, bridge movement, imported movement, with silver engraved case. Complete with silk ribbon, bracelet, in display box. **OUR SPECIAL PRICE..... \$2.98**
See our prices before buying elsewhere. It means money in your pocket. Orders may be sent by day received. Sample, 25c extra. Cash orders required on all C. O. D. Orders. Cash orders.

JOSEPH HGN COMPANY

The House of Service,
Dept. B, 223-225 W. Madison St., Chicago, Ill.

MAKE MONEY EASILY

with our Caille Salesboards. They are easy to use and you can get the same day. Ten cents a tray. They are great for Clubs, Carnivals, Bazaars, and many other occasions. Goods that satisfy the public. Send today for catalog. Goods shipped C. O. D. If desired, mail to LEONARD ANTOSZEWSKI, Box 116, Peabody, Massachusetts.

SALESBOARD OPERATORS

Write for Our New Catalog. **BIG MONEY FOR YOU.**

410
N. 23d St.



Telephone,
Bomont 841

WANTED CONCESSIONS

FOR BIG ARMISTICE CELEBRATION.

Greenville, S. C., week Nov. 10th, and Third Charleston County Fair, Charleston, S. C., week Nov. 17th. All Wheels open. Will sell Poultry exclusive. Address **ZEIDMAN & POLLIE SHOWS**, week November 3d, Clinton, N. C.

WANTED

Wire Worker, Card Writer or any good window attraction on Main Street for Museum. Will buy Dead Prents or anything pertaining to Museum. **WANTED—Live Monkeys.** State lowest cash price in first letter.

JOHNNY BARTZ, 1731 E. 9th Street, Cleveland, Ohio.

NEW SUPER-JUMBO BURNER for Cook-House Men



Power service and safety are its distinctive features. Top measures 6 inches across. No pilot—self cleaning. Has double the heat of any other burner or reduces low for slow cooking. Try this burner and we promise you will be surprised and delighted. Price, \$6.50. Write for circular at once to outfit the Cook-house, Hamburger Trucks, State Boy Shows, Griddles, Tents, Grandstand Power and Gas-water, Show Machines, Ham or Press, Sausage, Washers, Tangle Machines and Kettles, Tents, and as an all-around list of useful items. All by anything you need.

TALBOT MFG. CO., 1213-17 Chestnut St., St. Louis, Mo.

Advertise in The Billboard—You'll Be Satisfied With Results.

Fooled the Thief!

A TRUE INCIDENT: Not long ago a mail package containing three rings set with our Mexican Diamonds and one ring set with a fine GENUINE Diamond was rifled. The package contained a general list showing one ring to be a genuine diamond. The thief stole the ring he thought was set with the genuine diamond, but it was one of the rings set with our Mexican Diamond.

Could there be stronger proof of our claim that our Mexican Diamond exactly resembles the finest genuine diamond side by side?



OUR MARVELOUS MEXICAN DIAMONDS

have delighted thousands of customers for 18 years. They positively match genuine diamonds. Same perfect cut, same dazzling play of rainbow tints. Stand intense acid test of side by side comparison with genuine. Noted experts positively need their experience to detect any difference whatsoever. Perhaps the gems you admire on your closest friends are MEXICAN DIAMONDS and you never knew it. Yet a MEXICAN DIAMOND FREE! you risk nothing. Wear it seven days side by side with a genuine diamond. If you see any difference, we'll refund you a cent.

HALF PRICE TO INTRODUCE

To introduce to new customers, we quote these prices which are all you pay and just half our catalog prices.

No. 1—Ladies 1 ct. Solitaire, fine 14k gold \$2.63
No. 2—Gents Heavy Tooth Belcher, 1 ct. gem, 14k gold \$3.25
No. 3—Ladies 3 stone Duchess ring, fine platinum finish, two 5/8 ct. first water Mex. diamonds, one blue sapphire \$5.90
No. 4—Gents Ex. Heavy Gypsy ring, platinum finish, black inlay on sides, 1 7/8 ct. first water Mex. Diamond \$4.98

SEND NO MONEY—Just send name, address and slip of paper that meets around ring finger to show size. Say which ring you want. We ship promptly. On arrival, deposit price with postman. If you decide not to keep it, return in 7 days and we'll refund your money. Write TODAY. Agents wanted.

We also sell genuine MEXICAN RESURRECTION PLANTS. See our separate advertisement in Billboard.

MEXICAN DIAMOND IMPORTING CO.
Dept. NB, Las Cruces, N. Mex.
Exclusive Controllers of Mexican Diamonds for 18 years.

"JAZZ-WICH"

Away with the old, cold, dry sandwiches. Tasty, shallow, box-like shells, (made in waffle-water or pastry styles) that fit snugly together and hold tight any kind of wet or dry filling. Cooked in revolving iron like Waffles. A novelty that is a practical and genuine good thing—tried and proven.



We sell you the JAZZ-WICH Cooking Outfits and teach you the business. Be among those fortunate ones who get the extra big profits of introducing in their section this fascinating confection. Write for descriptive circulars. Be quick. **TALBOT MFG COMPANY, 1213-17 Chestnut St., St. Louis, Mo.**

Candy Floss Machines

POSITIVELY THE BEST MADE



FOR SALE

Sixteen Jennings and Mills 5c O. K. Venders at \$50.00 each. Address **BURR & BURR, Bronson, Texas.**

FOR SALE—FERRIS WHEEL

Located in a beautiful Park along Hudson River. Wheel stands 75 feet high, holding 16 carriages, 4 passengers in each car; total, 64 passengers. For further information write **BOX D-247 Billboard, Cincinnati, Ohio.**

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:

DEXTER, BOB, Actor.
Complainant, Edward E. Myhre, Mgr. Myhre's Novelty Entertainers, Grand Meadow, Minn.

PAPAN, LOUIS, Piano Accordionist.
Complainant, George Fenner, of The Reliable Producing Co., 5344 Race St., Philadelphia, Pa.

LETTER FROM ROD KRAIL

Chicago, Oct. 29.—A letter from Rod Krail, dated at Seattle, Wash., reads in part: "Closed the season last Saturday at the Everett (Wash.) Stock Show and had a nice tour. Sam Brown and 'Spike' Huggins, friends of mine of years standing, are still real fellows and well liked all around. My wife left for Kansas City and Leavenworth two days ago for

Missouri school-boy giant, to his home at Chillicothe. Wee Jennie Reynolds nudged, to her home in Nashville, Tenn. Ada Meyers and her troupe of colored entertainers left for St. Louis, Ada going overland in her automobile. Arch Johnstone and his Educated Horses stayed in Jacksonville to get ready for a vaudeville tour, opening this week. Jack London, trainmaster, to Demison, Tex. C. S. Brooks, bandmaster, and wife left at once on a motor trip to Los Angeles, Calif. Bill Brown and wife, all season with two mechanical shows, to Kansas City. Sam Bally, concessions, to El Paso, Ill. Claud Woods left for Waco, Tex. John Aughee and wife, Eddie Moote, Lee Leedger and a few more of the Aughee troupe drove their cars to Houston, Tex., to open with the Red Rooster Carnival. Harry Stevens, concessions, to Des Moines, Ia. The following came to Peoria with the show: Bert Brundage and wife, Homer Heffrich and wife, Billy Hughes and Joe Goshert and wife, Charles Cohen and wife, Denny and Dot Howard, Bob Taylor and wife, "Curly" Daniels, Fred Soloway, Lee Hayford, Ellsworth and Mary McAtee.

Agents Randle, Losey and Darr have indoor promotions started for the winter. Mr. Randle having the Elks for auspices at Jacksonville, Ill. Treasurer-Secretary Denny Howard is here and there in winter quarters and checking and rechecking things in general. General Agent Mike T. Clark is here with the show. George Elser, chief mechanic on the Nat Reese Shows, saw the troupe unloaded, as did Guy Woods, a native Peorian, who was on the advance of the Pierson Shows the past season.

Manager Seth W. Brundage and wife will journey to Miami, Fla., as soon as the outfit is placed in the hands of caretakers and work mapped out for them. Next season will be the 26th year for the

Cleansed of the Flesh

By DOC WADDELL

FOR the moment the measures of life's music stand soundless. Emphasizing its grand strains ceases for the second. The swelling harmony of tones pauses. An echo—soft, low, divinely heart-reaching—wafts from the Great Beyond—from the top of the eternal mount from over the river of somewhere. It reaches every port and portal, every clime and country, every nook and corner. It comes to circus lot and showdom's plot an angel thought. In varied strains it weaves about human chords and clearly speaks, and says: **AUNT LUCINDY HAS GAINED GOD'S SWEET CONCORD.**

If ever mortal lived the Golden Rule, it was **AUNT LUCINDY BIRDSEED.** Never absent from her post—never off guard—never illhumored—never unready to work. Thus she became "faithful over a few things". Now she is "ruler over many".

She improved the honors of earth, and these, laden with worthy record, have been borne heavenward. Her constant rule was to follow the road of duty. She was truly friend, affectionate wife and relative, conscientious woman of business, the pious worker, the public-spirited unit of the profession. She was exactly what she appeared to be—full of truth, candor and humanity.

With her surviving husband she made the whole world laugh, and the old world is the better for their humor and impersonation. Her husband—**BERT DAVIS**—is a stalwart of the minor born. In his human loneliness he'll arouse and arise and realize the divine his life pal "passed on" taught to him: "You cannot be alone, for God is near; God is everywhere."

It is sweet to remember our dead—her thoughts and works winged with peace and her love breathing a silent benediction over all. Ah, friends, **AUNT LUCINDY** now knows the full import of her belief and understanding.

TRUTH IS RESTFUL AND ETERNAL!

a two months' vacation. I will take my vacation in Vancouver, B. C. Saw Bert Chipman here the first of the week and we had quite a visit. Our show had a fortunate, capable and accommodating secretary, Will Wright; also a good lot man, Bill Myers, and a young fellow, Jimmy Cling, who in a year or so will probably be one of the best trainmasters with shows in the country."

S. W. BRUNDAGE SHOWS

In Quarters at Peoria, Ill.

Peoria, Ill., Oct. 28.—Last Saturday night at Jacksonville, Ill., saw the wind-up of the season for the S. W. Brundage Shows. The majority of the people opening with the show closed with it, and at the windup some came here to look after the housing of the paraphernalia and to store some of their personal property for the closed season. Excellent weather prevailed while the show was being "put in the barn"—no dampness and the sun shining all the day. At this writing the train is unloaded and considerable of the property under cover in a 500x100-foot building with cement floors and doors large enough to allow teams and wagons to enter with considerable ease.

In checking up the troupe after the closing night the writer finds the individual movements about as follows: Gus Bullik and his family opened on a vaudeville tour that will keep them busy for a good share of the winter. "Speedy" Lane and his company of motordrome riders left for Kansas City. Ed Huebner, chief electrician, to his home at Fort Wayne, Ind. Allah Abdella, magician, to Guayamus, Porto Rico. George Kennedy,

Brundage troupe. All of which is according to an executive of the above shows.

WADE & MAY SHOWS CLOSE

The Wade & May Shows closed at the conclusion of their recent engagement at La Grange, Ga., and paraphernalia used by the organization was shipped to winter quarters at Detroit, Mich., additional data as follows being provided by Lew Marcuse, who spent the past season with the show:

"The closing week was very good for all the shows, rides and concessions. Mr. and Mrs. W. G. Wade and son have gone to Detroit, where they have opened headquarters, and Mr. Wade has started repairing and painting the show fronts and rides and already has ten men at work on this. He is planning an early spring opening at Detroit. Mr. and Mrs. Potts are wintering at Chicago and Bill Jones, manager of the Potts concessions, also went to Chicago. Mr. and Mrs. Clarence Pearce are in Detroit and will start out next season with four ball games. "Alabama" Franks and wife and baby also went to Detroit and "Alabama" is again in the electrical business for the winter. J. S. May is putting in a toy department for a big firm in Detroit. Grant Watkins and his troupe of singers and dancers are planning vaudeville dates for the winter. Mr. and Mrs. Eske and daughter have gone to Bellevue, O., to rest a few weeks before vaudeville dates. The writer, Frank Wrightman, Bill Howe and Bill Stevens have gone South with the merry mixup ride and several concessions and expect to stay out until after Christmas.

Broadcast Your Message

In the

Christmas Number of The Billboard

To Be Issued Dec. 9
Dated Dec. 13

This splendid edition has grown in favor each year. It has shown a steady increase in advertising.

Its many editorial features, together with its far-reaching circulation, has insured advertisers a pulling power of unequalled proportions.

The Edition Will Number

105,000 Copies

and Will Cover ALL of the Vast Theatrical and Amusement Market.

Many of our advertisers desire preferred position, and NOW is the TIME to forward copy, as this special position section will close

November 22

Act Quick! Send Your Copy Today.

The Billboard Pub. Co.

1493 Broadway, NEW YORK CITY
CINCINNATI CHICAGO
ST. LOUIS PHILADELPHIA
KANSAS CITY BOSTON
LOS ANGELES SAN FRANCISCO

A RONSON TOY



ARCHIE

The Carnival Kid his eyes sparkle!
 The Most Spectacular Success in the Novelty Field.

There never was another flash like Archie. That's because he's a real novelty. Kids never tire of pulling the string and watching Archie's eyes sparkle and flash and gleam. Everybody just naturally falls for him. And there's no danger because there are no batteries, no fire.

Right now is the time for the biggest sales yet. We've been advertising Archie all over the country—to millions upon millions. Full pages in such publications as The Saturday Evening Post, The American Boy, The Youth's Companion have been used to sell your customers on this incomparable toy. No matter where you are, where you're going, folks will know about Archie and want him.

Get a big stock of Archies. He's the snappiest demonstrating profit maker ever devised. For window or store demonstration, house to house, street workers and concessions there never was a quicker selling novelty.

THE ART METAL WORKS
 28 Aronson Square,
 NEWARK, N. J.

Your jobber should have Archie. But if you want to ascertain for yourself just what a sure-fire seller Archie is, pin a dollar to the coupon—all in your name and address—and send it to us. You'll receive Archie and price lists and terms by return mail.

The ART METAL WORKS
 28 Aronson Square, Newark, N. J.

Name.....
 Street.....
 Town.....
 State.....

WURLITZER

Free Trial

See for yourself the quality of these famous instruments, the result of 20 years' experience in musical instrument building. A week's free trial in your own home—no obligation to buy. Wurlitzer instruments are praised by masters in every sphere of music for artistic quality, fine workmanship and ease of playing. We arrange in small monthly sums. A few cents a day will pay for your instrument.

Send for New Catalog—FREE

Every known musical instrument described and illustrated—over 300 articles. Give you lowest prices and full information about Free Trial, Easy Payment Plans. No obligation. Write now!

The Rudolph Wurlitzer Co., Dept. 2308
 117 E. 4th St., Cincinnati 3293, Wabash Ave., Chicago
 1120 W. 42nd St., New York 250 Stockton St., San Francisco

GEORGE T. SCOTT SHOWS

The George T. Scott Shows played Lone Wolfe, Ok., to good crowds every night. Paul Price, Babe Laveron and Jim Stafes left the show at Carmel, Ok., and joined the National Amusement Co.

Following is the personnel of the executive staff: George T. Scott, owner and manager; "Capt." Scott, treasurer; Chas. Piffer, trainmaster and supt. concessions; "Kid" Bruce, electrician; Chuck Connors, lot supt.; Mae Hayes, mail agent and handles *The Billboard*; the writer, publicity and promotions. Managers of attractions: Wonderland, Tommy Thompson, "Over the Moon", "Kid" Bruce, Athletic Show, Albert Hayes, "Bingville Follies", Earl Brownie, Midgets (featuring Stella), Ed Kershaw (also owner). Ell wheel, "Kid" Maloch, Model City, Ed Thomas, Merry-go-round, F. A. Steinbarger (also owner). Concessionaires: Chas. Piffer, Pete Barlow and Clarence Welch, J. W. Richardson, Art Dallas, W. O. Walker, Mrs. B. A. Gallagher, "Red" Cox, Mr. Taylor, Mrs. Chas. Stanley, Mae Hayes and "Capt." Scott, "Heavy" Webb and the writer. The show is headed for Southeast Oklahoma and then into Texas, and is scheduled to stay out all winter.

MRS. MATT GEORGE (for the Show).

INDOOR BAZAAR AND FROLIC

Junior Order American Mechanics
ARMORY, MORRISTOWN, N. J.
 4 DAYS, BEGINNING NOVEMBER 26—2 MATINEES.
 1,000 MEMBERS BOOSTING.

All Merchandise Wheels and Concessions Open.
WANTED—First-class Contest and Program Man.

Special Nights, Opening Night, Junior Order Night, Thursday, Elks' Night, Friday, Masonic Night, Saturday, War Veterans' Night. Want good Aerial Acts for Free Attractions. Will sell exclusive on Cold Drink Stands.

Address **DIRECTOR PERCY EVERETT**, Assistant Director, **MIKE CENTANNI**, Farley Building, 5-7 South St., Phone Morristown 2350. **MORRISTOWN, N. J.**

BEANO or CORN GAME

The Fastest and Best of All.

Cards made of heavy leatherette bound material. Complete, with numerical wooden blocks, tally sheets and instructions.

35-PLAYER LAYOUT.....\$ 3.00
 70-PLAYER LAYOUT..... 10.00

HEADQUARTERS

For all kinds of Games, Lamps, Aluminum, Silverware, Dolls, Vases, Candy, Baskets, Sewing Toys, Pailles, Wirets, Dart Wheels, Electric Appliances, Pillows, Pillow Tops, Pensets, Novelties, Ballons, Games, etc. Send today for our new Catalog No. 124.

SLACK MFG. CO.
 128 W. Lake St., Chicago, Illinois

KETCHUM'S 20TH CENTURY SHOWS

The following officers have been elected for the coming season for Ketchum's 20th Century Shows: K. F. Ketchum, president and general manager; Leonard DeBlaker, vice-president and assistant manager; Harold DeBlaker, secretary, and Ruth Ketchum, treasurer.

Messrs. Ketchum and DeBlaker visited Hartford, Conn., recently, where there is considerable paraphernalia stored that was not used on the show the past season. Arrangements were made to ship this to Paterson, N. J., where two modern steam-heated buildings owned by DeBlaker and Ketchum (one at 102 Birch street and the other at 131 E. 16th street) will house all paraphernalia and where all remodeling and rebuilding of the show will be done. This show will carry six rides, ten shows and thirty concessions for 1925, and will open in New Jersey early in April, according to the present plans of the management. At this writing Ketchum's Lions are playing two weeks in New York before starting a vaudeville tour of out-of-town houses.

CAPT. JAMES CRANDALL
 (Show Representative).

LaBAROT Indestructible PEARLS

MEAN BIGGER PROFITS FOR YOU
 Wonderful Opalescent Pearls direct from Importer. Unqualifiedly Guaranteed

Note These Low Prices:

24-Inch.....\$4.50 Dozen	60-Inch.....\$10.00 Dozen
30-Inch..... 5.00 Dozen	72-Inch..... 12.50 Dozen
36-Inch..... 5.75 Dozen	

All the above have clasps with brilliant K. S.

Boxes for above from \$2.00 to \$5.00 Per Dozen. 10% deposit, balance C. O. D.

EAST SIDE BARGAIN STORE, 83 Orchard St., New York City

WANTED

FOR LA MONT BROTHERS & DELLA O'DELL'S COMBINED SHOWS.

Millions of all kinds. Show stay out all winter. Write or wire lowest winter salary quick. Eber and Ruth Sawyer, wire. Can also place Circus Cook, Alvin Wirth, wire. All legitimate Concessions open. 801 1/2 St., Nov 7; Coweta, 3; Haskell, 10; Dayton, 11; Morris, 12; all in Oklahoma.

It helps you, the paper and advertisers, to mention **The Billboard**.

BOOKING NOW FOR SEASON 1925 MOUNTAIN LAKE SHOWS

THE SHOW THAT WILL SPECIALIZE IN CROWD-GETTING CONTEST FEATURES.

WANT Merry Go-Round, Ferris Wheel, Merry Mix-Up, Chairplane, Caterpillar or Kiddie Ride. WILL BOOK any real Riding Device, with outfit of riding same.

CAN PLAY any powerful Baby or Grind Show that commands merit.

BOOKING NOW for Season 1925, classy line of STOCK WHEELS, GRIND STORES, SCIENCE and SKILL GAMES.

CLOSE CONTRACTS with us NOW, boys, because winter storage and insurance is a FREE.

FOR SALE—Exclusive on good RESTAURANT, JUICE JOINTS, PALAUSTRY and NOVELTIES. Winter Quarters, rear 1122-21 7th Ave., Huntington, W. Va. **W. O. NEWMAN, Manager.**

OUT IN THE OPEN

By Fred G. Walker
Communications to The Billboard, 1493 Broadway, N.Y.

George J. Mendelssohn, until recently press agent of the Bob Morton Circus, announces a charity circus in the near future, which promises to be one of the largest ever attempted in New York. There will be no concessions. A straight two-hour circus show, with side-show attractions and dancing, is programed. The organization behind the project is said to be most influential.

It is understood that James F. Donaldson, for a number of seasons in the press department of the Ringling Circus and now on *The Roanoke* (Va.) *Times*, has a longing to return to the white tops. It will not be surprising to see him back with a large one next season.

Coney Island is to have the largest all-year-round sports arena in the world if the plans now nearing completion do not go awry. The structure, it is estimated, will cost about \$700,000 and have a seating capacity of 40,000. The men back of the enterprise have all been connected with Steeplechase at Rockaway. The location will be the old Culver railroad yards, West Eighth street.

Reports are current in this section that Tex Rickard, premier fight promoter, is negotiating with the owners of the Umler Park property for the purchase of the park for a training camp. The plot comprises about 50 acres, and includes an athletic field, casino and a picnic ground.

William Marcus general agent of the Capital Shows, and Carl Wilson, general superintendent of the same organization, left New York last week for a winter sojourn in Florida. Mrs. Marcus and Mrs. Wilson accompanied their husbands.

Charles H. Pronto, former general representative of the H. N. Endy Shows, while passing thru New York last week dropped in for a chat and announced that an epidemic of "miss-meal" cramps was prevalent among members of the "Gimme Club" thruout the East.

An obituary appearing in our columns October 25 relative to the death of Daniel Ryan, an old showman, has led many readers to believe it to have been for Danny Ryan, well-known clown and leaper. Danny is well and happy according to Mrs. Ryan, formerly Weeka Meers, of Meers Sisters, and is residing at West Baden, Ind.

Harry Boise, formerly of the Four Sensational Boises ("Human Airplanes"), who forsook the show business about four years ago, is now selling novelty transparent window advertising, with headquarters in New York, and his numerous friends of old will be glad to know that he is getting along fine.

Among the outdoor showmen noticed at a recent performance of the Rodeo at Madison Square Garden were Ralph Finney, Frank J. Murphy, Mike O'Grady, William Dauphin, George H. Hamilton, Alfeno and Clyde Hipple. All were thoroly interested.

If you have never attended a cowboy ball you have missed a treat. Some 200 of their admirers took in the party at the Garden after the performance on October 24 and had "the time of their lives". "Slim" Caskey was floor manager. Fox Hastings was voted belle of the ball.

Charles L. Sasse, well-known European artists' representative, has placed a number of selected acts with the Santos & Artigas Cuban Circus, which opens the winter engagement about November 15.

S. Steinhardt, of Brooklyn, N. Y., has acquired a five-year lease on the property formerly occupied by H. & H. Wagner, the Bowery, at 16th street, Coney Island. This is a very desirable and much-sought-after location. Mr. Steinhardt, the newcomer in the amusement field, has the best wishes of his numerous friends in the new venture. The building will be used for exhibiting freaks and curiosities.

Tex Ben Caine, travelog lecturer, formerly of the Johnny J. Jones Exposition, a recent caller, informs that he is now promoting sensational advertising for Daredevil (Spider) Haines, holder of an endurance record for auto driving, having driven for seven days handcuffed to the steering wheel.

George Birch, better known as Clawhammer Gus, for several seasons at Coney Island, has just closed a successful season at Wagner's World's Circus Side-show, and is permanently located at Kodet's Harlem Museum, New York, where his physical culture lung-testing machine is proving a profitable concession.

Col. Joe C. Miller, who recently purchased the Walter L. Main Circus property, will present the 101 Ranch Elephant Roundup at Marland, Ok., November 9.

A complete circus program will be offered, closing with roping and riding events. There are many who will remember the Terrapin Race put on by Col. Miller and which was attended by some 20,000 persons. The Elephant Roundup will be held in the large stadium at Marland.

Charles H. Buckley, better known as "Buck", who was associated with the outdoor show business many years, joined P. T. Barnum in 1884, and he still likes to mingle with "the folks". "Buck" has been back doorman at Madison Square Garden the past few years, and with his associate, Larry Sullivan, known to all who enter as "John the Baptist", are perhaps two of the best known doormen in the country.

Frederick B. Perkins, the past four seasons general agent of the California Shows, contracted a permanent location October 30 when he was wed to Caroline Smith, non-professional, of Kingston, N. Y. The Perkins will honeymoon at Miami, Fla.

Enjoyed a fine visit from Two-Bar-70 Hawks, historian of the plains, who now resides at Bennington, Vt., and was in New York during the Rodeo. Hawks has a collection of interesting data pertaining to the earlier West, and may some day direct a picture along these lines. He should make some of the directors of Western plays sit up and take notice.

Nothing is Impossible. Would not be

surprised to see Tex Austin and his associates put on one of the largest rodeos ever presented some time during the coming season, and the location may be somewhere in Paris, France.

Belmont's Eighteen Stallions, Al F. Wheeler, manager, have been booked by Wirth & Hamid, of New York, for the Royal Winter Show at Toronto, Canada, as have also Marceline and other attractions.

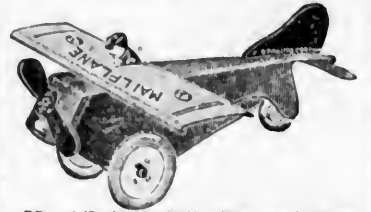
Hamda Ben, manager of the Hamda Ben Midway Shows, who at the closing of his attractions joined the Bernardi Greater Shows, returned to New York last week. Mr. Ben was accompanied by Mrs. Ben and Ben, Jr., and reported a most pleasant alliation with William Glick and his associates. Hamda announces a real Oriental show, camels et al., for the Bernardi Greater Shows next season.

Col. Joe C. Miller will present six elephants next season, having recently purchased "Nema" from Art Eldridge, who, it is understood, will be superintendent of the new show. Mr. Eldridge also sold to the show a high-school lirr and a troupe of trained ponies, goats and dogs.

Visitors to *The Billboard* from the bedside of Pete Brody, now at the Post-Graduate Hospital, New York, recovering from an operation in which his right leg was amputated above the knee, announce that he is getting along nicely. Pete will be remembered as a talker and ticket seller with outdoor attractions for a number of years.

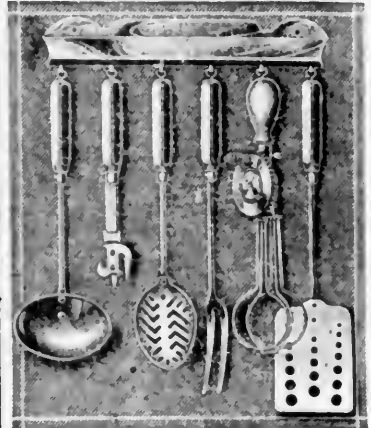
Jessie Lee Nichols, equestrienne, formerly under the management of Barney Demarest, is organizing her own show for the winter, and will book thru Charles Sasse, of New York. Miss Nichols reports a successful season of fair dates and a most pleasant week at Bangor, Me., with the George W. Johnson Indoor Circus. The acts will be managed by Harry Allen.

GET OFF TO A FLYING START



BB. 11/3—Junior Mail Plane. A little mechanical brother to the big, popular Postal Mail Plane, made by STRAUSS. Runs swiftly along the ground with the propeller whirling rapidly. All metal, 8 1/2 in. long, 7 in. high. Per Dozen \$4.00

A SALE AT EVERY HOME



BB. 11/4—Combination Kitchen Set, consisting of one each of the following: Cake Turner, Egg Beater, Meat Fork, Skimming Spoon, Can Opener, Ladle. Metal parts are highly polished. White enameled handles. Set hangs on nickel-plated rack. As a premium and for house-to-house canvassers. It sells quick as a "wink". Packed each set in a box. Per Dozen Sets \$8.50
Sample Set, \$1.00.

HALF MONEY IN ADVANCE

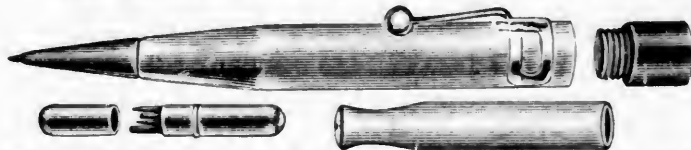
Get our Big Catalog, listing everything in the Tow, Novelty, Concession and Streetmen's Specialties.

M. GERBER,

Underselling Streetmen's Supply House, 505 Market Street, PHILADELPHIA, PA.

Imported Combination Pencil and Cigaret Holder

Every Smoker Will Want One. A Dollar Value!



B4—Combination Pencil and Cigaret Holder—Length, 5 1/4 in., made of Gallalith, in red and green, with black tip and cap, propeller type, with detachable nickel pocket clip, amberine cigaret tube or holder, which fits inside of Pencil barrel. Each in box, with tube containing six extra leads. Assorted, Doz. \$4.25 Gro. \$48.00
1 dozen in carton.

Sample of Combination Pencil and Cigaret Holder will be sent, postpaid, upon receipt of 50c.

FRENCH CLEANER

M551—Dittmore's Improved French Cleaner. For removing oil, grease and dirt. Cleans without injuring fabric or hands. Demonstrates with magic-like quickness. Removes ink stains instantly. Sells like "hot cakes". Unexcelled for demonstrators and stores. One-half gross cans in carton.
Doz. 75c. Gro. \$7.00

Imported Shell Chains

B5—Consists of selected Venetian Pearl Shells, brilliantly polished, strung on double strands of round crystal beads, solid colors in white, pink, blue, green, coral and red. Length 41 inches. Two dozen in package.
Gross, \$8.50

484 Page Catalog FREE

Genuine Rogers Nickel Silver Ware

26 PIECE SETS
\$3.00 Per Set

Highest grade nickel silver, hand finished and finely polished, will not tarnish, medium weight and full size, pattern No. 21, in a neat, appealing design. Each piece is stamped "Rogers". Set consists of 6 Teaspoons, 6 Tablespoons, 6 solid handle Knives, 6 Forks, 1 Butter Knife, 1 Sugar Shell.

B1—in Leatherette Telescope Case, cloth lined. Set (26 Pieces), \$3.50.
B2—in Mission Finish Chest, with Drawer, Set (26 Pieces) \$3.75.
B3—in Bulk. Each Set in Carton. Set (26 Pieces), \$3.00.

If you are seeking better buying connections, where your dollars will go the limit—then send for our big 484-page Catalog. We have the goods—Novelties, Jewelry, Specialties, Articles for Fairs, Streetmen's Goods, for Bazaars, Carnivals, etc. We are the biggest distributors of these lines in America.

A deposit is required on all C. O. D. orders

LEVIN BROTHERS, TERRE HAUTE, IND.

Established in the year 1866

THE NAME PRINTER

Automatic Pencil Printing and Vending Machine

You drop your nickel, print your name and receive a high-grade Pencil with your name printed on it. Doesn't the idea appeal to you? Wouldn't you play it yourself? That is just what makes it a big money-getter. The percentage of profit is high. Let us tell you more about it.

WEEKS MANUFACTURING CO.
CHARLES M. WEEKS, Owner.
Walden, N. Y.

Advertise in The Billboard—You'll Be Satisfied With Results.

BUY PEARLS THAT SELL

The Difference is in the Quality
95c—Special Offer—95c

30-in. Opalescent, Select Quality Pearls, Genuine Sterling Silver Case, Brilliant Rhinestone, Handsome Satin-Lined Leatherette Gift Case.
COMPLETE AS ABOVE. 95c
IN DOZEN LOTS ONLY.

24-in. Opalescent Necklace.....\$0.85
60-in. Opalescent "do".....1.75
30-in. Mother-of-Pearl Necklace...\$2.00
60-in. Oriental French Pearls... 4.00
4-Strand Pearl Bracelets, with Ster. Sil. Buckle Doz. \$12.00

13c Less Without Deposit On C. O. D. Boxes.
Star Import Co. 799 B'way N.Y.C. Orders.

RING WATCH

GORGEOUSLY studded with ten brilliant blue-white Bradley Reproductions Diamonds. Rich engraved platinum effect. Blue synthetic sapphire crown jewel. Rich Beauty!

SECRET
Invisibly built in place of movement. Stop the crown jewel and you reveal route and time.

Mirror complete and ready for use! Start a crown jewel and Send NO Money. Pay postman and \$3.87 postage on arrival.

Written money-back Guarantee. Prices in dozen lots and dealers' territory sent on application.
BRADLEY, 6152, Newton, Mass.

Dodson's World's Fair Show

No. 2

WANTS Concessions for the winter. Hall Games, \$18.00; Grind, \$23.00; Wheels, \$30.00. Includes 12 lbs. hauling and transportation. Out all winter. WANT small Pitt Show (load on one wagon), also good Platform Show (week Nov. 3, Hull, Tex.; Nov 10, Yukon). Mail and wires to W. J. KEHOE, Manager.

WANTED

Campaign Operator

THE BEST THAT MONEY CAN SECURE

A splendid, profitable opening in Oldest Supply House in America, awaits reliable, experienced man, capable of promoting Fund-raising Campaigns among Lodges, Clubs, Churches and Charity affairs. A substantial paying proposition for the right man who is a good mixer and able to close big contracts. Reply in full, stating age, experience, etc.

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Import & Export, Inc.
 536-538 Broadway,
 NEW YORK CITY

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SPECIAL,
\$1.50
 Gents' Combination
 Outfit.
 Gold-plated Watch,
 Knife and Chain, in
 Display Box.
 Complete Set,
\$1.50
 .15 Postage
\$1.65 Total

No. B. 162.
 We guarantee you better service and lower prices than any wholesale house in U. S. We carry a complete line of Watches, Silverware, Hollow Ware, Jewelry, etc. We specialize in Carnival Supplies, Street Men's, Auctioneers', etc. All we ask is a trial order.
ELIAS SHAHEN COMPANY,
 Importers and Wholesalers
 337-339 W. Madison St., CHICAGO, ILL.

Announcement

We have taken over the
RANDALL & RAN-LIP
 Cedar Chest Business.
 Write for Price List.
E. B. HILL,
 1256 W. North Ave., Chicago, Ill.

BLANKETS, SHAWLS, BATHROBES

AT MILL PRICES.
 Indian Blankets, 64x78, 17 Ass't. Colors, \$2.60
 Shawls, Large Size, 6 Ass't. Colors, 3.00
 West Meter Robes, 10 Ass't. Colors, 2.85
 Bathrobes, Silk Cord and Silk Girdles, 4.00
 Terms: 25% deposit with order, balance C. O. D.
H. HYMAN & CO.,
 358 W. Madison Street, Chicago, Ill.

MAGY'S EXPOSITION SHOWS

Will be out all winter. WANT—Assistant Manager, Harry Small, wtr. CAN PLACE Merry-Go-Round, 65/35. Concessions all open. Have tents and fronts for shows. Leeds, Ala., this week.

SEND US PRICES

On Carnival Goods for monster Bazaar GIRARD HOUSE CO. No. 1, C. F. Tiley, Sec., Girardville, Pa.

A SALE OF CURIOSITIES.
 Hundreds of them at cut rates. New list with reduced prices free. NELSON SUPPLY HOUSE, 514 E. 4th St., South Boston, Massachusetts.

WITH US KIDS

By JUNIOR

(Address Communications to "Junior", care The Billboard, Cincinnati, O.)

Junior believes it was Johnny J. Jones who inaugurated the idea of miniature riding devices for the pleasure of kiddies under eight years of age. There are now six of these small rides with the Johnny J. Jones Exposition and, listen, kiddies, they are all bunched together on the Jones midway and signs read: "Manufactured for Johnny J. Jones, Jr." Yes, sir, and young Johnny J. is the sole owner and manager of these six rides, and every week the gross receipts of them are deposited by Robert Goke, Jones' treasurer, in the State Bank of Orlando and Trust Company in the name of Johnny J. Jones, Jr. And say, kiddies, think of this, he doesn't pay for any of the help or upkeep, but receives all the cash taken in, and he's only four years old. Lucky kid, what? Hasn't he got a bully good daddy, tho?

While the Morris & Castle Shows are playing the Shreveport, La., Fair, little Alice, daughter of Mr. and Mrs. Meyer Taxler, will celebrate her third birthday anniversary, the day being November 6. Alice was born on the late C. A. Wortham No. 1 Show.

Margaret Rogers writes me that she is still in Venice, Calif., going to school. She is the daughter (eight years old) of Mr. and Mrs. George Rogers (midget family).

Speaking of Evelyn and Billie Bell, where you see one you see the other, altho they are two different personalities, Billie big and robust and Evelyn shy and petite. They are children of Mr. and Mrs. Chas. H. Bell. Papa Bell is manager of the caterpillar ride on the Morris & Castle Shows.

Earl Hall, Jr., objects to being called "Oil Can", a nickname bestowed upon him by Barney and Joe Corey of the Zeldman & Pollie Shows. Earl says it's not "Oil Can", but Earl Hall, and that the "big Earl Hall" (his father) runs the merry-go-round and that when he grows up he will run a merry-go-round also.

Speaking of Barney and Joe Corey, it would give Bernarr McFadden, of Physical Culture fame, the surprise of his life if he could see these husky youngsters playing and gambling among the two by fours, cross ties and angle irons—spending most of their time right in the open. And, as "Bill" Hilliar can testify, if the two of them "attack" you at the same time you are a goner. If they grab you by the legs and start pounding on your calves—well, the biggest man would go down to defeat.

The past week four more letters were received from kids at the Lawrenceburg Military Academy, Lawrenceburg, Tenn., of which Col. H. H. Johnston is superintendent. William Berkeley, son of Mrs. Ada Allen, writes: "Hello, Junior! Sunday we went away without permission. When we got home we walked the bullring. I like it here. Oh, boy, Colonel has promised us ponies next year as we have a large campus." From Francis Devere: "Hello, Junior! I am a kid 14 years old, and I am at the L. M. A. and doing fine. My mother and father are the owners of the Fribley Devere Show, this week at Stokes, N. C." From Clarence Junior Poplin: "Hello, Junior! I am one of the kids at the Lawrenceburg Academy. I wish you would write me. My name is Clarence Junior Poplin. We will have ponies next year. Mr. and Mrs. J. S. Bullock are my father and mother." From Louis Held: "Hello, Junior! I have a little news from Lawrenceburg. We have nearly all theatrical students. Col. H. H. Johnston is just like a father to us all and we like him very much. Good-by, My father and mother are Mr. and Mrs. Jules Held."

Another member was added to the "Junior" class of the Morris & Castle organization when the stork brought another bouncing youngster to Mr. and Mrs. Jack Sells of the Tannehill & Little interests while in Vicksburg, Miss. The show-folk immediately started a savings account of no small amount for the kiddie.

NOVELTY SUPPLY HOUSE IN NEW BUILDING

Philadelphia, Nov. 3.—Last week M. L. Kahn & Co. took possession of their new and larger building at 711-713 Arch street. The location is ideal, being in the heart of the business section and a convenient distance from railroad and steamship lines. The building is 48 by 162 feet, with three floors and more than 20,000 square feet of floor space, and freight and passenger elevators to all floors.

The M. L. Kahn & Co. have been in the novelty supply business for more than 25 years and bear a high reputation for reliability and dependability. Their novelties are known from coast to coast. The show rooms of the new building are of immense size and finely laid out. Courteous clerks are always at hand to

(Continued on page 93)

BAZAAR CONCESSIONAIRES and SALESBOARD OPERATORS

ORIENTAL RUGS

Imitations of the real silk Oriental Rugs. When displayed the rich colorful designs form a riot of color. You can present these rugs anywhere. The demand is big and they never fail to attract attention. Do not confuse this line with cheap interior rugs.

THESE RUGS ARE A FRENCH IMPORTATION.

YOU WANT TO MAKE MONEY! THEN GIVE THEM SOMETHING DIFFERENT!

\$30.00
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Size 26x46 inches
 Half Cash with Order,
 Balance C. O. D.

\$15.75

Six Assorted Samples.
 Full Cash with Order.

Write for Catalog of Rugs, Wall Panels and Tinsel Scarfs. Every one a gem and ornamental to any home
J. LANDOWNE CO., Inc., - 404 4th Avenue, NEW YORK

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49c Each
 72 Pieces —→ \$35.28 ←— 72 Pieces

Here's What You Get in Each Case

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| 6 each Nested Sauce Pan Sets. | 6—10 1/2-in. Round Double Boilers. |
| 1. 1-lb. 2-Qt. sizes. | 6—3-Qt. Water Pitchers. |
| 6—8-in. Fry Pans, Sunray Finish. | 6—2-Qt. Double Boilers. |
| 6—7-Cup Percolators. | 6—8-Qt. Pressure Kettles. |
| 6—Handled Colanders. | 6—6-Qt. Fudding Pans. |
| 6—10-Qt. Dish Pans. | |
- Total 72 Flashy Pieces. Cost 49c each. Case costs \$35.28—\$8.00 with Order, balance, \$27.28. C. O. D. We guarantee shipment same day order received.



THE ALUMINUM FACTORIES, Inc., 234-238 S. Wells Street, CHICAGO

"The Outstanding Novelty of the Season"
 writes **JOHNNY J. JONES**
 Send for 16-page book, actual pictures, press comments and new sales plan. Pick this winner. Wafeldog sweeping country. Sets in use cleaning up. Book tells all. Send for it.
THE WAFELDOG CORPORATION, Washington, D. C.

GOLDEN BROS.' SHOWS

—WANT—

For Monroe County Fair, Monroeville, Ala., November 11th to 15th, Concessions of all kinds. No X. This is the last big one in Alabama. If you have not made your winter's bank roll, now is your chance. Address all mail and wires
GOLDEN BROS.' SHOW. LEE J. MANSKEY, Mgr.

Tilley's Circus Bazaar Co.

OPENS ROCK ISLAND, ILLS., NOV. 22-29

WANTS—Circus Acts of all kinds. Those that can double preferred. Also one PROMOTER and CONCESSION AGENTS. Address

TILLEY'S CIRCUS BAZAAR CO.

177 N. Wells St., CHICAGO, ILL.

Ireland's Chocolates

Always for Every Purpose.

SALESBOARDS, INDOOR BAZAARS, CARNIVALS.

Order from either one in "That Triangle of Service."

Eastern Representatives:
SINGER BROS.
 536-38 Broadway,
 NEW YORK, N. Y.

FACTORY:
CURTIS IRELAND CANDY CORP.,
 501-3-5 N. Main St., St. Louis, Mo.

Northern Representatives
H. SILBERMAN & SONS
 328 Third Street,
 MILWAUKEE, WIS.



TRADE SHOWS and INDOOR EXPOSITIONS

Indoor Circuses, Industrial Expositions, Museums
Arcades, Department Store Amusements
Store Room Shows, Bazaars, Radio Shows



EXPOSITION DIRECTORS

Vote as Unit To Buy Peoria Site for Next Year's Show

Tulsa, Ok., Nov. 1.—The 1925 International Petroleum Exposition will be held on the same grounds as the exposition just closed and these grounds will be used until they are outgrown, according to a decision of the board of directors of the exposition. A motion was carried unanimously which provided that the exposition corporation purchase the present site. The deciding factor in the selection was the demand of the exhibitors that the show be held at a point not far from the business section of the city.

TIP TOPS CLOSE LONG SEASON

Chicago, Oct. 31.—The Seven Tip Tops announce the closing of a very satisfactory one year's engagement with the indoor circus department of the Joe Bren Production Co. Al Ackerman, manager of the Tip Tops, said it was the most profitable engagement of his career. He is getting his act ready for vaudeville and other engagements. In the future the act will have the original number of people and will again be known as the Six Tip Tops. Mr. and Mrs. Leo Kerns, formerly of the Tip Tops, are rehearsing an act in which they will be seen shortly.

IRWIN (PA.) CENTENNIAL

Irwin, Pa., Oct. 28.—The 60th anniversary and opening of the new street on the Lincoln Highway was held last week. It was a big success. John Huffle, Pittsburgh amusement producer and promoter, furnished the rides, concessions and acts. The Westinghouse Air Brake Band and two other bands furnished the musical program.

Mr. Huffle, in a letter to *The Billboard*, advises that he expects to put out a two-car circus for the season of 1925.

INTERNATIONAL FLOWER SHOW IN HOLLAND NEXT SPRING

Promising to eclipse anything of its kind ever before witnessed, an International Flower Show will be given at Haarlem, Holland, next spring when the famous Haarlem bulb fields are in all their glory. Holland is reported to be making careful preparations for this event, which will open March 13 and close May 21, according to communications received last week in New York.

KENTUCKY APPLE SHOW

Lexington, Ky., Nov. 1.—A Northern Kentucky apple show and fruit growers' course will be held at Covington, November 20-21, under the direction of County Agents H. P. Link of Campbell County, R. J. Matson of Boone County, assisted by W. W. McGill, fruit specialist of the College of Agriculture, and Ben E. Niles, secretary of the Kentucky Horticultural Society and a prominent fruit grower in Henderson County.

PLANNING INDOOR CIRCUS

Oklahoma City, Ok., Nov. 1.—Plans are being made here for a large indoor circus and carnival to be staged the third week in December, the proceeds to go to the Knights of Pythias. Considerable expense and effort is being made to make this one of the biggest indoor events in the State this season.

AUTO SHOW DATES FIXED

Detroit, Nov. 1.—The 24th annual Automobile Show of the Detroit Automobile Dealers' Association will be held January 17 to 24 in Convention Hall. Plans call for a more complete automobile exhibition than Detroit has ever seen.

WIRE ACT IS LIKED

Louisville, Ky., Nov. 1.—Charles Celest, with his wire act, billed "skill and thrill without a spill", went over big and to appreciative audiences at the fifth annual Pure Food Exposition this week at the Armory. Attendance was greater than any year heretofore. It closed today.

COTTON FESTIVAL CALLED OFF

Bakersfield, Calif., Nov. 1.—The much-heralded Cotton Festival and End of the Harvest celebration under consideration here has been called off by a vote of the various committees working on the plan.

FEBRUARY STYLE SHOW

Seneca, Kan., Nov. 1.—Executives of the Seneca Chamber of Commerce recently held a community meeting, at which it was decided that a spring style show should be held in conjunction with an indoor circus here the first week in February. The show will be managed by George A. Childs, who recently staged a remarkably successful show in Horton for the Kiwanis Club. The spring show will be on a more elaborate scale than the one held here a year ago.

INDOOR CIRCUS AT FLINT

Flint, Mich., Nov. 1.—Ivanhoe Lodge No. 27, Knights of Pythias, will stage an Indoor Circus-Carnival here at the Arcadia the week of November 10. This will be Flint's first venture in an indoor circus. While the Elks and Moose lodges have both put on circuses, they have always been on the outskirts of the city and under canvas. A popularity contest is under way.

LEGION TO STAGE CARNIVAL

Kewanee, Ill., Nov. 1.—The American Legion Post of this city has completed arrangements for a big Indoor Carnival, which will be held in the Armory, November 7, 8, 10 and 11. One of the entertainment features will be *The Famous 40 and 8 White Bang Minstrels*.

LEWIS JOINS McGRILL

Chicago, Oct. 30.—Joe Lewis, well-known clown, has joined Johnny McGrill and John Lorman, who will put on a Frontier Frolic at Racine, Wis., the week of November 24.

PLANNING CENTENNIAL

Keokuk, Ia., Nov. 1.—It was learned here today that the centennial celebration of Hancock County will be held January 15, 1925, at Carthage, near here. Plans are already going forward to make it a big event in Iowa history.

PLANNING FOOD SHOW

Atlanta, Ga., Nov. 1.—Plans are under way now for the Atlanta Food Show to be staged at the Auditorium November 17-22. Seventy-five local and out-of-town firms have contracted for display space.

TO CELEBRATE IN 1925

Oil City, Pa., Nov. 1.—Franklin is to have its third Old Home Week celebration in 1925, August 9 to 15, inclusive, the Chamber of Commerce has definitely decided.

FLOWER SHOW ARRANGED

Durant, Mass., Nov. 1.—Arrangements are being made to hold a flower show the first week in November at the City Hall. This work is being fostered by the civic improvement departments of the several activities and organizations of the town.

WATERLOO PLANS EXPOSITION

Waterloo, Ia., Nov. 1.—The fifth Midwest Horticultural Exposition will be held here November 11-16.

SIGNS WITH INDOOR CIRCUS

Des Moines, Ia., Nov. 1.—C. R. (Slim) Harding, who finished the season September 2 as advertising man for River-view Park, left the day following to promote some outdoor shows. He finished his outdoor season at Haydock, Ia., where he promoted a successful Fall Festival, October 11-18, and returned here the past week and immediately signed with Grunds' Indoor Circus as general agent.

CIRCUS-BAZAAR UNDER COMBINED AUSPICES

New Lexington, O., Oct. 29.—The local lodge of Elks and the John Tague Post American Legion have completed plans for an Indoor Circus and Bazaar for the week of November 15. Advance promotions are under way. Free acts will feature the event.

SMUCKLER'S INDOOR CIRCUS

The B. Smuckler Indoor Circus played Eufaula, Ala., under auspices of the Elks last week. The acts included Leroy Leonhart, contortion; Jack Adelphia, human song bird; August Kanerva, head and hand balancing; Mrs. Jean Evans Woodward, singing comedian, and Ray Glaum, flying ladder and iron-jaw numbers. The show is opened by Glaum's teeth slide-for-life as a free attraction. Mrs. Littlebit Leonhart, Mrs. Kanerva and Jack Palmer are also with the show. The Smuckler Circus is booked until April.

POULTRY SHOW DATE SET

Woodward, Ok., Nov. 1.—The annual Woodward County Poultry Show will be held December 17.

Civic — Fraternal INDUSTRIAL — MUNICIPAL OUTDOOR CELEBRATIONS

Bazaars, Street Fairs, Block Parties, Parades, Pageants, Mardi Gras, Trade Sales and Old-Home Weeks, Commercial and Amusement Expositions, Advertising Weeks, Fiestas, Fireworks Spectacles, Holiday Jubilees, Harvest Home Festivals, Society Circuses, Campus Fetes, Conventions, Aquatic Fetes, Business Booster Weeks, Picnics, Jollification Weeks, Fun Fests, Labor Day Events, Patriotic Weeks, Stadium Shows, Field Days, Baby Shows, Electrical Shows and Displays, Church Fairs, Agricultural Street Shows, Historical Pageants, Barbecue Days.

300TH BIRTHDAY

Plan Under Way in New York—To Be Observed in 1926

The Broadway Association of New York, thru its managing director, John E. Gratke, is striving to arouse public interest in a befitting ceremony to commemorate the 300th anniversary of the birth of New York and at the same time the 150th anniversary of the foundation of the republic, both of which will occur in 1926. A resolution has been passed calling for a fitting observance of these two epoch-making events in the social and industrial life of the Empire State, and plans are to be prepared for the organization of some great civic enterprise in honor of the occasion.

DIAMOND JUBILEE

To Be Celebrated in San Francisco Next Year

San Francisco, Nov. 1.—The Diamond Jubilee Celebration next year, to commemorate the 75th anniversary of the admission of California to the Union, will be the biggest affair ever held here in the words of Angelo J. Rossi, acting chairman. The sentiment and prophecy has been endorsed by scores of speakers representing organizations which are to participate in the arrangements for the event. Curtis Wilbur, Secretary of the Navy, has promised that a fleet comprising the Atlantic and Pacific ships will come to take part, making this

event alone probably one of the greatest gatherings of American naval vessels ever assembled at one time. Oakland will join in the preparations.

COUNTY ARMISTICE CELEBRATION

Monticello, Ind., Nov. 1.—The county celebration of Armistice Day is scheduled this year for Monticello, the first American Legion posts in the county taking their turn in handling the annual event. There will be a parade, a pageant and fireworks in the evening.

PARK MANAGERS CONCESSION PEOPLE



THE NEWEST MONEY-MAKING GAME on the market. Priced reasonably. For full particulars and a large photograph address the Inventor and Manufacturer, FRANK WITTE, SR., P. O. Box 186, Cincinnati, Ohio.

SCHULZ SOCIETY CIRCUS

CLOSING SEASON UNDER CANVAS. Open for Indoor Celebrations. Furnish complete circus program, 75 Wild and Domestic Performing Animals, 20 People. The newest and most novel acts appearing before the public. What have you to offer? Auspices write for full particulars. W.M. SCHULZ. General Delivery, Detroit, Mich.

Wanted for Elks' Bazaar

HOMESTEAD, PA., NOVEMBER 22 TO 29. A few good Acts, Contortionists, etc. Demonstrators and clean Mill Jollies. 100,000 admission tickets out. All Concessions booked. JAS. D. HARDING, Mgr., care Elks' Club, Homestead, Pennsylvania.

For Bazaars and Indoor Shows

We carry an extensive line of merchandise suitable for your Concessions. Furnish you with wheels, paddles, etc. Our prices are right with service that cannot be beat. Write for catalogue and consignment terms.

E. A. HOCK CO.

171-173-175-177 N. Wells Street,

CHICAGO, ILLINOIS.

FRATERNAL CIRCUS PROMOTER

Will finance and guarantee you a profit less of money or prestige. Can deliver everything from PEANUTS to ELEPHANTS—also BILLY LORETTE. Operate under canvas (regulation three-ring top) or indoors. No spot too far e. Will consider any size and furnish program to suit, as all or any part of one of the big shows now in winter quarters is available. Terms, 50-50 after expenses. Also furnish at no cost to you, positively the peer of all publicity promoters and two of the best program, banner and contest people. Shrine and Elk references and can deposit up to \$50,000.00. Address

RACE MACKLIN, P. O. Box 255, Indianapolis, Ind.

FREE TURKEYS—FREE TURKEYS—FREE TURKEYS—FREE TURKEYS

SALESBOARD OPERATORS—THIS IS THE SEASON'S BEST BET. You place the boards with the individuals listed below. They receive a turkey for disposing of their board, and the winner also receives a turkey. Both turkeys and board cost you about \$10.00. Board takes in \$19.10. Your profit, \$9.10 per Deal. PLACE NO STOCK WITH OUR BOARDS, as each board has a beautiful lithograph of a turkey. YOU STILL HAVE 19 DAYS BEFORE THANKSGIVING. Our boards as a rule are run off in a few days. The nearer it gets to Thanksgiving the better they go. Order now. We ship at once.

For Individual Salesboard Workers this deal was a knockout last year when placed with the following class:

STAGE CARPENTERS
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TAXI STARTERS
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WOOLEN MILLS
YARD MEN
CHURCHES
CLUBS

CONDUCTORS AND MOTORMEN
DANCES
EXPRESS AGENTS
FIREMEN IN FIREHOUSES
FORELADIES IN CANDY FACTORIES
FOREMEN IN ROUNDHOUSES, ETC.

GARAGE EMPLOYEES
INFORMATION CLERKS
JANITORS IN APARTMENT HOUSES, ETC.
MAIL CLERKS
MEAT PACKING HOUSES AND STOCKYARDS
MILK WAGON DRIVERS

R. R. OFFICE HELP
PORTERS
SHIPPING CLERKS
SHOE FACTORIES
BAGGAGE AGENTS
BANKS

BELL CAPTAINS
BOX FACTORIES
CALL BOYS
CALLERS
CAR SEALERS
CHECKERS

Boards are \$3.00 per doz. or \$20.00 per hundred. \$150.00 per thousand. Full amount or 25% with order. None shipped without deposit.

DIRECT SALES AND SERVICE CO., 24 W. Washington St., CHICAGO, ILLINOIS

NOVELTY SUPPLY HOUSE IN NEW BUILDING (Continued from page 91)

assist and advise patrons, and mail orders are speedily filled and shipped. M. L. Kahn and his son, Lloyd, are the sole owners and directing managers, and stand high in the business world of Philadelphia.

JOHNNY J. JONES' EXPOSITION

Savannah, Ga., Oct. 29.—The fair at Wilson, N. C., last week was a "disappointment" for the Johnny J. Jones Exposition, for several reasons. The show was too large for the stand, there was very inclement weather the first three days, and the fair association charged 75 cents gate admission during the daytime and 50 cents at night, with extra charges for automobile parking and grand stand. The fair ground is two miles from the center of town and there is no street-car service, which means taxi service.

The show had its hardest work of the season in getting away from the grounds at Wilson—elephants and mules and horses were brought in aggressively into the city. Arrival here was Monday afternoon, Tuesday (Children's Day), the opening day of the Georgia State Exposition, was warm and an enormous crowd was in attendance.

Robert Irwin and John Riley have rejoined, the former with the Midglets attraction and the latter with the Jones Circus Side Show. Mrs. Robert Goske has been quite ill, but is reported as improving. Mrs. Johnny J. Jones and J. J. J. Jr. have returned from a visit to Tampa. Mrs. E. B. Jones has returned from a visit to relatives at Johnston, Va. Mrs. George Hennessy is visiting her husband, who is at present manager of the I. N. L. Ranch Wild West Show. Mrs. Wyatt Sheppard has gone to her home at Charlottesville, Va. Mr. Sheppard is manager of the over-the-jumps ride, and reports that it had an extraordinary big day here Tuesday. Among visitors to the show lately were Mr. and Mrs. John M. Shesley, Al Durnberger, Mr. and Mrs. Max Lindeman, Mr. and Mrs. Larry Boyd, "Sandy" McDonald, Samuel Serlen and William Davis. Mrs. Nell Austin and daughter, Francis, arrived last week for a few weeks' stay. John Ryan is now on the front of the Goodhue attraction. Tony Bozella and daughter joined at Raleigh with their novelty concessions. William Snyder has rejoined, as has Harry Illion. Among others joining last week were Richard Wyatt, with two concessions;

Clyde Ernest and Daniel Rogers, Mr. and Mrs. C. B. Abrecht, William Calos, Benjamin Harris and sister, W. J. Winslow, Taylor Kriout, Jerry Flynn, George Griffin, Daniel Kelley, Samuel Ellinger, Frank Martlin, Frank Richmond and Samuel Swartz. Mrs. William Bozella has gone to visit her mother and sister at Tampa. Jack LaBeau has joined the motordrome staff of riders. Mrs. LaBeau is with him. Among distinguished visitors here so far were Wm. Buck, business manager *The Augusta Chronicle*, and Paul Stevenson, of *The Atlanta Georgian*. Mrs. Ray Conrad and daughter are visiting friends at Chattanooga.

David Langley Mitchell is busy on the blueprints of live new feature attractions. Mr. Mitchell gave the show new things this year, in *Japan, India and House That Jack Built*, and in the ones now to be produced he promises to outdo himself.

ED R. SALTER
("Johnny J. Jones' Hired Boy").

City for the winter, were there in their comic Swede costumes and dialect, and were the life and biggest funmakers of the party. All the resident Kansas City members were there, also the brothers and sisters just in from their summer season on the road, making an attendance of about 100. Col. Dan MacGugin acted as "ticket taker" for the men's part of the party and Mrs. Ellis White for the Ladies' Auxiliary. Louis Isler and Louis Hemingway "looked in" for a few minutes on the festivities. Mr. Isler was in the city but a few hours on his way to his winter quarters at Chapman, Kan. Mrs. Hattie Howk, president of the Ladies' Auxiliary, was in full charge of the party and a big vote of thanks went out to her for its being so well conducted.

DODSON'S SHOWS NO. 2

Sour Lake, Tex., Oct. 29.—The first spot played by Dodson's World's Fair Shows

Leonard, general agent; Miles Stark, promoter; Carl Hansen, electrician; Fred Miller, trainmaster; John Ward, lot superintendent; Henry McCauley, master mechanic; Frank Kimball, boss hostler; Howard Hall, porter. The equipment consists of six flats, three stateroom cars and one stock car. Two teams and a tractor will aid in the hauling and loading. Everything loads on wagons. The outfit will remain out all winter if conditions warrant. From here the show jumps thru Houston toward the border.

MRS. W. J. KEHOE (for the Show).

SULLY, ROGERS AND SULLY WITH WIRTH & HAMID

The *Billboard* has received the following from Wirth & Hamid, Inc.:

"We beg to correct a statement which appeared in a recent issue of *The Billboard* to the effect that Sully, Rogers and Sully, the well-known, bounding trampoline act, was engaged with the World Amusement Service Association for the 1925 fair season. This was in error, as Sully, Rogers and Sully have signed contracts for the 1925 fair season with the Wirth & Hamid Fair Booking Assn., Inc., whom they played for during the past season with huge success."

T. A. WOLFE SHOWS

Have Good Start at Spartanburg (S. C.) Fair

Spartanburg, S. C., Oct. 29.—The T. A. Wolfe Shows came here from the South Carolina State Fair at Columbia to enrich the amusement features at the Spartanburg Fair.

T. A. Wolfe's "layout" was an exceptional piece of midway engineering at the Carolina State Fair. The exhibitions, rides, novelties, etc., took up considerably more acreage than last year (this was the second year for Mr. Wolfe and his organization at Columbia), and clever was the lighting effect under the skillful direction of Harold Merwin, who has become chief electrician since Edward Latham took departure for an Evansville (Ind.) hospital, where, report has it, he is mending nicely. He was operated on for rupture. Weather at Columbia was ideal—different from last year, when rain spoiled the big day—Thursday. The sun came out strong and kept everything heated to the "going" and "spending" point. Business was good all the way. The fair closed Saturday evening.

The run to Spartanburg was without mishap or delay. On arrival came a real surprise unto Mr. Wolfe, when local business men, thru the Chamber of Commerce, waltzed on him and offered buildings, land and trackage—Camp Wadsworth—as winter quarters and a permanent home for his shows. The Spartanburg Fair opened big and is going right along with increased attendance each day. Tuesday was the opening and it ends Friday night. The fine diplomatic

(Continued on page 98)

FIREWORKS

THE YEAR ROUND.

Flags, Decorations, Novelties, Paper Hats, Balloons, Dance and Party Favors, Paper Flowers, Noise-Makers, Confetti, Serpentine, Cakes, Whips and Celebration Goods in general.



Marquee Souvenirs and A Festive Toy Balloons for Theatres a Specialty. Send for our Catalog. BRAZEL NOVELTY MFG. CO., Cincinnati, Ohio.

FREE ACT HONORED



Rita and Dunn, high-wire artists, were honored recently when the Veterans of Foreign Wars and the American Legion posts at Goshen, Ind., presented them a medal in recognition of the excellence of their work. In the accompanying picture are shown, left to right: Dare-Devil Oliver, high diver; Mr. Dunn, Madame Rita and Dare-Devil Doherty. The latter is shown presenting the medal to Madame Rita on behalf of the V. A. F. and Legion.

GRAND TIME

Had at Halloween Party of Ladies' Auxiliary, H. of A. S. C.

Kansas City, Mo., Oct. 30.—Real old-fashion'd showfolks' hospitality and merriment prevailed at the Halloween "tucky" party held last night in the big ball room of the Coates House by the Ladies' Auxiliary of the Heart of America Showman's Club, with members of the latter organization very much in evidence. No outsiders were permitted, therefore it was all a "family" affair. A goodly crowd was there and there was a relaxation from the duties and cares of "the show" and a general feeling of good fellowship. The orchestra was exceptionally peppy, playing all the latest fox-trots and one-steps, and never dragging a note, adding to the thro' enjoyment. The ball room looked nice in its Halloween decorations, and the refreshments of apples, doughnuts, etc., were typical. It is impossible to describe the costumes. The reader can imagine every kind of a rag and a patch, a torn spot and a darned place, a dress of ancient vintage, a hat of bygone days, teeth blackened to indicate one missing, a shoe on one foot and a boot on the other, a colored stocking here with its "mate" of white or black or the opposite and contrasting kind, a "down and out tramp", etc. Laughter was the keynote.

Mr. and Mrs. George Engesser, of the "Ole Oleon" of the several plays of *Let Ole Do It*, just recently arrived in Kansas

No. 2 (the winter show) has so far been fair. The town is a little too small for this size show and the attendance has not been very big. However, those that do attend spend freely.

The Santa Fe, Southern Pacific and Gulf Coast lines have entered into an agreement whereby they will not move ten-car shows in special service, but will move them in regular freight service. This will work a hardship on shows moving in ten cars, as on some branch lines no Sunday freight service will be obtainable.

C. G. Dodson, wife and daughter, and Mel G. Dodson were visitors this week. They have made arrangements to sail for Europe on the De La Saulte, from Houston, on November 12. Albert Humphries and wife will accompany them on the trip. They will visit England, Germany, Belgium and France.

The lineup at the opening stand consists of three-abreast carry-us-all, Henry McCauley, manager; Big Ed wheel, Fred Miller, manager; Wild West, Bill Wright, manager; minstrel show, Doc Allen, manager; athletic show, Kid Herman, manager; crazy house, Mrs. George Roy, manager; Juanita, Mrs. John Ward, manager; Land of Oz, George Roy, manager; McDougal's Dream, Clarence Yelton, manager; goat track, John Ward, manager; and among the concessionaires, Mr. and Mrs. Van Lidth, Mr. and Mrs. T. O. Lindsey, Mrs. May McCauley, Lee Baker, Fred Baldwin, Louise Allen, Doc Jaeger, Larry Wood, Jimmy McCann, Bert Warren, D. C. Hunter and Mr. and Mrs. E. D. Ballinger. The executive staff includes: W. J. Kehoe, general manager; J. Sam

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Issue dated **Dec. 13**

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Selling our regular 35c, 50c, 75c and \$1.00 sellers for the price of \$2.00, \$2.50, \$3.00 and \$3.50 per Dozen. These Ties go like wildfire. You can undersell everybody with big profits for you.

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LATEST STYLES in Sport Ties, per Doz., \$1.00, \$1.25, \$1.50 and \$2.00.

ANGORA MUFFLERS, 50c, 75c and \$1.00 Each.

SILK FIBRE MUFFLERS, \$1.00, \$1.25 and \$1.50 Each. All colors.

WRITE TODAY for full details

American Cravat Exchange
1-A Broadway, New York City, N. Y.

into Tupelo, opening the next day after Becker closed. Heber says he and his "bunch" were glad to meet the Ward folks. Becker has with him the Four Ogdens, whom he says put on a real show.

Sam Mills, the needle-threader hustler, after a very successful stand at Washington, D. C., returned home to Baltimore and Friday of last week was heading out again, westward. Mills wrote that he had just received word that Dr. Salmon, of Baltimore, had fallen from an automobile at York, Pa., some time ago, breaking his left arm in two places, and at the time of writing was in the Johns Hopkins Hospital, Baltimore.

Cliff Treadway (Tready, the Georgia Kid), altho off the road for a while, is still "with" the boys of the T. and K. (stripes and keister). "Tready" is managing one of the Martino theaters at Columbus, Ga. But he has his case packed for use at any of 'em. (Owing to circumstances, Treadway, Bill suggests that you write H. T. Maloney, DeVore Manufacturing Company, 135-195 Nighthorn street, Columbus, O., for the information you ask.)

A. B. Hibler, well-known corn-med. man, has reached the State to which he started from the East a few weeks ago—Texas. His first stop in the State was at Wichita Falls, where he met one of the most courteous chiefs of police he ever talked to—an ex-minstrel man, George Hoden. A. B. says the chief is eager to give the street boys opportunity to sell their wares and thus earn their "daily bread", but that other city officials and "prominent merchants" have something to say about the "stranger" fellow-men.

From Dr. Haley's Comedians, out Washington way—Dr. Haley added a 30-foot middlepiece to the top, so that larger crowds could be seated. He also installed seven coke stoves, which sure provide plenty of hot air—sometimes have to let the sidewalk down from the top to let a part of it out. While en route to St. John from Sprague (where the show had a big business during the Rodeo) one of the trucks broke thru a bridge, which delayed the auto train. No one was injured, however, and now all are "happy again". Garfield, Wash., is the next stand.

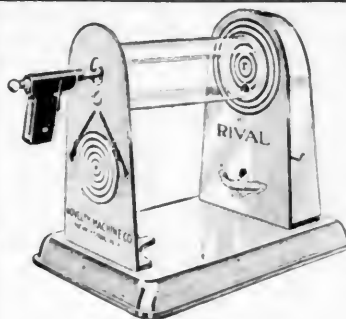
Joseph E. (Mike) Whalen, the veteran streetman, arrived in Cincinnati early last week for a couple of weeks' stay in and around the Queen City vicinity. "Mike" is far from enjoying good health, altho his years on the road have schooled him into not letting the extent of his ailments be discerned by a but casual observer; in other words, his humorous, light-hearted personality overrides the showing of his sufferings in his facial features. During his call at *The Billboard* he was not fully decided as to what direction he would next move, but it is possible that it will be toward St. Louis.

Charley Shepherd, of Lebanon, N. H., has reason to be proud of his eight-year-old son, Robert, as that youngster certainly has shown a good start toward a successful business career, as per info. to Bill from Tom Redway. A couple of months ago Robert came home and said: "Hey, Dad, here's a dollar bill and some change!" "Where did you get that?" asked Charley. "I've been selling that corn remedy of yours to the neighbors," was the reply. "Yessir, you guessed it (Charley told the youngster he could have the receipts of the sales he made). And, to show that little Robert isn't candy-crazy, he kept the money several days before starting to spend it."

Leroy Easter informed from Jacksonville, Ill., October 30, that his Gertrude (Mrs. Easter), who underwent an operation for appendicitis two days previous, was resting well at the St. John Hospital, that city. "Roy", who visits her at the hospital each day, wrote the letter from her bedside and stated that she was "feeling fine" at that time. Easter probably forgot to state about how long the Missus would be at the hospital, but Bill will take a chance on suggesting that her friends write her a few cheery lines. However, better address them to General Delivery, Springfield, Ill., and Leroy can call for them.

Babetta, manager of the Babetta med. show, wrote from Watsburg, Pa., that she received a letter from a comedian who stated he wanted to join her show, later writing that he needed an advance of five dollars, which she wired to Elmira, N. Y., she adds, and that she has not since heard from the fellow, altho the Western Union advised her that the money had been paid to the supposed applicant at the other end. She doesn't mind the loss of the cash, but neither does she like the disappointment and what other features go with such procedures, she says. The party in question was supposed to be with the Dr. Woods show during the summer season.

Here's one from Whitney Ward that musta become "strayed" before reaching its destination. It's about some of the boys at the fair at Onontona, N. Y., in September: "There were a plenty of the knights there. I had 'Berk's five-in-one' (Continued on page 96)



Patents Pending.

Penny put in slot, machine releases a shiny half-inch steel ball. Pistol shaft is pulled out to get ready to be loaded with ball. Pull trigger, shoot. If Bull's-eye is hit cent returns. That's the operation. Exclusive in design. Artistically decorated. All metal except wooden base. Glass cylinder protected by metal screen; can not break. Simple construction; easily adjustable. Guaranteed to work perfect. No new balls; same ball is sold over again. Twenty-five reserve balls with every machine. New balls cost a piece. No upkeep expense. The best a profit machine. The "RIVAL" creates sensation. Flashy colors. Gathers the pennies by the bushel. Price, \$45.00 Net. F. O. B. New York. Another model: The "RIVAL" No Money Play. A trade stimulator. Legal everywhere. Same looking machine. Attracts children. Give free ball with purchase of certain amount. Bull's-eye hit rings bell. Give small present. The Trade Stimulator will build up the retail merchant's trade. If not we return money after six days if not fully satisfied. Price, \$45. F. O. B. New York. Another model: "RIVAL" So Play. Pays in trade checks up to dollar. Price, \$75.00, F. O. B. New York. All models pistol steel ball shooters. One-third deposit with every order. Balance C. O. D.

NOVELTY MACHINE CO., Manufacturers, 25 New Chambers Street, New York.

NEW! NEW! JUST OUT!
SOMETHING DIFFERENT!

The "RIVAL"

Pistol Target Shooting Machine

SHOOTS WITH SOLID
NICKEL-PLATED STEEL BALL.

THE MOST COMICAL TOY MADE

"ARCHIE"

THE FRECKLED BOY WITH THE SPARKLING EYES

Here is the most startling novelty that has ever hit the toy world. There is no doubt about it—ARCHIE is a real sensation. He is made of all metal. Handsomely decorated in lifelike colors. His head is hollow like a doll's. Inside Archie's head is a most ingenious mechanism which operates a sparkling wheel behind each eye. The eyes are a bright translucent red and green. Archie works when you pull the string which automatically rewinds itself by means of a spring. Each pull of the string makes a cascade of radiating fire flashes—ALL ABSOLUTELY HARMLESS.

When Sparking Metal is worn out, ARCHIE can be reloaded in a jiffy. Your dealer has Reloads. Demonstration, this is a wonderful \$1.00 seller. Used five gross at Arena Gardens, Detroit, Mich. Price, \$6.00 per Dozen in Quantities. Sample, prepaid, \$1.00. Be first in your territory.

GEO. W. BRINK, 1442 Brush St., DETROIT, MICH.



Size of Head, 6 1/2 x 2 1/2 inches. Handle, 4 in. long.

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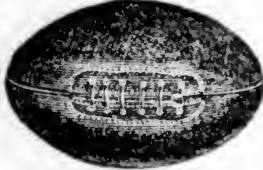
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MIDGET COLLAPSIBLE GARMENT HANGER



The Smallest Garment Hanger in the World!

Thousands of our agents have always enjoyed their greatest holiday business with this beautiful and most handy garment hanger.


The selling field is enormous. Everybody is your prospect whether they wish to spend four or five dollars or even less than a dollar, as they are sold in five sizes, from one to six in a case, in lady or fancy boxes. You will sell large quantities if you approach buyers in Gift, Novelty and Drug Stores, Department and Luggage Goods Stores.

Each hanger has a beautiful nickel finish, packed in genuine leather cases, 1 to 6 in a case.

Make 100% to 300% profit. Sample, 35c. Money refunded. Illustrated folder on request.

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Sell daily only four guaranteed

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Models for wood or coal stoves, heating stoves, furnaces. Install in a few minutes in any new or old cracked stove. Saves price of new stove. Far cheaper than coal. Eliminates coal, ashes, dirt, dirty, smoky, outcasts coal in zero weather. Wonderful, even-baking fire. Convenient, "on and off at pleasure" gas fire in spring and summer. Make your fortune in 1924. Fall and winter heaviest season. Use sample free plan to get started quick. Write at once.

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We are open for a few good clean producers on various trade publications, clothing, garage, clocks and suits, grocery, bakery, heating, machine shop, laundry, taxicab, printers, etc. Write for particulars.

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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 prices in quantity lots. N. Y. STATE TRAINING GOODS CO., 55 East Houston Street, New York.

AGENTS, WRITE FOR FREE CATALOG

200 sure sellers. House Dresses, Shopping Bags, Blankets, Flannels, Household Articles, Novelties, etc.

ECONOMY SALES CO.,
104 Hanover St., Dept. 100, Boston, Mass.

PIPES
(Continued from page 95)

and did well with them, working high. There were about a half dozen paper men. Jack Bolan had 'scopes, Callery with razor paste, 'One-Arm' Sullivan with novelties, two men with oil, one with combs, one with a combination peeler set, a colored man with a combination jar wrench and sharpeners, and a bunch of the boys in the loral hall that I didn't get a chance to visit. But each seemed to be getting his share of the business.

According to a featured news article in *The Houston (Tex.) Post-Dispatch* of October 27, "an enterprising soap manufacturer by the name of Butler Perryman has been breaking out in suds." The feature of the story was that "Perryman had confidently squalled from the housetops that he could, with his soap, clean up anything from decayed molars to a baseball scandal. And then the soap sovereign decided to take in more territory. He would wash for himself an elephant; in fact, any number of elephants," as the article stated. That's just what Perryman did, too. He washed two of 'em that were in Houston for a celebration event with his soap, right in public and on the main street. Now that sure was some "elephantious" demonstration, what?

Boys, in the preparation of the annual Christmas Special edition of *Billyboy* all members of the editorial staff have extra amounts of copy to get ready, and a great deal of this can be accomplished a couple of weeks beforehand. Bill has his full quota of that preparation, and in order to dispense with almost working night and day the week or two preceding the big number coming off the presses, he likes to get ready all matter possible just as soon as he can. The forthcoming Special will come off the presses the night of December 8, which means that the last copy for Pipes must be made ready for printing not later than December 1 or 2. For this reason, fellows, this scribe would greatly appreciate sending in your pipes for that issue just as soon as you can. If you can get up some "Do You Remember?", "Sayings of Well Knowns", etc., and poetry, amusing incidents, funny pipes shot by knights, and other interesting stuff, sit thee down and write it, an' "shoot 'er in"—the sooner the better.

From Waco, Tex.—After a very successful season the W. H. Melroe & Sons' med. show has closed and members of the staff are here, including W. H. Chas. and Richard McRae, who are resting up a little before starting their annual deer and turkey hunt, west of San Antonio. Since coming in the McRaes have added some autos—with balloon tires—to their list. W. H. and Chas. each have a "big six", Richard a roadster special, and they still have the "speed wagon" for baggage and a "fast one" for making ballys and street work. It sure is a nice lineup of cars, but Chas. says "it certainly takes a lot of gasoline when we move". An event of special interest occurred October 26, it being the marriage of Richard McRae to Susie Mae Sanders, of Los Angeles, Calif. Dr. J. J. McKee passed thru here recently on his way home to San Antonio, after having a good season. G. B. Harris, the well-known comedian, dancer and songwriter, who was with the McRaes all season, is now at his home in Bruceville, Tex. Dr. Jack Goodman was thru here recently, and said he intended work-

(Continued on page 98)

THE LATE DR. HAMMOND



Above is a picture of the late Dr. Chas. Hammond, of the Hammond Medicine Co., Cleveland, O., who passed away at his home in that city September 18. Dr. Hammond was widely and most favorably known among the "boys of the road". He was one of the best medicine salesmen in the profession and a past master in the art of entertainment, particularly with his feats oflegerdemain.

Agents, Men and Women Make \$2 an Hour Collect Your Pay Every Day



on every order taken. The 3-IN-1 sells to every family. A simple demonstration gets the order at big profit for you. We make all deliveries and collect balance due.

WONDERFUL NEW IDEA
The 3-IN-1 is a perfect hot water bottle, a perfect ice bag and a perfect fountain syringe all in one. Nothing like it ever seen before. Every woman wants one. You can take order after an easy, five-minute demonstration. Almost sells itself. Every buyer recommends it to a friend.

Regular retail price—\$3.00. Money back if not as represented.

Make Big Profits—Others Do

Men and women all over the country are building up fine businesses of their own with this fast seller. You can do the same. We show you how to get started and keep going.

FREE Write us at once for sample offer and full details of our four new selling plans for part time and full time representatives.

THE LOBL MANUFACTURING CO.
Dept. 21, Middleboro, Mass.

MATCHLESS FOR PROFITS

Demonstrators—Agents—Salesmen

HERE IS A Big Money Maker!

NEW MARVELOUS POCKET CIGAR LIGHTER

SELLS ON A MOMENT'S DEMONSTRATION.

You must see this wonderful Cigar Lighter to fully appreciate its selling possibilities. Include 35c in stamps for sample, with selling plans.

B. Masterlite Mfg. Co., 110 East 23d St., NEW YORK CITY.

Make \$24 Daily

YOU CAN DO IT TOO

And Make Only 12 Sales Daily. Sells for **\$3.50**

With 200 Letters. Size, 1 1/2x1 1/2. Every merchant buys one or more. Write today for General Agent proposition, stating territory wanted. Sample, prepaid, \$1.00.

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418 Orleans Street, Chicago

We Pay \$7 a Day

taking orders for latest style guaranteed by history for men, women and children. Full line including full fashioned 1 1/2 strand silk, and other kinds in all styles, sizes, colors.

Guaranteed to Wear

Must satisfy and wear or replaced free. Full or spare time. Twelve months demand. Repeat orders run 100 per cent. No experience necessary. Territory and samples to start you. Write today for inside information.

PARKER MFG. COMPANY
Sample #110 Dayton, Ohio

MUFFLERS

Angora Fibre Silk
\$8.00, \$10.00, \$12.00—\$12.00, \$15.00, \$18.00
Per Dozen Per Dozen

Wide range of patterns and designs. Special prices to jobbers. Send \$1.50 for 6 assorted samples, one of each style, parcel post, prepaid.

WEPTEEN KNITTING MILLS
67 East 8th Street, NEW YORK.

Attention, Medicine Stores

I have beautiful Master Paris flesh-colored feet on pedicel. Will more than double your Corn Remedy sales. Corns show up on feet. Price, \$4.00; \$2.00 cash. M. T. GILLIAM, care The Billboard, St. Louis, Missouri.

AGENTS WE START YOU WITHOUT A DOLLAR!

Famous Carnation Products—Creams, Soaps, Extracts, Perfumes, Toilet Goods, Household Necessities. Widely known line, 200 items, 100% profit, repeat orders enormous. We give agents big concessions. Experience unnecessary. Write today Carnation Co., 140, St. Louis, Mo.

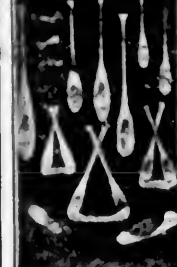
BALLOON MEN, CLEAN UP!



Double your sales. Don't have a single more poor day. Make every day a big one. Here's how you do it. It's your **BALLOONS** filled with name of celebration or Fair or Park you are going to work.

Your name and ad printed on a No. 70 and shipped same day. \$21.00 per 1,000.
 No. 90 Heavy five colors, pure gum Gas Balloons. Fifteen different assorted pictures on both sides. Gross, \$4.00.
 No. 70 Patriotic. Gross, \$3.60.
 Squawkers. Gross, \$3.00.
 Gross, 25¢.
 25¢ with order, balance C. O. D.
YALE RUBBER CO.
 15 E. 17th Street, NEW YORK CITY.

SOUVENIRS



- 4-in. Birch Bark Canoes. Dozen, \$0.35
- 5-in. Birch Bark Canoes. Dozen, .60
- Miniature Dutch Wooden Shoes. 4-in. Dozen, 2.00
- 6-in. Birch Bark Canoes. Dozen, 1.20
- 12-in. Tomahawks. Dozen, 1.60
- PADDLES**
- 10-inch Paddles. Dozen, \$0.60
- 14-inch Paddles. Dozen, .84
- 14-in. Fancy Paddles. Dozen, 1.50
- 20-in. Fancy Paddles. Dozen, 2.40
- 22-in. Fancy Paddles. Dozen, 2.75
- 10-in. Cross Paddles. Dozen, 2.00
- 12-in. Cross Paddles. Dozen, 3.25
- 14-in. Cross Paddles. Dozen, 4.00

Send for Catalogue. Name of park or town burned on free. **BRADFORD & COMPANY, Inc.** St. Joseph, Michigan

RUBBER BELTS and KEY KASES



First Quality Belts. Prompt shipment.
 Belts with Polished Clasp Buckles. \$12.00 Gross
 Belts with Polished Rafter Buckles. 12.00 Gross
 Belts with Enamel or Enamel Gold Buckles. 15.00 Gross
 Belts with Polished Initial Buckles. 16.00 Gross
 Key Cases, Brown or Black. 12.00 Gross
 Belts can be supplied in one inch and 1 1/2 inch widths. In the plain stitched or walrus style in either black, brown or gray colors.
 Terms: one-fourth cash with order, balance C. O. D. 7 O. R. Gallon, O.
 Orders for one-half gross accepted. We ship same day orders are received. Service for patronage. Let us show you our quality and service.
NATIONAL MAILING CO., Box 131, Gallon, O.

French Pearl Necklaces, With Boxes, \$9.00 Doz.



Almost perfectly graduated. Put up in attractive heart-shaped, velvet-lined boxes, with ribbon and price ticket.
 24-in. Opaque Double Safety Genuine Sterling Clasp. Including heart-shaped velvet-lined Box. Dozen, \$9.00
 Without Boxes. Dozen, 6.00
 Gross Lots. Dozen, 3.00
 Thousand Lots. Dozen, 4.75
 We are also featuring a fancy hexagon shape, set-in-line box at \$3.00 a Dozen. A veritable knockout. Real classy and different.
 Above prices made possible only by the fact that we sell more Pearl Necklaces than any other Chicago house. All Spangler merchandise sold under money-back guarantee.
SPANGLER MFG. CO., 186 North Wells Street, Chicago, Ill.

MAKE MONEY ON THE FOOT BALL GAMES



A Novelty Badge that everybody will buy. Will make up a Badge with a Tin Souvenir Foot Ball, Silk Ribbon and 60-line Button, with special printing of leading Universities. In lots of 100, 250, 500, 1000, 2500, 5000, 10000 or Over Per 100, 9.00 per Gross.
 Will guarantee delivery. Half cash with order, balance C. O. D. Catalogue free.
M. K. BRODY, 1120 South Halsted St., Chicago, Ill.

"Smallest Bible on Earth"

YOU "TELL" 'EM! YOU "SELL" 'EM!!
 Great curiosity. About size of postage stamp. Contains 200 Pages New Testament. Entire in small printed envelope. Goes over big at Church Bazaars, Fairs, Carnivals, Stores, etc. Sample, 25¢. Dozen, \$1.00; Gross, \$9.00, Postpaid. Imprint Circulars at cost. **THE COLLINS CO.,** 197 Fulton St., Brooklyn, N. Y.

PAVIES, PEDDLERS AND PITCHMEN

are making from
\$100.00 to \$200.00 per day
 handling our merchandise.—NUFF CED
 Write us this minute for full particulars.
Sol Raphael, 621 Broadway, New York

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BIG PROFITS EVERY SEASON

\$20 A DAY

Egg Boiler

30 OTHER BIG SELLERS

200% Profit

Samples of all three Specialties sent for 50c.

Write for Proposition and Free Sample Case Offer.
GENERAL PRODUCTS CO., Dept. 5, Newark, New Jersey

1925 CATALOG JUST OFF THE PRESS

OUR SPECIAL OFFERS ARE MONEY GETTERS.

- Big Flashy 16-oz Bottle Asst. Perfume. Gift Sprinkler Top. Price, Dozen \$7.20
- One-Gallon Asst. Perfume. Brings in \$3.00. Per Gallon \$4.50
- Fine Quinine Hair Tonic. Per Gallon \$3.00

FOR TRUST PLAN WORKERS.

Perfume put up in 21-vial box, 48¢. Also in 30-vial boxes, 59¢. 3 assorted colors and odors. Brings in \$2.40. Unlabeled Vial Perfume, \$1.75 Gross.

Perfumed Sachet Packets, wrapped in crepe, many colored flowers, assorted odors. 2 1/2-in. x 1 1/2-in. Box, 42¢; 30-Pack Box, \$6.00 per Box. Each vial and sachet packet sells for 15¢. Big profits. Above prices in 25-box lots only.

Big Flashy Toilet Set, consisting of 3 Bars Soap, Box Face Powder, Can Talcum Powder, Bottle Sham-POO, Dozen \$5.50

Big 5 1/2-in. High Glass Stopper, Gold Labeled, Ribbon Tied, Assorted Perfume. Sells for 50¢ each. Dozen \$2.00

Big Jar Cold Cream. Sells for 30¢ each. Dozen \$3.00

Big Jar Vanishing Cream. Sells for 30¢ each. Dozen \$3.00

Glass-size Guaranteed Shaving Cream. Sells for 25¢. Dozen \$2.50

Big 3 1/2-oz. 6 In. High, Gold Crown Cap, Beautiful Sprinkler Top Bottles Eau De Cologne, Lillie or Jockey Club Perfume Ribbon Cold Tied. Dozen, \$3.00; 3-oz size, Dozen, \$5.50

TERMS: One-half cash, balance C. O. D. Send for our new Catalogue.

NATIONAL SOAP AND PERFUME CO., 20 East Lake St., Dept. K 2, CHICAGO, ILL.

BIG MONEY BEING MADE EVERYWHERE With This Live Item

COMB and SAFETY RAZOR CLEANER

Used in Every Home. Field far Sale is Unlimited.

Satisfaction and sales guaranteed or money refunded in 30 days.

KENT SUPPLY CO., 104 Hanover St., Boston, Mass.

SHARPEN KNIVES IN A JIFFY

Price while they last.

Gross \$3.00
 5 Gross Lots, \$2.50
 Per Gross

KELLEY, The Specialty King, 21 Ann Street, New York.

GOLDEN RULE FOUNTAIN PEN

XMAS MONEY MAKER.

14-Karat Solid Gold Point, Iridium tipped, silver-plated clip and lever. Retail value, \$2.00. Price to agents in 100 lots, \$30.00. Send for sample Pen and Catalogue of our Guaranteed line.

GOLDEN RULE MFG. CO., 135-7 Maiden Lane, New York.

PITCHMEN FOLDING PAPER TRICKS

\$5.00 per 100. Sample, prepaid, 10¢.

MODERN SPECIALTY CO., 313 S. Broadway, St. Louis, Mo.

KING'S BILL FOLDS

FOR CHRISTMAS GIFTS

King's No. 160 is cheap and good. We print 100 lots with any firm's advertisement. Buy direct from factory. Write for catalog.

KING RAZOR & LEATHER GOODS MFG. CO., INDIANA, PA.

YOU CAN MAKE MONEY WITH THESE GOODS

Per Gross

- Nail Files, \$1.75, \$2.00, \$2.50
- Sachet, Lithographed \$1.35, 1.50
- Sachet, Crapo Paper \$1.75, 2.15
- Perfume, 1 Dram, Labeled, 2.18
- Perfume, 2 Drams, Labeled, 2.30
- "Clean Back" Collar Buttons, 1.35
- Soft Collar Pins, 1.35
- Cuff Links, 3.50
- Woolen Clips, 3.50
- Sti-A Pins, 3.00
- POTATO PEELERS, 2.00
- Beauty Pins, 3.25
- Shoe Laces, Round, 40 Inch, 1.90
- Shoe Laces, Round, 27 Inch, 1.65
- Needle Books, \$5.25, 7.00
- Golf Eye Needles (Papers), 2.10
- Needle Threaders, 1.25
- Curt Plaster, 1.50
- Jap Bamboo Fountain Pens, Per Dozen, 3.00

All sends P. O. R. New York Stamps for samples. Deposit required on all C. O. D. orders. Prompt shipments always. No catalog.

CHAS. UFERT, 133 West 15th Street, New York.

HEE HAW!

A RENOVATIONAL PARTY ENTERTAINER

Send 35¢ for sample and quantity price.

EMIL KAHN, 97 Nassau Street, New York City

HEE HAW!

A new Party Entertaining Game Board. Consisting of 100 holes, containing 100 individual, especially prepared, real new funny stunts. Greater loads of fun and laughter at all kinds of parties.

Retail Price, 50¢

Send 35¢ for sample and quantity price.

EMIL KAHN, 97 Nassau Street, New York City

Make \$75 to \$100 a Week

Selling our advertising printed gummed tape. Takes the place of string. Saves time and money for the merchant. Every dealer a prospect. Full or part time. Write for particulars.

Manufacturers of Tapa Machines. Also Other Types of Vending Devices Sold to Operators and Agents.

THE AD-LEE CO., Inc. 829 S. Wabash Avenue, CHICAGO, ILL

No. 6111.

Beautiful Sterling Silver-Plated Dress-Size Pin, with 11 very flashy Mexican White Stones. A big flash. Sells on sight.

Sample 1/2 Dozen, \$1.00.
 00ZEN, \$1.95.

Cash or money order must accompany order.

MEXICAN DIAMOND KING 19 S. Writts St., Chicago.

SILK KNITTED TIES

WONDERFUL VALUES

DIRECT FROM MANUFACTURER.

WEPTEEN KNITTING MILLS, 67 East Eighth Street, New York.

WEMAKEM FELT RUGS

The kind that sell. Write for particulars.

LAETUS MILLS Box 1356, Boston, Mass.

WANTED, AGENTS in Every Community

To Represent Leading Fur House

Make big money selling our line of SCARFS AND COATS in your city. Exclusive representation to good agents. Unlimited profits. Catalog and confidential price list on request. Sample Manchurian Wolf Coat Scarf, silk lined, large size, \$2.75, prepaid. Capitalize on the winter weather. Write now.

CHAMPLAIN FUR CO. Dept. 10, Champlain Bldg., Chicago, Ill.

RUGS AGENTS CONCESSIONAIRES PREMIUM MEN

Buy direct. Save two profits.

- No. 614—Service Felt Rug, 31x51. Dozen, \$12.00
- No. 617—Pioneer Smyrna Rug, 27x52. Dozen, 30.00
- No. 616—Mottled Axminster, 27x53. Dozen, 30.00

Compare these three Specials with those costing double. Terms—20% cash with order, balance C. O. D. Write for samples at above factory prices.

MANSLEY-PAYNE MFG. CO., 2003 Sudbury St., Boston, Massachusetts.

GET INTO THE MAIL ORDER BUSINESS

We furnish you with 16-page jewelry catalogs with your name printed on cover. We furnish you with merchandise, etc. Write for information.

H. REISMAN & CO., 351 W. Lake St., Chicago.

GO INTO BUSINESS for Yourself

Establish and operate a "New System" Specialty Candy Factory in your community. We furnish every thing. Money-making opportunity unlimited. Whether man or woman. Candy Booklet Free. Write for it today. Don't put it off!

W. WALTER KAGSDALE, Drawer 42 EAST ORANGE, N. J.

SAY "I SAW IT IN THE BILLBOARD."

PIPES

(Continued from page 96)

ing somewhere in this vicinity. He had with him his wife and daughter and Harvey Snow and "Blacky" Comally.

From Dr. William H. Burns, from Newton, Kan.: "Am writing this while waiting for my customers to gather. Since last writing, from Alton, Mo., I have been in Northern Missouri, Kansas and Nebraska; now back in the second-named State, I worked Aurora, Neb., and last Saturday Minden, but ran into more closed towns in that State than I've seen in many moons. Kansas is all to the good, but I am here at the wrong time. Everybody (almost) hereabouts is shucking corn, etc., in the daytime and at night it has been too cold to work to those out, so I think that after today I will be leaving this section. I followed the Warner Bros. into Salina, Kan., and also understand from the city clerk here that they were in this place. I don't know these boys, but giving credit when due, they leave a town clean—they work as gentlemen and it is a pleasure to work after them. I met H. P. Johnson at Aurora, Neb., going to Arizona for the winter. I will go to Wichita, Kan., but will not work there. From there a little eastward, and will probably wind up in Arkansas—it may be that the cotton pickers will need a little of the Oriental oil to limber up their fingers. So will ring off for this time."

If a road man who hails from one of the Northern cities goes to the South to work during the winters, it doesn't get him a thing to keep continuously "cracking" about what big things "are done" where he comes from. It is much better to praise the accomplishments of the territory one works in—no matter in what part of the country one is in. A man nowadays is judged on himself, not from where he comes from—there's crooks, also good people, everywhere. The foregoing is a little leadup to the following pipe from Harry Hart, from Madison, Fla.: "I have been in the South every winter the past 20 years, and here is something the uninitiated boys and others crossing the Mason-Dixon line should know: Do not try to impress the people of the South that you are 'from the North'—they might think that if you are okeh you would stay at home. Stop all the useless talk about 'New York', 'Chicago', etc. It pays to boost the good things of the South. If your b. r. is short keep it to yourself. And don't get it into your mind that the Southerner is a 'fool' because he doesn't know all about the 'subways', 'elevateds' and whatnot—if he chose to live up there he would know just as much as you do about them. It takes a little longer to prove yourself a regular fellow down here, but when you prove it you can get what you want and when you want it. This is the real dope on the South, and if some of you fellows are wise you will benefit by it."

T. A. WOLFE SHOWS

(Continued from page 93)

"know-how" hand of the Hon. Paul Moore manifests in all of this fair. He is ably assisted by W. O. Fierston, treasurer of the Spartanburg fair board.

Ruth Duncan, "Tallest School Girl", is attracting a great deal of attention, as is Delmas, who walks the teeth of saws; Dr. Frank LaMarr, with his China Town, and "Trixie" (685 pounds) and "Edna" (559 pounds).

ORDER NOW
A copy of the
Christmas Number
of
The Billboard
from your
Newsdealer.
Issue dated
Dec. 13

SHEET WRITERS—PAPER MEN—NOVELTY MEN—PAVIES
MONTHLY TOLERATION SNAPPY
JACK O'BRIEN, Editor.
AMERICA'S ONLY ANTI-KLAN MAGAZINE **SENSATIONAL NEWS IN EACH NUMBER**
24 Heavy, Fine Pages. Cover in Colors. Wonderful Flash. Backed by Campaign of Anti-Klan Speakers. Selling on Sight. Going Like Wild Fire.
Wonderful Street Sales **INVESTIGATE** **Sheet Writers**
Second Class Rating Pending.
Sell Single Copies on Streets and at Meetings. Wire or write for supplies and exclusive territory. Legitimate Publication. Printing 20c. This Issue. Credentials. Sells on Sight.
TOLERATION
412 Detroit Life Bldg., **DETROIT.**
SEND DIME FOR SAMPLE COPY

AGENTS, SALESMEN—MAKE BIG MONEY SELLING THE BENTLEY SCREW DRIVER

See how it grips the screw. A new tool indispensable for Carpenters, Electricians and Mechanics. A big seller at factories, garages and to motorists. **QUICK SALES—BIG PROFITS.** Send today for sample and full particulars. 6-Inch 50c; 10-Inch, 75c; 12-Inch, \$1.00. Complete set of three, \$1.75. S. J. COX, Mir., Franklin, Pennsylvania.

These ex-troupers and those active and "prominent" were visitors recently, mostly at Columbia and Spartanburg: Hon. Hosea P. Moyer, of Dayton, O.; G. L. Spencer and R. E. Shores, of the electrical realm; the widow of the late "O. Henry", author; Colonel Butler, L. M. Clymer, and Mrs. Fred Peck, of Greensboro, N. C.; George T. Hewitt, of the Baltimore Electrical Supply Co., and Leon M. Hewitt, of the North Carolina Sanitary Supply Co.; Kay Saubrey, civil engineer; Frank Petit, James Simpson, Wm. Price, John Dorsey, Leo Friedman, Dave Tennyson, "Fat" Redding and wife, and Capt. Hoover and wife, all of the Zeidman & Pollie Shows; Major Carl Von der Leith, J. A. Long, Mrs. W. T. Batton, B. F. ("Uncle Ben") Davidson, C. B. (Shorty) Wisotzky, R. A. Gordon, "Cy" Hawkins, Steve Burns, Mrs. Laura Meeks, Robt. Goetze and wife, "Sid" Marlon and wife, "Baby Robert" and Sam Caplan, Col. Harry Bowman, H. H. ("Mannie") Tate, Col. L. A. Carabelle, Jack Lloyd, Jake Joel, Judge Crossley, E. A. Richardson, Frank (Baldy) Richmond and wife and Charles (Punch) O'Neal, Harry Fisher, J. Frank Queen, Dick Harbin, Wm. Warren, Fred Allen, James W. Hatcher, D. E. Spangler, Hon. James J. Davis, Hon. Wm. Trickett Giles, Col. Chas. Collins, Rev. Dr. Grimes and party, E. C. Chisard, Richard H. Mills, W. F. Merriman, A. E. Logsdon, Harvey Scott, "Red" Carroll, E. L. Gaillard, Harry F. Zobel, J. V. Rooney, H. R., C. R. and W. H. Cannon, T. W. and J. S. Hooks and the entire Blossom Time Company.

It is whispered that H. B. Potter, general agent, has purchased a mountain home in the Laurel Park section of North Carolina (price, \$6,000). Mrs. Louis Shafkin, on her return to Columbia, was tendered several receptions by the Elks and others. Mrs. Edward Owens is seriously ill with pneumonia. Harry K. Main and wife have joined, Harry managing the Minstrel Show, which is now made up of Russell Mopplins, Florence Neal, Bubber Bolden, Al Fields, J. B. Lawson, Sam Whitman, Early Smith, Johnnie Williams, Bertha Simpson, Careless Whitman, Annie Jackson and Ruth Williams. Raymond Daley and wife have quit the carnival field and returned to the "white tops". Rev. A. E. Sanburns, Methodist minister of Greensboro, Ga., preached to the showfolk on the midway at Spartanburg. **DOC WADDELL**, ("Just Broadcasting").

EXHIBITIONAL AVIATION
BALLOON ASCENSIONS AND PARACHUTE DROPS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

An air circus will be given at Drumright, Ok., November 11, by the American Legion post and plans are now going forward for a program in which it is hoped to have 15 or 20 planes there, according to advices to *The Billboard*. A permanent landing field has been obtained by the Chamber of Commerce. It is to be one of the best in Oklahoma, if plans materialize, so that Drumright may be placed on the air map for machines that will make trips thru Kansas, Oklahoma and Texas. The landing field will be formally opened Armistice Day. Drumright hopes to entertain about 10,000 people at the air circus.

Development of the city aviation field at Westfield, Mass., was considered at length at a meeting of Chamber of Commerce directors there a few days ago. It is proposed to put the field into shape and make it one of the best in the East.

Development of the city aviation field at Westfield, Mass., was considered at length at a meeting of Chamber of Commerce directors there a few days ago. It is proposed to put the field into shape and make it one of the best in the East.

Ensign William A. Engemans, of Flemington, N. J., was killed when his seaplane crashed at Pensacola (Fla.) Bay, October 20, stated a report to the navy department. The body was recovered. He was a pilot of the student class of 1921.

At the banquet of the National Aeronautical Association Brigadier General Mitchell represented President Coolidge and made one of the most significant aviation addresses ever recorded. He made the assertion: "We should concentrate our effort, we should cut out duplications and make a department of air which will be coequal with the army and navy and which will be developed for the United States as a great national asset. The mission of this department should be first to provide a military aviation charged with the complete defense of the air over our country and along our coast lines, and under which should be all the aircraft and the auxiliaries necessary for performing this function. Second, we should combine all the systems for developing aircraft for the air force, for any other departments of the government requiring their use, and for commercial aviation. Third, we should concentrate on the development of civil aviation and the establishment of airways to be used by all those that go into the air in planes. These should be given all assistance commensurate with economy to carry out this object. An organization of this kind would guarantee the leadership in the air to the United States over all the world," he stressed.

An audience of 6,000 persons cheered the playing of *Deutschland Ueber Alles* recently at a theater in New York where the officers and crew of the ZR-3 were

Lieutenants Henry Sessions and John Drum flyers at Langley Field, near Newport News, Va., have been recent patients in the Fort Monroe Hospital there, suffering from injuries sustained when their DH plane crashed to the ground at the field, due to a forced landing. The officers dropped practically 200 feet but were able to handle the plane on much of the descent, hence their escape from instant death. The plane was completely demolished.

Forty-nine planes thrilled 100,000 people at the Army Circus held at Brainard Field, near Hartford, Conn., recently, states a report to *The Billboard*. Stunts were performed on every type of plane. Officer James R. Ford made a parachute jump, landing in a river which fortunately was shallow. Hartford has a large municipal flying field.

The Goodyear Zeppelin Corporation, of Akron, O., has designed a Zeppelin which is to be twice the size of the ZR-3. P. W. Litchfield, vice-president and general manager of the corporation, says the actual work will not be started until a purchaser for the giant craft has been obtained. The airship, to cost about \$3,000,000, is designed for ocean travel.

Individual confidence and cleverness were the outstanding features of the aeronautic exhibit given at the Great Brockton Fair this year, writes J. Walter Moore, of Boston, Mass. He said thousands of persons were thrilled witnessing two very high and long dives to be remembered, as made by Jack Hoyt of the American Balloon Company. Moore says "a few more men like Hoyt and the balloon would again take its place as leader in exhibition aeronautics."

SMITH'S SOUTHERN SHOWS
In Winter Quarters at Catlettsburg, Ky.
Catlettsburg, Ky., Oct. 30.—Smith's Southern Shows have closed their season and are in winter quarters here. Work on preparing the paraphernalia for next season will start soon and the entire outfit will be repaired and repainted, according to the management. Manager Steve Smith has just received a new organ for his merry-go-round. He and Miss Smith are making their winter home here at the Shively Hotel.

BIG MONEY
You Sell at 50% of Store Prices and Make 100% Profit
CONTINENTAL TIES
Rayon Silk, Knitted and Cut Silk
SELL AT SIGHT
Wonderful Assortment of Styles and Colors.
LOOK AT THESE PRICES
Fibre Silk Knitted, Per Dozen \$2.25
Rayon Silk Knitted, Per Dozen 2.50
Rayon Silk, Extra Knitted, Per Dozen 2.75
Cut Silk, Per Dozen \$3.00 and 3.25
Cut Silk, Extra, Per Dozen 4.50
Rayon Silk Mufflers, \$10.00 and \$12.00 per Dozen.
Real Quality Merchandise.
Send 10% of amount of your order in advance C. O. D., Express or Parcel Post.
Continental Mercantile Co.,
54-58 Canal St., New York City

WANTED **WANTED**
CONCESSIONS AND SHOWS for BIG COTTON JUBILEE in SOUTHERN OKLAHOMA
INDEPENDENT SHOWS, RIDES AND CONCESSIONS OF ALL KINDS.
Contracts closed for Street and Indoor Circuses all winter under auspices of Civic and Fraternal Organizations. Summer camps in this territory. Give working day and health. Plenty of money. For further information wire or write at once. Don't miss present. Hurry. No time to lose if you want to get in on the ground floor. Wire or write C. H. CHESLEY, 234 N. Dewey St., Oklahoma City, Okla.

Streetmen RADIO PETE
THE ONLY TRAINED FROG IN THE WORLD
Every time "Pete" jumps it means 25 sales. Best seller on market. A real money getter. Samples, 15c.
The Lo Po Novelty Co.,
2056 East 4th Street, Cleveland, Ohio.

SOLID GOLD SELF-FILLER FOUNTAIN PEN
Beautifully finished in black or brown lacquer, with heavy nickel plated clip; no fear of losing. Solid 14-K Gold Pen, fine and medium points. Can be refilled for \$1.50. Our Special Price, **\$7.50** Per Dozen. (One with deposit, balance C. O. D.) Sample, \$1.00 N. GOLDSMITH & CO., 29 South Clinton, Chicago

AGENTS
wanted in each city to sell our high-grade SHIRTS. We give unbeatable values. \$Take orders and make big money. Write today while your territory is open for our interesting proposition.
MAKERS OF FINE SHIRTS
A. B. SHAINES CO.
10 Lenox Ave. (Dept. A) N.Y.C.

MAKE \$20 A DAY
Take Orders for Patent Flannel Shirts—Patent Work Shirts—High Grade Dress Shirts. Factory to wearer. Something new. No competition. All on part-time. Sample book fits into pocket. We deliver and collect. Backed by \$500,000 factories. Our agents earning money. No experience required. Write today!
PATENT SHIRT CO., 101 South Wells Street, Chicago, Illinois

CALL
Vaudeville, Repertoire, Carnival and One-Night Stand People, men or women. You can make \$25.00 EXTRA in every town for one or two hours' work. I know you can do it, because I used to be a performer myself, and I did it. The work is dignified and legitimate. Write me and I'll tell you about it. J. K. JOHNSON, 319 W. Chicago Ave., Chicago.

VETERAN'S SERVICE MAGAZINE
78 Watts Street, New York.
Service men, come in on the holiday clean-up. Only monthly publication. New things. Special hot edition going strong. 6c each. Sells 25c. Agents wanted everywhere.
Advertise in *The Billboard*—You'll be satisfied with results.

ADDITIONAL OUTDOOR NEWS

ROBBINS BROS.' CIRCUS

Closes Most Successful Season at Stilwell, Ok., November 1

The season of the Robbins Bros.' Circus came to a close at Stilwell, Ok., November 1. It was the best and most successful one of Owner Fred Buchanan's career as a showman. During the week of October 29 the show had big crowds at Hugo, Madill, Atoka, Eufaula, Holdenville and Durant, Ok. Three punas were born in the menagerie tent while showing Hugo and were under the care of John Schultz. The circus showed day and date with Leo Blendin's Mat and Jeff of Havana Company in Madill, Ok. members of the latter being guests of Mr. Buchanan at the matinee. Walter Garland was host to friends at a star party in the Webb Hotel, Hugo, Ok. Speeches were made by Charles Myers and Garland, George Bordome delivered a monolog and the writer told of his early newspaper experiences.

James (Whittle) Morse entertained Bill Todd and members of his company in Durant, Ok. In the evening the circus people attended a theater party at the Durant Opera House. Dan Hoffman, contracting agent, came on at Hugo and was the guest of Mr. Buchanan for five days. He is now at his home in Logansport, Ind. Milton Robbins and wife entertained members of the Hall Stock Company in Eufaula, Ok. Les Minger, cornet player in Gilson's Band, is advance agent of The Road to Happiness Company, which opens in Des Moines, Ia., November 5.

An elaborate surprise birthday party dinner was given by Mrs. Cuppie Simott for her husband, Earl Simott, general superintendent of the show, in Holdenville, Ok. The staff table was the scene of festivities. Mr. Simott received many presents, including a pair of Masonic cuff buttons from his wife. Dan Hoffman, the show's local contractor, and Frank Ballenger, car manager, were among the invited guests. Helen Kimbell entertained at a party given in honor of the newly married couple. Mr. and Mrs. Jess Coleman, at the Johnson Hotel, Ashdown, Ark., October 25. The Colemans received many presents from their friends on the show. They will make their home in Toledo, O., this winter.

George Bordome had as his guest in Durant, Ok., L. M. Forchier, general manager of the Lone-Star Circus and Producing Company, of Wichita Falls, Tex. Jimmie Lovett, cornet soloist, will spend the winter at his home in Portland, Ore. Robert Speer, bass horn player, will take a three-week vacation at his home in Earlham, Ia., and Joe Pomilio, cornet soloist, will join Fingerhut's Band in Lakeland, Fla. Equestrian Director Bert Rickman has signed a two-year contract with Mr. Buchanan, whereby he will have charge of the new spec., new after-peace, and, in fact, the entire big show program. He and Mrs. Rickman will divide their time between Des Moines and Grand Rapids, Ia. Messrs. Buchanan, Rickman and Morse will make a business trip to Chicago and New York about the middle of December. Mr. and Mrs. Ira Watts will make their home in Kansas City, Mo., for the winter.

F. ROBERT SAYL (Press Agent).

ZEIDMAN & POLLIE SHOWS

Bennettsville, S. C., Oct. 29.—With cold but otherwise ideal weather the Zeidman & Pollie Shows closed a winner last Friday night at the Williamston (N. C.) Fair. But the train arrived here Saturday night to find rain once more pouring in torrents. It rained Sunday and Monday, but all was in readiness, and Tuesday night the shows opened up to a fair business, altho the fair proper was not scheduled to open until this morning. The sun is shining brightly today, and the gates are open and crowds coming in at this writing. The show is laid out in a circle here, with the six rides clustered together in the center, and the midway probably looks the best it has at any spot this season.

Alma, the Florida fat girl, continues in the top-money class, and when a single attraction of this kind can really create the interest it does it must be most gratifying to Alma and her manager, E. V. McGarry, as well as the show company. Naif Corey's log snake, managed by his brother, Phaze Corey, is another single pit attraction that is very successful from every standpoint. In-gram Chambers continues doing well with his Monkey Speedway. Recently "Mrs. Murphy," his star monk, gave birth to a babe (both are doing well) and the couple is a center of attraction. "Fat" Redding and Captain Hoover have left Ethel Dore's Water Circus and last heard from them they were en route to Havana, Cuba for the winter. Additions to Kelly's Side-Show include Mr. and Mrs. George Larson, clever side-show people, and Prof. Townsend, the man with one leg but two feet. Col. P. J. Stark is now talking in front of this attraction. George Haley is another talker of ability, competently attending to the duties in front of Edna Louise Blake's Superba Naif Corey's Lutey Boy Minstrels is having one of its best seasons. A big attraction at the fairs has been the Trained

Wild Animal Show, with Capt. Warner and his lions and goats, the Ramsey Family of acrobats and Col. Littleton's horse, Lady Fanchon. Irene Dore's autrodrome continues to thrill crowds at every exhibition. Sam Gordon has added some extra features to his Freak Animal Congress, which, under the management of E. Duffy, is doing very well. Con J. Jespersen and his splendid band are still a big factor with the show.

This Week's Special

"Bill" Holland, special agent with the show this season, has more than made good. Mr. Holland possesses all of those gentlemanly characteristics, the power of persuasion without being overbearing, the tact, discretion and the quick thinking perspective that his particular branch of the carnival business demands, and easily counts everybody with the show as his friend. It is with sincere pleasure that the writer can recommend for the special agents' Hall of Fame Bill Holland.

WILLIAM J. HILLIAR (Publicity Director).

LORENZ HAGENBECK ARRIVES

Daughter of German Circus Owner Comes on Same Ship

New York, Nov. 2.—Lorenz Hagenbeck, son of Karl Hagenbeck, noted animal trainer, arrived yesterday on the Albert Lohla from Hamburg to study trade conditions here. On the same steamer was Paula Bush, daughter of Paul Bush, German circus magnate, who has indoor circuses in Berlin, Hamburg and Breslau. She will observe American entertainments with a view for new ideas. Prices quoted on animals by Hagenbeck are: Rhinoceros, \$10,000; tigers, from \$1,500 to \$5,000 each, and elephants from \$1,000 to \$1,500 per head.

MORT WESCOTT IN CINCY

Among Cincinnati and Billboard visitors late last week was Mort B. Wescott, well-known veteran outdoor showman, who was en route from Spartanburg, S. C., to his home town, Chicago. Mrs. Wescott had gone straight thru from Spartanburg. The Wescotts were the greater part of the past season with James F. Murphy. During his call at The Billboard the early days of carnivals were gone over and Mr. Wescott promised some of his opinions for publication, dealing with "old heads" of the business at some future time.

Farmville, N. C., Oct. 30.—After showing to 25 weeks of the poorest business he ever experienced as a carnival manager, K. F. (Brownie) Smith, of Smith's Greater Exhibited Shows, stored his rides at Beaver Falls, Pa., a few weeks ago and proceeded with his shows, playing fairs independently. After showing the fair at Junction Park, Pa.; Bedford, Pa.; Cumberland, Md. (with Harry Copping Shows) and Winston-Salem, N. C. (colored), all to good business, Mr. Smith entered into an agreement with C. A. Stewart, well-known ride owner, and Walter Fox, widely known general agent, to organize a five-car show, to be known as the Carolina Exposition Shows, and to play still dates and fairs thru the Carolinas, Georgia and Florida, up until Christmas, then to Cuba. C. A. Stewart has been in cable communication with Leoncio Cabrera, at Havana, who has arranged for the show to play 10 of the best spots that Mr. and Mrs. Stewart played during their last tour of the Island in 1923.

The roster of the new organization follows: K. F. (Brownie) Smith, manager; C. A. Stewart, secretary and treasurer; Walter Fox, general representative; John Geomer, foreign representative; Jack Kohler and Jerry Hix, special agents. Three-abreast merry-go-round and Big Ell (No. 10) wheel, belonging to C. A. Stewart and wife; four shows of K. F. Smith's Mr. and Mrs. Phillips' Glantess Show (just off the Boyd & Linderman Shows) and George Hopkins with his Famous Dixie Minstrels. The following concessionaires opened with the show at the initial stand, Clayton, N. C., week ending October 25: Claude Odekirk, five; Chas. Bashy and wife, two; Harry Biggs and wife, three; Dave Slough and wife, three; Joe Scott and his partner, two; Louis Schmidt, two; Harry Fitch and wife, three; John Claberi, six, including cook house and jubler; John Geomer and wife, one; C. A. Stewart and wife, two. Visitors at the opening included Leon Hewitt, Nat Narder, Morris Miller, Jack Lyle and Robert Gilbright.

Mrs. K. F. Smith has left for her home in Salisbury, N. C. Charles Beasley departed to accept a position in advance of the Johnny J. Jones Exposition, leaving his wife to look after his concession interests here. The acting mayor of Farmville, Robert Belcher, is making preparations to tender a banquet to Manager Smith and Secretary Stewart tomorrow night.

B. F. CARNES (Press Representative).

Look thru the Hotel Directory in this Issue. Listed.

CAROLINA EXPO. SHOWS

KELLY-GRADY SHOWS

The Kelly-Grady Shows have been doing satisfactory business in Alabama. The fair date at Evergreen was a success, as was the stand at Uniontown. Brewton was the spot for week ending November 1.

Arthur Gist and wife have the War Belle Show and Flossie, the five-legged dairy cow. Davis & Sons have the Wild West attraction. McCombs' Minstrel Show has a 50x80-foot top and ten entertainers and a small band. Ralph Roper has the Deep Sea Show. Mr. and Mrs. J. E. Fritz have added another concession. The Tennessee Amusement Company's rides have been getting excellent play. "Whittle" Hyer has his cigar gallery in the lineup. George Grogen, "Sheba" doll concessionaire, has been having a fine business. Princess Tiny, nidget, is still with the show. Starbuck's ham and bacon concession has been going over nicely. Charlie Drill and wife are again all smiles, as Charlie found the diamond he had lost. "Dad" Morgan and his family are "contented" with their share of the receipts, as is "Pat" Price with his "filling station"—cookhouse. P. Grady is back from Birmingham, also Miss Eddie McRea, book-keeper for the show. Sam Lawler, electrician, is on the sick list. Sam George, boss canvasser, is a hustler in putting up and tearing down the show. George Wright, balloon man, likes to "ride 'em high". R. H. NIX (for the Show).

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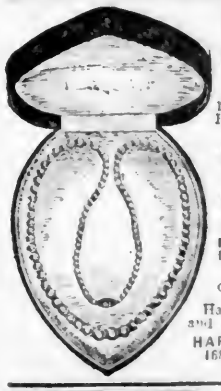
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Los Angeles, Oct. 27.—Halloween, on the program this week, always is a big event on the coast and gives the amusement news a last chance for big business until New Year's Eve. The Auto Show, which promises to be the largest ever held here, is to open November 1. Held in tents at old Praeger Park, it has the appearance of a circus. More than 400 entries are listed, and not one available foot of space is left.

Bert W. Earl has left for Chicago and the East, where he will be joined by members of his family after they finish the season with the Ringling-Barnum Circus. He will return with them here to put in the winter.

Rehearsals have started for Joe Howard's new three-act drama, *My Woman*, written by Leta Vance. The cast includes John Nicholson, Joyce Booth, Helen Mitchell, Grace Valentine, Frank Andrews, Benjamin H. Roberts and others.

Billy Mooney has returned from the East and the picture studio where he is cast is crowded again. He has lost no weight, nor any of his cleverness as a comedian.

Nellie V. Nichols was one of the bright spots on the Pantages bill last week. Her songs and impersonations are as clever as ever and she responded to encores at each performance.

White Collars is in its 40th week at the Egan Theater with no sign of lost interest. Its fame has spread to all parts of the theatrical world. The time limit has not been set on its closing and it probably will outshine the run of *Abie's Irish Rose* here.

Francis Patrick Shanley is again meeting all showmen at the Continental Hotel. Patrick has just come from San Francisco, where he goes every year to chase 'em down to this city.

Katherine Joy has arrived in Hollywood to join the McNamara studios. J. J. McNamara, president of the studios, was impressed with her work in the *Music Box Revue* and hastened to sign her to a contract.

Herb Wiedoeft's Cinderella Roof Orchestra, which has been touring the East, making records and acquainting the public with Los Angeles' most popular orchestra, has returned and was given the greatest kind of a reception by the many orchestras in town. The depot was jammed with admirers and music filled the air. Screenland and other professional organizations are planning a big reception for them later in the week. They resume their station at the Cinderella roof this week.

F. Richard Jones just signed a five-year contract with the Hal Roach Studios as director general of the Roach organization, which is expanding. Officers of the corporation at present are: Hal Roach, president; F. Richard Jones, vice-president; W. B. Frank, vice-president and Eastern representative; Warren Deane, general manager; H. M. Walker and T. J. Crizer, production managers.

Bert W. Chipman, secretary of the Pacific Coast Showman's Association, is expected back at his desk this week after a vacation in Canada of six weeks.

The Rampart Theater here is the latest addition to the long string of theaters
(Continued on page 110)

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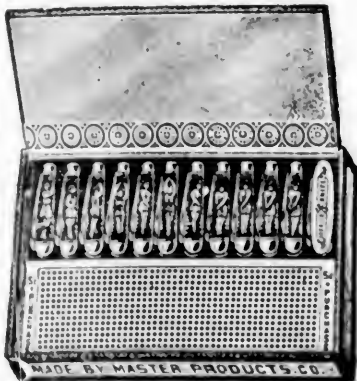
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ARRANGEMENTS FOR S. L. A. BANQUET AND BALL COMING ALONG NICELY

CHICAGO, Nov. 1.—The Showmen's League of America did not hold a regular meeting last night owing to the Halloween party that was being held in the lodgeroom. However, Vice-President Edward Hock called a meeting of the board of governors in the clubrooms for the purpose of hearing reports from the banquet and ball committee and the allied committees.

Chairman Sam J. Levy, of the banquet and ball committee, about whom everything will rotate from now until the function is over on the night of December 2, reported that everything connected with the forthcoming annual feast is moving with entire satisfaction. Both Mr. Levy and Chairman Hock complimented *The Billboard* on the publicity given the banquet and ball under prominent headings in this publication and both said that such splendid co-operation was of the utmost value at this time to the league. Mr. Levy added that the suggestion in last week's issue of *The Billboard* that only soft string music be played while the guests were eating at the banquet hit the nail square on the head. The loud music will come when it is needed. Mr. Levy stressed the fact that from now on individual members must positively get into harness and begin bringing in the boys who buy one and two tickets. This, he said, is the biggest thing ahead of his committee—to get in all of the smaller reservations. He remarked that the big fellows always send in their reservations and checks anyway, but that to make the affair a success the little fellows must absolutely be there.

"Work, talk and shout the banquet and ball," said Mr. Levy. "Get under the machinery, start it and never let it stop until we are ready to sit down for the 'from soup to fish'."

Zebbie Fisher, chairman of the ticket committee, said the printer has delivered 2,000 tickets with accompanying envelopes and stationery and that by next Wednesday he will have 3,000 tickets in the mail. Six tables, Mr. Fisher said, were sold yesterday—World Amusement Service Association, three; Sanders Gordon, two, and W. H. Donaldson, two. Mr. Fisher remarked on the curious and unusual fact that more than \$700 in ticket money has already been received before a single ticket has been sent out.

Col. Fred J. Owens, chairman of the program committee, said he believed more money will be taken in on the program this year than ever before. He said an unusual number of new patrons are being signed up as advertisers.

Mr. Fisher remarked that never before had he seen so many outsiders who asked for information about the league and the ball and banquet and so many of whom asked for tickets as this season. Custodian Tom Rankine asks *The Billboard* to say that tickets will be in his possession at all times in the clubrooms and persons wishing them can get same from

him if they wish, as well as thru the ticket committee. This is done as a matter of added convenience to patrons.

W. S. Cherry, of the Rubin & Cherry Shows, was among the out-of-town visitors at the clubrooms and Halloween party.

Harry Coddington brought up a huge basket of choice apples for everybody and sent a second basket down to the dance at the N. V. A. Club.

NOTE—The banquet and ball will be held the night of December 2 in the Gold Room of the Congress Hotel, Chicago.

PHILADELPHIA

FRED'K ULLRICH

Phone, Tioga 3525. 908 W. Sterner St.
Office Hours Until 1 P.M.

Philadelphia, Nov. 1.—Changes of plays here next week are Cyril Maude in *Aren't We All* at the Garrick, Irene Bordoni in *Little Miss Bluebird* at the Broad Street, *Spring Cleopatra* at the Lyric, Helen MacKellar in *Magie* at the Adelphi and *In Heidelberg* at the Shubert. *Tarnish* will continue at the Walnut and *Little Jessie James* at the Chestnut Street Opera House. November 10 *Poor Richard* comes to the Walnut and Walter Hampden will open at the Forrest.

Here and There

Mae Desmond and Her Players offer *Just Married* at the Desmond Theater this week. A meritorious presentation.

Dante's Inferno, which had two big weeks at the Fox Theater, has moved to the Arcadia Theater, which is just opening the season.

The New York Symphony Orchestra, Walter Damrosch, conductor, will give concerts at the Academy of Music November 13, December 11, January 15, February 19 and March 19.

Jimmy Carr and His Orchestra are going big at the Silver Slipper Cafe in the Majestic Hotel, and Charlie Kerr and His Orchestra are a hit at the Mandarin Cafe.

The Covered Wagon is booked this week at three theaters—Logan, Strand and Colonial. The ballyhoo about town, an old prairie schooner, is attracting much attention.

Potash and Perlmutter in Hollywood is the feature at the Stanley Theater this week and the added attraction, the Civic Opera Company, with 60 voices, is giving fine excerpts from the opera *Cavalleria Rusticana*.

Frank Oppenheimer opened with his orchestra and as musical director of the new Savoy Theater, Atlantic City, N. J., October 26. High-class vaudeville acts and first-run pictures are offered. Frank is popular in the resort city because of his excellent program and musical novelties.

The Narder Bros.' Shows are in winter quarters at Hog Island and changes for 1925 are under way.

Fredrick Lewis, of the *Madame Pompadour* Company, is a guest of the Pen and Pencil Club during the two weeks' stay here, and very popular with the newspaper men.

Samuel L. Tuck is resident manager of the Apollo Theater, Atlantic City, newly acquired by the Stanley Company. Guy Burley, former manager, will take road supervision of Frank Craven's new play, *New Brooms*.

Black-Eyed Susan, new musical comedy, comes to the Forrest Theater November 17, and William Hodge on the same date opens at the Adelphi in *For All of Us*.

Business is good at leading theaters, the weather this week being chilly. The cabarets also are getting a big share of patronage.

PARK MEN WIN BOXING TEST CASE

New York, Nov. 1.—The test case of the Boxing Commission of the State of New York vs. Rosenthal Bros., managers of Golden City Park, Canarsie, to restrain the defendants from holding boxing matches under amateur auspices was dismissed by Judge Golden in the Gates Avenue Court, Brooklyn, last Friday.

Boxing matches were attractions at Golden City Park and at Luna Park, Coney Island, last summer and the managers of both parks had been served with summonses for permitting these matches without licenses.

Injunctions against interference were taken out, but the Luna Park management withdrew the injunction and discontinued the amusement, while the management of Golden City Park fought the case with the above result.

DATES OF MINN. FAIRS' MEETING

The annual meeting of the Minnesota Federation of County Fairs will be held in Minneapolis at the Nicollet Hotel January 13 and 14. It is announced by R. F. Hall, secretary.

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This is an article that you can be proud of. An unlimited guarantee goes with them. They are perfectly matched, graduated and indestructible will not peel, crack, or discolor. Any necklace that does not meet our guarantee will be exchanged free of charge.



24 inches with Sterling Silver Patent Safety Clasp, set with three Rhinestones, in Blue Velvet Box. White Satin Lined. Metal Guarantee Tag and Price Ticket included. Complete in quantity lots.

\$1.80 Per String

Sample, \$2.25.

Other numbers, \$1.50, \$1.90, \$2.50. All these qualities are sold in the highest class jewelry stores.

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L'ELCO PEARLS, 24 inch, indestructible, with sterling silver white stone clasp in satin-lined box. Per Dozen, \$ 8.50 in velvet box. Per Dozen \$12.00

BARR BRAND BALLOONS AND SQUAWKERS

Fresh Stock Guaranteed

No. 60 Gas Balloons, Gross	\$ 2.50
No. 70 Gas Balloons, Gross	2.75
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No. 120 Gas Balloons, Gross	6.50
No. 75 Airships, Gross	2.25
No. 150 Airships, Gross	4.25
No. 20 Squawkers, Gross	1.10
No. 35 Squawkers, Gross	1.10
No. 50 Squawkers, Gross	2.25
No. 60 Squawkers, Gross	3.00
Special Assorted Squawkers, Gross	2.75
Baby Grand Squawkers, Gross	13.50
Balloon Sticks, Gross	.40

SLUM NOVELTIES

Rooster Whistles (3 Kinds), Gross	\$1.50
Memo Books (2 Kinds), Gross	3.00
Ash Trays, Ass't. Patterns, Gross	3.75
Easel Back Mirrors, Gross	2.00
Plain Mirrors, Gross	.85
Puzzles, Gross	1.00
Roaming Toys, Gross	1.00
Jumping Frogs, Gross	.50
Cigarette Whistles, Gross	.65
Glass Cigarette Holders, Gross	1.50
Fur Monkeys, Gross	.75
Swinging Toys, Gross	1.25
Cowboy Fobs, Gross	3.75
Celluloid Wrist Watches, Gross	3.75

Sent for list and prices of other items. Orders shipped promptly upon receipt of 25% deposit. Include postage for parcel post shipments.

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INDIAN BLANKETS AND SHAWLS

BLANKETS.		SHAWLS.	
Nashua Indian, 66x84, \$2.25 Ea.		Nashua 66x84, \$3.50 Each.	
Esmond Indian, 64x78, \$3.00 Each.		Esmond, 60x80, \$4.50 Each.	
Esmond, 60x80, \$3.50 Each.		Superior, 2-1 Blanket Shawl, \$5.00 Each.	
Esmond Famous 2-in-1, 60x80, \$3.50 Each.			



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WANTED CONCESSIONS

Of all kinds. American Permit, as high-class Ten-in-one. Must have complete outfit. Or any other money-making show. High-potential Producers who can deliver the goods. Strong applicants in all spots. This week, Florence, Ala., next week, Corinth, Miss. Out all winter. Also want to buy another Six120 Ball Ring Top. Address MANAGER, United Amusements.

W. S. CHERRY IS STILL WITH THE RUBIN & CHERRY SHOWS

Rumor of General Agent and Railroad Contractor Making a Change Emphatically Denied by Both Himself and Rubin Gruberg

A RUMOR has been in circulation in New York City of late to the effect that the season of 1925 would find W. S. Cherry acting as general agent and railroad contractor of the Smith Greater Shows, making it appear that his connection with the Rubin & Cherry Shows in that capacity—and which capacity he has filled for a number of years—had come to an end.

To have the rumor verified or denied *The Billboard* got in touch with both Rubin Gruberg and Mr. Cherry, with the result that both have emphatically denied it. Mr. Gruberg going so far as to say that no one can take Mr. Cherry's place and that if he did find it necessary to hire another agent that agent would have to take orders and follow instructions from Mr. Cherry.

Mr. Cherry, with the exception of one season, has been associated with Mr. Gruberg since the inception of the Rubin & Cherry Shows in 1917, at which time it was a 10-car show. Today it is a 38-car show and next season it goes out on 40 cars, which will make it one of the largest in the country. And thru their excellent co-operation they have made it one of the most popular organizations in its particular field of entertainment.

FOUR BANDS UNDER CHENETTE

Chicago, Nov. 1.—Ed Chenette, who has the 122d Field Artillery Band here, had four bands under his supervision in the ex-service men's parade Wednesday. His brother, Tex Chenette, who has the Wild West exhibition on the Christy Bros.' Circus, will come to Chicago at the close of the circus season and take charge of the riding horses at the 122d Field Artillery Armory.

Billboard Callers

(New York Office)

- Fred A. Pelet, well-known juggler. Burling Hull, magician.
- Earl Hennings, indoor promoter. Hubbard Nye, press representative.
- George H. Hamilton, former showman. William Dauphin, carnival operator.
- Dave Green, concessionaire.
- Robert Lusse, Sr., of Philadelphia, Pa.
- Thomas P. Marion, of the C. M. Walker Corp., Rochester, N. Y.
- H. E. Mellor, who has Mellor's Bears, now in vaudeville.
- J. A. Sullivan and Tom Costello, electrical experts.
- S. Steinhart, Coney Island.
- J. J. McCarthy, of Grand View Park, Singae, N. J.
- Dave Rose, in from Elmira, N. Y. Busy on indoor promotions.
- Al Flesso, assistant manager side-show with Walter L. Main Circus.
- Jack Fenton, late of the Walter L. Main Circus.
- James Heron, Walter R. Johnson, Paul R. McGee, Robert Krieger, Alfreo Swartz, Ed Kennedy, Cecil Vogel, Jack Wisnian, Eddie Dunn, Mlle. Vortex.
- Mr. and Mrs. Si Kitchi (Nellie Lloyd). In from the Main Circus.
- Two-Bar-70 Hawks, Historian of the Plains.

Callers at J. A. Jackson's desk: Walter Forbish, who is associated with George Wintz in sending out *Shuffle Along* again; also Al Watts, Edgar Conners and Emma Jackson, who go with the new company. Watts Brothers. In from Cleveland, O., where an unfortunate accident brought to a close temporarily a long vaudeville tour. Cecil B. Simmons and A. O. Lewis. Just in after a year in Argentina, S. A., with the Happy Jazzers' Orchestra. Emma Maitland, before sailing for Paris with a group of eight girls on the S. S. LaFrance. Claude Austin, orchestra director. Billy King, national president of the Deacons' Club. Marshall Rogers, comedian. William H. (Bob) Robinson, of Omaha, Neb. He had been visiting his son who is in school at Howard University. Louis Scholer, just in from the stranded *Shuffle Along* Company. "Smiling" Marle Wayne, orchestra conductor. Sam Davis, comedian, who is doing a single in vaudeville. Gus Smith and Genee Jones, producing comedian and musical director of the *Oh, Honey* show. Gant and Perkins, a woman team of black-face comedies. They have just finished a year on the T. O. B. A. They were escorted on their visit by James Thomas, Mrs. Grace Scott, of Altoona, Pa., a prize-winning hairdresser, with little Virginia Harding, age 5, a niece of J. A. Jackson. John W. Cooper, who had abandoned his ventriloquism for a two weeks' political speech-making tour on Long Island. Andrew Sissle, of Tune House, Inc. Mrs. Joe Stello, wife of the tenor singer, and her babies.

MURPHYS MOTORING SOUTH

New York, Nov. 1.—Frank J. Murphy and wife, owners of the Frank J. Murphy Shows, left here today for Miami, Fla., motoring.

2,000 ATTEND LOEW-METRO-GOLDWYN BALL

(Continued from page 5)
show; Harry White and Alice Manning, from *Artists and Models*; Lester Allen and Tom Patricia, from George White's *Scandals*; Baby Sylvia Froos, a child who sings popular numbers with the ease and suavity of Sophie Tucker; the comboy number from the *Ziegfeld Follies*, with Lupino Lane, the Tiller Girls and the George Olson Orchestra; Moran and Mack, from the *Greenwich Village Follies*, and Vincent Lopez, his orchestra, and the entire male of the first act of that show; Ann Pennington, from the *Ziegfeld Follies*; Fay Marbe and Marguerite Finlay, from the Keith Circuit.

DYKMAN-JOYCE SHOWS

The Dykman-Joyce Shows had fair business at Statesboro, Ga., at the fair. The weather was cold until Friday, which was Children's Day, and with warmer atmospheric conditions, the Sparks Circus was on a lot two blocks from the fair grounds, it proved very good. But Saturday there was rain and again cold weather, and but few people came out. The show came out of Alabama the second week in October and played its first fair in Georgia at Lyons to good business. The next stand was at Savannah, and to another good week. Augusta, Ga., was the stand for week ending November 1.

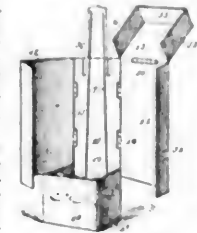
Many visits were exchanged with the Sparks showfolks at Statesboro. Mr. Johnson was on the sicklist, but is now around on the lot again. The writer was unable to be around his show for several days because of illness. Jimmie Cannon, general agent, closed with the show recently. Mr. and Mrs. King, who had charge of the cook house and dining car, closed and are managing a cafe at Bessemer, Ala. Tom Scully is alternately making openings on the Minstrel Show and the Dog and Pony Show. Benny Abour has rejoined with his concessions. Frank Miller now has the cook house. A birthday party was tendered Peggie Robinson November 15. Lew Battrell now has charge of the Athletic Show, with which he does the feature wrestling, and Jamaica Kid the boxing. Sam Kaat and his Hawaiian Show closed at Savannah. The J. L. Cronin Shows, the Sunshine Shows and this caravan played Augusta the same week. E. M. Weaver was a visitor early in the week, as were George Beggs and Mr. and Mrs. Frank Owens of Billie Clark's Broadway Shows, and F. L. Massick, of the Murphy Concession Co.

HARRY BURTON (for the Show).

PATENTS RECENTLY GRANTED ON INVENTIONS IN THE AMUSEMENT FIELD

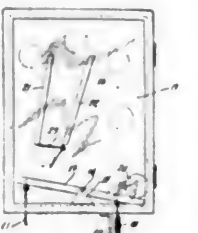
(Compiled by Munn & Co., Patent and Trade Mark Attorneys of New York, Washington, Chicago, San Francisco and Los Angeles)

1,508,980. RECEPTACLE FOR FLAGS. Ernest Vincent Kelly, Brooklyn, N. Y. Filed July 15, 1922. Serial No. 675,211. 4 Claims. (Cl. 220-1.)



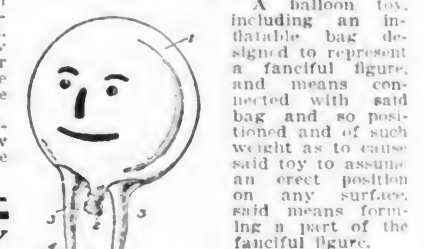
A device of the character described comprising a receptacle, a rear wall projecting above said receptacle, side walls hinged to the rear wall and adapted to embrace said receptacle, and a top wall hinged to one of the side walls and adapted to close said receptacle.

1,508,714. AMUSEMENT APPARATUS. Ernest O. Norberg, Patchogue, N. Y. Filed Mar. 29, 1923. Serial No. 628,676. 11 Claims. (Cl. 46-58.)



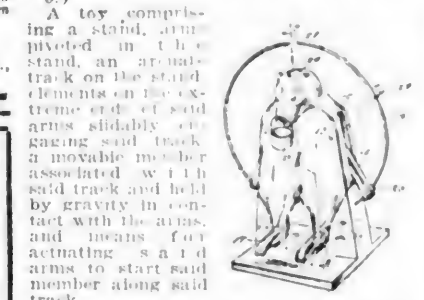
In an apparatus of the class described, means for projecting a ball, means for catching said ball, an escapement connected to said ball catching means and a figure and mounting connected to said escapement at all times and means for driving said mounting, the parts being so arranged and disposed that when the ball catching apparatus functions the figure may be shifted.

1,508,420. BALLOON TOY. Alvin J. Sicart, Wilkes and Clyde O. Roose, Norwell, O. Filed June 2, 1922. Serial No. 565,122. 5 Claims. (Cl. 46-40.)



A balloon toy, including an inflatable bag designed to represent a fanciful figure, and means connected with said bag and so positioned and of such weight as to cause said toy to assume an erect position on any surface, said means forming a part of the fanciful figure.

1,510,775. GAME OF SKILL. Fritz Goldbach, Fred Moose Lake, Saskatchewan, Canada. Filed June 20, 1923. Serial No. 616,593. 10 Claims. (Cl. 46-5.)



A toy comprising a stand, arms pivoted in the stand, an arm-track on the stand, elements on the extreme ends of said arms slidably engaging said track, a movable member associated with said track and held by gravity in contact with the arms, and means for actuating said arms to start said member along said track.

ALABAMA TAX RULING HITS FAIRS

According to a news story in *The Times-Journal*, Selma, Ala., October 21, all county fairs, street fairs, carnivals and other such exhibitions are subject to pay the State and county license tax, according to a ruling of Attorney-General Harvill G. Davis.

"The question arose," says *The Times-Journal*, "in connection with the paying of the tax against the Dallas County Fair at the close of last week here recently. The exemption of these exhibitions formerly provided for in the statutes was by somebody's oversight omitted from the Revised Code.

"The law provides that a street fair or carnival where as many as 25 'stands' or devices are operated must pay a license of \$500 to the State and \$150 to the county. Manager Littlejohn, who had general charge of the Dallas County Fair and all the concessions operated in connection therewith, figured that the total license charge due here would be \$826. It is stated by the fair officials that there is not this much money in the treasury and that there is no source from which the money may be secured. It is also pointed out that the fair association is nothing more than a name, that not even a voluntary organization was perfected.

La Boheme Quality Pearls

Indestructible, With Double Safety Clasp Set With Rhinestone.

24-Inch, Opalescent, Graduated	5.00 Dozen
30-Inch, Opalescent, Graduated	6.00 Dozen
36-Inch, Opalescent, Graduated	7.00 Dozen
60-Inch, Opalescent, Uniform	12.00 Dozen
PUSH JEWEL CASES, as Illustrated	7.20 Dozen
Hexagon Push Cases	4.50 Dozen
Satin-Lined Picture Gift Cases	2.00 Dozen

SPECIAL DISCOUNT TO JOBBERS

TERMS: 25% with order, balance C. O. D.

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\$2.85 Per 1000

Actors, Cowboys, Bathing Beauties, Base Ball Players and others.

AGENTS WANTED.

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615 DICKINSON STREET.

PHILADELPHIA, PA.

Miller Bros. Shows

WANT FOR ALL WINTER

Shows, all kinds; must have their own outfit. Merry-Go-Round. Can place Merry-Go-Round that can gilly. Must be in good condition. Covered Performers. Can place Teams, Musicians, Performers. Concessions, all kinds. WANT good Wagon Man. WANT people, all kinds, for both Shows. Now contracting for next season. Write or wire MILLER BROS.' SHOWS No. 1, Monroe, N. C.; MILLER BROS.' SHOWS No. 2, Charleston, S. C.

ALL ABOARD FOR JENNINGS, LA.

LAST FAIR IN LOUISIANA.

Concessions all open except Corn Game. Conditions splendid; plenty money. WANT one more first-class Show. CAN USE five Musicians (brass) to enlarge Band. Wire all communications to FRANK LIPPMAN, Jennings, La., Manager Lippman & Jager Shows. Week Nov. 3, Nacme, La.; week Nov. 10, Fair, Jennings, La.

FAIRS AND FUN IN ENGLAND

By "TURNSTILE"

Pat To Stand Again

London, Oct. 16.—The Walsall Liberal party has again demanded that Pat Collins shall represent his home town in the House of Commons and Pat has answered the call. I believe that he was reluctant to face the stress and worry of another election and this is quite understandable. His wife and helpmate was stricken with a serious illness just before last election, a year ago, and she is recovering now her long sickness has put a great strain on our showman M. P. Pat has also been on the sicklist himself this year and has had to undergo an operation. The severe strain of combining parliamentary duties with an arduous business life is felt by a man of Pat's age for all his enormous zest and vitality.

But in spite of all this Collins is now buckling on his armor for the third big fight in two years and I hear that a stiff contest is to be waged against him by the Conservatives, who have left no stone unturned to make his candidacy a matter of doubt. "Only a showman" is the epithet of contempt that the Tories of Walsall (or such of them as do not know their Pat) hurl at the Walsall M. P. Fortunately, they are in the minority.

Hull Fair Booms

Hull Fair, which dates back at least from 1273 A. D., has proved a splendid show proposition this year. It began last Friday with full civic honors and despite inclement weather at the beginning Yorkshire's denizens turned out in force to the show, which they delight to honor annually. Efforts have been made to extend the fair to the end of the week following the opening, but in this the Guild has not so far been successful.

Every year this great show event offers more and more attractive amusements of the most varied kind to the north-countrymen. An enormous assortment of side stuff encircles the big rides and shows. Pat Collins has several joints there, including the ever successful "Over the Falls". Bostock & Wombwell's menagerie did fine business, as did Fossett's circus and Brocker's circus. Enoch Farrer had a couple of big rides to challenge Pat's Golden Whales. This last ride is one of the great joys of England's fairgoers, and "We're all Jonahs nowadays" is the motto of all the lads of the village where Pat's whales are in evidence.

Wembley

Lady Gugglesberg, British Empire Commissioner and Overseas Representative for the Gold Coast, gave a dinner at the Savoy this week to those interested in that section of the B. E. E. In proposing the toast, "The British Empire Exhibition", she pronounced the B. E. E. "an eye-opener to the world." Lord Stevenson, president of the board, said he was not in at the conception of the exhibition but he took off his hat to the men who were. He had made up his mind that it was for the good of the world that it should reopen next year. Now that they have got the buildings and experience, they could make a show next year that would be to the good not only to the Empire but of the world. He would support reopening to the last.

Meantime I hear that the Canadian Government has decided to continue its share in Wembley over 1925. Doubt over Canada's attitude long delayed many other interested parties from deciding and no doubt they will follow in now.

The various municipalities have been approached to state if they are prepared to support the reopening and to express their proposals for the use of the Civic Hall during the coming year. Several cities have already signalled their desire that the B. E. E. should continue. "Wembley by Night" is the title of a fine film of the B. E. E. showing this week at the Tivoli in the Strand. This picture of the illuminations at Wembley is a most delightful record of the great show and is generally appreciated.

The Stadium arena is now under the plough being prepared for returning in readiness for the next big event, the Cup Final Match, next year.

Amusement Company Scandals

John Bull, the popular weekly journal, continues to thrash the Laycock and Bird combines and to draw attention to the general mismanagement and non-payment.

The names of certain prominent M. Ps. are joined with those of Laycock and Bird in this week's strictures and Pat Collins' explanation of his attitude in this matter is quoted.

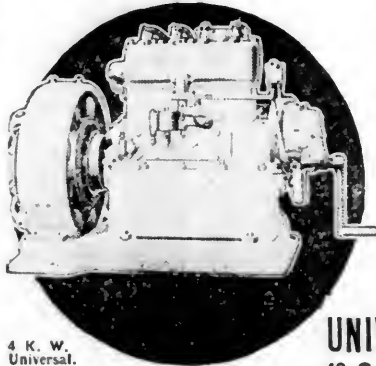
Pat was, as I previously announced in this column, let in pretty badly by these people and it is regrettable that his position on the directorate should have caused his reputation to be smirched with this business. I know that for long he kept aloof, in common with many other wise birds of showland, from the Amusement Park group. A pity wisdom did not keep him permanently clear of them.

Out and About

The charity organ recitals begun, I believe, by the well-known roundabout and fun caterers, Harness Brothers, have become a feature of Sunday after-

"Perfect for Showmen," says

W. L. Quick (Rice & Quick Shows)



4 K. W. Universal.

"Our only regret," says W. L. Quick, manager of Rice & Quick Shows, "is that we overlooked such a good thing as Universal for several years when we might have been profiting by this perfect lighting system for showmen!"

"So far we haven't spent a thin dime for repairs. As you know, we were from Missouri and had to be shown, but we're fully convinced the Universal 4-K. W. is the best lighting system obtainable."

UNIVERSAL MOTOR COMPANY

48 Ceape Street, Oshkosh, Wis.

Not connected with any other firm using the name "Universal".



SIZES
2 K. W. to 25 K. W.

ELECTRIC PLANTS

In 32, 60 and 110 volts,
for use with or without batteries.

noons wherever the fairs ply. Thousands of pounds have poured into the local charities as a result of the practical application of this happy notion. This is only another instance of the generosity and good showmanship of our fair men and their efforts on behalf of the sick and needy are appreciated in all quarters. Leicester October Fair has shared in the general increase of prosperity which is noticeable thruout the entertainment world this autumn. Here Collins has a leading part in the funmaking and the midlanders turned up in force from all over the country.

Both at this and at the Peterborough Bridge, where Thurston's firm had a big say in the pleasure-giving, the influx of visitors was enormously improved by big charabane parties. The development of this form of excursion is making it easier for countryfolk to get in quickly and comfortably to the big center where any fun is toward. The great motor coaches ply a good trade during the weeks of the big provincial fairs.

TRY-OUT OPENINGS

(Continued from page 32)

famous Barrie play and the star received a tremendous ovation. Her supporting company, numbering about 100, includes Leslie Banks, Violet Kemble Cooper, Dorothy Hope and others. A sell-out is reported for the remainder of the week and the show goes to New York for its Broadway premiere November 6.

SHOWS UNDER WAY

(Continued from page 32)

revue is scheduled to open Thanksgiving night at the Music Box. Earl Carroll's Vanities, now t-nanting that house, will move to the Carroll Theater November 10.

"My Girl"

The new Lyle D. Andrews show is announced to open at Shea's Theater, at Worcester, Mass., November 10. Engagements in Hartford and New Haven, Conn., are to follow, bringing the offering to Broadway Thanksgiving week.

"Girl From Kelly's"

Julian Mitchell has been engaged by Daniel Kussell to stage the new musical comedy starring George Jessel. Rehearsals will begin next week.

Karyl Norman Show

Karyl Norman's musical comedy vehicle, sponsored by Joseph M. Gaites, is announced to open in Wilmington, Del., next Monday night.

"Princess April"

After Barry Townly had completed the recasting of his show there remained of the old principals only Tessa Kosta, May Boley and Stuart Baird, while the new members include Harry Clarke, Henry Coote, Rose Doner, Betty Compton, Harry Allen, Audrey Maple, Nathaniel Wagner, Dorothy Appleby and Jack Klendon. Oscar Eagle is doing the staging and the show is announced to open at the Parsons Theater, Hartford, Conn., next Monday night, with the New York premiere set for November 17.

The Astaire Show

Lady, Be Good, is the latest title assigned to the musical show in which The Astaires and Walter Catlett will be featured. The opening is slated for November 17 at the Forrest Theater, Philadelphia, with Broadway to follow a fortnight later.

"Dancing Diana"

David Starr's musical comedy, starring Bothwell Browne, is now in rehearsal and will have a tryout within the next few

weeks. Supporting Browne are: Harry E. McKee, Ted Athey, Willis Claire, Salvatore Bedali, Charles Leland, Mary Lane, Peggy Pates, Florence Guise, Kathryn Tracey and Viola Hage.

"Big Boy"

The next Al Jolson production has begun rehearsals and will open November 17 in Atlantic City, going from there to Baltimore, and arriving at the Winter Garden in New York about the middle of December.

"Betty Lee"

Bertram Harrison and David Bennett are busy with the rehearsals of this Rufus Le Maire production.

"Magnolia Lady"

Hassard Short has been engaged to do the staging of Ruth Chatterton's forthcoming musical vehicle.

FOOD FOR THOUGHT

New York, Nov. 1.—A well-known producer and principal comique of burlesque has submitted what he is pleased to term the Ten Commandments of Burlesque. They are:

Don'ts for Burlesque Managers

DON'T—

Compare vaudeville artistes with burlesque artistes. They are two separate and distinct classes.

Think a 15-minute entertainer can fill a two-hour-and-15-minute gap.

Think artistes inexperienced in burlesque can put over your show.

Think that you can make a burlesque artiste in one season.

Think your judgment is infallible. You may have had lucky breaks.

Think that new faces are more essential than experience.

Miscast your shows.

Handicap artistes with worn-out material and ideas and expect a 100 per cent show.

Credit yourself with bits of business or dialog that the artiste injected in your show. Give the credit where it belongs.

Forget the Golden Rule. "Do unto others as you would have them do unto you."

CHANGES IN CASTS

New York, Nov. 1.—James Barton is out of the cast of *The Passing Show of 1924* at the Winter Garden and Billy B. Van and George Le Maire, of *The Dream Girl*, have replaced him. Robert Woodsey and Ben Lynn joined *The Dream Girl* to fill the places left vacant by Van and Le Maire. George Russell also left *The Passing Show* recently to assume a role in the new Shubert production, *In Heidelberg*.

William Kent, comedian in *Rose-Marie*, one of the leading musical hits of the season, is reported to be leaving that show in about two weeks. Hugh Skelley, brother of Hal, is expected to succeed Kent.

MANY BRIGHT DAWNS

Chicago, Nov. 1.—Hazel Dawn, resplendent in song, acting and on the violin in Mr. Ziegfeld's show down at the Illinois, has a gifted sister, Eleanor Dawn, a singing star in *No, No, Nanette*, at the Harris; another sister, Margaret Romaine, is a prima donna of the Metropolitan Opera, New York; another sister, Nannie, in grand opera in Italy, and still another named Grace, who is a musician in London. They were born in Salt Lake City and their father built most of the

skyscrapers in that section. A brother is a prominent mining engineer of Salt Lake City.

OPAL TAYLOR GUEST OF HONOR

(Continued from page 31)

Henry Carr, Opal Taylor, Jim Pritchard, Ruth Clarke, Trixie and Edith Schaefer, Pearl Gearhardt, Ruth Quinn, Enza Conly, Thelma Hane, Dorothy Lyons, Bonnie Ford, Helen West, Edna Brown, Joyce Waynor, Pearl Chiles, Irene Lavorn, Catherine Summers, Margaret Heckel and Gladys Wirth. A. J. Weingarten, company manager; Jack King, musical director; Frank Weaver, carpenter, and Phil Gearhardt, electrician.

PHILANTHROPIC PIANIST

New York, Nov. 1.—Ben Walschauer, piano player in Hurlig & Seamon's Theater orchestra, New York City, is a very happy man these days. He has just inherited a house and lot in Flatbush, a one-third interest in a picture house in Arlington, N. J., and a bank account of \$5,000.

He immediately presented his automobile to the clarinet player of the orchestra, besides treating all the boys to smokes, and has further mentioned presenting each member of the orchestra with a check of \$25 as a gift of friendship.

Canadian Band Fails Ben Ali Engagement

A. F. of M. Local Said To Be After Scalps of Fellow Mem- bers Who Played in Acts at Unsigned House

Lexington, Ky., Nov. 3.—An international angle has entered the fight here between the American Federation of Musicians and International Alliance of Theatrical Stage Employers' locals and the Phoenix Amusement Company, operating the Ben Ali and Strand theaters, according to a story just made known.

It is reported that Manager Elliott, of the Phoenix Amusement Company, contracted with Fred Warren Curtis, of the Fox Dance orchestra, Collingwood, Canada, to furnish a good-sized combination, the members recruited partly from the Dominion and the balance from Chicago. Save for Curtis, only one of the Chicago boys, a pianist, came here. In eight hours he sized up the situation and started back for the Windy City. The Canadians, it seems, were not permitted by immigration authorities to enter the States. Curtis, it is declared, holds the bag for railroad fares advanced to the musicians.

Manager Elliott, however, succeeded in securing the services of Joseph Quintano of New York, who, it is reported, recently was expelled from the A. F. of M. for the position of musical director of the Ben Ali.

The A. F. of M. local is said to be preparing charges against fellow members who appeared at the Ben Ali in musical acts.

INTERESTING COLLECTION OF PIC- TURES OF STAGEFOLK

Indianapolis, Ind., Nov. 1.—Along with 110 portraits of actors and actresses owned by David Koontz, proprietor of a lumber room back of Keith's Theater, is a program of the old Royal Theater, Haymarket, London, dated 1835. It advertises *The Pension* and also tells at the bottom of the page that *Mrs. Conley's Curse, or a Bold Stroke for a Husband*, would be at the theater the next day. The cast of characters is printed. There are various odd advertisements. The old program was given Mr. Koontz by John Dickson, who was the original owner of the land on which Keith's Theater now stands.

All pictures given Mr. Koontz by actors are framed alike in large, black frames, marked with gold numbers and hung on the walls of his lumber room. He has cataloged the pictures, and in his book has the name of each picture with a little written history of the person. Among the collection is a baby picture of Buster Keaton in a family group, and a staff, colored portrait of James Corbett, made when he was 21. Pat Rooney and his family are a prized group. Mr. Koontz says he thinks that it is the only original portrait of them in the United States. George F. Harness and George Wilson, famous vaudeville team of years ago, also are in the group, together with Peter Baker, of *Bits and Loan* fame.

"While I prize all these photographs," said Mr. Koontz, "and they were all given me by the originals themselves, there is one picture that I love the best. That is this one of Fred Gamble. He and I started together in vaudeville, and we had good times and hard times together. Both of us were young. I didn't stay long in that game, because I decided I wasn't built for an actor, but Fred Gamble stuck to it and is now in the movies. He succeeded as a vaudeville actor. He was determined to succeed and kept at it in the face of discouragement."

Concert and Opera News

CONCERT AND OPERA NOTES

Two... who has resumed her analysis and opera classes as well as her individual work.

For the two performances of the Mahler Second Symphony, which are to be given by the New York Philharmonic Orchestra in New York City this season, Miss Sandelius will appear as soloist.

A recital of songs of many periods will be given in New York City in Aeolian Hall by Jean Knowlton, soprano. Frank Hill will accompany Miss Knowlton at the piano and Edwin Ideler, violinist, will be the assisting artist.

Two New York recitals are to be given in Aeolian Hall by Charles Naisdale, pianist, the dates for his debut program being November 10, in the afternoon, and for the second the evening of December 1.

On the evening of November 7 a violin recital will be given by Sacha Jacobsen, assisted by a string orchestra of the Institute of Musical Art, conducted by Franz Krieger. Emanuel Balaban will assist at the piano.

Mme. Schumann-Heink will give a song recital in Cincinnati on November 28. The event will take place in the Emery Auditorium and this will be the 26th local appearance of the noted singer under the management of J. H. Thuman.

Grace Leslie, contralto, has announced a song recital in New York City at the Town Hall the evening of November 11. Miss Leslie will be assisted by Lamar Stringfield, flutist, and Conal O. C. Quirke at the piano.

Robert Ross, violinist, with the assistance of Harry Kaufman at the piano, will give a recital in the New York Town Hall Friday evening, November 7. Mr. Ross has included on his program Cecil Beethoven's The Association, Sonata for Violin and Piano, A Major, Op. 22.

The noted Negro tenor, Roland Hayes, will appear at Caleb Mills Hall, Indianapolis, the evening of November 11, under the auspices of the colored Y. M. C. A. This marks the second appearance of Mr. Hayes in Indianapolis, his recital last year having been enthusiastically received.

A testimonial concert will be given at Carnegie Hall, New York, on November 22, celebrating Maud Morgan's golden jubilee. The concert has been arranged by friends of the noted harpist commemorating 50 years of her continuous career as the foremost exponent of the harp as a solo instrument.

For the concert given October 25 by the Chicago Symphony Orchestra in Chicago Charles Martin Loeffler's symphonic poem, Memories of My Childhood, was given an excellent interpretation by the Chicago players. This composition took first prize at the Evanston Music Festival last spring.

The second of the series of four recitals given by Nina Tarasova this season is announced for November 22 in Aeolian Hall. While the numbers for this program will be of a similar nature as those Miss Tarasova presented at her first recital, no number will be duplicated. Lazar Weiner will again be at the piano.

The young Italian-American pianist, Elena Barberi, who has received all of her musical training in this country, will be presented by the State Concert Bureau of New York City in three recitals in Aeolian Hall on Sunday evenings, November 9, 23 and January 11. Miss Barberi is a graduate of the New England Conservatory of Music and made her successful first appearance last spring at the Biltmore, New York City.

Announcement has been made of the changing of the services of Paul Kofler, who for five years was cellist with the New York Symphony Orchestra, to replace the late Joseph Fross as cellist of the Kibourn Quartet, first cellist of the Rochester Philharmonic Orchestra and as leading teacher of cello in the Eastman School of Music. Mr. Kofler, who is a native of France, came to this country in 1900 and has occupied a prominent place in musical circles.

The concerts to be given this season by the Mandelsohn Choir, of Pittsburg, under the direction of Ernest Lant, are announced for November 21, when Elijah will be sung, with Arthur Kraft, tenor, and Ernest Grange, bass-baritone, as soloists. As usual the most important event will be the singing of The Messiah on December 30, when the soloists will be Nancy Van der Veer, Amy Evans, Richard Crooks and Arthur Middleton. Brahms' Requiem will be heard March 6 and a miscellaneous concert will be given April 21, featuring Maud Muller, a cantata by Richard Kountz, a Pittsburg composer.

ANOTHER ARTISTS' SERIES

For the Music School Settlements

The series of concerts given last year by noted artists for the benefit of the various Music School Settlements in New York were so successful that arrangements have been made for another series during 1924-'25. The announcement of the various programs assures New Yorkers of opportunity to hear many of the most distinguished artists of the present time. The first event, November 11, will bring the presentation in English of The Marriage of Figaro by William Wade Hinshaw's company of singers, which includes Clyde Hine, Elizabeth Fleischer, Celia Turill, Alfredo Valentini, Pavel Ludikar, Ralph Brainard, Herman Gelhausen, and Ernest Knoch, musical director. A chamber music concert will be given Friday evening, December 12, by Wanda Landowska, Paul Kochanski, Rene Pollain and John Munday, and the January concert, which is scheduled for the 15th, will be presented by the Philharmonic Orchestra, William Van Hoogstraten, conductor, and Lily Novy, Ernest Hutcheson and Olga Sarafoff as soloists. Mary Garden will appear in an operatic recital given in costume on February 20, and will be assisted by the State Symphony Orchestra with Josef Stransky as conductor. The next event on March 20

MANY STATES

Included in Itinerary of Minneapolis Symphony

Arthur J. Gaines, business manager of the Minneapolis Symphony Orchestra, has booked that organization for a tour which will take it into many States. The early fall tour will include engagements in Wisconsin, Indiana, Ohio, Pennsylvania, Alabama, Tennessee and Iowa. The spring tour, which will commence April 20, at the close of the Minneapolis season, will continue for five weeks and extend thru the States of North and South Dakota, Iowa, Nebraska, Kansas, Minnesota and Wisconsin, and the contracts for the concerts on these two tours is said to reach close to \$50,000.

UNIVERSITY CLUB CONCERTS

Will Bring Noted Artists to Wheeling

The University Club Concert Series, which opened October 29 with a performance of Martha by the San Carlo Opera Company, will bring to Wheeling, W. Va., many noted artists and musical organizations. The second event is the recital by Claire Dux, soprano, on November 29, and the Cincinnati Symphony Orchestra, Fritz Reiner, conductor, will give a concert on January 14. The fourth

"TOP HOLE"

ERNEST GLENDINNING is the star of Top Hole, but Ann Milburn is the one who shines. In the few brief opportunities allotted to her Miss Milburn stirs up enough applause to mark her as the outstanding hit of the show. She has a magnetic stage personality, is natural in her mimicry, sings with a melodious and appealing voice and dances in a neat style of her own. On her very first entrance she establishes that bond of sympathy and interest so essential to a player's success. She immediately becomes the center of attraction, to the handicap of the real heroine, Claire Stratton. Miss Stratton, on the other hand, does not inspire the audience to warm up to her. She is a little too timid, perhaps lacking in confidence, and reads her lines too obviously. So it is only natural that the sympathy of the audience should drift elsewhere.

It is not exactly the fault of the players that Top Hole isn't a rip-roaring success. The authors are largely to blame. Two of them collaborated in writing the book and a third one revised it. Yet there is not an original or freshly served idea in the whole piece. When librettists go so far as to use an old burlesque bit with which to pep up their plot it is a sign that musical comedy has struck a pretty low level. In the second act finale the plot, which has previously wended its well-known way in dialog, suddenly manifests itself in song for one pretentious moment. For all the good accomplished by this one digression it might just as well stick solidly to dialog.

Because of the mildness of the book not much is demanded of the majority of players in the way of acting. Nor is a great deal done by them in the way of singing and dancing. Except for the dancing of the sprightly chorus the production is rather weak on singing and stepping. There is one really catchy song among the musical numbers and it is worked unusually hard and long.

Not much comedy has been injected into the book and as a consequence the possibilities of Nellie Graham Dent, Charles Brown and a few others are far from fully utilized.

The chorus is an exceptionally clever one. Its activities are somewhat restricted because the crowded sets allow only a limited amount of space to work in. Given more room, and with a little more precision and unity in the ensembles, this group of pretty and industrious young maids could make any Tiller bunch jealous. Being good, they are brought in very often. There is a spot in one dance number where the music stops for a moment, allowing the girls to carry on without any accompaniment from the pit. It happens that the hard-working choristers have just been thru several strenuous numbers and are quite out of breath at this stage. The cessation of the music causes the puffing of the girls to become forcibly audible, which is hardly a pleasing effect.

Rollo Wayne has given the production some attractive settings, the costuming is not bad and the staging passes inspection. The music is of a mixed variety.

In the final analysis Top Hole is just a neat little musical show, good for a modest evening's entertainment among the less fastidious, but lacking the substance, individuality and punch to make it a real hit. However, it may serve as the means of bringing Ann Milburn before some producer who will realize her possibilities. That in itself will be a whole lot.

DON CARLE GILLETTE.

New York, October 24, 1924.

will bring the first performance on any stage of the one-act opera The Garden of Mystery, music for which was written by Charles Wakefield Cadman and the libretto by Nellie Richmond Eberhart, with a cast to be announced later. The final concert of the series will occur on Sunday evening, April 13, when a pantomime with music will be given by Maria Carmel, assisted by Myra Hess, noted English pianist.

JOINT RECITAL

To Be Given in Chicago by Bolm's Ballet Intime and Karsavina

Adolph Bolm's Ballet Intime and Tamara Karsavina are to make their debut together in Chicago on Thanksgiving afternoon at the Elgth Street Theater. The Bolm Ballet Intime will be composed of about 50 people and Mr. Bolm will present a short ballet by Mozart, also one which he has arranged to music by Schubert, and in these he will have the assistance of a small orchestra under the direction of Eric Delamarter. Tamara Karsavina has not as yet announced the dances she will give, but it is probable she will include Nursery Rhymes, the dance in which she gained much fame in Europe. Adolph Bolm and his dancers will give other recitals on November 30, also December 2 and 3.

number of the series is scheduled for February 12, when Louis Graveure, distinguished baritone, will be heard, and the final event will be a concert by the New York Philharmonic Orchestra, Wilhelm Mengelberg, conductor, and the date for this is announced as March 12. All of the concerts take place at the Cort Theater and the subscription sales are reported as being unusually heavy.

ALBERTINA RASCH TO MAKE TOUR

Albertina Rasch, dancer, has been booked for a tour of this country under the management of S. Hurok and will open the tour with two programs at Town Hall, New York, on November 20 and December 2. The concert programs will consist of several new ballet arrangements, novel dance sketches and interpretations of famous composers, and Miss Rasch, thru the courtesy of Hassard Short, will be assisted by Chester Hale and Mary Parsons. The musical accompaniment will be given by a string quartet with Max Rabinowitch at the piano.

PEOPLE'S CHORAL UNION

Of Boston Offers Prize for Best Song

A prize of \$100 is offered by the People's Choral Union of Boston for the best part song for mixed voices with piano accompaniment. Mrs. William Arms

Fisher, president of the organization, in announcing the prize explained that the contest is open only to Americans, inasmuch as the purpose is to encourage the writing of choral music in this country. The competition will close March 1 and full particulars may be had by writing Mrs. Fisher.

ACTORS' EQUITY ASSOCIATION

(Continued from page 38)

were undoubtedly responsible, in part, for that reversal in form. During the past season such Broadway players as McKay Morris, Peggy Wood, Margalo Gillmore, Bertha Mann, Zella Tilbury, Eugene Powers and Elliott and J. C. Nugent have appeared with the Stuart Walker Repertoire Company.

The result of Mr. Walker's Cincinnati experiment may lead other cities to try a more advanced theatrical fare on their amusement menus.

ACTORS' EQUITY ASSOCIATION

Executive secretary's weekly report for council meeting October 28, 1924:

New Candidates

Regular Members—Prentiss H. Calkins, Flo Campbell, David Chasen, Walter E. Crowe, Donald Duff, H. G. Emerson, Ralph Forbes, Jackson Hines, Jeanne La Mar, Robert W. Long, Knight Mac Gregor, Joe Morris, Arnold Novello "Toto", Georgette Cohan.

Members Without Vote (Junior Members)—Timothy Buckley, Carol Chase, Gerste Conway, Helene Dumas, Edmund George, Harriet Harbaugh, Elizabeth L. Holman, Anthony Jowitt, Mildred Leaf, Helen Malrud, Charlotte E. Manning, Mitzi Merry, Elsie Peck, Orrilla Smith, Lysle F. Witherby, Carolyn West.

Chicago Office

Members Without Vote (Junior Members)—Robert Anderson, Paul Darnelle, Marion Morgans, Dorothy Rae.

Kansas City Office

Regular Member—Mrs. Peggy Dexter. Member Without Vote (Junior Member)—Edwina L. Valle.

Los Angeles Office

Members Without Vote (Junior Members)—John Millard, Lenore Vaughan.

PARK MEN WILL HAVE WONDERFUL EXHIBITS

(Continued from page 11)

League of America in the arrangement of the respective programs so as to make it possible for all outdoor showmen in Chicago during the convention week to visit the exhibits of the N. A. A. P. at the Drake Hotel.

The list of exhibitors for the 1924 convention to date is as follows:

- Abbot Coin Counter Co., New York City.
- The Cracker Jack Co., Chicago.
- H. C. Evans & Co., Chicago.
- Peter Kirbach, Chicago.
- The Durable Products Co., Cleveland.
- Monarch Electric & Wire Co., Chicago.
- Mills Novelty Co., Chicago.
- Kentucky Derby Co., New York City.
- Traver Engineering Co., Beaver Falls, Pa.
- Link-Belt Co., Chicago.
- Superior Lamp & Shade Co., Chicago.
- Allan Hershell Co., Inc., North Tonawanda, N. Y.
- Ell Bridge Co., Jacksonville, Ill.
- Automatic Ticket Register Corp., Chicago.
- Custer Specialty Co., Inc., Dayton, O.
- The Glee Boat Amuse. Co., Inc., Bridge-ton, N. J.
- Soda Fountain Distributors of America, Chicago.
- George E. Carlson, Chicago.
- Thearle-Dutfield Fireworks Co., Chicago.
- American Sanitary Lock Corp., Indianapolis, Ind.
- C. F. Eckhart & Co., Milwaukee, Wis.
- W. F. McGuire, Chicago.
- W. F. Mangels Co., Coney Island, N. Y.
- Gallanis Bros., Chicago.
- The Humphrey Dispenser Co., Cleveland.
- Missouri Paint & Varnish Co., St. Louis.
- Spillman Engineering Corp., No. Tonawanda, N. Y.
- John A. Miller Co., Detroit.
- Dayton Fun House & Riding Device Mfg. Co., Dayton, O.
- R. S. Uzzell Corp., New York City.
- Philadelphia Toboggan Co., Germantown, Philadelphia.
- Miler & Baker, Inc., New York City.
- Perey Mfg. Co., Inc., New York City.
- American Locker Co., Pittsburg.
- Fred Lauer, Chicago.
- Tangley Company, Muscatine, Iowa.
- Charles J. Geiser, Coney Island, N. Y.
- Bradford & Co., St. Joseph, Mich.
- Charles M. Weeks Co., Inc., Walden, N. Y.
- Lightning Coin Changer Co., Chicago.
- Lash's Products Co., Chicago.
- Lusse Bros., Philadelphia.
- The Wafeldog Corporation, Washington, D. C.
- Taiyo Trading Co., Chicago.
- Tater-Flakes Company, Inc., Chicago.
- Rotlsorrie Range Co., New York City.
- Clark's Products Co., Chicago.
- Standard-Johnson Co., Brooklyn, N. Y.
- Popsicle Corp. of the U. S., New York City.
- Continental Construction Co., Pittsburg.
- Damon-Chapman Co., Rochester, N. Y.
- Wellington-Stone Co., Chicago.
- Freeport Metal Products Mfg. Co., Freeport, L. I., N. Y.
- Stoebner-Pratt Dodgem Corp., Lawrence, Mass.
- J. W. Ely Co., White Plains, N. Y.
- Cahill Bros., New York City.

DEATHS IN THE PROFESSION

ANDREWS—Addison Fletcher, 67, well-known New York musician and musical manager, died October 27, after a short illness, from pneumonia, at his residence, Bretton Hall, 15th street and Broadway, New York. Mr. Andrews was a native of Cavendish, Vt., where he was born April 2, 1857, a son of Rufus F. and Mary Cornelia Fletcher. He was a member of the Dartmouth College Glee Club, from which college he was graduated in 1878. At first intending to become a lawyer, he determined to become a musician and studied violin under Ganne and vocal art under Tamaro. He had been active in the musical world of New York for many years, having sung in church choirs for 25 years and for 15 as a member of the Schumann Male Quartet. Piano and violin pieces, as well as songs, were among his many compositions. At various times he was connected with the editorial staffs of several New York newspapers, and for one year was assistant manager of the Symphony Orchestra and Carnegie Hall. The Manhattan Society of New York was founded by him. The deceased is survived by his widow, to whom he was married in 1883.

BAKER—Mr. father of Paul Baker, died at 4 15 a.m., November 1, in Baltimore, Md. The funeral was held the morning of November 2 in Baltimore.

BATES—William Guy, 72, dramatic critic, author and newspaper man, died October 30 of pneumonia and heart attack at Indianapolis, Ind. He was secretary of the Shakespeare Society of New York for 30 years, also a member of the Players' Club of New York.

BELL—Mme. Lina, Parisian concert star and opera singer, died recently in Paris, France. The deceased was a member of the Paris Opera Comique Troupe.

BLAKESLEE—Samuel H., died October 21 at Ontario, Calif., after an illness of three months. Mr. Blakeslee was for six years dean of the College of Music of the University of Denver, previously being director of the Ohio Wesleyan Conservatory, Delaware, O., where he was connected for fourteen years. The deceased was also a graduate of Oberlin Conservatory, where he instructed in singing and choral conducting.

BLACKMAN—Mrs. E. V., who for more than ten years had been an active figure in the musical life of Miami, Fla., died in that city October 14 as a result of injuries received in an automobile accident. Mrs. Blackman was a graduate of the Chicago College of Music. Previous to her marriage she was Evelyn Frisbie, of Chicago, where she was sponsor of the Boys' Band and a member of the Music Club.

BOND—W. O., English scenic artist, associated with Sir Oswald Stoll, died October 9 in England. Mr. Bond had been connected with the Stoll organization for more than 20 years. Some of the productions on which the deceased worked include: "Butterflies in Fairyland", "Red Skins", "The Flood", "The Earthquake", "Is Our Navy Ready?", "Mexico", "Sand of Dee", and several pantomimes such as "Aladdin", which appeared last year at Wood Green Empire Theater, London. Funeral services, held October 14, were followed by interment in the Fulham New Cemetery, with numerous showfolk in attendance.

BONSAL—Frank A., wealthy horseman of Baltimore, Md., died there October 28 from pneumonia. Mr. Bonsal was riding to the Harford Hunt Club bounds October 16 when he was injured and shortly thereafter his condition was complicated when pneumonia developed. His parents were the late Stephen and Mrs. Fanny Leigh Bonsal. The deceased was one of the charter members of the Harford Hunt Club and with J. Ambrose Clark, of New York, was also master of bounds.

BROCK—Robert M., 26, organist at the Egyptian Theater, Pasadena, Calif., died there recently of injuries sustained in an automobile accident, when his car was struck while he was driving along Santa Barbara avenue there and then crashed into a telephone pole. His companion, Helen Eager, is in a serious condition at the Pasadena Hospital.

BURNETT—Mrs. Frances Hodgson, 74, nationally known for her creation of the childhood classic "Little Lord Fauntleroy", died October 29 at her home, Plaudome Park, Plaudome, Long Island. Mrs. Burnett, who since her second marriage had been known as Mrs. Burnett-Townsend, wrote her first novel, "That Lass o' Lowrie's", in 1877, and her last, "Head of the House of Coombe", was published two years ago. In between these Mrs. Burnett had contributed more than two years of novels, six plays and was editor of "The Children's Book". Her best known works were "The Making of a Marchioness", "The First Gentleman of Europe", "Barty Cruise and His Man Saturday", "Phyllis, the Showman's Daughter", and "Ismeralda". Mrs. Burnett was born November 24, 1849, in Manchester, England, as Frances Eliza Hodgson. When she was 16 years old her family moved to Knoxville, Tenn. Two years later she began contributing to magazines. Her first novel, "That Lass o' Lowrie's", was dramatized by the late Joseph Hutton as "Liz", and produced at the Opera Comique Theater. Others of her works which were dramatized for the legitimate stage were: "Esmeralda", "Little Lord Fauntleroy", "Phyllis", "The Showman's Daughter", "The First Gentleman of Europe", "Naxos", "That Man and I", "Judy O'Hara", etc. Mrs. Burnett is survived by one son, Vivian. Funeral services were held November 1 at the Plaudome home and were followed by interment in Roslyn Cemetery, Long Island.

COLES—William, well-known Negro dancer, professionally known as "Little Jeff", and a member of the Anita Bush Dramatic Stock Company, playing T. O. B. A. Time for several years, died October 26 in Detroit from pneumonia. Last year Cole was associated with "Slim" Parker in burlesque. A sister, living in Baltimore, is the only known survivor.

COLLIER—Lizzie Hudson, 60, veteran actress, died October 25 in the Staten Island (N. Y.) Hospital after an illness of three weeks. Miss Collier was born in the Greenwich Village section of New York and received her early education there, later also graduating from the Normal College. Her education had been primarily with the idea of becoming a school teacher and she served in that capacity for two months in the school of her uncle, Wilbur F. Hudson. Coming from a theatrical family and being a fluent elocutionist it was only natural that her energies were soon devoted to the stage. Her debut was made in "The Banker's Daughter" Company, produced by her uncle, the late James W. Collier. The minor

role entrusted to her in this was handled so capably that many other important roles were given her in New York productions. Substituting for Mrs. Chas. M. Wackett in the role of Phoebe in "St. Vincent Browne" in "The Banker's Daughter", Bronson Howard a great success, at a moment's notice, Miss Collier enacted the part superbly and the next day was commended by the various newspapers. Thereafter she had important roles in several of her uncle's productions, including "The Lights o' London", "Stormbeaten" and others. During her long career she had been featured with Henry Miller, Nazimova, Ethel Barrymore, Joseph Jefferson, William H. Crane, Nat O. Goodwin, Kyrie Bellew and Mrs. Potter. Three years ago, while a featured member of the original Chicago company of "The Bat", Miss Collier was forced to retire because of the sickness of her husband, J. Walter Collier. In his death she resumed playing with "The Bat" Company in Chicago. While still a member of this company several years ago she was injured in a taxicab accident. Pleurisy and pneumonia set in following the accident and, while not fatal, weakened her to such an extent that she had been a guest of the Actors' Fund Home in Staten Island since May 2, 1923. Deceased is survived by a brother, Walter E. Hudson, theatrical manager. Funeral services were held from the Church of the Blessed Sacrament, Broadway and 71st street, and were followed by interment in the family plot in Calvary Cemetery, Brooklyn.

DE MAX—Alexandre, 55, formerly associated with the great Sarah Bernhardt as leading man, died October 28 in Paris, France. Mr. De Max was born in Jassy, Roumania, February 14, 1869. He received his training at the Paris Conservatoire under M. Worms, where he took first prize for comedy and tragedy in 1891. His theatrical debut was made as Neron in "Britannicus", which played the Odéon, Paris, in 1891. His rise was rapid and he soon became known as one of the greatest contemporary actors on the French stage. He had been appearing regularly in most of the French successes until June, 1920. Of the many plays in which he took part

Bedford. The news of her demise proved a great shock to her former pupils and associates.

EICHORN—Charles F., 86, talented organist of Newark, N. J., where he had played for the past 50 years, died November 1 at his home, 11 Thomas street, that city. Mr. Eichorn, a native of Hanau, Germany, came in this country when a youth. At the age of 11 he was appointed organist of the Kinney Street Baptist Church, Newark, remaining there 11 years. For 22 years the deceased was organist of the Trinity Church, now Trinity Cathedral, Newark.

FARNUM—Marion Warde, 47, former actress and director, but of late years conductor of a dramatic art school in Los Angeles, died October 22 at her home there. The deceased had been in poor health for the past year. She is survived by her husband, Walter, and a son and daughter. The Actors' Fund of America was in charge of the funeral services, which were held at Bagley's Undertaking Parlor, Hollywood, Calif., with interment in Grand View cemetery, that city. The Rev. Neal Dodd officiated.

FINK—John Henry, 68, originator and trainer of Fink's Comedy Troupe, which has appeared on the Keith Circuit for the last 18 years, died October 28 at his home, 1018 Allert street, Toledo, O., after an illness of two weeks. He was stricken while on the stage of the New Earle Theater in Philadelphia. The deceased had been in the amusement business since he was 15 years old. He traveled with the Adam Foreman and Sells Bros. and other circuses. The widow, two sons, Francis and John, and one daughter, Mary, survive. The body was sent to Columbus, O., where funeral services were held, November 1, at Holy Cross Church, followed by interment in a local cemetery.

FOX—Mrs. Inuro, 59, wife of the late Inuro Fox, well known to the profession as the "Comie Conjurer", and sister of Mrs. William H. Clark, wife of "Biff" Clark, of burlesque, died October 17 from complications at her home, 450 High street, Newark, N. J. Mrs. Fox had been in poor health for the past 18

DORA WILEY TENNIS

DORA WILEY TENNIS, 71, once an opera favorite, known as "The Sweet Singer From Mainz", died Sunday morning, November 2, in the White Plains Hospital, White Plains, N. Y. She was born in Buckport, Me. Miss Wiley made her musical debut as a soloist with the Boston Symphony Orchestra in 1874. Four years later she sang the prima donna roles with the original Boston Opera Company, and shortly thereafter became a member of the Berger Family in "The Bell Ringers". The part of Estrella in the opera bouffe of that name in London was created by her in 1884. On her return to this country she made numerous appearances with the W. T. Carleton Opera Company and the Haverly Opera Company, also several appearances in Rice's "Evangeline". Other engagements followed, notable among them being the creation of the principal singing role in "The Merry War", with Norcross' Opera Company, at the old Star Theater, New York. In 1889 she toured Australia with Amy Shevwin's Grand Opera Company, and later headed her own opera company in the United States. The deceased is survived by her husband, Charles Tennis, well-known theatrical booking agent, who lives at the Tennis residence, White Plains road, Scarsdale, N. Y.

the following are but a few: In 1891 he appeared at the Renaissance Theater, Paris, in "Izzy", "Gismonda", "La Princesse Lointaine"; later he appeared at the Odéon Theater in "Don Carlos", "Don Juan en Flandre", "Guerre en Dentelles", "Pour l'Amour", "L'Otage" and others. Also during the period from 1893 to 1914 he took part in productions presented at the Theater Antoine, Nouveau Theater, Porte-St-Martin, Theater Sarah Bernhardt, Theater Rejane, Theater Michel, Theater des Arts, Theater de l'Œuvre and the Chatelet. In 1917 he was elected a Sociétaire in the Comedie Francaise and appeared there as Neron in "Britannicus", Esop in "Le Moine", "La Cleitro"; Baron de Horn in "Le Prince d'Aurore", Jule des Miremont in "Le Repas du Lion", and several others. On many occasions he played lead to Sarah Bernhardt. His Paris residence was at 66 Rue Caumartin.

DENNESSY—Reine (Mme. Sidaine), vaudeville-dancer, died recently in Paris. After being taken ill, an operation was performed at a Paris hospital, but it proved unsuccessful.

DOTTI—Mme. Louise (Mrs. William R. Swift), 73, of Cincinnati, famous opera singer a generation ago, died October 31 at St. Luke's Hospital, New Bedford, Mass. Madame Dotti was a native of New Bedford, the scene of her death. There she spent her childhood and received her early training in music, her chosen field, which was destined to bring her nationwide and even international fame as a concert artist and later as a teacher of voice. Madame Dotti, the name she retained through her career, studied under Sangiovanni in Italy, and won success in opera in New York, Boston, Chicago and London. She played the role of queen in Ruy Blas for 75 consecutive nights. Returning to America four years later she joined the Colonel Mason Opera Company. The following year after quitting opera she became associated with Chicago College of Music, and later became a member of the faculty of the Cincinnati College of Music in 1902, at which time she was the wife of William R. Swift. When Mr. Swift died in 1913 she continued her work at the college, although her living relatives were in the East. She resigned from the school in 1917, but was prevailed upon to return in 1921. From that time she taught continuously until last June, when she went back to Massachusetts to spend her vacation. She returned to Cincinnati for the fall opening of the college but her health was such that she was obliged to enter Christ Hospital, that city, where her condition was grave. In the latter part of October the deceased seemed to rally somewhat and it was decided that she could make the trip to New

months and had practically been confined to her home. She was married to Mr. Fox in 1888 and the couple had no children. The only immediate survivor is the sister, Mrs. William H. Clark.

GALLOWAY—Oscar T., 44, died Saturday afternoon, October 25, at a hospital in San Antonio, Tex. Mr. Galloway, a native of Maryland, Ky., arrived in San Antonio about four months ago for medical treatment. The Galloways are nationally known, having played all the principal vaudeville circuits under the name of Galloway and Garrett. They are also well known in the musical comedy field as Tany and Danny Galloway. The deceased was a member of the Mayfield Lodge, B. P. O. E.; the Masonic Lodge at Palestine, Tex.; the Oriental Consistory, Chicago, Ill.; the Shrine, Houston, Tex., and the N. V. A., New York City. The widow, Mrs. Lou Eva Galloway, and one brother, L. A. Galloway, of Houston, Tex., survive. Funeral services were held October 28, at 10 a.m., from the Porter Loring Funeral Parlor, San Antonio, and followed by interment in the Masonic Cemetery, that city, with military honors—Mr. Galloway having been a veteran of the Spanish-American War.

HALL—John, 78, superintendent of stables at the Rochester (N. Y.) Exposition, died October 25 at his home in that city.

HEARD—Mrs. Josie, 60, a well-known musician, who had taught in such prominent institutions as Morris Brown College, Atlanta, Ga., and in Allen University, Columbia, S. C., died October 21 at her home, 1226 Rockland street, Philadelphia, Pa., after an illness of three months. Mrs. Heard had recently submitted to an operation, but it was unsuccessful and complications set in which caused her death. She was born in North Carolina. The deceased is survived by her husband, a sister, Mrs. Bessie L. Cartier, of Washington, D. C.; a brother, the Rev. Eugene L. Henderson, S. T. B., of St. Titus P. E. Church, Durham, N. C.; and a niece, Mrs. Pearl G. Jones, of Philadelphia.

JOHNSON—George, 68, engineer at Keith's Prospect Theater, Brooklyn, N. Y., died at his home, 715 13th avenue, Brooklyn, Wednesday afternoon, October 29. Mr. Johnson was working Sunday morning at the Prospect Theater but had to go home sick because of an attack of pleurisy. The sickness soon developed into pleural-pneumonia, from which he died despite the efforts of his physicians. The deceased is survived by his widow and a daughter. Funeral services were held at the family residence the morning of November 1, and were followed by interment in a local cemetery. The Prospect Theater staff

sent a beautiful floral piece as a token of respect to his former employer.

KRAUS—Morris, 86, made of Dave and Sam Kraus of the Oldtime Theater, Fourteenth street, New York, well known burlesquers, died Saturday morning, November 1, at the Montefiore Home, New York, from heart failure. Mr. Kraus was not connected with the show business. The deceased is survived by three sons and two daughters. Funeral services were to be held November 1, at 10 a.m., at Milford's Funeral Parlor, 1100 Lexington avenue, New York.

LACKAYE—Katherine T., prominent voice and piano teacher, of Washington, D. C., and sister of Wilton Lackaye, died October 22 at her home in Washington. Miss Lackaye had been in ill health for several years.

LANGE—Mrs. Marle T. Nash, 76, musician and widow of H. James Lange, died November 1 at her home, 1 West Eighty-first street, New York. The deceased, who was born in Boston, studied music and languages abroad.

LESLIE—J. L., former circus man and treasurer of the Levy Circuit of theaters, died October 31 at 8 p. m. at the Good Samaritan Hospital, Cincinnati, O. The deceased, who resided at 1003 Hamilton avenue, that city, was formerly a resident of Louisville, Ky., and was well known throughout the theatrical world. Burial was in Cincinnati.

LEWIS—William Eugene, 33, president of the Lewis Publishing Company, owner of the New York Morning Telegraph, died early Tuesday morning, October 29, at his residence, Woodleigh, Brent Neck, N. Y., after an illness of two years. Mr. Lewis was born in Cleveland, O., and educated in the public schools of that city and in Massillon, O. He studied for several years to become a lawyer and was on the threshold of establishing his practice when he suddenly decided to enter the journalistic field. His first experience in this line was as a reporter of the now extinct Kansas City News, on which paper he rapidly rose to the position of city editor and later managing editor. From 1891 when he accepted the managing editorship of the Chicago Times, he was associated with several nationally known papers, including the Philadelphia North American and the Hearst New York Morning Journal. In 1903 he became managing editor of The Morning Telegraph and a short time later acquired control of the paper, forming an association which ended only with his death. His clubs included the Order of Founders and Pastors of the City of Cleveland; a son, Major Tracy Hammond Lewis, associate editor of The Morning Telegraph; a daughter, Mrs. Ethel O'Connell, of Great Neck, L. I., and a brother and sister, Irving J. Lewis and Mrs. Francis Bartlett, living in Los Angeles. His other brother, Alfred Henry Lewis, died in 1911. Both brothers were widely known journalists. Funeral services were held at his late residence Thursday afternoon, October 30.

LLOYD—Mrs. M., mother of Eddie Lloyd, of the "Make It Poppy" Burlesque Company, died October 26 at her home in Brooklyn, N. Y., from heart disease. Mr. Lloyd was with the company in New York, Pa., October 26, when he received a message that his mother was seriously ill. When he arrived in New York the next morning he found her was too late. His mother had died the evening before. Funeral services were held October 27 and were followed by interment in Mt. Lebanon Cemetery, Richmond Hill, Long Island.

LORNER—Mrs. Zetta O'Neill, mother of Marguerite and Rhia Lorner, known on the vaudeville stage as the Lorner Girls, died October 19 at her home, 3024 Broadway, New York. Mrs. Lorner had been seriously ill from pneumonia, but only succumbed when her heart gave out. The deceased is survived by her husband and three daughters. Funeral services were held October 23, followed by interment in Woodlawn Cemetery. After the services the Lorner girls returned to the South for the continuation of their vaudeville tour, which they temporarily canceled on word of their mother's death.

McCLUNG—Mrs. Katherine, 38, wife of Bob McClung, well-known actor, died October 25 at her home in New Bedford, Mass. The deceased, now invalid for the last two years, had numerous friends in the profession. Mr. McClung, character man, with the Frank-Sell Players at the Cataract Theater, Niagara Falls, N. Y., was summoned to New Bedford, but did not reach home before his wife's death. Two daughters, Marion McClung and Mrs. Edwin F. Langshaw, also survive. Mrs. Anne and Mabel McDonald, also survive.

McLEAN—Fred, who was connected for many years with the Livermore, the Burgess and the Kentuckies minstrels, of England, died October 7 in London, Eng. The interment took place October 9 in Hammersmith Cemetery, London.

MAGNARD—Jean, 37, French actor, who years ago toured this country in company with his uncle, Jean Comellin, died recently in Paris after a long illness. In recent years Magnard was best known for his work in revues at the Casino de Paris.

MOSS—Newell, 47, assistant steward of the Dressing Room Club, New York, and in show business for nearly 25 years as a "back", last seen with Collington's tabloid company, died October 31 at his residence in New York, after a short illness from pneumonia. Mr. Moss was one time a member of Ernest Hogan's "Duster Man", the "Ambassadors", Al Wall's company and many other Negro attractions. The deceased is survived by his widow, a six-month-old son and a sister, living in Brooklyn. Funeral services were held at his late residence and the cortege was accompanied by an honorary escort and pallbearers from the Dressing Room Club.

MURRAY—Ward Gladstone, 5 months, son of Mr. and Mrs. Ward Murray once Betty Hubbard, recently died in Indianapolis, Ind. The father, a member of the "Hearts of Revues", a tabloid company playing an indefinite engagement on a rotary stock circuit in Cincinnati, returned to Indianapolis, where a burial was made. The parents will rejoin the company shortly.

PEDT, Emil, 33, well-known concessionaire, died October 25 at his home in Tonawanda, N. Y. The deceased had spent several seasons with the "Four" and the Mulholland shows. His widow, Mrs. Peit, and one daughter, Hazel, survive. Burial was in Elmwood Cemetery, Tonawanda.

POWELL—Eddie LeRoy, Jr., infant son of Mr. and Mrs. Eddie Powell, died after living

but a few days. The father conducts a dancing school at Columbus, O., and formerly trouped with the Lassies White Minstrels. The funeral was conducted from the Powell home October 27.

ROSS—Mrs. Ella, formerly an English variety artist of the team of Ross and Grayson, died October 21 in a hospital in London, Eng. The deceased retired from the stage several years ago. Her husband, George Ross, survives.

ST. LEON—Gus, 88, died October 16 in Australia. The deceased was the father of Paul St. Leon, professionally known in this country as Phil Wirth, the riding comedian, with the May Wirth act. The elder St. Leon was a pioneer outdoor showman in the Antipodes. His son, Phil, had planned to visit him in Australia.

SANBURN—Rev. A. E., pastor of the Methodist Church, Owensboro, Ky., former pastor of the Walker Street Methodist Church, Atlanta, Ga., well known to showfolk all over the country, was killed instantly October 29, near Albany, Va., when the auto in which he and his wife were riding struck a sand hole, the car overturning and hurling him into the road. The accident was caused by trying to avoid an approaching car near a dangerous curve. The Rev. Mr. Sanburn was a Shriner and a Mason.

SAWYER—Eugene W., 78, along with Frederick Van Housen, late John H. Corvill, one of the claimants of the origin of the Nick Carter stories, which have been done in the movies and legitimate many times, died October 29 at his home in San Jose, Calif. Altho he has never been definitely proven just who the conceiver of the Carter stories was, it is a fact that Sawyer was employed years ago by a number of publishers of such stories and had also collaborated with both Corvill and Van Housen.

SHIVE—Elias Lee, 64, father of Frank Shive, a member of the aerial troupe of the Segreists, with the Ringling Bros.-Barnum & Bailey Circus, died October 25 at his home in Canton, O., following a lingering illness. His wife, two daughters and four sons survive. Burial was in Canton.

STEEHN—J., for many years a member of the United Scenic Artists' Association, died October 19 at his home in Denver, Col.

IN LOVING MEMORY OF
Dr. E. DEALVA SUTHERLAND
Who passed away November 9, 1923.
Old Pal, we miss you.
THOS. P. KELLEY,
MR. AND MRS. A. L. SALVAIL.

SUTTON—Richard Perry (Uncle Dick), 79, for a quarter of a century prominent in Little, Mont., as a theatrical promoter, died October 2 at Ocean Park, Calif. He was a native of Lexington, Ky., and began his career as an entertainer on the old river steamboats, first winning prestige as a dancer. In Little his name was associated with the old family, grand Broadway and Empire theaters. Mr. Sutton was one of the organizers and the representative in Montana of the Northwest Theaters' Association, which booked all the stellar road shows on their transcontinental itinerary. Four years ago failing health forced him to retire from active theatrical direction and he went to California. His wife, known affectionately as "Aunt Fannie", whom he first met when she was one of his Little Towns Cabin company, survives, as do two adopted daughters, Lulu, who was head of the stock company at Little for many years and now in New York with "Americas", and Maud, now Mrs. Dan McCoy, of Denver, Col., and other relatives. Burial was in Little.

TURNBULL—William S., tractor driver, and formerly of the Sells-Floto, Hazenbeck-Wallace and other circuses, died October 27 at Mercy Hospital, Springfield, Mass. The deceased was well known to members of the white tops as "Gasoline Fat". Burial was October 29 in Oak Grove Cemetery, Springfield.

TYLER—Catherine Charlotte, 63, daughter of Mrs. Kate Bird, one of London's oldest machine operators, died October 5 at the Fair Grounds of Little Road, Fulham, England, after a lingering illness. The deceased is survived by a son, J. Tyler, and a sister, Mrs. Lizzie Dittmore. Funeral services were held in Fulham, and were followed by interment in a private grave in the Watford Cemetery.

WESTON—Father of Sammy Weston, well-known vaudeville act, whose act is known over the vaudeville time as Weston and Schram, died October 7 in New York. Following funeral services from the family home, 733 West 152nd street, that city, interment took place in Mt. Carmel Cemetery.

WINTERS—Henry, 72, a member of Hoboken Lodge, No. 71, B. P. O. E., and other fraternal organizations, died November 1 at his home in Hoboken, N. J. Funeral services were held at the Episcopal Chapel, 225 Washington street, Hoboken.

MARRIAGES

In the Profession

BLOOM-BEYER—Ivanie Bloom, publicity representative for Irving Berlin, Inc., New York music publishing house, was married October 21 in that city to Adrienne Beyer, non-professional.

BISH-BATTLE—Jack Bish and Helene Battle recently were wed in Macon, Ga., advises Harry B. Silvers, an attaché of the Johnny J. Jones Exposition. Mr. Bish formerly was a member of the same organization. The bride is the daughter of a city official of Huntsville, Ala.

CLAY-MERRILL—Walter D. Clay and Rose Merrill, of Lewiston, Id., were married August 21 in Omaha, Neb. It has just been learned. The groom is known as a talker, opening the past season with the B. D. Murphy Shows in St. Louis, Mo., and closing with the Lachman Exposition Shows. The couple have motored South on their honeymoon.

FREDMAN-GRIGGS—Jesse Coleman, manager of Bud Poole's pit show, with Robbins Bros. Circus, and Miss Blanch Griggs, with the same organization, were quietly married October 25 in Durant, Ok., by the Rev. Charles Evans of



While you are giving— give health

THE greatest gift of all is health. You can give that priceless treasure of health to many this Christmas. Buy Christmas Seals. Everywhere are solitary sufferers and whole families stricken by the Great White Plague. Often they have no help except that furnished by the Tuberculosis Associations, which are financed by the annual sale of Christmas Seals.

Give—and feel the joy that comes with giving. Buy Christmas Seals. They have helped stamp out half the ravages of consumption. Buy Christmas Seals, and help stamp out the dread disease entirely.



STAMP OUT TUBERCULOSIS WITH CHRISTMAS SEALS

The National, State, and Local Tuberculosis Associations of the United States

the Episcopal Church. The bride is noted as a bareback rider. Helen Kappel and Berne Griggs, Mrs. Lehman's son, attended the couple at the wedding.

CUTLER-BIRBY—Everett S. Birby, tenor, was married recently at St. Martin's, Pa., to Helen E. Griffin, soprano and violinist. The bride and groom are members of the Yale New England Club, playing the Red Eye Circuit.

DALE-HERTON—Johnny Dale, formerly of the team of Dale and Reed, now with "The Girl From Home" Company, and Alice Herton, of the same show, are to be wed shortly. They will enter vaudeville with a new act late in December.

FOURDE RIX—Bernie Fourde Rix, manager of Irving Berlin's hotel and office department in New York, and Belle De Rix, featured player in the "Misses' Village Follies", playing at the Strand Theater, that city, were married October 31 in New York. Vincent Lopez was best man, and M. E. Tilton, partner of Belle De Rix, in the "Follies", was bridesmaid.

GRAFE-DERAND—Jack S. Grafe, formerly of the team of Kaufman and Grafe, with Melitta and the Coon, in vaudeville, and Grace Derand, motion picture actress, of Los Angeles, Calif., were recently married in that city by Judge Pope of the City Court.

GIBBEN-SHAW—Al Guggenbom, popular concessionaire, who has been making his home in St. Louis for the last two years, was married October 30 in that city to Hazel Shaw, daughter of W. H. J. Shaw, well-known manufacturer of wax shoes, of Victoria, B. C.

HOKAMP-HARTMAN—Lawrence B. Hokamp, proprietor of the Georgian Smart Set Minstrels, was married to Julia Hartman in Leavenworth, Kan., October 29. The bride is a resident of Leavenworth.

HOLMES-ASHTON—Harry Holmes, vaudeville act, and Florence Ashton, actress who has appeared in "Americas" and "Round the Town", were married October 25 in New York.

KNIBBS-BALHARD—Harry Knibbs, of Brooklyn, N. Y., and Emma Balhard, of Troy, N. Y., both noted vaudeville performers, were united in marriage October 29.

LOWTH-BELMAN—Vern Lowther and Jeanette Belman were united in marriage October 18. The groom, formerly a dramatic actor, is at present in retirement. The couple will make their home at 551 W. Washington street, Frankfurt, Ind.

MARAE-SANDERS—Richard McKee, of the W. H. McKee & Sons' Machine Co., Waco, Tex., and Susan Mae Sanders, of Los Angeles, were married October 28 at Waco, Tex.

MURPHY-WAGNER—Pat Murphy, dog trainer, of Remersville, O., and Estu Wagner, of Watertown, O., were married last October in Marietta, O.

ONFRED-SAROVA—Demetri Onofred, one of the leading tenors of the San Carlo Opera Company, and Bianca Sarova, soprano of the same organization, procured a marriage license October 16 from the New York City Clerk's office and were married the next day. The San Carlo Company was at that time fulfilling

a short-run engagement at Jo'son's 59th Street Theater, New York.

PERRINS-SMITH—Frederick B. Perkins, who has been general agent for the California Shows, Inc., for the last few seasons, but makes his home at 17 Bow Street Place, Somerville, Mass., was married in New Jersey October 30 to Caroline Smith, business woman, of Kingston, N. Y. After a two weeks' visit to Virginia the couple will proceed to Miami, Fla.

QUINLAN-DONNELLY—Richard D. Quinlan and Myrtle Claire Donnelly were married on Wednesday morning, October 23, at Star of the Sea church, San Francisco, Calif. Mr. Quinlan is a well-known young business man of that city. The bride, who has distinguished herself in grand opera, made a brilliant success of her debut in Milan as Lucia in "Lucia di Lammermoor". She was seen in "La Boheme" and Laurina in "Gianna Schicchi" during the recent grand opera season in San Francisco.

SCHREIBER-WOODS—Paul F. Schreiber, a pitcher on the Brooklyn National League Baseball Club, was married recently to Marie Woods, a show girl, in St. Catherine's Church, New York.

SCHULER-COLLTON—Linn Schuler, violinist over the chautauqua circuits, and Doll Collton, pianist in the same field, were recently married in Chicago.

WALKER-MAXWELL—Hasty Walker, one of the cowboys from Texas who competed in Tex Austin's Rodeo at Madison Square Garden, New York, was married recently to Flo Maxwell, whom he met in the Club Fenton, a New York cabaret. Walker is known by sight to thousands of New Yorkers who have watched him draw on the large political blackboard erected at the north end of Times Square.

WISHART-ADAMS—John Wishart, son of Mr. and Mrs. John Wishart of Scotland, was married October 16 at St. Martin's-in-the-Field church, London, Eng., to Daisy Adams, daughter of Mr. and Mrs. J. W. Adams, Jarraw, Eng. The father of the bridegroom is a director of Moss's Empire. The ceremony was attended by several theatrical folk, and was followed by a reception at the Hotel Cecil.

WORTHINGTON-AGGELER—Paul Worthington, banjoist at Young's Cabaret, Eureka, Calif., and Grace Aggeler, teacher, of Arcadia, Calif., were recently wed. The happy couple will make their home in Eureka.

COMING MARRIAGES

In the Profession

Martin B. Jones, Jr., connected with the "White Cargo" Company, playing Daly's 63d St. Theater, New York, and Ethelind Terry, prima donna of "Kid Boots", playing at the Schwinn Theater, West 12nd street, New York, are to be married. Mr. and Mrs. Charles Stewart entertained friends at the Club Lido Venice,

New York, last week in honor of the approaching event.

The engagement of Ruth T. Butler, former showgirl of "The Follies", and Lieutenant Erik Nelson was announced at Santa Monica, Calif., October 30. The marriage is expected to take place within the next few weeks, according to the mother of the future bride, Mrs. M. A. Butler, of Dayton, O.

William L. Hilber, theatrical manager, who last year managed Kromes, the strong man, on the Orpheum Circuit, is to be married to Dorothy Pallas Allan, showgirl appearing in Earl Carroll's "Vanities". The announcement was made by the parents of the future bride, Mr. and Mrs. William Kirman Allan, of 221 West 82d street, New York.

Milton Oscher and Anna Rosenberg will be married November 9 in Brooklyn, N. Y., it is said. Oscher is a brother of Mrs. Billy Jackson, wife of the agent, who has offices in Room 504, Loop End Building, Chicago. Mr. and Mrs. Jackson are expected in New York for the event.

Marie Doxey, well known in the chautauqua field as a soloist, will be married January 21 to Charles Fox, Chicago realtor, according to announcements made last week.

Johnny Dale, of the well-known vaudeville team of Dale and Reed, announces his engagement to Alice Burton, a member of "The Girl From Home" Company. The marriage is to be celebrated in Detroit November 15, where they will end their present vaudeville tour.

BIRTHS

To Members of the Profession

Mrs. Ruth Hughes presented her husband with a son October 27 at the New York Nursery and Child's Home. The father is connected with Paramount at the Long Island studios and the mother is a prospective member of the cast of the new "Music Box Revue".

Mr. and Mrs. Earl Metcalf became the parents of a girl October 26 in Los Angeles. The event took place at St. Vincent's Hospital of that city. Mother and baby are doing nicely.

Katherine Macdonald, film star, presented her husband, Charles Johnson, with a son recently.

Mr. and Mrs. Arthur L. Ritter announce the birth of a son, October 21, at Cincinnati.

DIVORCES

In the Profession

The divorce proceedings which Edith Day, star of "Wildflower", instituted several months ago from Pat Somerset, young English actor, now touring in "The Outsider", have been dropped, according to word received in New York this week.

Mary Alice Lehman, former chorister of the "Ziegfeld Follies", was named the defendant in a suit for divorce filed in Los Angeles by Henry Lehman on the ground of incompatibility. The marriage took place in Santa Ana, Calif., about two and a half years ago, but the couple have been separated since last November. Mr. Lehman is associated with the directing of Fox comedies.

Beatrice Lovejoy, film actress, was granted a divorce recently in Los Angeles from John Peter Reigh on grounds of cruelty. The couple were married in Riverside, Calif., and have been separated for some time.

Gayle Burlingame, former theater manager of Columbia, Pa., filed suit for divorce, October 27, against Mary Groomer Burlingame, dancer, who is said to have appeared in the "Music Box Revue", charging desertion. The suit was filed in Harrisburg, Pa., where Burlingame resides. The couple were married August 26, 1918, and lived together until December 25, 1922.

Heaven Scott Meenan, 25, actress, won her separation suit, October 21, in the New York Supreme Court from John Meenan, playwright. Mrs. Meenan was granted \$50 per week alimony.

Creghton Hale, a motion picture actor, has filed a counter claim for divorce from Victoria L. Hale, and asks the custody of their two children. The couple were married in 1912. Joseph A. Lewis was granted a divorce from Helen Rose Lewis, October 27, in Green Bay, Wis. The defendant's name was ordered restored to Helen Rose Goldsmith, her maiden name. Mr. Lewis is a widely known clown.

Sylvia Clark, well-known vaudeville artist, was granted a decree of divorce from Hyman Cohen, lumber dealer, in Chicago, October 21.

Mrs. Susie M. Barnes was granted a decree of separate maintenance, October 22, in Denver, Col., from George Barnes, former leading man at the Benham Theater, Denver, by District Judge George F. Banker. He was ordered to pay into the registry of the court upwards of \$1,300 immediately and to give Mrs. Barnes \$500 a month periodically beginning December 1. Desertion was alleged.

Mrs. Florence E. Moss, actress, recently was granted a divorce in San Francisco by Superior Judge Morgan from Harry D. Mills. Cruelty was a fact.

"Barney" Oldfield, formerly star of the automobile race tracks, under his true name of Veran Ed Oldfield, brought suit for divorce, October 30 in Los Angeles, Calif., against Rebecca Oldfield. It charges extravagance. The couple were married January 7, 1917, and separated July 29, 1923, according to the complaint filed.

Mrs. Charles Albert, wife of the well-known comedian, applied in the Divorce Court at Sydney, Australia, in September, for restitution of conjugal rights. It has just been learned. At the time her husband was playing at the Shaftesbury Theater, Perth, West Australia.

"DIANA" TO OPEN NOV. 13.

New York, Nov. 3—Dancing Diana, David Starr's \$5,000 musical production starring Rothwell Browne, opens November 13 in Scranton, Pa. From there it goes to Erie and shortly thereafter to New York.

Free, prompt and far-famed, The Mail Forwarding Service of The Billboard stands alone as a safe and sure medium thru which professional people may have their mail addressed.

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- Ardells, The, 41c
Bassett & Bailey, 20c
Berry, Gilbert, 50c

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SAN FRANCISCO

E. J. WOOD
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511 Charleston Building.

San Francisco, Oct. 31.—This afternoon the San Francisco Symphony Orchestra, at the Curran Theater, gave the opening concert of its 14th season.

Mme. Bernice de Pasquale, grand opera star, appearing at the Orpheum Theater this week, is to pick some local boy or girl and educate him or her for grand opera. Mme. Pasquale has sung here on many occasions, the most notable being when she sang Christmas carols at Letta's Fountain in 1915. She was the first artist to sing at the opening of the Exposition Auditorium during the Panama-Pacific Exposition.

Twenty years ago Pat Rooney and Marion Bent played their first joint engagement at the old Orpheum Theater. They are here this week in a revue titled *Shamrock*, which is going over big with Orpheum audiences.

Henry Duffy, who has leased the Alcazar Theater, announces *The Cat and the Canary* as the opening bill November 9. Duffy will offer popular-price stock, the night prices being 25 cents to \$1.25 with 25, 50 and 75-cent matinees. Duffy is to be the manager of the theater and will also play the stellar roles. Dale Winters will be leading woman. Others in the organization include Florence Roberts, Dorothy Spencer, George Leffingwell, Maurice Franklin, David Braham and Henry Fillmore. Ralph Murray is to be stage director and will also play important parts.

The Vilna Troupe is to return to San Francisco and will be seen at the Plaza Theater November 7, 8 and 9, when it will present three plays.

Koib and Dill are scheduled to open at the Columbia Theater December 21. Their piece is to be *In Politics*, a revised version of the late Aaron Hoffman's success, *The Politicians*.

Ackerman and Harris, representing the Pacific States Theaters, announce the purchase of a site for a new theater in Burlingame.

Samuel H. Levin, owner of the Metropolitan Theater, left yesterday for New York and other Eastern cities.

Mischa Elman will give recitals here December 7 and 21.

Blossom Time will play a return engagement at the Curran Theater next week.

Eugenia Argiewicz Bem, violinist, played brilliantly on Friday before a small audience and received high praise for her work. Mrs. Bem's coartist was Lev Shorr, Russian pianist, who also served as her accompanist. His efficient execution earned for him warm applause.

Richard Allan and the Casino Co-operative Players are in this, their final week at the Casino Theater. Built up from small audiences the first week to good-sized houses each succeeding week, it is to be regretted that they must close, as the plays have all been well staged and capably acted.

Arthur Stone, well-known traveling representative of *Everybody's Variety*, the leading theatrical paper of Australia, is in San Francisco for a short visit and honored this office with a call.

Harry Franck, known as the "Vagabond Traveler", is on his way back to America from China. He will make his first appearance on a lecture tour in San Francisco, giving talks November 6 and 7.

The California Industries Show is proving a big success. According to A. A. Tromp, general manager, more than 200,000 attended the show last week. No little credit must be given for the colorful pageant, *A Night in Seville*, with more than 200 participants, for the big attendance, as this was the main feature of the show.

Sam Coranson writes that he has booked quite a number of rides and concessions for the Arizona State Fair.

Guy Bates Post, actor, and his wife sailed Tuesday from this port for a tour of the antipodes.

Will Aubrey, tenor, is on his way to San Francisco to join Will King at the Strand Theater and will make his first appearance here with *Frolics of 1923*, next week's bill.

Harry Plan, owner of Plan's animal show, was a recent caller at this office.

Don Bono, well-known aerialist, in a *Week End* from Honolulu says: "Just finished post card sale, it was the biggest of all topped all shows."

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Hotel Stuart, 78 Carver St.
Hours, 9 to 10 A.M. and 4 to 7 P.M.

Bostonians Here With Shows

Boston, Oct. 30.—Seldom a week passes but that several Bostonians come to town with the various shows. Among those here now are Billie Murray, who used to sell tickets at the Hollis, now with *Stepping Stones*; Frank Lasee, who has a prominent role in *For All of Us*, is no stranger to the Hub; Mrs. George A. Hibbard, widow of a former Boston mayor, is a member of the cast of *The Pottos*; Gladys Axman, who will sing the role of Floria in *Tosca* when the San Carlo Opera Company opens here, and Clara Shear, who sings the role of Musetta in *La Boheme*, are Boston girls who gained experience on the operatic stage here and in Europe; Clara Jacobo, of Lawrence, is another local girl with the San Carlo company, having come from successes at La Scala, Milan, and Rose Morison, former Boston actress, is the wife of Lindsay Morison with *Laugh, Clown, Laugh!*

With the Agents

John Hope is here with *Wildflower*, Bert Tribbleman with *Laugh, Clown, Laugh!*; Musty Miller and Bruy Underwood with *Charlotte's Revue*; John Sullivan with the *Nervous Wreck*; Henry Grossfield, an old Boston favorite, is renewing acquaintances between breaths, as he's busy taking care of *Outward Bound*.

Bill Wilkins, manager of the William Hodge Company, is an old circus favorite and expects to linger long in Boston. He has invited a few of his old-time friends to a Thanksgiving dinner at his apartment in Allston.

Gordon House Robbed

It is reported that \$1,300, taken in at the Sunday performances, was obtained by robbers in the cracking of the safe in Gordon's Olympia Theater, Chelsea, early Monday morning.

Hub-Bub

Luelle Adams, popular ingenue of the Boston Stock Company two seasons ago, who left the stage to be married, returned to the company this week and received a fine ovation when she appeared in *New Tons*.

Pamela Gaythorne has rejoined the Copley Theater Repertory Company. She was pleasantly received by old friends who remember her in a long string of successes.

Michael Levinson is here with *Sacrifice*, one of Ernst Lubitsch's foreign-made pictures. Leon J. (Baby) Rubinstein is handling the exploitation and publicity with Levinson.

Business here is rather quiet all around, so the managers and bookers report, but they look forward to an improvement after election.

Ben Bodee, former member of the New York staff of *The Billboard*, was a pleasant caller recently. He is keeping his mission to the Hub sub rosa.

Many prominent orchestras have been heard in this territory recently and are beginning to make a play for New England.

The boys from the outdoor shows are beginning to come in. A good many of them can be seen around Tremont street most any day. Most of 'em report this season a "blower", but bank on 1925 being a continuous string of "red ones".

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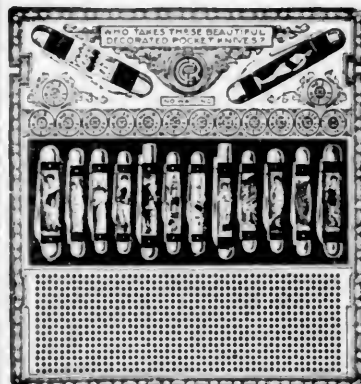
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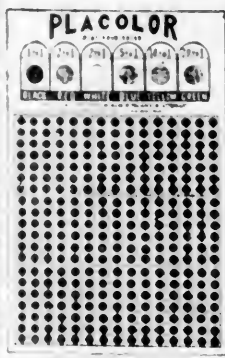
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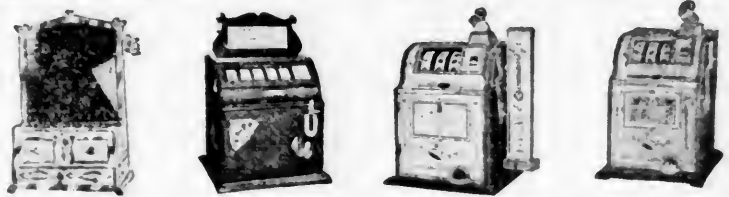
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SCARFS and COATS

BIG STOCK ON HAND FOR PROMPT DELIVERY

The Original Manchurian WOLF GOAT SCARF \$2.50

Silk Lined, Large Size. In Lots of 10 or More. Samples, 25c Extra. Order now on this wonderful rib-looking Scarf. Sold on shirt and will bring you bigger money and faster than any other fall and winter item. Write for sensational Circular, with a complete line for you. All prices F. O. B. Chicago. 25% with order, balance C. O. D.

W. G. JENKS CO., 37 South Wabash Avenue, CHICAGO, ILLINOIS.
FURS AT STRICTLY WHOLESALE.



COOK HOUSE MEN ATTENTION!!

We are headquarters for Gasoline Stoves, Jumbo Burners, Steam Tables, Tanks, Pumps, Hollow Wire, Gasoline Lanterns, Little Wonder Systems, Lamps, Mantles, Torches, Waffle Irons, Coffee Pans, Griddles, Juice Jars, Juice Powder, Citrus Lemonade Glasses, also Special Equipment to order. Order from this ad, wiring one-fourth deposit, or write for complete catalogue. We make immediate shipments.

WAXHAM LIGHT & HEAT CO.
Dept. 15, 650 West 42d Street, NEW YORK CITY

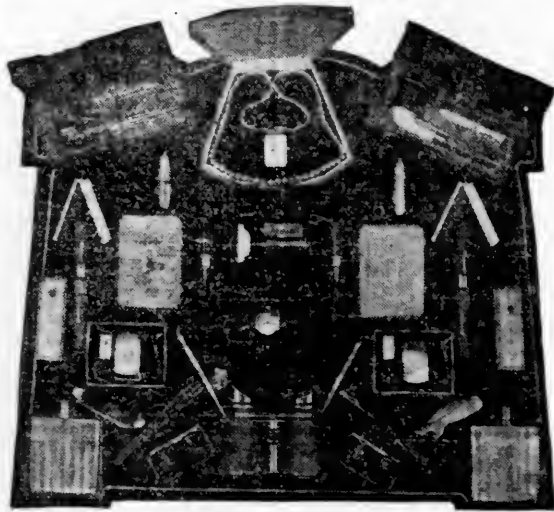
Urn Burners (like cut) pressure only
4-Inch\$4.25
5-Inch 5.50

Now in Winter Quarters. Mail and Telegraph Address
127 East Loughborough Avenue. ST. LOUIS, MO.
CLARENCE A. WORTHAM'S WORLD'S BEST SHOWS
Owned and Operated by Beckmann and Gerety

THE SUPREME VALUE IN A SALESBOARD ASSORTMENT

THE TRIUMPH

FLASH—REAL QUALITY—IRRESISTIBLE APPEAL. NO ILLUSTRATION OR DESCRIPTION CAN DO IT JUSTICE.



30 REAL PRIZES THAT ARE WORTH WHILE

- 2 W. D. C. Highest Grade 2-Piece Pipe Sets, in plush-lined display box.
- 1 24-inch Guaranteed French La Paloma Pearl Necklace, in velvet box.
- 1 Beautiful White Gold-Filled Wrist Watch, extra fine, 6-jewel movement.
- 1 Chevalier Jockey Racing Glass, genuine leather body, nickel cups and tubes.
- 2 Gold-Filled A-1 Knives, engine-turned, carbon steel stock, fine blades.
- 2 White Gold Filled Pocket Combs, handsomely engraved.
- 2 High-Class Red Fountain Pens, 14 k. gold pen points, 18 k. broad band.
- 2 Fine Flasks, nickel-plated outside and inside, 3-oz. capacity.
- 1 Gem Razor, with extra blades, in high-grade box.
- 2 14 k. Solid White Gold Stick Pins, with colored stones and pearls.
- 2 Sets of Genuine Gold-Filled Kum-Apart Snap Cuff Buttons, in boxes.
- 2 Sets of Hammered Finish Nickel Silver Belt Buckle and Chain, with slides.
- 2 Silver-Plated Pencils, propel and repel.
- 2 Solid Nickel Silver Cigarette Cases.
- 2 Imported Galalith Novelty Pencils, with sets of dice in cap.
- 2 Bakelite Cigarette Holders, large size.
- 1 Pyraline High-Class Knife.
- 1 High-Grade Novelty Leg Knife.

ALL COMPLETE ON FINE VELVET PAD WITH ANY 5 OR 10-CENT BOARD, \$39.00

TERMS: Remittance with orders in full or 25% deposit, balance C. O. D.

SALESBOARD SAVINGS

By special arrangement with the Card-board Novelty Co. we are now in position to offer the complete line of their famous HOLT BOARDS at direct Factory List Prices. 20% quantity discount on orders for \$75.00 and up. Complete Price List on request by return mail.

DO NOT FORGET

Our three special salescard deals, with high-class premium booklets. The best ever for organization money-raising campaigns. 70, 80, 100 chances. Sample sets of each, 10 cents (one booklet and punch card). 30 cents for all three sets. Big money makers.

CLOSE-OUTS

Large Paramount Balls.....\$2.35
 Aladdin Jugs 4.75
 Junior Lamps 8.75
 Bridge Lamps 6.75
 Oregon City Fringed Shawls..... 5.50
 Badger State Fringed Shawls..... 6.50
 Samples at same prices.

EVERYTHING NEEDED FOR CARNIVALS, BAZAARS AND ALL CELEBRATIONS

FAIR TRADING COMPANY, Inc., 307 Sixth Avenue, New York

A New One

THE FASTEST DIME GETTER EVER PRODUCED



JULIETTE

10 Wonderful FLASHES

Ten wonderful special flashes with every thousand packages. Hold these special flashes up for your audience to see and

WATCH the DIMES COME ROLLING IN

Special Candy!
 FULL CREAM Caramel Wraps
 Money Won't Buy Better

A prize in every package.

100 Ballys to every thousand packages, including 10 wonderful flashes.

6-Color Package. Printing limitations prevent reproduction in color.

- \$45.00 per 1,000, including 10 wonderful flashes.
- \$22.50 per 500, including 5 wonderful flashes.
- \$11.25 per 250, including 2 wonderful flashes.

Deposit of \$10.00 required on each thousand.

THE DEE CANDY CO., 728 West Randolph St., CHICAGO, ILL.

QUALITY IS WHAT IS GETTING US THE BIG SALES BOARD BUSINESS THIS YEAR

"HARLICH'S KICKLESS SALES BOARDS"

NO BETTER or NEATER BOARDS Made. Smallest in Size. Double Backs and Fronts.

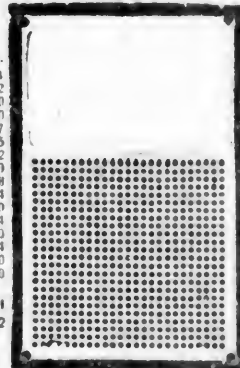
NET No. Discount **GOLD DIGGER BOARD** 4,000 Holes, 10c Sales Each \$7.50, 10 lots \$6.00

20% DISCOUNT ON ORDERS OF \$75.00 OR MORE OF BOARDS LISTED BELOW

Regular Midget Boards

No. of Holes.	Each.
100	\$0.24
200	.32
300	.40
400	.50
500	.57
600	.65
800	.82
1000	1.00
1200	1.18
1500	1.44
2000	1.90
2500	2.34
3000	2.80
3600	3.34
4000	3.70
5000	4.60

800-HOLE KNIFE BOARDS.
 14 Knives. Each.....\$1.21
 1000-HOLE. Each..... 1.32
 With Tape, 20c Board Extra.



Tiny Baby Midget Boards

No. of Holes.	Each
100	\$0.33
200	.41
300	.52
400	.64
500	.74
600	.84
800	1.06
1000	1.20
1200	1.41
1500	1.80
2000	2.40
2500	3.00
3000	3.60
3600	4.32
4000	4.80
5000	6.00

300-HOLE PUT AND TAKE BOARDS. Each\$0.40
 300-HOLE POKER. LEATH. ER. PUNCHER OR PLAY BALL BOARDS. Each.. .44

25% WITH ORDER, BALANCE C. O. D.

➔ Big Value Photo Handle Knife Boards, \$5.25. Candy Outfits, \$5.95. Pencil Outfits, \$3.25, and many other Big Value Assortments, as well as merchandise without boards, at prices that defy competition, are listed in our No. 26 Catalogue. IF YOU HAVE NO COPY, SEND FOR ONE. ←

HECHT, COHEN & CO., 291-293-295 W. Madison St. CHICAGO, ILL.

Smashing - Crashing Values
that "sure will" bring the "dough"

La Perfection Perles

Reg. U. S. Pat. Off.



Three Strand NECKLACES

Quite the newest thing
in indestructible neck-
laces. A-1 quality and
guaranteed of course.
Complete with assorted
colored crystal cut birth-
stone snaps, in octagon
or heart shape box at

\$2.50
each

Two Strand NECKLACES

Another attractive item, much in demand. Beautifully graded, high lustre, guaranteed indestructible. With assorted color crystal cut birth-stone snap. Complete in velvet box at

\$1.50 each

30-Inch Necklaces

Perfectly matched and graded. 30-in. Opaline
Necklace, first quality, guaranteed indestructible,
with one stone, fancy
diamond snap, medal-
like tag and guarantee.

70c each

60-Inch Necklaces

High lustre, opalescent, uniform Necklace,
beautifully graded, exceptionally fine quality of
indestructible pearl.
Tremendous value at
our price

\$1.25 ea.

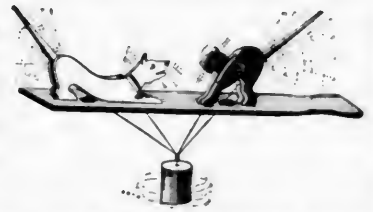
BOXES EXTRA Heart or Octagon Shape, Velvet Covered, Silk Lined, at... \$5.50 per doz.
Oblong, Leatherette, Satin Lined, at... \$2.50 per doz.

20% DEPOSIT MUST ACCOMPANY ALL ORDERS

LA PERFECTION PEARL COMPANY
249 West 42nd St., New York City
TELEPHONE CHICKERING 1638

Realistic Cat and Dog Fight

\$1.65
Per Doz.



No. N10626—Wood cat and dog cut out with great precision to resemble a cat and dog in the characteristic fighting attitude. These animals are attached to 10 1/4-inch wood platform. Underneath hangs a wood ball attached by cords to heads and tails of animals. A slight oscillation of this ball causes both heads and both tails to move up and down violently. All that is needed is the bark to have all the thrills of a fight. One-third dozen in box. Per gross, \$19.00. Per dozen, \$1.65.



Acrobatic Dog \$7.00

No. BN10628—"Trixie" the Acrobatic Dog. A very clever novelty, an exact reproduction of a spotted terrier, modeled in tin and painted in natural colors. Made very strong and durable. Place the dog in a sitting position, touch the spring and "Trixie" will turn a complete somersault, head-over-heels always lighting firmly on all four feet. Size 3 1/2 in. long, 2 1/2 in. high. Each in box.
Per Gross, \$7.00 Per Doz., 60c

4-Piece Coffee Set \$2.75

Rogers Silver Plate 2 per Set

No. BG113—Four-Piece Coffee Set. Rogers silver plate on hard white metal, engraved flower design. Coffee pot, height 7 inches. Sugar bowl gold lined, height 3 1/2 inches. Creamer gold lined, height 3 1/4 inches. Tray 9 1/4 inches in diameter. Per Set Complete.....\$2.75



Thousands of new and dependable items in our fall and winter "SHURE WINNER" Catalog, No. 104. Yours for the asking.

N. SHURE CO. MADISON AND FRANKLIN STS. CHICAGO

GET CIRCULAR 50 DESIGNS



Pillows, \$9.60 DOZ.

Silk-Like Centers—Knotted Fringe.
GOING BIG WITH CARNIVALS AND ALL MERCHANTS—FREE CATALOG.

BIG HIT IN SALESBOARDS

ALL PRIZES SHOWN IN COLORS ON EACH BOARD.
600-Hole Board, 8 Pillows..... \$ 8.00
800-Hole Board, 12 Pillows..... 11.50
1000-Hole Board, 12 Pillows..... 12.50
1000-Hole Board, 16 Pillows..... 15.00
1500-Hole Board, 21 Pillows, 10 Pouches, 24 Pulls, 1 Leather Pillow for last sale... 20.00

LOOK—POCKET PULL CARD—LOOK.
With Genuine Leather Pillow, 60 Pulls..... \$2.25
Blings \$1.00. (Why.....)
SPECIAL—1,000-Hole Board, 3 Leather Pillows, 1 Leather Table Mat, 4 Silk-Like Pillows, 10..... \$15.00
Leather Tie Hangers.....

BUY DIRECT FROM MANUFACTURER.
We ship same day order received. For quick action wire money with order. 25% deposit, balance C. O. D.
GENUINE Leather Pillows and TABLE MATS. \$2.00 EA.
WESTERN ART LEATHER CO., P. O. Box 484 Taber Opera Building, DENVER, COL.

THE END OF "CLOSED TERRITORY"

Baby Midget Boards in Cigar Box Container.

Our "Concealed Salesman" can be used anywhere! When closed, it looks like a fine box of cigars, but when opened discloses a salesboard with a five-color lithographed heading. You can get this concealed salesman now in two sizes: 1,500 and 2,000 in midget boards and three sizes in baby midgets: 3,600, 4,000 and 4,500 holes. The headings play out as follows:



1,500—5c
Takes in \$25; pays out \$27.50.
1,000—10c
Takes in \$150; pays out \$30.00.

\$2.50

2,000—5c
Takes in \$150; pays out \$55.00.
1,000—10c
Takes in \$300; pays out \$110.00.
1,500—5c
Takes in \$180; pays out \$64.
1,000—10c
Takes in \$360; pays out \$128.

4,000—5c
Takes in \$200; pays out \$72.50.
4,000—10c
Takes in \$400; pays out \$145.
5,000—5c
Takes in \$250; pays out \$92.
5,000—10c
Takes in \$500; pays out \$183.

\$4.25

\$5.00

\$5.45

\$6.65

Also Furnished With No Headings for 20c Per Board Less. All Prices Subject to 20 Per Cent Discount on \$75 Orders.

A "KNOCK-OUT" FOR OPERATORS

Be the First With This Idea in Your Territory

PLACE YOUR ORDER EARLY

Get on our Mailing List and be first in your territory to sell the latest and most up-to-date Salesboard Scheme.

THE FIELD PAPER PRODUCTS CO., Peoria, Ill.

ADVERTISE IN THE BILLBOARD—YOU'LL BE SATISFIED WITH RESULTS.

NEW!

The most remarkable idea ever conceived. Our "DIAMOND" deal does not look like an ordinary salesboard, but still contains 1200 holes.

TAKING THE COUNTRY BY STORM!

Wonderfully Handsome—5 Beautiful Colors. A magnificent 14-kt. solid gold, platinum finish top ring, set with a brilliant genuine diamond, is inserted in the center of board as the main premium. In addition, 26 other rewards, having a total value of \$16.50 are paid out by the dealer. Send on sight for \$35.00, giving a profit of \$3.50.

JOBBER'S and OPERATOR'S Price:
\$25.00

Every salesboard operator should IMMEDIATELY order a supply of our "DIAMOND" outfit, for it is the greatest proposition ever produced. We guarantee satisfaction of your money returned.

"Lucky" Exclusive territory to first comers. This outfit will be the biggest seller this fall, so don't hesitate.

LIPAULT CO., Dept. B, 1028 Arch Street, PHILADELPHIA

CONCESSIONERS

IT IS TO YOUR INTEREST TO GET OUR PRICES.

FLOOR LAMPS, DOLLS, BEACON BLANKETS, ALUMINUM BAR-GAINS, Etc. We do business on a very close margin and can save you money.

A. N. Rice Lamp Factory

Formerly Midwest Hair Doll Factory,
1837-41 Madison St., (Long Distance Phone, Grand 1796), Kansas City, Mo.

“FAMOUS FROZEN SWEETS”

“SMILES AN’ KISSES”

“GOLDEN MIST”

“FOLLIES OF 1925”

“JESTERS”

STANDARD BEARERS THRU

==== THE YEARS! ====

FLINGING THEIR CHALLENGE

OF SUPERIORITY BROADCAST

THRUOUT THE WORLD!

**“There Never Was Anything Made,
But That Someone Else Could Make It
WORSE AND SELL IT FOR LESS”**

UNIVERSAL THEATRES CONCESSION COMPANY

RANDOLPH AND JEFFERSON STS., - CHICAGO, ILL.