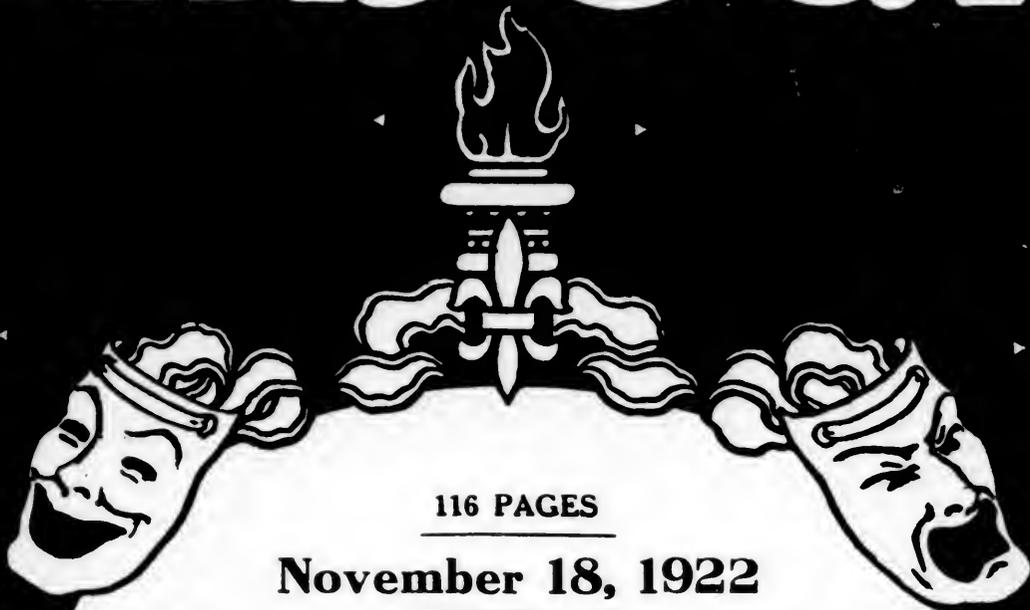


The PRICE 15¢ Billboard



116 PAGES

November 18, 1922

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Being the Reasons and Recommendations of a Departmental Committee Appointed by the English Board of Education To Inquire Into the Position of English in the Educational System of England

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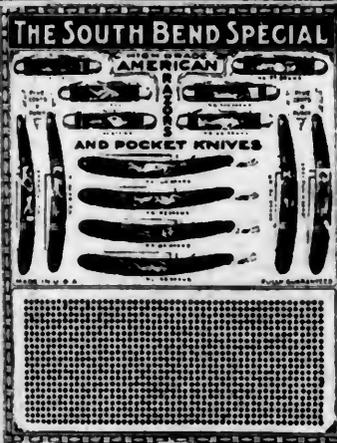
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FOR SALE—TWO TRICK DOGS
Do fourteen Tricks. \$175.00. **FOR SALE—Single Dog Act, very good Pickout Act, \$125.00.** All stage broke, with instructions how to work them. Shipping Cases, Props above price. **F. O. B. Philadelphia, Pa.** Come, see them. Learn you to work them here. Guarantees A-1. **E. O. E. ROBERTS, Pamashaska's Headquarters, 2324 N. Fairhill St., Philadelphia, Pa.**

MUSICIAN AT LIBERTY FOR DANCE ORCHESTRA NOV. 18—A-1 Saxophonist-Clarinetist. Read, fake, memorize and get good tone in tune. Fyame attractive arrangements (Paul Whittman style) for Novelty Orchestra. Play legitimate and Dixieland Jazz Band style Clarinet. Novelty "blues" breaks, etc. Play other Saxophones, but at present using C-Melody. Age, 24; weight, 136. Good stage presence. Don't ask my lowest; state limit for feature man. Those who addressed me in Pittsburgh write again; lost mail. **EARL CONES, Harlan Hotel, Erie, Pa.** Unreliable managers, save stamps. Just been sung.

SAV "I SAW IT IN THE BILLBOARD."

The Billboard

DECORUM • DIGNITY • DECENCY

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NO REAL REFORM OF THE STAGE

Until Destiny of the Theater Is Taken From the Hands of Men to Whom Ideas Are Entirely Unknown, Says Channing Pollock

PLAYWRIGHT ADDRESSES THE GREEN ROOM CLUB

Pays Tribute to Theater Guild and Equity Players as Organizations That Produce Plays of Merit

New York, Nov. 13.—Channing Pollock, noted playwright and author of "The Fool", was guest of honor at the Green Room Club revel last night. The clubhouse was crowded with members and guests eager to do honor to the dramatist who had deliberately chosen to write drama which reflected his ideals rather than one which was written for box-office purposes only. In the course of a speech Mr. Pollock said that he had had such a play as "The Fool" in mind for the past ten years, and that he had to wait until he was able financially to bear the chance of failure before he could write
(Continued on page 113)

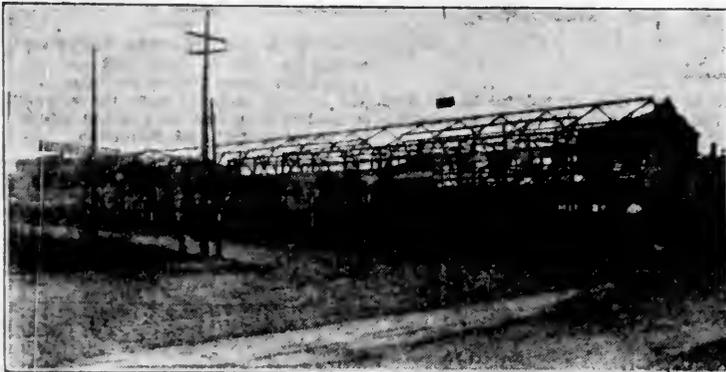
SUDDEN END TO EXHIBITION ACT

Mickey Walker's Sparring Partner Slams Champ. With Water Bucket

New York, Nov. 13.—The exhibition act of Mickey Walker, pugilist, who recently won the welterweight championship by defeating Jack Britton at the Shubert vaudeville theater in Newark, N. J., came to a sudden and unexpected end on Friday afternoon when Walker's sparring partner took offense at the punishment being meted out to him and slammed the champion full in the face with a water bucket.

Walker played last week as an added attraction with the Shubert unit "Gimme a Thrill". He is very popular in Newark, his home town being Elizabeth, which is a few miles away. On Friday afternoon Walker's act, which consists of a little gym work and three rounds of exhibition boxing, went on at the usual time. When the champion and his sparring partner began boring it was noticed that Walker was putting considerable punch into his blows. His
(Continued on page 113)

\$100,000 FIRE RUINS DANCE HALL IN STARLIGHT AMUSEMENT PARK



A spectacular fire that attracted thousands, despite the rain, destroyed the \$100,000 dance hall and skating rink in Starlight Amusement Park, the Bronx. About 150 feet of the roof suddenly collapsed soon after the firemen arrived, but no one was injured. The blaze started in the cloak room of the dance hall, which was known as Exposition Hall. The building was of Italian design, and the most beautiful of the former exposition structures. Photo shows the ruins of the Exposition Hall.

—Photo, Wide World Photos.

PINE BLUFF THEATER DESTROYED BY FIRE

Loss on Saenger Playhouse More Than \$100,000—Remodeling Was in Progress

Pine Bluff, Ark., Nov. 13.—The beautiful Saenger Theater at Second and Pine streets was completely destroyed by fire at 10:30 o'clock Saturday morning, with an estimated loss of more than \$100,000.

The fire is said to have been caused by leaking gas in the balcony, where a lighted candle had been left near a meter. Extensive and expensive improvements were under way at the time. The fire spread with such rapidity that several workmen who were in the balcony barely escaped with their lives. Within a few seconds it was beyond control.

Manager Charles O'Donnell said he had left the building but a few minutes before the fire started. Mr. O'Donnell estimated the loss to his employers, the Saenger Amusement Co., of New Orleans, at \$100,000. This concern had a long-time lease on the building, which was owned by the estate of the late J. F. Simmons. It is understood
(Continued on page 113)

\$550,000 CONTRACT FOR CATERPILLARS

Traver Engineering Co. Closes Deal for Fifty Rides—Now Building Factory Addition

The Traver Engineering Company, of New York City, last week closed what these people say was the biggest ride contract ever made—\$550,000 for fifty new Caterpillar rides for H. F. Maynes—machines like the one now breaking records on Johnny J. Jones' Exposition. This machine, according to the Traver people, took in over \$1,600 in one day at Atlanta; \$1,800 in

"BETTER STANDARDS IN OUTDOOR AMUSEMENTS"
Charles Ringling's Subject for Speech at Toronto Convention

Don V. Moore, secretary of the International Association of Fairs and Expositions, authorizes The Billboard to announce that Charles Ringling will address the convention at Toronto. Mr. Ringling's subject will be "Better Standards in Outdoor Amusements".

W. H. Donaldson will read a paper. Fred High, Nat S. Green and William Judkins Hewitt will attend.

one day at Columbia, S. C., and in eight weeks totaled over \$24,000. Ten machines have been contracted for by Bert Earle, who will operate in parks
(Continued on page 113)

BREAKDOWN COMPELS FRANK BACON TO LEAVE CAST OF "LIGHTNIN'"

Rest Ordered for Dramatic Star, Who Expects To Rejoin Piece He Made Famous Next Month in Boston—John O'Hara Takes His Place

Chicago, Nov. 12.—Frank Bacon, who suffered a breakdown last night and has been forced to abandon his part in "Lightnin'" at the Blackstone Theater, will be taken to his home at Bay-side, L. I., or to a winter resort, in a few days, it was announced tonight.

Mr. Bacon, now in his fifty-eighth year, has enjoyed a stage career extending over thirty-seven years, and has played the title role in his present

vehicle for four years and three months. He expects to be able to rejoin the cast of "Lightnin'" when the play goes to Boston for a run the latter part of next month.

According to members of his family, Mr. Bacon has been in ill-health for some time, but insisted upon appearing regularly in the piece he made famous, despite his failing condition.
(Continued on page 113)

CONTROL OF ADMISSION FEE

Raises Question Between Theater Owner and Film Distributor That May Lead to Court Action

Denver, Col., Nov. 13.—Is it possible for the owner or distributor of a photoplay to control or dictate the admittance price charged by the theater which purchased a film?

This question arose when an effort was made by Harlan Bartels, sales manager of W. W. Hodkinson Corporation, owner of the film, "The Gray Dawn", to restrain the Broadway Theater from showing the photoplay. The Broadway management advertised that the picture would be shown at 25 cents, top price, but this, according to Mr. Bartels, is a violation of an agreement that the film was to be shown at 50 cents, top price.

Mr. Bartels has consulted with the local advisory council of the corporation and is awaiting the final word of authority from the New York office be-
(Continued on page 113)

THE RODEO IN NEW YORK

Started Slowly, Won Interest' Early, Attracted Larger Houses Steadily, and by the End of the First Week Was

SCORING A SIGNAL AND GREAT TRIUMPH

Tex Austin Promoted It With Rare Cunning and Ability, and California Frank Hafley "Sold" It in Masterly Manner

New York, Nov. 11.—New York is rodeo-mad. Thousands were turned away afternoon and night today at Madison Square Garden, unable to gain admittance to the big edifice which was packed and jammed by two big audiences that simply went mad with enthusiasm.

There are three more days of the exhibition, and as the Garden is sold out solid for the remaining six shows the financial success of the undertaking is assured beyond the peradventure of a single doubt.

More important than any other outcome is the fact that the metropolis is a regular on the rodeo map in the future.

The Event a Fixture

A rodeo in New York is an assured regular annual event. The fans are here—millions of them. They range from those who come in Rolls-Royce cars to newsboys and street gamins generally. All classes contribute and all classes find the entertainment, thrills and excitement equally diverting and enjoyable.

Tex Austin has punctured a belief widely held, viz., that audiences for a rodeo had to be drawn from people more or less indigenous to the cattle country, because only such people could recognize the skill and appreciate the daring and intrepidity of the exhibitions offered.

It is all bunk. New York is full of enthusiasts. They stood up in their seats, yelled themselves hoarse and behaved like crazy folk.

No little credit is due to "California Frank" Hafley for the great success of the New York meet. He sold it in masterly manner. He is a showman. He early went after the waits. As early as the second day he had the long delays between contests practically eliminated. Thereafter there were no points on the program at which the exercises dragged. This is vital with a New York house and Hafley knew it. He called for speed, speed and then more speed. Also he arranged his program so that turns in juxtaposition complemented and helped the effectiveness of one another.

John Ringling declares that Austin has proved his point and that New York will demand and munificently support the all-champion and world event of the year regularly hereafter.

Pawnee Bill (Major G. W. Lillie), who also attended regularly, entertains the same conviction. So does Peter Sun and Andrew Dewale, both of whom studied the enthusiastic houses with great interest.

As the contest does not close until Tuesday, November 14, The Billboard cannot tell the story of the engagement as a whole until next week.

A part record of the prize awards would prove unsatisfactory and confusing, so we have

decided to treat them all together in our next issue and run such portraits and photographs as may be obtained.

HARMONY KING, PAUL WHITEMAN, MARRIED



Paul Whiteman, Broadway's jazz king, has won the heart of a classical dancer, Miss Vanda Hoff, a former pupil of Ruth St. Denis, and more recently one of the principals in "Two Little Girls in Blue". They were married at the City Court, New York City Hall, recently. Miss Hoff will accompany her husband and his orchestra on the road in February, doing a classic dance, which is considered a novelty in jazz. They will make their home in New York. Photo shows the ceremony.

—Photo, Wide World Photos.

POLLOCK TELLS OF PLAY

Speaks at Meeting of Drama Comedy Club

New York, Nov. 11.—Channing Pollock, author of "The Fool", now playing at the Times Square Theater, was the principal speaker yesterday afternoon at a meeting of the Drama Comedy Club held in the Grand Ballroom of the Hotel Astor.

Mr. Pollock told the audience that it had taken him ten years to write "The Fool" and that he had a most discouraging time getting it accepted for production. He was told by the managers, the speaker said, that he was mad to write such a play after having made money with plays like "The Sign on the Door".

"One manager," said Mr. Pollock, "informed me that 'The Fool' was not a play but a sermon. He said the public would never come to see a play like it and that it was nothing but a bucket of whitewash. I replied that after producing certain farces, he was in need of some whitewash himself."

After Mr. Pollock had spoken, he gave a detailed narrative of the play and when he

UNDERSTUDY GETS CHANCE

New York, Nov. 11.—Last night Denise Corday, who does a dancing bit and understudies Henriette Byron in "Sally, Irene and Mary" at the Casino Theater, got her chance to play Miss Byron's role. This part calls for a character makeup and the simulation of the role of a time-worn actress. Miss Corday successfully overcame these difficulties and made a bit in the part.

Henriette Byron was suddenly taken ill and notified the management that she would not be able to play, when the call was sent out for Miss Corday. Miss Byron will return to her part in a few days, it is expected.

reached certain points in the plot, his place was taken by the characters of the play, who enacted their scenes. In this way a condensed version of the whole piece was given to the audience.

Among the players who assisted Mr. Pollock were James Kirkwood, Arthur Elliot, Pamela Gaythorne and Sara Gothern.

GRIFFIN SEEKS \$1,000 DAMAGES

New York, Nov. 11.—Gerald Griffin, actor, brought suit here this week for \$1,000 damages on an alleged breach of contract against Honeydew, Inc., which produced the musical comedy, "Honeydew". Griffin claims that he was signed to play in "Honeydew" last season for the run of the play. The show went out on tour, played about four weeks and closed. Later it was sent out again, but Griffin alleges that he was not called for rehearsals. The second tour lasted about fifteen weeks. Griffin complained to Joe Weber, who produced "Honeydew", but Weber told him, it is alleged, that he had nothing more to do with the show; that one Fred Fleck was managing it.

The papers filed thru the legal department of the Actors' Equity Association state that Griffin was damaged to the extent of \$1,784, but that he is voluntarily reducing his claim in order to come within the jurisdiction of the Municipal Courts.

"BOOTLEGGERS" NOVEMBER 27

New York, Nov. 13.—"The Bootleggers", a comedy by Will A. Page, will open at the Thirty-ninth Street Theater November 27. This play is being presented under the management of Madison Corey and the principal role is being played by Catherine Dale Owen.

EQUITY IS READY FOR ANNUAL BALL

Many Stars of Stage and Screen Will Attend—Unusual Features for Pageant

New York, Nov. 10.—Mrs. Lydig Hoyt was the latest addition to the Entertainment Committee of the Equity annual ball to be held at the Hotel Astor Saturday evening, November 18, according to announcement last night by Hassard Short, who is directing the pageant.

Among the many prominent players who will appear at the ball, Mr. Short added, are: Ethel Barrymore, Laurette Taylor, Vivienne Segal, Rodolph Valentino and Winifred Hudnut Valentino, Florence Reed, Thomas Meighan, Grace LaRue, Wilda Bennett, James Kirkwood and Mary Boland.

Latest word received at Equity ball headquarters was that Marjorie Rameau, now in Philadelphia, and Frank Bacon, in Chicago, and other stars in not too far distant cities, would make every effort to participate in the biggest social occasion of the New York theatrical season.

It was further stated also that new and unusual features would be added to the pageant by Mr. Short, who also now watching over the 1922 edition of the new "Music Box Revue" and the preparation of another play, has finally made arrangements so that he will be able to direct the spectacular features of the Equity pageant, which has always been peculiarly identified with Mr. Short's genius.

Mr. Short has been given special permission by Messrs. Sam Harris and Irving Berlin to return to New York from Chicago this week for the number of days necessary to stage "The Midnight Jollies", including the now-famous pageant, "The Women of Equity". Mr. Short also announced for the first time that Joseph Herbert will write the lyrics and Henry Hadley not only will compose the music for the march, but will direct it himself if, as present plans are, he is able to get away from his other duties. Frank Toura and Paul Whitman will conduct the music and Victor Baravalle has telegraphed that he is coming from Philadelphia to conduct one of the orchestras from 3 a. m. on.

As has been the custom since the inauguration of the Equity balls four years ago, no information will be given out as to the details of the pageant, which is the spectacular finale of the entertainment by the leading members, men and women, of Equity.

Mr. Short said merely that it would be "a brand-new pageant" in which the women of Equity will be led by Ethel Barrymore as "The Spirit of Equity", and in which the march would be sung by the leading men of Equity.

It is expected that Irene Castle, assisted by William Reardon, will be able to make a flying trip from Philadelphia, where she now is appearing, in order to do a special dance at the affair, as already has been announced. It is a certainty that Rodolph Valentino and Winifred Hudnut Valentino will do a special "Four Horsemen" tango.

The ballroom will be decorated for the occasion in the Equity colors of silver and French blue. The ball is scheduled to begin at 11 p. m. and to last until 4 a. m. "The Midnight Jollies", including the pageant, will be from 12:30 to 1:30; supper will be served continuously from 1 to 4 a. m.

Reports from Equity members are that more tickets and boxes have been sold in advance this year than at any time in history of the organization. Those who already hold boxes are: Regan Hughston, the Lambs' Club, Peggy Boland, Laurette Taylor, A. H. Woods, Chas. Dillingham, Florence Reed, Grace LaRue, Jack Henderson, Hassard Short, the Players' Club, Ethel Barrymore, Vivienne Segal, Wilda Bennett, Barney Bernard, James Kirkwood, Harry Allen, Otto Kruger, John Emerson, Alexander P. Moore, William Fox, the Green Room Club, Alfred Seisberg, Paul M. Herzog, George Edwin Joseph, Reginald Ward, Harry Content, John Willard, Ruth Shepley, Herbert Brenson, Mrs. Geo. Foss, Irving Berlin, Mrs. Sam Harris, Charlotte Greenwood, Francis Cameron, Thomas Meighan, Mrs. Boht, Billiard, Vera Bloom, Jay Witmark, Eddie Dowling and Louise Brown, Ann Mason, Otto Wagner, the Theater Guild, Edmund Breece, Mary Phillips and J. B. Miller, Harry Beresford, Violet Heming, Marie Bryar, James Spottswood, Mrs. Shelley Hull, Dreilincourt M. Martin and Harold W. Gould, Frits Williams, Francis Byrne, Percy Haswell, William Forepaugh, Frank Gilmore, Margaret Wycherly, Mrs. Felix Morris, May Naudain, Joseph Vandenberg, Robert M. Kay.

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

PLAYING OF "LA MARSELLAISE"

Quells Possible Panic in Paris Theater

Paris, Nov. 11.—The smell of burning wood disturbed the audience at the Opera Comique last night during the performance and several hundred started rushing for aisles thinking fire had broken out in the theater. The orchestra conductor immediately stopped playing the score and started his men playing "La Marseillaise", the national anthem of France. Immediately the crowd hesitated in their rush for exits and returned to their seats, after which the play proceeded without further interruption. Employees of the house searched thoroughly, but could discover no traces of fire anywhere near the theater. Undoubtedly the prompt action of the conductor prevented serious injuries to many of the audience.

TO MAKE GUY FAWKES FILM

London, Nov. 11 (Special cable to The Billboard).—Sir Oswald Stoll's director, Jeffrey Bernard, is to make a Guy Fawkes film, using crypt houses and some scenes of parliament.

ON TO TORONTO!

Convention of International Association of Fairs and Expositions Bids Fair To Be a Record-Breaker in Point of Attendance

GRAFT AND LEWD SHOW ISSUE IS PLACED ON AGENDA

By Secretary Don V. Moore

PETITIONS TO BE HEARD, PAPERS READ AND THE EVILS VENTILATED AND DISCUSSED

THERE is going to be a great attendance at the convention of the International Association of Fairs and Expositions at Toronto, November 28, 29 and 30.

Members of the association will be present in greater numbers than ever. Hundreds of small unattached fair associations and agricultural societies are reported to be sending representatives.

Every carnival manager and carnival agent that can spare the time and afford the trip will be on hand.

Interest is great and growing more intense as the date approaches.

Secretary Don V. Moore has placed the issue of the graft-eaten and girl-show-solled carnival on the agenda.

Among those who will address the convention on the subject are Messrs. Charles Ringling, William Judkins Hewitt, Fred High, Rev. O. R. Miller, of the New York Civic League; Mrs. Elizabeth Nicholson, field secretary of the Women's Co-Operative Alliance; Johnny J. Jones, carnival manager; Hon. John M. Kelley and many others.

A determined effort will be made by apologists and easy-money crowd to stifle discussion, it is reported. Under the guise of liberals and anti-blue law supporters, they will endeavor by strategic parliamentary tactics to have the issue removed from the agenda on the grounds that it is not germane to the fair and exposition field and consequently outside of the jurisdiction of a fair and exposition association.

If given an opportunity the champions of the cleanup can readily puncture these sophistries, pretensions and ridiculous allegations, and as Mr. Don V. Moore has seen fit to sanction the topics, it is very likely that he will defend his course.

An investigator for the central bureau writes as follows, viz.:

"Report on Miller Bros.' Shows at Athens, Ga., and Elberton, Ga. Camall, the coach show, worked both places. Show carries two swinging ball joints, two p. c. wheels, two 3-marble tips, but they do not work strong and keep well covered up all the time so that it is pretty hard to close them without hurting the legitimate concessions, so I kept my hands off as there is a bunch of very nice people on the show with straight joints.

"Have you gone after the Government yet to appoint agents to look over the different shows and close graft joints? I can very easily explain to their agents every graft joint made and they have their agents in every State anyway to collect Government taxes on shows. Why not make those agents special police and in two months' time there would not be a graft joint in the road."

Seek To Stop Gambling at County Fairs in New York State

The following article appeared in The New York Evening Journal of November 8; in fact, it was published in all the Henrst newspapers: (By International News Service)

Albany, Nov. 7.—Legislation, which will eliminate from county fairs all sorts of gambling, will be introduced at the next session of the Legislature, according to the Rev. O. L. Miller, superintendent of the New York State Civic League and editor of the "Reform Bulletin". Dr. Miller is now working on the legislation. He said today he was sure he would be able to find some one who would sponsor the bill in both branches of the Legislature.

Under the legislation proposed by Dr. Miller the State farms and markets law will be amended so as to give the Commissioner of Farms and Markets power to take summary action against managers of county fairs who permit any form of gambling at their respective fairs.

Dr. Miller says there has been too much gambling going on at the county fairs during the last few years and that it is high time the country boys who attend these fairs are protected. According to Dr. Miller, he laid before Berne A. Pyrke, Commissioner of Farms and Markets, affidavits purporting to show that there was gambling at some of the fairs. Dr. Miller says the commissioner denied having any authority to conduct an investigation into the matter, holding that he had been told by the officials of the fairs that all gambling at the fairs had been eliminated.

"We propose to remedy these conditions."

said Dr. Miller. "The predecessors of Commissioner Pyrke did not take this stand, as I understand it. We want the law so strong that the Commissioner of Farms and Markets will be compelled in the future to grant hearings upon affidavits that gambling at county fairs does exist.

"Another thing we want is the State to withhold the appropriation it makes each year for county fairs, if it's proved that there has been and still is gambling at the fairs. We do not believe the fair that permits gambling should receive any aid from the State in the line of an appropriation."

Dr. Miller declared that thru the efforts of the Civic League many immoral sideshows at the county fairs were forced out of business.

Women Seek Legislation To Bar Carnivals From Minnesota

The traveling carnival, good and bad alike, but because of the latter, may become extinct in the State of Minnesota. Legislation now aims in that direction.

"At a meeting of the Citizens' Council recently in Minneapolis, in the Mayor's reception room, the street and county fair carnival was described as a promoter of juvenile delinquency and a menace to health, and requests were made for State legislation that would prohibit them in Minnesota." The Minneapolis Journal states. Continuing, the newspaper says: "The carnival is a low form of amusement, maintained by those who live on their wits, exploiting and plundering the public," said Mrs. Elizabeth Nicholson, field secretary of the Woman's Co-Operative Alliance. "Social workers and physicians have heavier burdens because of them. Our organization has been studying the effects of carnivals on juvenile delinquency for several years, and the conclusion has been reached that what little legitimate amusement they may offer in no way offsets the evil they do."

It is understood that a number of carnival men have realized the seriousness of the situation, and are preparing to wage a battle when the Minnesota State Legislature convenes.

To Protect Public at Florida State and County Fairs

The following appeared in The Florida Times-Union, Jacksonville, of November 8:

Tallahassee, Nov. 7.—In an interview with Hon. Jerry W. Carter, State hotel commissioner, this morning, that official made known his desire and intention to protect the general public at State and county fairs, circuses and carnivals. To this end Mr. Carter has under the authority granted him by law adopted and promulgated certain rules and regulations governing restaurants, lunch stands and other eating places at such fairs, circuses, carnivals, etc. He believes that a proper enforcement of these reasonable rules and regulations will make the public perfectly safe in patronizing any of the stands at such places of amusement.

(Continued on page 100)

BUFFALO BILL PICTURE SUIT HEARING STARTED IN DENVER

Denver, Col., Nov. 9.—Presentation of evidence began Tuesday before Judge J. Foster Symes of the United States District Court of the injunction suit of the W. F. Cody Historical Pictures Company against the Universal Film Exchange, Inc., to restrain the use by other concerns of the name "Buffalo Bill" or the likeness of the late Col. William F. Cody in exploiting motion picture productions.

That the plaintiff company is the owner of pictures in which Colonel Cody appears in person; that it has spent large sums in the advertising of these as "Buffalo Bill pictures"; that Cody was a member of the company, and that thruout his life as a showman he used the name "Buffalo Bill" only as an amusement title, are claims made in a number of affidavits read by Attorney Ernest Morris. No other exhibitor, the plaintiff contends, is entitled to the use of the name for commercial purposes.

John A. Rush, formerly of Denver and now of Los Angeles, Calif., is at the hearing as an attorney for the defendant.

Affidavits were read by Morris from Louis H. Baker, of Lookout Mountain, Maj. G. W. Little (Pawnee Bill), of Oklahoma, and George K. Spoor, of Chicago, president of the Essanay Film Company, distributor of the genuine Buffalo Bill film.

These pictures were copyrighted under the title of "Adventures of Buffalo Bill", it is claimed, and became known "thruout the civilized world" as Buffalo Bill pictures.

The presupposed claim of the defendant company that Buffalo Bill is an historical name, which anyone has a right to use commercially, was met in the affidavit by the statement that in official and private matters Colonel Cody did not employ the title, reserving it for use in his amusement enterprises only. Military commissions held by the famous frontiersman, the Congressional Medal granted in 1872 for gallantry in action, and official letters from the late Col. Theodore Roosevelt, all bore the name of William F. Cody, and none other, it is set forth.

It is claimed the Universal Company produced and exhibited a picture bearing the title "In the Days of Buffalo Bill" and has sought to mislead the public by making it appear that the film is in some way connected with the original and genuine Buffalo Bill pictures. A spurious likeness of Cody is being displayed in this effort, according to the claims of the plaintiff company, and it is held that the defendant is thus endeavoring to enjoy the benefit of the plaintiff's labor and expense in creating a favorable patronage.

The suit injunction was directed also against the Colonial Theater, this city, but the theater agreed not to exhibit the Universal picture until settlement of the case. An accounting of incomes, gains and profits received by the defendant from any motion picture under any title or name containing the term "Buffalo Bill" is asked in the petition in addition to the injunction.

OHIO MOVIE OWNERS PREPARE TO OPPOSE SUNDAY CLOSING

Cleveland, O., Nov. 10.—Owners of moving picture theaters thruout Ohio are preparing for a finish fight with organizations and individuals who oppose the opening of motion picture theaters on Sunday, it was announced yesterday by Sam Bullock, field representative of the Motion Picture Theater Owners' Association. He just completed a tour of sixty counties in the State seeking the support of theater operators.

Mr. Bullock declared that the motion picture interests may insist on strict enforcement of "blue laws" in communities which enforce the closing of motion picture shows and that they may appeal for an initiated law which will strike the prohibition of Sunday movies from the statutes.

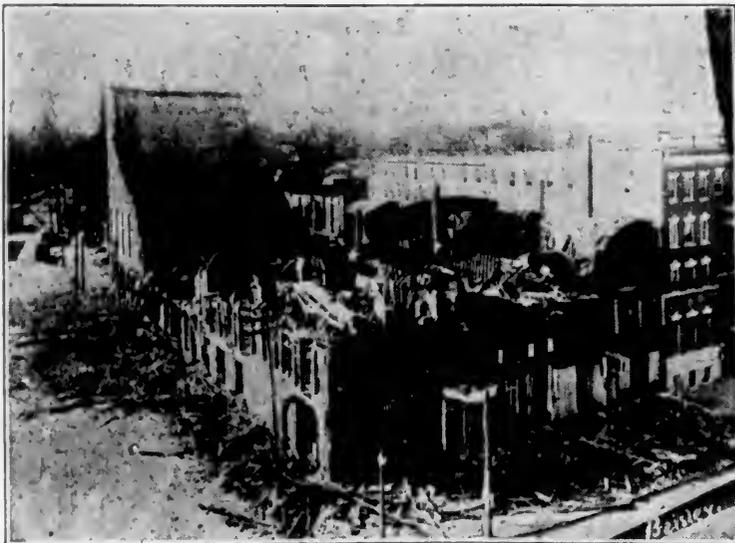
KING HAS A RECORD

Chicago, Nov. 12.—John C. King, who has a prominent place in the cast of "The Cat and the Canary", the mystery play in the Princess, did his first acting with Andrew Mack, in "Tom Moore". He later played in "Sag Harbor", "The Village Postmaster", "Mary Jane's Pa", "The Fortune Hunter", "Sinners", "The Isle of Dreams" (with Chauncy Cleolett), "Seven Keys to Baldpate", "The Storm", and with "Driftwood". Mr. King also played with stock companies in Worcester, Syracuse, Indianapolis and Hartford. He acted here last season with William Gillette in "The Dream Maker". Mr. King was captain in the 126th Infantry, a Michigan regiment, and saw active service, later remaining five months with the army of occupation in Coblenz.

OPERA SEASON ENDS

London, Nov. 11 (Special cable to The Billboard).—Van Noorden, director of the Carl Rosa Opera Company, in a speech at the end of the company's run this week, said that they found Covent Garden too small. However, the season was profitable and the artists will have a bonus above their salaries.

FIRE DESTROYS HISTORIC OPERA HOUSE IN DANBURY, CONN.



The Taylor Opera House, which was built in 1870 and owned by the Taylor estate of Danbury, Conn., was recently destroyed by fire. It proved a great financial loss, as nearly fifteen business stores, which were located in the building, were totally destroyed. For half a century it was a popular amusement theater. The photo shows the remains of the opera house. —Photo, Wide World Photos.

BROADWAY PLAYHOUSES ARE NOW AT A PREMIUM

**Producers Up Against Old-Time Condition—
Obliged To Meet Terms of Theater Owners or
Lessees and Take Whatever Houses Are
Offered Them—Guarantees Even
Demanded**

New York, Nov. 13.—With every one of the fifty-four Broadway playhouses occupied, the theater owners and lessees, for the first time this year, find themselves the masters of the situation, being in a position to choose from and demand high terms from the new shows anxious to get into New York.

During the prosperous years, before the theatrical slump set in, this condition existed practically during entire seasons, but with business away off the theater operators have been forced, up until the present time, to ease off considerably from the arbitrary stand previously maintained. Now the play producers, with shows all ready for Broadway presentation, find themselves up against the old-time condition, obliged to meet the terms of the theater proprietors and to take whatever houses are offered them.

Every producer with a new play tries to get one of the more favorable houses, those with reputations of housing successful plays and located best. There are several theaters which are only accepted as a last resort by producers, and the owners of these houses are now asking stiff terms for them also.

Theater operators are now demanding guarantees that, in the face of the existing uncertain business, are exceedingly high. The play producer is forced to guarantee that the house's end of the receipts will reach a very high figure in order to get into the better theaters. This in itself is keeping several shows out at the present time that are ready for Broadway. There are several plays now touring around New York which are doing so only because of the impossibility of getting a Broadway theater under fair terms.

The shows that are opening in New York during the next few weeks, under independent managements, not only have been forced to guarantee the house's percentage, but have to contend also with the terms by which they will have to close unless they draw weekly receipts above stipulated figures which are in most cases embarrassingly high.

Of the fifty-four legitimate theaters in the Broadway theatrical district, including the small 63d Street house, Daly's, and the downtown Greenwich Village Theater, all but four

are housing stage plays. These four exceptions are playing long-run pictures.

There are nine attractions which closed Saturday night or will close this week on Broadway, and each one of them is being immediately followed by another show, with not a house remaining dark for more than a few days at most. With the demand for theaters greater than the supply, the theater operators are once again on the top of the heap, producers being compelled in many cases to play on a fifty-fifty basis in unfavorable houses.

AUGUSTUS THOMAS

After-Dinner Speaker

Now that Mr. Augustus Thomas, in his capacity of executive director of the Producing Managers' Association, has had sufficient time and ample opportunity to state his views on the various questions related to the theater with which he will have to deal, it would seem an opportune time to review some of his remarks, not only because of their present import but as a guide to what we may expect from him in the future as well.

Upon reading these statements one's first reaction is a feeling of great admiration, not for Mr. Thomas, but for the group who chose him. For who but they have ever recognized the tremendous value a training in after-dinner speech making has as a basis for issuing public statements on industrial questions? While the Producing Managers' Association is known to be made up of the most able group of business men in the New York legitimate theater, yet we begin to wonder if certain of their abilities have been properly appreciated.

A spokesman of this caliber was probably the one greatest unfulfilled need of the managers during the actors' strike of 1919. Try as they might, they could find no one who could make their views palatable to the public. Mr. Thomas can do this and in an admirable fashion. Already he shows marked skill in giving a cloak of liberalism to reactionary ideas. By playing upon the general hysteria on the "closed shop", it should not be difficult for him to win support, especially from certain groups of the press for whom the mere phrase "closed shop" seems to furnish material for several columns. Indeed the Equity might almost exclaim: "At last, a worthy adversary!"

Mr. Thomas' previous record on labor policies in the theater brings out the fact that as a member of the Dramatists' Association he went on record as opposed to the "Equity Shop", being one of a committee of three who, in January, 1921, made a report to this effect. We also learn that as a means of settling industrial disputes he has favored arbitration. On his present stand on labor policies he has given several expressions in the press. That which appeared in The New York Times of August 16, 1922, is a typical one and shows his style at its best:

"My men may distrust me a little bit at first, because they will remember that I have been a master workman of organized labor, and that I am a strong union man. Their confidence, if I can inspire it, will come from the fact that I don't believe in a federation to the degree to which federation seems to be going."

Just what is meant by this statement—"I have been a master workman of organized labor"? It sounds very impressive, to be sure, yet there is lacking certain additional data necessary to properly evaluate it. If we may assume the Theater Magazine of October, 1922, reports correctly, Mr. Thomas in his youth was employed on the railroads. It also speaks of his "youthful membership in one of the big bodies of organized labor," but neglects, as he does, to state what one.

As there are all kinds of trade unions the same as there are all kinds of everything else, and as the people who join them are sometimes valuable members and sometimes not, the mere statement that Mr. Thomas was a union man in his youth does not signify much. This is even taking for granted that by "one of the big bodies of organized labor" is meant a trade union. Mr. Thomas would have really told us something had he given his craft, the period of his membership and the number of the local to which he belonged. We might then have been able to look up his record. Now giving him the benefit of the doubt, and supposing for the moment that his union record was a good one, is that any indication of his attitude at the present time or any reason why we should think his sympathies in any degree allied with organized labor? Certainly not. That question he has settled himself by his affiliations. Were he as good a trade unionist now as he would wish us to believe he was in his youth, he would be working in the interests of his fellow unionists rather than against them. All the befuddling statements of Mr. Thomas and many others to the contrary, the industrial fence is one on which you cannot, whether fortunately or unfortunately, be on both sides at the same time, nor in the language of the small boy, can you straddle.

The statement: "I don't believe in federation to the degree to which federation seems to be going." Would it be possible to find anywhere in the country a group of people more tightly "federated" than theatrical managers? Indeed, in their appointment of Mr. Thomas they have gone one step beyond. They have formed a super-federation.

The last statement: "I am a strong union man." Just how "strong" a union man really is Mr. Thomas? He would seem to be "strong" for unions as long as they remain weak. For as a "master workman of organized labor" and one therefore, we may assume familiar with organization methods, how can he help but know that for the Equity to even maintain the gains so far made for the actor, and upon which he comments so favorably, they must have the "Equity Shop"? Contrary to the impression the managers would like to create, this is not a drastic policy, one which will bring immediate disaster upon the theater, but is rather a method of organization designed primarily to give the Equity better control over the recalcitrant portion of its membership. It would seem that a group of managers from the experience gained in the conduct of their own association should be able to see the necessity of this. Indeed, Mr. Thomas may find himself compelled to originate some very much more drastic policy than the "Equity Shop" to retain control of his own little flock.

In the October Theater Magazine Mr. Thomas is quoted as follows: "A third condition which now confronts the stage at this moment with a

(Continued on page 9)

BERNHARDT CELEBRATES 77TH BIRTHDAY



Mmes. Sarah Bernhardt, of French birth, but of international adoption, celebrated her 77th birthday recently, still full of energy and unconquerable spirit. She is planning fresh triumphs in Paris with all the enthusiasm of a young girl. The photo shows the divine Sarah in her dressing room, made up for one of her characterizations.

—International Newsreel Photo.

"49ERS" COSTS TYLER PLENTY

Reported He Has Already Sunk \$20,000 in the Show

New York, Nov. 13.—George Tyler's experience with the high-brow "The 49ers", announced as "an American Chauve-Souris", which opened at the little PUNCH and JUDY Theater last Tuesday night, is drawing a great deal of amusement from the out-and-out commercial managers. The show is a collection of little novelties designed by several of the foremost special writers on New York dailies, such as Heywood Brown, George Kaufman and Franklin P. Adams. Tyler, who produced George Kaufman and Marc Connelly's "Dulcy" and "To the Ladies", was induced to produce the show, with the firm belief that the scenery and other essentials would not cost over \$4,000. He has already sunk around \$20,000 in the show. It is reported, and the newspaper critics handled it none too gently.

The cast of "The 49ers" is all professional, with Marc Connelly doing duty as a sort of American version of the Russian, Balleff, of the "Chauve-Souris". May Irwin, famous actress, did the introducing on the opening night, but stepped out immediately after, complaining that the material given her was not suited to her style.

ELSIE FERGUSON OPENS

New York, Nov. 11.—Elsie Ferguson returned to the speaking stage last night in "The Wheel of Life", by James Bernard Fagan, which was presented by Marc Klaw, Inc., at the Stamford Theater, Stamford, Conn. The play will be seen in New York on November 27.

CONDUCTOR RETURNS TO POST

New York, Nov. 11.—Orville Mayhood, musical conductor of "Blossom Time" at the Century Theater, has been absent for the past few days on account of sickness. During his absence from the pit Alfred Goodman replaced him. Mr. Mayhood returns to his post tonight.

FRENCH PLAYERS FOR TWO WEEKS

New York, Nov. 13.—The company from the Comedy Francaise which is to open in a repertoire of French plays at the Thirty-ninth Street Theater today has been able to extend its stay another week by permission of the French Ministry of Fine Arts. The original intention was to play but one week and the advance sale has been very heavy. Eight additional performances will be given, including one each of Moliere's "Le Misanthrope" and "Tartuffe".

"VIRTUE" AT BAYES

New York, Nov. 13.—"Virtue", a drama of American political life by William Everett, will open at the Nora Bayes Theater here tomorrow night. The piece is being presented by the Empire Play Company, Inc., and the cast includes Frank Sheridan, George McQuarrie, Henry G. Sell, Ben Hendricks, William Williams, Clarence Handsides, Pauline Armotage, Laura Arnold, Marion Hutchins and Floy Murray. The play has been staged by Oscar Eagle.

There is no doubt that in placing this training foremost on their list of qualifications when selecting an executive director they showed great wisdom. How fortunate, then, that they were able to secure Mr. Thomas, one so well and so favorably known for his accomplishments in this line. Nor is he proving a disappointment. His interviews as reported in the press run true to form; a series of broad, meaningless generalities, presented in a graceful style and in correct English. All the essentials of a successful after-dinner speech.

The pertinent portions of Mr. Thomas' interviews are those statements relating to labor policies in the theater, for it is now generally recognized that his chief task is to represent the managers in their relations with the Actors' Equity Association, particularly in working out an adjustment on the "Equity Shop" issue. Mr. Thomas has other assets for this task. An experience of several years in the theater, and at the time of his appointment the respect and good will of both the theatrical profession and the public at large. A wide acquaintance with books and a remarkable flow of language.

\$12,000,000 DETROIT BUILDING TO INCLUDE THREE THEATERS

Sam Levy and Bert C. Whitney Are Interested in Hotel, Amusement and Store Room Enterprise—Expected To Be Ready for 1923-'24 Season

Detroit, Nov. 13.—According to announcement made Saturday, Detroit is to have a new \$12,000,000 combination hotel and theater, work upon which is scheduled to commence early in December.

The building is to be erected at the northeast corner of Woodward avenue and High street on ground controlled by Sam Levy, former owner of the Cadillac Theater (now Shubert-Michigan) and franchise holder in the American Barlesque Circuit, but now a partner of Bert C. Whitney in the New Detroit Opera House. The site has a frontage of practically 167 feet on Woodward avenue and 342 feet on High street. Plans call for an up-to-date hotel, with 893 guest rooms, and three theaters with seating capacities of 3,050, 1,810 and 1,425, and twelve ground-floor stores. The theaters are expected to be ready to operate for the 1923-'24 season. Entrance to the theaters will be on High street. The stage of each theater, according to Mr. Levy, will be sufficiently commodious to accommodate vaudeville or legitimate shows.

Promoters of the enterprise refuse to state at this time just what theatrical combinations are planning to lease the properties, but it is anticipated by local theatrical men that the Erlanger attractions, which now play the New Detroit Opera House, controlled by Bert C. Whitney and Sam Levy, will be booked at one

of the new houses. Whether Shubert attractions will also go into one is a matter of conjecture. The Garrick Theater, which has been the home of the Shubert attractions for upwards of ten years, is to be razed next July to make room for a twenty-story office and store building. E. D. Stair, owner of the Garrick Theater, has intimated that he might build one and possibly two theaters on sites owned by him on LaFayette boulevard to replace the Garrick.

Downtown sites in Detroit today are considered too valuable to be used for theater purposes and the trend of the new playhouses seems to be up Woodward avenue, above Grand Circus Park, in which the proposed Levy site is most ideally situated.

THEATER PARTIES GET LOW RATES FOR HITS

New York, Nov. 13.—Bargain rates for tickets to societies, clubs and other organizations that take over entire houses for one night are being more and more eagerly sought by Broadway managers. With business in most theaters off during the early nights of the week, managers are eager to sell out en bloc to organizations for what are really ridiculously low prices.

Even plays which have been particularly favored by newspaper reviewers are taking advantage of the "club rate" plan. As an example of this "The Fool", the Selwyns' drama which has been praised on all sides, is reported to have sold a Wednesday night in December to one organization for only \$900. The Times Square Theater, where "The Fool" is playing, is capable of playing to a gross of over \$2,000 at one performance.

AMATEUR GETS UNDERSTUDY

New York, Nov. 11.—Out of over five hundred amateur actors and actresses, who at the invitation of John Golden gave a demonstration of their talents at the Little Theater last Thursday afternoon, Rene Brennan was selected by him to act as understudy for "The First Year". This company is playing in Chicago and Miss Brennan will leave shortly to join it. Miss Brennan has never been on the professional stage and until a year ago attended a convent. She is twenty years old and recently entered a dramatic school as a student.

John Golden got a wealth of publicity out of his announcements that he would pick talent from all amateurs who applied at the Little Theater last Thursday. All the papers gave him generous space and a great crowd of aspirants turned up to take advantage of his offer.

DENVER ADVERTISING WRANGLE

Denver, Col., Nov. 10.—H. E. Huffman, proprietor of the Blue Bird Theater, in the fashionable residential district, alleges that The Denver Post threatened to boycott his house unless he advertised exclusively in that paper. The Post recently raised its amusement advertising rates, it is said, and Huffman withdrew all of his advertising from its columns. Huffman has displayed two sixteen-foot signs in front of his theater, announcing that his future advertising will be given to The Rocky Mountain News and Denver Times.

STAR IN BRONZE

Chicago, Nov. 11.—The management of "The Green Goddess", in which George Arliss is starring at the Shubert-Northern, has had the star done in bronze, in commemoration of the 500th performance of the play. Ivan F. Simpson of the same cast is the sculptor. He has made a statuette of the star in the character of the Asian potentate in the play.

BUSINESS RECORDS

NEW INCORPORATIONS

Florida Charters

Tallahassee, Nov. 11.—John Bunton Productions, Inc., Miami, to produce motion pictures; \$50,000.

Illinois Charters

Springfield, Nov. 11.—Palais Amusement Company, 4750 Sheridan Road, Chicago, acquire and conduct amusement enterprises of all kinds; \$300,000; Herman Emerson, W. J. Parker and Moe A. Gushman. (Correspondents, Chapman, Cutler & Parker, 111 W. Monroe street, Chicago.)

Massachusetts Charters

Boston, Nov. 11.—Clarendon Theaters, Inc., Boston and Waterbury, Conn.; general show business; Lyman V. Banker, Lewis E. Owen and Richard L. Freeman.

New Jersey Charters

Trenton, Nov. 11.—Beyer Brothers, Inc., 164 Market street, New York; \$50,000; operate picture houses and conduct a theatrical business; Benjamin Beyer, Simon Beyer and Gussio Beyer.

New York Charters

Albany, Nov. 11.—Tuscan Theater Corpora-

tion, Manhattan, moving pictures; \$5,000; F. Bien, Jr.; J. L. Frieder, H. Weiss. (Attorney, F. Bien, 280 Broadway, New York.)

Wisconsin Charters

Madison, Nov. 11.—Rex Theater Company, Sheboygan; \$100,000, 1,000 shares, par \$1; Ernst Hoefler, Jeanette Hoefler and Arwin S. Hahn.

GREETED BY CAPACITY AUDIENCE

Is Denver Symphony Orchestra in Initial Concert of Season

Denver, Col., Nov. 9.—The City Auditorium was packed last night at the initial concert of the Denver Symphony Orchestra, under auspices of the Denver Symphony Society.

During the program Director Horace G. Tureman expressed his appreciation for the support of the civic orchestra movement. He outlined the plans of the orchestra and told of the difficulties encountered during the shaping of them.

Mr. Tureman also landed Mrs. Richard H. Hart for the splendid results she accomplished in making the orchestra's plans a success, and in closing urged the audience to enlist the aid of their friends in supporting such a splendid movement.

The concert last night was a worthy success. Mr. Tureman and his artists deserve much praise for the splendid manner in which they played the various selections. One of the special numbers was the symphony in D minor for organ and orchestra by Alexander Gilmont. The organ part was played by Clarence Reynolds, city organist.

TALKED HERSELF OUT OF DATE

Chattanooga, Tenn., Nov. 10.—On account of notoriety gained thru alleged Bolshevik utterances and the wearing of scanty attire, Isadora Duncan, dancer, will not be allowed to appear here, her engagement for November 13 having been canceled by the Chattanooga Music Club.

Another reason given for the cancellation is that her contract called for the bringing of a company of classic dancers to the city, whereas it has been learned that she is practically alone, while objection was also raised to her Russian accompanist.

HEADS PLAYGOERS' CLUB

London, Nov. 11 (Special cable to The Billboard).—Granville Barker was unanimously elected president of the Manchester Playgoers' Club.

Mr. Barker advocated a national theater or a municipal theater for Manchester, and outlined a scheme whereby the theater would become the center of the social and artistic life.

SHOWING OF KITCHENER FILM IS STOPPED

London, Nov. 11 (Special cable to The Billboard).—The London County Council is agitated over the Kitchener film exhibition in a Leicester Square cinema, and has been trying legal prevention, but the owner of the building solved the problem by obtaining an injunction against his sub-tenants, who, it was alleged, had violated their agreement by breaking the don County Council license.

AUGUSTUS THOMAS

(Continued from page 8)

variety of newer aspects in its relation to organized labor. Here is a tangle of misunderstandings to be smoothed away. That is to say, when a clear understanding is arrived at in matters just now clouded by misconceptions of relationships, it will be seen that no real antagonisms exist—only quite adjustable differences as to means of attaining the same ends. Good sense, good feeling and a mutual understanding are wonderful peacemakers."

Again one could pick word by word, like taking feathers from a fowl, only with this difference, there would be nothing left.

I wonder if Mr. Thomas could find one actor who has ever "dickered" for a contract or one manager who has ever been approached with a suggestion of extra pay for extra performances who would agree with him that "no real antagonisms exist"? They would more probably offer him a lesson in arithmetic which might be something like this:

"If you have five dollars and my services are going to cost you three, instead of as formerly two, then you will have left only two dollars instead of three. It is to my interest that I should have three and to yours that I should have two."

Of course the real difficulty lies in the fact that there is nothing Mr. Thomas can say, that is, nothing that would sound nice from the managerial point of view. And for a poor man who has nothing to say, he certainly does say it well. We should not mind these verbal gymnastics were it not for their insidious effect upon those who read them. There are so few people who recognize nothing when they see it.—J. M.

KNOCKING 'EM DEAD



SEVERAL FOREIGN STARS ARRIVE FROM EUROPE

New York, Nov. 12.—Several foreign stars, both of the theatrical and operatic stages, arrived here yesterday aboard the Resolute from Europe. Among them were Kurt Taucher, German tenor from the Dresden Opera House, who will sing at the Metropolitan Opera House this season. He has never been to America before and will sing Wagnerian repertoire. Another passenger was Otto Metzger, manager of the Deutsches Opernhaus, who will sing German opera here at the Manhattan Opera House during the season. On the same boat was Florence Auer, who was last seen here in "The Wanderer" and who has been appearing in motion pictures in Germany. Hngo Herwin, concert manager, also arrived.

PAGE WITH DILLINGHAM

New York, Nov. 12.—William A. Page, formerly press agent for Comstock and Gest and lately exploiting pictures for William Fox, is now in charge of publicity for Charles Dillingham attractions.

TO REVIVE ADLER'S "CUCKOO"

New York, Nov. 12.—Julea Saranoff and Felix Adler are about to revive Adler's musical comedy, "Cuckoo". The piece was staged some few years ago and abandoned after playing a short time. A new production entirely will be made for the revival and rehearsals are expected to start within two weeks.

NO MORE BELATED ARRIVALS IN THIS FRENCH THEATER

Paris, Nov. 11.—The Antoine Theater, directed by Baron Henri de Rothschild, has put a rule into effect that no one may enter the theater after the play has started except between acts. Rothschild is determined to play performances without annoyance from late-comers and is refunding money to all who arrive after the curtain has gone up and who do not wish to wait until the first intermission. The reform is meeting with much approbation from all well-wishers of the theater.

BENTON JOINS "GREATNESS"

Perce R. Benton, late of "The Charlatan", joined the cast of "Greatness" at the Olympic Theater, Chicago, Thursday night, November 9. The show, in which Johyna Howland is featured, closed at the Olympic Saturday night and left for New York. After a layoff of three days there for rehearsals it will play three days out of town, to be followed by an expected New York run at the Empire Theater, starting November 20, under the name of "The Texas Nightingale".

GANNA WALSKA TO TOUR U. S.

New York, Nov. 12.—Ganna Walska, prima donna and wife of Harold McCormick, is to appear on a concert tour in this country this season, according to an advertisement in a musical paper. She will be under the management of Julea Daiber.

OPENING OF KIDDIES' THEATER VERITABLE "ARABIAN NIGHT"

"Doug" and Mary Pickford Among Brilliant Assemblage—Child-Actors Heartily Applauded, and August Heckscher Given Ovation

New York, Nov. 11.—It was a distinguished audience that witnessed the opening of the Heckscher's Children's Theater, at 104th street and Fifth avenue, last evening. Crowds of men, women and children waited outside to see Mary Pickford and her Robin Hood arrive, and they were not disappointed. Inside the wonder theater beautifully-gowned women and perfectly-groomed men, representing society and art circles of the city, forgot their dignity and craned their necks to watch for Mary and Doug. Perhaps the pastel-tinted murals, depicting the exciting events of fairyland, the tumbling clowns and sportive animals decorating the ceiling lights or the red and yellow lanterns, modeled after "The House That Jack Built", or the yellow-green curtain with bronze bunnies and pink futuristic flowers made them forget they were dignified grownups.

The famous "Gibson Girl", Mrs. Charles Dana Gibson, introduced Augustus Thomas, whose speech took a humorous turn when his eye fell upon Douglas Fairbanks in the audience. Pointing to "Doug," Mr. Thomas remarked that THERE was an inspiring example of the good influence of the theater as safety outlet for emotions, suggesting that without it "Doug" might be a danger at large. Thereupon Mr. Fairbanks arose to the occasion and remarked that one place he would not venture into was an insane asylum—unless Mary ventured into one by mistake. The incomparable Mary then made a quaint little address, attired in a salmon-pink taffeta dress, with a girdle of rhinestones, trimmed with monkey fur, and a spider's web, outlined in gold threads adorning the front panel of her trailing skirt. After introducing herself in a naive manner as Mrs. Douglas Fairbanks she congratulated the children of New York on having such wonderful parents as Mr. and Mrs. August Heckscher, the founders of the theater, and congratulated those worthy parents on having such lovely children and so many of them (blowing kisses to the kiddies in the balcony). "Our Mary" was followed by a beautiful little fairy hostess, Virginia Wilson, who welcomed the audience to fairyland with a poem:

"There's enchantment in the air tonight;
When fairy tales come true;
For the story children on the walls
Are coming down to you.

Now, if you really believe in fairies;
And I'm sure that most of you do;
I'll give you a glimpse of a beautiful land—
The land where your dreams come true."

The curtains then parted, revealing "Hans Christian Anderson" telling fairy stories to

eight little night-robed figures. What he told the children was enacted in eighteen wonderful scenes, with a real giant for the "Jack and the Beanstalk" number.

Just before the Piped Piper, following by the child-actors, closed the bill several youngsters shouted, "Heckscher! Heckscher!" In response to this call the children's fairy goddaddy, August Heckscher, arose and was given a rousing ovation, after which he made a fatherly speech.

Gerda Wismer Hofmann, director of the Children's Theater, was too busy back stage directing the players to make a speech, but as Mrs. Charles Dana Gibson remarked: "Her work speaks volumes for her."

SOUSA CONCERT BRINGS ARREST

Under Blue Laws Charge by Clergy— Wealthy Shoe Man To Fight Order in Courts to a Finish

Binghamton, N. Y., Nov. 13.—H. F. Albert, recreational director of the Endicott-Johnson Corporation, was arrested yesterday afternoon on complaint of the Binghamton Ministerial Association for having conducted a concert by John Phillip Sousa's Band at which an admission was charged.

It was claimed the concert violated ordinances governing the observance of Sunday.

George F. Johnson, president of the Endicott-Johnson Corporation, announced that he was prepared to fight the Sunday blue laws to a finish in the courts. Mr. Sousa issued a statement in which he declared that there is more inspiration in the marches he has written than in the sermons of some of the ministers who objected to the concert.

41ST WEDDING ANNIVERSARY

Valparaiso, Ind., Nov. 10.—A family reunion and banquet marked the celebration of the forty-first wedding anniversary of G. G. and Mrs. Shaner. The Premier Theater is owned by Mr. Shaner and his sons and they also control the Schelling Music Hall and Memorial Opera House here.

NEW PLAYS OPENING

New York, Nov. 13.—A. A. Milne's comedy, "The Romantic Age", headed by Margalo Gillmore and Leslie Howard, will be presented at the Comedy Theater tomorrow by Hugh Ford and Frederick Stanhope. The company also includes such prominent players as J. M. Kerrigan, Marsh Allen, Daisy Belmore, Neil Martin, Jean Ford and Paul Jacca. Frederick Stanhope staged the production.

A. H. Woods will present "The Whole Town's Talking", by John Emerson and Anita Loos, at the Hempstead Theater, Hempstead, L. I., tonight. The cast includes: John Cumberland, Vivian Tobin, Sydney Greenstreet, Gladys Frazin, Jessie Ralph, Harold Salter, William Roselle and others.

"A Question of Virtue", a drama by William Everett, will open at the Bayes Theater tomorrow night. This piece had its first presentation in Bridgeport last week. In the cast are: Pauline Armitage, Laura Arnold, Floyd Murray, Marian Hutchins, George McQuarrie, Ben Hendricks, Henry G. Sell, Arthur Donaldson, Clarence Handysides and William Williams. Oscar Eagle staged the play.

"The Bootleggers", by William A. Page, opens at the Thirty-ninth Street Theater November 20. Montague Vandergriff has been added to the cast.

"Merton of the Movies", a clever satire, is to open at the Cort Theater tonight. Glenn Hunter and Florence Nash head the cast.

"The Love Child", by Henry Bataille, adapted by Martin Brown, will be presented at the Coban Theater tomorrow night by A. H. Woods in association with Charles L. Wagner. Sidney Blackmer, Janet Beecher and Lee Baker head the cast, which also includes Vivienne Osborne, Juliette Crosby, Harry Gibbs, Eleanor Williams, Lolita Robertson, Roy Walling, Geneva Harrison, Grace Kennard and Edward Colebrook.

"It Is the Law", a melodrama by Elmer L. Rice from a story by Hayden Talbot, opened at the Court Square Theater, Springfield, Mass., last week, and will come to New York next week. The cast includes: Alma Tell, Ralph Kellard, Arthur Hohl, A. H. Van Buren, William Ingersoll, Rose Bardick, Alexander Onslow, Hans Robert and others.

The second Equity play, "Hospitality", a drama by Leon Cunningham, will be presented at the Equity Forty-eighth Street Theater tonight. In addition to Louise Closser Hale, for whom the play was written, the cast will include: Tom Powers, Phyllis Povah, Harriet Woodruff, Pearl Sindelar, Stuart Sage, Claude Cooper and Margaret Borough. Augustin Duncan, who staged "Malvaloca", has also staged "Hospitality", and Woodman Thompson has again designed the stage settings.

Elsie Ferguson opened in Stamford, Conn., last week in "The Wheel of Life", which will have its New York premiere November 27 under the direction of Marc Klaw, Inc. George Thorpe has also been engaged for this piece.

"The Lucky One", the Theater Guild's next production, will open at the Garrick Theater November 20. The cast includes: Violet Heming, Dennis King, Percy Wareham, Romney Bent, Harry Ashford, Gwynedd Vernon, Grace Elliston, Robert Ayrton, Nannie Griffen and Helen Westley, now with "R. U. R."

Otis Skinner will begin a week's engagement in "Mister Antonio" at the Montauk Theater, Brooklyn, tonight.

"Fashions for Men" opened in Hartford, Conn., last Friday night. Clarke Slierman has been added to the cast. The play will come to New York in about two weeks.

THE COLLEGE PLAYERS

Chicago, Nov. 10.—The College Players, of Northwestern University, with headquarters at 823 Buena avenue, announce a new form of dramatic service designed to enable clubs and organizations desiring high-class programs to have the best things of the theater brought to them. They are a group of select college players with an extensive repertoire of one-act plays and will perform anywhere from the smallest club to the large theater. They furnish competent coaches when these are desired, and have playwrighting and scenic staffs to assist their patrons. Full-length plays are prepared upon proper notice.

The directors are three college men of varied experience in the theatrical life, Everett Fox, Stuart Crippen and Fritz Blockl. Fox is a director as well as an actor, and is president of two campus dramatic clubs. Crippen is an actor and has been on the management of road shows. Blockl is a writer and director, author of "Nine o'Clock Town", the Northwestern University show which was reviewed at length in The Billboard of May 14, 1921. He has done amateur producing before and has other pieces to his credit.

PLAYERS HAVE HOME

New York, Nov. 11.—The Clifford Deveresux Players, which are touring the South in a repertoire of classical drama, have purchased the Dupont Club and grounds at Pompton Lakes, N. J., and will use the place as a permanent home. Their productions will be staged and rehearsals will be held there in preparation of their yearly tours.

STARS OF THE STAGE ARE MARRIED



Here are Vincent Coleman, popular young leading man, and his bride, who was Miss Marjorie Grant. Coleman was playing in Chicago about eighteen months ago, when he was first introduced to Miss Grant, whose home is in the Windy City. Miss Grant was one of the leading lights in Ed Wyan's "Perfect Fool" company, which she will leave to go to New York with her husband.
—International Newsreel Photo.

"SKIPPER" CASSIDY DROPS IN

Frank A. Cassidy, "skipper" of the Warner Bros. Coast-to-Coast Float, advertising "Coming Screen Classics" of that firm, dropped into The Billboard office, Cincinnati, last Saturday afternoon and renewed old acquaintances. The float, driven by Bert Swor, Jr., son of the well-known minstrel, left New York City October 3, and it is planned to reach the Pacific Coast by February 1. It was scheduled to leave Cincinnati on Tuesday morning of this week for Indianapolis, then Chicago. Mr. Cassidy has a grievance against Cincinnati because he could not get a police permit for the playing of the calliope attached to the float. He said he was undecided as to his plans for next season.

BENDIX TO CONDUCT "KREISLER"

New York, Nov. 11.—Max Bendix has been engaged by the Selwyns to conduct the orchestra for their production of "Johannes Kreisler". There is much music in this spectacular drama, which will be presented in December with Ben-Ami as the star.

Max Bendix was formerly of the Metropolitan Opera House and with other prominent musical organizations. He is one of the best-known conductors in this country.

JOKE IS ON GIRLING

London, Nov. 11.—An amusing incident occurred at the 999th performance of "The Beggar's Opera" at the Lyric Theater. Jack Girling, who plays the part of the turnkey, stopped too long to chat with a friend in his dressing room and when he rushed on the stage completely forgot his lines. To make matters worse, he entered wearing his wig backwards. This almost broke up the performance and amused both the company and the audience mightily.

THIEVES PREY ON GERMAN CO.

Cologne, Germany.—Police are busy here looking for thieves who stole costumes and properties for Shakespeare's "Measure for Measure", which was to be performed at Guerslach Hall. The management announces that the loss of this property will necessitate calling off further performances of the piece.

RUSSIAN PIANIST ILL

New York, Nov. 12.—Benno Moisewitz, Russian pianist, who was stricken with pneumonia last Friday, is resting comfortably today. He had been ill for ten days before the presence of pneumonia was suspected.

HUNGER-KURE WELL LIKED

New York, Nov. 10.—Chas. Kessel, president of Purefoodorium, Inc., of this city, announces that Hunger-Kure, a new pure fruit food in confection form being marketed by his company, already has won favor with hundreds of people connected with various branches of the theatrical and show business. Because professional people are continually changing from city to city and eating so many different foods, Mr. Kessel classes them as "people of extraordinary taste for good things" and regards their endorsement of Hunger-Kure as positive assurance of its success. Purefoodorium, Inc., plans to have Hunger-Kure on sale in every city and town in the country in a short time. It is put up in nickel packages that are sealed so no one can reach the food without destroying the wrapper.

PRODUCERS TO ERECT THEATER

New York, Nov. 12.—Moore & Megley, producers of "Molly, Darling", have had plans drawn for a theater which they contemplate erecting in Times Square district. The house will be called the Band Box and they will produce shows in it along the lines of the "Music Box Revue". They plan to have the house ready for occupancy next spring.

TRIBUTE TO DEAD COMPOSER

Chicago, Nov. 12.—A stone from the Wabash River was placed upon the grave of Paul Dresser, author of the song, "On the Banks of the Wabash", in a local cemetery today during services by the Indiana Society of Chicago. The ceremony was attended by many prominent Indianans, who came here for the occasion.

STOCK FRAUD

Charged by Atlantic City Police Against Head of Million-Dollar Movie Corporation

Atlantic City, N. J., Nov. 10.—James Callahan, 31 years old, is in jail here on a charge of promoting an alleged fictitious corporation, the James Callahan Picture Corporation, which, police claim, has swindled many people in this section out of thousands of dollars. The corporation secured a Delaware charter last January authorizing the sale of a million-dollar capital stock in shares of \$10 each. A probe of Callahan's activities will be made by Justice of the Peace Paxson in the City Hall November 14. Charles Dunn, who owns a delicatessen store here, is secretary of the Callahan corporation. He says he has \$300 invested in the stock. The books he possesses that contain the records of the million-dollar corporation include a pocket memorandum book and a stock certificate book. Callahan, says the police, has been connected with two other movie schemes that proved financial failures for the stockholders.

KRAMER ELECTED PRESIDENT

Omaha, Neb., Nov. 10.—A. R. Kramer, of this city, was elected president of the Iowa and Nebraska Theater Owners' Association at its two-day convention here. Other officers elected to serve thru the coming year are: C. E. Williams, Omaha, first vice-president; Frank Houston, Tekamah, second vice-president; J. E. Kirk, Omaha, secretary, and H. A. Hayman, Grand Island, treasurer. A. J. Moeller, general manager of the M. P. T. O. A., told of the co-operation being given the association by women's clubs, teachers' organizations and civic bodies. He predicted greater progress for the industry in the coming year than in the last few years.

GOODYEAR HALL IN AKRON, O., LEASED BY FEIBER & SHEA

Akron, O., Nov. 7.—Officials of the Goodyear Tire & Rubber Co. announce that Feiber & Shea, New York theatrical promoters, have leased Goodyear Hall for the presentation each week of high-class theatricals. This move was necessitated by reason of the condemning of the Grand Opera House, for many years the playhouse of this concern.

B. L. Carney, who is managing the Colonial Theater, local Keith Vaudeville house, also operated by Feiber & Shea, has assumed charge of the Goodyear playhouse.

Bookings at the Hanna Theater, Cleveland, will play Goodyear Hall on Monday nights and divide the balance of the week between Canton and Youngstown, O.

"FASHIONS FOR MEN" OPENS

Hartford, Conn., Nov. 11.—"Fashions for Men," a new play, by Ference Molnar, had its premiere at Parson's Theater last night. The cast includes O. P. Heggie, Helen Gahagan, Edwin Nicander, Charles Ellis, Beth Merrill, Frank Peters, Clarke Silvernail, James Hagen, John Rogers, George Frenzer, Sedonia Ellis, Frances Goodwin, Katherine Haden, Edythe Tressider and Frederick Burton. The play pleased the audience. Mr. Heggie, Miss Gahagan and Mr. Nicander were very good in their parts.

URBANA (O.) THEATER LEASED

Urbana, O., Nov. 13.—Billy S. Clifford has leased the Clifford Theater, local legitimate house, for five years to Joseph and Tony Silvestri, who will assume charge December 1. Joseph Silvestri is expected to become manager of the house. He has been associated with his uncle, Daniel Gutilla, in the operation of motion picture theaters in Bellefontaine. They will close the house temporarily to make improvements.

Billy Clifford will resume his vaudeville work in a few weeks, being booked solid for five months from Chicago to the Pacific Coast. He will be accompanied by his wife, who has been in charge of the Clifford Theater.

RECEIVE PLANS FOR NEW UTICA THEATER

Utica, N. Y., Nov. 13.—Plans for the magnificent new theater which the Criterion Theater Company will erect at Lafayette and Washington streets early in 1923 have been received from Architect Thomas W. Lamb, of New York. The plans provide for a modern playhouse in which will be included many devices that will add to the comfort of prospective patrons, and a seating capacity of about 2,500.

BERNHARDT TO TOUR ITALY

Paris, Nov. 12.—Sarah Bernhardt leaves here tomorrow on a two weeks' tour of Italy. She will play in Marselles, France; Milan, Turin, Verona, Venice, Florence and Rome. When interviewed today she made little of it, and said the tour was only one more of her trips.

SEEKS NAME OF EX-HUSBAND

Los Angeles, Nov. 11.—Jean Acker, motion picture actress and former wife of Rodolph Valentino, known as Rodolph Guglielmo until he gained fame on the screen, has petitioned the Superior Court for the right to change her name from Jean Acker Guglielmo to Jean Acker Valentino. She claims she has been known in moving pictures by the latter name and desires to keep it for professional reasons. For some months Miss Acker has been making personal appearances at cinema theaters in leading cities of the United States under the name of "Mrs. Rodolph Valentino", and including in her "talking act" remarks on the characteristics of her ex-husband.

RAYMOND WITH W. K. ZIEGFELD

New York, Nov. 11.—After nearly four years in Europe, first with the A. E. F., and later with various American Relief Organizations, J. H. Raymond has returned to America and has become identified with the W. K. Ziegfeld motion picture enterprises. He will be in charge of organization for the work in the Far East of the India Pictures Corporation, of which Ziegfeld is the head.

DECIDES IN FAVOR OF THEATER

Edmonton, Alta., Nov. 9.—The case of Mrs. Lulu Anderson, colored, against the Brown Investment Co., owner of the Metropolitan Theater, was decided in favor of the latter by Judge Duhuc in the District Court here on the ground that the reservation on the ticket, which stated that the management could refuse admission to anyone upon refunding the purchase price, was binding. No damages were allowed the plaintiff.

GUS HILL LOSES SUIT

New York, Nov. 11.—Justice Mitchell of the Supreme Court this week denied the motion made by Gus Hill, theatrical magnate, to have the \$10,000 verdict rendered by a jury in favor of F. V. Peterson set aside and a new trial granted. Peterson, well-known as a manager, sued Hill over a year ago for \$100,000 damages, alleging breach of contract. He alleged that Hill leased him the rights to present a "Bringing Up Father" company on tour, and then unlawfully refused to allow him to produce the show after he had it out one year. When the case was tried before a jury two weeks ago, a verdict for \$10,000 was awarded against Hill.

With the signing by Judge Mitchell of the order denying the motion for a retrial of the action, judgment for \$10,000, plus court costs, was filed in the County Clerk's office for execution.

JOLSON LIKES BOX-OFFICE

Chicago, Nov. 7.—It is said there was once a time when stars knew a lot about the business end of a show, especially when the star was an actor-manager. Nowadays all that is changed. Al Jolson is one of the exceptions. He fingers in the box-office up in the Apollo every night and watches just how the tickets are selling for "Bombo". In reality, he ought not to worry much for "Bombo" has been a winner from the start. Mr. Jolson said he takes a particular interest in watching just what seats sell first and in hearing what people say who want seats in certain parts of the house. Here in Chicago it is said that Mr. Jolson owns most of his show, altho the star has not committed himself on that subject to newspaper men.

DRAMATIC NOTES

Avery Hopwood paid income tax of \$92,000 last year.

"Six Characters in Search of an Author" is developing into a real success at the Princess Theater, New York, against predictions of all wiseacres.

New York, Nov. 12.—Lawrence Grant and not Charles D. Cohorn will play the part created in New York City by Lawrence D'Orsay, in the Chicago company of "So This is London".

Max Marcia has apparently abandoned his intention of bringing "Mary Get Your Hair Cut" to New York. He is now busy rehearsing Aaron Hoffman's comedy, "Give and Take", which was acted on the Coast by Kolb and Dill. In New York the principal parts will be played by Sam Mann and Sam Sidman.

"DEARIE" AFTER "SALLY" IN PHILLY

Philadelphia, Nov. 13.—"Good Morning, Dearie", Chas. B. Dillingham's musical comedy, has been booked to open at the Forrest Theater in two weeks, following "Sally", which is now playing the local house. This show was one of the biggest successes in New York last season, but has done poorly since going on tour. Business was so bad that it was reported the show would be closed. "Good Morning, Dearie" is a very expensive show and requires capacity houses in order to bring a profit.

RAIN INSURANCE FOR MOVIES

Iowa City, Ia., Nov. 10.—Albert C. Dunkel, owner of the Pastime Theater here, has received a check for \$100 from the Deaton Agency as payment of a policy protecting him against rain of .1 of an inch or more on a recent Sunday when a feature picture was being offered at his theater. Twelve-hundredths of an inch of rain fell that day.

ENGAGES NEW DIRECTOR

New York, Nov. 11.—A. L. Erianger has engaged Karl Weixelbaum as musical director for "The Yankee Princess". The latter just returned from a trip to Europe, and in Berlin sat in on "Die Bajadere", the German original of "The Yankee Princess".

"SPRINGTIME OF YOUTH" NO. 2

New York, Nov. 10.—There is to be another company of "Springtime of Youth" organized by the Shuberts. It is destined for Chicago and will have a tenor in the role now being played here by George MacFarlane, because of the difficulty in securing a suitable baritone, say the producers.

CYCLE OF BARRIE PLAYS FOR HUNGARIAN NAT'L THEATER

London, Nov. 11 (Special cable to The Billboard)—The Hungarian National Theater will present a cycle of the plays of J. M. Barrie, it is announced.

Among the plays to be presented are "Dear Brutus" and "Quality Street".

LEAVING "SPICE OF 1922"

Pittsburg, Nov. 10.—Brendel and Burt will replace George Price and Sam Hearn in "Spice of 1922", which is playing here this week. Price and Hearn will leave the show tomorrow night, due to differences with the management, it is said.

NEW CECIL LEAN SHOW

New York, Nov. 10.—Cecil Lean is working on a new revue which he is about to produce under his own management. He will play fourteen roles in it, it is reported. The book, music and lyrics are by himself and the orchestration is being made by Silvio Heln.

MAY PRODUCE "GRI GRI"

New York, Nov. 10.—A. H. Woods may join hands with George B. McClellan, English producer, and make a production here of "Gri Gri". This is a light opera by Paul Linke and was first done in Paris over ten years ago.

"BABY PEGGY" ILL

Los Angeles, Nov. 10.—Announcement was made today that Peggy Montgomery, three-year-old movie favorite, known as "Baby Peggy", is suffering from pneumonia at the home of her parents in Owens Mouth, near here.

MAIZIE GAY BACK TO ENGLAND

New York, Nov. 12.—Maizie Gay, English comedienne who was brought over by Charles Dillingham for his new show, "The Bunch and Judy", sailed for England yesterday. Miss Gay arrived here two months ago and rehearsed with "The Bunch and Judy" until it

(Continued on page 102)

A TRAGIC INTERLUDE IN ITALY



Gabrielino, son of Gabriele d'Annunzio, as an actor in "Phedro", written by his father and produced on a stage set up in the old Imperial ruins of Palatine, in Rome. —Photo, Wide World Photos.

FOSTER STARTS DANCING SCHOOL

New York, Nov. 11.—Allan K. Foster, general dance director for the Messrs. Shubert, has established a school for stage dancing at the Century Theater. Mr. Foster is an experienced dancer and dance instructor. He has staged the dances of more than fifty productions of the Messrs. Shubert. He will occupy the large gymnasium on the roof of the theater and will teach all forms of stage dancing. Upon completing their course, girls who are enrolled in his school will be selected for parts in Shubert musical productions.

ELEANOR GORDON

Chicago, Nov. 11.—Eleanor Gordon, acting one of the automaniacs in "Six-Cylinder Love", in the Harris Theater, was leading woman of a stock company which David Hunt established years ago in the old Chicago Opera House. She has since appeared here in "Kismet" and a number of other plays. Out of the theater Miss Gordon is Mrs. Howard E. Morton, wife of the film scenarist, one of whose plots developed into the "Dream Maker", which William Gillette acted here in the Powers last season.

PREMIERE OF "NOBODY'S FOOL"

New York, Nov. 13.—The Shuberts will produce "Nobody's Fool", a new play by Alan Dale, in New Haven, Conn., tomorrow night. The cast is headed by Henrietta Crozman and includes Raymond Van Sickle, Luella Gear, May Collins, George Lund, Belle Murray, William K. Hilsenrath, Morgan Farley and S. Gatenby Bell.

TO BUILD MUSIC HALL?

New York, Nov. 10.—That New York may again have the chance to see a form of entertainment akin to that provided once by Weber and Fields is rumored as a possibility. It is said with some circumstance here that A. L. Erianger and Charles Dillingham are contemplating the erection of a music hall on West Forty-fourth street to house that style of show. It is also said that they are in negotiation with William Collier, Sam Bernard and Florence Moore to form the nucleus of the company for it. Since Weber and Fields closed their theater there has been nothing like their style of show seen here and the wiseacres are of the opinion that the time is right for a revival of it. Bernard and Collier were members of the old Weber and Fields Company.

FROM CHORUS TO PRESS AGENT

New York, Nov. 11.—Helen Herendeen is now a special writer in the Shubert press department. She has been playing in "The Passing Show of 1922" at the Winter Garden and lately had an article printed in the Metropolitan Magazine called "Are You a Good Dancer"? This attracted the attention of Claude P. Grenaker, Shubert's historian, and the offer of a position in his department followed. Before going behind the footlights Miss Herendeen did some newspaper work.

CAPT. MALONE IN NEW YORK

New York, Nov. 13.—Captain J. A. E. Malone, partner in the English theatrical producing firm of Goldsmith & Malone, arrived here from London last Saturday. He is here to acquire American plays for presentation on the other side.

VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

GERMAN ARTISTS PROCURE ALL-POWERFUL CONTRACT

Document, Part of Penal Code, Aims To Counteract Fluctuation in German Exchange

BERLIN, Nov. 11.—The new tariff contract just entered into between the International Artists' Lodge and the Variety Managers' Association is the most powerful document ever drawn up for the benefit of vaudeville performers anywhere in the world. The sweeping reforms negotiated for German artists by Max Berol Konorah, who is president of the I. A. L., are absolutely mandatory. The contract has been made a part of the German Republic Penal Code and its terms have been declared obligatory by the Ministry of Labor. Any theater manager not living up to this contract is subject to fine and imprisonment, violations of its conditions being considered criminal and not civil.

The most important part of the new Tariff Contract is the means by which the constantly dropping value of the German mark is counteracted. A system of figuring the amount acts should be paid when the value of the mark has decreased from the time of the signing of contracts to the actual playing time has been figured out by Konorah and incorporated in the contract. All vaudeville salaries in Germany are now figured upon a sliding scale, an official index governing the amount to be paid artists, based upon actual cost of living.

I. A. L. Strongest Union

New York, Nov. 13.—That the variety artists in Germany are in the strongest position actors in any country have ever attained was asserted by William Berol, brother of Max Berol Konorah, head of the German International Artists' Lodge, and formerly president of the New York local of this union, which is still in existence. Mr. Berol was interviewed by a Billboard representative regarding the Berlin dispatch reciting the facts about the new Tariff Contract just negotiated with Germany.

The International Artists' Lodge, which before the war was composed principally of the more important acts, has since expanded and now includes in its membership practically every performer in variety theaters and cabarets, said Mr. Berol. This expansion was made necessary thru the great influx of persons into the entertainment field brought about by the desire of the people for amusement. The hopeless position in which the German people now find themselves has brought about a peculiar feeling of "what's the use" and has made them, from a nation known for its thrift, into spendthrifts and pleasure seekers.

The heavy indemnity demands of the French and British, the consequently high taxes upon all property and cash funds and the frightful drop in the international exchange value of the mark has brought about a national orgy of spending. The German wage earner spends his money as soon as he receives it, for the very good reason that if he saves it, it in all probability will be worth hardly anything at all, as the mark drops so suddenly.

Vaudeville engagements in Germany are usually contracted for a year ahead. The average engagement in each theater is a full month, and the shortest engagement allowed under the new contract is two weeks, said Mr. Berol. The salary contracted for twelve months, or even one month before the actual playing of an engagement, thru the rapid fall in value of the mark, becomes not enough to live on. To meet this condition, said Mr. Berol, at the beginning of each engagement a committee composed of actors and theater managers decides how much the contracted salary shall be raised to meet living conditions.

than in another, thru nearness to the place of production.

If the act is not satisfied with the salary award it must continue to play, strikes not being allowed. An appeal is taken to the district committee and if not settled to the satisfaction of the act there, the national executive committee renders final judgment.

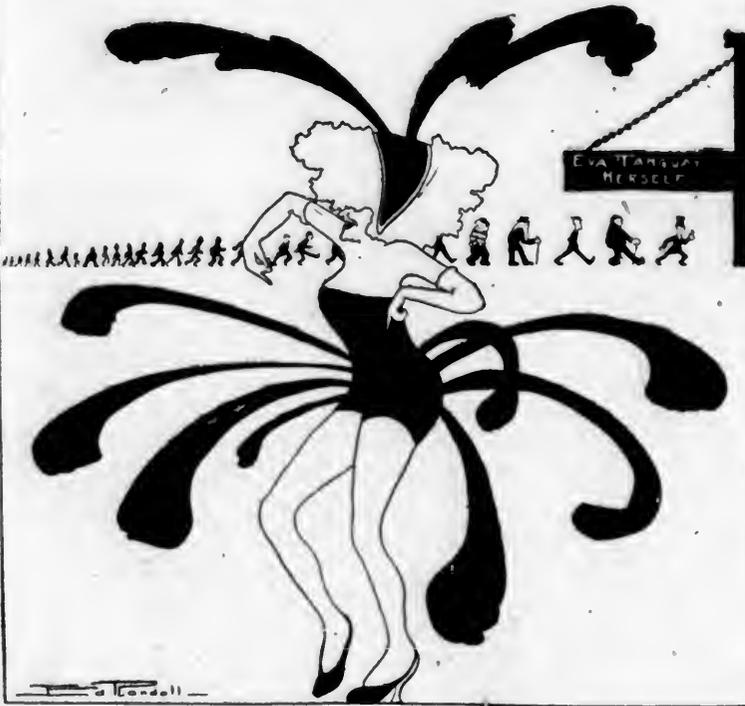
The cabaret field is so overcrowded that a minimum salary is included in the contract, so that performers may not undercut one another. Almost every beer garden and cafe employs entertainers, many of whom only do this sort of work as a sideline. Before the establishment of a minimum salary many worked for nothing more than their meals.

LaFOLLETTE CONTINUES

LaFollette, who presented his protean specialty, "The Man of Many Faces", and, as Rush Ling Toy, a big magic and illusion act, with Weber and Friedlander's Shubert unit, "Laughs and Ladies", which recently closed, joined their other unit, "Main Street Polles" last week at the Englewood Theater, Chicago. LaFollette is continuing with both of his turns and has added a new illusion feature, "Burning a Lady Alive".

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

The Cyclone Hits Broadway.



Locals in All Cities

The I. A. L. has local branches in virtually every city of any size in Germany, and also district offices. In each city there is a permanent board of arbitration. Besides this, just before the commencement of an engagement, the traveling artists meet and elect a committee to take care of all grievances. Stage hands, theater attendants and even scrubwomen have a voice in the choice of this committee. All traveling expenses are paid by the theater manager just as soon as an act arrives at his theater.

An act may have contracted for a salary of 10,000 marks a week. When the engagement is played the local committee decides how much this shall be increased. The index system makes this easy to decide in most cases, the average increase being around 85 per cent. The 10,000-mark act may be raised to 22,500 marks or even more. Local conditions affect this raise to a considerable extent. Food, the principal thing, may be cheaper in one locality

ROYAL PEKIN TROUPE CLOSED WITH SHUBERTS

Chicago, Nov. 10.—The Royal Pekin Troupe closed with the "Success", Shubert unit, in St. Louis last week, and their old place in the olio is being filled by a vaudeville act in which appear Abe Reynolds and Ben Holmes. It is expected that Eva Tanguay will be the special feature with this show when it reaches the Englewood Theater, Chicago, Thanksgiving week.

LILLIAN McNEILL

Chicago, Nov. 11.—Lillian McNeill, playing in Shubert vaudeville in the Garrick this week, is a native of Cook county and spent a lot of her life in Chicago itself. She is paired with her husband, Bert Shadow, in their act. Miss McNeill's mother was Kitty Emmett and she is a niece of Dan McAvoy, Lizzie B. Raymond and Ezra Kendall. Her parents perished in the Titanic disaster.

EVELYN NESBIT FACES JAIL IN CONTEMPT SUIT

Atlantic City, N. J., Nov. 11.—Evelyn Nesbit, recently a cabaret proprietress, faces jail or a heavy fine under a ruling by Vice Chancellor Ingersoll this week that she violated an order restraining her from entertaining in a cafe.

While final decision on the actual contempt charge on which she was arraigned was reserved, the Vice Chancellor said there was no doubt the order had been violated in some measure.

Miss Nesbit was restrained from acting as an entertainer or hostess in the Palais Royal Cafe, New York avenue and the Boardwalk, in a suit by Henry Martin, rival cafe owner, who alleged that by so doing she had broken a contract with him.

It developed at the hearing that Miss Nesbit was a partner of Max Williams in the Palais Royal, acting as hostess and taking charge of the entertainers. When the restraining order was issued, she testified, she gave up these duties, but was in the cafe each evening as a "guest".

Detectives for Martin testified, however, that they had seen her visit tables of patrons and dance and carry out other duties of hostess.

Vice Chancellor Ingersoll held a person could not be a guest in her own establishment. He declared it had been proved she visited the cafe nearly every evening and while she might not have actively performed some of her other duties, she had of necessity been a hostess, which was clearly prohibited in the order.

NEW SHOW FOR MYSTIC KARMA ORGANIZED BY HARRY DIXON

St. Paul, Minn., Nov. 12.—Karma, the Mystic, who for the past several years has appeared as an added attraction in motion picture theaters, will conclude his engagement in the Finkelstein & Rubin theaters, closing at the Strand, Minneapolis, November 18.

On November 20 Karma will open his new show, which will include Scott, the Master Illusionist; the Stevens Sisters, Harry Dixon's Marigold Band and Mystic Karma presenting his mental offering. The band will jump from Buffalo, N. Y. Scott will conclude his engagements in vaudeville theaters at Detroit and the Stevens Sisters, now appearing in a revue in Chicago, will terminate a successful season to join the new enterprise.

Rehearsals will be held in Minneapolis, the new show opening in Hutchinson, Minn., November 20.

Three-day and week stands will be played and the attraction will carry two men in advance. Harry E. Dixon will supervise the contracting and management of the show, while Karma will handle the direction of the performance.

NOTES FROM LONDON

London, Nov. 11 (Special cable to The Billboard).—Hymack sailed on the Majestic November 8 for New York, to open at the Riverside November 20. Herbert Clifton sails on the Olympic December 13, opening in Newark December 28.

Kitty Doner, with Sister Rose and Eddie Fitzgerald, are headlining at the Victoria Palace November 13.

R. H. Gillespie will hold a second conference of resident house managers of the Moss Circuit from all parts November 16, and will then take them along to the variety ball for the Benevolent Fund the same night.

Show business in Glasgow and Scotland in general is severely depressed, some managers contemplating closing down and others having to do so.

The latest election joke is the parliamentary candidature of Harry Day as independent for Kingston-on-Thames. Anyway it gives work to printers and billposters. Day has a majority of over 11,000 to pull down in order to win.

The Performer is praising the notices on the Keith programs educating audiences as to the merits of first and last turns and in audience courtesy. It suggests that British managers follow their example.

Clifford and Grey, hoop jugglers, are to return to New Zealand, with Harry Green following December 9.

CHARLES "CHIC" SALE



Charles "Chic" Sale, whose life-like characterizations of quaint personalities have won for him an enviable niche in the realms of vaudeville and musical comedy productions. Sale is a keen student of human nature, and not only are his presentations executed with uncommon fidelity, but the humorous qualities brought into high relief with an artistic assurance that is never failing in laughter-provoking prodigies.

NEW TURNS and RETURNS

EVA TANGUAY

THEATER—Loew's State, New York.
STYLE—Eccentric.
SETTING—Specials, in one and three.

DATE—November 9, matinee.
TIME—30 minutes.
SPOT—Closing.

SCENERY—A beautiful and effective drop in one of ropes of gold tinsel, semi-concealing a cyc. in three of rainbow-tinted odd design, in which the colors blue and red predominated. Columns of white in the background—diaphanous and illuminated from the interior. A drop in one matching in color and design the back cyc. Chairs covered with blue, a throw over the piano of similar colors and design as the scenery. There were hanging lanterns of red.

WARDROBE—Boys of the band in tuxedos. Miss Tanguay in wonderful creation of black ostrich plumes, white tights, silver slippers with heels of solid rhinestones and further ornamented with red and rosettes of brilliants. Second costume, which caused a gasp of astonishment, was long ostrich plumes dyed red, with pink tips, and a headress of silver cherry-colored metallic cloth. Third, an exceptionally bizarre and outre costume of rainbow-colored chiffon and illusion in which red and purple predominated. There were artificial flowers and green leaves, and a cute hat (perched at a rakish angle atop her curly locks) of white net and yellow flowers and green leaves; also a pair of short white satin pants ornamented with rhinestones. Fourth, a bizarre costume of silver, very Tanguayian, the description of which is difficult for the reason that Miss Tanguay worked the entire number in a spot. Fifth, a brilliant costume of solid silver and fur, very flashy and yet in good taste.

ROUTINE—Orchestra discovered playing. Miss Tanguay sang "If You Love Me, Honey, Tell Me With the Blues" in fine plaintive style and with exceptional effect to decided plauditory response. From a box one of the boys of the band played with decided melodious tonal effect a French horn in a spotlight. "Tanguay", a special number very descriptive of its sponsor. Miss Tanguay's remarkable technique in getting off the stage artistically was especially noted at the conclusion of this number, which was an emphatic hit. A clarinet solo preceded "Don't Feel Sorry for Me", a plaintive whimsicality that embraced several songs of the older days when Miss Tanguay first started in the business. This number was sung with exceptional intuitive sentimentality and appeal. Especially noticeable was a clear and concise diction. To just hear Miss Tanguay sing "Fellow" is an object lesson to thousands of others who might study the incomparable Eva to decided advantage. This number was frequently interrupted with applause at the clever lines in the lyric, which is decidedly unusual. "I'm a Mean Job", in which were incorporated the playing of a "Frisco" whistle and a fast dance in a chromatoscopic cut-off spot, was all that the most exacting could expect of an artiste of the caliber of the queen of them all—and more. Wild hilarity, the nth degree of eccentricity unmarred by the senescence of repetition and unconquerably inimitable. The bass viol was played by one of the boys in a variety of ways—juggled, strummed, plucked, bowed and straddled. "I Really Do Care After All", an answer to the nationally famous "I Don't Care", showed clearly the genius of rendition possessed by this unique artiste. No audience would allow Eva to depart, however, without singing the original "I Don't Care", and, altho thousands of imitators have endeavored to put over this number, there is only one Eva Tanguay. We lost count of the bows which followed. Several poems preceded a brilliant gem of a paraphrase on Kipling's famous poem, "The Vampire"—the line, "Even as You and I", being rendered, "Eva, as You and I"—the lyric referring to Henry Ford and Miss Tanguay. This was immense. After many more bows Miss Tanguay re-encored with "She Gets Away With Murder", the only comment upon which we will offer is that she DOESN'T.

REMARKS—Custom does not stale nor does age wither her infinite variety.

ANN PENNINGTON

With the STEWART SISTERS

1st Incident—Two Muses.....Stewart Sisters
Song—"Just a Baby".....Stewart Sisters
The Baby.....ANN PENNINGTON
2d Incident—Songs.....Stewart Sisters
3d Incident—Piano Solo.....ANN PENNINGTON

(Continued on page 16)

GIRLEE LOLA AND SENIA SOLOMANOFF



Two brilliant Keith artistes, who leave for Australia this month for an indefinite tour on the Harry Magrove Circuit.

REGINA CONNELLI



Miss Conneli, with William L. Gibson, is playing in "The Debutante", written especially for her by Will Hough. The playlet is meeting with success in Keith houses.

NO SUNDAY SHOWS FOR MIDDLESEX COUNTY

London, Nov. 11 (Special cable to The Billboard).—Middlesex County Council, which is as Brooklyn to Manhattan, refuses Sunday opening for amusement places, despite the fact that the London County Council permits the same.

The Musicians' Union is opposed to Sunday opening. The Variety Artistes' Federation and the Actors' Association also are opposed to Sunday shows, but these Sunday shows have a silent blessing of all London vaudeville managements and theater managers, owing to the cinemas getting the first share of the spending public.

SUES AGENT FOR SALARY

New York, Nov. 13.—Dorothy Edwards, cabaret performer, brought suit last week against Harry Walker, agent, for \$400 damages, alleging breach of contract. Miss Edwards claims that she was contracted by Walker to go to Cuba, with a guarantee of ten weeks' work, at \$50 a week. She alleges, thru her attorney, Raymond D. Parker, of No. 26 Court street, Brooklyn, that she played but two weeks and was then brought back to New York. Damages for the balance of eight weeks contracted are asked. The suit was filed in the Third District Municipal Court.

SMALL TOWNS WANT SPLIT WEEKS

London, Nov. 11 (Special cable to The Billboard).—The small "hick" towns are trying to start split weeks, which is rigidly opposed to the policy of the Variety Artistes' Federation, so the latter is summoning a special executive conference to discuss the matter, as the Federation resents any attempt to alter British vaudeville conditions.

LESTER'S PALLETTE

Chicago, Nov. 11.—The Billboard is in receipt of the first copy of a publication, called "Lester's Pallette", calling attention to the service which Lester, the costumer, is prepared to offer to the professional trade. The publication is elegant, ornate and expensive. It has some very beautiful illustrations and tells in a graphic way what Lester's service is prepared to do on short notice.

GATTI OF LONDON IN MOTOR CRASH

London, Nov. 11 (Special cable to The Billboard).—Mr. Gatti, proprietor of the Adelphi and Vaudeville theaters, had a motor crash in which his family was injured, his son seriously.

FIRE DAMAGES LONDON THEATER

London, Nov. 11 (Special cable to The Billboard).—Fire yesterday destroyed much of the scenery of the new Oxford Theater. The fire was quickly extinguished, but started later on the roof. Performances were unaffected.

O'CONNOR BACK TO COAST

Joseph O'Connor, who aided in the publicity campaign for "Forget-Me-Not Day" for the Disabled Soldiers and Sailors, returned to San Francisco last week after completing his duties in Cincinnati. He gave The Billboard a call before his departure.

DENIAL IS MADE BY LARRY HYATT

Says Hyatt Wheel Is Having No More Trouble Holding Shows This Season Than Any Other Time

Chicago, Nov. 13.—An article published in a theatrical publication, not The Billboard, suggests that the "so-called Hyatt Wheel" is having a hard time holding on to some of its shows. Larry Hyatt stated to The Billboard today that no more trouble is being experienced in holding shows on the wheel this season than any other time. He said that defections occur at intervals when some of the shows feel they have located a good stock proposition and then they go into stock. This, he said, is expected and is a natural outcome.

In regard to the term "so-called" that the publication above referred to used, Mr. Hyatt suggested that the Hyatt Wheel is a militant and thoroly organized institution, known and recognized over a vast territory and that it commands the respect and esteem of the managers of theaters strung over several thousand miles of routes. Mr. Hyatt said the article in question was absolutely of no interest to him personally, but that it might mislead some manager who knew nothing of him or of the publication itself. Therefore he asked The Billboard to publish this article.

Mr. Hyatt said that among the new houses added to the Hyatt Wheel recently were theaters in Wheeling, W. Va.; Lewistown, Pa.; Shamokin, Pa.; Auburn, N. Y.; Rochester, N. Y.; Arkansas City, Kan.; Picher, Ok.; Dallas, Tex.; Mexia, Tex., and Austin, Tex.

Mr. Hyatt made the significant remark that he advertised only in The Billboard and that he always got results from such advertising.

M. P. A. TO USE RADIO TO PLUG MEMBERS' SONGS

New York, Nov. 12.—The Music Publishers' Protective Association is planning to have its own radio broadcasting station at its headquarters on West 42d street here. An hour or so a day will be devoted to plugging songs of members of the organization. A station has been purchased from the United States Government at considerably less cost than one could have had from commercial companies direct. A license has been applied for and, if granted, the station will be in operation within a short time.

CISSIE LOFTUS ARRESTED

London, Nov. 11 (Special cable to The Billboard).—Cissie Loftus was arrested here for possessing drugs, and was remanded for one week. Bail was furnished by Eva Moore.

Miss Loftus has appeared with Irving and as Peter Pan, and later was in vaudeville. She had been ill lately.

This Week's Reviews of Vaudeville Theaters

Shubert Central, N. Y.

(Reviewed Monday Matinee, November 13)

The most enjoyable part of "Zig Zag" at the Central this week is the chorus and a little girl named Patil Moore. The chorus girls, a sprightly, good-looking collection, go thru some routines which are out of the ordinary. Larry Ceballos, who staged the dances, deserves a great deal of credit for his work. Miss Moore is on the stage in almost every number. She sings well, has a pleasing way of working and, most of all, dances like a house afire. "Zig Zag" is for the most part a dancing show. Scattered thru are a number of burlesque hits spoiled in the effort to polish them up, delivered by comedians whose main thought seems to be to act as refined as possible. Where in most of the Shubert units the first part of the bill is made up of from five to six individual vaudeville acts, in this show the whole thing seems to be a revue.

There is probably some clause in the Shubert franchise which makes it obligatory for each unit producer to put on a skit in a cafe. This show has it, and the last two shows seen at the Central each had one. The restaurant scene placed in "Zig Zag" by Harry Welsh, Alice Lawler, Harry Peterson and John L. Kearney was done in burlesque by Welsh. The same can be said of at least three of the other comedy scenes.

Cecil Leau and Cleo Mayfield, the "special added attraction", closed the first half and closed it hard. Leau is a capable performer and Miss Mayfield is good looking. Leau is possessed of the ability to project himself heart and soul into the songs he sings. As for Miss Mayfield, we might like her much better if she would be content to speak the English language according to the rules which have been followed for so long a time. The word "have" loses its attraction for us when it is pronounced "bay-av-uh".

Harry Masters and Jack Kraft have an act up in the forefront of the bill, assisted by Patti Moore, Grace Masters and Reue Braham. It has special music and special lyrics, but Masters and Kraft make no attempt to make it a good act. In the second portion of the show, however, is where these two boys step out. Kraft is a comic of pronounced ability and the specialty in one he does with Masters got about the biggest quantity of laughs in the show.

The scenery and costumes in "Zig Zag" are very pretty. The costumes, especially, are striking and show a real desire on the part of the producer, Arthur Pearson, to present a well-dressed entertainment.

With most of these Shubert unit shows the combination of revue, burlesque and vaudeville falls short of leaving a satisfied feeling with the spectator when the last curtain is lowered. There seems to be something important lacking. We have an idea that it is because there is hardly anything definite about this style of entertainment; it is not vaudeville, where each turn is something unto itself, but everything is run together, like soup, ham and eggs, pie and coffee, all mixed up into one bowl. "Zig Zag" has lots of good things, but they are all messed up in order to be a "Shubert unit".—H. E. SHUMLIN.

Golden Gate, San Francisco

(Reviewed Sunday Matinee, November 12)

Jean and Emma Stewart, a clever dancing team, opened a very good bill at the Golden Gate Theater this afternoon and won no end of applause. They are full of pep and deserve a better place on the bill.

Lyons & Wakefield, eccentric hoofers, in the second spot, came as somewhat of a surprise after the opening turn, but were none the less appreciated. Several bows and much applause.

Babecock & Dolly amused with their comedy skit, "On the Boulevard", which, however, did not quite come up to expectations.

John Hyams and Lella McIntyre, supported by a capable company, presented "Honey-suckle", their latest offering. The acting is good and the vehicle of headline caliber. Much applause and many bows.

The Weaver Brothers came in for their share of the honors on the bill with their novel musical act in which much good comedy is cleverly intermingled. Near show-stoppers.

Mons. Adolphs, assisted by Grace Eastman, Anna Vede and Eunice Prosser, closed the bill in "Bohemian Life", recently featured at the Orpheum Theater here.—STUART B. DUNBAR.

ROB PAN, THEATER OF \$11,000

Kansas City, Mo., Nov. 13.—Safeblowers stole \$11,000, the receipts of Saturday's and Sunday's performances, from the office of the Pantages Theater here early today.

THE PALACE NEW YORK

(Reviewed Monday Matinee, November 13)

PROGRAM	PERCENTAGE OF ENTERTAINMENT																					
	0	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	
1 Orchestra																						
2 Joe and Willie Hale																						
3 Elm City Four																						
4 Kerr and Weston																						
5 Van Hoven																						
6 Duncan Sisters																						
7 William Faversham																						
8 Topics of the Day																						
9 Powers and Wallace																						
10 Ann Pennington																						
11 Moss and Frye																						
12 Brooke Johns																						

The standard of entertainment at this house for the last few weeks has not been maintained this week, much too much, dancing and the lack of comedy probably being responsible for the lack of punch. Five of the ten acts employ dancing. Two of them are essentially dancing turns. The comedy is in the hands of Frank Van Hoven and Moss and Frye, both of them frequent repeats at this house. Ann Pennington and Brooke Johns are held over from last week. We figured, in last reviewing Miss Pennington, that perhaps the fault of her ability to get over strong was due to the fact that she followed Fannie Brice, but this week in a better spot she showed no improvement. All acts fell below the hit mark previously established here, altho the audience was very patient. This was particularly noticeable with an act billed as Powers and Wallace, of about Gus Sun Time efficiency, and poor at that. Thru whom they ever crept into the Palace is a mystery, for the style of act is very old-fashioned and unsuited to the fast company of today.

1—Palace Orchestra, a little off tempo at times, but for the most part not noticeably bad. Overture good.

2—Joe and Willie Hale, a juggling act, in which the ordinary routine of stunts with hats, cigars, Indian clubs, hoops and other juggling paraphernalia was employed. Needs a stronger finish to get over with a bang. Did very well in the opening spot, considering a most annoying audience that was not any too quiet or attentive, due to the discourtesy of those who insist on coming late no matter what time they start the show.

3—The Elm City Four, a neatly dressed quartet, which harmonized a number of songs, got over nicely in the second spot, but were no riot. The boys did some good barber-shops, have clear, individual voices, and, perhaps, in a batter spot, might have fared more advantageously from an applause standpoint.

4—Kerr and Weston "mopped up" from an applause standpoint and from one of absolute merit. Kerr's dancing is wonderfully clever and Effie Weston holds her own. It was noticeable, however, that her first solo dance was far from smooth and seemed in need of rehearsing. Whether this may have been due to the tempo of the music or not, it was difficult to determine. The act seemed to have many friends in the house, particularly Lou Handman, who played the piano, for when he started an announced new "blues" number several gave him a hand when he had played but a few bars. Kerr told a joke that he said was his, altho it had appeared in the papers. He decried the fact that his material had been stolen. It was noted that the same gag was flashed in the time-wasting, annoying Topics of the Day later. Act went over very big and deserved it.

5—Following a slight wait, necessary to set the stage, Frank Van Hoven, with his "nut" comedy act, mixed with a little magic, very little, drew laughs with much the same material he has employed upon the occasions of his former appearances. Van said this was the first time they had ever given him a spot on the bill at this house, and that he bet before the night was over he'd either be opening or closing the bill. As Van did not hit the spot very hard, we do not doubt it. The failure to get over as strong as formerly was due to the fact that Van has changed none of his material, to which he should have paid a little more attention.

6—The Duncan Sisters, sans the friends in the house, proved rather disappointing, and, even with the friends, the applause, the flowers, the child planted in the audience with a flower that Bennie Roberts held up, the stalling of the spotlight, the fortissimo of the orchestra and all the hundred and one little tricks, scarcely can be said to have gone over legitimately or otherwise very big. The girls have had some press-agent prominence, due to the fact that they appeared in a Broadway musical comedy and have been boosted in England recently. There are several sister teams of no more mature ages who could give them cards and spades when it comes to real ability. Sang a number of songs, which got over fairly well, and attempted some comedy which flopped badly.

7—William Faversham, assisted by Helen Daube, talked for quite a few minutes without arousing a single emotion, displaying not the slightest semblance of dramatic force nor a single situation of more than passing interest. The sketch lacks comedy values and has not an adequate finale either for vaudeville or anything else. It seems a pity that Faversham cannot obtain a more suitable vehicle, but after Arnold Daly—what a relief.

8—Topics of the Day flashed one of Donald Kerr's gags. Is an actor to have no protection whatsoever even in the theater in which he is working, especially so when it belongs to the Vaudeville Managers' Protective Association?

9—Powers and Wallace, in an act billed as "Georgia on Broadway", should take it back to Georgia, for it certainly does not belong on Broadway. The bench act style, together with the immature attempts at vocalization on Miss Powers' part; the "Swing Low, Sweet Chariot" camp-meeting hymn; the oft-repeated and much overdone wedding business, and other overworn and attenuated bits, flopped woefully and do not belong to this age of snap, pep and life. It might interest at a camp meeting, but hardly at a Monday matinee.

10—Ann Pennington repeated the act presented last week and with about the same results. An adenoid tenor agonized a "Kathleen Mavourneen", bawled in an attempt to bolster up the last part of the act. He undoubtedly had friends in the house who have never heard Caruso or even McCormack.

11—Moss and Frye drew hearty laughs with a few new ones and a lot of old ones, but did not get over with the plauditory acclaim that has marked their previous appearances. The taking of the encore, which they did upon second consideration, was poor judgment.

12—Brooke Johns, on last, held them pretty well with the same act he presented last week. Morton and Max, programmed, did not appear.—MARK HENRY.

Palace, Chicago

(Reviewed Sunday Matinee, November 12)

The offering at the Palace is fully up to the standard. Every number on the bill was good of its kind, tho it lacked variety, and variety is what a vaudeville audience likes. The "nut stuff" was too much in evidence. It resembled a contest amidst the "genus nut". There is a decided improvement in the orchestra, tho it still allows room for improvement, especially in the overture. They play it like it was something to get rid of real quick.

The bill opened with Al Striker in a novel skit in pantomime; the dances being performed to the accompaniment of a phonograph. A good act with high entertainment value.

Carlton Emmy followed in what is billed as "a most artistic comedy offering." It was a sure enough comedy offering. The opening was in one, with a rise to three, and a beautiful tableau of a wonderful lot of dogs. They appealed to the audience from the start, and with accumulating interest. We wonder if the dogs are cognizant of their entertaining powers. The little fellows displayed almost human intelligence in many of the startling performances. The leaping of a dog standing on his hind legs over six other dogs was marvelous, while the sliding down a toboggan forward, backward, any way, was a mirth-provoking stunt. There was a smoothness of movement and finish to every feature of the act that stamped it as distinct and all in a class by itself.

Flo Lewis is an entrancing hit of femininity, and the audience just loved her from the start. She just took them into her confidence, and "told them all about it," and they just wouldn't let her go. She has a wonderful personality, and knows how to make good use of it.

Ned Norworth Trio got away with their stuff, but we wonder how they do it. In a cabaret it would be a headliner, but the act is a little out of high-class vaudeville. They get it over by force, not merit.

O'Donnell and Blair have a novel stunt of genuine merit. The artist established himself as a "nut" and immediately proceeded to work—and sure did work. He comes in to tune the piano and entangles himself with everything in the room, from the portieres to the chairs and tables, till it looks like the "night after". He balances himself on a ladder on top of the piano and rocks back and forth till the audience fairly gasps. A splendid act of high entertainment value.

Pinto and Boyle offer a clever bit of character stuff, and their time went all too quickly. As a rule the talking back by a plant in the audience is wearisome, but in this turn it works to a charm. They have good stuff, well done, interesting and entertaining.

Irene Franklin offers a group of very clever songs. Excellent costumes, good settings, entertaining patter got her act over in good shape. The audience was with her from the start and brought her back for several encores. The appreciation was quite manifest, even tho the little lady seemed to have lost some of her former pep. She responded to repeated recalls with a neat little speech that quite won the hearts of her listeners.

Douglas and Leavitt and Ruth Lockwood are real fun makers and had the audience with them all the way. Their picture of before and after marriage was very well done. By the time they came on, however, the audience began to manifest a surfeit of the same style of stunts and they lost a little from this. An unfortunate position for a real good act.

The bill closed with the Three Danolise Sisters. Their tableau opening was original and unique, tho there was nothing startling or original in their work.—FRED HIGH.

Loew's State, New York

(Reviewed Monday Matinee, November 13)

A well arranged and in spots highly diverting bill drew a capacity house to the opening show for the first half this afternoon. The outstanding applause hit went to Barnes and Sparling, with the "Hellfighters' Band", hitherto known as the late Jim Europe's 15th Regiment (colored) Band holding 'em fast in the closing spot.

Russell and Hayes with a snappy exhibition of acrobatic stunts interspersed with a running fire of gags, some of which drew laughs and some of which didn't open to good applause results. These chaps do their stuff with remarkable ease and assurance, and several of the feats offered were among the most sensational the writer has ever witnessed. They deserved all they got and more.

Leonard and Culver injected a lot of pep into the spot following with a routine of songs well sung and sold. The girl is possessed of a breezy personality, a fair voice and a deal of showmanship, while her partner would have been more appreciated, probably, had he sung

(Continued on page 15)

From Coast to Coast by Special Wire

Shubert-Garrick, Chicago

(Reviewed Sunday Matinee, November 12)

A well-dressed, well-attired dancing and laughing show, on which plenty of money has been spent, part of it with worthwhile effect. The Pedersen Brothers give the thrill, the dancing dolls the spectacular, and only in Wesley Barry, who closed the show, did we get a flop.

Fifth Avenue and 42d Street "Traffic Cop Parade" opened with a nifty chorus dance, and Amelia Pynes, mistress of ceremonies, gave the punch at the start.

Maurice Cole, eccentric dancer, took five minutes to display a complete repertoire of stunts and steps, which held the attention and interest despite the parade of late comedians.

Betty Fuller, "Syncope Jazz Melodies", is a tall, slender miss, who sings "Homesick", "Jazz Melody", "You Can Have Her", and who does some stepping gracefully. Evidently not an oldtimer, but pleasing and acceptable.

Victor and Carl Pedersen present the Pedersen trick, which seems to be a triple shoulder socket turn which defies the laws of anatomy, physiology and common sense. The clown turns the trick and it is a whiz. Aside from this the act is along ordinary ring lines. Six minutes of fast work.

Bobby Higgins and Betty Pierce, "Oh, Chetney", assisted by Lon Hascall, Agnes Gildea and Maurice Cole. A rube honeymoon scene, with travestied characters, dragged out for twenty-six minutes, of which the six minutes could be pruned. Runs at times along suggestive lines, but finishes harmlessly, and took three curtains.

Phil Baker, "The Bad Boy", jazes up a few tunes on his accordion, and Sid Silvers plants in the audience and sings a couple. Phil values a laugh more than appreciation of genius and profits well by not taking himself seriously. Eighteen minutes; three bows.

Clay Hayden's Dancing Dolls, an English act, sixteen dancing girls, more agile than beautiful, but well-dressed and trained and drawing well-earned rounds of applause during their varied formations. Solo and group dancing; eleven minutes.

Intermission.

"The Boudoir", with Helen Eley singing and girls dressed as lip stick, powder puff, pin cushion, etc. Striking costuming and scenic effect. Six minutes.

Frank Dixonson, "Speed Merchant", an apostle of the hardworking, exaggerated, obviously clever type, who extracts a flock of fast wheetas, some acrobatic dancing and does a juicy love-making skit, all in eleven minutes. Three bows.

"Brooklyn Bridge", a B. R. T. train setting, with Lon Hascall harking the trains, diverse principals walking on and off, and Betty Pierce singing "Tillie of Longacre Square", a song which displayed only hard work and no melody. Eleven minutes.

"Luna Park, Coney Island", with eight dancing girls, flashy costumes, a rolling chair episode between Baker, Miss Eley and Silvers, and a gavotte by Misses Pynes and Fuller, taking ten minutes in all.

Frank Murphy, acrobatic dancing, with nothing new.

"Hit the Trail", a street revival burlesque, disgustingly out of place as a satire on religion and dying a natural death after five minutes of patrid puns.

"By the Moonlight", Helen Eley, in a canoe, singing a moonlight song. Good effect. Five minutes.

Phil Baker. Five minutes more of his peculiarly intimate style of kidding the audience. Apparently unlimited as to range of material and when he wants to get across he can.

Wesley "Freckles" Barry, with his mama and a bunch of pals. A disjointed nightmare of amateur antics in which a totally needless character, Glen Belt, working as a blackface descender, ran away with the applause and eleven minutes of time, and Wesley disported himself trying things he is incapable of. A likable kid, and, with his wide range of popular characterizations, why not let him live up to popular conception in a well-worked-out and thought-out act? Twenty-nine minutes.—LOUIS O. RUNNER.

NO CRUELTY FOUND

New York, Nov. 18.—Finding no cruelty in the exhibition of roping steers, Magistrate Levine, after attending the Rodeo at Madison Square Garden Saturday night, this afternoon dismissed the charges against Tex Austin, promoter of the Western entertainment feature.

The Society for the Prevention of Cruelty to Animals complained that animals at the Garden were made to suffer cruelty when thrown by lariat.

Charges made by Police Inspector Coleman against the cowboys to the effect that they broke the Sabbath law will be investigated and heard later.

Keith's, Cincinnati

(Reviewed Monday Matinee, November 13)

Every so often a real bill is booked into this house. The current program is one of them and the good-sized audience registered appreciation of the many moments of meritorious entertainment with wholesome applause.

Pathe News. Aesop's Fables.

Rupert Inglese, a juggler of the artistic class, punctuates his numerous wonder stunts with a sufficient amount of comedy situations. Novel assistance is lent by Miss Angela Grey, pianiste, and two nonlabeled males. Seventeen minutes, later in three; three curtains.

Alyce and Lucille Sheldon, substituting for Sam Lewis and Sam Dody, make use of the piano and ukulele while singing in close harmony and render lone numbers in the accepted style of sister acts. Their "Tom, Tom" and "Lovin' Daddy" selections take away from the refined portion of the turn and can be replaced to advantage. Short-length and sleeveless dresses fail to add charm to their slender figures. Twelve minutes, in one; three bows.

Stephens and Hollister. Were it not for the quiet ending of their skit, this team would have tied a knot in the show. Hollister wisely stays in the background, except for the brief periods in which he draws a few laughs, and allows Miss Stephens to demonstrate an out-of-the-ordinary ability as a songster, especially in imitation of Marilyn Miller, Fannie Brice and others of broad renown. Too, she knows how to use a rare personality that is backed with a pretty figure and face. Nineteen minutes, specials in one and three; three curtains.

Florence Brady, a dark-haired and blue-eyed miss of strong and pleasing voice, sings popular numbers in a popular way, judging from the manner in which she was called upon to respond to two encores. Despite this success, however, we think she would act wisely to sacrifice the possible applause that is fetched by the pornal lines in the "home town" number. Fifteen minutes, in one.

"Stars of Yesterday", with Barney Fagan, Lizzie Wilson, Jos. J. Sullivan, Tony Williams, Little Mac Kennedy and Corinne in "A Breath of Old Times." Milton Hocky and Howard J. Green are to be commended for their conception in this offering, which holds interest from start to finish. In this issue praise is not to be taken from the individual artists for their work. Each provides his or her quota of the merriment without leaning entirely on past reputations. Twenty-eight minutes, specials in one and three. A smashing hit.

Johnny Burke. With the red nose and cheeks, tight-fitting soldier uniform, horse pistol and same "Drafted" chatter that he has been spreading since 1918, this lad knocked 'em for the proverbial twister. He is the laugh king of vaudeville. Twenty-two minutes, in one, finishing with piano business that calls for comedy work with orchestra members. Retired after acknowledging three bows.

Schlicht's Royal Wonderettes. This merriette act introduces several surprises in the way of quick and novelty changes of the skillfully operated figures that take part in an abbreviated vaudeville show on a miniature stage. Eleven minutes, special in three; two curtains.—JOE KOLLING.

Palace, Cincinnati

(Reviewed Monday Matinee, November 13.)

Too there are a few very entertaining turns on the current bill, taken as a whole it does not reach the high standard adhered to in this house the past few months. George C. Davis, an old-time actor, had the misfortune of having the auditors demonstrate their disapproval of his efforts by loud hand-clapping, which caused the management to darken the house and Davis to walk from the stage. For this the audience can not be blamed. Davis' material was certainly not entertaining.

Pictorial program: Gladys Walton in "The Girl Who Ran Wild".

Corradini's Animals—fox terriers, pony and monkey—started the show excellently with clever and original stunts. The manner in which these animals went thru their routine reflected favorably on Corradini's ability as a traiaer. Seven minutes, full stage.

Billy Noble and Jeanne Brooks in "Fun at the Box-Office" worked hard and pleased a few, but for some reason their comedy failed to be decisively pleasing. Perhaps new material substituted for some of the old would help. Both sang with spirit. Eleven minutes, in one; two bows.

Laurie Ordway sang a series of funny character songs and occasioned the first real laughter of the afternoon. Her realistic acting and incidental remarks directed to the orchestra leader and drummer were greatly amusing. She was assisted at the piano by Irene Fisher. Eighteen minutes, in one; three bows.

George C. Davis talked in an undertone that could hardly have been understood beyond the

Shubert, Cincinnati

(Reviewed Sunday Night, November 12)

Low Fields' "The Ritz Girl of 19 and 22" follows more closely the revue type of production than any Shubert unit that has played here this season. The entire piece was presented with speed and precision, and to say that the show as a whole pleased mightily would not be an exaggeration. Several decidedly novel features were introduced. Harry Cooper, the leading comedian, should be strictly censured for telling two very filthy jokes that should never be permitted in a theater of this sort, or in any other theater for that matter.

When the curtain rose the entire company was assembled in a roof garden scene. Ella Golden, Mora Nielson and Blondell's sextet of jazz musicians stepped out from the ranks and rendered several songs and instrumental numbers in a pleasing manner.

Baby Josephine, whose extreme youth and cleverness and ludicrous imitations of her grown-up sisters in singing jazz numbers, assisted by Bert Leighton and Ruth Petite, created a veritable riot of laughter, closing to a storm of applause.

Fred Blondell's Broadway Sextet earned several encores for their masterful playing of jazz numbers.

Harry Cooper's droll manner of relating funny stories—and he had a goodly fund of them—readily found favor with the audience, as did his burlesque violin playing, in which he was assisted by the orchestra.

Nell Woods' Three Melody Charmers played a trio of pianos in unison and sang popular songs in good harmony. Wynne Gibson and Nell Vernon also worked in this turn and earned hearty applause with eccentric dances.

Then followed a scene, entitled "Tony Pastor's Fond Reminiscences", in which impressions were given of artists famous on the vaudeville stage during that famous manager's time. These included Maggie Oline, by Ella Golden; Lester and Allen, by James Cagney and Sid Marion; Lottie Collins, by Wynne Gibson, and Harry Cooper's Empire City Quartet. Cooper's quartet scored heavily with old and new songs, as did the tenor soloist of that organization. Cooper also pleased with a melange of vocal solos, the popularity of which was contemporaneous with the Empire City Quartet.

Nathal, the Man Monkey, opened the show after the intermission. He was effectively made up as a giant baboon, and climbed over the orchestra seats, up into the boxes and balcony and across the balcony rail, to the great wonderment of the audience. The agility he displayed was nothing short of marvelous.

Then followed six scenes, typically "revue" in character, the most notable of which was "A Study in Black and Gold", enacted by Blondell's Sextet, this time playing saxophones of various sizes and tones, and Nell Woods' Chormers.

The next and last scene, "Mr. Bumski's Candy Shop", with Cooper in the role of proprietor, was fairly amusing. Here Miss Gibson again proved her worth as an entertainer, when she almost stopped the show with a comic acrobatic dance. In fact, all thru the production her cleverness and ability was much in evidence.

Running Time—Two hours and twenty-five minutes.—KARL D. SCHMITZ.

first ten rows in the orchestra, with the aforementioned disastrous results.

An artistic song, dance and instrumental offering was that of Jonia's Hawaiians. The three women and two men played ukuleles and guitars with characteristic dexterity. Would recommend a stronger finish. Fourteen minutes, in three; three curtains.

Fisher and Hurst, man and woman, in "The Millinery Shop", were easily the laugh and applause hit of the bill. Their snappy dialog coupled with the women's artistic rendition of "Dixie" numbers was the signal for hearty laughter and applause. They took one well-earned encore. Nineteen minutes, in two and one.

Cyril Boganny's Entertainers are primarily slap-stick comedians whose antics were readily laughed at. In the troupe are Mr. Boganny, five men of normal stature, two dwarfs and one boy. They closed with fast ground tumbling that earned them a good hand. Nine minutes, full stage.—KARL D. SCHMITZ.

Loew's State, New York

(Continued from page 14)

a little less by himself—too much of his voice became a hit nerve-racking.

Barne and Sparling could have scored an even greater hit than they did had the comic devoted more time to vocalizing. The straight is weak as such and vocally as well. It was his partner who pulled the act thru, and he did this not so much thru his fun-making pro-

Orpheum, St. Louis

(Reviewed Sunday Matinee, November 12.)

Fifer Bros. and Sister. Fast, strenuous dancing—principally from the Russian. Their costumes and stage are acceptable, but more attention to facial makeup would help their appearance. Eleven minutes, in full; three bows.

Jones and Jones. Slow, natural, dry repartee, typically Negro. The most accurate offering of ducky wit we have seen. Fourteen minutes, in one; three bows.

The Show Off, by George Kelly; played by Fred Sumner, Margaret O'Neill, Bertine Rohlfson and Corinne Cantwell. A humorous playlet about a wayward toupee and a fastidious owner. The incidents which follow are not ingenious but are well related, rollickingly funny and entirely wholesome. That the act scored a hit shows plainly that sketches can be sold which do not contain twin beds or portray clandestine mixups with other men's wives. Twenty-four minutes, in full.

Rubin and Hall. Typical vaudeville cut-ups in songs and wise cracks. Their closing dance nearly stopped the show. Ten minutes, in one; six bows.

Tom Smith danced an inane little jig, sang a nonsensical ditty or two and gave his now famous backward flops. The audience did not respond as it usually does when seeing him, but this is no fault of his. He is paramount in his line. Twenty minutes, in one.

Gus Edwards' Fifteenth Annual Song Review has been adequately reviewed in previous issues. It has the girls, the songs, the looks and the informality of previous years. Chester Fredricks with a twinkle in his eye and wings on his feet dances fleet measures with singular abandon. Tom Smith was on the stage most of the time with more buffoonery—apparently spontaneous. Fifty-five minutes, in full.

Nlobe, an squatte wonder, eats, drinks and even sings under water. Many spectators believed it was faked. A presentation showing all sides of the tank would satisfy the skeptics and strengthen the exhibition. Fourteen minutes, in two.—ALLEN CENTER.

Columbia, St. Louis

(Reviewed Monday Matinee, November 13)

Jessie Miller, a modern Orpheus, who plays upon the piano, trumpet and piano-accordion in an acceptable manner. Nine minutes, in one.

Cortelli and Dowd. Excellent the loose travesty by a wop comedian and a straight. Fifteen minutes, in one; fair applause and laughter.

Mr. and Mrs. Walter Ziegfried in a vivid, turbulent sketch, in which a jealous wife and an exasperated husband talk it over. The rounds are short and loud. The two were matched. They were still quarrelling when the curtain went down. Thirteen minutes, in full; one bow.

Tyler and Crollus. Fleet nonsense put over with the speed and noise of a trip-hammer. They received mild encouragement but deserved more. Fifteen minutes, in one; two bows.

"The Chase", "The Act Beautiful". White chalk and white clothing are not indispensable prerequisites and when used for rigorous outdoor tableaux make them dead. Appearing in gay riding habits and regular makeup with a shining trumpet thrown over the shoulder and with other equipage would add spirit to the thing. Ten minutes, full stage.—ALLEN CENTER.

elivites as he did by his singing. His organ is a tenor of appealing quality, enhanced by as fine a diction as the writer has ever heard.

Howard and White did nicely with a rather clever bedroom skit, which in theme, if it hadn't reminded of the movies, might have been a really fine hit of comedy vaudeville writing. Howard carries his role well and at times shows no little ability as a light comedian. Miss White, however, is only fair as an actress, altho one must admit that she makes a pretty picture, which, after all, is all that is really necessary in this case.

Burns and Wilson take up too much time trying to prove themselves laugh-getters; not that they didn't succeed in a small measure, but their singing is so much better than their comic prowess that it really seems a shame they don't do a little more vocalizing and cut down on the gagging. The girl puts a lot of pep in her work and has a good singing if not a good speaking voice. Her partner aids her a lot when it comes to putting a number across.

The same colored band which recently appeared in the Moss houses under the billing of the Fifteenth Regiment Band smashed its way across with a barrage of jazz and popular military tunes. The grinning, white-toothed drummer, whose speciality on that instrument proved such a feature before, rolled himself into the usual hit.—ED. HAFTEL.

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NEW TURNS and RETURNS

(Continued from page 13)

4th Incident—South Sea Isle.....Stewart Sisters
South Sea Isle Dance.....ANN PENNINGTON
5th Incident—Baby Patter.....Stewart Sisters and ANN PENNINGTON
Fred Hoff, Musical Director

THEATER—Palace, New York.
STYLE—Dancing and singing.
SETTING—One and three.

DATE—November 6, matinee.
TIME—20 minutes.
SPOT—Five.

SCENERY—Drop of blue and red in one, special in three, Hawaiian scenery in three.
WARDROBE—Stewart Sisters in maid costumes of gray and lace; Hawaiian costumes, the waists and shoulder straps of which were jeweled, short stockings and legs bare up to short satin pants, Hawaiian grass skirts. Change to short costumes of ruffled pink, ornamented with flower buds and blue, waists of which were of solid brilliants; kid costumes in which yellow predominated. Miss Pennington in kid costume of blue and white, with blue bows, rolled down socks, showing bare knees and legs, and wearing slippers, also a headdress of blue. A Hawaiian dress of green and pastel fruit, the waist of which consisted largely of a band of silver, ornamented with blue stones, and bracelets and anklets of brilliants, considerable anatomy being displayed. A doll costume for doll dance.

ROUTINE—As given above, in addition to which were sung by the Stewart Sisters "Gee, I Certainly Must Be in Love", "You Tell Her Cause I Stutter Too Much" and some nursery rhymes.

REMARKS—Miss Pennington was very badly placed on the bill, following Fannie Brice—a most difficult spot. This was hardly fair to the dainty, dimpled dancer of the former "Ziegfeld Follies" and "George White's Scandals". Miss Pennington is cute, dainty, charming and can dance in a style all her own, having stopped many a musical comedy production. Her automatic doll dance atop the piano is clever, but the Hawaiian dance is outstanding as the piece de resistance of the present offering. In it Ann shows speed and class, and possibly an ability to give something a trifle more than permitted at the Palace. She surely has the sensuous wiggle of the South Sea Isle at her command without making it vulgar. For the few weeks Miss Pennington is to be in vaudeville before returning to a production she will undoubtedly attract thru her name and former reputation, and, placed to better advantage on the bill, will in all probability be a bigger hit.

ALTON AND ALLEN

THEATER—Loew's State, New York.
STYLE—Comedy and dancing.
SETTING—One.

DATE—November 9, matinee.
TIME—12 minutes.
SPOT—Four.

WARDROBE—Both men in eccentric misfits. Makeup—old-style comic.
ROUTINE—Parody on "Marching Thru Georgia"—old-style song and dance with falls. Double parody on "The Wearin' of the Green", in which references to tonsils and utilization of line, "What the hell's the use," in poor taste. A double dance, very well executed and including the back-to-back method used around here by Moon and Morris and more recently extensively by Laura and Billy Dreyer. A number, "That's Changed", in which a number of very old minstrel gags were vocalized, finishing with a dance. For a second encore another dance, sending them over very big.

REMARKS—A little rough in a couple of spots, but withal a big hit and interesting as contrasting the style of years ago with the methods of today. Should have no trouble in securing continuous engagements. The dancing is very clever and an example of perfect synchronization.

BROOKE JOHNS

THEATER—Palace, New York.
STYLE—Singing and Jazz Band.
SETTING—Special, in three.

DATE—November 6, matinee.
TIME—27 minutes.
SPOT—Six.

SCENERY—Blue satin, with black border at bottom and ornamented with flowers, a palm tree, moon and clouds. A yellow-shaded piano lamp.

WARDROBE—Tuxedos.

ROUTINE—Opening number, "Oh, How She Can Dance", sung by Johns, played by band, Johns playing banjo. Put over with snap and assurance. "If You Don't Think So You're Crazy"—good enunciation—life, "Toot, Toot, Tootsie, Good-by", together with dance by Johns. Approved cabaret style to good hand. Number by band with good technique, including laughing trombone and good tones from violin with sure technique—good applause. A piano solo, "Kitten on the Keys", played with decided technique—over strong. Number by Johns, "My Home in Tennessee", together with banjo finish by Johns. Speech of thanks in humorous vein. Encores, "Kiss Me", composed by writer of "Make Believe", who officiated at the piano, put over by Johns to a hit. Johns played banjo after manner of old-time minstrels, together with legmania. The drummer and Johns introduced a novelty in the playing with drum sticks upon the banjo strings, while Johns did the fretting. This was a riot and stopped proceedings. Johns' lack of vaudeville experience was noticeable at this point, for instead of taking an encore he attempted to go ahead, and when forced to stop said: "Oh, boy, if we only had another one of them." He could easily have repeated. "Georgette" followed and Johns was forced to make another speech. He said: "Oh, how they deceived me! Now you're in the Palace, are you?" Band and Johns then sang a couple of lines of the chorus of "Are You Sincere"? To this the audience again demonstrated by applause that their former valuation was sincere. Johns said: "Thank goodness they're all in Cleveland (meaning the managers and agents), that's the only thing that saved me." He then asked for calls from the audience, which was poorly advised. "Way Down Yonder in New Orleans" was then rendered well and another encore demanded. While the band was playing "Three O'Clock in the Morning" Johns visited in the audience, commented on the band, indicated the climax and worked up the finale, getting on the stage in time for the finish and the applause, which was very decided. For another encore "Chicago" was used, and for the third speech he advised the audience that the managers and agents would be back Thursday and asked them to drop in again. Took several more bows and was again forced to beg off on account of the length of the bill.

REMARKS—Johns is a good showman, with a world of personality, and knows exactly how to put across a vaudeville offering. Would have no trouble anywhere on any bill in any spot. Might eliminate the calling of numbers from the audience to advantage, otherwise strictly O. K.

LEACH-LA QUINLAN TRIO

THEATER—Loew's State, New York.
STYLE—Gymnastic.
SETTING—Three.

DATE—November 9, matinee.
TIME—7 minutes.
SPOT—Opening.

WARDROBE—Man in tuxedo, girls in beautiful blue satin gymnastic costumes, wearing tights.
ROUTINE—From two stands the girls, with webbing loops about their necker as they do a back-bend, support a wire upon which the male member of the trio performs various feats. Swinging, the handkerchief teeth pickup, the riding of an electrically illuminated, nickel-plated bicycle on a continuous wire running around two electrically illuminated wheels, the girls doing a teeth-hold; a handstand, the girls supporting the wire while doing a headstand, and rapid revolutions on a "cloud-swing", supported by the girls, for a finish.

REMARKS—A very classy, sensational turn which would make a hit at the Palace or any other big-time house in this country, or in any country. Put over with considerable showmanship and snap.

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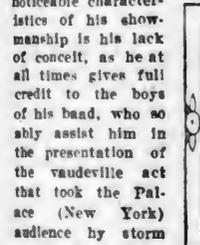
Who's Who *In* Vaudeville

TRIXIE FRIGANZA, who presents "My Little Bgg o' Trix" in vaudeville, is a comedienne who received her training in and graduated from musical comedy. Having appeared successfully as a star in "A Trip to Chinatown", "The Sweetest Girl in Paris", "The American Idea" and "Town Topics", Miss Friganza made the biggest hit of her career in the two-day, where her travesty and spontaneity are effervescent despite her rotundity. "Everybody loves a fat man" may in Miss Friganza's case be paraphrased easily to "Everybody loves a fat woman", for a comedienne is surely a prime favorite even though she has tried her best to reduce. Trixie possesses the subtle quality of action, more nearly approaching May Irwin in this respect than any of the other present-day vaudeville comedienne. She knows how to put over a gag or a song with facility and when it comes to a travesty dance, if you do not laugh there is something the matter with your digestion. If any of the former Queens of Egypt could see their national dance executed as Miss Friganza thinks it should be, we fear the Nile would be flooded with the tears of their laughter.



BROOKE JOHNS is a newcomer to vaudeville, but welcome as an addition thru his showmanship, personality, singing, dancing and banjo playing. He has an assurance that is wonderful and works with a sort of heart-to-heart, hand-in-hand method that is always sure-fire. One of the most noticeable characteristics of his showmanship is his lack of conceit, as he at all times gives full credit to the boys of his band, who so ably assist him in the presentation of the vaudeville act that took the Palace (New York) audience by storm and stopped the show no less than three times upon his initial showing. Johns registers strongly with his banjo playing, strumming it with force and doing legmania and other contortions after the manner of the older style minstrel stars. His manner of playing, delivering popular numbers and demeanor in general seems to indicate that he is either of Southern extraction or has spent considerable time in observing the darkey south of the Mason-Dixon line. Snap life, personality, a smile that is infectious and the essence of climactic entertainment force are all Johns', and altho he refers to himself as a "hick" he is far from that when it comes to talent and capability.

LILLIAN LEITZEL, who created such a sensation with her remarkable aerial feats in the circus, duplicates in vaudeville the spontaneous acclaim that marked her every appearance under the tented dome. Attractive, darling, physically superb, this youthful queen of the air executes with seeming nonchalance the most hazardous and difficult feats on the flying rings and the Spanish web. Especially worthy of note is the almost incredible feat of the one-arm back turn pull-up, which, the difficult for a man to perform several times, is accomplished by this slip of a girl without hesitation or apparent effort or fatigue no less than ninety-nine times, which is said to be the world record. It is not the technique of her feats alone that sells Miss Leitzel, but the adolescence of her appeal, the artistic supremacy of her manner, the laughter of her eyes and the glowing health of her body that impresses as a girl who lives a clean, hygienic existence, that finds favor with the entire assemblage whenever and wherever Miss Leitzel appears.



FRANCENE, who appears in vaudeville together with Jimmy Lucas in "Vampires and Fools", possesses a flashy type of beauty that commands imperative attention upon her initial appearance. To Lucas, the

writer of many popular song hits, Francene is a perfect foil. She is always-gowned in good taste, knows how to wear costumes to the heat possible advantage with a poise and carriage that bespeak the drawing-room manner. Regular features of the dainty, piquant variety, with cameo contour and physical symmetry, a pair of flashing eyes and a charm of personality are a few of Francene's attributes. She is artistic in temperament, nimble in mentality and professional in bearing; always keeping within the picture. A highly strung, sensitive, thoroughbred filly, graceful, clever, lithe and youthful.



MAY WIRTH RIDES BULL

New York, Nov. 11.—May Wirth, of equestrian fame, who was challenged by J. W. Kelly of the Ringling Show to ride a prize \$75,000 Holstein bull, successfully accomplished the feat this week at the Harrington farms near Englewood, New Jersey. Miss Wirth, who is appearing with the Wirth Family at Keith's Riverside this week, showed no hesitation, altho the bull, which was rather fractious, resented the first attempts, not only of Miss Wirth, but of Babe Ruth, who was among about forty other prominent persons present, including Pat Casey of the Keith office, Big Bill Edwards and Will Rogers. The army of newspaper and camera men present were under the impression that Miss Wirth was going to throw the bull, but May said this was not included in her routine and that if there was any throwing to do the press agents would have to do it. A dinner was given to all those who were not compelled to rush back to the city to fulfill previous engagements.

HOUDINI CHALLENGED BY GREAT BLACKSTONE

The Great Blackstone, a magician now appearing on the Pantages Circuit, who is being sued by Harry Houdini, the handcuff and escape king, for performing the "Overboard Box" trick claims that he, and not Houdini, invented the trick in which the performer escapes from a bound box while under water. A challenge is issued to Houdini by Blackstone to get out of the same box he used under the same conditions and to remain under water for the same length of time. According to a dispatch to The Billboard, the Great Blackstone also states that he invented the Vanishing Elephant trick, which was performed by Houdini at the New York Hippodrome and Times Square Theater, and which Blackstone says "Houdini got away with" as original.

AFTER CHURCH PROPERTY

Springfield, Mass., Nov. 11.—Reports received here this week support the belief that the Shuberts will seek to buy the old State Street Baptist Church property for conversion into a theater. Look thru the Letter List in this issue. There may be a letter advertised for you.

HISTORIC THEATER DAMAGED BY FIRE

New York, Nov. 10.—Historic Miacer's Theater on the Bowery was threatened with destruction early Tuesday morning this week when fire of undetermined origin destroyed the upper gallery and did damage estimated at about \$10,000. The theater was built about fifty years ago by Harry Miner, who later built the People's Theater further up on the Bowery. About fifteen years ago the Miacers gave up the theater. For the past few years it had been under management of Joseph Majori. At one time Miacer's Bowery Theater was one of the leading variety theaters of the country, sharing honors with Toay Pastor's. In later years, when variety became vaudeville and moved uptown, the house was given over to cheap burlesque. This season it was taken over by an Italian vaudeville company, which gave a show of the "Chauve Souris".

KEITH TO BUILD IN AKRON

Work on New Theater To Start Early in 1923

Akron, O., Nov. 11.—Erection of a new \$550,000 Keith Theater, with a seating capacity of 2,400, will be started early in 1923 and will be completed in time for the opening of the vaudeville season in the fall of that year. The location of the new theater will be between Main and High streets. The new playhouse will have two entrances, one on Main street and the other on High street. An arcade will be built in the structure extending from Main street to High street. The building will be of modern, two-story type with a stage 40 x 110 feet, and rest and lounging rooms for men and women. George L. Rapp, of Chicago, will draw the plans. Keith vaudeville is now offered at the Colonial Theater, owned by Feiber and Shea, of New York.

SCANDAL ALLEGED

In Allotting Amusement Concession for British Empire Exhibition

London, Nov. 11 (Special cable to The Billboard)—Sir Alfred Butt is raising hell and demanding a Board of Trade inquiry as to alleged scandal in connection with the allotment of the amusement concession for the British Empire Exhibition, at Wembley, in 1924. Charles Gulliver also is greatly chagrined, he having tendered 28 1/2 per cent on \$5,000,000, while Pat Collins, president of the Showman's Guild, said the concessionaire would be required to deposit a quarter million dollars, with no collateral security, added to which the concessionaire would have an outlay of from a million to a million and a quarter dollars for attractions and side-show. Bertram Mills, of the Olympia, also was approached, but no British showman was successful.

PANTAGES VAUDE. SUPPLANTS SHUBERT UNITS IN ST. PAUL

St. Paul, Minn., Nov. 12.—The Palace Theater, this city, opened today as a regular week stand on the Pantages Vaudeville Circuit. This house finished with Shubert units last night with Jack Reid's "Caraval of Fun". Agreement for the new policy was made by officials of the Finkelstein and Rubin Company and J. J. Clinton, the latter as personal representative for Alexander Pantages. The vaudeville shows come from Minneapolis and move to Winnipeg, Can.

VAUDEVILLE *in Review*

A TRIBUTABLE to just what is the failure to retain individual supremacy as a vaudeville headliner over a period of years? That such a condition does exist with one notable exception, and possibly a few others, is easily proved by trying to name, say half a dozen vaudeville headliners of five years ago who occupy the same position today. By vaudeville headliners, we mean essentially vaudeville headliners of entertainment ability and commercial attractiveness and not the called legitimate actors and musical comedy name acts who from time to time take fliers in the two-a-day. On Broadway last week there appeared a single woman who has retained undisputed pre-eminence as a first magnitude star of the varied entertainment over quite a period of years. The occasion of her appearance was marked by the greatest crowd of people endeavoring to gain admission witnessed at Loew's State since its opening night. The electric flashing of the "I-Don't-Care" comedienne's name in front of the theater occasioned more buzz of comment along the theatrical risito than has any other attraction since Miss Tanguay's last appearance at the Palace. Why? Analyses are always difficult to effect, but it stands to reason that there is nothing superhuman about Eva and that if she can by reason of her personality, eccentricity, magatism, hilarreassa, costumes, material, talent or what-not continue to draw multitudes to every theater in which she appears, and entertain the auditors after she has 'hem assembled, others should be able to duplicate, at least to an extent, the same feat. To drop into the vernacular, Eva Tanguay—all opinions to the contrary notwithstanding—has not allowed "the grass to grow underneath her feet". Improvement always is Miss Tanguay's slogan and the very best, not only of costumes, scenery, material, effects and everything else that goes to make up an entertainment, but the very best that is in her at all times. Is she content to say, "I am the great Eva Tanguay, I am good, I don't need anything to get me by"—or does she continually study, plan, work, fret, fume, stew and suffer to get something new, something better, something worth while? Where are those content to rest on their laurels? And where is Tanguay? That is the answer.

THAT the anything-for-the-laugh idea was thought sound stage entertainment philosophy was evinced some years back in both burlesque and vaudeville by the finest collection of broadly vulgar and rampantly suggestive actions and material which reached the heights of inartistic progressiveness. But even as the worm will turn, so did the majority of theater-attending persons who, becoming nauseated at the degrading actions and foul-meaning mouthings of the multitude of misguided near-comedians, were largely conspicuous at the desecrated emporiums of pleasure by their absence. The various managers, becoming keenly alive thru financial depletion that some radical move in the right direction was a necessity in order to offset complete annihilation, decided to CLEAN UP. With this cleanup went the ragged and patched, dirty costumes, the nance characterizations, the four-in-the-face, water-in-the-funnel atrocities, the crotch dancers, "Over the River Charlie" and the slapstick and bladder. Burlesque profited thereby to a great extent and vaudeville immeasurably so, both artistically and financially. It cost the managers and stockholders many hundreds of dollars to bring about this change, but it was worth it. Several weeks ago we witnessed an artistic, clean and brilliant vaudeville performance of ten acts that was a great success from every standpoint. Last week at the same palace of amusement, appeared to represent the ultra class of Broadway's best, the work of years was cast aside at one stroke and the disgusting spectacle of a man with a mustache impersonating a woman and running around the stage a number of times in a pair of woman's long drawers, uncovered by either skirt or subterfuge of any sort, was seen. Another not-quite comedian, with shirt tail out, lost his pants and, with hair-covered, unshapely limbs, wearing socks and garters, disported, with Saint Vitus movements, to get the laugh. Owen McIlveney, who challenges comparison with Henry Irving and Richard Mansfield, appearing at the end of the affront, made the greatest mistake of his life. He attempted, at the conclusion, to shoot the performers who took part. He should have shot them all before they began. "Anything for the laugh" may be one saying, but "He who laughs last, laughs best," is another, and the public has been, is and always will be, the one who has the last laugh.



out hesitation or apparent effort or fatigue no less than ninety-nine times, which is said to be the world record. It is not the technique of her feats alone that sells Miss Leitzel, but the adolescence of her appeal, the artistic supremacy of her manner, the laughter of her eyes and the glowing health of her body that impresses as a girl who lives a clean, hygienic existence, that finds favor with the entire assemblage whenever and wherever Miss Leitzel appears.

FRANCENE, who appears in vaudeville together with Jimmy Lucas in "Vampires and Fools", possesses a flashy type of beauty that commands imperative attention upon her initial appearance. To Lucas, the

APPLESAUCE * * BY C.F. CAGNEY

Dear Mr. Albee
I must

IRENE CASTLE EXTENDS HER CONTRACT FOR SHUBERT UNIT

New York, Nov. 10.—Irene Castle, at the Central Theater this week in "Facts and Figures", has decided that Shubert vaudeville is more remunerative and tranquil, playing as she does on a salary and percentage basis, than heading her own road show in these precarious times.

So well has she drawn at the Central Theater, it is announced, that her tier into Shubert unitdom has been extended to ten weeks, via a blanket contract. Next Monday she will appear at the Shubert-Academy, Baltimore.

VAUDE. BUSINESS OFF IN CUBA

Havana, Cuba, Nov. 8.—Santos & Artigas have put some of their vaudeville acts, including General Pisano, the Armstrongs and the Padlores, under direction of Chas. Prado, for a tour of Ginea, Santa Clara, Cienfuegos, Matanzas, Cardenas and other Cuban towns.

Business also has been off at the Payret Theater here, and Santos & Artigas have sent the acts of Lady Alice and Her Pets, the Franz Apollo Trio and Randow back to the United States.

"STARS IN STRIPES"

Chicago, Nov. 10.—"Stars in Stripes", travesty, featuring Little Kitty Bennett, Jack McClinsky and other capable vaudeville people, is playing Michigan houses booked by Ben Tidwell, of the Carrell Agency.

WALKER REPORTS THEFTS

Raymond Walker, with the Broadway Saxo Sextette, one of the attractions of Lew Fields' "Ritz Girl of 1922" Company, reports that while stopping at the Hotel Savoy, Cleveland, last week, he was robbed of a razor; that the property man's overcoat was stolen and that some money was stolen from the wardrobe mistress.

MAJESTIC REVISES POLICY

Chicago, Nov. 11.—The Majestic Theater has revised its continuous policy on Sunday and will hereafter open its doors at noon instead of an hour earlier.

OPERA HOSE, \$5.50
TIGHTS, \$11.00

Guaranteed Pure Silk, full fashioned. White or Flesh. Any other shade, \$1.00 extra. CALF PADS, \$10.00

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THEATRICAL BRIEFS

L. M. Ridout has purchased the Rialto and Star theaters, Denison, Tex., from the Southern Enterprises, Inc.

Robert L. Culley, former commercial agent for the Western Union Telegraph Co., has leased the Broadway Theater, Oklahoma City, Ok.

Messrs. Newell and Rechin, managers of the Howard Theater, Chicago, last week purchased the Adelphi Theater, that city, from Ascher Brothers.

Fire recently swept thru the Imperial Theater, at I street and Broadway, South Boston, Mass., and caused damage of \$15,000. The

Imperial, which is a picture house, is located on the second and third floors of the building known as Old Gray's Hall.

George Vallier, owner and operator of the Vallier Theater, Leonard, Mo., was robbed of \$540 while in St. Louis, the money having been taken from his home during his absence.

E. O. Davidson, of Maysville, Ky., has succeeded W. J. Reynolds as manager of the Welch Theater, Welch, W. Va. Mr. Davidson managed the house until about a year ago.

The Pine Hills Theater, popular Albany (N. Y.) neighborhood house, was sold by Harry Lazarus, to C. H. Gardner, of Shelbourne

Falls, N. Y. Mr. Gardner took possession November 1.

George Thompson, Ralph and George Darby and Frank Libbey have taken over the Dreamland Theater, Belfast, Me., and after making some improvements reopened the house November 8.

Extensive improvements are to be made to the Stone City Opera House, Bedford, Ind., which will include increasing the seating capacity to 1,500. The Opera House is controlled by the Lawrence County Theatrical Company.

The Camp Sherman Liberty Theater, Chillicothe, O., erected by the Government during the late war at a cost of about \$50,000, was sold at auction several weeks ago and went to Joseph Schwartz, of Columbus, for \$1,500. The theater will be wrecked.

E. D. Lewis left the Indiana Theater, Terre Haute, Ind., which he had successfully managed for some time, November 4, and is on his way to Boston, where he will manage a house, the name of which has not been disclosed. Bruce Fowler, who managed a theater in Buffalo, N. Y., succeeded Mr. Lewis.

Messrs. Joseph L. Stenerle, Fred J. Dolle, Louis F. Stenerle and Adolph Reutlinger, Louisville (Ky.) theatrical men, have purchased all stock in buildings on Fourth street, Louisville, one of which is occupied by the Walnut Theater. No changes will be made in the theater at present, according to the new owners.

The Vaudeville and not the Elk Theater, as previously announced, is the name of the remodeled theater which was opened in the old Majestic Theater building, Columbus, Ga., a few weeks ago. Pictures, musical comedies and vaudeville will be included in the programs at that house, according to R. W. Sherrill, the owner.

The Strand Theater, Evanston, Ill., which has remained closed three years because of damage by fire, has been purchased by Clyde E. Elliott, of Chicago, from the Evanston Amusement Company. Mr. Elliott will completely remodel the Strand and expects to have the work finished and the theater opened early in December. H. J. Wienold has been engaged to manage the house.

The Regent Theater, Wichita, Kan., erected in 1885 and at one time known as the Southwest's greatest picture theater, is being remodeled into a two-story mercantile house. In 1910 the theater was renamed the Colonial and at various times previous to and after that date, had been used as a warehouse and for bowling alleys. O. K. Mason has a long term lease on the building.

An offer of \$4 per share to holders of preferred stock in the Strand Amusement Company, which operates the Strand Theater in Portland, Me., was made recently by Jacob Berman, of Portland, representing an unnamed party in Boston. This offer was made following the failure of the preferred stock to pay its last dividends. The Strand Amusement Company operates a chain of 16 theaters known as the Empire Circuit.

NEW THEATER TO OFFER VAUDE.

Hopkinsville, Ky., Nov. 13.—The Crescent Amusement Company, Nashville, Tenn., will build a theater here to cost from \$100,000 to \$150,000 with a seating capacity of 1,200, according to announcement by Harry Sudekum, of the Crescent firm which has owned and operated the Rex and Princess, local movies, for several years. Vaudeville and road shows will be offered at the new theater.

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

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WANTED FIRST-CLASS COLORED TEAM FOR HOUSES One with Medicine experience preferred, or a Five-Piece Colored Band that doubles Stage. Must be workers. Do not misrepresent. Jack Huff and Kid Red, come on. Out all winter. Salary sure every week. Write or wire. DR. J. W. MELTON. Pay your wires, I pay mine. Gen'l Delivery, Norton, Va.

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"Sugarfoot" Gaffney Wants Experienced Tabloid People, Straight Man, Chorus Girls, Specialty Team. Wire. ORPHEUM THEATRE, Durham, N. C., week Nov. 13th; Grand, Raleigh, week Nov. 20th.

WANTED TO LOCATE WITH RELIABLE STOCK CO. Young Man, height, 5 ft., 11 inches; weight, 143 lbs. No professional experience, but have produced a number of good royalty plays with home talent. Have the ability to make good. Reliable managers only. Address JAS. G. BASSFORD, Doubt, Maryland.

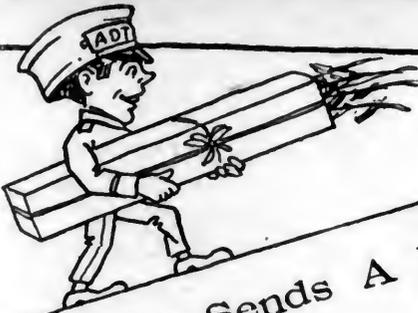
PAMAHASIKA'S PETS—Established 40 Years WANT Young Man as understudy to Prof. Pamahasika, the Most Famous Bird and Animal Educator. Must be reliable. Also want to hear from Young Man Pianist that is willing to assist with act. Also want good Clown. Write all. We play the best. Would like to hear from good Agent, also Southern Managers. Write all to GEO. E. ROBERTS, Pamahasika's Headquarters, 2324 N. Fairhill St., Philadelphia, Pa.

WANTED, EXPERIENCED CHORUS GIRLS, Join on Wire Show now working. Katherine Cox, Babe Denison, Sophie Williams, Virginia Heath, Juliet Heath on here. Wire HAL HOYT, Lyric Theatre, Butler, Pa. Also Musical Comedy People for another 20-people show.

WANTED—A-1 STRAIGHT MAN AND MUSICAL DIRECTOR Also Specialty Team, wife double Chorus. State full particulars and don't misrepresent. Must have wardrobe and deliver the goods. Sixteen-people show, playing Sun Time. Wire, don't write, to Crystal Theatre, Anderson, Ind., week of Nov. 12. JAKE J. ROSE, Manager Rose Bud Girls Co

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Love Sends A Little Gift Of Roses

Music by
JOHN OPENSHAW

Words by
LESLIE COOKE

Andante espress

Take thou my gift, my and of fer - ing of ros - es,
 Take thou my gift, and be it joy or sor - row,

Cull'd from my gar - den, sweet with twi - light dew;
 Think ere my ros - es fade and fall a part;

If just one flow'r up that on you your breast re - pos - es
 With each sweet bloom that you may scorn to - mor - row,

Refrain a tempo

I shall send for - ev - er hold no
 Life send to you for joy or pain but you.

Love sends a lit - tle gift of ros - es, Breath - ing a pray'r un - to my
 pos - ies, Torn from my heart (harmony as before) clos - es,

Ask ing this, on - ly this One heart to grow a lit - tle
 ten - der, Two eyes to glow with love's own splen - dour,
 Two lips to give in sweet sur - ren - der Just a kiss,
 just a kiss. just a kiss.

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of Your
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NEW YORK CITY

VAUDEVILLE NOTES

Florence Aner is due in New York November 11 from abroad.

Yvette Rugel is to appear at the New York Palace next week.

Mary and Marie McFarland are shortly to be seen on the Pantages Time.

Johnnie Marinelle reports that his novelty act is going big on the Sun Time.

Paul Specht and the Dolly Sisters are making a hit at the New York Monte Carlo.

Norton and Melnotte will open on the Pantages Time in Minneapolis November 19.

Thelma Vivian Smith is to be seen in a new act around New York in the near future.

Laura Hope Creys has been engaged by George M. Gatts to stage several new plays.

Laurel Bishop, who has been away from Broadway for several seasons, is back in New York.

Charlie Allen and his orchestra open the new dance hall at Passaic, N. J., the last part of this month.

Margaret Young will succeed Lew Holtz as the featured entertainer at the "Side-Show" in New York.

Fally Markus is booking the Victoria, at Ossining, N. Y., which was formerly on the Keith Exchange books.

Proctor's, Schenectady, N. Y., opened its "mid-winter" season Monday, November 6, with six acts instead of five.

Joe Rolley is quite ill at Dr. Homan's Sanitarium, El Paso, Tex., and would be pleased to hear from his friends.

Harry Cornell and the Fay Sisters were booked at the Miller Theater, Chicago, last week, by Jack Fine, thru the Cornell Agency.

Carolina Settle, an American actress, who sued Alexander Murat in Paris for 400,000 francs damages, recently lost the suit.

Eldridge, Barlow and Eldridge have made some changes in their act and have introduced comic motion pictures "in a rube opera house" with effect.

E. L. Gamble has issued Gamble's "Entertainers" and Gamble's Vaudeville Magazine, both containing a profusion of material for all sorts of artists.

Irene Castle replaced Eva Tanguay with the Shubert "Facts and Figures" last week while Miss Tanguay was playing Loew's State Theater, New York.

Moore and Gray, in "At the Country Club", will shortly conclude their engagement on the Carrell Time in Michigan, where they report a satisfactory tour.

Jean Gaynor, who until recently was a member of the Billie Shaw Revue, at Murray's, New York, is breaking in a new single around that city this week.

Victor Herbert is writing the musical score for the cabaret scene in the new Booth Tarkington piece, "Rose Briar", in which Billie Burke will be starred.

Sam Sidman and Sam Mann will be seen under Shubert direction in Aaron Hoffman's "Give and Take", which was formerly done on the Coast by Kolb and Dill.

Hallie De Beers, of Grace and Hallie De Beers, strained a ligament in her leg last week at Jamaica, L. I., and was forced to retire from the bill at Fox's.

De Onzo and De Onzo, well known in pictures and to circus troupers, report that they will shortly be seen in vaudeville in a new act, to be titled "The House Cleaner".

Brooke Johns, who is appearing with his orchestra at the Tent, in New York, and simultaneously at the Palace, made a sensation upon his initial entry into the two-a-day.

Eddie DeNoyer and Rosie Danie, who opened their new act, "Hello, Wife", in Chicago, recently, report that they are now playing Mid-West territory and are giving satisfaction.

Manager Benson, of Poli's Palace Theater, Hartford, Conn., with the co-operation of all the charity organizations of Hartford, on November 4 staged a "Forget-Me-Not" show which was witnessed by 2,000 poor children. The program included the "Forget-Me-Not"

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SAY "I SAW IT IN THE BILLBOARD."

film, songs by Walter Smith, Lillian Crossman and Frank Ridge, and a concert by the house orchestra, which was greatly augmented for the occasion.

George Clark was recently made manager of the Novelty Theater, Topeka, Kan., succeeding Bernard D. McNow. As a side line, Clark is producing acts and sending them out on the road.

The McFarland Sisters, operatic songsters, opened on the Pantages Circuit, at Minneapolis, last week. On the bill with them was Don Quixano, who is well known in Chicago as a vocalist.

May Wines and Leo La Rose, of the La Rose and La Rose aerial act, inform that on November 15 they sail on the steamer Matsouka for a six weeks' engagement at Aloha Park, Waikiki, Honolulu.

Grace White, sister of George White, and recently in "The Greenwich Village Follies", where she made a hit, is arranging a single vaudeville act in which she will be assisted by a jazz band.

The Lewis Family Vaudeville Show, playing one-night stands from California to Ohio and return, covered a distance of 11,200 miles last season. This company has toured Western and Mid-Western States since 1908.

Charley Whalen and John McShane, former minstrelites, started their first tour of the Poli Circuit at Hartford, Conn., recently. Whalen's old-time dancing and McShane's fine ballad singing scored heavily in Hartford, 'tis reported.

Roy Mack's "Graduation Days", which opened at the Academy Theater, Chicago, recently, went from that city to Milwaukee and then returned to Chicago to play the Lincoln, American and Majestic theaters.

Mabel McCane and Company presented a new musical comedy act, "Will o' the Wisp", at the Capitol, Hartford, a short time ago. The act is arranged along novel lines and is suitably embellished with bright scenery, costumes, etc.

Tony Bosseto, a well-known Italian Grand Opera singer, is in Taylorville, Ill., organizing what will be known in vaudeville as "The Vesuvius Trio". The other members of the trio will be John Borgo, accordion player, and J. B. Horzino, vocalist.

Hugh Flannery, of South Bend, Ind., representative of the Orpheum Theater Company, has announced opening of the Palace Theater there. The Orpheum, the vaudeville house in that city, will be closed until new equipment arrives so the house may be used for pictures.

William B. Friedlander, New York producer, was in Chicago last week, getting "Main Street Follies", a new Shubert unit, into shape for a tour of the Shubert Time. "Main Street Follies" played the Englewood Theater, that city, last week.

Ed Jolly and Winifred Wild arrived in Chicago last week from the East, where their new comedy act was seen at sixteen trial performances. In the act Jolly and Miss Wild introduce comedy talk, piano playing and a phonograph record stunt.

Mark (Red) Snyder left the Producers' Film and Photoplay Corporation, for which he was assistant director, some time ago, and is now in vaudeville with a double act, Snyder and Howell. Snyder reports that he and his partner have been successful in securing quite a num-

(Continued on page 23)

STAGE DANCING

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SONG NOTES

"The Old Homestead" is being used as a feature number by Paul Specht and His Orchestra at the Monte Carlo, New York.

"If Love Were All", a high-class ballad, by William Axt, associate conductor of the Capitol Theater, New York, is being published by Richmond-Robbins, Inc.

Sarah Martin is featuring Clarence Williams' songs during her engagement at the Lafayette Theater, New York, and will register several of them for the records.

Joe McKiernan and Jack Shilbret have written a new number, called "Kiss Me", which Shapiro-Bernstein have taken for publication. It is being sung by Brooke Johns during his vaudeville tour.

L. Wolfe Gilbert believes he has a successor to "Waiting for the Robert E. Lee" in his latest number, "The Natchez and the Robert E. Lee". Whereas the first-named was a one-step, the latter is a fox-trot.

Mal Hallett and His Orchestra, playing at the Roseland, New York, are featuring Phil Ponce publications. Those they particularly favor are "Pal of 'All Pals'" and "Sweet Mama, Please Come Back To Me".

Irving Mills, of Jack Mills, Inc., returned to New York last week from Chicago, where he and Jimmy McHugh had been for three weeks making the Mills' numbers popular. He reported that results were excellent and that McHugh went to St. Louis to perform the same office there.

NEW STUNT IN CIRCULARS

New York, Nov. 10.—Something new in the way of publicity has been started by Stark & Cowan, Inc., music publishers, in the form of a circular which is headed, "Why Music Business Is Good With Us", and which gives the photograph and biography of every writer on their staff, among whom are some of the best known writers of the day.

This circular is being distributed to over fifty thousand people, and reports thus far indicate that it has increased the firm's business to a great extent.

MILLS DENIES RUMOR

New York, Nov. 10.—Jack Mills, head of the music publishing firm of that name, is busy denying that he is to manage Willie Jackson, a challenger for the light-weight boxing title. This report was published this week in several of the dailies. Jack says he has enough to do in picking and exploiting song hits without getting into the pugilistic game.

DAVIS STARTS PAPER CAMPAIGN

New York, Nov. 10.—Joe Davis, head of the Triangle Music Publishing Company, is about to begin an extensive newspaper campaign to popularize his new fox-trot, "Only Just Suppose". A large syndicate is to supply a story and part of the chorus of the song to over 200 newspapers during the third week in November.

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MOLLOY WITH MARKS

New York, Nov. 10.—Gerard Molloy, who has been for many years with Harms, is now in charge of the band and orchestra department of the Edward B. Marks Music Company.

Mr. Molloy is a musician and a member of Local 802, A. F. of M. He is well known among local orchestra leaders, and highly regarded by them.

Jack Roth, formerly in charge of the orchestra department for Marks, has left with the firm's regrets to engage in a field outside of the musical line.

HOPE HAMPTON SINGS BALLAD

New York, Nov. 10.—Hope Hampton, motion picture star, is making personal appearances here with her picture, "The Light in the Dark". She is using as her feature "A Picture Without a Frame". This number is the bright particular hit of the Harry Von Tilzer catalog, and Miss Hampton made a solid hit with it when she sang it. She appears next week at the Brooklyn Mark-Strand Theater.

ROBBINS RETURNS TO N. Y.

New York, Nov. 10.—Jack Robbins, of Richmond-Robbins, Inc., has returned from an extensive business trip thru the Middle West, and states that business in the music line seems to be picking up in that section, and that most dealers look forward to a good season.

SHEEHAN IN DES MOINES

Chicago, Nov. 10.—Joseph Sheehan, grand opera tenor, is nearing the end of a long engagement in picture houses at the Des Moines Theater, Des Moines, Ia., and has planned to then make an Eastern tour.

PURCHASE OF WHITE CITY IS REPORTED

London, Nov. 11 (Special cable to The Billboard)—Eustace Grey, press agent for Charles Gulliver, says he has bought White City, at Shepherd's Bush, for two and a half million dollars and will reopen next year.

VAUDEVILLE NOTES

(Continued from page 21)

ber of good dates. They are presenting a satire on motion pictures.

While doing a fast, whirling dance at the Orpheum Theater, Lincoln, Neb., a few days ago, Percy Oakes and Pamela Delour lost their balance and plunged headlong over the footlights to the floor of the orchestra pit. Oakes suffered a flesh wound that required several stitches to close.

Cabarets of the better sort are taking New Orleans by storm this year and are liberally patronized. The Oriental is featuring Henry Rose; Kolb's, The International Four, and The Folly, Polly Fisher, violinist. The Little Club, a new venture, which has two entertainers whose names have as yet not been divulged, opened November 5.

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A DEPARTMENT OF NEWS AND OPINIONS

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

"Merchant of Venice" Premiere Postponed

Belasco Cancels Wilmington and Expects To Open Big Pro- duction in Baltimore This Week

Wilmington, Del., Nov. 10.—David Belasco has canceled the dates for the presentation here tonight and tomorrow of David Warfield as Shylock in "The Merchant of Venice". Wilmington has been on the qui vive for some time and the advance sales at the Playhouse gave rise to the belief that Mr. Warfield would have had capacity houses to welcome him. Announcement is made this morning thru local papers that "Mr. Belasco has found the production entirely too large to present in so short a time in the manner that he had expected, and, rather than disappoint lovers of Shakespeare, some of whom might believe that the production was not up to the Belasco standard, the producer, much to his own disappointment, has canceled the Wilmington engagement." It is stated that Mr. Belasco hopes to offer the production in Baltimore, Md., next Tuesday.

David Warfield, David Belasco, a number of musicians, a noteworthy cast, four carloads of scenery and many mechanics arrived here Sunday from New York. Rehearsals were scheduled for the first four days of this week and the show was to be offered at the Playhouse tonight and tomorrow. Among those who are to support Mr. Warfield are: Phillip Merivale, as Bassanio; A. E. Anson, as Duke of Venice; Ian MacLaren, as Antonio; Walter Percival, as Gratiano; Herbert Grimwood, as Prince of Morocco; Albert Bruning, as Tabal; Horace Braham, as Lorenzo; Reginald Goode, as Solanio; Herbert Ranson, as Salarino; Fuller Mellis, as Old Gobbo; Charles Harbury, as Balthazar; P. Vivian, as Launcelot Gobbo; Morris Strassberg, as Chus; Edward H. Weaver, as Stephano; Edward Grandell, as Leonardo; Ward de Wolfe, as Jester; Nick Long, as Clerk of the Court; H. Brown, as a Ducal Messenger; Mary Servoss, in the role of Portia; Mary Ellis, Nerissa; Julia Adler, Jessica.

COMING PRODUCTIONS

New York, Nov. 11.—The Shuberts have accepted for immediate production a new play by Edward Delaney Dunn, entitled "At the End of the World", founded on a play by Ernest Klein. The cast engaged so far includes Alexandria Carlisle, Vincent Serrano, William Morris, Alphonse Ethier and Emmett Shackelford. George Henry Trader will stage the piece.

"The Applicant", a mystery play by Minnette Hirst, has been chosen for immediate production by Irving S. Strouse and Lorenz M. Hart, who produced "The First Fifty Years" last season.

The next producing effort of Richard G. Herndon will be that much-discussed Harvard prize play, "The Jilts".

Another company of "On the Stairs" has been placed in rehearsal by Joseph E. Shea to tour the larger cities. Helen Namur, last seen in "Nightie Night", has the leading feminine role.

Monckton Hoffe will soon offer a new play, tentatively called "The Painted Lady", which will star Fay Bainter and Arthur Byron.

The Hampton Play Corporation has accepted for immediate production a three-act play by Joseph F. Rinn, entitled "Zeno". Rehearsals are under the direction of Lawrence Marston.

"Masked Men", the mystery melodrama by Major Anderson C. Wright, is in rehearsal and is promised an early presentation on Broadway. In the cast are: Fred Tilden, Helen Holmes, Jerome Lawler, Dorothy Gale, Edward Fielding, Florence Earle, Ford Penimore, Albert Sackett, Elizabeth Irving, Holley Pett, Erin O'Brien Moore, Edward Power, Granville Palmer, Constance Hope, Paul Henrichs, Sam Lovett, William Morran, Harry Southern and Dan E. Hanlon.

The production is said to be extensive, as the play is in a prolog, three acts and an epilog. William Sheafe, Jr., has designed the settings, and some incidental music has been contributed by Madelyn Sheppard.

HOLDS GOWNS FOR SECURITY SHUBERTS SEEK FOREIGN PLAYS

New York, Nov. 11.—Florence Fair, actress, brought suit this week against the Associated Players, Inc., a semi-co-operative producing company, for \$400 which she alleges is due her as salary for playing in "The Gorilla". Miss Fair, who is suing thru the legal department of the Actors' Equity Association, charges that two weeks' salary is due her. According to the contract she was to receive \$125 a week in cash and \$75 a week in common stock of the corporation.

"The Gorilla" was tried out during the summer out of town. It was announced that it would be presented on Broadway this season. Miss Fair sets forth in her petition that she is holding as security for her claim several gowns belonging to the defendant company.

New York, Nov. 11.—Milton Shubert, of the Shubert executive staff, who sailed this week for England to prepare the London representation of "Whispering Wires", has been commissioned by the Messrs. Shuberts to visit Paris, Berlin, Vienna, Prague and Moscow before returning to this country, for the purpose of witnessing new plays which might prove acceptable for American production.

"SECRET AGENT" CLOSES

London, Nov. 11 (Special cable to The Billboard)—Conrad's "Secret Agent" withdraws today. Only eleven performances were given, the press criticism proving fatal.

MASTER PAUL JACCHIA



The eleven-year-old actor, in the character role of "Ern", in Milne's "Romantic Age", which has its premiere at the Comedy Theater, New York, this week.

"NOT TO BE MADE A BOOB OF"

Is Reprimand With Which Walter Hampden Restores Attention of Syracuse Audience

Syracuse, N. Y., Nov. 10.—"I am not here to be made a boob of," Walter Hampden, Shakespearean actor, told his audience at the Wieting Tuesday night.

Angered by tittering in the gallery at a part in the play where he embraced his lovely Desdemona, he stepped out of his part as Othello, and, slipping from the diction of Shakespeare to twentieth century English, "bawled out" his disturbers.

"Do you want the play to go on? Answer me. I am not here to be made a boob of. Answer if you want it to go on."

"Yes," came an answer from the balcony where the tittering had occurred. Handclapping followed.

"This isn't such a turnout. I must say," the actor continued, "considering the efforts and pains I and the members of the cast have taken to give this production. At the first

PLAYS CLOSING AND MOVING

New York, Nov. 11.—"Thin Ice", the Percival Knight play now at the Comedy Theater, moves to the Belmont Theater on Monday. "Kempy", now at the Belmont, closes here tonight and opens in Chicago Monday evening.

"Her Temporary Husband" will begin the last week of its engagement at the Frazee Theater next Monday. The Theater Guild's production, "R. U. R.", now playing at the Garrick, will then move to the Frazee.

Two Sam H. Harris productions will move next week. "Captain Applejack", now at the Cort Theater, and "It's a Boy", at the Harris, go to Boston to begin engagements there.

sign I shall order down the curtain. Anyone who is not getting his money's worth may have it back now. We shall have attention."

Most of the patrons greeted the outbreak with applause. The house was the best that any dramatic offering has drawn here in months.

"The Role of Ern Makes Me Feel Like the Night Before Christmas"

—MASTER PAUL JACCHIA

And when he said it a regular "Ern" grin overspread his handsome features. "You know," said he, "like the time before some wonderful day when you get some of the things you've wanted a long, long while." Then he explained that the role of Ern was comparable to the night before Christmas because it was the "night" before the great future he was looking forward to, and working hard for, too.

"I've real lines to speak in 'Ern,'" volunteered Master Jacchia. "Oo, about a dozen times, 'Ern, Bacon Fat, Don't like moty cars, Gone 'ome, 'Ad my breakfast—and things like that. But, after all,'" added he a bit wistfully, "it isn't so much what you say as how you say it."

Master Paul admits that altho he's very young he's had a past. He's even had an alias. He was known once upon a time as Master Paul Angelo, but that was in the days when he had curls like a little girl. He has played in "The Hero", a legitimate production; with the Gish Sisters in the moving picture production, "Orphans of the Storm", and in the motion picture version of "Silas Marner". He has appeared in vaudeville and outdoor concerts, and was once billed as "Master Paul Jacchia and His Four Sweeties", the "sweeties" being four little soubrettes.

It is small wonder that Master Paul has felt the urge to act. He appeared at an early age in vaudeville with the Angelo Trio, composed of his father, mother and self, his specially being songs. His granddaddy and grandmother were operatic singers. So it is the most natural thing in the world for Master Paul to be an actor.

This dashing young actor, who will be the Ern of Milne's "Romantic Age", was born in Boston, which may account for the eagerness with which he may be seen wending his way across West Seventy-second street, New York, every morn, bright and early, to the Professional Children's School.

Master Paul has all the makings of a future matinee idol—large brown eyes, golden brown hair that will some day be dark, and height (he stands almost as tall as his mother, who is his constant pal), "makings" with which few boys are blessed. "But, after all, he's just an average boy, judging from the rapid manner in which he outgrows his clothes," said his mother.

Here's hoping that Master Jacchia fulfills all the promises of the "makings" and continues to outgrow his clothes until he reaches the royal height of six feet.—ELITA MILLER LENZ.

NEW THEATRICAL POST

Shuberts Appoint Frank Gillespie "Supervisor of Performances"

New York, Nov. 11.—In an endeavor to maintain the standard of presentation established on the opening night of a production, the Messrs. Shubert have created the post of Supervisor of Performances and conferred this responsibility on Frank Gillespie, one of their stage directors.

Mr. Gillespie's duties will be a nightly inspection of all Shubert musical productions, observing the individual performances with a view to improving them wherever possible. His route will be changed for each performance so that he will not see the same scene of a production two times in succession. Among the attractions which he will attend each night are: "Blossom Time", "The Lady in Ermine", "Springtime of Youth", "Sally, Irene and Mary" and "The Passing Show of 1922".

AS IN SHAKESPEARE'S TIME

New York, Nov. 13.—Frank Norman Hearn, young actor, has been signed by Arthur Hopkins to play the part of the Player Queen in "Hamlet", starring John Barrymore, which is scheduled to open at the Harts Theater this week. Hearn was last seen with Mrs. Fiske in "Wake Up, Jonathan".

Altho in most modern productions of "Hamlet" the part of the Player Queen has been done by a woman, it is theatrically correct to have it played by a young man. In Shakespeare's time feminine parts were always played by men.

"POLLY PREFERRED" MAKES BOW

Cleveland, O., Nov. 10.—"Polly Preferred", starring Patricia Collinge, opened at the Metropolitan Theater here November 5.

The play, by Guy Bolton, appears for the first time. Robert McLaughlin is the producer. The plot is ultra-modern, representing a chorus girl incorporated as a motion picture actress and sold in shares. The critics call the plot a trifle complicated in places, but "an interesting, if at times unsteady, play," according to William F. McDermott, of The Plain Dealer.

DRAMATIC NOTES

Albert Gran has been added to the cast of "Crowns".

Jay D. Barnes has been engaged by Madison Cory to do the publicity for "The Bootleggers".

The 75th performance of "Sally, Irene and Mary" was celebrated last week at the Casino, New York.

By mutual consent Hedda Hopper has withdrawn from William A. Brady's production, "The World We Live In".

Kate L. McLaurin, author of "Whispering Wires", has written another mystery play which the Shuberts will produce.

Chester T. Barry, assistant manager of "Abraham Lincoln", was a pleasant Billboard (Cincinnati office) caller twice last week.

Ben Greet will return to the United States next January for a Shakespearean tour, after which it is said he will take his company to Tokio.

Patricia O'Hearn and Allen Kearns will have principal parts in "The Little Kangaroo", in which James T. Powers will once more be seen in action.

Margaret St. Clair, last seen in "The Gold Diggers", has been added to the cast of "The Gingham Girl" at the Earl Carroll Theater, New York.

It is reported that Henry Hull will be starred in a new play by Owen Davis as soon as his present season in "The Cat and the Canary" is ended.

Channing Pollock and Julia Chandler were guests of the Drama Comedy Club at a social matinee at the Hotel Astor, New York, one afternoon last week.

The Park Music Hall, New York, is going to offer a burlesque this week of the melodrama "On the Stairs", which is now at Daly's Sixty-third Street Theater.

The Sydney Theater Repertory Society of Australia has started negotiations with Brock Pemberton for the production in Sydney of "Six Characters in Search of an Author".

Remy Carpen, who appeared in "The Plot Thickens", is to appear in a French version of "The Jest", in which John and Lionel Barrymore were seen some seasons ago.

Frederick Warde, former actor, appeared in his lecture, "Fifty Years of Make Believe", as the first number of the Methodist Brotherhood lecture course in Jamestown, N. Y., November 1.

The sets for "Field of Ermine", the Jacinto Beavente play in which Nance O'Neil is appearing, were designed by Livingston Platt. The production is promised for New York next month.

Marc Connelly, one of the contributing authors of "The Forty-niners", has replaced May Irwin as trail-blazer of that that organization at the Punch and Judy Theater, New York.

Sam Sidman and Sam Mann will co-star in "Give and Take", the capital and labor play by Max Marcin and Aaron Hoffman, which is scheduled to open in Wilkes-Barre, Pa., Thanksgiving Day.

Sren Gade, whose invention of six stages in one will be used in the forthcoming Selwyn production of "Johannes Kreisler", arrived on the Resolute last week for rehearsals of the play which are now in progress.

Crane Wilbur, who wrote "The Monster", now at the 39th Street Theater, New York, made his first appearance in the role of Alvin Bruce last week, and Suzanne Caubet was seen on the French girl, Julie Cartier.

Norval Reedwell apparently means all that he says in "Why Men Leave Home" and apparently his wife, known on the stage as Miriam Sears, believes that he means it, for a baby girl arrived at their home last week.

Tyrone Power managed to save his library of theatrical works and museum of historical relics when his country home in Canada was destroyed by fire recently. These valuable effects will be brought to Mr. Power's New York home.

Stark Young gave a lecture on the Greek Drama at the Neighborhood Playhouse last week, opening the series of three lectures which that organization is giving in order to furnish a background for the work it hopes to do on its reopening in the fall of 1923.

The "Abraham Lincoln" Company has returned East after a trip to the Coast. The show played the Grand Opera House, Cincinnati, for a week last March and did a great business, but there was quite a slump on its repeat last week. The company left Cincinnati Saturday night for Buffalo.

CHICAGO THEATERS

Business Is Spotted, But Some Houses Are Catering to Good Following

Chicago, Nov. 7.—The season here so far has developed peculiar features. Some of the plays, bearing famous names, have died "the death of a dog," as theatrical parlance puts it, and others, coming into the prairie metropolises without much heralding, have won out. "Lightnin'", of course, has broken all Chicago records, being now well on its second year in the Blackstone. Mr. Bacon and his associates will only stay six weeks longer, and then Mr.

much longer. A new show is coming to the Grand and the shock that patrons got when that venerable house took on a film will soon wear out. Somebody said that the late John Hamlin, of Wizard Oil fame, who built the house and operated it for years, probably turned in his grave when a cinema went into the house. One of the big successes of recent weeks is "The Hairy Ape", down in Frank A. P. Gazzolo's Studebaker Theater. There has been a number of sellouts and the play is going splendidly. The astute Mr. Gazzolo made a good pick when he brought on the "Ape".

One day this week George Arliss, starring in "The Green Goddess", in the Shubert-Northern, appeared in his play for the 600th time. Mr. Arliss is on his sixth week in that playhouse. The mystery play, "The Cat and the Canary", in the Princess, continues with success. The play is on its third month in that house. Leo Ditrichstein, in "Under False Pretenses", a play by Ben Hecht, a local newspaper man, has had his engagement extended to November 18. Jobyna Howland, in "Greatness", in the Olympic, will move out this week after a three weeks' run. "Six-Cylinder Love", in the beautiful new Harris Theater, is on its sixth week and will continue. Ernest Truex is

"THE FIRST YEAR"

"THE FIRST YEAR"—A comic tragedy of married life, by Frank Craven, staged under the direction of Winchell Smith. Presented by John Golden at the Woods Theater, Chicago, week of November 5.

THE CAST—Alice Owens, James Bradbury, Maude Granger, Tim Murphy, Lyster Chambers, Frank Craven, Lilla Bennett, Harry Leighton and Mercelta Esmonde.

An audience of notables, including Frank Bacon and George Arliss, helped Frank Craven off to a flying start in "The First Year" on its Chicago premiere.

Like all homespun comedies it is appealing in its simplicity. Its record of success is directly traceable to its dedication to the glory of the commonplace incidents in everyday life. It is a play made up of little things, unimportant things, ordinary things we see about us every day. True, it has a small-town atmosphere, but Frank Craven hewed close to the line of human nature when he wrote it.

The Livingstones and their friends have an exciting time in marrying off the only daughter, romantic and twenty, to an unimaginative and unimpressive real estate purveyor in Reading, Ill., who promises that he will move with his bride to the far-removed and more-attractive Joplin, Mo., there to make his mark in the world of men.

The second act discovers the pair, eleven months later, established in their Joplin home, surrounded with the newlyweds' perplexities of servants, society, limited finances and marital ennui. A dinner goes wrong, a former suitor throws a monkey-wrench into a real estate deal the husband has nearly made and the first real quarrel separates the pair, the bride going back to mother and the modest realtor acquiring a jsg, under the effects of which he puts over his deal and raises the ante.

The third act brings him back home in pursuit of his wife, he finds the former suitor apparently in her good graces, a acuffe ensues, and all ends happily.

Such is the thin plot. But its enactment provides the audiences with oceans of laughter. The cast is excellent, not perfect, but adequate. The lines are human, the situation logical and the delivery finished. In an effort to satisfactorily terminate the proceedings the stork is introduced in the third act, unnecessarily and rather awkwardly. This touch alone mars a first-class piece of workmanship, and it would seem that the genius of Craven could develop a more convincing reconciliation. But as it stands it is a play of us, by us and for us, and as such will duplicate in large measure the success it enjoyed in the East.—LOUIS O. RUNNER.

COMMENT

O. L. Hall in The Journal—"As native as gum-chewing. A hearty, happy thing both reflecting life and tinting it."

Sheppard Butler in Tribune—"Seems like a bit of life itself. A beguiling series of events, worked out with a wealth of sly detail."

Amy Leslie in Daily News—"Craven brings to Woods' Theater one of the greatest entertainments that house has ever offered."

Charles Collins in Evening Post—"The acting all along the line has a much more special and unforgettable quality than the play itself. Has art in it, but has much more of toothsome box-office quality best described as what the public wants."

NEW SHOWS IN ATLANTIC CITY

Atlantic City, Nov. 11.—Considerable interest is attached to the opening here next Monday at the Apollo Theater of Elsie Ferguson in "The Wheel of Life". The play, which is being produced under the direction of Marc Klaw, is from the pen of James Bernard Fagan, and comes to America after a long run in London under the title of "The Wheel". Miss Ferguson will be supported by an English company, several of whom appeared in the original London production.

Further interest is connected with the opening on November 20 of Billie Burke in "Rose Briar", a new play by Booth Tarkington.

"BEATING ON THE DOOR" AT ST. JAMES, LONDON

London, Nov. 11 (Special cable to The Billboard)—"Beating on the Door", by Austin Page, opened at the St. James Theater Monday. It is a poor theme, dealing with the Russian fall and Kerenski, but lacks significance. Arthur Wontner's Bolshevik leader is convincing. The best acting in the play is by Drayl, as the commissar, and Athole Stewart, as the dissipated count. Doris Lloyd's heroine is uneven and unconvincing.

Since the opening of the production the last scene has been cut, which is a step in the right direction. The Grigori Makaroff Singers, with folk songs, replace the orchestra, providing the most successful part of the entertainment.

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

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, November 11.

IN NEW YORK

Table listing dramatic plays and their consecutive performance records in New York as of November 11, 1922. Includes titles like 'Able's Irish Rose', 'Punch & Judy', 'The Cat and the Canary', etc.

IN CHICAGO

Table listing dramatic plays and their consecutive performance records in Chicago as of November 11, 1922. Includes titles like 'Cat and Canary', 'The Princess', 'The Green Goddess', etc.

Golden, the owner, will take the play to Boston, where it is expected to stay for quite a time.

Ed Wynn is due to take his "The Perfect Fool" out of the Illinois after three prosperous months. Al Jolson and "Bombo" are doing fine in the Apollo. "Good Morning, Dearie", the snappy big musical comedy in the Colonial, will stay on for some time. The "Revue Russe", in the Playhouse, seems to have caught on and will abide for a time. Irene Bordoni will quit the Powers Theater next week after a good run in that house, which always has a dependable following. "Thank-U", in the Cort, is on its eleventh week and doing nicely. The Cort, however, is a long-run house and doesn't usually find it necessary to put in more than three or four shows a year.

"Robin Hood", the film drama in Cohan's Grand, has been doing well, but will not carry

starred, and, incidentally, Berton W. Churchill, one of America's best actors, is in the cast.

JEANNE EAGLES A STAR

New York, Nov. 11.—Following her success in "Rain" at the Maxine Elliott Theater this week, Sam H. Harris gave instructions that all electric signs, billing and advertising be changed so as to give Jeanne Eagles the full honors of stardom. Mr. Harris said he believed it was the audience who made stars.

FROM VAUDE. TO DRAMA

Chicago, Nov. 10.—Jack Belgrade has gone with the Leo Ditrichstein Company, now playing at the La Salle Theater in "Under False Pretenses". He was formerly a member of the vaudeville act, Florence Bell and Jack Belgrade.

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STOCK SEASON

Closing Early in Halifax

Public Appreciation of First-Rate Company Lacking—Players Maintain High Dramatic Standards

Halifax, N. S., Nov. 9.—With the return of J. F. Connel from New York, the Majestic Theater has announced that the Players' season will close November 18. After that a policy of road shows and pictures will be tried. The first attraction will be the "Dumbbells" in their 1922 revue, to be followed by a large tab. show, a Stuart Whyte pantomime and other attractions of the lighter type. This means that the Players' season this year is cut down to about fourteen weeks, the shortest in eleven years.

The Majestic is the only legitimate theater in Halifax and should be making money for, with the exception of the Imperial in St. John, there is nothing east of Montreal to compare with it in class or attractions. It certainly must have been discouraging for Wilmer Walter and his colleagues to spare neither time nor expense on their productions and then play to about three full houses a week, while other shows, with hardly a shadow of talent, are getting good houses every night in the week. The company this year has been one of the strongest ever seen in Halifax and the attractions have without exception been of high entertainment value, especially the comedies. Wilmer Walter is a natural comedian with whimsical mannerisms and a charming personality, and yet is so sincere in more dramatic work that he can sway an audience from laughter to tears at will. His work in Halifax has shown him to be a consummate artist and his direction of the company and productions has been above criticism. Hazel Corlino, the leading lady, has always been charming and put her whole heart and soul into her work, despite the discouraging response. The work of Belle D'Arny has been splendid throughout the season and the remainder of the cast, especially Mr. Munnell, have acquitted themselves nobly. Your correspondent has frequently commented on the productions and settings which were of a high order. But, in spite of all this, apparently Halifax audiences would rather regale themselves in the vulgarisms of lowbrowed Jewish, so-called, "comedians", and the raucous wailing of 200-pound prima donnas who trained from correspondence schools (if at all).

The last week in October the Players offered "Putting It Over", one of the funniest comedies ever written. This was followed by "The Cushman Affair", "Three Wise Fools" is this week's bill and the closing attraction will be "The World and His Wife".

KIDS LIKE ROBERT LYNN

Wilmington, Del., Nov. 8.—Robert Lynn, leading man of the Wilmington Players, made a tremendous hit as Garry Ainsworth in "Up in Mabel's Room" at the opening performance of this farce last night at the Garrick Theater here. Mr. Lynn has reached that stage of popularity when the small boy openly approves of him on the street, and these discriminating diminutive personages are more often than not the pulse of public sentiment. Estelle Bentley and Rose Hubner, as Mabel Eslington and Alley Larchmont, respectively, were both adequate and consistent, each one getting a veritable ovation on her entrance from the S. B. O. house. Ben Hadfield gives a very fine performance of the valet, proving that he can do something more than the "roaring villain", which has fallen to his lot a number of times recently.

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BUSINESS DECIDEDLY GOOD AT GARRICK, MILWAUKEE

Milwaukee, Wis., Nov. 10.—A mystery play that does not ask you to stretch your imagination to the breaking point, and which is as full of laughs as any two bedroom farces, such as "The Nightcap", the current attraction at the Garrick. Howard Hall, as the man who wants to die, plays with dignity and sincerity, and Jay Collins does the rascally Knowles well. Oscar O'Shea is the life of the proceedings as the grumpy Jerry and Blosser Jennings does some of the best playing of his career as the hibulous Colonel Edward O'Malley. Bert Brown plays his part well, as do David LaMont and Marshall Coban, but John Peters was a trifle weak as the policeman-brother. Gale Sondergaard reveals much unsuspected emotional power and the future holds much for her if she can keep her head on her shoulders. Myrtle Ross seemed a trifle phlegmatic as Anne.

The setting was very beautiful and Director O'Shea and his aids deserve much praise. Business is decidedly good and Manager Gross has an excellent list of plays underlined for the future.

Next Week—"Nice People"—H. R.

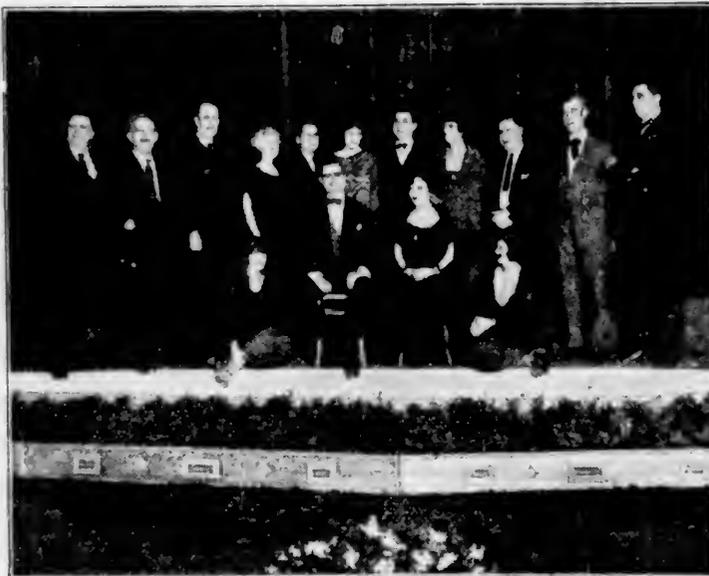
STOCK RUN EXTENDED

The Pickert Stock Company, under the management of Clint Dodson, featuring Lillian Pickert and Ralph W. Chambers, is still at the Garden Theater, Pensacola, Fla. The present contract was to finish November 25, but the company has made so many friends and has given the public so much for its money that Manager Holgood, of the Garden, has renewed the contract to run indefinitely. The very latest stock releases are being used, sandwiched in with some of the popular book plays. Mr. Dodson is busy arranging for the other companies to open shortly. He may also have a company in Havana, Cuba, this winter.

SAENGER PLAYERS TO INVAD SHREVEPORT WITH STOCK

New Orleans, Nov. 9.—It is pretty well understood in theatrical circles in this city that the Saenger Amusement Company intends an invasion of Shreveport with a stock company in the near future. The success of Paul English and his players in the home town of the Saengers (Shreveport) is said to be responsible for this determination.

THE ST. CHARLES THEATER (NEW ORLEANS) PLAYERS



Standing (left to right)—Robert Jones, Walter S. Baldwin, managing director; Lee Sterret, stage director; Mrs. Powers, Oris Holland, Alice Buchanan, William Melville, Antoinette Roche, James Donlan, O. W. Wegner, scenic artist; Guy Hiner, sitting—Shirley Grey, Foster Williams, leading man; Leona Powers, leading woman; Ruth Harding.

ALFRED SWENSON WITH WESTCHESTER PLAYERS

Mt. Vernon, N. Y., Nov. 9.—"The Mountain Man," which the critics helped boost into a New York success last season, is the current attraction at the Westchester Theater. Well written, well acted and well produced, it should prove a draw for the Westchester Players. The piece serves to introduce a new leading man to local theatergoers in the person of Alfred Swenson. Mr. Swenson is particularly fortunate in the selection of a play and a role for his Mt. Vernon debut. The rugged, heroic mountaineer is a part well suited to his quiet manner, deliberate speech and general appearance. Mr. Swenson lacks the youth, the soothing Southern dialect and some of the other qualities which made S. duoy Blackner so pronounced a success in the role, but he handles it quite convincingly. Lillian Desmonde contributes a splendid characterization as the heroine educated in Paris and scheduled to marry the hero "for his money". Miss Desmonde's dialect is pleasing to the ear, her appearance to the eye, her intelligence to the mind, and her acting appeals to all the senses. Seth Arnold plays Major Miles McCleod in good fashion and Laurett Brown, the heroine's aunt, Florence Gerard handles the role of Mary Vaughn nicely. Virginia Richmond, as Lydie, looks promising. Miss Richmond is new to Westchester patrons. Ralph Murphy, J. Dallas Hammond and Frank Thomas are cast in rather small parts. "The Seventh Guest", next week, with stunts used to arouse interest in the play of "The Bat" school, but no New York showing to back its typically press-agent claims.

"JUSTICE" OFFERED BY DETROIT STOCK

Detroit, Nov. 8.—The Bonstelle Company is giving a splendid interpretation of John Galsworthy's four-act play, "Justice", at the Shubert-Michigan this week. Calvin Thomas and Ann Harding have the principal roles. Mr. Thomas gives a sincere portrayal of the young law clerk, a difficult assignment which he handles in a flawless manner. Miss Harding's part is not long, but her presence on the stage is always in the emotional scenes. Her abject despair in the court-room scene and the scene in the last act where she makes it plain to her liberated lover that she has been forced to barter shamefully to keep alive are skillfully done. Earl Larimore, a recent Bonstelle recruit, is entitled to special mention as a young attorney, matching well with the work of Veteran Frederick Kaufman as the judge and Douglass R. Dumbrie as the Crown's attorney. James Bliss has a part well suited to him as the managing clerk in the lawyer's office. He is punctilious, kindhearted and blundering, never stepping out of his part for an instant. Ann Carpenter makes a pert stenographer, with other parts well accounted for by members of the splendid company. Stephen Nastfogel has contributed several effective scenes.

Next—"When Knighthood Was in Flower".

Dave Hellman closed as business manager with the Francis Sayles Players in the East last week and left for Miami, Fla., for the winter. He visited New York, Washington and Baltimore, Md., before leaving for the South.

SAENGER PLAYERS OPEN

Good Sunday Audience Sees Presentation of "Polly With a Past" by Creditable Cast

New Orleans, Nov. 7.—The Saenger Players opened a permanent stock engagement at the St. Charles Theater Sunday afternoon in "Polly With a Past" and pleased an audience which comfortably filled this remodeled theater, which not so long ago was the home of the Orpheum Circuit before the erection of its new building on University Place. The St. Charles has been taken over by the Saenger Amusement Company, which proposes to give this city a permanent stock organization, transferring the company to its million-dollar theater which will be erected on Iberville street this coming season, it being planned to break ground May 1. The entrance will be thru an arcade from Canal street, in connection with one of the finest hotels in the South. Preparations have been quietly going on for some time and Walter S. Baldwin, the veteran producer, was authorized to procure a well-balanced company which would be a credit to his reputation and at the same time the pride of the Saenger organization. The deepest secrecy surrounded the movements, and only last week was the cast announced. Rehearsals began, and Sunday the curtain was rung up on a very creditable organization, both to Stage Manager Baldwin and the company owning the theater. The house has been remodeled thruout, over \$40,000 being expended inside and out and today presents a handsome appearance.

Leona Powers, the leading woman, late of the Majestic Stock of Detroit, made a hit with her gowns, youth and beauty, and played the title role in a manner which showed that she has the making of a good actress, and a future in parts such as this. Foster J. Williams, leading man, has also youth and good looks in his favor, and made a favorable impression with the feminine portion of the audience, and at the same time received considerable applause from the male patrons for clever work. Others in the cast are Oris Holland, Ruth Harding, Clay Collum, Antoinette Roche, Lee Sterrett, James Dolan, Robert Jones, Guy Hiner and Shirley Grey, who received their share of applause. Giving credit where it is due, it is safe to say that the Saenger Players are evenly balanced, and a little above the average company seen in the leading stock centers. To say it is the best conceived by man would be exaggerating, and to say the company is mediocre would be an injustice. Saenger Players as a whole would get by in any intelligent American city and with suitable plays make a success. To Walter S. Baldwin, however, the credit of making the company must be given, for without the wealth of stage settings, lighting arrangements, and other details the success would not have been attained.

Next week: "Adam and Eva", to be followed by "East Is West".

BUSINESS IS CAPACITY

For Ella Kramer Company in Sunbury, Pa.—Leading Lady Well Liked

Sunbury, Pa., Nov. 10.—The Ella Kramer Stock Company is still packing them in at the Chestnut Theater, of which Raymond G. Leltz is the new manager. The last half of last week "Daddy Long-Legs" was offered to six capacity audiences. A Saturday morning performance was given for more than 1,000 "kiddies" of Sunbury, each receiving a chocolate ice cream bar as they entered the theater.

This week "Over the Hill" is being offered to capacity audiences. When reviewed early in the week the players did wonders with that lovable human story and more than pleased the intensely interested audiences. Ella Kramer as Anna Blake simply magnetized her audience with her clever acting and pleasing personality. Clarence LeRoy as Dare Newton more than pleased. Iona Jacobs as the mother did excellent emotional. Tex. Perry as Ebenezer kept the audience in good humor with his Negro characterization. Isabel Brown, a newcomer, as Alice Roberts, showed remarkable ability for one so young. Her future, under Miss Kramer's instructions, looks very promising. Perry Norman, Wesley Harney, Russell McCoy, Edythe Appleton, Chet Woodward, Chas. Busch and Patsy Banard help in a capable manner to round out one of the best productions ever produced on the Sunbury stage.

Nothing too good can be said of this stock company, which is playing only the best bills available. The name "Ella Kramer" is a household word and each bill captivates the audiences. People come for miles around to take in Miss Kramer's wonderful productions.—H. EDW. CULP.

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STOCK CHATTER

The American Play Company, Inc., of New York, announces "The Unknown Purple" as available for stock production in all territory.

The Colonial Players, San Diego, Calif., last week offered a made-in-San Diego play produced by San Diego players. The sketch, "The Way Out", was written by J. T. Millan, city treasurer of San Diego, who announces that if the play achieves the expected success it will be submitted for vaudeville use.

"Daddy Long-Legs" presented the Vaughn Glaser Players at the Uptown Theater, Toronto, Can., the week of November 6. This company, according to the local Billboard representative, is playing to capacity business. The night of November 6 many people were turned away. The house seats over 3,000.

Claire Morrow, ingenue with the Will Young Stock Company at Pittsburg, Kan., was startled one morning recently by meows, which came from her wardrobe trunk. On opening same she discovered a starved kitten. It had been in the trunk for forty-eight hours or more. The discovery afforded the other members of the company much mirth.

For their tenth week at the Bijou Theater, Woonsocket, R. I., the Brown Players presented "The Storm". The fire scene in the third act was so well handled by Stage Manager William Worswick and his corps of assistants that for the first time in the history of the Bijou Theater an audience demanded several curtain calls for the scene alone.

Merion Lord, who was second woman with the Proctor Players in Albany and Troy last summer, is scoring a tremendous comedy success in "The Last Warning", New York's latest mystery smash. Ann Mason, who was leading woman for Malcolm Fassett at Harmanus Bleecker Hall, Albany, several years ago, is hanging up a dramatic hit in the same play.

The Lucas Theater, Savannah, Ga., after a season of twenty-three weeks of stock under the management of Mr. Morrison, who also operates the Bijou, closed the stock company October 25 and on October 30 pictures were resumed, but at reduced prices. John Evans has returned and will manage the Lucas with its original policy of presenting only the high-class feature pictures.

Arline Armstrong, former leading lady with the Masque of Troy, N. Y., well-known little theater group, is the third young lady of the amateur group to debut professionally with the Proctor Players in Albany, Rena Titus and Lola Sommers being the others. Miss Sommers still appears occasionally with the Albany stock company, while Miss Titus deserted the company and the stage only recently for married life.

From Joe S. Dyer, of Garland, Tex.: "For some time—a very long time—I have read The Billboard. It is and always will be my favorite magazine of the show world. When one wants to know anything about the show business, no matter what that thing is, all he has to do is consult a Billboard. Most of my interest lies in the dramatic stock and lyric department, but I read everything and when I read it in The Billboard I know it's right. I will always be a Billboard booster."

A show reporter of The Paterson (N. J.) Press Guardian had the following to say, in part, about "The Seventh Guest" as presented last week by Charlotte Wynters and her associated players at the Lyceum Theater, Paterson: "The Seventh Guest" is so realistic and gripping that women screamed aloud and jumped from their seats during the various climaxes of the show, and during the second act when the body of the slain man tumbles out of the closet one woman actually fainted in the audience. Don't attend the Lyceum Theater this week if you do not like to be thrilled from the top of the head to the bottom of your feet. Manager William J. Riley is thinking about having all patrons examined by a physician at the door for signs of heart trouble before being given seats."

Ralph Kellard, well known as a leading man in stock, has one of the principal roles in Elmer Rice's new melodrama, "It Is the Law", now on a short road tour preparatory to its

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PAUL ENGLISH PLAYERS

Win Respect of Little Rock Stock Fans—Company Expects To Stay There All Winter

Little Rock, Ark., Nov. 8.—Patronage at the Kempner Theater, where the Paul English Players are giving first-class performances, is apparently undiminished. By their first offerings the players are greatly pleasing Little Rock stock lovers, and they are receiving numerous worthy comments on their productions, which are all new to Little Rock. According to Mr. English, the company expects to stay all winter at the Kempner, programs changing every Monday and Thursday, with matinees on Mondays, Wednesdays and Saturdays. The keen dramatic qualities of every player in the company is emphasized by the comment on the players in the form of good publicity given in the daily press of Little Rock.

The Paul English Players include twenty people at the present time, the members of which are: Paul English and Nellie Madden, leads; Jack Stafford and Mae Miller, heavies; Edward Clark and Didi Stafford characters; Billie Madden, ingenue; Wallace Griggs, comedian; Craddock Rule, juvenile; Jim Burns, Neva Fisher and Herbert Harkleroad, general business; Robert Hall and Capt. De Tonere, scenic artists. The company carries its own orchestra, as follows: Piano, Jas. Davies; trombone, Wiley Roberts; violin, David Rosenbaum; cornet, Thoman Willis; clarinet, Carl Mason; drums and traps, Lloyd Nicholson. Jim Burns is the stage manager.

Plays announced by Mr. English are "One Day", one of the company's banner productions; "Two Orphans"; "The Mountain Man" and "Mile-a-Minute Kendall". Others will be announced later.

STUART WALKER

To Use "The Charm School" as Opening Attraction in Louisville

Louisville, Ky., Nov. 10.—Donald Campbell, stage manager, arrived in Louisville the first part of the week and now has everything in readiness for the opening of the Stuart Walker Company at the Shubert Theater here November 14. An entire modern and complete lighting system has been installed. The switchboard which the company will use was devised by Mr. Walker in order to get lighting effects more easily and satisfactorily than with the conventional theater switchboard.

"The Charm School" will be the opening attraction, with Irving Beebe, who recently closed with "Marjolaine" in New York, and Lael Corya in the leading roles. Other members of the company include: Walter Vonnegut, company manager; Melville Burke, director; Clark Hoover, assistant stage manager; Edward Wade, Louise Martin, Tracy L'Engle, Adelaide Fitz Ailau, William Leonard, Jean Spurney, Shirley Booth, Corbet Morris, L'Estrange Millman.

The settings for the three acts are being painted by Maurice Tuttle. Russell Naramore will be chief electrician of the company and will have charge of all matters appertaining to lighting. Florence Rittenhouse will come to Louisville during the next week and will have a prominent part in the second week's offering.

AUTHOR LAUDS WORK OF DOROTHY LAVERN

Stonx City, Ia., Nov. 9.—While playing the Orpheum, John B. Hymer, the co-author of "East Is West," witnessed the performance of his play at the Rialto by the Dorothy LaVern Stock Company and complimented Miss LaVern very highly for her rendition of the role of Ming Toy, also the manner in which the production was mounted. The Mendon evening show was sold out to the Catholic Church and Tuesday the local Kiwanis made a gala night of it, with extra stunts by their clown band between the acts. The offering this week is "Scrambled Wives", with "The Broken Wing" and "Welcome Stranger" to follow.

FORSYTH PLAYERS

Make Hilarious Fun of "Mary's Ankle"—Changes in Acting Cast

Atlanta, Ga., Nov. 9.—The hilarious "Mary's Ankle" is the current offering of the Forsyth Players at the Forsyth Theater. Nicely produced and well played, the piece is a great laugh tonic for jaded spirits. The doctor, John Litel, could be dubbed a doctor of fun even tho he had no patients until Mary (Florence Rittenhouse) sprained her famous ankle. J. Hammond Dalley as Stokes and Rankin Mansfield as Chub assist splendidly with the fun tonic. Kathryn Givuey's delightful personality illuminated the otherwise minor role of Mrs. Burns. Alice Baker is droll as the landlady, who has all the diseases mentioned in the doctor's book except hydrophobia and shingles. Here is a finished piece of legitimate character comedy work. Leo Smith, new ingenue, gives a fine comedy characterization of the Sin Hopkins type of daughter and manages to gather her full share of laughter. C. Russell Sage and Gus A. Forbes displayed their usual finish in minor character roles. The tightwad uncle was handled creditably by Walter Marshall.

Two sets were required for the production, which were painted by Mr. Snugg, company scenic artist, each drawing merited applause as the curtain went up. The set showing the deck of the steamship in the last act was especially good and the scenic effect of the departing ship was clever.

Florence Rittenhouse, who has worked her way into the hearts of Atlantans, is playing her farewell role and will be succeeded by Belle Bennett, formerly with the "Lawful Larceny" Company. C. Russell Sage is also leaving on Saturday and Robert Smiley has started rehearsals on next week's bill, "The Broken Wing".

CHANGE MALE LEADS

Detroit, Nov. 7.—The Woodward Players are giving a splendid performance of "Come Out of the Kitchen" at the Majestic Theater this week, opening to capacity Sunday night.

Ann Davis, the leading woman, has the Ruth Chatterton role (Olivia Daingerfield), which she handles in a most capable manner from her impudence to the wealthy Northerner to the bit of romance which seasons the play. David Herblin, the leading man, has a fat part as Burton Crane and delivered one of the best characterizations he has given since joining the company. J. Arthur Young, as Solou Tucker, the quaint old lawyer, gave a fine character portrait of a dignified Southern jurist of the old school. Alice Hanley, Richard Taber and Douglas McPherson, as the younger trio of Daingerfield children, carried important assignments which they executed with com-

(Continued on page 29)



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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

THREE SHOWS

For Frank & King Next Season

No. 2 Company Disbands for the
Winter—No. 1 Plays 104
Consecutive Weeks

Two years ago November 7 a new firm was born, known as Frank & King's Comedians, under the management of John E. Frank and Harrison King, and since has continued 104 consecutive weeks without a layoff or change in the cast, it is said. The question has been asked many times, "How do they do it?" There is no one featured with the show, each member gets his or her share of publicity, everybody can and will play anything cast for, the actors get good salaries, the management likes the actors and their work, the actors like the management, hence everybody gets in and works for a common cause. The result, 104 consecutive weeks. The jumps are few and are made in individual machines. The company, which is 100 per cent Equity, plays theaters in the winter and under tent in the summer. Messrs. Frank and King have disbanded their No. 2 company for the winter. They are planning on three companies for next summer. The cast of the No. 1 show still remains as follows: John E. Frank, Nellie Watters (Mrs. Frank), Harrison King, Myrtle Selwyn (Mrs. King), Edw. B. Cassidy, Pearl Townshead (Mrs. Cassidy), James J. Craig, Claire Williams (Mrs. Craig), Little Helea Craig and Mr. and Mrs. Mason Wellington. Mr. and Mrs. Burton Wilcox, a specialty team, was added to the cast this season.

HERSCHELL PLAYERS OFFER "THE WEEPING PRINCESS"

It seems that comedies had more favor with Cincinnati suburban audiences than dramas, and last week they were given an opportunity to see a good one, well acted by the Herschell Players at Heuck's Opera House. "The Weeping Princess," the play offered, abounds in humor and family squabbles hold sway thruout the presentation. The man of home can find one feature outstanding in it. If his family life is similar he can see himself as others see him or he can laugh at conditions as do exist at many residences, that of living in the same house with relatives. It might be said that Herschell Welas was the whole show, since all the action centered around him. From his first entrance into his own home the play moves gayly and breezily to a happy ending. Harry Lloyd, Walter Alderson, Helen Scott, Dolores DeVere and Charles Clemmons contribute in no small way to make "The Weeping Princess" a polite human interest comedy with a sugar-coated pill of morality in it. The stage was charmingly set for the single scene of the three acts.

CORBETT WRITING NEW PLAYS

Shannon M. Corbett, who writes solely for the Canadian Consolidated Booking Offices, now at his country home at Transcona, is now writing a few new short plays and another real big play entitled "Eddie's Triplets". Shannon M., as he is familiarly known in Canada, has written some wonderful acts and plays. Probably his greatest play to date is "The Bootlegger's Repentance", which has scored a triumph wherever exhibited. It is, as one critic said, "the greatest comedy drama on modern life and contains just the amount of seriousness required—it certainly ranks Corbett amongst Canada's greatest." D. A. Coulter, of the C. B. O., is in charge of the play and act department of the Consolidated, East Church avenue, Winnipeg, Canada.

ADAMSES RETURN TO CHICAGO

Chicago, Nov. 10.—Andy and Jennie Adams are back in Chicago following the close of their twelfth season with the J. J. Ray Shows. The cast and the management will only lay off during the holidays and then will get busy again. The season closed in Mattoon, Wis. Mr. and Mrs. Ray are at their home at 4728 Superior street.

HEYDE TURNS 'EM AWAY

With N. and L. "Tom" Show—Theater
Manager Lauds Production of
Favorite Old Melodrama

Phil H. Heyde, manager of the Elks' Theater, Olney, Ill., writes The Billboard as follows: "Writing you in regard to another turnaway business that I did with Newton & Livingston's 'Tom' show: We sent 800 people. We stood them up and had them packed in like sardines at 50 cents a head. I got 35, 50 and 75 cents for this show. It is the best 'Tom' show I have seen in years and I have seen many of them. I have known David Livingston for many years—when he was connected with the repertoire game. He carries twenty-five people and a good hand and orchestra. My patrons were more than satisfied with the show, everyone speaking a good word for it as they left the theater. I should have gotten a dollar, top for this show. The town is in better shape than it ever was before. Of course I get out and work; take my car and bill all the little towns around here. You never find any paper lying in my bill room that should be out on the boards. I get big business on every big picture I play. Tonight I am playing 'Grandma's Boy'."

MAYME ARINGTON PLAYERS

Report Successful Season

The Mayme Arington Players, after twenty-five weeks of reported record-breaking business thruout Nebraska and South Dakota, are now playing the theaters in the Northwest, heading for Oregon and Utah. Miss Arington has selected all new plays and recently added over \$1,500 worth of new gowns to her already extensive wardrobe. The personnel of the company is as follows: Walter Arington, Josephine Boon, Mr. and Mrs. Whitney, Fritz E. Boon, Verne Douglas, Marla Morris, Dick Tracy, Walter C. Esmond and wife and Mayme Arington. The Famous Cynco Novelty Boys' Orchestra, under the capable management of Paul Lewellen, pianist, includes: S. B. Morgas, saxophone; Eddie Arndt, viola; Robert Ripley, drums, and Homer Bosley, trombone.

ARLIE MARKS COMPANY MAKES LONG JUMP

Port Arthur, Ont., Nov. 10.—The Arlie Marks Stock Company will terminate its two weeks' engagement at Griffin's Lyceum tomorrow night. The company will make a jump of over 500 miles to Brandon. This 100 per cent Equity company includes: Marks and Perrin, owners; L. E. Perrin, manager; William Lovell, advance; John Meade, treasurer; Collins Bailey, musical director; Gavin Dorothy and Arlie Marks, leads; Walter DeLuca, Ben Laughlin, Charles Morse, Clarence Kane, John Andrews, Louise Addell and Bessie Hawthorne, and Princess Abdi Hamid, vaudeville feature.

NOTES FROM MORGAN SHOW

J. Doug. Morgan's show in Texas is doing the record business of its twelfth successful season. One jump this year from Kirksville, Mo., to Bonham, Tex., cost Mr. Morgan \$1,020. It was worth it, however, for Bonham people filled the big tent every night. Other towns were as good. We played Paris the week of October 16, and, after using all the chairs available, turned away hundreds at six of the seven performances. This in spite of opposition. At Sulphur Springs at least five hundred people were turned away. Needless to say our sales of the Universal's Famous Frozen Sweets have been immense. The new Tangley Electric Calliope has been mounted on the new truck bought especially for it. It is a great piece of advertising. The members of this show are 100 per cent Equity. Al and Marie Harris closed a seven years' engagement with the company at Sulphur Springs. They went at once to Houston, where Mr. Harris will undergo an operation. It is not a serious one, however, and Mr. Harris will soon be around again. Warren Gouldin and Maxine Miles have replaced the Harrises. New cars appear around the lot almost daily. Mr. Morgan went to the Dallas Fair and returned with a new one. Mr. and Mrs. Art Grandi are sporting a new machine also. However, this is not a motorized show, as it takes two railroad cars (owned by J. Doug. Morgan) to move the outfit. Mr. Morgan has gone into the song publishing business. He will soon have on the market a number of compositions, written by Neal Hillyer, which are being sung with great success by Mr. Hillyer himself and Moaty Montrose under the big tent nightly.—FRANK E. MOORE.

TRANS-CANADA BOOKING OFFICES CHANGES NAME

The Trans-Canada Consolidated Booking Office has decided to change its name. The change was finally decided on last week when the lawyers of the Trans-Canada Theaters, Ltd., and the Trans-Canada Booking Offices decided that the similarity of names was not to the advantage of either, the booking office people often being mistaken for the theater people, or vice versa. The Canadian Consolidated Booking Offices, as the booking offices are now called, do not operate a circuit of theaters and book over them solely, but when they secure a large attraction book it independently over all circuits, which they claim reduces traveling expenses to the minimum. They, of course, operate their old Manitoba Southern Loop and Northwestern Racing Circuit, but outside of these control nothing but a string of one-nighters.

Harry Foster, character comedian, has been confined to bed for the past two weeks with influenza at his home, 2432 South Opal street, Philadelphia, Pa. His condition is improving.

SHOWMAN WITHOUT FUNDS

Is Ordered To Arizona To Recuperate
—Action Dependent on Kindness
of Show Folk

This is an appeal to show folk, those following the profession of the proverbial "big heart", for here is a true case of need and one you will be happy to give your assistance. The facts concerning Lou Martin, as he is known in the dramatic world, and his brave little wife, have just come to the attention of the Kansas City office of The Billboard. Mr. and Mrs. Lou Lincecum, their eighteen-month-old son and Mr. Lincecum's aged mother are living at 1025 Cherry street, Kansas City, Mo., Mr. Lincecum a victim of tuberculosis, the mother unable to do any work except look after the sickly baby, while the wife is away, employed, earning a living for her family.

It is absolutely necessary that Mr. Lincecum go at once to Arizona as the doctors hold out hope for his life if he will leave Kansas City and go to a warm Southern climate, but Mr. Lincecum is entirely without funds. With the kindness of the show folk, it is planned to send Mr. Lincecum to Arizona as soon as the necessary amount has been raised to allow him to go, and until her circumstances improve the wife will stay in Kansas City, joining her husband as soon as is possible. Mr. Lincecum (Lou Martin) has not been in the show game for about three years on account of his health, but previous to that had his own shows on the road, known as the Lou Martin Shows. Please send any money you can spare to Mrs. Lou Lincecum, 1025 Cherry street, Kansas City, Mo. Phone Delaware 8754. The Kansas City Billboard office started contributions with the sum of \$3.

HALL-PARRISH COMPANY

Successful in Western Kansas Houses

Since the organization of the Hall-Parrish Stock Company, about four weeks ago, the business has been good in the "sticks" of Western Kansas. Kenneth Dawson and Madge Dawson are ably handling the leads, while Ed Hughes keeps the house in an uproar thruout the different hills with his comedy. Verle (Toots) Mayfield, the charming little soubret, has a host of friends in each town, and her singing and dancing is one of the hits of the show. Orville Mayfield is the "heavy" and Ivy Parrish does bits. "Doc" Hall and Ralph Parrish are the owners and managers. Hall is an old showman, not so old in years, but old in the business. He is well known over the entire country. He was in a serious accident last August up in Nebraska, when a machine turned over on him, breaking his right arm in seven places, necessitating amputation. His leg was also badly injured. But he is not complaining and is as cheerful as he was in the days when he was whole. The Altoona (Kaa.) Tribune takes pleasure in recommending the Hall-Parrish Stock Company as one of the best and highest class on the road. The company will play houses till early in April, when it will go under canvas for the summer.

NORTH BROS. TO OPEN IN WICHITA NOVEMBER 20

North Bros. (Sport and Frank) will open a permanent stock at the Princess Theater, Wichita, Kan., the week beginning November 20, the organization to be known as the Princess Stock Company. Frank North, who will manage the company, just returned from Chicago, where he engaged the majority of the cast thru O. H. Johnston's office, several members being signed thru Ed Feist's office at Kansas City. Some clever people have been secured, and theatergoers at Wichita can look forward to some finely acted and handsomely mounted productions. Karl Way and Genevieve Russell will handle the leading roles, with "Sport" North playing some of the character leads. Cors King and G. J. Lanshaw will do second business; Neil Schaffner, juvenile and light comedy; Anne Neilson, Ingenuas, and May Geanette, characters. George Brewer, Dorothy Holdea and Frank North complete the cast. The direction of the plays will be in the hands of E. M. Bostwick, with George Bellis as artist. "Adam and Eva" will be the opening attraction, with "Civilian Clothes" underlined.

SHERMAN L. JONES

Writes Another New Play

Sherman L. Jones, of Locke & Jones' Princess Stock Company, is writing another new play, the title of which will be made known later. Mr. Jones, after enjoying a very pleasant camping trip with his wife along the sparkling waters of Lake Erie, is again busy supplying shows with his successful plays. He has plays leased to the Colonial Players, Knickerbocker Stock Company, Golden Eagle Shows, Williams Stock Company, Wiser Stock Company, Ginnivan Dramatic Company, Griffith Stock Company and Kinsler's Princess Floating Theater. Mr. Jones has made a study of the theatergoer's people's wants, and is having a big success in turning out the right kind of plays.

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1) MIRAGE, by George M. P. Baird. A one-act play from the Pitt Players, Pittsburgh, Pa. The scene is set in the Hopi Indian country of Arizona, on the roof of an adobe house. (2 m. 4 w.)

1) SOUNDING BRASS, by Edward Hale Bierstadt. A tragedy in one act, laid in the warden's room of a prison. (3 m. 1 w.)

1) LITHUANIA, by Rupert Brooke. A one-act drama from the Chicago Little Theatre. (5 m. 2 w.)

1) MANSIONS, by Hildegarde Fianney. A play in one act from the Indiana Little Theatre Society, Indianapolis. (1 m. 2 w.)

1) SWEET AND TWENTY, by Floyd Dell. Author of "Moon Call", etc. A comedy in one act from the Provincetown Players, New York. (3 m. 1 w.)

1) THE SHEPHERD IN THE DISTANCE, by Holland Hudson. A pastime in seven scenes from the Washington Square Players, New York. (10 char.)

1) THE STICK-UP, by Pierre Lovin. A fantastic comedy in one act from the Provincetown Players. (3 m.)

1) SCRAMBLED EGGS, by Lawton Mackall and Francis B. Bellamy. An amusing satire on Blue Laws and Human Nature, the scene of which is laid in an idyllic barnyard. (2 m. 3 w., with opportunity for 10 or 12 others.)

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1) A FAN AND TWO CANDLESTICKS, by Mary MacMillan. A costume play in one act from the Portmanteau Theatre. (2 m. 1 w.)

1) TWO SLATTEENS AND A KING, by Edna St. Vincent Millay. A whimsical interlude in verse first presented at Vassar College. (4 char.)

1) THURSDAY EVENING, by Christopher Morley. A comedy in one act from the Stockbridge Players, New York. (1 m. 3 w.)

1) THE EMPEROR JONES, by Eugene O'Neill. A play in eight scenes from the Provincetown Players, New York. (Large cast.)

1) HEARTS TO MEND, by H. A. Overstreet. A fantasy in one act from the Fireside Players, White Plains, N. Y. (2 m. 1 w.)

1) THE FOUNTAIN OF YOUTH, by Sarah & Joaquin Alvarez-Quintero. A poetic drama in three acts translated by Samuel N. Barst. (1 m. 1 w.)

1) THE GHOST STORY, by Booth Tarkenton, author of "Seventeen". A comedy in one act for persons of no great age. (5 m. 5 w.)

1) SHAM, by Frank G. Tompkins. A social satire in one act from the Arts & Crafts Theatre, Detroit. (3 m. 1 w.)

1) SIX WHO PASS WHILE THE LENTILS BOIL, by Stuart Walker. A fantastic play in one act from the Portmanteau Theatre. (11 char.)

1) SIR DAVID WEARS A CROWN, by Stuart Walker. A fantasy in one act from the Portmanteau Theatre. A sequel to "Six Who Pass While the Lentils Boil". (13 m. 4 w.)

1) SOCIETY NOTES, by Duffy R. West. A comedy in one act. (13 m. 3 w.) A witty written thrust at social climbers and their publicity campaigns.

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STEWART KIDD, Publishers and Booksellers, CINCINNATI, U. S. A.

REP. TATTLES

Sardis Lawrence joined the Jack Norworth Company at Pittsburg, Pa., four weeks ago.

Shirley Ward, formerly with the Earl Hawk Stock Company, recently joined the Chase-Lister company at Sherman, Tex.

Guy E. Long's Comedians are reported to have played Clarksville, Tex., to capacity business the week beginning October 30.

Byron Spaun, manager of the Spaun Family Show, recently made a trip East and bought one of the large-size Wurlitzer Band Organs.

Leslie E. Kell was seen in Paris, Tex., the other day. No doubt Kell's Comedians will invade Texas this winter. The weather is said to be ideal in that part of the country and shows all doing good business.

J. S. Simon, formerly of the Callahan Dramatic Company, has joined Billy Terrell's Comedians for piano in orchestra and trombone in band. The company offers a high-class repertoire of plays and plenty of novelty specialties. Business is reported good.

The Chas. K. Champlin Stock Company played the Pease Theater, White Plains, N. Y., week of November 6, presenting "East Is West", "Experience", "Man Who Made Good", "When a Woman Loves", "The Storm" and "Friday, the 13th". The show is booked in New York suburbs. With the company are Arthur Griffin,

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Charles K. Champlin, Jerry Taylor, Fred Van Etten, M. A. Franchillon, Hazel Baker, J. W. McCarthy, Milton Goodhand, Dorothy Raymonde, Margot Beaton, Herbert Dobbins and Henrietta Floyd.

Clarence Auskings, business manager for the Roberson Tent Theater Company, reports business very good in Texas and for the few weeks the company was in Arkansas. Auskings was formerly local contracting agent for the Gollmar Bros.' Circus, and has been with the Roberson players the last six weeks.

Billy and Kitty Moring were in Cincinnati a few days last week following the closing in Vincennes, Ind., of the John Lawrence Stock Company. The Morings are repertoire artists of much experience and have been with Mr. Lawrence for several years. The Lawrence company is laying off two weeks preparatory to a ten weeks' stock engagement in Palm Beach, Fla.

Dad Zelno writes as follows: "We were in Southwest Texas, but came back fast. No rain there in five months. While waiting for the train today (November 5), I had the pleasure of spending a half hour with my old friend, Jas. Manville, of Manville Bros.' Comedians, at Smithville, Tex. Mr. Manville has two swell cars and carries forty people. He has not closed in three years. Copeland Bros.' show arrived in Smithville just before we left. Business is good, but we are all having the dengue fever. I am just getting over it. Lost twenty-two pounds in six days. We are now headed Southwest, then into Louisiana."

We often wonder when, if ever, the nuisance of unnecessary chatter will cease in some of the Cincinnati suburban theaters booking rotary dramatic shows. Managers should at least try to make patrons understand that others are entitled to full value in the enjoyment they come to find and that it is almost criminal to destroy their pleasure. A little announcement thrown on the screen before the performance or from the manager in person may reduce the evil, for we believe that some people will be conscience-stricken and be impressed with this admonition to such an extent that they will at least try to be more considerate and appreciate the rights of others.

CHANGE MALE LEADS

(Continued from page 27)

mendable smoothness. Louise Huntington, Frank Camp, Glendora Forshee and Myra Montgomery figure in roles of varying importance with marked satisfaction. Forrest Orr as the

love-stricken poet had a comedy bit which is exceedingly amusing.

Announcement is made that Walter Davis, former leading man, will rejoin the company next week, replacing David Herblin, who is making his farewell appearance this week. Next—"The Road To Yesterday".

GARRICK PLAYERS OFFER

"The Seventh Guest" Before Big Monday Night Audience

Ottawa, Can., Nov. 11.—Jack Soanes' Garrick Players gave local theatergoers a thrill this week in their presentation of "The Seventh Guest" at the Family Theater. Monday night saw the theater crammed full from the floor to the topmost tier of the balcony. Not a moment was lost during the entire evening's performance that the large audience was not held in the grip of excitement. A vein of humor here and there broke thru the play to relieve the more tense moments. Every member did his or her part with a splendid insight into the fascination of the play. Jack Soanes is to be congratulated on his latest presentation and all the players deserve much credit for their capable handling of characters. Zaine Curzon was splendid as Marilyn Harrick, Ramon Greenleaf and Harvey Hays kept up their reputations as first-class players and Florence Burroughs fitted in finely to the key part of the play. Mae Melvin and Millie Beland were excellent. James Swift worked in fine style, while Bobby Reed deserved more than passing mention for his role of the Japanese servant. The scenic arrangements as usual were of a high order and much attention was evidently paid to detail. Between the acts solos by Victor Nolet added another item of attraction to the week's show. These extra added weekly attractions of Manager Soanes are now looked forward to.

STOCK FOR QUINCY, ILL.

"Sinners" is Opening Vehicle for Beveridge Players

Quincy, Ill., Nov. 9.—The Beveridge Players will open November 11 in "Sinners" Glen L. Beveridge and Earle Ross will alternate in leading roles, while Jessilyn Delzell is to be leading woman. Arthur Verner, director; Frederick Harrington, general business; Jack Martin, heavies; Lola Davis, characters; Louise Gilmer, second business; Josephine Parker Diblee, ingenue; Charles Greiner, comedy; Leland B. Ward, scenic artist and Gilmer Louise, a tot of five years, complete the roster.

The Beveridge Players are to remain in Quincy for an indefinite term.

NIGGEMEYER HAS NEW STOCK IN MILWAUKEE

Milwaukee, Wis., Nov. 10.—C. A. Niggemeyer, who opened a stock company at the Majestic last spring which had a disastrous ending, has again entered the local amusement field. At the Shubert he has a company, headed by Frances McHenry, and is presenting garbled versions of plays. It is a continuous performance from 11 a.m. to 11 p.m., with pictures filling in between. The effort does not appear to be one which will meet with success, principally because the theater is not particularly well located, which would appear to be the first requisite for this style of entertainment. The opening play was "Common Clay", and a very mediocre performance was given. Miss McHenry stands out from the rest of the cast like a sore thumb. The only other evidence of talent was displayed by the lady who played the mother. The staging was miserable, the action taking place in the frame that mounts the picture screen and allows no leeway for mounting, and the lighting was reminiscent of a "town hall tonight" show. Miss McHenry is deserving of better things and has a host of friends in Milwaukee who will go to see her, but in all truth we do not see much success ahead for the Shubert's present policy.

Next Week—"Parlor, Bedroom and Bath". —H. R.

BIG THEATRES and LITTLE TENT SHOWS

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AMERICAN CONCERT FIELD

AND AMERICAN ENDEAVOR IN GRAND OPERA, SYMPHONY
AND CHAMBER MUSIC AND CLASSIC DANCING
By IZETTA MAY McHENRY

METROPOLITAN

Will Offer "Der Rosenkavalier"
as First Revival of
Season

The 1922-'23 season of the Metropolitan Opera Company opened this week with the performance of "Tosca", which was given at the Metropolitan Opera House the evening of November 13 with Mme. Jeritza in the title role. "Boris Godonoff", with Chaliapin, was presented Wednesday evening, and for the last half of the week the operas which will be sung include "L'Amore del tre Re" for Thursday evening, November 16, with a cast including Boris Anthony, Robertson, Wakefield and Arden; also Edward Johnson, who will make his debut with the Metropolitan company on this evening, and the conductor will be Moranzoni.

The first revival of the season will be the presentation of "Der Rosenkavalier" on Friday evening, with the principal roles sung by Florence Easton, Maria Jeritza, Marie Sundelins, Paul Bender and Gustave Schotzendorf, and others in the cast will be Laura Robertson, Grace Anthony, Henrietta Wakefield, Orville Harold, George Meador and William Gustafson. Artur Bodansky will conduct. At the first Saturday matinee "Mephistofele" will be the opera, with Alda, Peralta, Howard and Chaliapin in the cast and Moranzoni conductor. The first popular Saturday night bill will be "Samson et Delilah", with Matzenauer, Martinelli, DeLuca and Rothler in the cast and Hasselmann as conductor.

EMPHATIC DENIAL

Made by Women's Clubs That They
Refuse To Recognize "Star-
Spangled Banner" as National
Hymn

Anu Faulkner Oberdorffer, national music chairman of the General Federation of Women's Clubs, in order to definitely answer accusation made that the federation has refused at any time to recognize "The Star-Spangled Banner" as the national anthem, has sent to each State music chairman of the federation a letter which plainly sets forth the federation's views on this matter, and it is an emphatic denial of these reports. We quote from this letter: "There have recently been many attacks on the use of 'The Star-Spangled Banner' as our national hymn. It seems time that you should know the attitude of your national chairman and the officers of the general federation regarding the matter. First I wish you to know that Mrs. Winter, our president, forbade the distribution of literature against the song at chautauqua, and that we closed the 1922 biennial with the singing of 'The Star-Spangled Banner' after Mrs. Winter had announced that 'it is the people and not Congress who determine the matter of a national song, and that the American people have made 'The Star-Spangled Banner' their national hymn.' A national committee of music supervisors has made a standardized arrangement of the music of 'The Star-Spangled Banner' which is easily possible to sing. No country possesses a national hymn more inspiring, more thrilling or more truly representative. The General Federation of Women's Clubs adopted 'America the Beautiful' as its official song because the words are by an American woman, set to the tune 'Materna', the sentiment and spirit representing the ideals of our organization. WE DID NOT ADOPT 'AMERICA THE BEAUTIFUL' IN ORDER TO REPUDEATE 'THE STAR-SPANGLED BANNER.' The last war made 'The Star-Spangled Banner' America's national hymn no matter what attacks have been or will be made against it."

MacLAREN RECITAL

Chicago, Nov. 9.—Gay MacLaren, dramatic impersonator, will give a recital in The Playhouse February 8 under the management of Miss Elmsdving. Recently the Kansas City newspapers gave long and complimentary notices of Miss MacLaren's concert in that city. She is regarded as doubtless the foremost impersonator in her line.

"THE TEMPLE DANCER"

Announced for December by Opera in
Our Language Foundation

Two series of American grand operas, or foreign operas in English, are to be presented under the auspices of the Opera in Our Language Foundation, Inc., and the David Bispham Memorial Fund, Inc., campaign. These will take place in The Playhouse, Chicago, the first one being performed on December 11, which will be Hngo Osborne McConathy's "The Temple Dancer". There will be two series of five performances each, the first one to be given on the first Thursday afternoon of each month, December 7, January 4, February 1, March 1 and April 5. The second series is announced for the third Thursday, December 21, January 18, February 15, March 15 and April 19. These operas will be performed in chamber opera form.

ROBERT RINGLING

To Make Concert Tour on Private
Yacht

Robert Ringling, baritone, who made his professional debut recently with the Zuro Opera Company in Brooklyn, will start on a series of concert engagements about the middle of December. These engagements have been so arranged as to permit Mr. Ringling to make the entire tour by water in his new yacht which was launched just a few days ago. Altho no definite announcement has been made as yet, he will appear in a recital in New York, after which he will begin his route which will take him to Charleston, Savannah, Palm Beach, Miami, Havana, several cities in Cuba, New Orleans, Galveston, thence thru the Panama Canal to San Diego, San Francisco, Seattle and Vancouver.

NEW YORK RECITALS

November 4, Benno Moisewitsch, pianist, was heard in his first concert this season at Aeolian Hall in a program of compositions by Beethoven, Schumann, Chopin, Ravel and Debussy. Technically his playing was marred by carelessness and a desire for volume and speed, particularly in the Beethoven and Schumann numbers.

November 6, at Aeolian Hall, Oliver Denton, pianist, presented a program of compositions by Brahms, Schumann, Chopin and Rachmaninoff. Mr. Denton appeared to the best of advantage in two numbers by Rachmaninoff and "The White Peacock", by Charles T. Griffes.

November 6, in Carnegie Hall, Julia Clanssen, mezzo soprano, was heard also for the first time this season. Her voice was at its best in the middle register, and the high notes seemed strained and harsh, and explanation was made during the course of the evening that Miss Clanssen was suffering from a cold.

November 7, in the Town Hall, Mme. Clara Clemens, mezzo-soprano, gave a song recital, the program of which was made up largely of German songs. She was heard to the best advantage in two Reger compositions, but in the majority of the German numbers her high notes were harsh and uneven and the voice much strained.

November 8, at Aeolian Hall, May Korik, coloratura soprano, who won much favorable comment when she appeared as soloist at the Stadium, further added to this good impression by her singing at this, her first recital. She possesses a voice of good quality and rightly deserved the enthusiastic applause accorded her by the large audience.

November 8, in Carnegie Hall, Mischa Levitzki played for the first time in New York City after an absence of two years. His interpretation of Bach's Chromatic Fugue and Fugue was admirable, and his reading of the Melody from "Orpheus", by Gluck-Sgambati, evidenced his musicianship. Four Chopin numbers were presented, two of which Mr. Levitzki repeated, so insistent was the applause.

WAR ON JAZZ PIRATES

To Be Made by French Composers'
Society

The Societe des Auteurs et Compositeurs de Paris have announced they will wage a determined campaign against the music pirates who, for some time, have been plagiarizing the music of the masters for the purpose of meeting the jazz craze for dance music. The organization has declared its intention to act as guardian of the rights of composers and authors who have been dead more than fifty years, and they are prepared to resort to the courts if necessary to accomplish their goal. The jazzing of compositions by Chopin, Saint-Saens, Beethoven and others of the old masters has brought about this campaign.

The French authors and composers cannot be too heartily commended for this action which they have taken and we hope it will serve to spur their serious-minded fellow workers in this country to a similar activity. It is a sacrilege, indeed, to permit the jazzing of classical compositions.

NO SEATS AVAILABLE

For Monday and Saturday Performances of Chicago Civic Opera Company

The subscription bureau at the Auditorium Theater, in Chicago, has announced that all opera seats have been sold for the Monday night and Saturday matinee performances of the Chicago Civic Opera Association. The charts show that virtually every seat in the house has been disposed of for these two performances by the subscription method. The subscription sale for all performances has been unusually heavy and, according to Clark A. Shaw, the sale has exceeded previous years by several thousands of dollars.

The Beethoven Association will give its second concert of the season in Aeolian Hall, New York, the evening of November 27.



MARTINELLI, NOTED OPERATIC STAR, DISCOVERS OLD CHINESE GAME WHILE ON CONCERT TOUR—TEACHES HIS FAMILY

Giovanni Martinelli, the celebrated operatic star of the Metropolitan Opera Company, who recently, while on tour, discovered an old Chinese game, called "Mah Jongg", which he brought home from San Francisco, and is teaching his family the ancient game. Left to right: Mr. Martinelli, Antonio, Bettina and Mrs. Martinelli.

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BEETHOVEN-WAGNER PROGRAM

New York Symphony Orchestra, With
Mme. Elsa Stralia and Richard
Crooks, Soloists

New York, Nov. 10.—The first of the second pair of concerts on the New York Symphony Orchestra list was given yesterday afternoon at Carnegie Hall, Walter Damrosch conducting as usual.

The program was devoted to Beethoven and Wagner and gave ample opportunity to study the entirely different styles of these two composers in forms of melody and powers of orchestration. The entire symphony, No. 3 in E flat, known as Beethoven's "Eroica", was the first part of the program and on which the rendition of the second movement, the Funeral March and the finale, stood out particularly. After intermission the third act of Siegfried, beginning with Scene 3, was given, with Mme. Elsa Stralia, soprano, and Richard Crooks, tenor, as soloists. Mme. Stralia was quite equal to her task, but Mr. Crooks, who singing without score and evidently missing no cues, has a voice not sufficient in volume for Wagnerian demands, especially against a full orchestra. The conducting of Mr. Damrosch and the uniformly excellent playing of his men yesterday almost made the efforts of the soloists incidental. The same program is to be repeated tonight.

"SNOW MAIDEN"

To Be Given First Presentation by
Chicago Civic Opera During First
Week of Season

The first novelty of the 1922-'23 Chicago Grand Opera season will be given at the Auditorium Theater Thursday evening, November 16, when the Chicago Civic Opera organization will present "The Snow Maiden". The scenery has been designed by Nicholas Roerich, famous Russian artist, who was a friend of the composer, Rimsky-Korsakoff, and the cast includes many noted singers. Edith Mason will sing the title role of "The Snow Maiden", and other parts will be taken by Cyrena Van Gordon, Irene Pavloska, Maria Claessens, Georges Baklanoff, Ivan Steschenko, Octave Dua, Desire Defrere, and the Ballet will be directed by Adolph Bolm. Richard Hageman will be the conductor.

Other operas to be given the last half of the first week of the season will be the "Love of Three Kings" at the Saturday matinee, with the principal roles sung by Mary Garden, Ulysses Lappas and Georges Baklanoff, and "The Jewels of the Madonna" Saturday evening, November 18, with a cast which includes Rosa Itasca, Giulio Crimi, Maria Claessens, Giacomo Rimini, Malvina Passmore and Octave Dua.

Elsie Reign, contralto, will be heard in a song recital in the New York Town Hall Wednesday evening, November 29.

MUSICAL EVENTS
IN NEW YORK CITY

NOVEMBER 15 TO NOVEMBER 29

AEOLIAN HALL

- Nov.
16. (Aft.) Piano recital, Julia Glass.
(Eve.) Violin recital, Paul Bernard.
17. (Eve.) Sonata recital, Francis Moore,
pianist, and Hugo Kortschak,
violinist.
18. (Morn.) Children's Concert by N. Y.
Symphony Orchestra.
(Aft.) Song recital, Emma Calve.
(Eve.) Song recital, Gita Glaze.
19. (Aft.) Piano recital, Alexander Siloti.
20. (Aft.) Song recital, Mabel Heddoe.
(Eve.) Joint recital, George Snyder and
Harold Hickerson.
21. (Aft.) Song recital, Mme. Rose-Flor-
ence.
(Eve.) Concert, Flonzaley Quartet.
22. (Eve.) Concert, New York String Quar-
tet.
24. (Eve.) Violin recital, Roderick White.
25. (Aft.) Piano recital, Ernest Hutcheson.
26. (Aft.) New York Symphony Orchestra,
Felix Salmond, soloist.
27. (Aft.) Piano recital, Margarethe
Somme.
(Eve.) Concert, Beethoven Association.
28. (Aft.) Piano recital, Beryl Huhsteln.
(Eve.) Song recital, Minerva Komen-
arski.
29. (Aft.) Song recital, Elaise Gagneau.

CARNEGIE HALL

- Nov.
15. (Eve.) Isadora Duncan.
16. (Eve.) Philharmonic Society.
17. (Aft.) Philharmonic Society.
(Eve.) Violin recital, Erna Rubinstein.
18. (Aft.) Piano recital, Josef Hofmann.
(Eve.) City Symphony Orchestra.
19. (Aft.) Philharmonic Society.
21. (Eve.) Philadelphia Orchestra.
22. (Aft.) Piano recital, Paderewski.
(Eve.) Oratorio Society.
23. (Aft.) New York Symphony Orchestra.
24. (Aft.) Philharmonic Society.
(Eve.) New York Symphony Orchestra.
25. (Aft.) Recital, Jascha Heifetz.
(Eve.) Philharmonic Society.
26. (Aft.) Philharmonic Society.
27. (Eve.) City Symphony Orchestra.
28. (Eve.) Song recital, Frieda Hempel.

TOWN HALL

- Nov.
15. (Eve.) Joint recital by American art-
ists: J. Steele Jamison, tenor;
Walter Mills, baritone; Mme.
Margaret Nikolicic, pianist.
19. (Eve.) Song recital, Emilio Gogorza,
baritone.
21. (Aft.) Opera recital, Amy Grant.
(Eve.) Recital, Boris Lvenson.
22. (Eve.) Song recital, Greta Masson.
23. (Aft.) Friends of Music.
29. (Aft.) City Symphony Orchestra.

HIPPODROME

- Nov.
19. (Eve.) Irish Regiment Band.
26. John McCormack.

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SWEET CLOSES SEASON

Chicago, Nov. 9.—Al Sweet, one of the country's best bandmasters, is back with his two singing bands after an unbroken tour of twenty months with both organizations. One of the bands, after a three weeks' layoff, will begin a tour of the big movie houses in the cities.

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CONCERT AND OPERA NOTES

Four orchestral concerts will be given by the Bush Conservatory Symphony Training School, of Chicago, in Orchestra Hall, on the evenings of December 4, February 5, April 16 and May 24.

A sonata recital will be given by Francis Moore, pianist, and Hugo Kortschak, violinist, in Aeolian Hall, New York, the evening of November 17.

Frieda Hempel returned from a series of successful appearances in London and will give a New York recital in Carnegie Hall on Tuesday evening, November 28.

The second concert in the series of Saturday afternoon recitals being presented by the distinguished pianist, Ernest Hutcheson, in New York City is announced for November 25. On this date Mr. Hutcheson will give an all-Beethoven program.

Under the auspices of the Washington Heights Musical Club, of New York City, a joint recital is announced for December 5 by Ruth Kemper, violinist, and Regina Kahl, soprano.

The celebrated Flonzaley Quartet will give its first New York recital of the 1922-23 season in Aeolian Hall Tuesday evening, November 21.

Under the direction of L. Camilleri, conductor, the People's Chorus, of New York City, is rehearsing for the concerts to be given in the 1923 season. The chorus rehearses every Monday and Thursday evening, and affords splendid opportunity to music students, professional and amateurs who desire to obtain advanced instruction in rhythm, harmony, oratorio singing and chorus work.

Carmen Ferraro, tenor and conductor, and who until recently was artistic director of the National Grand Opera Association of Chicago, has reopened a studio in New York City at the Metropolitan Opera House Building. He is making preparations to reorganize the National Grand Opera Association for the purpose of affording opportunity to American singers to acquire experience in opera. Altho an Italian by birth, Mr. Ferraro has been an American citizen for many years and has strongly asserted his belief in American talent, and in the several companies which he has directed American singers have been placed on the same footing as foreign-trained artists.

George Reimherr, tenor, at his first recital this season sang Vanderpool's "Red Petals", and as an encore he was compelled to sing "Smilin' Thru", which has become an established favorite in his repertoire.

The entertainment committee of the Neighborhood Playhouse, on Grand street, New York City, has arranged to present a series of fifteen week-end concerts at popular prices at which many well-known artists will be presented as soloists, including May Peterson, Marion Telva, Greta Torpadie, Rafaelo Diaz, Germaine Schnitzer and several new artists who will make their debut at the Playhouse.

From the offices of Haensel & Jones, New York managers, comes word of the splendid success with which the noted American singers, Arthur Middleton and Paul Althouse, are meeting on their concert tour of Australia. These soloists have been drawing crowded houses on every appearance, Sydney, Melbourne and Adelaide being the largest cities in which they have given concerts.

Walter Damrosch and the Symphony Society of New York will give the first of four symphony concerts for children in Aeolian Hall, New York, Saturday morning, November 18.

During the past summer vacation months two Tinkegee quintets, the Eastern, under Charles Winter Wood, and the Western, under Alvin J. Neely, covered approximately 12,000 miles. These organizations, directed by Francis H. Gow, played 180 engagements.

Josef Hofmann, recently returned from Europe, gives his first recital of the current season in Carnegie Hall, New York, the afternoon of November 18.

The City Symphony Orchestra, directed by Dirk Poch, will give its debut concert in New York City Saturday evening, November 18.

Under the local management of Selby C. Oppenheimer, of San Francisco, Guy Moler and Lee Pattison, pianists, will make their first appearance in that city in two concerts at the Columbia Theater on November 19 and 20.

The Edlaon Symphony Orchestra, directed by Morgan L. Eastman, will give two concerts, December 12 and 15, in Orchestra Hall. The soloist will be Mary McCormick, soprano, of the Chicago Opera Company.

A series of six concerts are being given on Tuesday mornings, the Chicago Chamber Music Society presenting the Chicago String Quartet, at the Hotel Ambassador. The first of these concerts was given November 7, and the others are announced for November 21, December 5 and 19, and January 2 and 16.

Pietro A. Ton, the distinguished organist, is conducting a master class for five weeks in Philadelphia, commencing Monday of this week.

At Peterboro, Ont., on November 1, Asa Huycke presented his new light opera, "The Message of the Blue Bird", with a cast composed entirely of local singers, and from the report given us by a special correspondent the

performance was one of much merit. The production was under the personal direction of Mr. Huycke, with J. H. Renwick as musical director of the orchestra. The principal roles were sung by Mrs. A. A. Ferrin, Dorothy Allen Park, Ida G. Sanderson, A. Everit, Asa Huycke, "Kit" Picard, and others appearing in the cast included Carmel LeGendre, R. A. Brown, B. Quinn, Charles Perry, Dr. S. J. Graham, Joe Nasimok, Mrs. G. LeBarr, V. Walsh, Sophia Wootos. The large chorus, which was recruited from the musical circles of Peterboro, sang very well indeed.

FIRST SUNDAY CONCERT
Announced for Metropolitan

New York, Nov. 11.—Announcement has been made of the first Sunday night concert of this season at the Metropolitan Opera House, which is scheduled for November 19. "Cavalleria Rusticana" and "Pagliacci" in concert form will be presented, with Frances Peralta and Marion Telva and Messrs. Tokaty and Picco in the former, and in the latter will appear Marie Soudereus, Morgan Kingston and Giuseppe Danise.

RALPH LYFORD

Directs Opera in Detroit

On Thursday and Saturday evening, October 26 and 28, Ralph Lyford, managing director of the summer grand opera seasons at Cincinnati, directed performances of "Faust" in the Auditorium of the new Cass High School Building at Detroit, Mich. An orchestra of forty-five musicians from the Detroit Symphony Orchestra and a ballet of sixty dancers were directed by Mr. Lyford, and an audience of over 3,000 people each at the two performances were enthusiastic in their applause. It is planned to follow up the success of "Faust" with other performances of standard opera during the season, and with Mr. Lyford as conductor Detroit is planning to use these as a nucleus for an opera company as its own.

METROPOLITAN DIRECTORS

Deny Reports of Opera by Radio

The Metropolitan management has definitely announced there will be no radio broadcasting of the performances of the Metropolitan Opera Company during this season and give as their reason that in their opinion there is not as yet a genuine demand for radio opera. Many companies have endeavored to persuade the directors of the Metropolitan company that the time was now ripe for broadcasting the programs, but without success, and they are very positive in their assertion that there will be no attempt to give opera by radio as yet.

MOTION PICTURE MUSIC NOTES

At the Brandford Theater, in Newark, N. J., a special Vanderpool program was presented on which all the numbers were by Frederick Vanderpool, a member of the staff of N. Witmark, and well known because of his many compositions sung by concert artists. Mr. Vanderpool personally conducted the orchestra during Vanderpool Week, and some of the compositions were: "If Winter Comes", "The Heart Call", "Something", "The Want of You", "Values" and "That Night". In addition to these Marguerite Ringo, American soprano, who was featured as soloist for the occasion, sang another Vanderpool song, "Neath the Autumn Moon".

Arthur A. Penn has written a new song, "You Know How 'Tis", which is being used as a feature by the publicity department for the Universal Jewell feature picture, "The Storm".

William Axt, associate conductor of the Capitol Grand Orchestra, of New York City, has had the degree of doctor of music conferred upon him by the American University, of Chicago and Los Angeles.

Four distinct features were prepared by Hugo Riesenfeld and are being given on the musical program at the New York Rialto Theater this week. List's First Hungarian Rhapsody, with cymbalom solo, is played by the orchestra. Emma Noe, soprano, is singing a selection from Friml's "Firefly", and Frank Stewart Adams, concert organist, is presenting a novelty for screen and the organ.

Miriam Law, Merle Epton, sopranos; Inga Wank, mezzo-soprano, and Adrian daSilva, tenor, are soloists this week at the Rivoli Theater, New York City.

The Sunday concerts, given at 11 a.m., in the Chicago Theater, that city, continue to draw capacity houses. The orchestra, conducted by Nathaniel Finston, presents programs of excellent symphony music, and Eugene DuBois, concertmaster of the orchestra, has been playing incidental solos.

A singer well known in the concert and opera field, Bernardo Olshansky, is the leading soloist at the Capitol Theater, in Manhattan, this week. He was discovered and encouraged by S. L. Rothafel, managing director of this theater, when he was connected with the New York Strand several years ago, and after going to

Europe to study and sing in operatic roles. Mr. Olshansky returned to this country to sing baritone roles with the original Boston Opera Company, but has lately been connected with Emmy Destinn and Claudia Muzio in concert recitals.

Another motion picture theater orchestra whose programs are attracting attention and splendid crowds is at the California Theater in San Francisco. Ruth Bates, contralto, was a recent soloist at this house and the director gave a program of works of Wagner, Dvorak, Saint-Saens and Weber.

Manager J. Kennedy, of the Regent Theater, of Ottawa, Canada, has instituted what he calls "National Nights" on Friday evenings, during which local artists render national folk songs of their individual "homelands". Directed by Rudolph Pellack, the orchestra, consisting of twenty-two musicians, give symphony concerts each Monday evening, and these, too, have been attracting considerable attention thruout the city.

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MUSICAL COMEDY

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(COMMUNICATIONS TO OUR NEW YORK OFFICES)

WHO OWNS RIGHTS TO "ANNABELLE"?

Pemberton, Ziegfeld and Hopkins Claim Them—Thomas To Settle Question

New York, Nov. 10.—Augustus Thomas, head of the Producing Managers' Association, has been called upon to act as arbitrator of the question as to who owns the rights to produce "Good Gracions, Annabelle" as a musical show. Brock Pemberton says they belong to him, while Flo Ziegfeld contends that he contracted with Clare Kummer, writer of the farce, for the musical comedy rights.

To add to the complexities of the situation, Arthur Hopkins, who produced the farce originally, has notified Ziegfeld that he still controls the piece and that Miss Kummer had no right to enter into any contract with Ziegfeld. Hence the appeal to Augustus Thomas.

ED WYNN LEAVES CHICAGO

Chicago, Nov. 12.—Ed Wynn took his "The Perfect Fool" away from the Illinois Theater last night after a prosperous three months' run in that playhouse. All of which brings to mind a night more than a year ago when Mr. Wynn was present at a meeting of the Actors' Equity Association in one of the lodge rooms of the Masonic Temple. Frank Gillmore, executive secretary of that organization, was out from New York and Frank Bacon, star in "Lightnin'" now on its second year in the Blackstone Theater, presided at the meeting. Mr. Wynn, who is a real comedian, entertained the meeting for a time and then, growing serious, said:

"I don't really know who the boss of my show is. We are just a great, big family. When a fuss starts we all sit down back-stage on anything we can find to sit on and talk it over. We always iron things out without much trouble. I brought the show out here on a shoestring and it has made a bunch of money."

"BUNCH AND JUDY" PRODUCED

New York, Nov. 10.—Charles Dillingham opened "The Bunch and Judy" at the Garrick Theater, Philadelphia, Monday night. This piece is expected for showing at the Globe Theater within a few weeks. It was written by Anne Caldwell and Hugh Ford, with music by Jerome Kern. Reports from the Quaker City have it that the show was well received by the audience on its opening.

The cast, a large one, includes Joseph Cawthorn, Fred and Adele Astaire, Ray Dooley, Delano Dell, May Corey Kitchen, T. Wigney Pereyval, Philip Tongue, George Tawde, Patrice Clark, Roberta Beatty, Helyn Eby Rock, Bertha Holley, Irma Irving, Ruth White, Lillian White, Elaine Palmer, Augustus Minton and Eugene Revere.

TO PRODUCE "LOLA"

New York, Nov. 13.—F. C. Coppkens, well-known concert manager, will enter the musical comedy field shortly. He has the American rights to a musical piece from the German called "Die Tolle Lola", which has made a sizable hit in Berlin. The book is by Arthur Rebner from a comedy by Gustave Kadelburg, with music by Hugo Hirsch. Herman Beyer, of Prague, will stage the production, which is to be known in English as "Lola".

TWELVE YEARS WITH SHUBERT

New York, Nov. 10.—The Shuberts announced this week that Teddy Webb had completed his twelfth year under their management. They say that Webb has been with them continuously for a longer period than any other actor, the next being Al Jolson, who has been with them for eleven years. Teddy Webb is now in "Blossom Time" and before that played in "Maytime" for 1,340 performances, taking five and one-half years to do it.

Hollis Davenny, who is singing the role of Schubert in the New York company of "Blossom Time", is to conduct a concert of the National Community Chorus in Washington next Sunday.

TO ALTER WINTER GARDEN

New York, Nov. 10.—The Winter Garden is to be entirely renovated and radically altered within a short time. The present intention of the Shuberts is to start work on the remodeling early in December. They will put three eight-hour shifts of workmen on the job in order to finish it up in the shortest possible time. By that plan it is believed the work will be completed within thirty days.

"The Passing Show of 1922" will probably close its engagement at the house early in December and the theater will open with a new show shortly after the New Year. When the house is remodeled it will be a more intimate type of theater and the revue type of show, which has heretofore played the house, may be replaced by the regulation musical play.

The Shuberts have had the remodeling of the Winter Garden in mind for a number of years, but delayed on account of the high cost of materials and labor.

MARILYNN MILLER RECOVERS

New York, Nov. 10.—Marilynn Miller returned to the cast of "Sally" Tuesday night. The show is playing in Philadelphia and Miss Miller was compelled to leave the cast last week on account of sickness. Flo Ziegfeld took Mary Eaton out of the "Pollies" and rushed her on to take the sick star's place.

From all accounts Miss Eaton did very well in "Sally" and Ziegfeld states that he is going to show the piece in New York again at the end of the season with her in the name part.

CASTING NEW SHOW

New York, Nov. 11.—Henry W. Savage is progressing rapidly with the casting of "The Clinging Vine", the musical show in which Peggy Wood will be the star. Among those engaged are Raymond Crane, who was in the recent revival of "The Merry Widow"; James C. Marlowe, Eleanor Dawn and Josephine Adair. The piece will start rehearsals shortly.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, November 11.

IN NEW YORK

Better Times.....	Hippodrome.....	Sep. 2.....	117
Blossom Time.....	Century.....	Sep. 26.....	425
Chauve-Souris (3d edition).....	Century Roof.....	Feb. 3.....	327
Fantastic Fricassee, A.....	Greenwich Village.....	Sep. 11.....	71
Gingham Girl, The.....	Earl Carroll.....	Aug. 28.....	89
Greenwich Village Follies.....	Shubert.....	Sep. 12.....	71
Lady in Ermine, The.....	Wilda Bennett, Ambassador.....	Oct. 2.....	50
Little Nellie Kelly.....	Liberty.....	Nov. 13.....	—
Molly, Darling.....	Globe.....	Sep. 1.....	85
Music Box Revue.....	Music Box.....	Oct. 23.....	25
Orange Blossoms.....	Fulton.....	Sep. 19.....	63
Passing Show of 1922, The.....	Winter Garden.....	Sep. 20.....	69
*Queen of Hearts.....	Nora Bayes, Geo. M. Cohan.....	Oct. 10.....	40
Sally, Irene, Mary.....	Casino.....	Sep. 4.....	82
Springtime of Youth.....	Broadhurst.....	Oct. 26.....	21
Up She Goes.....	Playhouse.....	Nov. 6.....	9
*White's, George, Scandals.....	Globe.....	Aug. 28.....	89
Yankee Princess, The.....	Kniekerbocker.....	Oct. 2.....	48
Ziegfeld Follies.....	New Amsterdam.....	June 5.....	194

*Closed November 11.

IN CHICAGO

Bombo.....	Al Jolson.....	Apollo.....	Sep. 22.....	49
Good Morning, Dearie.....	Colonial.....	Aug. 27.....	89	
Perfect Fool, The.....	Ed Wynn.....	Illinois.....	Aug. 27.....	89

Musical Comedy Notes

Margaret St. Clair is now a member of "The Gingham Girl" Company.

Edna Bates is now prima donna with "Sue Dear". She replaced Virginia O'Brien.

Gladys Rogers has been appointed understudy for Eleanor Griffith in "Springtime of Youth".

Patricia O'Hearn and Allen Kearns have been added to the cast of "The Little Kangaroo".

James Reynolds has been placed under contract to design Ziegfeld's "Pollies" for the next two years.

De Wolf Hopper is said to be doing remarkably well in the South playing Gilbert and Sullivan repertoire.

Gertrude MacDonald, singer and dancer, has been assigned the part of Regina Marnac in "Orange Blossoms".

Helen Ford, appearing in "The Gingham Girl", is announced to give a song recital matinee during the concert season.

Mrs. Long Tack Sam, wife of the Chinese juggler at the Hippodrome, New York, has arrived in this country. She is a Viennese by birth and the Long Tack Sam children are studying music in that city.

The Sisters Arnold Orchestra has been engaged to play during the intermissions on the mezzanine floor at the Hippodrome, New York.

The new musical comedy in which the Duncan Sisters are to be starred by Sam H. Harris will probably bear the title of "Face to Face".

Ebba Sparre, who has one of the principal dancing roles in the Fan Ballet at the Hippodrome, New York, was understudy for Ella Hansen last season.

H. I. Phillips and Harold Orlob have written a musical comedy, "Take a Chance", which is to be offered by The Phoenix Theater Corporation, newcomers in the producing field.

When "The Bunch and Judy" opens at the Globe Theater, New York, there will be a prompter's box in the middle of the proscenium. Much of the comedy takes place between Joe Cawthorn and a prompter. The place selected for the prompter's box was in the middle of a concrete floor and the workmen thought at one time they would have to blast a place for it.

BILLY MAINE AND HIS OVERSEAS REVUE

THE BIG HIT OF THE SEASON. "SOMEWHERE IN FRANCE" Now playing Majestic, La Crosse, Wis. Address for time, COL. J. L. DAVIS, 36 West Randolph Street, Chicago.

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We are furnishing all the Performers for four BIG MUSICAL TABS. We want ten Men and Woman Teams, must do Vaudeville Act and Principal Parts (preference given if lady works chorus). We can place 40 CHORUS GIRLS. State age, height and weight. Can give Vaudeville Acts three or four weeks in this locality. CENTRAL AMUSEMENT EXCHANGE (W. F. Henderson, Mar.), Suite 3 and 4, Goodspeed Bldg., Bedford, Virginia.

NEW PLAYS

"UP SHE GOES"

"UP SHE GOES"—A musical comedy in three acts; book by Frank Craven; music by Harry Tierney; lyrics by Joseph McCarthy; staged by Frank Craven and Bert French. Presented at The Playhouse, New York, November 6, by William A. Brady, Ltd.

THE CAST

Simpson.....	Edward Dano
Ella Mayer.....	Helen Bolton
Frank Andrews.....	Richard Gallagher
Albert Bennett.....	Donald Brian
Allice Cook.....	Gloria Foy
Mrs. Cook.....	Lou Ripley
Mr. Cook.....	Martin Mann
Aunt Louise.....	Jennie Weathersbee
Mary Cook.....	Edith Slack
Jerry Cook.....	Conway Dillon
Louis Cook.....	Teddy McNamara
Uncle Walter.....	Richard Sullivan
Bertha Cook.....	Lucretia Craig
Stella Cook.....	Betty Allan
Bus Driver.....	George Williams
Uncle Bob Bennett.....	Frederick Graham
Minnie Spring.....	Ann LeMear

"Up She Goes" can perhaps best be described as a negative entertainment. That seems to be the only expression that comes to mind for a fitting appraisal of its entertainment value. The score of the piece is tuneful; the comedy is clean; the book is as good, if not better, than most musical shows boast of; the staging is well done and the cast as a whole is good. Still the show is nothing out of the ordinary. It seems to need positive personalities, considerably more dash and some low comedy to jar the audience out of its lethargy and make it take a keener interest in the proceedings. The atmosphere of the show is dull. Things happen, but they don't seem to happen hard enough. It seems a shame, too, for there is plenty of opportunity to do all this and the doing of it would make a tremendous difference in the performance.

Harry Tierney has written a number of ingratiating tunes for "Up She Goes". The most popular are "Journey's End" and "Let a Kiss and Make Up". Both will tickle the fancy of the public, to a certainty. The rest of the score is pleasing, if not highly original. The book, made by Frank Craven from his play, "Too Many Cooks", contains a corking idea for a musical show and if the author had sought comedy effects rather than sentimental ones he would have done better with it for musical comedy purposes.

The finest performance given by any of the cast was that of Frederick Graham who, though he did not come on until the second act, scored an emphatic hit. Mr. Graham shows astery in everything he does. His character is that of a dashing sort of old gentleman and, besides drawing it to the life, he did a song and dance that was a joy to watch. Helen Bolton made a fine thing of her part. She has personality galore, sings nicely and dances gracefully. She gave an intelligent and well-considered performance of the sort that is not too often seen in a musical show.

Donald Brian, as dapper as ever, had the principal male role. He sang his numbers pleasantly and danced with skill. Gloria Foy was surprisingly good. Heretofore she has been identified with dancing almost exclusively. In addition to that she now shows that she can sing quite well enough for the lighter sort of score and reads her lines very well. Miss Foy will bear watching for it is not often that the combination of singer, dancer and actress is found in an individual. She can improve a lot, but if she goes on at the rate she has started she will go far.

There are numerous small parts in "Up She Goes" and they are well done by Edward Dano, Lou Ripley, Martin Mann, Jennie Weathersbee, Edith Slack, Conway Dillon, Teddy McNamara, Richard Sullivan, Lucretia Craig, Betty Allan, George Williams and Ann LeMear. Of these, excellent work was done by Lou Ripley and Jennie Weathersbee. The latter played a comic aunt and she had but a few lines to speak, made them count heavily.

The comedy of the show is largely in the hands of Richard Gallagher who, while a personable young man, could be a deal more unctuous without harming his performance in the least. He never dominates the comedy scenes and they seem to slip thru his fingers when he tries to grasp them. It is like attempting to hold a handful of mercury. The metal is there originally but it keeps slipping thru the fingers, and the more one tries to grasp it the faster it slips away. Mr. Gallagher should step right out and "speak his piece", not being afraid of anybody or anything. He would be much better if he did this, for what he lacks now more than anything else is authority.

William A. Brady has given "Up She Goes" a nice production. The numbers are staged

(Continued on page 103)

DANCING

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TABLOIDS

PEGGY WILLIAMS, who was starred in the "American Beauties" musical comedy company, is now in New York City engaged in cabaret work. Miss Williams left the company in Auburn, N. Y., several weeks ago.

FLOYD AND EDNA MAE WHITE are now with "The Honeymoon Express" Company, featuring Roy Hughes. Bob Rieber and wife are also with the show, which opened November 5 in Tulsa, Ok.

ARTHUR HART'S MUSICAL REVUE is playing the Family Theater, Rochester, N. Y., this week, following three weeks at the Grand Theater in Auburn. The company made a big hit with Auburnians, especially the Four Musical Kings. This act and the Cecile Paquin Company, posing artists, were features of the show.

THE AVALON FOUR, after a long engagement with Pete Pate's "Syncretized Steppers" on the road and in stock at the Lyceum Theater, Memphis, Tenn., have joined the Orpheum Musical Revue, Grand Rapids, Mich., for a permanent stock engagement. The quartet is composed of George Lowry, tenor; Cline Tredford, lead; Albert F. Bohne, Jr., baritone, and A. Nash, bass.

ALLEN FORTH'S "Varieties of 1923", which recently opened on the Spiegelberg Time, is booked until next June. The roster of the company includes Allen FORTH, straight man and manager; Ray FORTH, characters; Bert "Kewpie" Chandler, principal comedian; Lew West, Walter Miller, Gladys West, soprano; Catherine Watts, Kathryn FORTH, Marie Ray, Ruth Chandler, Rebe Keller and Frances Johnson, chorus.

CHICK DELMAR and his "Stratford Musical Comedy" Company, who opened October 30 at the Stratford Theater, Detroit, Mich., are playing rotary stock dates in the Auto City. The members are: Chick Delmar, manager and straight; Jo Delmar, ingenue leads; Art Howe, comedy and general business; Fred Gerber, principal comedian; Gladys Boulton, Dorothy and Grace Senecal, Allice Keeley, Gabriel Burosh, Dorothy Anderson, Irene Ford, Bernadine Denning, Kathleen Ludwig and Leatta Hoffman, chorus.

ARTHUR HIGGINS' "Folly Town Maids", after closing a 21-week stock engagement at the Central Theater, Danville, Ill., jumped direct to the Washington Theater, Eldorado, Ark. Mr. Higgins is well known in Eldorado, having played a fifteen-week stock run there two years ago, and his many friends were on hand to give him a royal welcome upon his return. Alvin Chapman, manager of the Washington, is quoted as having said that all records for business in the last six months were shattered on the opening week of the "Folly Town Maids" and has closed a deal to keep the show there in stock until New Year's.

BRIEN'S REVUE, entitled the "Vamps", has closed at Newark, N. J., following a forty-one weeks' road tour. Every member of the company resides in Newark, where the show will lay off until new scenery and wardrobe are added and will then reopen in Pennsylvania. The show was produced by Ray Bruen, of Newark, and opened at the Hill Theater of that city. The cast is as follows: Ray Bruen, manager and Dutch comic; Herbert Rose, second comic; Harry Hodge, straight; Elizabeth Miller, prima donna; Edith Conway, Ethel Morgan, Robbie Lee, Frances Starr, May King and Lillian Walsh, chorus. Manager Bruen hopes to have the show going bigger and better than ever within a month's time.

BERT HUMPHREYS, during her recent engagement with her "Dancing Buddies" at the Monroe Theater, Key West, Fla., tendered her entire company a treat in the way of a fishing trip to the Island of Boca Checa, one of the Florida Keys near Key West. The day was spent in fishing, bathing, gathering coconuts and conch shells, not forgetting the fish fry, for the salt sea air developed some wonderful appetites. Babe Miller acquired a wonderful sunburn, Margie Kavanaugh was terribly frightened by a crab, Mne Francis lost a perfectly good pair of glasses in the Atlantic Ocean; in short, a good time was had by all. David Elman, who hails from North Dakota,

was much disappointed in not being able to catch a whitefish. Miss Humphreys states that Key West is a most pleasant date, with only three matinees a week, and the tropical climate is ideal for fishing, boating and bathing.

JOHN H. MULLER and wife have joined the Kater Revue as pianist and characters, respectively, having accepted the engagement when Tom Attaway's "Black Eyed Beauties" Company closed suddenly at Bartlesville, Ok. Accompanying Mr. Muller's letter was the following portion of a newspaper article: "Justice J. E. Hickey announced Saturday that he is preparing to go into the theatrical business. The judge has everything in the line of costumes that goes to make up a first-class show. Stowed away in the judge's rear office are the costumes and all that goes with the 'Black Eyed Beauties', who graced the stage of a local theater last week. According to the story told by the judge the players became disgruntled and charged that Tom Attaway, manager of the troupe, refused to pay them their salaries and for this reason levied on the costumes and other paraphernalia belonging to the show. The costumes were gathered together by the judge and his assistants Friday and stowed away in one of Hickey's parlors."

AL REDMOND ("CASEY") closed at the Casino Theater, Ottawa, Can., last Saturday night, after a three-week run of successful business. Redmond's company is one of the few all-Canadian tabloid shows that have been doing business in Eastern Ontario and Western Quebec for the past fifteen years and "Casey" has a large local following. With him were associated Al Beaumont, comic; Harry Cook, blackface and specialties; Rose Benumont, French songs; Rita Fitzgerald and Mamie Wallace, specialties, and the usual chorus of six girls. The bits put on by Redmond were generally mirth provokers and of a broad comedy, but void of suggestiveness or smut. Luther's "Musical Comedy Girls" are booked in for three weeks at the Casino, opening November 13, coming from Buffalo, N. Y. Manager Pete Kehayes announces the going away with feature films at the theater and instituting a policy of short subjects, it being more suitable for the transient trade and those awaiting trains, the theater being adjacent to the Union Railway Station at Ottawa.

JACK WALD, manager of the "Darling

Dollies of 1923", was handed the following letter by Manager Ed. Reynard, of the Orpheum Theater, Marion, O., at the close of his recent engagement there. The letter reads: "I consider your 'Darling Dollies' Company one of the best, if not the best and cleanest musical show that has ever played the Orpheum Theater, and you have broken all previous records standing at this house. I only wish it were possible for me to hold you over another week. Any time you have an open week and will give me twenty-four hours' notice I will simply make room for you, as it certainly is a pleasure to play a show of your kind." Mr. Wald states that he carries special scenery, electrical effects and gorgeous costumes made of silks and satins. The roster is as follows: Jack Wald, manager and straight; Don Adams, principal comic; Les Dunn, second; Beniah Baker, prima donna; Neil Hart, specialties; Marie Lane, soprano; Della and Moore, dancing team; Peggy Moore, "blues" singer; Babe Fanstall, Irene Bressler, Foretta Rency, Marion Arnold, Florence Arnold, Billie Aldridge, Alice May and Adele Walker, chorus. Hank Weber is lender. The company is said to be booked solid on the Sun Time.

THE EL DORADO (ARK.) TIMES is responsible for the following: "In the opinion of a majority of the big crowd at the Palace Theater last night, Jack Hutchison's 'Ziz-Zuz Revue' is the best attraction in the line of musical comedy this town has witnessed for many months. With a total of twenty persons in the aggregation the organization eclipses the ordinary tabloid company completely, and when it comes to entertainment that really satisfies there is nothing lacking in the way of talent. This was fully exemplified in the opening hill, 'Polly of the Follies', in which Mr. Hutchison appeared as a Texas sheriff, and the other lead was as skillfully handled by Jack Hutchison, Jr., who is successfully following in his father's footsteps. Midge Hiatt, in the title role of Polly, and Madeline Young, portraying the character of Mrs. Hamilton, were other principals who contributed to the development of the story and who also figured prominently with special numbers in the vaudeville features. In this particular Nig Schoppe, a blackface artist of marked ability, scored a hit, but the crowning achievement was the superb singing by the

Southern City Four with an array of harmonious selections, surpassing the efforts of any male quartet heretofore appearing in El Dorado. With reluctance the appreciative audience finally had to be content with a half-dozen encores. Special scenery and stage settings, picturesque wardrobes and a chorus of eight attractive young women add to an ensemble that could not well be improved upon."

FROM THE CONNERSVILLE (IND.) NEWS-EXAMINER, issue of November 4: "Echoes From Broadway", sixteen in number, advertised as one of the best variety stock reviews on the road, and living up to its reputation as an entertainer, is showing at the Auditorium Theater four days this week. The players can do many things in the form of stage entertainment and they are not only clever in their respective parts, but clever enough not to attempt to do that for which their talents are not trained. As a production known among the fraternity as a stock show the company now showing at the Auditorium is the best that has smiled a greeting over the footlights in many months. The lines of the offerings heretofore presented have been moderately clean, full of mirth, in keeping with the age of today and decidedly lively in character. The plays introduced by the company are meant to be interpreted as they are given. They are full of laughs and constitute an evening's entertainment that leaves nothing in the way of offense. Comedian Charles Timlin has talent which he uses to an excellent advantage. He is a man who works cleverly on the stage with supporters in comedy roles, and when he appears alone his monolog renditions are laugh-provoking and somewhat original on the whole. He is entertaining in blackface, in character studies and he fits in admirably with the supporting element of the company. During the performances a male trio sings and the applause that greets the conclusion of offerings is accepted as evidence that the selections are well rendered. The productions are a mixture of dramatic efforts, just a little bit of everything, without any boring attempts of dramatic climaxes. 'Echoes From Broadway' is living up to its name in this city and those seeking an evening's light entertainment with a dash here and there of something just a little above the ordinary will find the theater a mecca of attraction if the standard of the company's productions measures up to those already presented. Among those who accept prominent roles are: Eva Marlow, Val Russell, Joseph C. Barrett, William Highley, Burt Deveux and others. The chorus, well selected, presents an attractive stage appearance, and in volume of voice it measures up to the average musical comedy quality. Edna Filippin is director of the chorus."

PATRONS at the Empress Theater, Cincinnati, Sunday night, November 5, gave noisy testimony that they enjoyed the brand of amusement offered by Danny Lund and his co-workers, who presented "In Wrong" for the first half of the week. We enjoyed virtually the same vehicle at the same theater last April 23 under the title of "Uncle's Mistake" by another company. The funny comedy pro-

(Continued on page 35)

Hyatt's Booking Exchange BETTER TABLOIDS FOR BETTER HOUSES, 36 W. Randolph, CHICAGO

CHORUS GIRLS AND PEOPLE FOR MEMPHIS STOCK WANT real Girls with appearance. Top salary. Not under 5 ft., 2, or over 5 ft., 4. Real Soubrette that can read lines, put over snappy numbers. Specialty Teams. Send photographs if possible. Join immediately. Specialties wire. Lyric Quartette answer. PETE PATE, Lyceum Theatre, Memphis, Tennessee.

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WANTED AT ONCE. JACK WALD'S DARLING DOLLIES OF 1923 AT ONCE.

Tabloid People, strong Singing and Dancing Team, Man and Wife, man for Juveniles and wife double Chorus; Musical Act, Ingenue with strong voice, Sister Team, must double Chorus; Blues Singer. All must do strong specialty. Three Chorus Girls. Must be experienced. People who worked for me before, would like to hear from you. Morrow and Morrow, Belle White, wire. Show booked solid on Sun Time. A long and pleasant engagement, but you must deliver. Don't write. Wire, wire, wire. Bookers and agitators save your time. Week of Nov. 15. Arcade Theatre, Connellsville, Pa.; Nov. 20 Dixie Theatre, Uniontown, Pa.

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Changes on the Columbia Circuit

Cities, Theaters, Shows, Casts Rejected, Reconstructed, Reorganized—Scientific Showman, Sam A. Scribner, Says Something

New York, Nov. 10.—That our article in last week's issue of The Billboard captioned "Columbia Circuit Cheaters" was founded on fact and not imagination or mere hearsay has been made manifest during the past week by a letter from the Columbia Amusement Company to Sam Howe notifying him that the franchise under which he was operating his "Joys of Life" Company on the Columbia Circuit would be canceled on or about the week of November 25.

The Sam Howe show had been reviewed by the authorized censors of the Columbia Amusement Company, and Sam A. Scribner, general manager, had ordered changes in the show to bring it up to the standard set by the C. A. C. for shows on the circuit, and it is very evident from their action in cancelling the franchise and ordering the show off the circuit that those changes if made did not comply with the orders sent out by Mr. Scribner.

It is a conceded fact that other producing managers on the circuit have been ordered to make changes and are doing so and it is also conceded that several of them have not made the changes as ordered and that they are being given enough rope to hang themselves along the same lines as Howe.

Hurtig & Seamon's Changes in Shows

When Hurtig and Seamon were notified that the reports of the censors indicated that the "Social Maids" Show was far above the usual and up to the standard in scenic, lighting and costuming effects, but that it was more of a picture show than that of a burlesque show, Hurtig and Seamon, with the wisdom of real showmen, concluded that the show could be improved by the elimination of their new book along musical comedy lines and the re-establishment of the former "Social Maids" Show as it was several years ago. Not content with the former book—if there ever was one—they made changes in the cast that brought back to the show its original cast of Stone and Pillard, Billy Gaston, Billy Baker, Sammy Wright, Dudley Farnsworth, Elinore Wilson, Marie Hart and Rose Duffin, who replaced the other cast at Miner's Bronx Saturday, November 4, those replaced for the most part being transferred to other Hurtig and Seamon attractions.

At the opening of the season Hurtig and Seamon gave to their "Bowery Burlesquers" Company a show that for scenic, lighting and costuming effects made the title a misnomer. It was decided to give it a title more in keeping with its splendor and they rechristened it "The Big Wonder Show". It went its merry way presenting a book of mythological fantasies and gorgeousness and its sponsors thought that they were uplifting burlesque, but the patrons thought otherwise and returned to their favorite low comedy hokum in other shows, with the result that it has been decided to reconstruct the entire show for its week of November 13, at Miner's Bronx, New York City, by going back to the old title, "Bowery Burlesquers", and giving the patrons the original production of "Going Up and Coming Down in 150 Minutes" with tried and true laugh-making burlesque bits and fast numbers. There will be no change in cast.

George Stone put on the book and Henry Bernard put on the dancing numbers and ensembles with twenty-four choristers in the reorganized "Social Maids".

What Hurtig and Seamon did when found wanting can and should be done, and in all probability will be done, by others or they will find themselves in the same position as Sam Howe.

It is the consensus of opinion of showmen in general that at the present time the Columbia Circuit shows are getting a far better break than any other form of circuit shows, and while Mr. Scribner will not admit it for publication, we have good and sufficient reasons to believe that former producing managers on the burlesque circuits who broke away from the circuits for other fields of theatricals

wouldn't require a second invitation to come over on the Columbia Circuit, therefore there will be no lack of producing managers and shows for the Columbia Circuit, and what applies to shows is also applicable to theater managers who have found that their present form of entertainment is not as good a paying proposition as a Columbia Circuit burlesque show would be as judged by the business the latter is doing along the line.

The foregoing fact relative to theaters may and may not have influenced the executives of the Columbia Amusement Company in cancelling the "Penn Circuit", but it is a fact that the "Penn Circuit" will cease to get Columbia Circuit Shows after this week and that there is every prospect of the week of December 4 being filled in.

Tom Henry, the official censor of the Columbia Circuit, is preparing to go on tour of the circuit again for the purpose of reviewing shows and there is every indication that Mr. Henry will keep his direction of travel a secret as long as possible.

Walter K. Hill, special press representative of the Columbia Amusement Company and himself a censor of shows, is also preparing to entrain for parts unknown.

James E. Cooper Changes in "Big Jamboree"

James E. Cooper and his show doctor, William K. Wells, will entrain tomorrow for Minneapolis, where they will look over the "Big Jamboree" Show and make several changes, one in particular that will attract the attention of numerous burlesquers and patrons of burlesque, for the "Big Boss" has signed up Lew Kelly to work opposite Frankie Hunter.

BURLESQUE REVIEWS

"FOLLY TOWN"

"FOLLY TOWN"—A Columbia Circuit attraction, written and staged by William K. Wells. Presented by James E. Cooper at the Casino Theater, Brooklyn, N. Y., week of November 6.

REVIEW

THE CAST—Harry Kelly, James Holly, Jacques Wilson, Luella Harrison, William Biett, Helen Andrews, Dolly Rayfield, George Wink, Harry Heintz, Lester Dorr, Gus Fay.

PART ONE

Scene 1 was a colorful garden set for an ensemble of attractively ingenue-gowned show girls, for the most part youthful, slender and vivacious singers and dancers.

Helen Andrews, a kewpie blond soubret, full of pep and personality, sang in good voice and danced not only with her nimble legs, but her hands, in rhythmical motion in her opening number; likewise in all her later numbers.

Harry Kelly, as the producer, muffed his delivery in a dialog on the show with James Holly, an able straight, as the author.

Lester Dorr, a taller than usual tramp comic, with a likable mannerism somewhat different from the usual tramp comic, put his droll lines over with telling effect and brought on Gus Fay, a short, stout, padded-stomach, chin-piece Dutch, in a rube attire, for a continuance of fast and funny patter.

A stage rehearsal, with all the male principals trying to induce the statuesque blond prima, in the person of Dolly Rayfield, to don tights, was a laugh-getter.

Jacques Wilson, a Frances White type of ingenue, came on in a song number, and it was plain to any observer, especially one who has seen this vivacious, talented girl in other shows, that she was suffering while working. We learned later that she was on the verge of a serious illness, but insisted on performing

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For several years Lew Kelly and his dope characterization was a big feature of the Jack Singer Show on the Columbia Circuit and his return to burlesque is in all probability a precedent that other burlesquers who have wandered from burlesque will follow, for after all is said and done, burlesque is an assured season, whereas other forms of theatricals are more or less of a gamble.

Barney Gerard Changes in "Follies of the Day"

Louis Gerard, brother of Barney Gerard, likewise chief executive of his office in the Romax Building, New York City, says that someone was kidding our Chicago representative when they banded him a story to the effect that Charles B. Cochran of London had signed up Tommie "Bozo" Snyder, the big feature of Barney Gerard's "Follies of the Day" Company on the Columbia Circuit, as "Bozo," has an unbreakable contract with Barney, furthermore that negotiations have been pending between Messrs. Cochran and Gerard to transfer the entire "Follies of the Day" Show to London at the end of the current burlesque season, but the contract has not been closed. Constance Claxton will replace Harlie Mayne in "Follies of the Day" at Detroit.

The New York City dailies of yesterday carried double-column heads for a story to the effect that pugilistic Jack Johnson claimed that when Louis Gerard served him with a subpoena in a civil suit he feared Louis would do him bodily harm, for to quote Jack: "I'm always afraid of a small man. They're more dangerous than big men. They're enning. They can run around your legs quicker." When seen in his office Louis said: "I had no intention of harming Johnson other than getting the money due, but so far not forthcoming to Barney."

Columbia Theater Clock

Everyone who has frequented the Columbia Corner in recent years has at some time in the day glanced up at the clock that formerly faced Times Square from the corner of Forty-seventh street, Broadway and Seventh avenue, and many registered their displeasure when it was removed due to alterations in the building. Be that as it may, the executives of the Columbia Amusement Company have taken ad-

(Continued on page 103)

SEEN AND HEARD

By "NELSE"

E. F. Emerich, manager of the Lyceum Theater, Columbus, O., playing Mutual Circuit shows, narrates that he induced the management and members of Peck & Kolb's "Follies and Scandals" to give a free show at the State Penitentiary and that the inmates were so appreciative that they are hoping that the entire company will come to the Penitentiary again, but Manager Emerich does not say if they mean as entertainers or inmates. It requires one well versed in humanitarianism to appreciate what the show meant to the boys behind the walls, and those who participated are to be commended.

Princess De Veer, who has been a classic dancing feature of Pat White's "Irish Daisies" Company on the Mutual Circuit, finishes her contract at Newark, N. J., thereby depriving the shows of one of the classiest classic dancers of the present day. Bob Robertson, who has been doing characters in the show, will close at the same time.

Frank (Rags) Murphy, who closed with Harry Strouse's "Talk of the Town" show at the Casino Theater, Brooklyn, week of October 23, has been replaced thru Ike Weber by Eddie (Gets a Guy Sore, You Know) Hall. "Rags" entrained for Cleveland to open with Jack Singer's "Hello, New York", a Shubert unit.

Mary McPherson had the opportunity of her sweet young life to make a permanent showing for herself after graduating from an American Circuit show into "Frank Finley's Revue" on the Columbia Circuit, and it's to be regretted that "Wee Mary" couldn't see her way clear to do so instead of closing in Dayton, O., as she did at the same time the "Three Voices" closed.

S. H. Dudley, Jr., has a ten-piece colored act with "Dare Marlon's Own Show" on the Columbia Circuit, opening at the Star and Garter, Chicago, with a five-piece jazz band and five additional dancers.

Charles Lane, a chin-piece Dutch comic, late of Minsky's National Winter Garden Stock Company, has been engaged by Julius Michael to replace Second Comic Milton Lee in the "Runaway Girls" Company on the Mutual Circuit.

Joe Edmundson had his evening dress suit all dolled up in honor of the attendance of Bruce Noble and his 300 fellow associates of the New York City Passenger and Ticket Agents' Association, who attended the Thursday evening performance of James E. Cooper's "Folly Town" show at the Columbia Theater, New York City.

Signorita Morettes, the kewpie brunets la Paterson Billy Watson's "Beef Trust Beauties" on the Columbia Circuit, have had a new experience, that of traveling without their mother as chaperone for four weeks during her recent illness. This was the first time these clever youngsters have traveled without their mother since entering theatricals, and now that she has recovered sufficiently to rejoin the company the girls are again the happy little folks they always appeared to be when mother was with them, and the reception that Mother Morette got from "Hooligan", their builder, on her return was the same of canine intelligence and appreciation.

Gonzelle White, of the Jimmie Cooper "Beauty Revue", sure got an ovation on her appearance in her home town, St. Louis; likewise for her company, which is a featured colored musical act in Cooper's show. But Jim McGee says it will be nothing compared to the reception that Jimmie's prima, Ruth Osborne, will get when she plays Brooklyn.

William K. Wells has numerous surprises in his "Bubble Bubble" show on the Columbia Circuit, and after seeing it in various cities and for the fifth time in Philadelphia, we attended Billy Wallace's party at the Karlovagn Hotel. Among the featured entertainers was a kewpie who sang and danced so well that we grabbed her for a soubret role in burlesque on the theory that we had made a find for some one of our producing friends, and got a surprise when she informed us that she was Gene L'Arbette, of the "Bubble Bubble" chorus. Get on to her, Bill.

If Pauline Lorenzo will communicate her present address to "Nelse" he will forward a letter to her from a friend in Cleveland.

ST. DENNIS HOTEL, DETROIT, MICH.
Rooms, single, \$8; double, \$10. 50 large rooms, 2 beds, \$16.00. Parlor, Bedroom and Bath, \$11.00. Suites—2 Bedrooms and Bath, \$15.00; 2 Bedrooms, Parlor and Bath, \$24.00. Rates on Suites apply up to four people.
JAS. J. HOLLINGS.

"LAFFIN' THRU 1922"

"LAFFIN' THRU 1922"—A Mutual Circuit attraction, with Frank Penny, Al Golden and George Shelton, staged by Al Golden, numbers by Ethel Barlett and presented by the Manheim-Vall Company at the Star Theater, Brooklyn, N. Y., week of November 6.

REVIEW

THE CAST—Al Belasco, Collette Baptiste, Betty Abbott, Rose Allen, George Shelton, Frank Penny, Al Golden.

TITLE CHORUS—Stasia Florn, Florence Hall, Emily Dale, Marian Shane, Miriam Velt, Mabel Huddley, Lillian Fisher, Rose Carrigan, Helen Schultz, Peggy Ahern, Vivian Jewel, Mary Nugent, Estella Johnson, Mary Anderson, Claire Moran, Betty Abbott.

PART ONE

Scene 1 was a full-stage drape set of cabaret for an ensemble of typical burlesque choristers, for the most part young and attractive, furthermore full of pep, in bare-leg, rolled-sock costumes.

Al Belasco, a clean-cut, nattily-styled juvenile straight, as the Frenchified proprietor, introduced Collette Baptiste, an intellectual, refined brunet prima donna of slender form and an ever-smiling face who can run the gamut of sentimental and operatic numbers in an accomplished manner.

Rose Allen, a Dresden doll type of soubret, breezed onto the stage in song and dance accompanied by six dancing girls, and put her number over with pep. George Shelton, a somewhat eccentric tramp comic, followed with a comedy song and dance and put both over in an able manner. Comic Shelton and Soubret Allen then dialoged her sister's description and dress for breakfast, dinner and supper.

Frank Penny, a short, stout, Dutch comic, in loud-checked suit, sang and danced himself into favor. Al Golden, a manly-appearing,

(Continued on page 103)

NEW THEATERS

A \$50,000 theater is to be erected in San Anselmo, Calif., contract for which was let recently.

Joseph Douda will erect a new theater in Rockland, Me., that will have a seating capacity of 800.

Andrew Bayer & Sons, of Lehighton, Pa., have broken ground for a new theater that will cost approximately \$150,000.

Ralph W. Hollinger is erecting a movie theater in Portage Path, Akron, O. It will cost approximately \$60,000, according to Mr. Hollinger.

H. M. Goethe Manning will erect a \$25,000 theater and store building in Leesburg, Fla. Plans provide for seating accommodations for 750 persons.

The Strand Theater, Charlton, Ia., the new name of the old Iris Theater which was extensively remodeled, was opened recently. The Strand is a picture house.

The new Columbia Theater, Sharon, Pa., is fast nearing completion, work of fitting up the interior now being in progress. The Columbia is scheduled to open late this month.

The new picture theater in Clifton, Paterson, N. J., was formally opened the night of November 1. A number of prominent State officials were present at the opening.

A theater, costing between \$75,000 and \$100,000, may be erected in Centerville, Ia., construction work to be started next spring. Leo Moore, manager of the Majestic Theater, Centerville, is interested in the project.

Plans for a new theater in Topeka, Kan., are being arranged by L. B. Miller and L. M. and Roy Crawford. The location of the structure, which is expected to cost in the neighborhood of \$300,000, has not been determined.

Work was started several weeks ago on the Commodore Theater, Enreka Springs, Ark., which is being built by Herman Alween, of that city. The building will cost about \$15,000 and the auditorium will have a seating capacity of 500.

Will Curtis has acquired the property in Reed City, Mich., known as the Curtis Block, which he is remodeling into a theater that will be equipped to play either vaudeville or pictures. Mr. Curtis expects to have the work completed by Christmas.

Revised plans for the \$10,000 picture theater building which B. F. Brennan & Brother plan erecting on Lafayette avenue, between Marais and Urquhart streets, New Orleans, La., have been completed. General contract bids were received and considered last week.

The Cozy Theater, Cambridge, Minn., which takes the place of the United, which has been closed, was opened two weeks ago. The building was erected at a cost of \$15,000, has a seating capacity of 320 and a stage thirty feet wide in the rear, twelve feet deep and an eighteen-foot opening.

The recently organized Broadway Theater Company, of Ft. Wayne, Ind., of which J. P. Mollet is president and general manager, and Ralph Mollet secretary and treasurer, will erect a \$50,000 picture theater on Broadway, at Elmista avenue, that city, work to be started in a few days. Plans provide for a seating capacity of 700.



(Communications to Our New York Office)

A PRIMA DONNA'S LIFE

It is pretty safe to say that no grand opera singer has ever been so completely identified with a role as Emma Calve was with Carmen. The not the creator of the part, so great was her success in it that, in this country at any rate, she seldom had the chance to appear in anything else. This was unfortunate, for Calve had, and still has for that matter, a magnificent voice, and she sang other parts much better than she did Carmen.

How she trained that voice and the experiences she had while climbing up the ladder of fame form a goodly part of her autobiography, just published under the title of *My Life*. Mme. Calve writes simply and, at times, naively. The only fault I find with the book is that there is not enough of it, and I mean by that that Calve does not go into sufficient detail about some of her experiences. One has the feeling that one would like to know a bit more about the matters she speaks of.

If one does miss the interesting details Mme. Calve, in a measure, makes up for their absence by her entire frankness about what she does tell. She recounts her early experiences in the smaller opera houses and her progression to her triumphs in Paris, London and New York. There are also many amusing anecdotes about the great in music in the book.

One feels that Calve has written the book with the sincere purpose of being helpful to the aspiring grand opera singer. Her account of her pupils and her methods of teaching is instructive and sounds most sensible. Mme. Calve had the good fortune of learning to sing under one of the great teachers of "bel canto". She, in turn, became one of the great exponents of that art. If she can pass on that knowledge to her pupils, and one judges from her book that she tries hard to do it, she is performing a most artistically useful work. She points out that the path is not easy and gives much wholesome advice to those who think they want to tread it. The young singer will find much of value in this book, and the reader of stage books will find it most interesting.

A CRITIC'S DIVERSIONS

They say that whenever the London bus driver has a holiday he rides around on a bus with one of his fellow drivers. In somewhat the same fashion, in between the grind of writing daily dramatic criticism, has Alexander Woollcott gone to the theater for material out of which he has made *Shouts and Murmurs*. Only it is not the serious business of dramatic criticism that has attracted him; rather is it the back-stage stories and anecdotes of this or that play and player. He has brought together a goodly number of these and has made them into a lively book of and about the theater.

Thus we read about O. Henry and his play that never was written; of the influence of heredity on the theater; of "The Legend of Peter Pan"; of the "Chauve-Souris", "Triby", Eugene O'Neill and Gilda Varesi. A rambling book this, made up of papers printed in the magazines and papers, a talking about "shoes and ships and sealing wax and cabbages and kings." Only all of the playhouse and its people.

Woollcott has rather an ingratiating style. He writes lightly and interestingly, as befits the nature of the material he uses, and there is almost an entire absence of pretension. Many of his stories are amusing and he tells an anecdote in a pithy manner. In the chapter called "Capsule Criticism" there are several gems. As, for example, the two which Eugene Field wrote when he was the dramatic critic of The Denver Post. Of a performance of "Hamlet" that he reviewed he said: "So-and-so played Hamlet last night at the Tabor Grand. He played it till one o'clock." And of Creston Clarke's performance of the title role in "King Lear" he wrote: "Mr. Clarke played the King all evening as the under constant fear that someone else was about to play the Ace."

Alexander Woollcott has collected a lot of downright interesting material from which to make *Shouts and Murmurs*. It will make pleasurable reading to the folks of the stage.

CENSORING THE MOVIES

The Morals of the Movies, by Ellis Paxson Oberholtzer, erstwhile of the State Censorship Board of Pennsylvania, is not so much a discussion of the morals of the motion picture as a defense of the censor's position. From what one does glean of the movie's morals in this book it is evident that the author does not think much of them. Indeed, one gathers that he believes them to be pretty well non-existent. He also has a low opinion of the moving picture audience and holds that it is the censor's duty to protect them from themselves.

In that Mr. Oberholtzer makes out a good case for censorship, for he makes it plain that under unrestricted auspices both the producer and the audience would welcome the opportunity to display pictures which the censor would call immoral and indecent. Therein lies the trouble. It is impossible to get a definition of the indecent and immoral. What one person thinks is decent is indecent to another, and, from some of the things which the Pennsylvania censors considered unfit for public exhibition, one feels that what has happened to all censors since the birth of time has happened to them. That is, the endeavor to walk straight makes them lean backwards.

There are plenty to agree with the author that it has been the producers who have made censorship seem desirable. The same box-office slant which made them call the picturizations of "The Admirable Crichton"—"Maie and Femaie"; "La Gioconda"—"The Devil's Daughter"; "La Tosca"—"The Song of Hate"; "The Jewels of the Madonna"—"Sin"; and Tennyson's "Maud"—"Naked Hearts" would urge them to other things more foolish and more harmful without the censor's curb. So far Mr. Oberholtzer has a case. As to the manner of its working out there will be great diversity of opinion.

As a summing of the case for the censor The Morals of the Movie is valuable. It suffers from being largely "special pleading" of one kind or another, and the author is also inclined to be very sweeping in his judgments. If one will make allowances for these lapses from the judicial viewpoint he will find much of interest in the book. There is an appendix which contains the laws of those States which have adopted censorship, but I am sorry to say that there is no index. The addition of the latter would make the book much more valuable for reference purposes.

IN THE MAGAZINES

Those readers of The Billboard who would like to see what Patterson James can do in other fields will be interested to know that there is a short story from his pen in Adventure for November 30. It is called *Sweet Apple Jimmy*, and I recommend it to your attention.

In Shadowland for November there is a splendid article by Kenneth Macgowan called *Painting Scenery With Light*, and an article by Edward Hungerford entitled *Grand Opera Over Here and Back There*, as well as many pages

TABLOIDS

(Continued from page 33)

vided in the various scenes, with intermittent ensembles of the chorus, proved immensely popular with the Sunday night crowd—a big one, by the way. The chorus is one of the most uniformed and dressiest patrons of this house have seen in a long time. Their work could not be improved and collectively they possess good singing voices. The bulk of the comedy is thrown upon the capable shoulders of Danny Lund. While Mr. Lund is the mainstay of the company and is funny all the time, he is not the only entertainer. Probably the biggest individual bit of the evening was the harmonizing of the rio. It would be unjust not to mention the individual merit of its members, all of whom leave nothing to be desired as ballad singers. Happy Lawson rendered several new "blues" numbers with apparent enjoyment. Lawson's singing has made the patrons of the Empresa industriously spank their palms for several weeks and each week his popularity increases. Spindler's Orchestra was greatly appreciated with jazz selections.

"SOMEWHERE ON THE ERIE"

By J. R. S.

The scene takes place on board an Erie train plying its peaceful way between the towns of Hornell and Olean in York State and numbered among its passengers are the members of Mary Brown's "Tropical Maids" Company. The train in question is a "local" combination passenger and freight and wends its weary way in a v-e-r-y d-e-l-i-b-e-r-a-t-e manner. It sneaks along carefully, stops everywhere to shift cars and to load or unload a dozen of eggs, a two-pound roll of butter, a Ford tractor, in fact anything to be accommodating. "Are we getting any nearer Olean?" piped Grayce Robertson, as the conductor passes by for the hundredth time. "My Jimmie is sick and I'm anxious about him." "We're getting a little closer all the time," replied the conductor stolidly. Half an hour later, the train pulled into Scio and Robbie approached the conductor again with, "I suppose Jimmie is dead by this time, but I'd be willing to give you a little something extra if you could manage to catch up with the funeral." The conductor growled and Robbie subsided. "What day is this and how many days out are we?" chimed Frank Hanscomb. "Where's your bon bons, Frank?" spoke Mary Brown. "Say, Conductor," said Robbie, "if the engineer hasn't passed out at the throttle, I wish he'd put on more steam. I'd like to see where Jimmie is buried before the tombstone crumbles to pieces." The conductor shook himself and Robbie relapsed into melancholy silence. "Do we get half salary for this layoff, Mary?" quizzed Frank Harrington. After a long wait at Wellsville, Mary Brown interrupted with: "I say, Mr. Conductor, I've a note coming due in three months, can't you fix it to rattle along a little?" The conductor merely regarded her sadly and wended his way to the rear of the coach. "What time is it, Dave?" asked Wanda of her "longe lizard" spouse. "Well, honey, judging by my stomach, it must be the day before yesterday." "Boh, is Jimmie going to meet this train or is he supposed to overtake it?" questioned Maudie Dayton. "Cuba, Cuba," yelled the trainman as he thrust his head in the door, "don't forget your packages!" "Forget, the devil," raved Mrs. Frank Hanscomb, "a fine chance you've got of forgetting them. Why, I've slept off five beautiful packages since I got on this darned scenic railway. And I'm not kiddin' you a bit." Three hours later the conductor, finding the various members of Mary Brown's company chatting gaily and laughing heartily, ventured to ask with withering scorn, "Don't feel so badly about Jimmie's death, do you?" "Well, time heals all wounds," responded Robbie. "And you're not so particular about the note?" sneered the conductor at Miss Brown. "Not now," replied "Sunshine Mary". "It's all right. Don't worry. I have just been figuring it up and find that the note has been outlawed since we left Belmont." "My Gawd, Mr. Ticket Taker," roared Maudie Dayton, "I do hope we get to Olean before little Greta Mary dies of old age. I would love to see her again before she passes to the Great Beyond." "Toot, toot," shrieked the engine's whistle as the train entered the station at Olean. "Well," exclaimed Johnny Knott, "that's the first cuckoo I've heard this year." "Olean, Olean," shouted the trainman, "all out at Olean." "All out?" asked Robbie, "all out? 'L' man, you mean all in!"

of pictures and cartoons of things and folks theatrical.

MY LIFE, by Emma Calve. Published by D. Appleton & Co., 35 West 32d street, New York City. \$4.

SHOUTS AND MURMURS, by Alexander Woollcott. Published by The Century Co., 353 Fourth avenue, New York City. \$2.

THE MORALS OF THE MOVIES, by Ellis Paxson Oberholtzer. Published by The Penn Publishing Company, 925 Filbert street, Philadelphia, Pa.

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OFF THE RECORD

By PATTERSON JAMES

IF THE gentleman from the city across the river from Council Bluffs will kindly boil down his attack on me to two sticks I'll be glad to run it and put his name in the paper. In the meantime I would suggest he read my reviews of the plays he mentions. He may then write an apology for not knowing the difference between satire and declarative statement.

A VERY well-known actor, for whose intelligence I have great respect, sent me recently a letter which recites a condition far more important to the future of the theater than putting up new showhouses. He is so preternaturally modest that he would shoot me if I printed his name. Therefore, as I have not renewed my accident insurance policy, I do not wish to take chances and he must remain unknown:

Detroit, Oct. 12, '22.

Dear Sir—In your review of "It's a Boy" you said a lot of nice things about Miss Millicent Hanley, finishing with: "She's a newcomer."

If you can call a person who has been walking into managers' offices for the past four years looking for an engagement a newcomer, then she is indeed in that class.

She played for a short season on the road with a "Tea for Three" company and then went to her home town, Wheeling, W. Va., to play in stock.

She returned to New York and again assailed the offices of the men who tell you that they are always on the lookout for new faces and talented youngsters, with no better luck than she had when she first came. She was introduced to me and I placed her in my act. After the first performance Blind Tom could have seen that she had talent.

She impressed me so that I thought it a shame for her to play a bit in a skit in vaudeville, so I personally took her to all the managers I knew and told them what a clever girl she was and for them to come and see my act and judge for themselves. Sam Harris was the only one who took me at my word. He came to the Colonial Theater, saw the act, and then asked me to fetch the girl into his office and he would talk business. I did as he asked and you know the result.

My purpose in telling this is, so much good talent might be found by these same managers if they would only engage these men or women in conversation and then do a little observing.

I have with me now a girl who has gone thru the same experiences that her two predecessors had to undergo.

This girl, a Miss Marjorie Dalton, has been a leading woman in stock on the Coast for the past few years. Like those other two women from the Coast, who, when they came East, had an awful struggle—Marjorie Rambeau and Laurette Taylor—Miss Dalton could not get an audience with any of the managers. She would go to an agent, who in turn would send her right back to the men who had said "No" to her personally. She was ready to give up and go back to the West, when I fortunately met her.

She has made good for me and has been acclaimed an exceptionally clever woman by the press of every town we have played.

Even at the risk of being accused of personal press agentic work I use the communication because, over and over again, I have heard the same story of young, talented actors and actresses leaving New York in despair because they cannot break down the wall of favoritism, ignorance and corruption which surrounds the stage door. It is a crime, I know, but what can anyone do about it so long as the agency graft flourishes and the producers will not move a finger, much less take a streetcar ride, to watch the work of players who have been recommended to them?

SPEAKING about aspirants for stage pre-eminence, will you kindly listen to this bulletin sent me a fortnight ago and marked, "For immediate release, IF YOU PLEASE.":

"—", who followed Mary Blair in "East Side-West Side", not only took the part at short notice, but it was her first performance on any stage.

She is the daughter-in-law of —, the candy king, whose wife, Mrs. —, is the only woman Deputy Police Commissioner in America. Mrs. —, Jr., otherwise —, is in private life a nineteen-year-old society girl who, after a year of quiet, married life, decided that she had no right to fritter away her life on merely society.

A year of quiet married life as the daughter-in-law of a candy king and the "only woman Deputy Police Commissioner in America" ought to convince any "nineteen-year-old society girl" that the stage is calling to her. No wonder she looked wistful and appealing to Hilda Spong, who was at once impressed by her luncheon personality and suggested after the meal that she take Mary Blair's place in "East Side-West Side" (which has just folded up by the way).

It may seem strange that Miss Spong thought instantly of Mary Blair's role in the play the minute she saw the "nineteen-year-old society girl" worn and weary from "a

A. L. ENGLANDER'S Production

"THE YANKEE PRINCESS"

Music by Emmerich Kalman, Composer of "Miss Springtime" and "Sari". Book by Wm. Le Baron. Lyrics by B. G. De Sylva. Adapted from "Die Bajadere" of Julius Brammer and Alfred Gruenwald. Staged by Fred G. Latham and Julian Mitchell

AS still, unpalatable and as artificial as the figures on a wedding cake is this musical piece at the Knickerbocker. In theme, construction and presentation it belongs to the horse-hair sofa period of operetta. Gingerbread scenery, long-winded solos, battling duets which seem almost interminable, a chorus which ambles heavily onto the stage and ambles even more heavily off without rhyme or reason at either time, and comedy which is dragged in by the ears to creak and groan its rheumatic way while the soloists get their breath off stage, make up an evening, which, to say the very least, is "devastating". The theater has long passed the day when a soggy German pancake like this, with its ludicrous title, could be anything but an unspeakable bore. In order that the story might be thoroughly "adapted" to the U. S. A., the maiden beloved of the Colorado maduro Indian rajah is made an American girl starring on the Paris stage. Such delicious bursts of "Columbia-the-Gem-of-the-Ocean" independence as "IN MY COUNTRY WOMEN DO LOVE TO ORDER" (or something equally patriotic) have been added to the original book to give it local color. The adapters, however, failed to consider that love matches between white women and Indian potentates are not considered occasions for wild outbreaks of melody on this side of the pond. We have no colonial possessions to conciliate. There is one song, "Roses, Lovely Roses", which is made memorable, not so much by reason of the fact that it is tuneful enough, but that it is sung upon the slightest provocation. Vivienne Segal is pretty, piquant, sings on key, and you can hear almost everything she says. Mr. Bates, as the rajah, sang with tremendous power and acted altogether like the village blacksmith turned loose in a parish dramatic adventure. John T. Murray, as self-satisfied as of yore, labored to uphold the comedy end, and in one "kissing bit" got roars of laughter from an audience expiring to laugh. But aside from Miss Segal there is not a solitary vestige of real attractiveness in "The Yankee Princess".

—PATTERSON JAMES.

With this in mind, she went to the "Stage Door Inn", on 47th street, to lunch one day, and there met Hilda Spong, who was at once impressed by her wistful and appealing personality.

Mary Blair was just leaving the cast of "East Side-West Side" to rehearse with Wm. A. Brady's new insect play. Miss Spong at once suggested little Mrs. — for the part, and she immediately proved a satisfactory type.

After her appearance, Monday night, Miss Spong had the plesed appearance of one who had discovered a "find".

DAISY ASHFORD never wrote anything so delightfully naive as that. Here we have "a nineteen-year-old society girl who, after a year of quiet married life, decided she had no right to fritter her life away on merely society" so she decides that the stage is her place in the scheme of things. Why not? Hasn't her father-in-law made millions out of gum drops? Isn't her mother-in-law "the only woman Deputy Police Commissioner in America"? The large talents for a histrionic career as are indicated by the possession of such relations surely demand a wider field for exercise than "merely society".

of quiet married life" at lunch. But not so strange after all. Just association of ideas. Mary Blair plays the part of a consumptive girl who lives on a diet of wienies and is always hungry in consequence. Seeing the nineteen-year-old daughter-in-law of the gumdrop baron eating and thinking of Mary Blair leaving the part and all, why shouldn't it occur to Miss Spong of shoving the poor, old married woman of nineteen into the job. True, there are only about fifteen thousand girls who have made the stage their business and are out of work who could have played the part and glad to get the money, but have they been married for a quiet year? Are they nineteen-year-old society girls who are frittering (there is another associated idea involving food) their lives away "on merely society"? Are they daughters-in-law of candy kings and only women Deputy Police Commissioners in America? No! How then could they hope to compete in the wild scramble for the job of playing Mary Blair's role of the consumptive girl with a passion for sausages.

But what really tickled my soul was the insertion of the incidental information about the nineteen-year-old matrimonial sufferer's rich relations. They must have been dragged in to lend the notice "class". I don't know yet whether the lady press agent who sent out the news is employed by the candy king, "the only woman Deputy Police Commissioner in America", Mary Blair, "East Side-West Side", Hilda Spong, "The Stage Door Inn", Forty-seventh Street, William A. Brady or William A. Brady's insect play. I had a good laugh just the same. Almost as good as one I got years ago when I was breaking into the newspaper game. One night a gentleman with a set of boiled dinner ears heaved his way to the city desk, which I was temporarily occupying while the real man was out getting a drink, and shoved a sheet of dirty paper under my nose. "Print that," he bawled. He waited while I read:

"Mrs. Thomas Brick gave berth last night to two twelve pound twins. Mrs. Brick is the sister of Paddy Goldberg, the 185 pound champion of the Monogshela Valley. And Mrs. Brick is doing very well."

I printed it!

TERRIBLE — awful — incredible — frightful," sputtered Alfred Jingle, Jr., as he burst into the room. "Worst catastrophe since fond lover found dead stuck in fountain—Pickwick Papers—remember?"

I admitted that I did recall the sad tale of the Spanish gentleman who died for love in a water pipe.

"This case worse," rattled on Alfred. "Fine fellow—worthy chap—honest man—in vaudeville—with trained dogs—beautiful act—lovely dogs—gentle—affectionate—devoted to trainer—happy family—hard luck—no work—not a half week—not even three days—nor one night on Long Island—terrible layoff—week after week—Monday after Monday—nothing doing—awful situation—yesterday good news—booked Goldie Time—two-thirds cut in salary—but work—actor glad—tickled to death—happy as a clam—shaking hands with everyone—smiling all over—sun out at last—clouds dissipated—all merry as marriage bell—rushed off to get dogs—tell them good news—hadn't seen them in weeks—awful—terrible—tragic."

"What is awful and terrible and tragic?" interrupted The Casual Visitor, "For goodness' sake, get to the point!"

"Dogs didn't know him—thought he was a stranger—bit him twelve times—in hospital now—hydrophobia!" moaned Jingle, Jr., as he left the room.

Strange to say, the story is true—except the hydrophobia part.

FOR those who have had a hard and discouraging week this merry little mite from an interview published in The Outlook:

"Give us credit at least for fighting the speculators. This association fathered a bill to restrain them from charging more than a 50-cent advance over the face value of a ticket. The Governor has signed the bill. We are hoping that it will not be found unconstitutional."

You wish to know who is the person speaking, Rollo? That is Augustus Thomas, Mouthpiece Extraordinary of the Producing Managers' Association. No, not now, children! You may laugh as much as your precious hearts desire when you go out to recess. For the time being, tho, we must all strive to keep a straight face, because Mr. Thomas is a good, kind man and has such a nice face.

THE BOOTH THEATER, NEW YORK
Beginning Monday Evening, October
30, 1922

JOHN GOLDEN Presents
"SEVENTH HEAVEN"

A Play by Austin Strong. Staged Under the Direction of John Golden.

- Boul'Hubert Druce
- The RatFred Holloway
- ArietteBeatrice Noyes
- Maximilian GobinAlfred Kappeler
- NanaMarion Kerby
- RecanBernard Thornton
- DianeHelen Menken
- BrisacFrank Morgan
- BlondeRichard Carlyle
- Pere ChevillonWilliam Post
- Sergeant of PoliceJohn Clements
- Uncle GeorgesHarry Forsman
- Aunt ValentineIsabel West
- ChicoGeorge Gaul
- LamplighterLionel Joseph

It was a real pleasure to see "Seventh Heaven". It is unusual. It has an idea in it and back of it. What it touches it handles accurately as well as appreciatively. It contains some real acting, and, above everything else, it has a note of spiritual fineness which is seldom found in contemporary plays. It savors of the theater in places, but that is due to the character of the playing of certain of the roles. Frankly it avails itself of "stage license" (a phrase which is very apt if you are a person who goes in for exact definitions) for purposes of drama. But these are incidentals and are swallowed up by a set of characters drawn with beauty and insight and aspiration.

It is a pity that for the completely adequate and worthy presentation of the play there are so many instances of bad direction and faulty casting. Hubert Druce, whose drunken cabby, Timson, in "The Pigeon" was so unqualifiedly good that it must have resulted in his selection for the part of Boul', the taxi driver of "Seventh Heaven", is gifted with a glorious cockney dialect. It fitted Timson perfectly, but to hear the pious-mouthed, thieving nighthawk charioteer of Mr. Strong's play talking like a product of Mile End Road is, to say the least, a trifle confusing. Mr. Druce gives a mellow and likable performance, but it isn't in the atmosphere at all. The Pere Chevillon of William Post falls short not only of the possibilities of the actor, but also fails to realize the actualities of the playwright. This old priest is a sound mixture of sanctity, common sense, sweetness and rational good humor. Mr. Post's characterization avoids wisely any attempt to make the good man the priggish ass stage clergymen almost always are; it has a real comedy background and a certain plainness of delineation. But it is totally devoid of the child-like shrewdness, the deep kindness and the wise simplicity Mr. Strong has put in to the part as its essence. It does not ring true. But the worst example of bad judgment was in the selection of George Gaul for the part of Chico. Chico is a nameless sium product whose yearning for spiritual elevation is beautifully symbolized in his ambition to rise from the slime of the sewer where he labors to the dignity of street washer to which he aspires. He would lift himself from the reeking realities of a fetid materialism to the cleanly serenity of a world above where the hunger of his soul can be appeased. Thru the braggart, repeated boast of his confirmed atheism there beats the inextinguishable cry of the human heart for faith. And when, thru his love and his suffering and physical blindness, he penetrates at last the darkness of unbelief and sees the glory on the other side his exaltation acknowledges no element of pain in his situation. Truly a character to test the abilities, to rouse the talents and to try the craftsmanship of any actor. Mr. Gaul, within his limitations, is an excellent and pleasing player, but Chico demands something more than mechanics and personality. Mr. Gaul's light moments seem superficial. Chico's philosophic musings on his pe-

culiarities sound like conceit, his stark exposure of soul looks artificial. His humor is flippant, not saturnine; his expression of atheism is not a carefully designed mask for his groping belief, and his careless aloofness is not a studied brusqueness, a blind for a great and gentle tenderness. Played to the bounds of his potentialities, Chico should dominate the play. As it is, Mr. Gaul's routine performance is completely dwarfed by Helen Menken's heart-gripping Diane, which is the finest piece of acting seen around here in a long, long time. It should be stated fairly and plainly that Mr. Gaul may not be to blame for his reading of the part. It is next to impossible to tell nowadays where the actor ends and the director begins. The only way to determine is when the part develops into a success or a failure. If it is a success the director takes the credit. Chico is the sort of role that should first of all be given to an actor in whose ability the producer has complete faith, and then the actor should be turned loose with only technical correction from the director. But his initiative should be untrammelled and his conception let alone.

Frank Morgan is effective as Brisac, but he is not made up to look like the middle-aged soldier the lines demand. Beatrice Noyes is natural in a tiny part and Marion Kerby does well with the brutal, absinthe-soaked Nana.

But the honors go to Mr. Strong and Miss Menken. There are innumerable little touches of delicacy and appositeness scattered thru the play, the use of the medal of St. Agnes, which Chico gives to Diane as they plight their troth, the symbol of the three candles and the picture of the blinded Chico standing with his war-worn uniform covered with streamers and confetti as the armistice bells ring out over Paris. They indicate a winsome strain in Mr. Strong. It might be just as well if, for purposes of clarity, Boul' would call his favorite advocate St. Anthony instead of "St. Antoine". The line about St. Antoine's youth was a fine and inoffensive laugh, but it is inaccurate.

"Seventh Heaven" is a distinct addition to the current list of plays. I am glad of it. It enlarges the number of those I can not only recommend to others, but which I hope to see a second time myself. I'll be the most disappointed reporter in town if it does not pack the Booth all season. It ought to. —PATTERSON JAMES.

PRINCESS THEATER, NEW YORK
Beginning Monday Evening, October
30, 1922

BROCK PEMBERTON Presents
"SIX CHARACTERS IN SEARCH OF AN AUTHOR"

A Comedy in the Making by Luigi Pirandello. Translated from the Italian by Edward Storer. Staged by Mr. Pemberton.

- The FatherMoffat Johnston
- The MotherMargaret Wycherly
- The Step-DaughterFlorence Eldridge
- The SonDwight Frye
- The BoyAshley Buck
- The Little GirlConstance Lusby
- Madame Pace (evoked)Ida Fitzhugh
- The ManagerErnest Cossart
- The Leading ManFred Housse
- The Leading LadyEleanor Woodruff
- The JuvenileElliot Cobot
- The IngenueKathleen Graham
- Character WomanMaud Sinclair
- The Third ActorJack Amory
- The Fourth ActorWilliam T. Hays
- The Third ActressLeona Keefer
- The Fourth ActressBlanche Gervais
- The Fifth ActressKatherine Atkinson
- The Stage ManagerRussell Morrison
- The Property ManJohn Saunders
- Stage Hands, Property Men, etc.

When the announcement of the presentation of "Six Characters in Search

of an Author" was issued the declaration was made that the play was nothing that mental cretins would enjoy or appreciate. Brock Pemberton, who plucked the comedy out of the grab-bag in Italy, where it is reported to be a huge success, was altogether justified in issuing the warning. I doubt whether even one-third of the members of Our Set (which no one would dare suggest was made up of morons) will understand what Signor Pirandello meant when he wrote his most interesting, entertaining and perplexing fantasy. Certainly to the great mass of theatergoers the author will appear a lunatic, his play a collection of madhouse ravings and the American producer a man out of his head. Combined with a philosophical discussion of the theory which underlies the art of acting there are in the play the elements of shrewd comedy, a biting exposition of the idiotic stupidity of modern play direction, and a wide but indefinite display of morbid sex psychology. It is impossible to put one's finger on the real intent of the comedy. Whether it is to show that the contemporary theater is incapable of estimating the value of the intellectual drama and of interpreting it in terms which are now complex and now simple; whether it is a plea for a strict naturalism in acting and a total abolition of stage convention; whether it is a slap at the mental sluggishness of audiences which require a diagram, a pointer and an explainer to get the point of a play; whether it is a beautifully ironic way of expressing the thought that once an author has called into being a set of characters they play out their lives independently of him; or whether a playwright starts a drama, sets the action going, and discovers his characters doing things he doesn't approve of and gets panic-stricken over the thought of what they may do and abandons them to their own devices, only Signor Pirandello knows. Whatever it is, there is a good deal of fun in watching the truant creatures perform and a platter of mind food for those who have the appetite to partake of it.

Into the morning rehearsal of a typical touring theatrical troupe stalks a family of six characters. They have been abandoned by an author who has commanded them into existence and who has left them with their story unfinished. To the case-hardened company director they appeal for a chance to finish the play. He consents and the trouble begins. The father, in the uncompleted story, rages at the director's suggestion that he and his family are mere characters. To the father, who takes himself with great seriousness, the performers waiting to rehearse are the "characters". He and his brood are real, with a reality more terrible than of human beings because the creations of the author never change while the reality that is man alters from day to day. How can the company actors, to whom the assumption of a role in a play is like the changing of a hat or a frock, presume to take their places in the march to that destiny upon which Pirandello has started them and then left them wandering on the high road of indefiniteness? Who but they themselves can play out the sordid tragedy wherein they are enmeshed—the tale of the father who seeks out the fleshpots which prove to be his own step-daughter, of the mother driven by her lawful husband into the arms of his secretary, of the one legitimate child and the three illegitimate ones, and of the daughter driven to shame by her mother's need? Who can even figure out what it is all about from this review?

It isn't half as horrible as it sounds, because interwoven with the terrible



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"Star-Eyes?"

You can have expressive eyes, with long dark lashes instantly with LIQUID LASHLUX. Applied with a tiny glass rod, it beads the lashes and makes them appear thicker and longer. Harmless and waterproof, Liquid Lashlux is unaffected by perspiration, swimming or even weeping at the theatre.

At night apply colorless Lashlux Cream to keep your lashes soft and promote their growth.

Liquid Lashlux (black or brown), 75c. Cream Lashlux (black, brown or colorless), 50c. at Drug and Dept. Stores or by mail. Send a dime for a generous sample of the new Liquid Lashlux, and another dime will bring you a sample of PERT, the waterproof rouge.

ROSS COMPANY, 84 Grand Street, New York.

LIQUID LASHLUX

tangible passion that is displayed there are lightning flashes of purest impish comedy. No wonder we are at a loss to decide whether Signor Pirandello is thumbing his nose at himself in the looking glass or at us out in the audience. Before we find out the climax arrives. The little girl drowns herself in the garden fountain, the boy shoots himself and the other three characters make off into nowhere thru the stage door, while the manager of the touring company shouts: "To hell with this Pirandello stuff! We'll play 'The Bride's Revenge'."

Florence Eldridge gives an impressive characterization to the step-daughter. It is shadowed with sadness, touched with bitterest sarcasm, made merry by spontaneous lightness and sweetened by tenderness. Miss Eldridge has a habit of licking her lips and twisting her mouth which detracts from the finish of her work, and her hands look stiff and meaningless. But she has the gift of sound expressiveness, a good range of emotion, a talent for indicating swift changes of mood and possibilities of real importance.

Ernest Cossart could scarcely be improved upon as the puzzled manager of the company. He was unaffectedly natural, he hit the comedy notes clearly and effectively, and he never stepped an inch out of the character. Margaret Wycherly contributed the stenciled, pop-eyed characterization which has become fastened to her. Playing in the drama uplift league has certainly crystallized Miss Wycherly's limitations into unpleasant fact. She is now exactly the same in everything she does. Moffat Johnston was never impressive. In his apparent inability to clearly define the difference between the argumentative theorist engaged in dialectics with the director of the company and the remorseful father in the play-to-be-written the foggy of Pirandello's intent becomes more foggy. Dwight Frye, was really excellent. He was intelligent, immersed in the character, and his outburst preceding the hearty suicides of the two children was vital, truthful and real. Mr. Frye will bear watching. Next to Miss Eldridge my pleasure for the evening was furnished by Constance Lusby, as the little girl. Either Constance is an actress of genuine genius or she has the most remarkable knack of appearing natural I have ever seen in anyone on the stage. She folded her arms, hugged her little stomach, appeared as if she was so sleepy she was ready to fall off the chair, and was such an extraor-

(Continued on page 111)

ACTORS' EQUITY ASSOCIATION

JOHN EMERSON, President. ETHEL BARRYMORE, Vice-President. FRANK BACON, 2nd Vice-President

PAUL N. TURNER, Counsel. FRANK GILLMORE, Executive Sec-Treas. GRANT STEWART, Con & Rec. Sec.

LOS ANGELES OFFICE
8412 Hollywood Boulevard

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KANSAS CITY OFFICE
Victoria Hotel.

A \$733,739,374 Theater Year

ACCORDING to official figures given out at Washington, the people in the United States expended \$733,739,374 for taxable amusements in the year 1921. These figures represent \$100,000,000 less than the expenditures in 1920.

In spite of this deficit we cannot help realizing that theatrical activities in our country were comparatively flourishing last year.

Who Have Eyes and See Not

The Equity contract, with very few minor changes, has been in existence for 31-2 years, and yet it is amazing how many of our members do not understand its conditions.

A seker for information at the office recently was told that the contract itself could give him every information. Whereupon the member sat down, read the contract and then said: "This is very interesting indeed, I am glad to have read it over—it answers lots of questions which were in my mind."

The High Cost of Travel

In response to the suggestion of a rep. actor, that dues for his class should not be increased, we beg respectfully to point out that the expenses of the association connected with his particular group are really heavier than they are for the first-class companies.

In order to keep in touch with that class of theatrical activity Equity has to engage traveling representatives who constantly journey from State to State, adjusting claims, harmonizing differences and making their lot more secure.

The great expense of the A. E. A. is really not so much in New York as it is on the road.

Manufacturing Actors

Equity received a protest the other day against admitting beginners to the organization. The remark was that "you make actors out of these people who have no experience."

That is not correct. A card in the A. E. A. makes no one an actor. It is the manager who gives the stamp of professional recognition to the tyro, since it is the manager who engages him. If the tyro shows no ability the manager gets rid of him quick enough, and the fact that he carries an A. E. A. card is no proof of his talent or ability.

Welcoming Fisher White

We are pleased to welcome to America Fisher White, chairman of the Actors' Association of England. Mr. White has done brilliant work for his association on the other side of the Atlantic, and is a firm believer in the closest kind of co-operation between the Actors' Association of England and the Equity of America.

Equity Collection Grows

Otto Welz has presented Equity with a gift of old programs, and these have been added to our growing collection.

National Drama Week

We note that the Drama League of America proposes to initiate a National Drama Week, from January 21 to 26, 1923, inclusive, during which time the public will be stimulated in every way to support drama by attending the theater and by encouraging amateur, repertory and community theater groups, and by forming and fostering the active study of drama in clubs, schools and societies.

Reform—and Rebates

Actors should always realize that they take a chance when they accept an engagement to appear in a piece which has been attacked by reform societies. Whenever the municipal authorities close down such a play it is impossible for the A. E. A. to secure payment to actors of salaries for time so lost.

Variety Without the Spice

It would, of course, be absolutely impossible to spare the time to refute every false statement which has been made against Equity by a certain publication, inasmuch as a week rarely passes wherein it fails to publish incorrect accounts of our policy or of our actions.

However, in order that the basic attitude of that publication should be understood we will discuss the issue dated November 3, 1922, on the front page of which there is the following scare headline: "Equity Members Assessed \$5 Each by Labor Federation—Equity Gives Notice in New York Thru Depatie—Money for Defense of Indicted Herrin, Ill. Mises and to Fight Chicago Injunction." And then follows a

column and a half of supposed circumstantial details.

It is hardly necessary to state there is not a word of truth in all this, since every Equity member must know that he has not been assessed \$5 for any purpose whatsoever, nor could he have been assessed \$5 by the American Federation of Labor, because according to its constitution the largest assessment which can be levied is one cent (1c) per week per member for a period not to exceed ten weeks. An assessment under this clause has only been made twice in the history of the federation, and then it was for three weeks only, and amounted to a total of three cents per member.

We further state that no notification from the American Federation of Labor has been received by our office suggesting a contribution towards any special fund of the nature described above.

The publication in question could easily have learned the truth about the individual assessment of members. There are several theaters within its own block, and there are fifty other theaters in New York City—a total of 55 deputies, to say nothing of the thousands

of members of Equity, any one of whom could have been asked the question direct.

What are the objects of these mendacious attacks on the actors' organization, and by whom are they inspired? There would seem to be only one answer!

In this same issue the publication referred to also repeats the statement which it had previously made, that the deficit for our fiscal year was \$50,000. Equity's financial statement, presented to our members at the Annual Meeting, published in the June number of Equity, and copied in every trade paper of the day, including, we believe, Variety, shows that the actual deficit was \$16,500, and was caused primarily by the slump in the motion picture field. Our members have known all about this for the last six months, and must have realized that sooner or later the dues of the association would have to be raised.

As Berton Churchill, chairman of the special committee on finances, so brilliantly pointed out, it is impossible to run the Actors' Equity Association today on the same basis as when it occupied a couple of rooms and had only three or four employees.

The publication is seeking to injure Equity

to the best of its ability. That this ability is poor and mean has been proven beyond question, and we would not dignify these statements by mentioning them were it not for the fear that vaudeville people and others who don't belong to the association may be influenced. Therefore we publish the truth so that our members may know exactly what to reply when they hear these false statements.

Honorary Cards for French Players

The members of the famous Comedie Francaise players, headed by Mile. Cecile Sorel, who will play one week's repertoire engagement at the 39th Street Theater, New York City, beginning November 13, before returning to Paris, have been tendered by the Council honorary membership cards in the A. E. A.

Bigger and Better

The Annual Equity Ball is in prospect, and the committee is making splendid headway with its plans. Nearly all the boxes have already been sold, and we understand there has been quite a rush for individual tickets.

The program has not yet been announced, but one of the numbers will be Rodolph Valentino in a tango.

"The Jollies", the pageant and all will be "bigger and greater than ever", under the direction of Hassard Short.

A Legal Record

Equity's Chicago attorneys, Messrs. S. L. and Fred Lowenthal and Harry P. Munns, have sent us a list of 321 claims presented to their office during the past year, and the status thereof. Over 80 per cent of these have been settled. The percentage might have been even better, but unfortunately several debtors availed themselves of the protection afforded by the bankruptcy courts after they had been pressed for adjustment.

This is a wonderful record, and Equity tenders to its Chicago attorneys its congratulations and thanks.

Besides the cases mentioned there have been numerous consultations with members, conferences with our various representatives, trips out of town on behalf of the organization or on law suits which were up for trial. They also attended many arbitrations as judge or representative of a member in order to bring about an adjustment. They have acted as judge and arbitrator in several instances where both sides to the controversy finally agreed—which is strong proof of Equity's representation for fairness.

Pre-View the Fur-Lined Bath-Tub, Says "Jane"

One of our members in Los Angeles has sent us the following letter, describing "what a 'Jane' thought of the second Los Angeles Equity Preview", given at Hollywood Octo-ber 26:

"Well, Kid—

"Youse back in old New York ain't got any-thing on us here in Hollywood.

"A extra guy that works once in a while in the movies took me to this swell dump it was at the Woman Club and oh boy I had a peach of a time collecting my rags together to kinder look pretty because he told me all the Stars and everything was going to be here so I wore the best I had you know the little black and white check skirt and the blue waist with

(Continued on page 66)

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

Forty-five members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Virginia Banks, Harry Moore, Roger Trott, Charles Turner, Joseph Spence, Margaret Collignon, Nellie Moyses, Charles Fritsch, Genevieve Alexander, Claudia DeLauney, Tanya Bader, Leroy Bogees, Salome Clark, Sara Stamm, Violet Larrus, Joan Desborough, Ann Smith, E. Douglas Griffin, Albert Wilson, Jerry Knox, Larry Laurence, Charles Murray Blackwood, Elizabeth Francis, Clarence Redd, Violet DeChevrier, Sam Saul and Marie Miller.

Anyone knowing the address of Lillian Thomas or William Loughman will please notify this office.

Chorus Equity members of the "Springtime of Youth" Company were paid for overtime rehearsal and for a layoff between the out-of-town and the New York opening.

So many beginners in the profession start their theatrical experience in the chorus that it is safe to say that at least fifty per cent of the men and women now working in choruses have come in since the strike. Those people have come in since Equity conditions have prevailed. They are paid for overtime rehearsals, for layoffs, for shoes and stockings, sleepers, etc. They do not know what it means to rehearse ten and twelve weeks and, at the end

of that time, receive only one week's salary owing to the untimely closing of the production. It is those people who say "Why should I join Equity, I'm perfectly satisfied with conditions." They do not realize that the conditions with which they are so satisfied were won for them by the sacrifices of our members in 1919 and, more than that, they do not realize that these conditions would no longer prevail unless there was an association to enforce them. Rather than issue the Equity contract, which is now the contract issued to all, the managers allowed their theaters to be closed for more than a month. Obviously, they do not issue it now because they like it. Because you are now in the profession, if you are a thinking person, there is no reason why you should not understand and work for the conditions of organization. You have chosen this as your life work—find out the conditions of that work and the forces that are working to improve them. Balance the dollar-a-month dues you would have to pay as a member against the salary you receive for overtime rehearsals, layoffs, extra performances, etc.

Dues from November, 1922, to May, 1923, are now payable. Beginning December 1 members who are delinquent from November and who have not received extensions will be fined twenty-five cents each month. — DOROTHY BRYANT, Executive Secretary.



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Following the resolution passed at the General Meeting of members, the Council has amended the By-Laws so that on and after May 1, 1923, the initiation fee for actors in Tents, Repts., Tabs, Boats and all Junior members (those just going on the stage) will be advanced to \$10 and all other classes to \$25.

Until May 1, the initiation fee will be \$5 for all classes.

Write to Main Office, A. E. A., 115 W. 47th St., N. Y., or to any branch, for application blank.

THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

"Seventh Heaven"

I had to be tied in my seat at the Booth Theater where I saw "Seventh Heaven". If I had had a hymn book I would have thrown it into the sky. If there had been a sawdust trail I would have hit it. I would have trod the length of it. I wouldn't have wished to face Billy Sunday, but I would have grabbed John Golden by the hand and said, "Hallelulah, the theater is saved!" This is the sort of play that confirms one's faith in a stage that can be clean, idealistic, realistic, and wholesomely "thrilling" all in one evening.

Austin Strong, the author, has kept his balance on his fundamentals. The play is intrinsically human. It is idealistic without being kitsch or just pretty. When Diane comes thru that seventh floor window in her wedding veil she is not a Cinderella. She is a tenet of religion. She is an Easter lily. She is an idea. This is what Mr. Strong has managed to do. He gets a dress-suited audience in the orchestra seats right up on tiptoe, not by pure strategy of plot. He gets them to believe in life and to accept his characters as emblems of life, and that is where the shouting comes in. The cast is genuine. It believes. It fits the play. I wouldn't change any member of the company.

I like Helen Menken because she is good to her voice. She doesn't tear her throat. The most piercing scream she releases might make you shudder but it would not strain your ligaments or give you a rupture. She speaks "on the breath". That means that breath is usually passing thru the vocal bands so that the hands close in on the breath to make voice. This keeps her tone flowing in the throat so that she avoids the "glottal stop". We never hear the vocal bands torn open by a sudden impact of breath and a sudden spurt of shrill tone. Miss Menken's voice is of fine texture. It is very smooth and has relatively short-wave tenacity and high pitch in the overtones. It is a balanced voice with its well-disciplined fundamental note and a good resonance in the throat. It is also a very normal voice. It has no habitual plaint or lisp or curve or quiver to limit it. It is perfectly free in its gamut of expression. It can express the litanies of sorrow or the ecstasies of joy with equal facility. Its overtones are dominant with hope. It is a voice of the spirit rather than of the body. It is a voice to love and to remember.

Marion Kerby is splendidly cast as the sister of Diane. In every detail of her makeup, voice and pantomime she expresses her character. Unsympathetic as the part is, she makes it fascinating by her power of suggestion. She keeps the brutality of the part entirely subordinated by putting emphasis on the distortions of the mind and soul. This is part of the "thrill" at the end of act two. Mr. Strong has tied an idea into the lash of the whip.

There is an artfulness in George Gaul that gives him a good air as Chico. There is also a discerning mind, a clean heart and a little arrogance in the part he plays. Mr. Gaul has a clear conception of what he is doing and he is quite pleasing as far as he goes. Just as Mr. Gaul is lacking in overtones, he is lacking in nuances of thought. He is strong in his foundations, not powerful in the subtlety of suggestion. This is especially true of the voice. I have had much difficulty to get Mr. Gaul down in my books. He takes to Chico quite naturally and the part helps to throw light on Mr. Gaul. His vocal chords are essentially the heavy strings of the bass viol. They are heavy with fundamental tone. He is not a great master of overtone and his nasal resonance is sometimes in danger of nasality. Much of Mr. Gaul's tone is of low frequency order. His strings vibrate at full length. He does not shorten his strings to produce shorter waves and higher tenacity. I think this is why Mr. Gaul's voice fails to produce emotion in my reactions in places where it should. I thought of this while listening to Louis Calvert read "Othello" before his class at New York University. Mr. Calvert has technique that Mr. Gaul seems to know nothing about. It is a technique that centers in the "stage whisper" which would once have been taught as an essential part of an actor's training. Mr. Calvert is a master of suggestion. He can suggest the infinite and the unutterable in audible tone. The pitch of the voice rises an octave and it is tense with its short wave vibrations. While Othello's suspicion of Desdemona is sinking deeper and deeper he makes this speech to Isago:

"I had rather be a toad,
And live upon the vapor of a dungeon,
Than keep a corner in the thing I love
For others' uses."

Mr. Calvert gets a tremendous emotional ef-

fect on these last three words by means of a "stage whisper". The stage whisper amounts to shortening the string on the violin by pressing the finger on it. The result is rapid, short wave tones, high in pitch, tense and penetrating in their effect. In doing this on the voice the vocal chords become partly closed, or they are closed a part of their length. The vibrating length is therefore shortened as in case of the violin.

I do not mention this because I picked out any places where I wished Mr. Gaul to use a "stage whisper". I mention it because I miss these variations in Mr. Gaul's voice. These variations produce "effects" in expression that are just as legitimate as any part of the actor's art. They cannot be obtained on full-length vibrations, and I feel that Mr. Gaul is too much dependent on fundamental notes that are made by the vocal chords in their most normal state. It leaves Mr. Gaul doing his best on a bass viol, whereas he should more nearly approximate a first violin. Mr. Gaul's good physique, good features, his understanding and emotional sincerity make him always acceptable. The subtlety of his art and the subtlety of his voice are things he must keep in mind.

Hubert Druce has a valuable voice in his character parts. I don't know exactly how he gets it. It has a sound of the whisper in it, a hushing sound that is very effective. It is a sound of respiration that comes with old age, but it is respiration with unctious and good heart. It doesn't remind one of the body so much as it does of a rugged nature, a vivid imagination and a will to live. Mr. Druce's account of "Eloise" in the last act is capital.

Alfred Kappeler emerges from the impeccable sanctimoniousness of Morton Jones in "Thank You" to be a jaunty, red-cheeked, high-chested

street cleaner in Paris. This man is versatile. He has a fine voice and a fine sense of shading a part. William Post is the embodiment of Pere. Frank Morgan has a somewhat difficult role, to be the villain and not be the villain. He keeps the part well in hand in this respect. It was a difficult situation in the last act but he handled it successfully.

"The World We Live In"

We are not used to hearing butterflies talk, although I believe Darwin found some in South Africa that made sounds. My notions of how butterflies talk are well expressed by Lola Adler at the Johnson Theater. She has a musical voice and she uses her nasal consonants to good advantage. Miss Beatrice Maude, as a contrasted sort of butterfly, speaks effectively. Kenneth MacKenna has so adapted himself to his new part that I didn't recognize him as the actor I saw in "The Nest". I can't even now establish any resemblance, which is pleasing to say.



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Beetles make rasping sounds by rubbing the saw-teeth of their legs against saw-teeth edged along their sides. Jane Corcoran suggested the beetle's rasp by a somewhat rasping creak made by the front of the tongue and hard palate. Scott Cooper also did this to some extent. It was a good device, simple and yet imitative in effect. It proves quite amusing as Miss Corcoran manages it, for she blends it into her speech and seems to give the illusion of an insect talking English.

The cricket gets his chirp from the same principle as the beetle, although his roughened "bow" is found on his wings. The saw-teeth of the field cricket are fairly blunted and far apart so that the field cricket's chirp is relatively low in pitch and only moderately loud. Vinton Freedley had none of this in mind in his playing of the Cricket, but he naturally fitted the part. He had a pleasing modulation of voice and the happy sprightliness of an insect.

Reminders

"A. E. M.—"Precedence" may be pronounced with stress on the first or second syllable. Stress on the second syllable is probably the best standard to adopt, although the other is in current use. Disregard the dictionary that tells you to stress both the first and second syllables. When the second syllable is stressed, the stressed vowel is long (ee). The vowel in the first syllable, unstressed, is not this long sound, but a shorter one like the i-sound in "it". The "e" in the third syllable is weakened to the obscure-e in "novel", or it may be entirely assimilated so that the third syllable has syllabic-n (dns). If the first syllable is stressed, this syllable has the e-sound in "met"; the second, the i-sound in "it"; and the third, the obscure-e. British and American usage is the same in these words.

Notice that the noun "precedent" has stress on the first syllable, and the vowel-sound of -e in "met". It is doubtless from this analogy that the noun "precedence" is given a similar stress in current usage.

Kenneth MacKenna pronounces "immature" with a chewsound in the last syllables. This isn't a becoming pronunciation for the poet Felix in "The World We Live In" or for an actor of Mr. MacKenna's good habits. The termination "-ture" has the glide u-sound in "use" with obscure-e at the end. It is like our usual pronunciation of "your" preceded by a t-sound.

Frank Morgan in "Seventh Heaven" pronounces "Inxury" with a g-sound in the first syllable and a zh-sound in the second (lug-zh-). Here is another case where actors insist on voicing unvoiced sounds. Donald Meek gave this pronunciation in "Six Cylinder Love" and Frederick Truesdell gave it in "That Day". In standard pronunciation, "Inxury" has a k-sound at the end of the first syllable and an sh-sound at the beginning of the second (luk sh-).

This incorrect pronunciation (lug-) may also be due to the fact that "luxurious" has this g-sound. "Luxurious" has several varieties of usage in standard English. Charles Romano in "The Faithful Heart" uses the cultured British pronunciation which is roughly (lug-zh-ri-us), with stress on the second syllable. This syllable will be followed by a very slight obscure e-sound which is not indicated in the foregoing. The (u:) represents long-u or -oo. The u-sound in the first and last syllables are pronounced with obscure e-sound, not like the -u in "up". We might indicate it thus (lug-zoo(er)-ri-us). This is somewhat especially British. In America the z-sound usually becomes -zh. This pronunciation will also be heard in England. We then have (lug-zoo(er)-ri-us).

Tom Nesbitt and Charles Romano in "The Faithful Heart", like McKay Morris in "Rose Bernd", omit the glide in "presume" and make it (pri-zoom),—stress on the second syllable.

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SHAKESPEARE IN THE AIR

MISS MONA MORGAN, of New York, has been engaged to interpret Shakespeare's plays by the Westinghouse Electric Company, of Newark, N. J., over the radio telephone. She broadcasts from station WJZ at 9:30 p.m. Her programs are as follows: November 5, "Julius Caesar"; 12th, "As You Like It"; 19th, "Romeo and Juliet"; 24th, "Henry V"; 26th, "Hamlet"; December 5, selections by request. Miss Morgan makes personal appearances under the management of Lee Keedick, 437 Fifth Avenue, New York.

Mrs. Florence Dobinson and Dr. and Mrs. Eugene F. Storke have founded the Storke-Dobinson Art Center in Los Angeles, Calif. The Storke mansion, 1201 Westchester Place, is the home of this art center with its valuable library, art collections and studios. Mrs. Dobinson is surrounding Miss Mary Isabelle Alpangh with a company to be known as the Dobinson Shakespeare Players. This company will give scenes from Shakespeare's best known plays. Twenty members of the Theater Study Club, with Mrs. Dobinson as director, are taking William Winter's "Shakespeare on the Stage" as a subject of discussion. They are assisted by Miss Alpangh in Shakespeare interpretations. William Harvey Stephens, now in the company of Walter Hampden, has been identified with many of Mrs. Dobinson's activities. The Art Center extends a welcome to visitors in Los Angeles.

James K. Hackett is in the south of France, where he is taking the first vacation he has had in two years. Mr. Hackett has been invited to return to Paris and play Shylock and Hamlet at the Odeon Theater. M. Firmin Gémier, actor-manager of the theater, extends the invitation. Mr. Hackett will either play at the Odeon, Paris, during the season, or he will go direct to Holland, where he is invited to appear. After these engagements Mr. Hackett expects to return to America.

Louis Calvert, who directed Mr. Hackett in Paris, is a busy actor-lecturer-director. Besides playing in "R. U. R." at the Garrick he is giving a special course of Shakespearean lectures and readings at New York University, Washington Square. Students in this course receive college credit. "Othello" is now under discussion. "Get your idea of the characters from the lines of the text and from no other source," says Mr. Calvert to his classes. He points out that there is no tradition in the acting of Shakespeare that goes farther back than Betterton. He also points out that many of these traditions from Garrick and Betterton fall to meet the sanction of Shakespeare's text. Mr. Calvert looks up from his reading from time to time to make these interesting comments. His first purpose is to interpret Shakespeare by reading aloud. He does this with great sincerity. In passages that grip his imagination he peoples his desk with a full stage and his voice sends a consciousness thru his audience that quickens attention to white heat. The dramatic tenacity of some of Mr. Calvert's readings is particularly arresting at close range. It surely makes Shakespeare "live". Columbia University is soon to command some of Mr. Calvert's time, for he is to stage "Julius Caesar" for the same society that produced "As You Like It" last spring.

Shakespeare lovers should know of two Shakespeare souvenirs, quite unique, that will come in handy as Christmas gifts before the end of December. "A Shakespeare Conversation" is privately published by Mrs. Eimer G. Sammis, 391 Decatur street, Brooklyn, N. Y. This handsomely printed little booklet gives an amazing compilation of quotations woven into a first-class modern playlet. Two women of the present day discuss current topics in phrases taken entirely from Shakespeare. The range of their conversation and the distinctly modern viewpoint in all they say about marriage, household servants, fashions in dress, war, politics and face powder is surprisingly to the point this very day. The sketch is positively lively, and the way familiar quotations are woven into a most coherent modern dialog is as entertaining as it is instructive. This "Shakespearean Conversation" would be a hit in any Shakespeare club, and it would fit many occasions on a chautauqua program. The booklet will be mailed by Mrs. Sammis to any address for 50 cents.

The Shakespeare Club, of Camden, Me., has for a number of years privately sold its copyrighted game called "A Study of Shakespeare". This game can be used as a study by any number of players. The Outlook has aptly remarked that this game cannot be played by an ignorant person, nor can it be played without gaining additional knowledge of Shakespeare's plays and characters. Horace Howard Furness called the game twice blessed—it blesses him who gives and him who takes. The game is as well adapted to grownups as it is to children. The cards are handsomely printed and carefully boxed. The makeup is strictly first-class. The game may be obtained by sending 50 cents to the Shakespeare Club, Camden, Me.

Shakespeare is in the air. Help Santa Claus to spread abroad some of these tidy contributions to a Merry Christmas to lovers of the spoken word.



Feminine Frills

By *Elita Miller Lenz*

THE SHOPPER

Address all inquiries and orders to Elita Miller Lenz, care The Billboard, 1493 Broadway, New York, making money orders payable to The Billboard Publishing Company. While the services of The Shopper are free to our readers, she requests that you enclose a stamp for reply.

1.

The Shopper called on a leading costumer and asked him to give us something startlingly original in the way of a costume. He responded with the chic creation illustrated. An unusual effect, achieved by the use of satin chateau ruffles edged with horizon blue velvet ribbons for the skirt, collar and wristlets. The bodice is of French blue. Silver ribbon, looped gracefully, forms the rosette on costume and hat, the latter being made of the French blue velvet. The satin panties, made with tucks, also have silver bows as trimming. This costume for the maid who must captivate audiences may be purchased for \$75, which includes the saucy little hat.

2.

The beautiful bag illustrated comes from Brittany and was hand-embroidered by the peasants there. There are only a few bags of this type in America, all in the possession of one agent. Rich peasant shades of red, blue, yellow and orange are embroidered on a pale blue, black or white background. But the foundation color is visible only at the neck and mouth of bag. Gold-plated beads finish the elaborate embroidery, giving the bag an extremely rich appearance. Can be used as an opera, matinee or evening bag in which to store away the dainty "hankie" and indispensable powder puff. The art connoisseur, too, would prize this bag as a curio case treasure. It is \$12.

3.

The cigaret case, a neat stripe effect, silver finish, with monogram space and dainty chain, is quoted at \$3, plus postage. It is but one of eight illustrated in the Shaw catalog, an elaborate affair prepared for the holiday trade for the accommodation of out-of-town patrons. The Shopper will be glad to order the case illustrated for you or to see that a copy of the catalog, illustrating other types of cases, is sent to you. Ten per cent discount to our readers.

4.

The cigaret holder is four inches long and may be had in black and white or red and white for \$2. It can also be ordered in tulip shape.

5.

You could find no more acceptable gift for the dancing brother or husband than a pair of Eddie Cantor dancing Oxfords, made from dressy, stylish colt leather, with hand-turned flexible sole, which are sold for \$7. The same Broadway shop features felt (gray) bathroom slippers for \$1.24; kidskin lounging slippers at \$2 and kidskin Pullman slippers in a kidskin envelope for \$2. The Shopper will be glad to handle your orders for any of these useful and pleasing gifts for milord.

6.

There is one article his lordship needs every day in the year and that is a safety razor. Why not present him with one for Christmas? The Madden Safety Razor has a permanent blade, and the purchase price for silver finish is \$5; gold plated \$6.50. Both types include strop.

The Madden Company also makes "Milady's Special", with a guard arrangement that prevents scratching or irritation of the skin. A dozen blades accompany the woman's razor, which comes in silver finish for \$5 and gold plated for \$6.50, in velvet-lined ivory case. Send your order to The Shopper.

7.

The Sportsman's Paradise has just sent The Shopper a catalog showing ladies' riding and outing boots and athletic costumes, sportswear for men, baseballs and footballs, ice skates for men, women and children (Alaskan skate outfits with shoes, \$7.45, and hockey skates with shoes, \$16. Plain skates, \$1.75 up), roller skates, tennis and golf accessories, cameras, and even megaphones. Do you want a copy of this catalog?

8.

Indestructible pearl beads make a splendid gift. A 24-inch strand, graduated in size, costs only \$1.95, plus postage.

(Continued on page 112)

SIDE GLANCES

Technique of Osculation

Perfect osculation was apparently considered quite as much of an art in the days of 1810 as at the present time, according to a newspaper clipping of that early date in an old scrap book possessed by E. T. Kelsey, of Syracuse, in which the writer, Adam Walter, gave the following instructions on kissing:

"Don't kiss all over like grasshoppers walk. Don't kiss everybody, including nasty little dogs, male and female. Never sit down to it—stand up. You need not be anxious to get in a crowd; two persons are plenty to come and catch a kiss. More than that spoils the sport. Stand firm. It won't hurt you after getting used to it. Don't be in a hurry. Providence will give you strength for the ordeal. Don't jab down upon a beautiful mouth

as if spearing for frogs. Don't grab and yank the lady around as if you were training for a prize fight. Don't muss her hair, scrunch down her collar, bite her cheeks, squize her ribbons and leave her looking all mussed up and wrinkled. Take good aim, the lips meet, the eyes close, the heart opens, heaven itself seems to be in reach and the art of kissing is learned."

Bordoni's "Kiss Clinic"

Irene Bordoni, musical comedy star, during an address before a woman's club in Chicago recently, surprised the ladies of the club by advocating a kiss clinic.

"I think," said the dainty comedienne, "that marriage in this country becomes much of a failure because young wives are not properly

(Continued on page 112)



To be a successful soubret one must be dainty, dashing, chic and saucy—oh, VERY saucy. And where is the gay little soubret who wouldn't look irresistibly pert in this very, very saucy creation? (See Shopper's column for description.)

The bag held by shapely fingers is the handiwork of Brittany peasants. It is a work of art to which words fail to do justice, and offers a gift that will be treasured for a lifetime. A cigaret case and holder lend realism to the occasion when Madame must pretend to smoke for art's sake. (See Shopper's column for description.)

THE VANITY BOX

(a) If you prize a youthful complexion you must offset any tendency of the skin to dryness, as a dry skin wrinkles prematurely. The face and neck should receive equal attention during the daily beautification process. If you are exposed to the weather, thru motoring, athletics or to the smoke and grime of travel, you should give your skin unusual care. When the pores are clogged with dust they are unable to throw off the natural oils which should act as a lubricant to the skin. The result is a parched, dry skin thru which the color of health cannot course. The ultimate result is a sallow, wrinkled skin. There is a cleansing oil, a blend of pure Oriental oils, combined with lemon juice, which both cleanses and softens. The oil is of the consistency of light cream which dissolves into the pores very quickly. Contains no water or borax and is soothing and refreshing. \$1.10 per jar.

(b) The Twin Powder and Rouge Compact which The Shopper quoted at 75 cents is really \$1.50. She regrets this misstatement. This beautiful Twin Compact is so dainty, fragrant and useful that it will prove a source of constant delight to the woman who uses it. A splendid Yuletide remembrance.

(c) "Youth-Ami" removes the outer skin, freckles

and other blemishes without irritation. It is so harmless that it can also be used as a dandruff cure. At first we were skeptical concerning this preparation, but after watching its work for several months are convinced that it has real merit. To secure results with "Youth-Ami" one must be very patient, but the results justify the effort. \$5 a bottle.

(d) Every actress should have a box of Eye-Shado on her dressing table. It is a brown powder that is applied to the lids to make the eyes appear large and brilliant. The powder is easily blended and may be used for evening as well as stage occasions. \$1 a box.

(e) Dancers' "Pedajoy", for painful feet, provides real comfort for tired feet. It is an antiseptic powder that, when dissolved in hot water, softens callouses and corns, correcting excessive perspiration and imparting a sense of cleanliness that will appeal to the fastidious. The price of "Pedajoy" is 35 cents a package.

(f) If you are in need of a preparation for the eyes to relieve irritation, brighten or cleanse, you might try "Vaniline". It contains no bella donna, opiates or harmful ingredients and does not dilate the pupils. Its function is to cleanse the eyes and make them more brilliant. \$1 a bottle, postpaid, in plain wrapper.

GLIMPING THE MODE

EVA TANGUAY RETURNS IN REGAL SPLENDOR

Eva Tanguay—the same clever, effervescent, cyclonic, dear old Eva, plus advoirdupois, deeper charm, a more mellow voice and clothes, clothes, clothes and then some—returned to the vaudeville stage during the week of November 5. We stood up with the rest of the clamoring crowd, just to see Eva, at Loew's State Theater, and were not sorry we stood.

At exactly 3:15 Eva burst upon the enraptured vision of the Manhattanites, clad in festoons of silvered tinsel, with costly black and white sigrettes sprouting from her head and person, a silver bodice and white tights, a huge red ostrich fan, white satin slippers with scintillating rhinestone buckles snugged on red rosettes. Who cares a snap of the fingers for Mlle. Sorel's diamond-studded, one-hundred-thousand-dollar hat when our own little Eva wears her tinsel gown? Answer, Nobody!

And that wasn't all! She wore also another costume (?) of long, oh, very long red ostrich plumes that shaded to coral and pale pink, with an ankle of ostrich with a saucy out-standing feather on her left leggie and draped her pouter-pigeon-above-waist person in a glistening red and silver cloth. Result: Looked and swayed like a young ostrich tree in a cyclone. Exit Eva to reappear looking like a kewpie in a florist's window. On her blond, bobbed frowzy friz she wore a sailor-shaped chapeau with a huge yellow rose on a line with her tip-tilted nose, the crown being topped with a trio of tulle that looked like the top of a vanilla ice cream soda. A panty suit of crystal spangles "hugged her close". On one hip was a streamer of large blue flowers and on the other hip a trailing strand of American Beauty roses. And she wore, for no reason whatever, a pair of elbow-length white kid gloves. Altho Eva's costume was beautiful, it was so debonair and saucy that the audience giggled, tittered and chuckled over it. Or perhaps it was the black swallow-tail that made 'em laugh. Each costume was finished with a pert, bird-tail of some fabric—she moved so fast that we couldn't keep our eyes on the tails long enough to describe them. We crown Eva "Queen of Originality". Long may she reign!

INSECT COMEDY SUGGESTS NEW IDEAS IN COSTUMES

"The Insect Comedy" or "Bug Opera", as a bright member of our staff calls it, at the Johnson Theater, New York, announced as "The World We Live In", is replete with original costume suggestions. It shows that in butterflies, crickets, beetles, moths and snails are lines and colors that may be easily adapted to the creation of costumes, if we take the time for observation and imitation. Observe the insects in the world we live in, for they will suggest many original ideas to you. And don't forget to carry out in headdress the little "ticklers" or "sprouters" that grow on their "domes".

Fashion Notes

One of the most notable things about the new "Music Box Revue" is that those two lovely types of femininity—Grace LaRue and Charlotte Greenwood—are dressed like twins in yellow satin Empire gowns, with upstanding chiffon collars and side trains that are carried on bracelets encircling each fair left arm.

Irene Castle is one woman who never "bats an eye" over the high cost of clothes. Franklin Simon & Company have made for that much-costumed actress a Russian ermine wrap, with an attached train and rhinestone buckle fastening. The lining is of burnt orange velvet appliqued with silver design.

If you happen to know an ultra fashionable cowboy who wears a silk bandana you might coax it from him and wear it—not as he does, about his strong, young neck, but about your slender waist as a girdle, spread full on one side and knotted on the other side or hip. It's the latest Palm Beach fad, and not a bad idea for stage wear.

Care of the Teeth

"Theatrical folk who value their good looks and clear enunciation should have their teeth examined by a competent dentist every six months," says Dr. Henry L. Smokler, a surgeon dentist, of 368 West 57th street, New York.

"Not only is vigilant care necessary from the standpoint of appearance, but for the sake of distinct speaking. When the natural formation of the oral cavity is marred by missing teeth—back as well as front—the actor's enunciation becomes blurred. He may not realize it, but his audience does. Moreover, his health becomes impaired because he does not masticate his food properly. Defective teeth—cavities or abscessed roots—are the despoilers of good looks and health," emphasized Dr. Smokler.

"The actor is always in a hurry when he visits the dentist, which is a mistake. The dentist should be given plenty of time to do expert, finished and enduring work, so that

(Continued on page 112)

LITTLE THEATERS

One hundred children of the Schuster-Martin School, Walnut Hills, Cincinnati, O., "assisted" by as many adults, will produce Maeterlinck's "Blue Bird" early in December. David Madgett, art director of the Little Playhouse Company, of Cincinnati, is preparing the settings.

The first musical event of the New Orleans (La.) season opened at the Little Theater in the Hotel Gruenwald, October 31, with Mrs. Helen Pitkin Schertz and Louis Facet as features. All selections were high grade and technical and included airs from Le Cygne, Hasselmann's "Patrouille", Bach's "Aria", and Schumann's "Abendlied".

The Sequoia Little Theater, of San Francisco, Calif., a new association, has accepted for its first "all-San Francisco hill" a one-act play, written by Mrs. Elizabeth Gerberding, a San Francisco woman active in social and club life. Prohibition is the theme of the play, and it is treated from the viewpoint of the effect of the Eighteenth Amendment on the younger generation.

Coached by Prof. A. Stanley Walker, formerly of Birmingham, England, who played the lead in the revival of Sheridan's "The Rivals" on the English stage several years ago, the students of the College of Wooster, Wooster, O., presented the eighteenth century comedy on October 28. The production was made under the auspices of the Students' Senate.

Clare Tree Major, president of the Threshold Players, New York City, was one of the speakers at the second open meeting of the Playwrights' Club, at the Hotel McAlpin, New York, Friday evening, November 3. Mrs. Major chose as her subject "The Aims and Needs of the School of the Theater". Preceding the address an act from a play written by a member of the club was read and criticized.

The Holy Family Lyceum and Passion Players presented "Nothing But the Truth" at the Columbus Auditorium, Union Hill, N. J., October 29. The cast consisted of Dr. Burnham, Messrs. Helmreich, Heck, Goring and Stritmatter, and Misses Canzier, Stahl, Butler, Frechen, Bendt and Wall. The show was ably done and denotes what is in store when the annual Passion Play is presented during Lent.

The Lenox Hill Players opened their second season at the Lenox Little Theater, 52 East Seventy-eighth street, New York, Monday evening, November 6, with a program which will be presented for two weeks. The offerings are a dramatic novelty, "The Other Voice", by S. K. Fairbanks; "The Pardon", a three-act play from the French, by Jules Lemaitre, and "The Green Scarf", a one-act playlet by Kenneth Sawyer Goodman.

Three hundred members of the Drama League of Burlington, Ill., attended the opening of their newly decorated center on October 16, which was celebrated with a "home-warming". "Rose Beads", by Miss Ruth Melzian, directed by Miss Hope Burhans, with stage settings by Ralph Norling, was presented, as well as "A Lady to Call", directed by Mrs. E. M. Stiles. The Women's Chorus sang selections and thirty new members were welcomed to the "fold".

A pageant was staged by the Little Theater Auxiliary of the Billings (Mont.) Woman's Club, on Friday, October 27. The pageant was written by Mrs. H. A. Frith and Mrs. A. M. Crawford and contained many interesting interludes, including instrumental music, songs, dances, a dramatic sketch and a realistic scene-painting act. Illustrations of committee work and a visit by well-known stars of the cinema. The pageant was staged for the purpose of inaugurating the little theater movement in Billings and no regular admission charge was made.

Under the auspices of The Union of East and West, the devotional poem play "Buddha" will be presented at the newly built auditorium of Community Church, Park avenue and Thirty-fourth street, on November 23 and 25, evenings at 8:15 o'clock. This famous play in six episodes shows the Life of Buddha and His Great Renunciation, and is planned to bring the Eastern idea to the understanding of the West. There will be music thruout the performance and Eastern dances by twelve especially trained dancers in the Palace of Pleasure episode and in the Temptation scene under the Bodhi Tree. The cast is composed of Hindu,

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The Auburn Amateur Dramatic Club, Auburn, N. Y., opened its 1922-'23 season Saturday evening, November 4, at Osborne Hall. The play was "A Pair of Sixes", by Edwin Peple. This is the first farce which the club has produced. The play was directed by Mrs. Samuel Hopkins Adams, of New York City, and the principal roles were assumed by Kennard Underwood and John Richardson. Others in the cast were Paul W. Hills, Mrs. John Richardson, Mrs. E. Donaldson Clapp, Miss Mary Dall Hills, Mrs. Arthur Underwood, Samuel H. Adams, H. Dutton Noble, Jr., and Harold L. Ferris.

"The Mask and Wig Club", a little theater group which began activities in Beaumont, Tex., some months ago, gave a one-act farce-comedy, "A String of Pearls", on Friday evening, October 27, in the auditorium of the Neederland High School. Seven hundred people attended. The club is divided into two groups in order to give a play each month. While one group is rehearsing a bill, the other group is presenting a play. This arrangement is necessary, as most of the players are students of the Beaumont High School. The next offering of the Mask and Wig will be "Susette", which will be shown the latter part of November.

The Dramatic Arts Club of Columbia, Mo., made up of faculty members of the University of Missouri and citizens of Columbia, known as the Little Theater Group of Columbia, is making arrangements for an active season and the St. Louis Artists' Guild will be one of the attractions of the early winter. The home production of the club this year will be "The White-Headed Boy", by Lenox Robinson, which was presented by the Irish Players on tour last season. The play will be given November 21. "The Witching Hour", by the Missouri writer, Augusta Thomas, will be presented on December 12, and "Mr. Pim Passes", by A. A. Milne, will be produced some time in January. The first outside performance brought here by the club will be a two-day repertoire

(Continued on page 107)

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The Frenchman's Technique

London, Oct. 27.—I turned into the Coliseum last Monday afternoon to see the first performance by the Comedie Francaise folk, who are booked at the Stoll House for a month with a possible extension. The players have been well received, and as they are ringing the changes week by week should prove an instructive and entertaining addition to the repertoire of a variety house famous for its daring innovations.

In the dusk these players show a mastery of accomplishment that is most welcome. Their individual tones and tempo values are carefully registered and modulated so as always to effect contrast; indeed their technique in this regard is as carefully manipulated as an opera singer's. One can with fairness compare the playing of Mlle. Lecote and M. Varray in this piece with a duet by Jadlowker and Farrar. Here is none of that tiresome picking up or relating of the last speaker's intonation.

The show was "Venise", a very light drawing-room comedy by the author of "The Return", and I was chagrined to find that a section of the audience (not in the cheaper seats) so far forgot the courtesy that is due to strangers and fine artists as to make repeated ill-conditioned displays of their lack of approval—which was due, of course, to their lack of understanding of the language.

The artists had to stop, after repeated "birding" led by one objectionable objector. Mlle. Lecote and her partner bowed spare acknowledgments several times, after which the display ceased. The piece ended amid well-merited applause from the large audience, and our Gallic visitors are to be congratulated on their tactful and agreeable handling of a difficult situation.

The visit of these artists again impresses upon the English theatergoer the need of establishing in London a theater where model technique is continually to be seen by the people and studied by the professional. The very existence of a house where fine acting and standard pronunciation are the rule acts as an inevitable corrective for slipshod or mannered playing and for that carelessness of speech which is noticeable through the West End today, and which in provincial theaters is simply distressing.

The King's English

There is room for a Windsor P. Daggett among the critics of London town, for the speech of the contemporary stage is by no means "the well of English undefiled" that it should be. The Comedie functions as a mirror of correct bearing and pronunciation held up to the French nation. The parvenu enlists the assistance of the Comedie artist in passing his sons and daughters off as the real thing. I dread to think what would happen if our own profiteers sent their sons and daughters to some of our stars for lessons in speech.

I am told that the Oxford accent is generally regarded by foreigners (and by such provincials as have never heard this dreadful mixture of affected consonant clipping and throat vocalization) as the standard English pronunciation. Fortunately this standardization is more honored in the breach than in the observance. But they do not go to our sporting undergraduates for pearls of speech, the actors and actresses import from even less pleasant sources. Even in the pronunciation of proper names one hears frequent disagreement from member to member of a cast (a had oversight this on the producer's part) and in any modern aristocratic comedy it may happen that the fattened Lancashire a's of The Hon. A—B— may consort strangely with Lady B—'s modified West Country burr, and with his father's (Lord B—'s) good Londonese.

Among our younger players there is a tendency to fall into one of two schools which I have labeled the Quaito and the Quoite schools. The former are of the "refined" type, and their speech owes much to the thin vowels of Scotland. (E. g., "Have we no cheers yeah?" as the old duke says in Piner's "Trelawney of the Wells".) The Quoite school, in the ascendant at the moment, inherits the cockney breadth of vocalization, and arises doubtless from the slackness temperamental in the Cockney but unforgivable in the artist.

English stage pronunciation today falls between these two schools: "Quaito, Phwaite, Dale", on the one hand; "Quoite, Whoy, Doy", on the other. But let it not be thought that I wish to imply that no English artist ever says: "Quite, Why, Die". Several do.

Cut-Rate Service for London

Simultaneously with the appearance this side of Mr. Mackenzie's article (The Billboard, October 14), I learn that Joseph Leblang, promoter of the Public Service Ticket Office, is coming to establish a similar agency over here. So a new terror is to be added to theatrical management, and to the existing speculation of the agencies, with the higher prices squeezed from the public for booking and their doubtful service to the theater as a whole, is to be added this newer system of cut-throat commerce. Unless—

Well, the managers have it in their own

A LONDON LETTER

Treating of the "Legitimate" By "COCKAIGNE"

hands to make an end of this stunt before Leblang has a chance of making a beginning. Perhaps they will read The Billboard, be wise and adopt Donald Mackenzie's suggestion of establishing a central clearing house for the sale of all theater tickets. By sensible and loyal co-operation they could bring the agencies to their knees in a month, and send Leblang off with the proverbial sea in his ear. At any rate, Richard Percy Burton, who knows conditions on both sides of the Herring Pond, has warned his theatrical colleague in no uncertain phrases:

"To the ordinary man in the street this may mean nothing. But it soon will—both to him and more especially, perhaps, 'the powers that be'. It will reduce theatrical management to the veriest gamble. The stage on the continent has the reputation, at all events, of being an art. In America it is a mere matter of business, in England it is neither an art nor a business, but it looks like speedily developing into a trade.

"The poor manager will share the spoils with the cut-rate speculator, but when a patron of the stage has once paid half price for a stall, when is he going to return to the normal value? He will wait for the inevitable slump."

Press and Stage

To revert to my notes of last week on this subject, a topical press stunt is not without significance. Several papers just lately have once more handled the evergreen topic of stage kisses. One journal has delivered its considered judgment in a leader and others have argued the pros and cons of "Should stage kisses be real?"

That the provincial actor, thru his union, is at present negotiating for a contract that at best would barely maintain life in his body, even if he were engaged all the year thru, is a matter of little or no moment to the press as a whole. But stage kisses are another matter.

It is all on a par with the headlines: "Actress Throws Bottle", "Famous Actor Bites Waiter", and so forth. Or again: "A young woman described as an actress . . . Defendant had been last employed as a laundry maid. . . . Well, it is a common enough story.

When will the average news editor or chief sub. realize that the stage is a calling no less self-respecting than that of the lawyer—even than the journalist's? Probably not till the big actors take a hand in the maintenance of their professional prestige with the result—possibly not even until actor-controlled theaters are not merely the exception but the rule.

Two New Supto Plays

This author has two new comedies for early production. Matheson Lang has acquired "The Great Wall" and is to produce it this autumn.

Meanwhile Charles Hawtreys is busy rehearsing "The Laughing Lady" which Marie Lohr is to present at the Globe on November 17. To support her she has secured a magnificent cast, including Violet Vanbrugh, Henrietta Watson, Edith Evans, Geoffrey Toole and Julian Royce. Hawtreys, one of our finest producers, ought to play a splendid tune with this orchestra.

Dramatist of Nineteen

Two special Sunday performances were given on October 22. The Interlude Players produced "The Snobs", farcical comedy by Harris Deans, of "Husbands Are a Problem" fame, and Richard Bird produced for the Repertory Players "Little Lovers", by Esme Wynne-Tyson. The authoress, now twenty-three, wrote this promising, witty and amusing play four years ago.

Hicks Attacks the Actors' Union

Seymour Hicks says the A. A. is a menace to the profession. He wants a Federation of Bosses and Dupes instead. A few years ago Hicks was largely responsible for plans to kick employers out of actors' organizations—now he says the A. A. should include actor-managers. He is a good comedian and cracks amusing jokes across the dinner table. But jokes about stage economics at the present time are bad form, especially when they come from one who has helped to food the stage with the very incompetents against whom he now inveighs.

For some time past I have had rumors of a projected anti-A. A. organization, a spoon-feeding institution for the beguilement of the innocent Theatran from that Bolshevik union. If Hicks brings this to a head it will be a good thing, for it can safely be left to the A. A. Council and members to bring it to an early grave.

Amende Honorable

After reading St. John Irvine's article in The Observer of October 22, I must withdraw the censure implied in my recent notes. That is not to be taken as an apology for the reference to that writer's play, "Jane Clegg". But I accept his statement that what he meant to say to the Gallery First Nighters' Club was what he has written in this article.

Irvine rises from the ruins of himself that have littered The Observer for some months past, and shows that he has still some things to say about the theater and its people that are worth saying. They are also worth reading, and I advise my readers to get that article framed.

"Glamour" Without Glamour

Peter Garland's play, produced on October 24 at the Apollo, did not fulfil its titular promise. It has a decidedly thin popular magazine plot and the dialog is banal. The

types, however, are reasonably well observed. Act 1. Sir George Knowsley K. C. B. is running an affair with his secretary at a country inn five miles from his wife's residence. The wife has a motor accident and he bolts back to duty. Secretary collapses (rather well) and is restored to consciousness by Lady Knowsley's son by an earlier marriage.

Act. 2. Process of restoring secretary continued for a fortnight by Ralph, the stepson Love—real love this time. Secretary discovers relationship of old lover and new and decides to bolt.

Act 3. Preparations for the disappearance completed. Secretary is persuaded by wise old bachelor-lord, friend of Sir George's, that "It is needless to wreck his (Ralph's) life and your own." Pair go to town together. And that's that!

E. Holman Clark, as the knowing sentimental nobleman, made good bricks with a minimum of straw. His handling of trite sentiments and valueless lines to suggest a deep significance or a humorous content is masterly. I can't understand why the girl didn't fall for him instead of that spiritless juvenile, Ralph, played with needlessly awkward movements and a complete lack of glamour by Frank Freeman. C. Aubrey Smith added no laurels to his reputation or to the audience's appreciation of his ability by appearing in the part of Sir George. Maud Crossall as the wife (who goes motoring in the country in a Mayfair drawing-room outfit) looked very charming. Marjorie Holman as the heroine's confidante made the friend needlessly unattractive. She has not the rudimentary sense of her craft to ring the changes on repeated lines.

Frances Carson, who comes from America to play the lead, gave us a pleasing Secretary Doris. Her best work was in the despairing collapse in the first act, and I shall be interested to see her in a play which gives her opportunity to do something more than look and speak with charm.

An Old-Fashioned Melodrama

"The Balance" contains all the old ingredients of vice and less than the usual quota of heroic virtue. Frank Dix and Leon M. Lion take six scenes of rambling plot to work up to the final Old Bailey act. The latter is spectacularly good and "Handsome Jack" Barnes makes an impressive judge.

George Bealby plays the villain in an aggravatedly traditional manner that suggests that he is "coddling" the part now and then.

George Elton as the murderer-clerk won and deserved the acclamation of the whole house. Sebastia Smith gave a fine rendering of a doddering old proletaire and Ethel Coleridge convincingly assumed the character and mannerisms of a garrulous old lady.

Edward Ribby interpreted the good-tempered Cockney "sport" perfectly. Mary Clark as the heroine showed a powerful and restrained technique. The play was much better played than constructed, and the acting may save it from early extinction.

Brevities

"The Beggar's Opera" had its 1,000th performance on November 2.

Saturday, October 22, saw five withdrawals in London theaters. "The Tolls of Yoshitomo" (Little), "Double-or Quit" (Apollo), "Mr. Budd of Kennington" (Royalty), "Mr. Garrick" (Court) and "Angel Face" (Strand). The following Saturday "The Way of an Eagle" and "Charles I" also ended.

The Swedish Ballet (at the Court) has been well received. Borlin is choreographer, and the repertory includes the famous El Greco piece.

"The Bat" ceases its almost year-old flitter on Saturday, November 4, to give place to Austin Page's "The Begging on the Door". Mary Jerrold, Doris Lloyd, Franklin Dyal and Arthur Wontner are in the cast.

Fredk. Melville presented Arthur Shirley's new farce, "Here Comes the Bride", at the Briton October 23.

Robert Lorraine will shortly produce "The Happy Ending", by Ian Hay. Ethel Irvine will appear with him.

The Monday matinees of "Medea" with Sybil Thorndike in the title part are playing to capacity business.

Martin Harvey is producing von Hofmannstall's modern version of "Everyman" at Stratford on Avon in December.

Nat Madison (son of Maurice Moscovitch) and Lionel Falck (Kyrle Bellows's brother) are to be associated in management of town and provincial enterprises.

Jack Buchanan goes into management shortly with a musical play.

The Kingsway reopened October 26 with a repertory of Jewish drama to be played in Yiddish.

Norman Macdermott announces Mabel Dearmer's "Berer Rabbit", an adaptation from "Uncle Remus", as his children's Christmas attraction (for matinees) at the Everyman.

T. C. Fairbairn and Dr. A. E. Edward have written words and music respectively of a five-act opera dealing with the life of the poet Burns. It will be produced in Glasgow in due course.

AUSTRALIA

By MARTIN C. BRENNAN, 114 Castlereagh Street, Sydney.

Sydney, Sept. 20.—Vaudeville in New Zealand shows nothing different to that of a fortnight ago. At the present time there is an apparent slump in entertainment matters in that country.

Wee Georgie Wood will give a special performance to the Boy Scouts at the Tivoli, Sydney, by arrangement with Harry G. Musgrove, next Saturday morning. It is anticipated that the theater will hardly accommodate the crowd.

Hypnotist McEwen was recently forced to forego his New Zealand tour owing to lack of business. Hypnotic shows are having a bad time in this country now, where the people are waking up to them.

Mrs. Pounds, mother of the Australian girls, Lorna and Toots, returned to Australia this week. Her daughters, who have been very successful in England for several years, speak of coming back here for a holiday.

Alex Staxpole, for many years in the service of Harry Clay, the small-time theatrical manager, is no longer with the firm, his services having been dispensed with last week.

Vera Pearce, the Australian musical comedy revue star, has, so a cable informs us, been engaged as principal boy in the forthcoming pantomime at Glasgow next Christmas.

The vaudeville boom is still on, and with cool weather hanging around business is keeping up. If it can only hold out a little longer it should

be a good Christmas for performers, hardly one of whom is out of work at the present time. Abbott (magician), Hal (juggler) and Newall (juggler) propose making a tour of the East early in 1923.

George Dixon, the "musical jack-in-the-box", is straggling town again after a somewhat severe illness due to ptomaine poisoning.

Mrs. Harry Groves, of the whilom team of Niagara and Falls, is just recovering from a serious illness. The lady has been living in this country for some years, where she and her husband have prospered in a refreshment business at the Haymarket Theater, Sydney.

Mr. Paul, the crystal gazer who has been so successful on the Fuller Circuit, will probably be the headliner at the Hippodrome, Sydney, next month. He is at present pulling in big business up North.

Captain Adams still reports wonderful business with Odiva's Seals. Supporting the act are Maud Courtney and C. Edgar Beynon and Sidney Clarke.

Marjorie Daw, one of the most entertaining soubrettes of recent years, is now fulfilling a fine engagement at the Majestic Theater, Brisbane. This little lady has just returned from an extended tour of the East.

Moon and Morris, Taylor and Summers, Edwards and Parkes, the City Four and strong support are pulling in big business to the

(Continued on page 113)

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MUSICAL MUSINGS

By the MUSE

(Communications to Cincinnati Office)

Wm. F. Masek is organizing a twenty-piece town band at Odell, Neb.

Jack Keefer's Orchestra has first call on private dance dates in Cincinnati.

Al Fairbrother, cornet, an old trouper and in 1921 with Karl L. King's Band, is now running a newspaper of his own at La Jolla, Calif.

Del Smith, trombone player, postcards from Jerseyville, Ill.: "Am on the Newton-Livingston Show. Was on the Stowe 'Tom' Show for the summer season."

W. F. Dngan has been shifted from the East by the B. F. Keith office to Cleveland, O., where he is leader of the orchestra at the new \$5,000,000 Palace Theater.

Al Sweet and His Singing Band, now laying off in Chicago, begin a tour of picture houses in Michigan November 19 at the Wolverine Theater, Saginaw, under the banner of the Carrell Agency, Chicago.

O. G. Irelan, manager of the Miami Lucky Seven, informs that the orchestra is going good as a special feature at movies. A return engagement was played recently at the Circle Theater, Indianapolis, Ind.

E. M. Christian, with the band on the Al G. Barnes Circus for thirty weeks during the past summer, has located in Jacksonville, Fla., where he is doubling trombone and saxophone with Fowler's Orchestra at the Tourists' Club.

C. A. Hewett, leader of the municipal band at New Hampton, Ia., for the past two years, is training an auxiliary junior band of sixteen boys and girls whose ages range from seven to thirteen years.

J. Oden Johnson, bass; J. F. Magennis, corset, and M. P. McDermott, horn, all of Karl L. King's Band, are scheduled to be with Conway's Band this week for the engagement at the Mid-west Horticultural Exhibition at Council Bluffs, Ia.

The Society of Authors, Composers and Music Publishers of France has issued an edict against the jangling of classical themes by bands and orchestras in that country "out of respect to the dead masters, whose works must be given only in the form originally intended."

Geo. H. Overbese is directing the orchestra at the Liggett Theater, Rosalia, Kan., for the winter. He and Bob Barber play violins, Mrs. Overbese, piano; Harry Liggett, cornet and sax; Ernest Liggett, sax, and clarinet; Jack Rodman, trombone, and Ora Harmon, drums.

Members of the orchestra at the Uptown Theater, Toronto, Can., where the Vaughan Glaser Players are presenting dramatic stock, take part in the weekly programs by rendering solo numbers. A. E. Fenboque, flutist, was underlined two weeks ago and a harp solo was featured last week.

B. C. Stokes, trombonist, and T. O. Watkins, baritone, formerly of the Con T. Kennedy Shows' band, arrived in Cincinnati last week from Tyler, Tex., where they operated a small restaurant and cigar stand for a brief period. In a call upon the Muse they said their future plans are undecided.

Fred Harrop is not to be forgotten on the long jump issue. He is flutist at the Golden Gate Theater, San Francisco, Calif., and advises: "I journeyed from Port Antonio, B. I. West Indies, to Vincennes, Ind., in 1911 to join the Forepaugh-Sells Show. J. J. Richards can verify that."

Stroud's Military Hussars recently filled a week's engagement at the Delmonte Theater, St. Louis, Mo., for the Carrell Agency, Chicago, following their play of dates in the Southwest for the F. M. Barnes Agency, also of the Windy City. Members of Stroud's organization are now resting at their homes after a long season.

Jack Hall, saxophone and banjo player, who led the nine-piece orchestra last summer on Marlow's Minstrels, writes from Des Moines, Ia., that he is organizing a five-piece orchestra for a local dance engagement and forming a nine-piece combination to tour. Ted Wallace, saxophonist, will be featured with the larger aggregation.

Andrew Gilligan's Orchestra of Cincinnati closed a two-months' engagement at the Portage Hotel, Akron, O., October 28 and began an indefinite run two days later at the Hotel Martin, Utica, N. Y. Roy Maddock,

Science Discovers the Secret of Caruso's Marvelous Voice

WHY is it that the humble peasant boy of Italy became the greatest singer of all time? This diagram of his throat will show you. Caruso's marvelous voice was due to a superb development of his Hyo-Glossus muscle. Your Hyo-Glossus muscle can be developed too! A good voice can be made better — a weak voice become strong — a lost voice restored — stammering and stuttering cured. Science will help you.



We Guarantee — Your Voice Can Be Improved 100%

EVERY normal human being has a Hyo-Glossus muscle in his or her throat. A few very fortunate persons — like the late Caruso — are born with the ability to sing well. But even they must develop their natural gifts. Caruso had to work many years developing that muscle before his voice was perfect. Whether your voice is strong or weak, pleasant or unpleasant, melodious or harsh, depends upon the development of your Hyo-Glossus muscle. You can have a beautiful singing or speaking voice if that muscle is developed by correct training.

Prof. Feuchtinger's Great Discovery

Professor Feuchtinger, A. M. — descendant of a long line of musicians — famous in the music circles of Europe for his success in training famous Opera Singers — discovered the secret of the Hyo-Glossus muscle. Dissatisfied with the methods used by the maestros of the Continent who went on year after year blindly following obsolete methods, Eugene Feuchtinger devoted years of his life to scientific research. His reward was the discovery of the Hyo-Glossus, the "Singing Muscle" — and a system of voice training that will develop this muscle by simple, silent exercises.

Opera Stars Among His Students

Since the Professor brought his discovery to America hundreds of famous singers have studied with him. Orators, choir singers, club women, preachers, salesmen and teachers — over 10,000 happy pupils have received the benefits of this wonderful training.

There is nothing complicated about the Professor's methods. They are ideally adapted for correspondence instruction. Give him a few minutes each day. The exercises are silent. You can practice them in the privacy of your own home. The results are sure.

The Perfect Voice Institute guarantees that Professor Feuchtinger's method will improve your voice 100%. You are to be the sole judge — take this training — if your voice is not improved 100% in your own opinion, we will refund your money.

piano soloist, and the Stargardt Brothers, saxophone team, are featured with this clever combination.

The orchestra at the Palace Theater, Rockford, Ill., under leadership of Robert Helencamp, is said to be the best in the history of the house, which is on the Junior Orpheum Vaudeville Circuit. Helencamp plays violin; Ted Robinson, piano; Emil Ring, drums; Willie Holt, clarinet; Joe Bucher, cornet; Del Hazard, bass violin; Joe Lear, trombone. Each player has put in more than one season with small and large circuses.

The third annual musical festival of the San Francisco local of the A. F. of M., held at the Civic Auditorium on the night of November 9, introduced one of the largest military bands ever assembled in the California

A Beautiful Voice for YOU

You cannot even guess the possibilities of your own voice.

If you want to sing — if you have always felt that you could sing but lack the proper training because you had not the time nor the means to study — here is your chance. You can now learn to sing at a very small cost and in the privacy of your own home.

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Singing Speaking Stammering Weak Voice

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Address _____

City and State _____ Age _____

It was under the joint direction of Paul Steindorff, Charles A. Cassasa and Philip H. Sapiro and played from 10 to 11 o'clock. Before and after this concert a smaller and excellent hand provided accompaniment for the dance fans. The event was in connection with Frisco's observance of Music Week.

Jack Patton, who trouped with circus, carnival and concert bands for nearly fifteen years, is making his home in Keyser, W. Va., and states that his lute-string is always welcome to troupers passing thru that town. In commenting on McIlwee's Concert Band of Keyser Mr. Patton says: "This combination is a jewel. A recent program included 'The Southerner', 'Poet and Peasant', 'Fantasia Cream De La Cream', vocal solo, 'For All Eternity'; grand selection 'La Traviata', baritone solo, 'British Grenadiers'; horn solo,

'Schubert's Serenade', overture 'Lenora' and march, 'Storm and Sunshine'. The attack of these men is wonderful and I am sure it would be a real treat to any trouping musician to hear them. I hope to be able to offer some a chance to hear this band at the larger fairs next year."

Arrangements were being made last week for an attempt at an early date to harmonize two orchestras playing simultaneously at radio broadcasting stations in Louisville, Ky., and Atlanta, Ga. The experiment is to be conducted by The Louisville Courier-Journal and The Atlanta Constitution, with Credo Harris in charge of affairs in the Kentucky metropolis. "This is but a prelude," Mr. Harris announced, "to an attempt to be made to have a national radio orchestra with each broad-

Oriental Hindu East Indian Javanese Operatic

REPERTOIRES ARRANGED by PROFESSIONALS

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THE HAGEDORN CONSERVATORY

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OPEN LETTERS

Chicago, Ill., November 5, 1922.

Editor The Billboard—An open letter by Jack Best, manager of the LaSalle Musical Comedy Company...

As choristers we were with the company some weeks ago in Wilmington, N. C. After the engagement there Mr. Best had no place to play the following week or two...

(Signed) MAY MEUTH.

Chattanooga, Tenn., Nov. 4, 1922.

Editor The Billboard—For the last several weeks all kinds of rumors have been circulated concerning the consolidation of the T. O. B. A. and the M. & P. Circuit.

All these rumors and reports were supposed to have come from reliable sources, but the writer, who is booking agent and manager of the T. O. B. A., had nothing to do with them...

On October 30 Mr. Cummings, of Pensacola, Fla., arrived in Chattanooga and we met in the T. O. B. A. office. It took two days to go over the entire matter and to perfect a consolidation on some legitimate basis.

I do not know the source of the former reports supplied to the newspapers concerning a consolidation in the details of same, but it is a fact that for a certain consideration Mr. Cummings was willing to close his office and transfer the entire M. & P. Circuit to the T. O. B. A. and to bind himself not to re-enter the booking game during the life of the contract.

O. B. A. to book and to expand at its free will. To my mind a better or more logical arrangement could not have been accomplished.

(Signed) SAM E. REEVIN, Treasurer and Manager T. O. B. A.

Editor The Billboard—The October 25 issue of The Billboard carried an article on page 8 under the caption: "Oh Joy" Onsted From Arlington Theater.

First I wish to thank Mr. Collins, of the Keith Exchange; the representatives of the "Shuffle Along" Company, Mr. Collier and Mr. Hirshe, of the "Music Box Revue", and the hundreds of other artists who contributed so nobly and willingly to the benefit.

Salaries were in arrears when we opened at the Arlington Theater, Boston. Altho we missed the scheduled opening night the business was sufficient to satisfy the demands of the company, had not the sheriff attached the first Saturday night's receipts for a debt against our manager...

Wilmington, asked us to remain another week, as he did not wish to have the house dark. He instructed me to tell the people that there would be very little expense for the week: about \$150 for our share of the newspaper advertising and possibly \$40 or \$50 incidental expense...

Receipts, including the benefit, amounted to \$1,620, making us owe the house \$16.90.

Friday night, after the performance, one of the girls who had just joined the company at Boston, asked for \$3, her share from Tuesday night, which she failed to collect on account of her illness.

This is not written as a knock to Mr. Smith, who showed us many favors, including \$42 towards railroad fares. It is simply a statement of facts.

(Signed) SALEM TUTT WHITNEY.

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"I wouldn't take the wealth of the Rockefellers for the satisfaction I have obtained from Mr. Daggett's courses in Spoken English."

JOE KETLER, Grove City, Pa.

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The Studio of the Spoken Word is a graduate school for professional speakers. Beginners also included. Private lessons by appointment.

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WANTED ADVANCE MEN OR WOMEN

that can book Home Talent Minstrels and Musical Revues. Also Directors. Tell all in first letter. Send photos, which will be returned. Don't misrepresent. That is cause of this ad. HIGGINS PRODUCTION CO., Pana, Illinois

AT LIBERTY SCENIC ARTIST

Thoroughly experienced in Stock. Address "SCENIC," care The Billboard, Cincinnati, Ohio. SAY "I SAW IT IN THE BILLBOARD."

MINSTRELSY

(Communications to our Cincinnati Office.)

With a cast of 100 funmakers, including 50 girls, Canton (O.) Post, American Legion, will offer its first minstrel this month. The Turner Productions Co. has charge of the production, and directors already are on the job. It will be the first theatrical effort of the ex-service lads and excellent support is being accorded the show by citizens.

Business with the J. A. Coburn show has held up wonderfully this season and is said to be a hundred per cent better than last year. The performance is going over fine every night. The first part runs 50 to 60 minutes, the olio goes big and the afterpiece (which Hank White wrote and produced) has the kick and is receiving favorable comment everywhere, according to reports.

Jack Bancroft, who some time ago closed Bancroft's Famous Troubadour Company, a minstrel show of 43 people, was a visitor to this department last week. Mr. Bancroft came to Cincinnati from New York, where he stated he played vaudeville with his rube act, and left several days ago for Nashville, Tenn., where he will interest himself in the novelty business for the winter. It is Mr. Bancroft's intention to put out another two-car colored aggregation next season.

The Turner Producing Company, of Pana, Ill., will stage its minstrel at the McKinley High School auditorium, Canton, O., November 11 and 13, under the auspices of the Canton Post, American Legion. Louis Turner has charge of the staging of the show. This territory is somewhat new to the Turner Company, it heretofore confining its activities to the West and Northwest of the country. Mr. Turner reports bookings in a number of the larger cities of the State as well as in Pennsylvania and West Virginia.

Charles D. Campbell is staging local minstrel shows along the eastern shore of Maryland and meeting with success. He is booked solid until the last week in February, and is producing two shows a month. He further writes: "Last week I was somewhat surprised to see advertising being put out for a lecture by Bishop Berry, the gentleman who was so drastic in his denouncement of the theatrical and entertaining line. He is the one who is alleged to have said that no one connected with the entertaining business should be allowed to become a member of the Methodist Episcopal Church. Now he is out on a lecture tour after the 'Iron Man'."

One of the largest audiences ever seen at the Majestic Theater, Danville, Va., attended the performance by Lassie White and his minstrels Thursday night, November 2, and went home well pleased. The Register said, in part: "Last Year when 'Lassie White' appeared here, it was the consensus of opinion that the climax in minstrelsy had been attained. Certainly it was the peer of any aggregation that had ever appeared here. Last night the audience was expecting much, remembering the perfection that was reached last year. The audience was not disappointed. The show was in a class by itself, the best of its kind, and it delighted the audience all the way."

The Princess Theater, Nashville, Tenn., presenting Keith vaudeville, had quite a galaxy of minstrel stars on its program October 30-31 and November 1 in the persons of "Happy" Benway, Herbert Willison, in former years connected with Al G. Field's Minstrels; Tommy Hyde, Jimmy O'Mara, Bill Cauley, George Faust and Jack Brennan, who are this season presenting a combination first-part and afterpiece, which falls under the title of "A-Bee-Hive-Full-of-Honey". It combines the salient features of the semi-circle with the best of travesties. Benway and Willison have a host of friends and

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 are the most popular form of entertainment today. Easy to stage, entertaining and better financial returns are realized.
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BEFORE AFTER

IN THIS DAY AND AGE attention to your appearance is an absolute necessity if you expect to make the most out of life. Not only should you wish to appear as attractive as possible, for your own self-satisfaction, which is alone well worth your efforts, but you will find the world in general judging you greatly, if not wholly, by your "looks" and therefore it pays to "look your best" at all times. **Do not let no one see you looking otherwise; it will injure your welfare!** You the impression you constantly make rests the failure or success of your life. Which is to be your ultimate destiny? My latest **Nose-Shaper**, "TRADOS Model 25" U. S. Patent, with six adjustable pressure regulators and made of light polished metal, corrects now ill-shaped noses without operation, quickly, safely and permanently. Disceased cases excepted. Does not interfere with one's work, being worn at night. **Write today for free booklet, which tells you how to correct ill-shaped noses without cost if not satisfactory.**
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 Also For Sale at Riker-Heseman, Liggett's, and other First-Class Drug Stores.

FOR SALE---GRAND THEATER, Owensboro, Ky.
 To settle an estate, this excellent ground floor Theater, seating 1,500 people, thoroughly equipped for road productions and pictures, will be disposed of at a great sacrifice. Population of city, 25,000; of county, 50,000. This theater is running every day to excellent attendance. For particulars wire or write
G. M. PEDLEY, Owensboro, Kentucky.

AT LIBERTY—GOOD FAST STEPPING AGENT
 Close Contractor. Book and route any place in the United States. Minstrel or Rep. Show preferred. Handle railroad movements if necessary. Join on wire. Those who wrote before please write again.
H. W. (BILLY) KITTLE, 115 Main St., Aurora, Indiana.

admirers in Nashville, and on their appearance at the Princess were accorded worthy ovations.

The Billboard representative at Ottawa, Ont., Can., is responsible for the following: "Harvey's Greater Minstrels recently played the Russell Theater, this city. Some of the jokes wore long pants when von Kluck was planning a spectacular march upon the Arc de Triomphe. The show is divided into two parts. The first half is the customary minstrel horse-shoe entertainment. The second is a series of vaudeville acts carried out by the various ones who comprise the cast. Those who like 'Dixie' and 'Mammy' songs with authentic gusto will find it. Some of the vaudeville acts are interesting while the jazz band is a decided asset to the troupe."

The veteran minstrel, Cal Cohen, was responsible in no small way for the success of the big Woodmen Minstrel and Vaudeville show in Culver City, Calif., Monday night, October 23, at the schoolhouse auditorium. Professionals alternated with local talent in a series of acts which those who saw pronounced among the best ever seen there. Movie comedians from the Roach studio and Universal gave their services to the Woodmen and shook the schoolhouse supports with the mirth they provoked. Cohen put on one of his old-time minstrel first-parts, the chorus opening with that old-time song, "They Stole My Child Away", and before the end men were seated finished with "Down in Mobile". For the first-part finale Cohen put on the old-time walk-around and other songs that were popular sixty years ago were well received. Some of these were: "Shoo Fly", "I Feel Like a Morning Star", "Peanuts", "Chicken in the Hay Loft", "Hail, Jerusalem, Hail", and "Hoe That Wood Pile Down".

Honoring probably the oldest living Elk in America, and incidentally one of the oldest living minstrels active today on the American stage, officers of Canton (O.) Lodge of Elks entertained with a dinner at the local Elks' club recently for Joseph N. Norcross and his "Come-backs", who were featured on the Keith bill at the Lyceum Theater during the week. Norcross, past 80 years of age, has with him four other old-time minstrel men who put on a tabloid which sets an example for the younger generation of blackface artists. With Norcross at the

dinner were James B. Bradley, George W. Cunningham, Al Edwards and Eddie Horan, all of whom were stars on the minstrel stage half a century ago and who are still at it. Norcross became a member of the New York lodge of Elks when it was still known as "The Jolly Corks". During the dinner members of the party discussed show days of other years. Norcross, despite his advanced years, renders a pleasing bass solo. Horan does a dance impersonation of the late George Primrose, even though he is past 60. Al Edwards plays the cornet and James B. Bradley sings two excellent tenor numbers. George Cunningham, ex-circus trapeze and old-time acrobat, surprises the audience by his knockabout and acrobatic number. All five, gray with age, present twenty minutes of minstrelsy with a setting that is most appropriate. It is being well received all over the circuit.

In their recent tour of the Hudson Valley (New York State) the Gus Hill-George "Honey Boy" Evans Minstrels received good newspaper notices. Speaking of the troupe and the show presented The Schenectady Gazette said: "The minstrel show tradition is a strong influence in this country, although whether it will persist in face of newer influences in the entertainment world is an open question, but audiences still flock to see the merry black men make jokes with the interlocutor, sing, dance and do comical acts. The great minstrel days go so far back that few can remember them, but some of the program plan is still kept and some, the probably not always the best, of the jokes have also been kept. So when John W. Vogel, the 'minstrel king', presented Gus Hill's and George Honey Boy Evans' Minstrels here yesterday the house was big both afternoon and night. The rather indifferent show was enthusiastically applauded during some of the acts, the much of it found little response. The program of music and comedy presented was amusing the far from hilariously new and funny. Arthur Deming was amusing in his dry way, and Lee Edmonds, the one would say not at his best, got a good hand. Among the many selections Edmonds sang with amusing effect 'I'm Wild About Moonshine'. Al Tint proved to be a clever yod'er. Russell and Rose, the 'dancing dandies', gave a clog style of dancing which was clever, and they were recalled several times." The Poughkeepsie Evening Star

(Continued on page 66)

With the
Stage Employees and PROJECTIONISTS
Personals and other items of interest to Carpenters, Electricians, Property Men, Scene Shifters, Fly Men and Motion Picture Machine Operators.
 Address communications to Stage Employees and Projectionists Editor, The Billboard, Cincinnati, Ohio.

Members of Local Union No. 501, Hagerstown, Md., elected new officers Sunday, November 12. This local holds its meetings on the second Sunday of each month.

Ralph Abernathy, stage manager; Walter Pontler, master mechanic, and William Thomas, property man, are with "The Painted Flapper", which opened at Erie, Pa., several weeks ago.

One of the latest local unions of the stage employees' organization to be added to the already long list was at Electric, Tex. Indications are that it will prove a live and progressive member of the parent union.

International Representative Krouse, of the I. A. T. S. E. and M. P. M. O., has been called to New York, where he is needed to assist in the mass of detail work at the general office of his organization. He is slated to remain there until such time as business slackens somewhat.

A report coming from Chicago states that Dick Green, business agent of the I. A. T. S. E., Local No. 2, and second vice-president of the International organization, has resigned and gone to Battle Creek, Mich., to regain his health. George Brown was temporarily appointed to succeed him as business agent. When Mr. Green recovers it is expected he will resume his old position.

For two years more peace will reign in the ranks of the allied stage crafts in New Orleans, La., all contracts having been signed the afternoon of November 3 on the basis of the scale of the preceding year, with the exception of the operators, who have taken their case to their executive headquarters. The allied council, which comprises all the crafts connected with the theaters, decided on a two-year scale. The operators objected, and it is expected that their international officers will pass on the legality of the affair. The operators believe that in the next year an era of prosperity will strike New Orleans which will warrant a raise in the scale. It is the opinion that President Murphy decided on a wise course when he suggested a two-year contract.

Judge A. P. Barker, in Davenport, Ia., recently sustained defendant motion picture operators who appealed from a \$5 fine, imposed for violation of a city ordinance licensing motion picture theaters. Suit was brought against the operators for failure to comply with the terms of the ordinance. The court held that the State statute did not authorize the city to compel operators to take out a license. "Action against proprietors of the theaters would have been a different case," the court said. "Our Supreme Court has held that an enterprise cannot be regulated by licensing, and if that cannot be done directly, it certainly could not be done indirectly. Furthermore, the information in these cases are against the operators, so that instead of the picture houses being regulated and licensed, it would appear that the operator of a moving picture machine bears the penalty." The operators affected by the court ruling are Joe Earle, Al Blank, Morris Sutterman, A. L. Johnson, Henry Berg and Walter Negas.

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"MINSTREL ENCYCLOPEDIA"
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MAGIC AND MAGICIANS

EDITED AT THE CINCINNATI OFFICES OF THE BILLBOARD
WHERE LETTERS AND NEWS ITEMS WILL BE GRATEFULLY RECEIVED

Mystic Clayton is meeting with astounding success in the New England States, having just fulfilled a five weeks' run in Boston.

A report from Anderson, Ind., states that George's mystery production, which took to the road a couple of months ago, has closed in that town.

Mystic Mario communicates that Austin Cravens has replaced Earl C. Granger as manager of his act and that Howard King has been added as assistant.

R. J. Goldston, brother of Will Goldston, a leader of the magical fraternity in England, recently paid a brief visit to this country. His mission was a strictly business one.

The Pittsburg (Pa.) Association of Magicians is preparing for its annual election of officers, nominees having been appointed at a meeting held in the organization's clubrooms last week.

Mystic Spencer recently left the show of George, "supreme master of magic", and is again presenting his crystal-gazing act at independent theaters, having opened at the Rialto Theater, Youngstown, O., last week.

Ernest E. McLaughlin, who gives his professional name as Rajah Yaba, the mystic, narrates that he is in the Northwestern branch of the National Home for Disabled Volunteer Soldiers, just outside of Milwaukee, Wis.

Khyam, crystal gazer, played the Temple Theater, Grand Rapids, Mich., November 9-12, for the Carrell Agency, Chicago. Eighteen months ago Khyam was a big drawing card at the Empress Theater in the Furniture City.

Chicago politicians evidently have no fear of the mystic powers of magicians, according to word from Chicago, which tells that Boh Wassman, who had a successful summer season with a chantaqua, was an election judge there November 7.

Joseph Paffen reports that his magical and illusion show is registering well in the financial line at present in Texas under a new canvas theater recently procured from the Fulton Bag and Cotton Mills branch in Dallas. Three motor trucks are used in transporting the show.

Miss Zillab, "the girl with the X-ray eyes", was added attraction with "Follies of the Day", Columbia Circuit burlesque show, last week, at the Star and Garter Theater, Chicago, and served her especial purpose by drawing ladies to the various performances.

A letter from Louise Clayton contains the information that Prof. Karl (White), who was forced to give up his crystal gazing act on account of the death of his son and the illness of his wife, is in Peoria, Ill., preparing to take to the road again, as his wife is again able to assist him.

W. H. Clark, who was known thruout the East, he says, as Harry Clark, magician, is a sergeant in Aerist Photo Section No. 22, Kelly Field, Tex., and writes that he heard of attempts by his sister, of whom he has lost track, to locate him thru advertisements, but is unable to learn her address.

Kara's "A Night in the Orient" was headlined on the Keith bill at the Park Theater, Mendville, Pa., two weeks ago, and the previous week broke the house record at the Olympic Theater, Steubenville, O. Wm. K. Meyers, advance agent, has Kara routed thru New York State for the next few weeks and, it seems, will head right into the big town.

The Shubert unit with which La Follette, "the man of many faces", started out this season was closed recently and last week he joined another Shubert unit, "Main Street Follies", in Chicago. In addition to his pro-act he is offering an interesting program of magic and illusions under the name of Bush Ling Toy.

Houdini, who is road-showing his super-feature picture, "The Man From Beyond", has four units working. The first occupies the whole evening and is playing the key cities. Powell and Carr head another; Demont a third,

and Ericson, Mlle. Amelia and Genesta the fourth. The units present crystal gazing, necromancy and escape material.

George W. Stock, president of the Cincinnati Magicians' Club, visited Ralph Richards during his engagement in Hamilton, O., last week, and was surprised to find that one of the stage hands of the Jefferson Theater was the same person who served as assistant property man on Stock's Magic and Music Show which toured the Middle West twenty-eight years ago.

Edw. E. Piers informs that the "A Night in Arabia" show, for which he is agent, is proving a real box-office magnet at small towns in Pennsylvania. The company, he says, has been enlarged to seven people. Abdul Hamid is named as principal. A full evening's show of magic, illusions and crystal gazing is offered, according to Piers.

Chas. H. Craig has returned to his studies at Hastings College, Hastings, Neb., but has not forgotten his bag of tricks, which he displays at special entertainments in that vicinity. He states that Selvin, the magician, and Mme. Treavak packed 'em in at the Empress Theater, Hastings, two weeks ago with an excellent program.

The Steinway Theater, Astoria, L. I., has booked a big magical show, consisting of "Radiac", presented by Frederick Merrill, who was the original introducer of the "Moto-Girl"; Powell, Carr and Benton; Genesta, of a Houdini unit, who is the harrel-escape artist, and Demont, who is a complete unit by himself, is adding the escape from a heavy mahogany box.

PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON
(COMMUNICATIONS TO OUR NEW YORK OFFICES)

A new method of publicity is now being tried in Paris. Airplanes fly over the capital and, letting out thick black smoke, write in the sky the name of the best car or of the best watch, or the best novel. Two airplanes are already used for that purpose. They are very swift, light, chasing machines. And the pilots are real acrobats. Everybody is marching eyes turned up to the sky, watching the evolutions of the novel instruments of reclame. In a very short time no notice will be taken of them any more, and the same thing is applicable to the press agent who depends on an occasional story in the dailies exploiting a featured playlet.

The other day we received a letter starting off:

Dear Friend:
By the time the postman hands you this letter I will be well on my way to a pleasant retreat in the Adirondack Mountains for a little vacation, which indeed will be much appreciated after all our hard work connected with getting everything ready for the early fall orders.

With wife and two youngsters we will, in a few hours, be speeding our auto along the State highway, headed for the cool mountain camp where we have spent our "rest days" for

Business on the Thurston show, at the Grand Theater, Toronto, Can., during a recent week was the biggest the magic attraction has drawn there in years, states Roy Sampson, resident manager, in advising that Mr. Thurston has contracted to play the house two weeks next season instead of one.

Members of the Canadian Conjurers' Club attended the show in a body on opening night.

H. K. Wickham, business manager for Nalla Axmi, "the master mind", visited this department last week while passing thru Cincinnati en route to Florida. The attraction, he says, moves by automobile and has been drawing exceptionally well. A herald of the attraction advises that a program of magic is also presented by Mysterious Reno, and that Marguerite Eckhart, "the girl with the golden voice", contributes to the entertainment.

After witnessing the show of Richards, the wizard, at the Jefferson Theater, Hamilton, O., last week, the editor of this department is convinced that there is exception to the saying: "A wealth of hair is necessary to an artist's success." Ralph Richards, tho in his early thirties, has not much on John D. Rockefeller when it comes to baldness, but as a deceptionist he is an artist. His well-chosen words and excellent delivery bespeak intelligence that is not ordinary. Too, he is neat in appearance and has an engaging personality. Good taste also is displayed in the color effects of his special hangings, the dress of his assistants and the brightness of apparatus. The first part of his program includes: Bewildering productions, pigeon's nest, Chinese rice bowls, a lesson in cooking, rising cards, the mystic ducks, the ball of fortune, Aladdin's lamp, the vanishing viols, a metamorphosis, bewildering double cabinets, phantom lady, screen of life, birds of a feather, girl in the golden cage, an astral flight, Solomon's pedestal, "eggstraordinary" and levitation. The second part introduces: Materializations from thin air, necromantic coffee, selecting ladies' rings, ghosts of a genie, aerial angling, uncanny spoons, spirit table and manifestations of spiritism. The performance ends with crystal gazing.

several summers. Again we'll try our luck with the elusive fish and tramp the long trails thru the woods.

But just before leaving I am sending you this personal invitation to send for our new, tenth Book of Better Homes, just delivered from the printers. The enclosed circular will tell you all about it.

COMMENT
Not recognizing the penned signature we wondered at the familiar wording of the opening paragraph, but continued reading until we realized that we were reading an ad for a home building concern, and then we continued reading because we were impressed with the writings of what we are willing to concede a press agent in the making.

Asa Cummings, an old-time agent and company manager of burlesque shows, is now confined to his home suffering from stomach trouble. He will welcome letters from his friends, who can address him Box 66, Bunnell, Fla., where he has a cozy home and orange grove.

Max Michaels, general agent of Izzy Weingarten's "Follow Me" colored company of fifty-two people, has a fund of interesting and use-

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Los Angeles, Calif.

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OAKS MAGICAL CO.,
DEPT. 546, OSHKOSH, WIS.

ful information of show business in general, for Max is one of those live-wire agents who not only advertises his own show, but looks into the prospective competition of opposition shows and tries to go them one better in the advertising of his own show, thereby making himself familiar with what is going on in theatricals in each and every city that "Follow Me" plays.

Anyone who has read this column from week to week must be convinced that we have made a conscientious effort to convince producing managers that advance agents are a necessity. During the past week we inadvertently butted into a producing managers' conference and the following question was put to us: "How many agents have you seen during the current season, and what were they doing when you saw them?" We were somewhat nonplused at our own carelessness in butting in, and more so at the question, and we started to think of whom we had seen and what they were doing, and the only ones we could recall were those who were seeking our assistance in obtaining an engagement or agents whom we ran into on Broadway who were apparently do-

(Continued on page 49)

IMPORTANT TO FAIR PEOPLE

NATIONAL ASSOCIATION OF COLORED FAIRS

Circular Letter No. 2

Norfolk, Va., Nov. 1, 1922.

Dear Sir—We are again calling your attention to the National Association of Colored Fairs and the annual meeting to be held in January.

If you have been reading The Billboard lately no doubt you have noted the trend of opinion of the various white fair secretaries, managers, showmen and some State, county and city officials relative to the elimination of the crooked carnival companies and concessionaires from playing the white fairs.

Now this does not mean the elimination of these people altogether, but it does mean that they will be watched very closely next season by the white fair associations and will not be allowed to operate at the white fairs. The result of this movement will lead those who have been blacklisted to seek the colored fairs to ply their trade, and unless the colored fairs seek their own protection they will operate to the disadvantage of their association and patrons. So that if we are not together by next season we will be put to the disadvantage of trying to fight them single handed, which will be a very unpleasant and a hard proposition to handle.

The National Association of Colored Fairs will take up this matter at the annual meeting and it is hoped that the association will go on record, as being opposed to any entanglement, alliance or agreement on the part of any fair association that is a member of the national association with any carnival company or concessionaire who does not agree to place clean shows and legitimate merchandise concessions on their grounds.

Thus you will get an idea as to what is in store for the colored fairs next season if they are not connected with an organization that seeks to protect them, and will stand behind them whenever they are imposed upon by any carnival company or concessionaire by not complying strictly with his contract; and is not willing to co-operate with any fair association, connected with the National Association of Colored Fairs, in eliminating the undesirable shows and concessions. We must first show our inclination to have clean fairs and then put up a united front to the carnival companies and concessionaires in order to substantiate our purpose.

We do not wish to annoy you, but it is absolutely essential that we hear from you and be informed definitely as to the attitude of your association relative to joining the National Association of Colored Fairs, and if you have decided to join we shall be pleased to receive the membership fee and list your association along with those whose names will appear in the Christmas issue of The Billboard as the bona-fide members, as well as the date of the annual meeting. Please forward your remittance promptly as our list will have to be sent in by November 15.

Awaiting your favorable reply, we beg to remain, Yours very truly,

NATIONAL ASSO. OF COLORED FAIRS,
R. H. Cross,
Secretary-Treasurer.

The foregoing communication represents the most constructive move in the history of Negro fairs. Its a big constructive step in the economic and commercial life of the race. Every official of a colored fair should make it his personal business to see that his local association is enrolled with this body, and that it is represented when the meeting is called by National President Love.

The Billboard is anxious to help any move for the progress of our fairs; but fairs like individuals must help themselves if they would accomplish a genuine advance. Get busy in time to benefit next season from united effort.

"GO GET IT" HAS GOT IT

According to Washington, Baltimore and Norfolk papers, "Go Get It", the S. H. Dudley show featuring John Mason and Slim Henderson, with a very capable cast of people, really has an evening's entertainment in stock. One paper says: "It is nicely and numerously costumed." Another expression is: "There are five great numbers and a lot of clever dancing in the show."

Besides Mason and Henderson, Henrietta Loveless, C. J. Davis, a tenor; Eva Metcalf, Virginia Liston, Sam Gray and Marietta Foster, together with the aerobatic team of Gray and Gray, are the outstanding artists.

WILLIAMS' ORCHESTRAS

Arthur Williams has three orchestras busy. Napple Lee is managing and playing with the following group at the Sunset Inn, Troy, N. Y.: Othello Jackson, Billiken Johnson and James Holland.

At the Mohawk Hotel, Utica, are Walter Lee, Romeo Jones, Spencer Conway and George Jackson.

Powell Inn, at Watervliet, N. Y., enjoys the music of Al Johnson, Elliot Johnson and Arthur Williams.

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

J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR,
ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

ENLISTED AGAINST SMUT

R. B. (Happy) Brown, stage manager of the Frolic Theater, in Birmingham, announced himself recently as being emphatically in favor of clean entertainment for the patrons of the theater. Mr. Brown is a member of a number of the better social and fraternal organizations of the city, yet finds time to go out of the usual routine to make it pleasant for artists playing the Frolic.

In a recent interview he said: "Vaudeville as offered in this city contains too much sameness—not enough relief from singing, dancing and patter. We need some novelties. Sometimes the kids in the gallery recognize the songs when the orchestra begins and beat the actor to the beginning of the song. They know the answer to the jokes, too—and often spring them before the comedian gets to his punch line."

As to smut, he said: "I believe that the act that contains smut should be canceled, and contracts should specify that. Smut shooters will not be tolerated in this house. The page for colored actors and musicians in The Billboard has raised war against this kind of act, and I will help in the fight. This house will play clean acts only. The performers that say give the house what it wants, even if it is smut, had better stay away."

The door is slowly closing against the pitchfork fellows. Soon there will be no place left for them but the old home livery stable, where decayed actors and jokes may be associated without harm. They all may be pitchforked together.

VARNELL'S REVIEW

(Star Theater, Shreveport, La., October 31.)

Roscoe & Mitchell's "Radio Girls", who had to make the last twenty-five miles of the jump from Memphis to Shreveport by auto because of the stalling of the railroad train, missed Monday matinee. The company includes, besides the owners, both of whom work under corks, Edmonia Henderson and Emma Johnson as featured women, and Pauline Montella, Mammie Jefferson, Bobby Powell, Baby Badge, Annie McReynolds and Bessie Williams—ten people in all.

The house orchestra started things with a good overture. The show opened with the chorus singing in the wings. They enter, Miss Johnson putting over a single with chorus support that went fair. Roscoe and Mitchell, as a pair of hell boys, enter with a bit of talk, followed by single and double offerings that took applause.

Edmonia Henderson, in male attire, sang "Brown Skin Man" to an encore and a pair of bows. The comedians having been fired as bell boys, return as a cook and waiter, and after a number go into the plot with Miss Henderson.

Emma Johnson did another number to better effect because of a now-filled house. Bobby Powell did a song and dance to a good hand, declining an encore. Mitchell, in the character of an ape, did some nice tumbling while his partner sang another number. Johnson and Roscoe in a team offering led to the finale. The curtain went down to an applauding audience.—WESLEY VARNELL.

LAFAYETTE AGAIN NORMAL

On Monday, November 6, the Coleman Brothers brought the Lafayette Theater back to normal and a big audience was generous in its expressions of satisfaction at again seeing a typical big-time vaudeville bill in the house. While white acts—and good ones, too—participated in the program, the show was to all practical purposes what the patrons expect and, in fact, demand in a house especially dedicated to their patronage. As a matter of fact the clientele of the house would resent a complete bill devoid of the monotony breaking that is possible with the introduction of white acts of merit.

Cooper and Seamon, a pair of unusually good hand balancers, who invested their work with the atmosphere of culture by opening and closing with a violin and a piano rendition of quite pleasing quality, were the curtain raisers. They established a high standard for the rest of the bill.

Our own Andrew Tribble, the modernized Topsy Flapper, attired in a new billious red costume of expensive material, was next. He opened to a reception and rocked the house with laughter, retiring to a pair of bows. He did two song numbers and his own inimitable talk.

Sutton and Sutton, a white sketch team with a special setting depicting the interior of a beauty parlor, did some clever acrobatic comedy stuff that ran ten minutes to generous applause.

Sanderson and Venable, a colored man and woman, worked the next session in one to almost continuous applause, ending some songs, a hit of chatter and some classy dancing with a pair of bows, declining an encore. It's a new act that should go promptly to the top. Both work under cork.

Murray and Murray, a white sketch team, worked full stage before a rustic setting and got over just about all the laughs that time would permit. She, as a city lady, made a handsome picture and was a good foil to his country bumpkin comedy, which was good without being overdone. They took three bows.

The Six Stellas, a group of girls lately with a Shubert unit, just about divided honors with the featured act. With a pleasing mixture of music, singing, acrobatics and graceful dancing these neat-looking girls took three bows and an encore. The act was spotted just right at the close of the first half and was responsible for a lot of the complimentary talk in the lobby during the intermission.

Drake and Walker, the featured act, constituted the second half of the program. With an even dozen people in their musical comedy tabloid they put up a show that would be a credit to a much larger aggregation.

In the first place they had a corking dancer, a good tenor, six capable and easy-to-look-at chorus girls and a jazz band that played from "rag" to opera with equal facility, injecting comedy as they went along. This, with Drake's comedy and Miss Walker's singing, was equipped with adequate costuming, and invested with some half-dozen acts of special scenery. All of which explains why New England raved over the little company. Everybody works during the hour and a half the tab occupies the stage. Besides that the hand does an effective halcyon before the show starts.

"The show's the thing" in Harlem as elsewhere, and those folks gave Coleman a lot of money for that bill—and got their money's worth. Max Rogers, the Romax Building agent, has sent the bill intact to Gibson's Standard Theater for this week.

"FOLLOW ME" AND "KEEP IT UP"

Fred Ulrich, the Philadelphia representative of The Billboard, comments as follows upon the two shows offered by I. M. Weingarten with one company:

Philadelphia, Nov. 2.—I. M. Weingarten's two miniature burlesque shows, "Follow Me" and "Keep It Up", with more "pep" and dash than many of the big-wheel productions, have been making a tremendous hit at Gibson's new Standard Theater. Every song, dance and burlesque bit was put over with a spirit that was exhilarating from start to finish. They drew capacity attendance nightly for four weeks.

The show is in the Lafayette, New York, November 18, for a month's run. Negotiations are pending for the taking of the show intact to London and Paris. The Page will review the show in the next issue.

IN THE CHURCH FIELD

U. S. Jones, whose professional title is "Ulysses the Great", has, with Madam Hanna, a mystic, been presenting a magic show under the auspices of schools to good advantage for both himself and the schools for several seasons. Recently he has extended his activities to playing under church auspices with equal success. The entertainment offered is interesting and makes a pleasing performance. Jones' biggest achievement in this line was the recent appearance at the big Pilgrim Baptist Temple, in Chicago, under the auspices of the Rev. S. J. Watson. With such practical indorsement as this a wide field is opened to the magician.

THIS department will have four additional pages in the special Christmas Number, dated December 16. It will contain matter that will compel those interested in the colored element of the business to keep it as a reference. In this phase of the business it is the recognized guide. Advertisers intending to reach the Negro artist, the manager of houses playing to colored audiences, or the exhibitor of Negro films, will do well to reserve space as early as possible. Artists will do well to have their permanent addresses listed for that issue.

As in all special issues, some of these pages go to press far in advance of the date of issue. This is the last call to those who want to be certain of having their copy appear in the Christmas issue.

CRITIC REPLIES TO BLACKBURN

"The Billboard of October 28 carried an article attacking my review that appeared in the issue of the fourteenth covering the Frolic Theater, of Birmingham. Harrison Blackburn, billed as the "One-Man Circus", was the act that seemed to be hurt. He seems to think that his act was misjudged by me.

"Mr. Blackburn has talked personally with me about this act and shows many letters of recommendation and return engagements. He declares that he 'came clean' and claims that the review has prevented his further bookings and holds me responsible.

"Howbeit, whether Mr. Blackburn has been in the habit of smut or not, I don't intend to hurt anyone's act, regardless of reputation or who they have worked or can work for. But the review that appeared in The Billboard of October 14 was absolutely correct and the Page does not owe Mr. Blackburn an apology. (Signed) "BILLY CHAMBERS."

Comment—Both sides have had their say and the editors are inclined to express their confidence in the reviewer's good faith. While sorry that anyone must suffer, we take pleasure in observing that Mr. Blackburn admits the potency of The Billboard's fight for a cleaner stage. We sincerely hope that others who feel inclined to seek laughs by the free and easy route will profit by the incident that is now being closed. To Mr. Blackburn we say: If you are from now on committed to clean work, write us to that effect, and send us a picture, and the Page will be pleased to provide you with some publicity entirely without cost to you.—The Page.

HARD FACTS AND NO FANCY

"The Negro in Chicago", a 700-page report of the findings of a mixed commission of broad-minded men selected by Governor Lowden, of Illinois, to investigate the riots of 1919 and to make recommendations concerning race relations, is a wonderful treatise on the subject—a subject that is an important factor in the progress of our country.

The book, while necessarily local in its immediate interest, gives the atmosphere and sanction of official authority to an assembly of facts that have long been known to us who have had a compulsory interest in the matter. For those genuinely interested in nationwide peace between the peoples of the land, rather than in advancing pet ideas, the book offers a solid foundation of facts upon which sane thinking may be built.

To one seeking facts it's worth reading.

ED LEE'S "CREOLE BELLES"

Ed Lee's "Creole Belles", under canvas, has been playing to a turn-away business thru Mississippi and Louisiana. Besides the financial success Mr. Lee's show has been such as to make him and his people socially welcome in the towns they have played. In Natchez Mr. and Mrs. Bud Scott entertained with Mr. Lee as the honor guest.

Josephus Thomas, Albert Allen, Landow Crosby and Pace and Pace are the principals, with a chorus composed of Edith Williams, Jesse Brooks, Lavinia Moore and Bessie Stones, who was obliged to retire from the company and go to her home in Houston because of illness.

Zeddie Bonner is the band leader. The band includes Neal Parker at the piano, John Hopkins, Andrew Leper and Joe Williams.

"SMART SET" ROSTER

"The Smart Set", headed by Alex. Tolliver, now playing thru Kentucky, includes the following personnel: Mattie Dorsey, Florine Johnson, Josephine Smith, Janette Lewis, Ella McDowell, Joseph Byrd, "Fat Head", Wilbur Tilgman, Chas. Humphrey and H. K. Felts, the latter in charge of the business end of things. The show is clean and does some heavy billing for the size of the cities played. Result—a nice business.

CHAMBERS' REVIEW

(Frolic Theater, Birmingham, October 30.)

Beulah Benbow's dancing fools, with Floyd Young (eight people), including four nifty dancing girls, opened the show working full stage. Four jam-up olio acts followed. Floyd Young featured the song that made his name, "Dancing Fool, Shake It and Break It", to two encores. The show closed with a farce, "Mr. and Mrs. Jones". Kennaman and Kennaman got off some classy saxophone stuff, taking good applause. The show provided one hour and ten minutes of entertainment that sent them out laughing and satisfied.

SOME CONCERT NEWS

Richard B. Harrison, the dramatic reader, is in Pittsburgh preparing "Damon and Pythias" for presentation, under the auspices of the Knights of Pythias, at the Pershing Theater on November 20.

On November 3 Hazel Harrison, pianist, was successfully presented to a Philadelphia audience at Musical Fund Hall by Mrs. Carl D'Amico. On November 10 she appeared at Rankin Chapel, Howard University, Washington, D. C.

The Temple Amusement Company, of Pittsburgh, has been providing the steel city with some high-class entertainment this season. On November 13 the Ben Shook Orchestra from Detroit will be presented at the Labor Temple. The following evening the organization will be moved to the Odd Fellows' Temple in Bradock under the same management. The Temple Amusement Company has the Brown & Terry Band from Wilmington, Del., on Thanksgiving Day.

November 22 the Conaway Brothers' Band, supported by a group of fifty musicians, will present a program at the New Star Casino in New York City.

During the stay of Maj. Robert Bruce Moten in Paris he was entertained by the Negro musicians playing in the city at the time. The affair was under the leadership of Will Marion Cook.

Hermes Zimmerman, a composer-tenor student at Northwestern University, in Chicago, on October 26 presented a dramatized recital of "The Queen of Sheba", his own composition, at the Second Baptist Church, Evanston, Ill. Snieh Babcock, Mrs. Wm. Peaks, Ella Bass, Theo. Dixon and a chorus participated. His spirituals, "Chief Corner Stone" and "Life Is Joy", are compositions that have quite favorably impressed musical critics. The young man is also a member of the college band.

On October 31 Mme. Hurd Fairfax presented a glee club in Philadelphia under the auspices of Berean School of that city. Master Clyde H. Brown and Messrs. Daniel and William J. Holloway were participating artists.

Henri Robinson, organist, assisted by Maude Hubbard, pianist, lately played at Berean Church in Philadelphia. Arthur Bowie, Julian Adger, Sheridan Davis, Thomas H. Price, all organists, complimented their fellow artist by their presence at the concert.

Jennie Squirell, a dramatic reader, of Bryan Academy, in Philadelphia, assisted by Julia Gilbert, soloist, and Helen V. Diamond, pianist, appeared at St. Simon's parish hall, in Philadelphia, with the result that local papers complained because the hall was not large enough to accommodate the numbers who desired to hear these promising young artists.

Five hundred members of the student body of the Simmons University, Louisville, Ky., gave a free concert at the Kosair auditorium October 30. The students who took part in the concert sang the old favorite plantation melodies and other songs typical of the race. The concert was to give the people of Louisville an opportunity to see the kind of young Negro men and women who are attending the university.

FOLK SONG OF EAST AND WEST AT HAMPTON

Hampton, Va., Nov. 2.—Folk music of the East and West met on comparable terms, thru the co-operation of Max Babinoff, of New York, when the well-trained Ukrainian National Chorus, dressed in gorgeous native peasant costume, and the Hampton Institute choral and choir, composed of Negro voices, recently sang in Ogden Hall at Hampton Institute the famous folk songs of "Little Russia" and the Negro religious folk songs, or "spirituals", of the "Old South" before a warmly enthusiastic audience of over 2,000 representative white and colored citizens of the Lower Peninsula of Virginia. This matinee concert was given under the auspices of the Musical Art Society of Hampton Institute, of which R. Nathaniel Dett is the conductor.

Alexander Koshets, the famous Cosack conductor-composer, after hearing the Hampton Institute choir of sixty voices sing "Listen to the Lambs" and "I'll Never Turn Back No More", two compositions based on Negro folk motifs written by R. Nathaniel Dett, of Hampton Institute, and interpreted under his conductorship, said:

"This Negro composer's work is colossal in its significance of the cultural possibilities of Negroes."

The contest between the Jack Thomas Band, of Baltimore; the Wanamaker Band, of Philadelphia; and a New York band has been abandoned because it is reported that none of the New York colored bands would enter the competition. The date set was November 23.

HERE AND THERE AMONG THE FOLKS

The Washington Hotel, on Broad street, Jacksonville, was destroyed by fire November 3; loss about \$100,000.

The new owners of the Attncks Theater, Norfolk, have continued J. E. Kelly as manager of the house.

Leon (Sonny) Grey is out with the Allen Minstrels. His permanent address is 236 Mulberry street, Memphis.

Amanzie Richardson has returned to the T. O. B. A. Circuit, opening at the Palace Theater, Memphis, November 6.

The Pittsburg American is agitating for an organization of Negro garment designers, cutters and makers of costumes.

The colored Eika of Topeka recently held a successful three-day carnival, according to Coy Herndon in The Defender.

The Excelsior Band, of Norfolk, gave a concert in Armory Hall in that city in the interest of St. Joseph's School November 16.

Mamie Burns, who recently underwent an operation at the Barnes Hospital, in St. Louis, Mo., is again at her home, 2019 Lawton avenue.

Mrs. E. V. Hurt, who has been many years with Madame Eva Fay, the Mystic, after being off the road for a time has rejoined Miss Fay.

Johnnie Lee Long's "Shu Shi Shu" is reported favorably in the Texaa territory. Last heard from at the Bellinger Theater, San Antonio.

Eddie Lemon and James Worlds have teamed up with a new act. This pair ought to be able to put over something catchy. They know the game.

Both Easton and Stewart, members of a team that is hitting high in burlesque, have been ill. They resumed work after a week at Springfield, Mass.

William (Bill) Vodery has scored again. He made the arrangements for all of the music in the new "Music Box Revue". The show is being highly commended.

The minstrels with the L. B. Holtkamp carnival will be enlarged, and after a week of rehearsal, beginning November 20, go into theaters for the winter season.

On November 8 the students of Hampton were entertained by a New York opera company presenting "Pagliacci". Yet there are those who think Negroes don't like good music.

Gonzelle White, with Ed Langford, George Aikens, Harry Smith, Jake Frazier, Rastus Crump and Arthur Ray, is getting big business and good press notices with Cooper's revue in burlesque.

Alice Brown has joined Hamtree Harrington in a new act at the 59th Street Music Hall, where Harrington has been doing his single since the advent of Minsky Bros.' Burlesque "S" in that house.

Prof. R. N. Jackson, of the nearly-accomplished "Step Along" show, writes from Cleveland that he is getting over his experiences and will be back on the Walter L. Main Circuit next season.

Luckie Johnson, pianist, and Ruth Rogers, a singer, with an act that runs fourteen minutes, opened at the Hill Theater in Newark for their initial performance. Bruce Duffus is agent for the act.

Mildred Dixon, whose first professional appearance was with the "Strut, Miss Lizzie" Company, is now a member of the original "Shuffle Along" show. She is a Spanish dancer of unusual merit and personality.

Susie Sutton scored a big personal reception when "Follow Me" opened in New York, where she is favorably remembered as one of the original Lafayette Players. It was a sort of case of "our Susie's home coming".

On November 3 the "Shuffle Along" road show was accorded a reception at Youngstown, O. The Syncopators, a Pittsburg orchestra, provided the music. A number of young folks from the smoky town graced the occasion.

The Howard Theater, in Washington, has another manager. Edward Sanders is the latest incumbent in that office. The life of a Washington colored theater manager is apparently brief and full of vicissitudes.

Princess Bluebird was booked by our old friend, Billy Cleveland, into a Newark cabaret catering to white patronage for two weeks and remained three. The Princess has invested in two Harlem boarding houses, at both of which special inducements to the profession is offered.

Holiday and McKislick, a new team arrangement of a pair of old and favorably-known vaudevillians, went to Sheedy's Theater, Newark, for the first performance of a new act. Lew Payton and Archie Pierce have taken over the business of placing the act. The report on it is very good.

Jack Johnson, the pugilist, was the added attraction at the International Winter Garden, New York, during the week of November 6, and is at Minsky's 59th Street Music Hall, on Columbus Circle, this week. The bookings were arranged thru Bert Jonas, Johnson's personal agent. Billy Milla worked in the act at the Garden.

The consolidated colored Elk bodies of the city of New York gave a Hallowe'en party at the Lafayette Theater. Bailey and Tear Slatters, Cooper and Lane, the Joe Bright act, Duke Johnson and Babe Harding, Russell and Lillian

and a clever colored wire walker provided an excellent bill. Waiter Plimmer booked the acts, and the show began at midnight.

Clairborne White, the fast-stepping advance agent, is the author of some mighty timely advice to the powers that be in the colored show business. His letter, published in The Freeman on November 4, is an intelligent and interesting one.

The Lafayette Players, in "Tempters", and Quintard Miller's "Creole Whirl" were the offerings week of November 6, under the new policy at the Danbar Theater, Philadelphia. It's a case of drama and musical comedy going 50-50.

Alma May Daniels, young Ohio University trained soprano, of Athens, O., has been added to the cast of the George Wintz "Shuffle Along" road show. According to Ohio critics, she promises to be an artist of much merit when she has acquired a bit more stage technique.

MILLS RELEASES BY COLORED COMPOSERS

The Jack Mills publishing house announces the following numbers by Negro composers: "Mandy" and "Breakin' the Leg", by Creamer and Layton, from their show, "Strut, Miss Lizzie", and "Crazy Jane", also by these same prolific boys. "Makin' Love to My Ma'linda", another of their numbers, will be in an early release.

"You've Got Everything Sweet Mama Needs (But Me)" and the "Wicked Fives", by Lemuel Fowler, are other announced numbers. So is "My Gal Rocks Me", by Daisy Martin, the Okay record star.

"Oh What a Regular Feller Waa My Old Gal", the joint work of Alex Balledda, Carl Cornelius and Maceo Pinkard, will see print soon.

In response to some inquiries concerning the work of colored librettists, Mr. Lottman, of the Mills house, says: "... they have proved most profitable to us. It is most emphatically not our intention to abandon the work of these artists."

Some encouraging remarks, those.

DEACONS' CLUB GROWING

Thanks to the activities of Brother Hooten and Slim Anetin, together with a few of the other genuinely interested Deacons, the organization of colored Masonic professionals is growing in numbers and in interest in its possibilities.

Membership cards have been issued to forty-five persons since the sixty-five who promoted the idea have effected the organization. Some of the originally interested ones have been so negligent of their interest as to have failed to provide the secretary with their present addresses, and as a consequence their credentials have not yet been forwarded to them.

Among those whose cards await advice as to where they may be sent are: Elmer Moore, Leroy White, Willie Edwards, William Earshers, Lowden Johnson, W. D. Brown, George Williams, Robert W. Ridsetter and Jackie Smith.

If the foregoing will send route or permanent address to the Page the cards will go out in the next mail.

HEADS NORTH CAROLINA NEGRO STATE FAIR

Raleigh, N. C.—Prof. T. S. Inborjen, principal of Bricks School, of Bricks, N. C., has been elected president of the North Carolina Negro State Fair and Industrial Society, succeeding Berry O'Kelly, of Method, N. C., who on account of the two-year limit of office was not eligible to re-election. All of the other officers were re-elected as follows: Mrs. Charlotte Hawkins Brown, of Sedalia, N. C., vice-president; Dr. J. H. Love, secretary, and C. W. Hoover, treasurer, of Raleigh.

The fair just closed was one of the most successful in the history of the association from an educational standpoint and from attendance.

"GLOOM CHASERS"

Mildred Graham is the business manager of Billiken Grimes' "Gloom Chasers", a company of fifteen people reported to be doing nicely thru the Southwestern States. They are now in Missouri.

P. Freeman, Jimmie Warren, "Jelly" Turner, Kid Steel, Tom Ross and Grimes are the comedians. The girls are: Mrs. Mildred Grimes, May Mitchell, Sunny Mitchell and Miss Strund. Lewis Beardson is band and orchestra leader.

PRESS AND ADVANCE AGENTS

(Continued from page 46) ing nothing, although many of them were being paid to advertise their respective shows. Under the circumstances we had no argument to convince those producing managers that they should put on agents. We regretted that we did not have an argument in favor of agents, as it might have turned the tide in the favor of additional engagements for many now unemployed.

We have conducted the burlesque department in The Billboard for the past four years and in all that time we have not been visited by more than a dozen agents, nor have we received any written communications from them relative to the shows they represent. There are numerous changes in casts and yet the agent who receives notice to make changes in programs does not consider it of sufficient importance to send to us as a matter of news. This is also applicable to the company managers, for we have met them at the theaters, and few, if any, of them are sufficiently interested in their work to advise us that their programs are wrong.

How in the name of common sense can any one of those agents or managers expect us to recommend them for vacancies when we hear of them, when we know from personal experience that agents are negligent of their employers' interests; likewise the members of their companies and their own interests?

There isn't an editorial writer at work any place, be it on a daily newspaper or a theatrical journal, who does not welcome visits of agents or managers to his desk to talk shop in hopes that he can get something interesting in the way of news. Yet agents and managers ignore the fact, and instead of co-operating for mutual benefit they waste their time in idleness whereas they could be putting it to good use in the interest of their shows and the

(Continued on page 66)

WHERE CAN YOU BE FOUND?

Two years' experience has taught the Page that the greatest handicap to the colored artist has been the difficulty of finding the desired artist at the time he was DESIRED.

We have replied to many hundreds of letters asking for this or that one, and have been instrumental in assisting many. The Billboard will gladly continue this sort of service, but you owe it to yourself and to your hopes to keep your whereabouts known. To that end we are establishing a directory that will be maintained for your interest if you approve and support it. There is no profit in the project. It is The Billboard's contribution to your progress.

It is not the purpose to permit display advertising of any sort—simply to create a dependable directory. You are asked to hard the mere cost of printing.

A card of the type listed below will cost \$1 per insertion in advance.

Change of address, etc., always permissible. Address Manager, Classified Ads, 25 Opera Place, Cincinnati, clearly stating that the copy is for JACKSON'S PAGE LIST.

This low price, way below normal advertising rates, will not allow for the expense of bookkeeping, mailing bills or postage, hence the advance payment so that the transaction may be completed with as little cost as is possible to the artist.

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FOR ARTISTS OF DISTINCTION DEACON JOHNSON, Manager, 230 West 135th Street, New York.

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ST. LOUIS

Phone, Olive 1723.
2040 Railway Exchange Bldg., Locust Street,
between Sixth and Seventh.

KANSAS CITY

Phone, Main 0978.
226 Lee Bldg., S. E. Cor. Tenth and Main Sts.

SAN FRANCISCO

Phone, Kearny 4401.
209 Pantages Theater Building.

LONDON, ENGLAND

Phone, Regent 1775.
19 Charing Cross Road, W. C. 2.
Cable and Telegraph address, "Showorld."
Sydney, Australia, 114 Castlereagh Street.

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Detroit, Mich., Hotel St. Denis.
Detroit, Mich., 208 Sun Bldg.
Los Angeles, Cal., 755 Marco Pl., Venice, Cal.
New Orleans, La., 2632 Dumaine St.
Omaha, Neb., 218 Brandeis Theater Bldg.
Washington, D. C., 508 The Highlands.ADVERTISING RATES—Forty cents per
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Editorial Comment

ALL crusades can be counted upon to stir the resentment of a certain class of persons. This class can be found permeating every line of human endeavor. It is found among grocers, doctors, lawyers and the show world, especially the people of the outdoor show world.

They view indignantly the enactment and enforcement of laws designed to prohibit and punish certain reprehensible practices not regarded as crimes under the common law and not strictly inhibited under the moral law.

These misguided folk are rather inclined to imagine that offenses coming under the head of misdemeanors are of such trifling consequences that naught should be done about them.

They never do, but they should consider in the light of the history of law and order and experience the simple, direct and controlling reasons for such

enactments. Isolated and spasmodic disregard of the rights of society, or the masses, if that name is preferred, seldom if ever prompts the people, thru their legislatures, to proscribe or penalize specific acts. It is only when the perpetration of such acts or practices becomes a menace to the well-being, safety or prosperity of society that the public conscience is aroused in an effort to prevent them.

Likewise in a business or profession, whenever vicious and unbusinesslike practices creep in and multiply to such an extent that they imperil the very life of that business, the legitimate practitioners in that business must take matters in hand.

The doctors threw the quacks out of their ranks. The lawyers have the machinery of disbarment to handle blacklegs and shysters. It was the food manufacturers that got the pure-food laws enacted and put the adulterators out of business.

And it is just a similar manifestation that is now in evidence in the outdoor show world. An evil has be-

used to allow the Chicago Opera Orchestra to play "Anitra's Dance" in concerts without any direction, and Dr. Muck often put down his baton after the Boston Symphony Orchestra had started the last movement of the Fourth Symphony of Tschalkowski and allowed the musicians to finish without his assistance.

The practice of allowing actors to direct themselves in a new play is new, tho, as far as we have any knowledge. That the performance should be so good is a matter for wonderment, for the play is well staged and plays smoothly.

The directorless company is something which is against all stage tradition and practice. Those theaters and companies have been greatest where the power was centered in one man—one who could gather the numerous strands which go to make a theatrical performance and weave them into one harmonious whole. Because Brock Pemberton has been able to successfully get away with a stunt once, it does not mean that it will

A DISAPPOINTING POLL

(DON CARLE GILLETTE)

THE BILLBOARD'S prohibition poll was concluded October 31, and the result is rather a disappointment. Less than a thousand votes were received, but they were from men and women in all branches of the show business, and the division of sentiment as shown by these votes is as follows:

In favor of the strict enforcement of the Volstead Act.....32%
In favor of modification to permit beer and light wines.....30%
In favor of the repeal of the Volstead Act entirely.....38%

This means that only 32% are in favor of prohibition while 68% are, practically speaking, "wet".

It is to be deplored that the show world should have such an attitude on this question, for it is contrary to its interests.

The main objection seems to be that the prohibition law is unfair because it deprives the people of a measure of their liberty.

But there are laws against murder and stealing and wanton trespassing which also deprive the people of the liberty of doing these things—yet who will say that these laws are not for the common good?

Another objection is that, in spite of prohibition, liquor can be obtained almost as freely as in former days.

Of course, the enforcement of the law cannot be made completely effective at the outset. But the way to abolish a vice is to begin by prohibiting and restricting it, and gradually tightening the restrictions until the evil is squeezed out altogether. Years may be required to do the job, but it is worth doing for the sake of future generations.

These, however, are not the only considerations which show folk ought to look into. There is an economic side to the question that concerns them particularly. Tho they seem to stubbornly ignore the fact, yet it is true that much of the money formerly spent for liquor is now spent in various forms of amusement. The workingman has only a limited amount of spending money. If he gives it to the saloons, he cannot spend it for entertainment too.

Furthermore, with prohibition in effect, the show world will get a better-minded class of patronage. Entertainers can appeal to audiences with finer intelligence.

Better audiences mean better entertainment.
Better entertainment means greater attendance.
Greater attendance means more receipts.

More receipts mean higher salaries for show folks.
If the people of the show world can't see the logic of this argument, there is little use in saying anything more about it.

come unendurable on the good old ship. The crew is not going to abandon it. On the contrary, it is going to close all the vents but one, and turn live steam into the hold. Those rats that take the hint quickly will get out comparatively unscathed, but those that do not will be pretty well scalded when they do emerge and drag themselves ashore.

TWO instances of unusual teamwork have recently been reported in the amusement field. One is a dispatch from Russia, which states that a symphony orchestra in Moscow is giving its concerts without a conductor, and the other is a report that when Brock Pemberton started "Six Characters in Search of an Author" he left the rehearsals entirely in charge of the actors in the cast, who produced the play without a stage director.

In music this practice is not altogether new, tho it has always been looked on as a "stunt" rather than something to be indulged in as a regular practice. For example: Campanini

succeed again. There are doubtless several lessons to be pointed out in this case, but the best one we can think of at the moment is that it is another confirmation of the old saw—"It is the exception that proves the rule."

LAST week the cables brought word that Deputy Leon Daudet, who is recognized as the leader of the Royalist faction in France and in France's Parliament, was withdrawing one of his latest books, "L'Entremetteuse", from circulation in consequence of the severe criticism that the work has come in for.

The reviewers were practically unanimous in declaring the book to be wholly unfit for young people to read. It has been coupled with a novel by Victor Marguerite, "La Garconne", as typical of the degeneration of French literature and taste, and, rather than be associated with it, Daudet has preferred to rescind his contract with the publishers and request them to destroy every copy of his book in their posses-

QUESTIONS
AND
ANSWERS

A. I.—Advise that you write your party in care of The Billboard, and we will advertise the letter.

B. B.—There is no rule for the pronunciation of proper names. Mrs. Jack Pickford pronounces her name as if it were spelled Merry-lana.

H. G.—We regret very much our inability to furnish you the information in re "The Rose" recitation. We have tried every known means of securing the data, hence the delay.

H. B.—"Katherine and Petruccio" was an adaptation made by David Garrick of Shakespeare's "The Taming of the Shrew". It was first produced at the Drury Lane Theater, London, on March 18, 1754, with Woodward as Petruccio and Mrs. Pritchard as Katherine. It was played as lately as 1897 by Beerbohn Tree and Mrs. Tree.

D. K.—Charles Macklin was a British actor. He was born in Ireland in 1699; first appeared in London in 1734 and continued to play there, for the most part at Drury Lane, until his retirement in 1753. Six years later he reappeared, and continued to act until 1780. He was an actor of considerable versatility and won high praise for his portrayal of Shakespearean characters, particularly that of Shylock. His life, public and private, was a succession of quarrels and disputes, in great part arising from his ungovernable temper. He was the author of several plays, the best known being "Love a la Mode" (1759) and "The Man of the World" (1781). He died in 1797.

THEATRICAL BRIEFS

The Majestic Theater, Blooming Grove, Tex., was recently slightly damaged by fire.

Tom Carraway has been appointed manager of the Palace Theater, Breckenridge, Tex.

Joe Mathes recently sold the lease of the Kyle Theater, Beaumont, Tex., to John L. Pittman.

Under the management of Floyd Stuart, the Amuso Theater, Corpus Christi, Tex., will reopen as a second grade house.

The Cecile Theater, Coksto, Minn., a picture house, has been leased by Roy Rattansteller and Fred Banman, of Lester Prairie.

Harry A. Harris, of the Bluebird Theater, Amsterdam avenue and 146th street, New York City, recently purchased the Bunny Theater, New York, from the Olympia Cinema Corporation.

sion and withdraw as many as they can obtain from the bookshops.

To announce its withdrawal M. Daudet took the method of writing a letter to Cardinal Debois, Archbishop of Paris. In it he defends himself to this extent, that the book was in no way intended for young people to read. By this recourse the author makes a point. His defense is not wholly without validity.

But no playwright or manager can plead the same defense in extenuation of a pornographic play for the good and sufficient reason that young people are recognized as the main support of the theater.

THE "road" has finally made its objection to "No. 2" companies felt.

The powers that be sent "Blossom Time" on the road with the original company intact, and, as its drawing power in New York was far from exhausted, organized another production to continue in the metropolis.

Thus does New York get the No. 2 instead of the road.

This No. 2 company, however, is a splendid one—equal in every way to the No. 1. It had to be.

EVA TANGUAY is a name to conjure with.

Last week that name packed and jammed Loew's State, New York, as that big house has never been filled before.

And—after the name had pulled them in—the artist not only satisfied but delighted them.

MEMBERS of The Actors' Equity Association, lecturers and artists on the chautauqua circuits, and playwrights and producers, will read the following excerpt from the report of an English educational committee with gratification and interest, and we hope, see to it that the findings are brought to the attention of such friends as they may have among the professors and teachers in the colleges and schools of the United States and Canada.

Briefly, this English committee—we would call it a commission if it had originated in this country—adopted and made the following bold, startling, and—to some minds—even revolutionary recommendations, viz.:

That as soon as children are old enough they should attempt to dramatize familiar ballads, stories or fairy tales, or famous historical incidents, and that schools in districts where a genuine dialect survives should make use of any traditional fragments of old folk plays.

That the reading and acting of plays should be encouraged in schools of all types and in Training Colleges.

That Universities should seriously consider the possibility of granting a Diploma in Dramatic Art, similar to the Diploma in the Humanities, to students who have followed an approved course.

That lectureships on the Art of the Theater, similar to that established at Liverpool, and also Chairs in Dramatic Literature, might well be established at other Universities.

The findings and reasons which prompted the recommendations were as follows, viz.:

Owing to historical circumstances there was a complete breach between dramatic art in England and national education in all its forms from the middle of the seventeenth to the closing years of the nineteenth century. Here it has only recently begun to be realized that drama played a very important part in the English School and University system of instruction in the reigns of the Tudors and the early Stuarts. The practice began with the acting of Classical plays, usually those of Seneca, Plautus or Terence. These plays were followed by neo-Latin dramas from the pens of continental humanists or written by English scholars themselves. The performances often took place on recreative or ceremonial occasions, they had a definitely educational aim. As one of the Oxford academic playwrights states, their purpose was to make the students "well acquainted with Seneca or Plautus . . . to try their voices, and confirm their memories; to frame their speech, to conform them to convenient action."

In the latter part of the period English plays were also performed, with similar objects. These plays were not borrowed from the repertory of the public theaters, but were written for the students by schoolmasters or University lecturers. Apart from the Universities, Eton and Westminster, St. Paul's and Merchant Taylors', King's School, Canterbury and Shrewsbury were the chief centers of this educational dramatic activity. Many a boy must have learned from acting a part in the performances "to fit", in Thomas Heywood's well-known words, "his phrases to his action and his action to his phrases, and his pronunciation to both."

In the present day, with the increasing recognition of the importance of speech-training in its widest aspects, this favorite Renaissance method is being revived. We have referred to it incidentally in the course of our Report, and we here deal with it in greater detail, in its application to modern educational conditions.

Elementary and Secondary Schools

FOR purposes of school work, the Drama may be considered in three aspects: (1) as something to be written; (2) as something to be read; (3) as something to be acted.

The writing of plays in school is a form of English composition, and a very valuable and practical form. If the adoption of play-making, as an exercise in writing, became more general, some part of the energy of teacher and pupil might be diverted from the unprofitable task of premature essay writing. In a sense children are primitive beings, and the essay is not a primitive form. Epics existed before essays; the world had a large body of narrative and dramatic literature before it arrived at the essay, and yet it is precisely this difficult and fragile form of composition that immature pupils are expected to produce. Children know what a story or a play is long before they know what an essay is. They can understand writing a story for the class magazine, or a play for a class performance, but for them the "essay" has no purpose.

The collective composition of a play may be attempted by quite young pupils. As soon as boys are old enough to enjoy a ballad or a story in verse they should try to dramatize it. The defense of the bridge by Horatius is an exciting story, and the class will like to "do it in action". But action without words is only half the fun. The class will therefore have to "suit the words to the action". They must decide the point at which they will begin, the speaker who is to open the scene and the words he is to utter. The sentences approved by the class will be written down by the teacher (who is merely the scribe), and when something like a scene has been achieved it can be tried over and its shortcomings detected

THE DRAMA IN EDUCATION

Being the Reasons and Recommendations of a Departmental Committee Appointed by the English Board of Education To Inquire Into the Position of English in the Educational System of England

AMERICA MAY WELL TAKE NOTICE

And Follow Suit Even Tho Following Is Less Glorious Than Leading or Blazing the Way

and corrected. The one scene can be expanded to two or more as the exigencies of the story demand, and so a play is made. A familiar story or fairy tale or a famous historical incident can be dramatized in the same way.

An older class will not be content with a simple scene or two of which the plan is more or less ready made, but will like to invent a drama of its own. History is again a fruitful source. Consider the training involved in the composition of a drama on the subject, say, of Sir Walter Raleigh: There is the actual work of planning the whole drama; then of planning each scene, of fitting the characters with becoming words and of making the scenes accord with the conditions of time and space—of time and space in the artistic, historical sense, and of time and space in the practical, theatrical sense. This is the training in the writing of English such as periodical attempts at essays will never give. It is, in the fullest sense, practical English composition.

The drama, considered as reading (except in the higher forms of Secondary Schools), usually means Shakespeare. A class that has composed and acted its own plays is in a much better position to read other plays than the class that makes its first acquaintance with drama in the form of a printed book called "The Merchant of Venice". Shakespeare is an inevitable and necessary part of school activity, because he is not only our greatest English writer, but because his work is almost entirely in dramatic form. But it is not always sufficiently recognized that Shakespeare presents great difficulties. When we sometimes slightly contrast English indifference to Shakespeare with German enthusiasm we forget that German-Shakespeare is written in a language that every German understands and that English-Shakespeare is written in a language that every Englishman does not understand. Much of Shakespeare's speech is so remote as to be in an unfamiliar tongue. Some poets (e. g., Wordsworth) are verbally easy, and some poets (e. g., Francis Thompson) are verbally difficult. In many passages Shakespeare is not only difficult, but archaic as well, and thus he seems doubly unsuitable for young readers. Fortunately he is saved for the schools by his wonderful power of retelling a story in dramatic form, and his equally wonderful power of characterization, and, we may add, his incomparable mastery of word-music. Indeed, it is Shakespeare the poet as much as Shakespeare the dramatist to whom we must introduce our pupils. The teacher's business is to give Shakespeare's scenes and characters the best chance of impressing themselves naturally on a class, and his task, therefore, is to remove the impediments. Now extensive annotation will not only not remove the impediments: it will actually add more. How can such a passage as this be "explained" to boys and girls of fourteen, who are, nevertheless, quite able to respond to the marvelous dramatic appeal of Macbeth?

... If the assassination could trammel up the consequence, and catch, With his surcease, success; that but this blow Might be the be-all and the end-all here, But here, upon this bank and shoal of time, We'd jump the life to come.

In vocabulary this passage is not specially difficult, but in significance it is almost inexplicable. Until the reader can envisage the great and subtle sweeps of phrase with the occasional pause upon some telling word, he cannot read Shakespeare fully.

What, then, is the teacher to do? He must do nothing at all with Shakespeare until he is moderately sure that for himself the impediments have all been removed. Shakespeare is not like a musician who can be read at sight. For this reason it seems inadvisable that the first reading of a play should be undertaken by the young pupils themselves. If Shakespeare were easy there would be no better way of class-reading than an immediate plunge into part-by-part delivery; as he is difficult it is

better that the class should get its first impressions from a skilled and understanding reader, as the teacher must be assumed to be. No pause should ever be made for explanations. Such difficulties as are merely verbal should have been dealt with beforehand—a vocabulary should have been prepared by the teacher and treated as an exercise itself, apart from the reading. A bare equivalent of the unusual words will make intelligible the music of such a passage as this:

Make me a willow cabin at your gate,
And call upon my soul within the house;
Write loyal cantons of contemned love,
And sing them loud even in the dead of night:
Hailoo your name to the reverberate hills,
And make the babbling gossip of the air
Cry out "Olivio!"

The difficulties that are more deeply implicated must simply be passed over. We have to accept as inevitable the fact that many passages of Shakespeare cannot be understood by children. A discussion of Shakespeare's language and style can be a valuable and delightful lesson for senior pupils; but it is a lesson that has nothing to do with the drama, and certainly nothing to do with a dramatic reading.

A very brief sketch of the Elizabethan playhouse and the conditions of performance might very well precede the reading of the first play. It would be an additional advantage if a model of the Shakespearean theater could be exhibited in the school.

The selected play should be read thru as quickly as possible. When it has been read, it can be discussed in pleasant and informal conversation—it can be treated as something delightful to talk about; and then it can be attempted as a real dramatic reading, with parts allotted.

Teachers will naturally use their discretion in choosing the plays to be read in class. They will not begin with "A Winter's Tale" or "Cymbeline", or ever attempt such adult plays as "All's Well That Ends Well" and "Measure for Measure". They must not allow their enthusiasm to reach the height of a belief that there is a sacred English institution called "Shakespeare", all of which is verbally inspired. In plays that children might read there are dull passages that are better omitted—the tediously protracted dialog, for instance, between Malcolm and Macduff in act iv, scene iii, of Macbeth. Between act ii, scene ii, of Hamlet, and act ii, scene ii, of "The Merchant of Venice", there is a wide world of difference, and we must not pretend to children that they are equally splendid. And there are minor plays that are better left alone in school. So few plays can be read that it seems a pity to spend time upon these minor ones when there is so much that is better. Adult students might very profitably attempt a reading of an unusual play like "Troilus" and "Cressida"; young pupils should be kept to the normal course. Enthusiasm for Shakespeare in school is very delightful; but a teacher to whom "Twelfth Night" and "The Taming of the Shrew" are both equally Shakespeare is not a person who can be safely trusted with Shakespeare at all.

After the age of about fourteen the range can be widened. "The Rivals" or "She Stoops to Conquer" makes an excellent class play, and "The Critic" can be great fun; so can "The Knight of the Burning Pestle". With senior pupils the adventurous teacher may go earlier and later—earlier to such things as one of the Nativity plays, "Everyman", or some of the Tudor Interludes, and later to the printed drama of modern times. How far the translated drama should be used is a matter about which opinions may properly differ. It may be pointed out, however, that Fitzgerald's adaptation of the two great Calderon dramas is almost as much a part of English literature as his paraphrase of Omar. The purist may object that Professor Gilbert Murray's translations are not Greek; but he will hardly deny that they are excellent English. Whatever is read should, as a rule, be in the main current of literature. Young pupils should not be confused

by an early exploration of backwaters that lead nowhere.

The drama, considered as acting, will take three forms:

(a) The performance of scenes or pieces in class.

(b) The public performance of plays by pupils.

(c) Visits by pupils to professional performances of suitable plays.

If it is considered necessary to offer a defense of dramatic performances as a part of education we may say that the drama is an ancient and honored form of literature that has enlisted the powers of the greatest poets, and afforded rational delight to a hundred generations of civilized beings. The sooner a child becomes familiar with the best forms of theatrical amusement the less likely is he to be permanently attracted by the worst. It is a most important and often forgotten function of education to teach young men and women the use of leisure, and the best possibilities of rational amusement. The frequently heard criticism that taking children to the theater will not help them to earn a living indicates a gross misunderstanding of the purpose of education. Education is preparation for life, not merely for livelihood; and any school activity that contributes to the amenities of existence and intercourse is a necessary and laudable part of the educational system.

The pupils who take part in performances of plays must learn to speak well and to move well, to appreciate character and to express emotion becomingly, to be expansive yet restrained, to subordinate the individual to the whole and to play the game, to be resourceful and self-possessed and to overcome or mitigate personal disabilities. It will hardly be suggested that these are negligible accomplishments. Incidentally it has been found that boys or girls usually regarded as stupid, and incapable of learning have exhibited unsuspected ability in acting and have gained a new interest in themselves and their possibilities. Ability to do something is the first ingredient of self-respect. On this point we may quote the evidence of a witness:

"Dramatization by children had a marvelous effect on their speech, producing clear articulation, and it also had a valuable effect on their characters, as children would work for the success of the play and not for themselves. It afforded a training in judgment, in self-confidence, and in general alertness."

The pupils who only look on miss something of all this, but they get a useful sense of participation in a school activity and they get, too, something that the drama can specially give, the immediate sense of a completed thing, of an artistic whole with beginning, middle and end. It is unnecessary to dwell upon the educative value of a spectacle that shows in a spirit of poetry and magnanimity character in action, developing to greatness or lapsing to disaster, triumphing in apparent failure or failing in triumphant success.

Class performances are joyous and instructive adventures. They may range from happy improvisations to a formal show on a special occasion. In their Elizabethan inadequacy of equipment they make an excellent introduction to the conditions of Shakespearean drama. A school performance, even with very limited resources, can be delightful and profitable to everybody. An Elementary Boys' School in South London recently gave a performance of "Richard II" that could be witnessed with pleasure by any audience. The scenery and properties were very simple and were improvised in the school itself. The costumes were designed and executed by the teachers and parents in consultation, and achieved something like historical propriety. The total period occupied in preparation, from the first trial reading to the first performance, was twelve weeks, and that without dislocation of the ordinary school work. The youngest actor was 10, the oldest 14.

In many of the Secondary Schools performances of Shakespearean and other Elizabethan plays, of Euripides in Professor Gilbert Murray's translation, and of Gilbert & Sullivan operas have been given with credit to all concerned. Such performances have their inevitable shortcomings, but their spirit is sound, and we have had abundant testimony of their value as a means of education.

In districts where a genuine dialect survives there will probably be found some traditional fragments of old folk plays. It would seem to be a special duty of educational establishments to cherish this inheritance and to place it, in its best form, before the later generations as a true expression of the spirit of their fathers.

Visits to public performances of plays studied in class are an officially recognized form of educational activity. The Board of Education specifically allows them under Article 41 (b) of the Code, and we note with great pleasure that some Local Education Authorities have taken the admirable course of setting apart

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A REFERENCE
GUIDE FOR
CLEAN FILMS

MOTION PICTURE FIELD

AUTHENTIC
DIGEST OF
FILM EVENTS

ALL THE NEWS BOILED FOR THE BUSY MAN
Edited by MARION RUSSELL

MASSACHUSETTS DEFEATS PROPOSED CENSORSHIP MEASURE

Moral Victory for Motion Pictures—New York May Repeal Present Law

New York, Nov. 13.—The election last week was full of interest for the theatrical profession, or, more properly speaking, for those connected with the films. In Boston the censorship question came up for a referendum vote and a strong campaign was waged to convince the voters that censorship was unnecessary, unconstitutional and un-American. On Tuesday the people voted overwhelmingly against censorship. And they came out victorious. Censorship was defeated!

This victory will have a tremendous effect throughout the country wherever the discussion of censorship arises and will offset the effort of those who wish to place the ban upon any State.

The bill appeared on the ballot in the form of a referendum and a petition set forth in detail the arguments for and against the measure. The referendum question, No. 3 on the ballot, read:

"Shall a law (Chapter 438 of the Acts of 1921) which provides that it shall be unlawful for any person to exhibit or display publicly in this Commonwealth any motion picture film unless such film has been submitted and approved by the Commissioner of Public Safety, who may, subject to the appeal given by the act, disapprove any film or part thereof which is obscene, indecent, immoral, inhuman or tend to debase or corrupt morals or incite to crime, and may, subject to the approval of the Governor and Council, make rules and regulations for the enforcement of the act, which law was passed in the House of Representatives by a majority not recorded, and in the Senate by 21 votes in the affirmative to 16 votes in the negative, and was approved by His Excellency the Governor, be approved?"

Sydney S. Cohen, national president of the M. P. T. O. A., who has been active in the campaign to elect Governor Smith in New York as well as deeply interested in the outcome of the Massachusetts bill, said yesterday: "The defeat of motion picture censorship in Massachusetts at the hands of the voters in that State is a triumph for Americanism and the inherent right of free speech and free expression. Thinking Americans everywhere regard the censorship of the screen with mingled feelings of suspicion and disgust. They know that it threatens the freedom of speech and the freedom of the press, so inseparably associated with the founding and development of our republic. They know that the motion picture screen is the visualized development of the press—The Screen Press of America. They know that the control of this great medium of expression which brings its visualized messages to millions of people daily, speaking thru the universal language of the eye, is a menace to liberty and opposed to Jefferson's immortal expression that a 'Free Press is Liberty's Greatest Bulwark'."

"The American people will not submit to a political censorship of the press in any of its divisions. They know it invites disaster. The open, deliberate action of the people of Massachusetts yesterday in defeating censorship of the motion pictures proves this. This verdict for a free press and a free screen will have a salutary effect in all parts of the country and will eventually eliminate censorship everywhere and leave the screen with its wonderful powers for public service free and untrammelled in the service of the people of nation, state and community.

"We congratulate the people of Massachusetts on their sound American verdict on this question. The Motion Picture Theater Owners of Massachusetts, aided by the Motion Picture Theater Owners of America, with the cooperation of other divisions of our industry and many freedom-loving people and organizations in Massachusetts are responsible for this great victory for press and screen freedom, thus insuring the preservation of popular rights against all menacing influences."

The result of the Massachusetts victory means not only a triumph for the motion pic-

ture industry, but a great deal more than that; it means that the producers are put upon their honor. They must keep their future product clean—they must live up to their promise and to their own statement that the pictures that they will make do not need censorship, for they will only make and sponsor clean, decent pictures that all the world may see. This is the responsibility that defeated censorship in Massachusetts has placed upon the shoulders of the entire film industry.

Political aggression also received a setback in New York State when the citizens returned Al Smith, whose platform contained a non-censorship plank, to the governor's chair at Albany. It is believed that Governor Smith will keep his promise to his constituents to repeal the present censorship law, provided he is able to secure the necessary legislation. The latest election returns show the Democrats will control the Senate by one vote while the Republicans will have a majority of twelve in the Assembly.

VALENTINO SUCCEEDED BY A FRENCH ACTOR

Famous Players Company Plans Extensive Campaign for Foreign Player

As a result of the open rupture between Famous Players-Lasky Corporation and Rodolph Valentino, screen actor, the young star now finds himself on the outside with an imported star, Charles de Roche, taking his place in the ranks of the Paramount Company.

It is said that Valentino voluntarily quit Famous Players, and the company, after winning the action against him, has also applied for an injunction to prevent him from appearing in other screen productions. This application will shortly be heard in the Appellate Division of the Supreme Court in New York.

The Frenchman who has supplanted Valentino is very much of the same type as the popular Rodolph, aged about 30, and will be cast in the leading role of "The Spanish Cavalier", the role which was originally intended for Valentino.

A nation-wide publicity campaign will shortly be launched to boom the new actor, who will make his first picture at the Long Island studio.

It is rather a unique experiment to transfer the popularity of one actor to another, but it looks as if this would be successfully carried out by Famous Players. Mr. de Roche is a single man and won success in Paris in stage plays such as "Marthe", "Imperia" and "Gigolette". His screen experience was obtained in a play in support of Renee La Prince, a French actress.

Up to date Rodolph Valentino has not sent out any definite announcement of his future plans.

FAMOUS LEASES HIPPODROME, TORONTO

Shea's Hippodrome, with a seating capacity of three thousand, has been leased by the Famous Players Corporation and on or about November 27 attractions now playing at the Regent Theater will be transferred to the much larger house. It is also expected that a thirty-piece orchestra will be installed in addition to the large organ already placed in the building.

The Hippodrome, which is Toronto's motion picture palace, will be conducted in the future very much on the same lines as the Capitol Theater, New York. Pre-release pictures will be shown exclusively.

It is said that Edward H. Robbins will place his stock company at the Regent Theater during the winter months.

The Goldwyn Company has purchased a Red Book story by Gerald Beaumont, entitled "The Gambling Chaplain".

STEFFES PLEADS FOR UNITY One Big Organization Demanded

New York, Nov. 11.—The Billboard is in receipt of a communication from T. E. Mortensen, president of Greater Amusements, a regional trade journal published in Minneapolis, requesting space for an interview given that organ by W. A. Steffes, president of the Minnesota Division of the M. P. T. O. A. Mr. Steffes has taken the initiative to again effect complete harmony within exhibitor ranks and his message should be read by leaders of both factions.

Realizing the national importance of the issue involved, The Billboard herewith reprints a few paragraphs from Mr. Steffes' interview. In a statement issued Wednesday Steffes signified his intention of leading a coterie of national executive committee members to establish harmony within the organization ranks. Steffes' action was precipitated by repeated assertions to the effect that the breach between the New York unit and the national exhibitor organization was being widened instead of healed, culminating recently in the publication of "olive branch" editorials which led the way to the termination of the bitter quarrel which resulted in an open break between the national and New York State organizations at the Washington convention early this year. The statement issued by Steffes is regarded as the first step in a definite attempt to be made to again bring New York within the national organization fold, which is expected to immediately take tangible shape. That the statement will have far-reaching results, and will pave the way for a peaceful settlement of the differences now existing between the national body and the New York State organization, is regarded as certain.

Within the national organization there are men big enough to meet the issue presented by the unfortunate situation now existing, who will lend their support to any constructive program which will bring about reconciliation, and will result in the return of New York's unit to the national exhibitor organization's ranks, Steffes declared.

State Units Have Prospered

"The moral effect of the controversy at Washington has been felt throughout the entire United States," he said. "In spite of this fact, the various state units are growing and becoming more solidified every day. In view of the mad effect the split at Washington created, the mere fact that the state units are prospering greater today than ever before is proof sufficient that the motion picture theater owner has at last come to the realization that organization is as essential as anything connected with his business.

"The New York situation must be remedied—the sooner the better for all parties concerned. Personal considerations should never have been permitted to enter into the matter. Unfortunately they have, and the time has come now when they must be set aside.

"I believe the majority of officers and members of the board of directors of the Motion Picture Theater Owners of America is willing and ready at this time to make any sacrifice within reason to bring about complete unity," Steffes continued. "With several others, I have been working on this matter for several months."

During the Washington convention and immediately afterward, according to Steffes, he, with several others, tried to point out the folly of a split in the exhibitor ranks to officers of the New York unit, spending several

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"POTATO WEEK" GOING BIG

Out in Milwaukee "Potato Week" is causing no end of a stir among the motion picture patrons of various theaters. For the M. P. T. O. have affiliated with members of the Wisconsin Exhibitors' Association and are aiding its worthy effort by taking cash orders for barrels of potatoes at wholesale rates. This may be something of a novelty in transaction, but nevertheless it is going well in Milwaukee.

WEEKLY CHAT

Election Is Over!

The best man won! Now the lovers of motion pictures eagerly await the future action of the new executive at Albany regarding censorship of the screen. It is up to Governor Al Smith to forever remove the obnoxious ban from the films.

Carelessness or Stupidity

Exhibitors throughout the country depend for the most part on the information gleaned thru the medium of the trade papers published in New York City. Therefore it is advisable to give only authentic news which will be of value to the theater owner booking pictures for his house, in an outlying territory. But when the information is of an unreliable character it does more harm than good, as, for instance, the following article published in a New York theatrical publication, issue of Friday, November 3, which we quote below:

"This state of affairs was much in evidence last week also, the houses having little to attract, altho it was believed the Constance Talmadge feature, 'East Is West', at the Strand, was going to burn up the street. This it failed to do, with the gross on the week at the house only just topping \$22,000."

In column two the following appears: "Strand—'East Is West' (First National); seats 2,000. Scale, 30-50-85. Constance Talmadge star. Picture did not hit with the force expected on the street. Gross business, \$22,000, while about \$6,000 more was expected."

All well and good—BUT, "East Is West" did NOT appear at the Strand Theater, as listed by the publication in question. The picture shown that week was "Skin Deep".

Of course, no one is infallible, but such erroneous reports are harmful to the man who depends upon the trade press to aid him in booking his program. It is all the more amusing when you realize that the office of the publication mentioned is but a stone's throw from the Strand Theater.

The Importance of Music in M. P. Theaters

Many motion picture theater owners in various territories throughout the country have complained of the decreasing attendance at their houses. Many of these men have been too indifferent, careless and slow, lacking initiative in arranging an attractive program that would draw the public. In no matter what section, amusement lovers demand a diversified bill, believing that just a good picture alone is not satisfactory compensation for the amount of admission paid in at the box-office. In this rushing and progressive day much is demanded for little. And it is the wise theater owner who keeps alive to the growing needs of his community and bolsters up his program with novelties and with music. We have but to note the enormous business done at the Capitol Theater in New York by reason of an exceptional program which offers a splendid example for other exhibitors to follow. To be sure, all may not have the facilities enjoyed by this motion picture palace, but a little more attention to the presentation end of a program would repay a manager two-fold. There are many novelties, short lengths and other effects offered that would provide an adequate bill, but the most important nowadays is the music. According to an article, "Playing in the Movies", written by Hal Macpherson, organist of the Capitol Theater, Hamilton, Canada, a few excerpts from the same might profitably be read by exhibitors who seem not to realize the importance of music in their presentation of feature pictures.

"But, be the orchestra large or small, there is no reason why the music should not be good. We hear so many would-be 'intellectuals' ('deep dishers' one New York dramatic critic terms them) continually bewailing, the low taste of the public—continually decrying the music of the movies as being superficial, trashy and without artistic merit. It is quite true that most of the music heard in the movie theaters is very light as compared with that which you would hear at a symphony concert. A certain amount of it is trashy, no doubt, and there is a good deal of the jazz so offensive to the sensitive and genuinely musically trained ear. But these critics must remember that the great majority of the theater-going (movie-going, at any rate) people are more or less lacking in artistic appreciation when it comes to music.

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BIG STREET NEWS

Corinne Griffith has left for the Coast to begin work on "The Arab".

"Billy" Dove is to appear with Lon Chaney in "Cold Courage", a story by Ben Ames Williams.

Milton Sills and Alice Lake have about completed their work on Irving Camming's production of "Chicago Sal".

Mary Miles Minter is to make her last picture for Paramount when she completes "The Trail of the Lonesome Pine".

That dependable young actress, Helen Ferguson, has been selected by Fred Niblo for a part in his new production, "Famous Mrs. Fab".

Harold Lloyd came from the Coast to visit the Pathe home office. The comedian is very enthusiastic over his newest picture, "Doctor Jack".

"Sons for Sale", a scenario by Rupert Hughes, was taken from the author's own novel, which deals largely with conditions in Hollywood.

Fannie Hurst will see her story, "The Ninth Commandment", pictured. Frances Marion is to prepare the scenario and Frank Borzage will hold the megaphone.

Guy Bates Post will enact the role of Sven-gall in "Trilby", the story that Richard Walton Tully is preparing for the screen. There's a feast in store for movie fans.

Madge Bellamy is to play in "Are You a Failure?" a Preferred Pictures production. Others in the cast include Hardee Kirkland, Hallow Cooley and Lloyd Hughes.

Clarke Irving, who is well known in Los Angeles as a newspaper man of wide experience, has taken over the publicity advertising for the Warner Brothers' studios of Hollywood.

Agnes Ayres has chosen the title for her latest picture. It is "Racing Hearts", changed from an earlier title, "Have a Heart". Richard Dix will have the lead in support of Miss Ayres.

"Topics of the Day" films are showing a special reel dealing with censorship for the use of exhibitors thruout Massachusetts in their fight against censorship for the coming referendum vote.

Chicago has a chance to see D. W. Griffith's great success, "One Exciting Night", as it opened at the Illinois Theater November 11. Mr. Griffith and a party of friends were on hand at the premiere.

"The White Sister" is to be filmed in Italy by the Inspiration Pictures Co. A number of American performers sailed November 11 for the other side, including Henry King, director; Lillian Gish, Gail King and J. Barney Sherry, who have important roles in the story.

So great has been the success of "When Knighthood Was in Flower" that a "morning matinee" has been instituted at the Criterion Theater, New York. On Saturday mornings special showings of the feature is given at 11 o'clock in order to accommodate the thousands of school children who have been eager to witness the picture.

Willard Patterson, and his bride, who was Anna Eugene Aiken, have arrived in the big town for a brief visit. Mr. Patterson is a member of the Associated First National and manages a large string of theaters in the South. Mrs. Patterson is well known as editor of a regional paper published in Atlanta.

Broadway nowadays is filled with exploitation floats boosting various attractions at the movie theaters. "The Sin Flood" had a large float depicting a flood scene, which was preceded by a man on horseback, carrying banners reading, "The Sin Flood is Coming." This picture was shown at the Capitol Theater. The Cameo Theater also used a very attractive barge to advertise "Queen of the Mooin Rouge". A throne was placed in the center of this float with a queen in court robes smiling at the crowds. Even blasé New Yorkers paused to look.

"SALOME" TWO-DOLLAR SHOW

Charles Bryant, husband of Mme. Nazimova, has been in New York for some time busily engaged in arranging the distribution of Madame's latest picture, "Salome". Last week he signed a contract whereby Allied Producers and Distributors, Inc., acquired the distribution rights for the big picture.

It is said that "Salome" will quite likely be shown on Broadway after the holidays at \$2 top.

Screenland Favorites

MARY MacLAREN won fame and success by reason of youth, beauty and the ability to dance when she started her career as one of the bright particular satellites of "The Passing Show". Without relying upon the reputation of being the sister of the beautiful



Katherine MacDonaid, the young actress soon developed remarkable emotional ability, and when she entered motion pictures under the management of Lois Weber she achieved instant recognition for her vivid impersonation of the youthful ingenue type in which tears and distress were the chief reason for attracting attention.

After serving for some time under the tutelage of Miss Weber the young actress was seen in a Cosmopolitan production which featured her in a picturization of Gouverneur Morris' story, "The Wild Goose". This showing brought her a very large following and she scored a signal success. She next appeared with the Paramount Company, playing opposite Wallace Reid in "Across the Continent". Recently she was seen at the Rivoli Theater, New York, in "The Face in the Fog", playing the role of the wife who reformed the famous Boston Blackie, played by Lionel Barrymore. Miss MacLaren has a bright future provided she sticks to the type of roles most suited to her sympathetic personality.

LIONEL BARRYMORE was born April 28, 1878, and is well known as the oldest member of the famous Barrymore family. He is the son of the celebrated Marjorie Barrymore and his equally talented wife, Georgie Drew Barrymore. Thus he is the scion of a dramatic family



which dates back to the time of Mrs. John Drew, the famous Mrs. Malaprop in "The Rivals". Lionel made his stage debut in 1893 in the company with his grandmother, Mrs. Drew. From there on he scored success after success in a number of stage plays, including a long season in "The Copperhead", which was also utilized for screen purposes after a successful run in the legitimate theaters. He co-starred with his brother John in "The Jest". In other pictures he made for Paramount he achieved a sensational and lasting success. For Cosmopolitan Productions he created the character of Boston Blackie in "Boomerang Bill", which placed him in the foremost rank of motion picture stars, and "The Face in the Fog", his latest picture, permits him to continue the adventures of that fascinating crook, Boston Blackie—now reformed. Mr. Barrymore possesses magnetism and a thorough understanding of the technique of the silent drama, so that no matter what type of role he impersonates he can always be depended upon for a vivid and entertaining portrayal.

SEENA OWEN had to make a hard fight to get into motion pictures. But once past the portals she has demonstrated what a clever actress she really is and numbers her admirers by the thousands. D. W. Griffith, after a first screen test, declared that she lacked emotion, but the nervous applicant convinced him that her heart was beating so fast at that moment, she suppressed her emotions so successfully that even he could not detect them. Convinced of the truth of this, Miss Owen was given her first chance on the screen. Before entering the pictures under the direction of Griffith Miss



Owen appeared in a stock company in San Francisco. She was born in Spokane, Wash., of Danish parentage. Cosmopolitan Productions first featured her on the screen in "The Woman God Changed", followed by Fannie Hurst's story, "Back Pay". Miss Owen was featured in "Sisters", in which she did such excellent work that she is now featured with Lionel Barrymore in "The Face in the Fog". To our way of thinking, "Sisters" placed the actress

in the foremost ranks of emotional leading ladies. She really lifted the trite story out of the commonplace and made of it a classic.

LEWIS STONE achieved fame on the dramatic stage long before he ever heard of motion pictures. He became the matinee idol of Los Angeles, where he was the yogue for many seasons in a high-class stock company. Mr. Stone is a veteran of both the Spanish-American



and World wars. In 1901 he made his first professional appearance on Broadway in "The Misleading Lady", and later appeared in "Inside the Lines", "Bunny", "The Small-Town Girl", "King, Queen, Jack". Some of his best known screen successes are: "Pilgrims of the Night", "The River's End", "Nomads of the North", "The Golden Snare", "The Child Thou Gavest Me", "Bean Bevell", "Held by the Enemy" and "Milestones". In "The Prisoner of Zenda" he captivates the affections of all feminine picture fans by playing the dual role of the dashing Englishman, Rodolph Rassendyl, and King Rodolph, of Ruritania. The actor's portrayal of Anthony Hope's hero was strongly commended by critics and public. Mr. Stone is one of the most sought-after screen actors in this country and his list of successes includes more pictures than we can enumerate, but we must not forget to mention his fine work in "A Fool There Was" and "Trifling Women".

McVICKER'S THEATER OPENS

The new McVicker's Theater opened in Chicago Wednesday, November 1, and is an achievement that well merits the pride and enthusiasm of its sponsors, Jones, Linick & Schaefer.

The opening was a gala occasion, with many important film magnates present, as well as screen and stage stars dropping in to view the magnificent edifice after working hours. The theater seats 2,500. Paramount pictures are to be shown exclusively. J. D. Burch is the manager.

A splendid bill inaugurated the premiere and the crowds eager to gain admission extended to State and Dearborn streets on Madison, with another line on the other side fighting to get in.

Special presentations will be directed by S. Barrett McCormack. For the opening the Adolph Blom Ballet presented "The Tartar Dance" from the opera, "Prince Igor", as one of the novelties.

STEFFES PLEADS FOR UNITY

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hours, while the New York executive committee was in session, vainly trying to prevent the withdrawal.

Declaring that the matter has been discussed by members of the national board of directors, Steffes added that New York could have been held in line only by the resignation and complete surrender of Sydney S. Cohen.

"Had Mr. Cohen listened to the dictates of a few and acted accordingly, his course virtually would have meant the 'selling out' of the entire organization for the satisfaction of a few," he said. "As Mr. Cohen was elected by practically an unanimous vote of the members in Washington, no sane man could expect him to withdraw and resign from the national organization to satisfy a few individuals or to satisfy the greatest State in the Union."

Despite the withdrawal of the New York unit, there has never been any animosity shown it by the national body, but to the contrary the national organization has at all times been willing and ready to bring back the New York unit within its fold, and several members of the national executive committee, including Steffes, have tried to persuade the New York unit to forget all differences and rejoin the national body, he said.

Organization Bigger Than Members

"The national organization has been and always should be bigger than any of its officers, executive committeemen or individual members," Steffes continued. "If a mistake was made at Washington, it can, if proper evidence is presented, be corrected at the next convention, and by affiliating with the national body the New York unit will have a proper voice in the selection of all officers."

"The Cohen-Walker controversy, I do not believe, should enter into this matter," he continued, "especially at this time, as I am of the firm belief that the senator is too big a man to allow a personal matter which is supposed to and may have existed between him

and Cohen to stand in the way of a real live constructive national organization.

"There are, I venture to say," he asserted, "several members of the executive committee who are, and who for some time have been, ready and willing to do all within their power to unite motion picture theater owners of the United States into one big real organization. Perhaps the 'insurgents' have a grievance, justified or otherwise, but regardless of the merits of their case they should forget all past differences, eliminating whatever personal animosity which may exist."

Offers To Resign To Bring Unity

Because of his desire to effect harmony, Steffes declared that if necessary to bring the New York unit within the national organization he is willing, if for the benefit of theater owners at large, to resign from the board of directors, and allow the remaining members of the board to elect a representative from the New York State unit as his successor, for the balance of his term.

"If an actual poll of officers and executive board members were taken, I believe several others would declare their willingness to do the same thing, in order to bring about a 100 per cent organization," he said.

Differences Can Be Ironed Out

"No doubt the New York State unit has grievances, imaginary or otherwise," Steffes continued. "However, I believe that if it will set forth these grievances, all difficulties can be speedily ironed out. I therefore believe that it is up to the New York organization to show that it is composed of real big men and again come back within the fold of the national exhibitor body. Any reasonable concessions they may request, which are for the benefit of theater owners thruout the United States, will be granted, I am sure.

"As a member of the board of directors of the national organization," he declared, "I for one will do all within my power to assure the New York unit a hearty welcome if it decides to rejoin the national body. I feel safe in saying that the majority, if not all, of the officers and members of the executive committee will do the same.

"To rejoin the national organization, it is only necessary for the New York unit to rescind its action of withdrawal and pay its national quota. By doing this the New York unit will again become a part of an organization that eventually is going to do it and every motion picture theater owner in the United States an untold amount of good."

WEEKLY CHAT

(Continued from page 52)

These are the people who support the theaters mainly and to whom the theaters cater, but if the critics would only stop and think they would realize what the movies have done in the last ten or fifteen years towards fostering and developing in the theater-going public a higher musical taste and an ability to understand and enjoy the better class of music.

"Do you remember the days of the nickel theatorium, with its squeakish phonograph outside to attract the passers-by—the long, narrow interior, with one aisle down the center, and the tin-panny old piano that used to stand just under the dirty sheet that served as a picture screen? Do you remember what the music was like that came out of that old piano? Do you remember how the tired-looking girl (jaws working overtime on a wad of gum) always used to play 'The Burning of Rome' for the chases and the racing scenes, and 'Hearts and Flowers' for the death-bed scenes? That was about the height of her artistic achievements in those days. She has disappeared now, poor girl; but the same people who used to sit and listen to her are still going to the movies. They sit now and see their feature picture accompanied by a fifteen or twenty-piece orchestra. They listen to Grieg, Schubert, Tschalkowsky, and, what's more, they enjoy it. Isn't that something, you 'deep-dishers'? Of course, if we are educating them to a better appreciation of music, we mustn't let them know we're doing it. They're paying their perfectly good money to be entertained—not to be educated. So we snare the pill for those who need it with a little trash and a little jazz, and they go away saying what a good orchestra we are, and we get a raise in salary—maybe—and so everyone is happy."

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The Billboard Reviewing Service

"THE IMPOSSIBLE MRS. BELLEW" "THE MAN WHO SAW TOMORROW"

Jesse L. Lasky presents Gloria Swanson in "The Impossible Mrs. Bellew", a Sam Wood production, scenario by Percy Heath and Monte M. Katterjohn, from the novel by David Lisle, a Paramount picture, shown at Rivoli Theater, New York, week of October 22.

Reviewed by MARION RUSSELL

One of the best starring mediums in which Miss Swanson has yet appeared. Decidedly different from previous offerings, permitting her to portray mother love and emotional scenes of unusual strength.

THE CRITICAL X-RAY

While the fabric of the story has been woven along theatrical lines—much of which could never occur in real life—yet the earnestness with which the star interprets the role of the unhappy wife atones for much that the picture lacks. The producer has wisely planted scenes in the opening reels which would attract sympathy for the heroine, thus permitting unlimited frivolity on her part in later sequences when she goes to Deauville, France, to "carry on" in order that she might forget her unhappy matrimonial disaster. And, by the way, these scenes of the famous French watering resort closely resemble the real thing, and we are rather suspicious that some of these scenes were filmed during Miss Swanson's recent trip abroad. In any event, they gave life and color as a background to the unhappy conflict of a woman's fight with love and conventions, the we must admit there was nothing very devilish happening on the sands if we except a bewhiskered old chap, garbed in a zebra-striped bathing suit, chasing scantily-clad bathing girls. But back again to the dramatic values of the story—which are lamentably few—but, sentiment plied against an unjust law helps the star to express varying emotions in her own graphic way.

When the audience forgets the tearful scenes between the mother and child and accepts the star in all her splendor, bedecked in the height of fashion, they will feel that they are having a regular Gloria Swanson "gownfest". And perhaps this is just as it should be, for women who attend the motion pictures evidently prefer beautiful clothes to sordid surroundings in which drama dominates.

Vulgar, the world might call many of the scenes with their garish wastefulness and the riotous conduct of a midnight fete given by foreign waitresses, but such episodes have been shown before, even in a more extravagant and unclothed manner. The thing that we really must quarrel with is the fact that Betty Bellew felt it necessary to disrobe herself in a very immodest manner and pose as a statue for the edification of the drunken revellers. This scene accomplishes nothing and could be eliminated to the betterment of the film.

An excellent cast surrounds the star in which Conrad Nagel and Frank Elliott vie with each other for leading honors. June Elvidge, not very graceful or attractive, appears in a common sort of adventuress role, and does not supply the attractiveness which would draw a husband away from the beautiful Betty Bellew. Robert Cain as the weakling and dissipated millionaire, Richard Wayne as Jerry Woodruff, Herbert Standing, Clarence Burton, Helen Dunbar, Arthur Hull and Gertrude Astor lent efficient support. Two children, little Mickey Moore and Pat Moore, brought the youthful appeal so necessary in pictures of this type. The interior settings and other locations were very smart as was befitting the character of the story.

SUITABILITY—High-class theaters.
ENTERTAINMENT VALUE—Good.

"THE LAVENDER BATH LADY"

Universal attraction starring Gladys Walton, directed by King Baggot, story by Shannon Pife, scenario by George Randolph Chester, shown at projection room, New York, November 8.

Reviewed by MARION RUSSELL

Just another commonplace sort of story which is padded in a very obvious manner to fill out the program length. Title misleading.

THE CRITICAL X-RAY

That class of audience who find amusement in watching the piquant expressions, the little airs and graces which are associated with the screen acting of Gladys Walton, will find this picture mildly entertaining.

Perhaps there is no souther on the screen who can make her eyes tell so complete a story as can this charming little girl who is of the

Adolph Zukor presents Thomas Meighan in "The Man Who Saw Tomorrow", directed by Alfred E. Green, from story by Perley Poore Sheehan and Frank Condon, adapted by Will Ritehey and Frank Condon; a Paramount picture, shown at Rivoli Theater, New York, week of October 29.

Reviewed by MARION RUSSELL

A weakling type of character which does not fit Thomas Meighan's vivid personality. The entire picture lacks force and dramatic continuity.

THE CRITICAL X-RAY

The basic idea of the story has been utilized in other productions and we recall to mind the special picture made by Clara Kimball Young titled "The Roads of Destiny" (if we remember correctly) in which the heroine is forced to choose between three lovers. Scenes and situations which are depicted show the various roads she might have taken and what would have resulted from the marriage with each of her suitors. Two unions turn out disastrously, almost tragically, and awakening from the crystal-gazing dream, she chooses the man she loves in preference to wealth and position offered by the others.

Now this same idea has been incorporated in Mr. Meighan's picture and it seems rather silly that a man who is capable of handling the reins of Premiership for Great Britain should not know his own mind sufficiently well to choose between the love of two women. But this is just what happens to Barke Hammond and it is with the aid of a clairvoyant friend that he is made to visualize Tomorrow and note what a troublous path he would travel with the haughty lady, ambitious for a political career, and, of course, he finally sets his affections upon the young thing from the South Sea Isles.

So you see Thomas Meighan becomes Viceroy of India—that is, in his trance—from which he was rudely awakened by a pistol shot at the hands of his enemy. The star seized all opportunities to make his part convincing, but somehow his work seemed rather stale and flat after the splendid impersonation given in "Manslaughter".

There were a number of news scenes colored in showing the Durbar of India and these colorful scenes of pomp and pageantry brought a fitting atmosphere to that section of the story.

Leatrice Joy had little to do as the heroine, but June Elvidge quite redeemed herself by looking every inch the aristocratic Lady Helen, wearing her clothes with distinction and smartness which has heretofore been absent from her work. Eva Novak, as a Russian spy, quite surprised her admirers by her foreign appearance; this was probably due to very outlandish-looking earrings which drooped almost to her shoulders, shown for decorative purposes, no doubt. Theodore Roberts was vigorous though not convincing as Captain Pring—but why the monoco?

Well dressed, artistically presented and competently directed, "The Man Who Saw Tomorrow" can not be classed among the better pictures offered by Thomas Meighan.

SUITABILITY—City theaters.
ENTERTAINMENT VALUE—Only fair.

flapper type, in many ways resembling the late lamented Olive Thomas.

The story is of secondary importance because it is in truth a mere trifle and not worth reciting, for it was evidently built around the personality of the young star.

Opposite her in the male role is Edward Burns, a rising young juvenile, and the two depict mystery, romance and adventure in a

(Continued on page 71)

"THE SIN FLOOD"

Goldwyn presents "The Sin Flood" by Henning Berger, directed by Frank Lloyd, shown at Capitol Theater, New York, week of October 29.

Reviewed by MARION RUSSELL

A new angle to an old preachment, but which does not provide very lively screen entertainment.

THE CRITICAL X-RAY

When a story sets out to sermonize on the sins of mankind and then permits the principal exhorter to fall back among the sinners, the effect on an audience is always reactionary and really retards the success of the picture.

That is the trouble with "The Sin Flood", which has been adapted, we are told, from a stage play named "The Deluge" and, despite the extraordinary efforts of Director Frank Lloyd to screen the story convincingly, it evidently did not strike a responsive chord in the hearts of the audience at the Capitol Theater. Yet the business was heavy during the week.

The location shows a small town, down South, in the cotton belt. Politicians, drunkards and cotton brokers mingle together at the bar of a popular saloon. While in this place a flood overtakes the city, the levee apparently having burst from the effects of a torrential rainstorm. Into this underground cafe comes a drunk-crazed evangelist preaching the gospel of atonement. When the Mississippi River, overflowing, fills the streets with a raging flood, the entire party is locked in the saloon, made safe for a time by storm-proof doors. Believing themselves face to face with an inevitable death, they recount their sins and join hands in loving brotherhood prepared to meet their end.

After a night of mental agony, the morning breaks and reveals the muddy streets from which the water has been drained. The men immediately revert to their old habits of stealing, drinking and crooked dealings. All this may prove that the human mind is only responsive to good when the individual is in imminent danger of death. But when safety is near, the wickedness reasserts itself. So after all there is no moral to be gleaned from the story, only that it shows up the hypocrisy, deceit and cowardice in the hearts of men.

The treatment accorded the picture by Director Lloyd was largely responsible for whatever interest it holds, but it cannot be denied that the audience laughed at various episodes not intended to be humorous. There are a few very tense moments, but somehow other situations did not ring true. A realistic flood scene showing many flashes of a turbulent river surging thru mountain passages was revealed by very fine photography, but scenes of this nature have also been presented in a few other pictures lately released.

Perhaps the underlying idea, which has been handled in a subtle manner by the director, did not quite get across to the audience, but again many people may accept the picture as a very good melodrama.

James Kirkwood, as the exhorter, was overshadowed by his strong resemblance to a derelict-drunkard, Levee Louie, whose makeup was almost similar and at times confused the spectators as to which was which. Otherwise Mr. Kirkwood gave one of his usual conscientious performances. Ralph Lewis, as a grafting cotton broker, made his role distinctive whenever he was permitted to do so. Richard Dix was the hero—a very promising type of part—and Helene Chadwick as Poppy, a chorus girl, did not register as strongly as she does in the more society-type roles. A few swift glimpses of Gertrude Astor provided a strong contrast in beauty to the other characters.

SUITABILITY—All theaters.
ENTERTAINMENT VALUE—Fluctuates in spots.

"THE YOUNG RAJAH"

Jesse L. Lasky presents Rodolph Valentino in "The Young Rajah", directed by Philip Rosen, scenario by June Mathis, from the play "Amos Judd", by Alethea Luce, and the novel by John Ames Mitchell, a Paramount picture. Shown at Rivoli Theater, New York, week of November 5.

Reviewed by MARION RUSSELL

Cannot compare with "Blood and Sand". Entire action is stilted, slow and repetitious. Valentino handicapped by an impossible role.

THE CRITICAL X-RAY

We can predict without fear of contradiction that no matter what the medium which exploits the dashing Rodolph Valentino, success in the way of crowded houses will be sure to follow. But when we are asked to take an interest in a very much-muddled story of Hinduism, mystic rites and the psychology of predestination, why then the subject is bound to bore those who are looking for red-blooded entertainment, such as was supplied in the Ibanes story which gave the star acting opportunities which his present medium lacks.

Technically the story has been poorly constructed, the star not appearing on the scene until the picture is well under way, and then he does not appear to the best advantage in the role of Amos Judd. The story will read better than it screens. Too much is made of the psychic knowledge supposed to be possessed by the young Rajah, who was kidnaped in his early youth by well-intentioned friends. Brought to America he is raised from early childhood by his farmer-uncle, passes thru Harvard, encountering a number of disagreeable adventures in which he is supposed to have been the cause of a classmate's death; then falling in love with a rich man's daughter. He is again kidnaped and taken back to reign in the place of an usurper of the throne. This deprives him of his lady love, the inference is that she may join him in his native land. Many incidents and social affairs have been jumbled together, but there is always a feeling of expectancy for something genuinely convincing to happen, and it never does. The only punch in the entire picture occurs when he is forced to return to, the Far East.

Mr. Valentino has little acting chance and only on rare occasions does he resemble the impetuous and passionate torador of "Blood and Sand". However, this is no fault of his. Wanda Hawley, as the heroine, was solidly beautiful, but never giving the impression of possessing emotion.

Joseph Swickard, as a mystic who read the future, deserves special mention. Edward Johnson, as the pompous John Cabot, seemed to puff and palpitate his way thru many scenes, but the most conspicuous characterization being that of Pat Moore, as Amos Judd, when a boy. This little chap with his tragic expression caused a number of comments from the audience.

The zig-zag path followed by this, at times plotless, picture did not add to its entertaining qualities, but so long as Rodolph Valentino was in the spotlight the ladies in the audience appeared content. But it does seem a shame that this actor's vogue should be dimmed by presenting him in an inferior picture so closely following upon his earlier success.

SUITABILITY—Wherever the star has a following.
ENTERTAINMENT VALUE—Not up to the standard of Paramount pictures.

"TO HAVE AND TO HOLD"

Adolph Zukor presents "To Have and To Hold", a George Fitzmaurice production, from the novel by Mary Johnston, adaptation by Ouida Bergere, a Paramount picture. Shown at Capitol Theater, New York, week of November 5.

Reviewed by MARION RUSSELL

A turbulent melodrama crowded with noisy action, which prevents one from analyzing the entertaining qualities of the film. Bert Lytell has a strenuous job as the hero, but is overshadowed by the excellent impersonation of Theodore Kosloff.

THE CRITICAL X-RAY

The novel of the same name by Mary Johnston was the vogue some seasons ago and, judging from the applause accorded the picture at the Capitol Theater, many of the authoress' admirers must have been in the audience. But if we look at her work as screen material we must admit that much of the action, which took place during the gallant days and the

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LYCEUM & CHAUTAUQUA DEPARTMENT

Conducted by FRED HIGH

HERRIN NEEDS OUR HELP

Springfield, Ill., Chamber of Commerce Pulls a Bone if Not a Worse Offense—Facts About Conditions of Williamson County—Part Lyceum and Chautauqua Have Played and Can Continue to Play—Dr. Forkell's Inspired Address and Its Effects

Herrin, Ill., is now on every tongue. Its very name sends a shudder thru many people's souls. Its people must be barbarians, exclaims the nathinking one. Yes, even Williamson County is now called "Bloody Williamson". Marion is the county seat of Williamson County, and it is one of the ordinary, peaceful county seats such as one would expect to find in an industrial or mining section.

Among the citizens of Williamson County are many very fine Americans. There is also a great mixture of foreigners, chief among whom are a great percentage of Italians and Sicilians, most of whom are miners and most of whom are as loving and agreeable towards each other as the members of a couple of Kentucky mountaineer feudists were back in the days before moonshiners had moved to town and internal revenue officers were looked upon as public enemies.

These hates were imported from across the sea and are a relic of a race problem that Italy has had on her hands for many years and still has as one of its unsolved problems.

A few years ago this mining section suffered from a deluge of cheap whisky, poisoned rotgut was flooded into this territory from the more respectable towns like Murphysboro and other delayed wet spots, where the business men coined their tainted shekels from the perverted appetites of the miners, and the bootleggers coined money by peddling poison among these people.

The writer spent Friday and Saturday, October 27 and 28, at Marion and Herrin, where he lectured at Marion for the teachers of Williamson County, and it is but stating a fact to say that he has never faced a more earnest, consecrated corps of teachers than were assembled on these two days at this special teachers' meeting.

Among these teachers were a number of colored men and women who are striving to lead their own race up and on to higher and nobler achievements. We sought them out and had a profitable hour getting their viewpoint.

Marion's jail, like all such institutions, had a special interest for us, as it at that time housed nine men charged with murder, all of which grew out of the industrial riots of June 22 when twenty-one men lost their lives during the mine riots at Herrin.

The special grand jury which adjourned September 23 had brought in 432 true bills against a great number of men who were implicated in the riot.

The coal miners had been on a strike for months when an armed body of strike breakers appeared at Herrin and proceeded to take charge as officers of the law. They were called private detectives by the mine owners, and were looked upon by the miners and the people as common labor scabs of the professional strike-breaking variety who make a business of hiring out as strike breakers.

The miners asked this armed band to disarm and offered them peaceable escort if they would leave town, but this offer was indignantly refused, and during the arguments that followed three strikers were killed. This cold-blooded, Watson murder so infuriated the miners that they literally massacred the posse, and eighteen so-called detectives fell on the road murdered.

Immediately a cry went up from all over the country calling for vengeance. The State attorney's office was flooded with demands for immediate convictions. The Attorney General of Illinois, E. J. Brundage, was forced by public demand to take charge of the case.

At the trial now going on at Marion the State is represented by State Attorney D. L. Duty, Senator Otis Glenn, Asst. Attorney General C. W. Middlekauff and Attorney General E. J. Brundage.

The defense is represented by A. W. Kerr, George R. Stone, Rufus Meely, J. L. Gallimore,

R. T. Cook, George H. White, of Marion; Wm. B. Seeber, of Beaton, and A. C. Lewis, of Harrisburg.

The theory of the State is that, if an additional grave can be filled for each one that is now occupied by the twenty-one victims of this industrial warfare, then justice will have been satisfied and industrial peace will be restored. The same thirst for blood that caused the mob to murder eighteen men to avenge the murder of three of their fellows seems to animate the thought of great bodies of business men, chambers of commerce, groups of various kinds, all of whom meet and resolve that nothing short of more murders, widows' tears and orphans' cries will satisfy their righteous demands for an eye for an eye and a tooth for a tooth.

As I stood in that lonely cemetery and noted those unmarked graves (there was nothing on them but a number which might enable the undertaker to identify them, if further identity should ever be needed) I couldn't help but think of the gory, seared souls who could imagine that by the State murdering still others this would satisfy them.

Society looks upon a labor scab with about the same loathing as it does the pus-filled scab that marks the victim of a smallpox scourge, and the very business men who were loudest in calling upon the State to hang every last one of 'em higher than Haman would not and do not have any higher opinion of a scab than the striking miners had of these so-called private detectives.

In all fairness to these men, the State should include the union officials and the mine owners, for all were parties to this industrial warfare.

The world would laugh if we were to try a few German soldiers charging them with murder, while we allow the Kaiser and the politicians and the profiteers who plunged the world into war to go unmolested.

Are we curing or aggravating our industrial sickness? Here is a new item that ought to cause all industrial Statesmen serious thought:

"Springfield, Ill., Oct. 30.—Threatening them with a boycott, because, they charge, the

Springfield Chamber of Commerce solicited funds to aid in the Herrin mine slaying prosecutions, a committee representing 5,000 members of the Springfield sub-district of the United Mine Workers today called on local retail merchants and demanded that they withdraw from the chamber."

Does that read as tho the Springfield Chamber of Commerce is helping to solve the industrial problem, or is it complicating it? Don't you see in this more co-operative buying and less merchandising at Springfield?

The merchants of North Dakota succeeded in driving thousands of their farmer customers to the mail order houses, divided the country from the city, and made possible the work of A. C. Townley and finally put the State in the hands of the socialistic element who elected their officers and saddled their schemes on the people, where even the new regime had to go on with it.

Labor organizations have already established banks, stores, insurance companies, and such incidents as the one at Springfield only make possible the further organization of class-conscious efforts.

The business men are not getting more than fifty or even twenty-five per cent of the trade in their trade zones, and each year their zones and their percentages are shrinking, and yet they rush into all sorts of schemes to pull other people's chestnuts out of the fire when they should be working like beavers for their own people and for the best interest of their own business.

Are the members of the Springfield Chamber of Commerce any better industrial doctors than the fellow who lances a boil and then proclaims himself a great physician?

The business men of Marion have an organization and a headquarters, to which place a visit enabled the writer to extract as much real information as he might expect to learn from a bargain sales counter in a city store, which is as near zero as we can think of.

Marion's business men overlook their newspaper and publish 15,000 copies, a month of an ad sheet that is filled with jokes and silly sayings and imagine they are getting some place. Talk about Nero fiddling while Rome burned, these men are actually trying to make their friends laugh while they are being tried for murder. For brains pap the Marion business men's monthly should be on exhibition at all the State and county fairs. It surely is a prize goat.

Secretary Hughes has said that the troubles of Europe must be settled by the Europeans, and that is the most sensible thing that we have heard since we went to war to make the world safe for democracy.

That is the truth about our present industrial conditions, for the minute we outsiders go in to take sides in their scrapping we only complicate things.

Already the agitators are holding meetings in Herrin with the cry: "Shall Herrin be a second Lindbergh?"

LYCEUM AND CHAUTAUQUA NOTES

The Gallon (O.) Music Club offers three musical numbers at the High School Auditorium, as follows: The La Forge Quartet, composed of Charlotte Ryan, soprano; Ann Jago, contralto; Sheffield Child, tenor; Charles Carver, basso, and Kathryn Kerin, pianist and accompanist; Ernesto Berumen, Spanish-American pianist, and a song recital by Arthur Kraft, tenor. The course was booked by Walter Bentley Ball, 2419 Warren street, Toledo, Ohio, who was formerly a well-known lyceum and chautauqua singer, but who is now booking musical attractions.

The La Salle Quartet is traveling via auto this fall, bells and everything, all four men being able to drive, and they find the travel much more pleasant.

Bidwell, of the Bidwell-Rice Trio, held the record for efficient auto driving on the Midland Circuit last summer, and he is handling his five feet this fall just as capably as he did last summer. Bob Duncan, of Wisconsin U., reports that the first eighteen towns rated the Bidwell-Rice Trio 100 per cent or better.

Mary Gleason was married October 5 by Saint Paul, Minneapolis, and is living in Fargo, North Dakota. The Schubert Concert Party played enough lyceum dates in North Dakota for two-

thirds of the trio to be now happily married there. But the Schnberts were not alone in lyceum matrimony. Carol Peterson, of the Columbian Entertainers, and a cousin of Mac Peterson, also met her Romeo in Nordakote, and she is married and living happily ever after there. The girls say that it is a good State, the State of Matrimony they mean.

The Vermont Players on Dennis Time played one town in Illinois just last week where competitors had stated only cheap amateur talent could be secured from the Wabash Bureau. The committee reported, just as the local paper did, that the Vermont Players alone were better than their five-number course last year.

The Golden Gate Quartet is among the Ford travelers this winter. Since the boys spent six months in one last winter, it is not a new experience. They are on Dixie Time.

Tom Skeyhill writes from Switzerland: "I am coming back to America to preach the gospel of a new renaissance. Everywhere I have been over here, underneath all the political chaos and economic ruin, I have seen the spark of education glowing as it never glowed before. In Russia the schools are crowded to

Herrin, Marion and Williamson County are made up of fine citizens. They are law-abiding people in the most part; they need our help, our sympathy and the prayers of our praying people. They are passing thru the deep valley and whether they come out on the hilltop with their faces to the sun or go deeper into the gloom depends in part on our efforts and our way of thinking.

Last summer there was a Morgan-Mutnal Chautauqua at Marion. It was patronized by the best people of their city. They needed its steady influence. They needed to hear the sweet sounds of good music, they needed to have their sympathies touched, they had been jazzed to numbness, and they were shocked to see awakenings. They needed a leader, a voice that might sound like an inspiration from on high, and at this critical moment when the earth was covered with the black clouds of industrial revolution and the cry of murder and the wall of the murdered filled the air, Dr. Wm. Forkell spoke from the chautauqua platform on the needs of a greater America, and Dr. Forkell proved to be the very one whom they had been longing and hoping might come to give expression to their nobler impulses.

He spoke of the greater needs of putting our Constitution, our Government above selfish interests, above strikes, mines, money or anything else, and his message went home, for after all the great mass of people of Williamson County are respectable, law-abiding citizens. Marion and Herrin are good towns, and their people are as high class as you will find in any such towns. They need all the help they can get. They need the sympathy and encouraging brotherhood of us all.

They are suffering there from the same wild unrest that has grown up around the fallacy that millions of revolutionists have imbibed from the teaching of Marx, who made economic determination the basis of all of our industrial troubles, when the facts are it is the revolutionists themselves who suffer most when this theory is put into practice.

We believe the lyceum and chautauqua should give attention to our own American people first and not run off like lost sheep following every stranger or strange theory that we meet coming from the other side of the ocean.

We were delighted to note how loyally the business men are backing the schools and the cause of education. In the Herrin Journal of October 27 the business men carry a page ad made up of cards and some real appeal for civic morality.

"Education Is a Social Factor" headed the following plea for better schools:

"Education has to do with people and the conditions in which they live. It is a civilizer. It is something which makes communities different and better. Education helps the church, helps the home, helps character. It helps the whole community.

"It reduces taxes. We complain about the school tax. We think we pay too much. It is hard to get the people to vote a mill or two. But schools cost less than courts. Pupils are less rampant among intelligent people than the ignorant. Ignorance is the costliest thing in the world. It makes mischief everywhere it thrives. It makes crime. It makes paupers. It makes expensive political blunders. It makes foolish errors of every sort, and the community pays the bill. Better build schools; better build colleges; better give intelligence a chance. Intelligent people don't tote pistols. Intelligent people don't kill each other about fence lines. They talk it over reasonably and settle it sensibly. Intelligent people don't steal a living, they make one. Every school is a tax reducer. It means the reign of reason and law and order."

I was told of one district where there were 2,800 children out of school because there were no funds for this purpose.

"The School and the Community" was one of my themes, and I tried to show the need of educating the boys and girls so they can function in the world in which they live and be of real use to themselves and to the people who are educating them, and I was glad to have the expressions of gratitude of so many teachers who socked up to express their approval of the program that I presented for their approval, and it is just such efforts that meet such great needs as this that convince us that the International Lyceum and Chautauqua Association is wrong in its policy of putting a premium on world events when we should be leading in the work of reconstruction at home.

Do you agree with me?

(Continued on page 56)

NEW WAR ON EVOLUTION

Movement in Twin Cities Follows Bryan's Attack on Theory

A movement to prohibit teaching the theory of evolution in the schools of Minnesota has been started in the twin cities, Minneapolis and St. Paul.

Following W. J. Bryan's lecture Sunday, in which he branded evolutionists "sons of apes", a group of anti-evolutionists headed by the Rev. W. B. Riley, pastor of the First Baptist Church, Minneapolis, have undertaken a campaign to spread orthodox literature in the Sunday schools of Minnesota and bar evolutionary teachings.

"We have no desire to debate the question of the origin of man with any so-called scientist," Dr. Riley said in announcing the meeting of the fundamentalists. "To call evolution a science is to defile the word."

Mr. Bryan, in his speech at the Minnesota Fair Grounds, addressed twelve thousand to fourteen thousand persons, urging them not to be misled by scientific theory.

DRAMA INSTITUTE DRAWS BIG CROWD

In spite of the counter attraction of the Lyceum course last night, the attendance at the Moline Drama Institute was larger than on the opening evening. The registration for the institute has nearly reached the one hundred mark, and will pass that mark tonight.

Representatives from the New York Store Club, the girl scouts, the boy scouts and Gordon Memorial Church were new groups registered last evening. The Order of De Molay will send delegates to the drama conference.

Miss Nina B. Lamkin finished up the work in social recreation programs last evening and threw in a number of processions along with an Indian ceremonial for good measure. The dance number which was to have been demonstrated by Miss O'Brien, physical director of Rock Island schools, was postponed until this evening, and will be the first thing on the program.

A beautiful processional and ceremony suitable for Armistice Day was taught and demonstrated last night, and many felt it would be a fine thing to do for Armistice Day, which comes next month. If the American Legion and others interested will communicate with the Community Service office they will be glad to co-operate in working out a suitable celebration for Armistice Day.

This morning Miss Lamkin spoke at the high school and she also spoke at the Rotary Club luncheon today. Tomorrow she meets a committee from the Woman's Club for a conference. Other groups desiring conferences with Miss Lamkin will be gladly accommodated.—Davenport (Ia.) Times.

ROGERS GIVES INSTRUCTIONS ON HOME-TALENT PROGRAMS

The John B. Rogers Producing Co. has issued the following instructions in regard to home-talent programs:

Owing to the high cost of program printing all directors are instructed to watch the following very closely:

Secure bids from all available printers. Use program only of the standard size (so paper will cut to advantage).

Eliminate fancy covers, extra pages devoted to patrons, participants, cards of thanks, etc. Do not use an expensive grade of paper.

Order only half the capacity of main floor and balcony for each performance. Never order for the gallery.

Always secure an ad to cover cost of program when an advertising program is not to be used. Don't use names of groups on a program where ads are not used. Give cast of characters, scenes and possibly musical numbers.

In small towns where the returns are doubtful in proportion to expense, it is not necessary to use programs.

If we expect to make advertising programs a permanent issue of our productions, the foregoing will have to be watched very carefully, as organizations are becoming more and more discouraged over net returns because of the high cost of printing and the hard work of collecting.

ORGANIZE CO-OPERATIVE LECTURE COURSE

Four Entertainments on Program

Cedar Falls, Oct. 27.—Something new for consolidated school districts has been started by the superintendents of the consolidated schools affiliated with the Iowa State Teachers' College: Cedar Heights, Dunkerton, Hudson, Jesup and Orange. They have organized what is called the Co-Operative Community Entertainment Course, in which each community will furnish the other four with one free entertainment during the winter months.

At present Cedar Heights is entertaining with a play put on by the Cedar Heights Dramatic Club, having played in Orange last Friday night, in Dunkerton last night, in Hudson tonight and next Wednesday night they will finish their tour by presenting the play in Jesup.—CEDAR RAPIDS (IA.) REPUBLICAN.

MAGAZINE WRITER

PRAISES CLARINDA

An Editor of The Billboard Tells of Things He Saw and Enjoyed There

Special to The Nonparell.

Clarinda, Ia., Oct. 23.—Clarinda is modestly making her bow to the readers of The Billboard because to them she has been properly, enthusiastically, delightfully introduced by one of the editors. Fred High, who visited the Clarinda Chautauqua last August and gave two splendid lectures.

He uses nearly two pages of The Billboard in telling about this trip to the Clarinda Chautauqua and calls the story "Clarinda Community Activities". He speaks of the farm camp idea which originated with the Clarinda Chautauqua, pays a fine tribute to William Orr, whom he says is probably known and loved by more chautauqua talent than any other man in Iowa. Mr. Orr was platform manager of the Clarinda Chautauqua for twenty years. He sums up this great institution of ours by saying that "for twenty-six years Clarinda has had one of the really great chautauquas, that has set the standard for all west of the Mississippi and for most towns east of the Father of Waters."

In speaking of the Sellards Orchestra, he says Clarinda has done one thing that most towns are not big enough to do—that is, make use of her own material when money and appreciation are meted out in return.

Major Landers, "the one-time circus band man, now directing Dirt-Farmer Band", made a tremendous hit with Mr. High. Speaking of his enthusiasm and pep he said: "Had I stayed another hour in that band room I would have ordered a horn." He gives Major Landers and the backing of the community club the credit of the Iowa band law, which is making music possible in many Iowa towns.

He particularly mentioned the pages given in connection with the Clarinda Fair, which was rather an innovation, but a popular one. All of these institutions are made possible, he says, by the fine community spirit, and in this connection his unstinted praise of F. V. Hensleigh, the president, and W. T. Davidson, the secretary, have the hearty endorsement of the whole community.

The farm band picture and its story appears on the page, and is used as an example of the out-reaching influence of Clarinda's progressive spirit.

Clarinda's people appreciate this courtesy and are proud to have it come from the pen of so able a man as Fred High.

The Nonparell, of Council Bluffs, is but one of a number of Iowa papers that published the above special correspondence sent out from Clarinda. It shows that The Billboard publicity given to their community is appreciated, and it also furnishes a good example to other towns which are in the dark as to what to do with publicity when it is given to them.

"THE STRANGLE HOLD"

A law to be a law must be operative in every field. We have a great deal of trouble in applying that fact to our lives.

Business men recognize the fact that buying away from home devalues the home trade, but they will give dollars to foreign missions where they will give pennies to home missions. Absentee landlordism has been an internationally recognized curse in Ireland, but it is hard to see that it is just as wrong here in America as it is in Ireland.

It has taken a lot of hard work to get the bankers of America to see that this same little pest was gradually devastating their fields. But recently the American Bankers' Association met in convention at New York City, where this problem was thoroughly threshed out, and the convention went on record as disapproving the policy of the larger banks establishing branch banks all over the country, stating that this practice is contrary to public policy in that it violates the basic principles of our government and concentrates the credits of the nation and the power of money in the hands of the few.

There are 30,000 local banks whose usefulness and life are very largely at stake, and upon these local banks there is the same responsibility resting that is upon the storekeeper, the school house, the church—yes, the home itself. Don't forget that upon these factors civilization itself depends.

Lyceum and chautauqua lecturers should understand that community development in its fullest sense must rest upon more than our ability to get a laugh by referring to the Sears-Roebuck catalog. We are not necessarily revolutionizing community life by our gab; neither are we community builders just because we tell people to buy at home.

To those who would understand the causes of our monetary situation as it affects the present widespread interest in community development, we would recommend a book written by H. O. Cutting, "The Strangle Hold", and published by M. A. Donohue & Co., Chicago. This is a very comprehensive book, clear in its statement of facts, logical in its arguments and constructive in its conclusions. The following chapters give you an idea of its comprehensive

scope: The Bar to Prosperity, Evolution of Our Exchange System, The Medium of Exchange a Public Utility, The Industrial Strait-Jacket, Frozen Credits, A Perfect Exchange System, 100% Safety and Elasticity, Breaking the Strangle Hold, Modern Feudalism, Interest, The Gold Standard, Speculation, Rural Credits, The Federal Reserve, The Conservative Banker and His Reserve Joke, Foreign Exchange and National Efficiency.

That there is a great financial problem that needs to be solved is noted by some of our most efficient and most worth-while men, such as Henry Ford, Thomas A. Edison and a horde of lesser leaders.

The following is taken from a report made in 1920 by the Comptroller of the Currency of the United States, John Skelton Williams, who, in referring to Wall Street or the Money Trust, said: "It is the walled city from which the barons have levied tribute on a territory and population vaster than any king of the Middle Ages dreamed of, yet sometimes using methods as ruthless and savage as those of the robber nobles. They make forays and levies that are aided in their devastations by scientific, artificial methods. They pillage under form of law, amite with swords that cut deep, but we cannot see them, and they consume with fire, which is invisible and comes unsuspecting."

That was not the idle vaporings of a soap-box orator, and we should not try to pass it by with a mere gesture. These problems are now up for public discussion, and the farmers and laboring men are talking money and methods of handling it, and, for that reason, we should give it serious thought.

ATTENDANCE UPON I. L. C. A. CONVENTIONS

In view of recent discussions with reference to the attendance upon the last I. L. C. A. convention, the following figures, compiled by Miss Gladys George from the records at I. L. C. A. headquarters, are interesting.

It appears from these records that the registered attendance in 1922 was 331; in 1921, 356; 1920, 266.

It must always be remembered that many persons who attend these conventions do not register. The above figures are, therefore, necessarily incomplete. It is reasonable to suppose that approximately the same proportion failed to register each year.

In connection with the above figures it is interesting to note that there were 104 more paid-up members at the time of the last convention than at the time of the 1921 convention. Apparently from the statistics thus proved the affairs of the I. L. C. A. are in flourishing condition.

MARION (ILL.) LYCEUM COURSE

The Lyceum course of lectures and entertainments, under the auspices of the Agoga and T. E. L. classes of the First Baptist Church, offers the following list of attractions and dates:

- Tuesday, November 7, Sidney London.
- Friday, November 24, Dunbar Male Quartet and Bell Ringers.
- Tuesday, January 9, Grosjean Marimba-Xylophone Company.

Wednesday, January 29, Edward Amherst Ott.

Tuesday, March 6, Covent Garden Singers.

Tickets for entire course for adults are only \$1.50; children 9 to 12, half price for course tickets; children 8 and under, accompanying parents, admitted free.

LYCEUM AND CHAUTAUQUA NOTES

(Continued from page 55)

overflowing, and education has gone ahead by 500 per cent. In Poland the youth sleep on the streets in order to be able to attend the universities; and in Germany the students are abandoning the false teachings of Nietzsche and Treitsche in favor of the pure Idealism of Goethe, Schiller and Heine. And so it goes on everywhere. Men and women, boys and girls are all crying out for education. This is the Spark. And if this spark is carefully fanned it will leap into a flame which shall save Europe and illuminate our civilization with another Athenian age. And it is the only thing which can save Europe. The change must come from within, and not from without. Not the frontiers, not the governments, but the hearts of the people must change—from destruction to construction—and only real, true, broad, wholesome education can bring this about. And because deep under the surface of things I have seen the spark of this education ever growing brighter I am coming home light of heart and confident of the future, and even more firmly determined to preach the gospel of a newer and nobler order of things."

The Chicago Orchestral Club, under the deft guidance of Dorothy Greca, is doing California to a nicety, giving a program of two hours and fifteen minutes, which the native sons and daughters are said to be really and emphatically enthusing over.

Gene Ford, formerly with the John B. Rogers Producing Company, is now stage manager for Fred Stone's big show, "Tip Top". Gene has been with Stone for five years.

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(Continued on page 58)

DIRECTORY

(Continued from page 57)

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(Continued on Page 60)

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be hung on wall; latest holiday novelty out; tremendous sales; everybody buys. Address **BADGER TOY CO., 600 Blue Island Ave., Chicago, Illinois. dec2**

Agents, White Stone Workers,
Christmas is almost here. Sell "Mexican Sapphires", the big flash. That famous Cluster Scarf Pla. 200% profit. Push case furnished free. Four sample pins, with safety catches, selling plans and terms, \$1.00. The best yet. Write today! **RADIUM GEM COMPANY, 557 Fifth Avenue, Brooklyn, New York.**

Brand New Novelty—Men and
women make \$15 daily. Experience unnecessary. Article costs 5c, retails \$1.00. Particulars free. **TAYLOR'S NOVELTY HOUSE** Columbia City, Indiana.

Car Owners and Housewives
buy these handy, quick-selling, profitable Cleaners. Why wait for a later advertisement? Mail 50c now for samples. **W. K. CONOVER, Room 1011, 1487 Broadway, New York City.**

Combination Nut Bowl and Nut
Cracker. Agents making big money selling them. Write quick for prices. One pound nuts free. **PROCESS BB COMPANY, Selina, Kan. nov18x**

Get the Big Xmas and New
Year's Package, 32 gift articles, Cards, Seals, Tags and Stamps. All for 25 cents. **SHAWNEE SALES CO., Box 1, Sta. H, Louisville, Ky. nov25x**

Every Lodge Member Wants a
Wall Emblem. You can make big money selling them. Write quick for free sample plan. **KIER FRATERNAL EMBLEM CO., Dept. B. B., 538 S. Clark St., Chicago, Illinois. nov25xa**

Agents, Canvassers—Quick
sales, large profits. Newest and best Hot Plate and Can Lifter on market. Sample, 25 cents. **NOVELTY MFG. CO., Clayton, N. J.**

Agents—See My Ad Under
Plans and Instructions. **KING KELLY.**

Agents—Holiday Stockings, to
be hung on wall; latest holiday novelty out; tremendous sales; everybody buys. Address **BADGER TOY CO., 600 Blue Island Ave., Chicago, Illinois. dec2**

Agents, White Stone Workers,
Christmas is almost here. Sell "Mexican Sapphires", the big flash. That famous Cluster Scarf Pla. 200% profit. Push case furnished free. Four sample pins, with safety catches, selling plans and terms, \$1.00. The best yet. Write today! **RADIUM GEM COMPANY, 557 Fifth Avenue, Brooklyn, New York.**

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Agents—See My Ad Under
Plans and Instructions. **KING KELLY.**

Agents—Holiday Stockings, to
be hung on wall; latest holiday novelty out; tremendous sales; everybody buys. Address **BADGER TOY CO., 600 Blue Island Ave., Chicago, Illinois. dec2**

Women and Crew Managers—

200% profit. Something new. A knockout for Christmas. Act quick. **HARRIS MFG., 1124 East 50th St., Chicago. nov25x**

\$4.00 Profit on Every \$5.00
Sale. "Free sample". New specialty. Money getter. Every storekeeper, doctor buys quickly. Connors made \$20.00 first hour. Dacey made \$86.00 first day. Experience unnecessary. All territories now open. **DRAWER 598, Hartford, Connecticut. nov25xa**

\$75.00 a Week—"Fast Sell-
ers". Free samples. (10) New Home, Anto Specialties. "Surprises Them All". Dollars roll into agents. Every home, office, autoist, garage buys 1 to 100. No money. No experience necessary. You get every "re-order". **NULIFE (FACTORY F) CORP., Hartford, Conn. dec3x**

\$5,000 Minimum Commission
guaranteed yearly for salesmen and agents carrying our sales stimulator for confectioners, cigar stands, etc. Pocket sample. Exclusive. **PEORIA NOVELTY CO., Peoria, Ill. dec30**

A BRAND NEW NOVELTY—Agents coinng money.
ARTICLE costs 5c, retails \$1.00. Particulars free. **K. COLE, 400 S. Halsted St., Chicago. nov18**

A BUSINESS OF YOUR OWN—Make sparkling Glass
Name-Plates, Numbers, Checkersboards, Medallions, Signs. Big illustrated book free. **E. PALMER, 501 Wooster, Ohio. nov25x**

ADVERTISING SALESMEN for Cut, Slide and Card
Service, covering all lines of business. Complete outfit forwarded. References required, as we take yearly contracts and advance liberal commission. **ADVERTISERS' CLUB, 659 Broadway, New York.**

AGENTS—Make \$10 a day selling National Fibre
House Brooms. Free sample offer. **NATIONAL FIBRE BROOM CO., St. Louis, Missouri. 2**

AGENTS—Make 500% profit handling Auto Mono-
grams, New Pictures, Window Letters, Trapesse Flags, Novelty Signs. Catalog free. **HINTON CO., Dept. 123, Star City, Indiana. 1**

AGENTS—Men's and Boys' genuine Leather Belts,
with complete identification stamped with pure gold. Samples, 75c. When ordering print name and address with pencil, size wanted. **H. LUTZ, 23 Welker St., Buffalo, New York. dec2**

AGENTS, CREW MANAGERS—Enormous repeat or-
ders. 200% profit. Sell our famous "YANKS" Brand Paddle. Every woman buys on sight. Send 10c for sample now. **STANDARD PRODUCTS CO., Paterson, New Jersey.**

AGENTS, SALES PEOPLE—Something sell to every
home. \$50.00 weekly easy. Write for circular. **E. WHITE, 89 N. Pulaski St., Baltimore, Md.**

AGENTS, SPECIALTY MEN—Act quick. Every store
buys our beautifully colored illustrated Christmas Show Cards. Quick easy sales. Tremendous profits. **HAMILTON CO., 311 Broadway, New York. dec2**

AGENTS—Christmas money makers. Toys and Nov-
elty Dolls. Sample Doll, 50c, postpaid. **NOVELTY SUPPLY COMPANY, 149 Pina St., Muskegon, Mich.**

AGENTS, CORN WORKERS—Three minutes gets
corn, callouses or bunions. Guaranteed. \$5.00 per gross, prepaid. 25 cents brings sample. **JOSEPH H. WHALEN, 130 East Jefferson Ave., Detroit, Mich. dec3**

AGENTS WANTED—To sell No Water Soap. Over
100% profit. **FOERSBERG, 2327a Glasgow, St. Louis.**

AGENTS—Increase your earnings. Sell Shopping
Bags, Ironing Board Covers, Waterproof Aprons, Vanity Cases. Four biggest money makers. Write for our remarkable agency proposition. Full or spare time. **FLOMAR MFG. CO., 2530 Drake, Chicago.**

AGENTS—Our Soap and Toilet Article Plan is a
wonder. Get our free sample case offer. **HO-RO-CO., 107 Locust, St. Louis. dec2x**

AGENTS—\$24.00 profit on every \$25.00 sales. Big-
gest seller on earth. Sample free. **BARNES, 11 Spruce, Leominster, Massachusetts. dec3**

AGENTS, SELLING DEALERS, OWNERS—Newest,
unexcelled Windshield Cleaner. Stupendous results. Yearly guarantee. Sample, \$1.00. **WINDSHIELD PRODUCTS CO., 425 Amsterdam Ave., New York. dec2**

AGENTS—Don't fail to get my low prices on 30 big
sellers. **CLAS, STINLEY MEDICAL CO., 4151 Olive, St. Louis, Missouri. nov18**

AGENTS WANTED—To sell Fibre-Silk Drawers
Newswear. Over 100% profit. Excellent proposition for holidays. **FISHER KNITTING CO., 1043 Jefferson Ave., Buffalo, New York. dec25x**

AGENTS, CREW MEN, NOVELTY MEN—Glo-Pen,
a 50c mucilage fountain pen. Everybody buys on demonstration. Write for big profit plan. **GLOO-PEN CO., 56-CC Pine St., New York. dec2**

AGENTS—Something new. Just out. A Front Col-
lar Button. No metal can touch your neck. Cannot be lost. Send 10c for sample to **M. SYLVAN (3), Dept. B, 15 E. Van Buren St., Chicago. nov25**

AGENTS—Make your own Anto Polish and sell to
others. Also non-Freeze, prevent frozen radiators. Never fails. Agents wanted. Complete Formulas, \$1.00 each; both, \$1.50. **STATE COMPANY, 500 3th Avenue, Room 431, New York City. nov25**

AGENTS—Wonderful seller. 98c profit every dollar
sales. License unnecessary. No stock to carry. Sample free. **MISSION BEAD CO., Office L, 174 Angeles, California. nov25**

AGENTS, DEALERS AND TRUST SCHEMERS can
cash in quick profits handling our new Self-Threading Needles. Big bargain Needle Assortments and Aluminum Thimbles. Sample and price list 15c free. **FRANCIS J. GORDY, Box 282, City Hall Station, New York. Established 1882. nov25**

AGENTS make up to \$25.00 per day selling "Amaz-
ing Story of Henry Ford". Authorized edition now ready. Write for free outfit today. Department "35" **MULLIKIN COMPANY, Cincinnati, Ohio. nov25**

AGENTS—Sell Wolverine Laundry Soap, 150 other
household necessities. Big line. Big profits. Quick repeaters. Free instruction. Exclusive territory. Write quick. **WOLVERINE SOAP CO., Dept. G, Grand Rapids, Michigan. nov25x**

In Answering Classified Ads, Please Mention The Billboard.

(Continued on page 62)

AGENTS—Enormous profits selling genuine Gold Leaf Sign Letters. Guaranteed not to fade. Establish a permanent business or travel. Anybody can do it. Free samples. **GUARANTEED SIGN SERVICE, R. 436** South California Ave., Chicago. nov25x

AGENTS—600% profit. Free samples. Gold Window Letters for stores, offices. Large demand. Anybody can do it. Big future. Exclusive territory. Can travel, side line. **ACME LETTER CO., 2300B Cass**, Chicago. nov25Ax

AGENTS—Best seller. Jem Rubber repair for tires and tubes. Superdies vulcanizate a saving of over \$50 per cent. Put it on cold, vulcanizes itself in ten minutes, and is guaranteed to last the life of the tire or tube. Sells to every auto owner and accessory dealer. For particulars how to make big money and free sample, address **AMAZON RUBBER CO., Dept. 705, Philadelphia, Pa.** nov25x

AGENTS—Pure Toilet and Medicated Soaps under cost. **COLUMBIA LABORATORIES, 18 Columbia Heights, Brooklyn, New York.** dec2

AGENTS—New invention. Harper's Ten-Use Brush Set. It sweeps, washes and dries windows, cleans mops floors, and has five other uses. Big profits. Easy seller. Write for free trial offer. **HARPER BRUSH WORKS, Dept. 61, Fairfield, Ia.** jan13

AGENTS—Sell Sanitary Comb Cleaners. Clean comb in one minute. Cost \$1.00 dozen, sells for \$3.00. **BARNES' COMBS, Leominster, Mass.** nov18

AGENTS—Make and sell your own Metal Polishing Cloth. Complete formula. **5c. R. J. CLARKE, Box 699, Syracuse, New York.**

A KAFFORM holds soft caps in shape. Large profit. Sample. **5c. KAFFORM AGENCY, 1373 E. 55th St., Chicago.** nov18

AMAZING PROSPERITY—Big profits. Big sales. New line Toilet Goods, fancy boxes. Sell less than half store prices. Great for Xmas. Free display cases. **J. P. BEID FACTORIES, 2003 Manco, Chicago.** nov25x

A NEW ADVERTISING MEDIUM—Salesmen make \$60.00 weekly. You collect, we do the rest. Sample free. **ARTCRAFT PUBLISHERS, Shales Bldg., Bridgeport, Connecticut.**

A NEW ADVERTISING MEDIUM—Make \$60.00 weekly. You get \$1.50 deposit each order. We do the rest. Sample free. **ARTCRAFT PUBLISHERS, 319 Shales Bldg., Bridgeport, Connecticut.**

"AUTHENTIC LIFE OF HENRY FORD"—Amazing. Thrilling. Fastest selling book. Be first \$100 weekly easy. Outfit free. **HEIBEL CO., 9 South Clinton, Chicago.** nov25x

BIG MONEY MAKERS—Large factory offers you big profits on 150 fast selling Toilet Gift Sets. Flavouring Extracts, Remedies, Soaps bring you \$8.00 to \$25.00 daily. Howe, of Illinois, makes \$1.00 an hour. Sample outfit free to workers. **LINCOLN CHEMICAL WORKS, Dept. 153, 2956 N. Leavitt St., Chicago.** nov25x

BIG NEW MONEY-MAKER—\$20 a day easy. Remarkable new household invention. Every woman wants one on sight. Easiest seller in years. New agent sold 100 first two days (profit, \$75.00). Write quick. **SALES MANAGER, Box 718, Springfield, Ill.**

BIG PROFITS—Sell Hair Nets cheaper than stores. Appoint salubrious. No house cleaners. Samples and selling plan free. **PREMIER IMPORT CO., 89 Wall New York.** nov18Ax

CANVASSERS—Sell a new tool to users of canned milk. Opens can in one second. Pour out what you want, put back on can. Seals air-tight. Sample, 15c. **MULLANE STAMPING WORKS, Dept. 3, 1522 15th St., Moline, Illinois.** dec2

CANVASSERS—\$60 weekly. New, exceptionally useful, necessary articles. Housewives buy several. **"FACTORY," Elizabeth, New Jersey.** jan16

CANVASSERS, DEMONSTRATORS—Patented Pancake Turner. Novelty feature. Sells on sight. High grade. Good profit. Send 25 cents for sample. **THE PUTNER CO., Toledo, Ohio.**

CARD SIGNS for every business. Good profit for agents. **SIGNE, 131 N. Rampart, New Orleans.** nov18

CIGARETTE ROLLERS, \$15 per gross. Sample, 25 cents. **J. E. HANSCHILD, 309 W. Market, Indianapolis, Indiana.**

DEMONSTRATOR SALESPERSON—Earns \$150 week. Electret, genuine electrical treatment, in own home. Earn big money. Enormous profits. **ELECTROTREAT MFG. CO., Peoria, Illinois.** jan13, 1923

EXPANDING KUFF BUTTONS—Remarkable convenience; automatically opens and closes cuffs when sleeves are raised or lowered. Great shirt sellers. Sells like wildfire. Big profits; the demonstrators **FLEKO BUTTONS, Sheboygan, Wisconsin.** nov25x

DISTRICT MANAGERS—Big profits. Men capable of organizing and managing crews of lady collectors can easily clear \$50 to \$100 per week with the R. & G. Protector, a hair and beard protector on the market. Every woman between fifteen and fifty needs and buys it. **B. & G. RUBBER CO., 618 Penn Ave., Pittsburgh, Pa.** Dept. 208. nov25Ax

DISTRICT MANAGERS—Men capable of sales or organization work with executive ability, preferably those experienced in managing crew selling from samples. No stock to carry, all deliveries shipped from mill via parcel post. C. O. D. direct to consumers. Highest quality Ladies' Silk and Silk and Wool Ingrain, Drop Stitched Hosiery, Men's Silk and Fibre Silk Half Hose. Highest commissions paid. Exclusive territory assignments covered by a most attractive contract. Also an attractive offering to agents. Write Sales Department for details. **PIRENNI SILK COMPANY, 6007 Euclid Ave., Cleveland, Ohio.** nov25x

FORTUNE MAKER—The only Thread-Cutting Thimble. Live wages only. Sample, 15c. **AUTOMOTIVE MFG. CO., 3753 Monticello, Chicago.** nov18

HERE'S GOOD LUCK—Made \$300.00 and found value of Imp-O-Luck for over a year. That's what the Imp-O-Luck will do for you if you possess one of these golden Good Luck Statues. Make your wishes by the Magic Formulas and drive off the "jinx" by keeping the Imp-O-Luck close by. Don't send any money. Just write and say, "Send me an Imp. I'll pay the postman 9c when he comes." Get good luck now. **IMP-O-LUCK COMPANY, Dept. B, Spencer, Indiana.** x

HOT POT LIFTERS, Gas Lighters, Curtain Rods, etc. Attractive prices. **WEST PARK SPECIALTY CO., Philadelphia, Pennsylvania.**

JAZZ SPORT SILK HANKERCHIEF—Miniature lady's blouses. A riot seller. Richest hit. Sample, 50c, or combination set, \$1, prepaid, together with agents' proposition. Splendid spare time money-maker. **GUSTAVE COHEN & BRO., 744 Broadway, New York.** jan16

LARGE SHIRT MANUFACTURER wants Agents to sell complete line of shirts direct to wearers. Exclusive patterns. Big values. Free samples. **MADISON MILLS, 508 Broadway, New York.** apr21, 1922

MAKE \$50 WEEKLY selling Formulas by mail. We furnish fast-selling Formulas, beautifully printed, and circulars advertising them, with blank space for your imprint. 10c (coin) brings samples and wholesale rates. **ALLEN'S ENTERPRISES, 1227 Milwaukee Ave., Chicago, Illinois.** nov25

MAN IN EACH TOWN—To refresh chandeliers, brass beds, automobiles, by new method. \$10.00 daily without capital or experience. Write **GUNSMITH CO., Ave. G., Decatur, Illinois.** dec23x

MEN, WOMEN, earn \$20.00 a day, easy work, selling our Flashy Combination Christmas Sets and Razor Outfits. Write at once for catalog. **UNITED PERFUME CO., 91A Warren St., New York.** dec9

MONEY-BACK GUARANTEE makes Premier Sharpener fastest seller. Hundreds getting rich. You can write. **PREMIER MFG. CO., 801 E. Grand Boulevard, Detroit, Michigan.** nov25x

MONEY-MAKING SPECIALTIES for mail order business. Sample, 25c. Propositions free. **HARVEY TRIPLE, Decatur, Indiana.**

NEWSBOYS AND AGENTS—Sell "Inside Tips on Lunchrooms," a wonder book. Details. One Book, \$1. **BOX 107, Sta. A, Boston.**

NO DULL TIMES SELLING FOOD—People must eat. Federal distributors make big money; \$3,000 yearly and up. No capital or experience needed. Guaranteed sales. Unsold goods may be returned. Your name on packages builds your own business. Free samples to customers. Repeat orders sure. Exclusive territory. Ask how! **FEDERAL PURE FOOD CO., Dept. 36, Chicago.** nov25x

OUR AGENTS make \$20.00 daily selling Orroy Vegetable Oil. Advertised throughout the country. **O. M. NORCROSS CO., Manufacturers, Dept. B, Perth, New Jersey.** dec3

POLMET POLISHING CLOTH cleans all metals like magic. Sells fast at 25c. Sample free. **A. H. GALE CO., 15 Edinboro St., Boston, Mass.**

SEERVICEABLE, Sanitary Milk Savers. Opens, reseals, covers can or bottle. Holds 15c. Both samples, with who's-able price, 30c. 1 sample or 100 samples, with who's-able price, 30c. 1 sample or 100 samples, with who's-able price, 30c. **OTTO BARTSCH, Warren, Pennsylvania.**

SPECIAL LARGE HATS—To men of the road and to professional men everywhere. Send for our complete and price list of large hats. **BENNETT'S HAT FACTORY, 123 Broad St., Jacksonville, Fla.** dec2

SPIRAL CURTAIN RODS, Needle Books, Iron Sheet Clips, Broom Protectors. Other fast sellers at low prices. Write us and save money. **HUNT MFG. CO., Box 1652B, Paterson, N. J.** dec2x

TEN RAPID SELLERS all profitable: Windshield Cleaners, Spark Plugs, Transformers, Viewers, etc. No investment. Generous commissions. **JUBILEE MFG. CO., 316 Sta. C, Omaha, Neb.** dec30x

ULTRA EXCLUSIVE—Stretching Cuff Buttons. Automatically open and close. Absolutely new and non-competitive. Profits galore. **NORTHWESTERN PRODUCTS COMPANY, 20 East Jackson, Chicago.**

VENDING MACHINE Operators and Salesmen wanted for distribution of the biggest money-getting machine on the market. **R. D. SIMPSON COMPANY, Columbus, Ohio.** dec2

WE WANT MEN AND WOMEN who are desirous of making \$25.00 to \$50.00 per week clear profit from the start in a permanent business of their own. Mitchell's Magic Marvel Washing Compound washes clothes spotlessly clean in ten to fifteen minutes. One hundred other uses in every home. Nothing else like it. Nature's mightiest cleanser. Contains no lye, lime, acid or wax. Free samples make sales easy. Enormous repeat orders—300% profit. Exclusive territory. We guarantee sale of every package. Two other "right sellers" and sure repeaters given our agents the fastest selling line in the country. No capital or experience required. Baker, Ohio made \$600 last month. You can do as well. Send for free sample and proof. **L. MITCHELL & Co., Desk 87, 1302-1314 E. 61st St., Chicago, Ill.** nov25x

ANIMALS, BIRDS AND PETS
4c WORD. CASH. NO ADV. LESS THAN 25c.
6c WORD. CASH. ATTRACTIVE FIRST LINE.

Entire Herd of Saddle Donkeys used by me at Crescent Park, Rhode Island amusement park, the past season; 10 fine young, sound Donkeys, from 3 to 8 years old; dapple grays, browns, and blacks; your choice for \$30.00 each, crated, F. O. B. here. Also one Black Service Jack, 4 years old, \$50.00; one Brown Jack, 3 years old, \$75.00; and 15 big Driving Goats, \$20.00 each. **JOHN S. PALNE, Franklin, Massachusetts.**

Fast Bucking Mule, Small, 7 years old; also does January; \$50.00. **Address E. CABER, 1532 W. Main Street, Louisville, Kentucky.**

Parrots on Hand at ALL TIMES. Largest importers in America. **PAN-AMERICAN BIRD CO., Laredo, Texas.** dec2

Trained Ferrets a Specialty, \$5.00 each, pair hunting gloves free. Choice Female Airedale Terrier, ten months old, \$35.00. **CHAS. FOSTER, Wellington, Ohio.**

DOGS, PEDIGREED—Boston Terriers, \$40.00; Chow, \$10.00; German Police, \$75.00; Airedales, \$20.00; Pomeranians, \$50.00; Russian Wolfhounds, \$35.00; White Esquimaux, \$20.00; White Samoyeds, \$25.00; White Spitz, \$15.00; Fox Terriers, \$12.00; Collies, \$15.00, and many other breeds. We cater especially to theatrical people and ship all over the world. Hundreds of head of breeding stock on large farms. Doctor's certificate with sale. **CHICAGO ANIMAL INDUSTRIES, 1321 North Clark St., Chicago, Ill.** Superior 4692.

EXTRA LARGE Giant Rhesus Monkey, chain broke. Best monkey in this part of country. First \$125.00 takes him; worth \$200.00. Also two a little smaller, \$75.00 each; one at \$50.00, not chain broke; also several smaller ones. **White Panda, Bull Terrier, fine Pekinges, female; also Dachsund, female; Black Chow, female; Mounted Shark, Peacock, Cockatoo, Owl, Parrot, Mermaid; small living Tent. ROLLER-VARD PET SHOP, 1010 Vine St., Cincinnati, Ohio.**

FOR SALE—Ferrets, for driving rats, rabbits, etc.; also Angora and Persian Kittens. Does, most all breeds. Write your wants. **CALVIN JEWELL, Spencer, Ohio.** dec2

FOR SALE—Performing Rhesus Monk and male Spotted Poodle. **MISS EVELYN, 1125 Vine St., Cincinnati, Ohio.**

FREAK ANIMALS AND BIRDS of all kinds, alive and mounted, bought by **EVANS & GORDON, White City Park, Chicago, Illinois.** dec2x

GERMAN POLICE DOGS—Puppies and grown stock; registered. **A. GRUBER, 3833 Cato Ave., St. Louis, Missouri.** nov25

TWO SMALL RHESUS MONKEYS, first \$25.00 money order; takes both, or \$15.00 each. Must be sold at once, owner leaving city. **Address J. G. KERWIN, 1206 Walnut St., Cincinnati, Ohio.**

WANTED—Freaks, Humes, Animals and Poultry; especially birds, photographs. **MRS. JUNGLE CIRCUS, 309 Center St., Venice, Calif.** nov18

WANTED—Small Animals and Birds suitable for Jugglers. Must be cheap for cash. **G. J. CHANDLER, Lebanon, Kentucky.**

WANTED TO BUY Somersault Dog, Bald Eagle, also Freak Cat or Sheep, mounted; Mummies, etc. **Address HARRY DICKINSON, Troy, Alabama.**

\$15.00 BUYS half grown, thoroughbred Wolf Gray Coyotes, either sex. Full grown, \$25.00 each. All are gentle, beautiful type; good healthy specimens. Order from this ad. Half cash, balance C. O. D. Safe delivery guaranteed. **RICHMOND, 1300 No. Robey St., Chicago, Illinois.**

ATTRACTIONS WANTED
5c WORD. CASH. NO ADV. LESS THAN 25c.
7c WORD. CASH. ATTRACTIVE FIRST LINE.

Shows and Carnivals Making
Old Town, Me., write W. E. HEPPEE.
sep22-1923

WANTED—Attractions for new Auditorium. Seating capacity, 525; drawing population, five thousand. None but A-1 attractions considered. **Address B. D. WARD, Kingwood, West Virginia.**

WANTED—Legitimate Concessions, Amusement Games, all kinds, Grand Joints, \$5.00 front. Each No wheels and excursions. Rides and Shows percentage basis. **INDOOR FAIRS AND BAZAARS, 184 Lowell St., Lawrence, Mass. Willis Bernard, Manager.**

BOOKS
4c WORD. CASH. NO ADV. LESS THAN 25c.
6c WORD. CASH. ATTRACTIVE FIRST LINE.

Agents' Law Book, License
Question, Successful Salesmanship, Pitchman's Spiel, \$1.00. **SOLDER CO., 127 1/2 South 20th Street, Birmingham, Alabama.** dec9

CURIOUS BOOKS, Unique Novelties, Stunning Pictographs. Samples, 10c, prepaid. **LIND, 214 West 34th St., New York.** dec9

FOR ONE DOLLAR (\$1.00) we will send you a book containing over 700 first-class Formulas, with formula in well-printed, with suggestions for making money. Address: **BUSINESS BOOK SELLERS, 508 Eastwood, Caruthersville, Missouri.** nov25

FREE—Upon request the following books: Astrology, Character, Clairvoyance, Concentration, H. H. H. Hypnotism, Magnetism, Mediumship, Mysticism, Occultism, Phrenology, Personality, Salesmanship, R. S. R. Success, Sex, Will, Yogi Philosophy, Gazing Crystals, etc. **A. W. MARTENS, E. 274 Burlington, Iowa.** nov25

FOR SALE—"Lord's Prayer" Pin, Tripod and B. & L. Microscope, 55c, or what have you? **F. KADIC, 3648 W. 19th St., Chicago, Illinois.** dec2

HERB DOCTOR RECIPE BOOK—Teaches how to make medicines from roots, herbs, flowers, seeds, etc. Write for descriptive circular. **A. J. MILLER, Box 13, Arsenal Sta., Pittsburgh, Pennsylvania.**

HYPNOTISM—Controls others. Write your wishes to 25c lessons, \$1.00. "Mindreading" (any distance), wonderful, 30c. **SCIENCE INSTITUTE, BB12, 1014 Belmont, Chicago.** nov25

J. B. ON RUBES

IN much the same voice that Falstaff expressed his contempt for "all cowards", Joe Bullwinkle growled his disapproval of all Rubes on the occasion of his first call after a tour of one-night stands thru the Middle West. "I suppose God must love a Rube or he wouldn't have made so many of 'em," he wheezed, as he sadly shook his head. "There's two kinds of Rubes, the ordinary garden variety an' the wise guy. They ain't all in the sticks either; we've got our full share of 'em right here on Broadway. And by the same manner o' speakin', all small-towners ain't Rubes. The wise guys is subdivided. There's the one that's always hollerin' 'fake!' and knockin' every show that comes to town. Sometimes he's the critic on the local paper. He's made one flyin' mid-summer trip to New York, an', as a result, can give points to William Shakespeare an' Sarah Bernhardt. Then there's the tightwad Rube that's always yelpin' about the money the shows is takin' out of his town. The feller that was managin' the Chautauqua in a town I was in was tellin' me about an old guy that had been fightin' him every year because the Chautauqua was takin' so much money out of that town. He told me as a matter of fact that for the four years they had been comin' there they had about managed to break even, an' only kept it on the circuit because it broke a jump. They had been bringin' about fifty people there every year, the best talent they could get, and chargin' the townfolk 15 cents for a show that would otherwise cost 'em a dollar an' a half, and yet old T. W. Wise guy was yellin' his head off because they wasn't gittin' a square deal. His business was lendin' money at ten per cent an' up, an' he did his tradin' with Sears-Roebuck. A big circus toured this country for years, an' never closed a season that it wasn't several thousand dollars to the bad. It only kept goin' because the rich man that owned it was a good loser. When at last it did begin to make money he lost interest an' sold it. What do these Rubes expect anyway? Do they think people travel thousands of miles just to admire their whiskers an' their courthouses? How about the trade the shows bring to the town? How about the hotels an' the transfer man an' all the rest? Don't the folks with the shows have to spend money? I'll tell the world they do. For the next month they'll be spendin' all they earn for Christmas presents to send home. I suppose Rubin'll object to that because the presents ain't consumed on the spot. If they didn't somethin' come into these towns once in a while the people would go crazy and bite each other." With this Joe departed, still in a truculent mood.—CHAMPROUGE.

PORTRAIT AGENTS, MAKE MORE MONEY—Best work, lower prices, quicker service. Also fine line of Medallions, Chromos, Frames, etc. Catalog free. **LINDER ART COMPANY, 542 W. Washington St., Chicago.** x

QUICK MONEY selling Amazing Life Henry Ford. Illustrated. New. Authentic. 25 sales daily. Outfit free. Act now. **R. C. BARNUM COMPANY, Cleveland, Ohio.** nov25x

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"THE CHERRY ORCHARD"

(KENNETH MACGOWAN, IN THE FREEMAN)

The most startling and disturbing experience that any friend of expressionism can have is to sit through a performance of Chekov's "The Cherry Orchard", given by the Moscow Art Theater—even by that portion of Stanislavsky's celebrated company which was cut off by Wrangel's army while playing in Southern Russia and compelled to tour Europe for two years before repatriation was possible. Here is a play of a generation ago written by the man whose dramas were the cornerstone of success for the world's greatest realistic theater. It is a genre study almost without plot; decayed aristocrats, old servants, newly-rich peasants and the incident of the sale for debt of an ancestral property. There is no more violence in it than the violence of life which rots an oak. There is no more distortion than is to be expected in light reflected from the troubled surface of life, and it is played with an almost utter perfection of realistic detail, complete impersonation and rounded ensemble.

Yet if this is realism we have never known realism in our theater. It carries thru life and out on the other side. It drenches us with a mystic sense of existence. And when we read the text of the play and separate it from the extraordinary emotional actuality of the performance we discover again and again speech that drives straight at free expression instead of resemblance, and action and character permeated with an almost religious symbolism. All this is fused by playwright and players into what seems a work of the most perfect resemblance, but what is actually only the appearance of appearance.

The surface of the play is the surface of life. Mme. Ranevsky has returned to her estates after a turmoil of years in France. There are the usual appendages: A daughter, an adopted daughter, a governess, a housemaid, a major-domo and a man-servant, who have grown into the life of the house; a brother, an old, impoverished friend, a village clerk with his eye on the maid-servant, an up-and-coming merchant whose grandfather was a serf on the estate. These people talk a great deal, and in talking they make certain matters plain. One of these is that no one can save the estate, the beautiful cherry orchard, from the consequences of the family temperament. Madame and her brother have always spent their money as becomes genteel folk, and someone has forgotten the secret of how the cherries used to be dried and sent to the markets of the far cities every year. They founder about in self-deception, always hoping for encour, never willing to accept the scheme of the friendly merchant for cutting the estate up into villa-lots, and never able to do anything themselves to save it from the auctioneer. Ultimately the merchant buys it in, and in blissful callousness puts the ax to the trees as the family leaves the old house. Out of these people and their dilemma rises a most curious and moving symbolism. A suggestion of symbols, rather, for there is nothing bald about it. Truths of Russian temperament, even Russian politics, are figured with the hidden yet revealing quality that so often rises out of life like an odor from old fields, freighted with memories and anticipations. Perhaps the simplest and most moving example of this comes at the very end of the play. Thru it all has moved a mumbiling, bent old man, who has been the loving guardian of the household for two generations, one of those rare and ancient servants who, by sheer servility, have lifted end the house is sold, the furniture removed, the shutters closed. The family departs. Then into the dim room comes the old man, forgotten. He totters across to the derelict sofa that has been left behind. He cruris up upon it like some old leaf. There in the darkness he dies, the soul of old Russia.

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Manufacturer and Sell the

"Conqueror", a strong, effective, sweet-smelling disinfectant for use in theaters, hotels, churches and other public places. Formula by expert chemist. Also full instructions and source of supplies, one dollar. F. GALLAGHER, Box 951, Station C, Los Angeles. nov18x

AUTO POLISH FORMULA saves painting, makes old cars look like new. Rub on, wipe off. No long polishing. Also Non-Freeze, prevents frozen radiators. Never fails. Each complete Formula, \$1.00. Both \$1.50. STATE COMPANY, 500 5th Avenue, Room 430, New York City. nov25

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In Answering Classified Ads, Please Mention The Billboard.

(Continued on Page 64)

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BLOND YOUNG LADY WANTED—Must have good voice. Good standard act. State ill. ED. LOYD, 857 Blue Hill Ave., Dorchester, Massachusetts.

DETECTIVES EARN BIG MONEY—Travel, Excellent opportunity. Fascinating work. Experience unnecessary. Particulars free. Write AMERICAN DETECTIVE SYSTEM, 1968 Broadway, New York. jan20

EXPERIENCED BILLPOSTER WANTED—Must be steady and reliable. Position permanent. Give age, experience and references in first letter. FOND DU LAC POSTER ADVERTISING CO., Fond du Lac, Wisconsin.

MAN, who is desirous of earning some extra money, to represent us in every town or on the road. G. M. CO., 16 E. Pearl St., Cincinnati, Ohio. nov18

MANAGERS AND AGENTS WANTED for our unexcelled Telephone Intensifier. A whisper carried clearly; one hand always free. Splendid proposition. S. & S. MFG. CO., 3323 Seminary, Chicago. dec2

SALESMEN—Do you want position where ability gets weekly financial recognition? Quit the hired man's job. Prosper and advance now. 10708 Quebec Ave., Cleveland.

STEEL GUITARIST—Amateurs considered. GIRLS' ORCHESTRA, Billboard, Kansas City.

TOPMOUNTER WANTED—For perch act, or amateur. Must do perfect hand-stand. Not over 150 pounds. Write to ROLLAND SCHMIDT's MOUND PARK, East St. Louis, Illinois. dec3

WANT Top-Mounter for recognized hand-to-hand act. State ill, photo, first letter. Address J. J. S. Billboard, New York City. nov25

WANTED—Amateurs, every Saturday night. First prize, \$10.00; second prize, \$5.00; third prize, \$3.00. PESTALOZZI THEATRE, 2541 Pestalozzi St., St. Louis, Missouri. nov25

WANTED—Experienced Lady to run Ball Game, Out all winter. 50-50. F. S. OLIVER, care Central States Shows, Live Oak, Florida.

WANTED IMMEDIATELY, Girls, Dancers, Singers, Musical Novelty Acta, Beginners opportunity. Also experienced representative this vicinity. No letters. Cell. BONTON ENTERPRISES, 320 E. 125th St., New York.

WANTED—Lady for tight wire act. One willing to learn. For particulars address WIRE WALKER, care Billboard, Chicago, Illinois.

WANTED—Female Impersonator or Straight. Must dance, also put over number for tramp act. MANNIE KING, care Billboard, New York.

WANTED—Med. Show Polka. Salary right if you deliver. Tickets? No. been stamp. Y. E. COMEDY CO., Gen. Del., Charleston, West Virginia.

HELP WANTED—MUSICIANS

4c WORD CASH. NO ADV. LESS THAN 25c. 6c WORD CASH. ATTRACTIVE FIRST LINE.

A-1 Drummer Wanted. Must be able to cut xylophones for dance orchestras. PETERSON'S ORCHESTRA, 215 Superior St., Antigo, Wisconsin.

Girl Cello or Saxophone Player; must double drums; hotel work. GERALDINE WORDEN, Hotel Ohio, Youngstown, O.

Musicians Wanted—Mr. Pianist, Mr. Saxophonist, Mr. Banjoist: If you are looking for a real job, answer this ad, stating all. ANDREW MIKITA, Capitol Music Shop, Gary, Indiana.

Saxophonist and Cornetist, to send for free demonstration. Filling in and Raggie. WEIDT'S CHORD SYSTEM, 87a Court Street, Newark, New Jersey.

C MELODY OR Bb TENOR SAX, double Jazz Clarinet, at once. Young, sober, reliable and red hot on both. Do not chance this job if you are not. Small bunch and town. All dance work. \$2,000.00 per year guarantee. Must read, fake and transpos. Wire A-1, care Billboard, Cincinnati.

DANCE MUSICIANS WANTED—For Florida, all winter, starting December 1st. Double preferred. Write all details. Only best reply. THE POLAND ORCHESTRAS, Litchfield, Connecticut.

MUSICIAN WANTED—Musician who is desirous of earning some extra money, to represent us in every town or on the road. G. M. CO., 16 E. Pearl St., Cincinnati, Ohio. dec2x

SMALL, GOOD-LOOKING YOUNG LADY PIANIST, to assist professional producer of amateur productions. Wonderful opportunity. Good amateur considered. HARRY FOOTE, Guilford Hoxl., Greenboro, North Carolina.

INSTRUCTIONS AND PLANS

4c WORD CASH. NO ADV. LESS THAN 25c. 6c WORD CASH. ATTRACTIVE FIRST LINE.

Advertisements under this head must be confined to instructions and plans only, either printed, written or in book form. No ads accepted that offer articles for sale.

Clean up \$100 Weekly From now till New Year's with the funniest, fastest-selling novelty you ever saw; make them yourself in few minutes at home or hotel room from materials obtained in general store anywhere; no talking required; just show them and they want a half dozen; 500% profit. Complete instructions, \$1 bill. KING KELLY, 220 Manhattan Ave., New York.

Sell a Mail Order Plan and trade secret of merit; hundreds will be sold to mail order dealers, beginners and agents. Attractive dollar-pulling letters furnished. Send a stamp for details. FRIEND HAYES, 147 3rd St., Port Arthur, Texas. nov25

ACROBATIC INSTRUCTION COURSE, covering Tumbling, Clowning, Contortion, Bouncing, etc. Safe and easy method learning. Fully illustrated, including set of Apparatus Drawings, \$2.00. JINGLE HAMMOND, Adrian, Michigan. dec2

BUCK AND WING DANCING, mail & lessons \$1. THOMAS, 59 E. Van Buren, Room 316, Chicago. nov18

INSTRUCTIONS for Stage Cartooning and Chalk Talking, with 23 Trick Cartoon Stunts, for \$1.00. BALDA ART SERVICE STUDIOS, Oshkosh, Wis. nov18

LEARN PIANO TUNING BY MAIL by our Master System. Quick, simple and interesting. Send 50c for sample lesson. CONCORD SCHOOL, 601 West 51st St., New York. dec9

PLAY PIANO—Surprise your friends. Learn by our method chord system. Send 25c for sample lesson. CONCORD SCHOOL, 601 West 51st St., New York. dec9

GLIDING BEGINS IN ENGLAND

A CORRESPONDENT describes how M. Fokker accomplished the first glide in England—500 yards on the South Downs in a slight breeze that died away so that he was brought down to the ground. It is not an event that is likely to rank with those which marked the early days of the engine-driven airplane, like Latham's attempt to cross the Straits of Dover, or Bleriot's passage of them, for those were achievements which made a veritable revolution in our geographical position and entailed on us all sorts of military and political consequences. All the same, the day on which in this country it is possible to stay up in the air without an engine opens for us a new era in aviation, and it is appropriate that in the forthcoming competition there should be some gliders the structural principle of which, in aim at least, is indicated by their name of "ornithopters". The modern art of aviation began with gliding, but ever since it was discovered that an engine could drive an airplane thru the air the engineer has concentrated his attention on the motor rather than the wings. Now, when we find it possible, as in the Rhon experiments, to glide for hours at a time, we hark back to the old quest of the structure which will respond most easily and flexibly, most like a bird, to the currents of the air. What practical use can be extracted from the quest is the part of the joyous adventure that is to be found out. Perhaps it is that if planes can be made which are capable of voyaging without motor power for many hours and over long distances they may eventually be used for commercial service with low-powered engines at a comparatively small cost. Anyway, the wise will watch keenly the beginning of anything that may conceivably grow to a great stature. For the beginnings always pass swiftly, and before we can wonder sufficiently the strange new work of human energy becomes an accepted part of the routine of things.—MANCHESTER GUARDIAN.

WANTED AT ONCE—A-1 Band Director for band of thirty pieces. Play high-grade music. Applicant must play cornet and direct band to "peppy" style of music. Position permanent. Director will have plenty of opportunity for side money giving lessons, and can organize junior band. Town of 1,000. Qualifications and salary in first letter. Address J. A. ZAVADIL, Humphrey, Nebraska.

WANTED—Cornet or Clarinet Players who are barbers or other tradesmen. Write ERWIN BOOSTER BAND, Erwin, Tennessee.

WANTED—Organist-Pianist Leader. Must have library. GRAND THEATRE, Merion, Ohio.

WANTED—Pianists, Organists; learn pipe organ, theater playing; exceptional opportunity; positions. Address THEATRE, care Billboard, New York City. nov25

WANTED—Young Man Pianist, doubling on Saxophone, for two months' locum season, starting December 20th, Brownville, Maine. Must play excellent piano. Send references and photo. Forty-five dollars and railroad from Chicago. Address BESSE IRENE LARCHER, care Dominion Chautauque, 515 Loucheud Bldg., Calgary, Alta., Canada.

WANTED—Fast Dance Musicians, Sax, Barjo, Drummer. Singers preferred. PIANIST, Box 124, West Union, Iowa.

OPERATE new marvelous money-making plan. Clean, legitimate mail order business. Requires less than \$5 to start. No experience necessary. Write for particulars. GETCHELL, 252 Lincoln St., Portland, Oregon. nov18

MANUFACTURER'S ORIGINAL INSTRUCTIONS on Making Dolls, Vases, Buis, etc. \$1.00. MERITT SALES CO., Warren, Rhode Island. nov25

PUBLISH A MAGAZINE OF YOUR OWN—We supply everything. Your name as publisher. Complete instructions and sample for quarter. CAL SYSTEM, Fairview Station, Detroit, Michigan.

ROMAN RINGS, TRAPEZE, CONTORTION—Three big acts, with feature tricks. Fully outlined and illustrated. \$1.00. JINGLE HAMMOND, Adrian, Michigan. nov25

SAXOPHONISTS—Learn to play an octave above high "C". You can do it easily with my plain typewritten directions. 25c. coin or stamp. CIVIL SCHOOL OF MUSIC, 1140 N. La Salle St., Chicago, Illinois. dec16

START GENERAL UTILITY SERVICE—Plan one dime. F. FISHER, Phillips Bldg., Los Angeles, dec3

THEATRICAL SCENE PAINTING taught by mail. Most practical course in existence. Everybody should learn this exclusive trade. We sell Theatrical Scenery Models. Send stamps for illustrated literature. ENKEBOLL ART ACADEMY, Omaha, Neb. dec3

VENTRILOQUISM taught almost anyone at home. Small cost. Send 2c stamp today for particulars and proof. GEO. W. SMITH, Room M-693, 125 N. Jefferson, Peoria, Illinois. dec20

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(Nearly New and Cut Priced) 4c WORD CASH. NO ADV. LESS THAN 25c. 6c WORD CASH. ATTRACTIVE FIRST LINE.

Crystal Gazing, Mind Reading, Books, etc. WALTER BROADUS, care The Billboard, New York City.

BARGAINS IN SHOW GOODS—Magician's Outfit, Tables, Comedy Magic Act, Crystal Gazing Act, Mind Reading Act, Spiritualistic Stages, Handcuffs, Mail Bag, Pillory, Portable Cabinet, Complete Show for small towns, Musical Funnels, Musical Flower Production, Trunk, Typewriter and many other bargains. Send 4c for bargain sheets and descriptive circulars. None free. Our low prices will interest you. GEO. A. RICE, Auburn, New York. nov25

CHESTER MAGIC SHOP—New and used Apparatus, Illusions, Tables, Bases, Books, etc., at bargain prices. Roll Paper, Crystals, lowest prices. Pink stamp for complete list. Used goods wanted. 408 North State St., Chicago.

LARGE STOCK OF ILLUSIONS and Magical Apparatus, Mindreading Outfits, Drops, Costumes, Escapes, Stamp for list. ZELO, 198 W. 89th St., New York.

MAGIC BOOKS AND MAGAZINES—Stamp for list. MICKIEWEZ & SON, Dept. B, 4215 So. Arctesian, Chicago.

MAGIC—Send for big list. Sell or trade. THOMAS BLANCHARD, Hookinton, Iowa.

MOST SENSATIONAL ILLUSION, Tearing a Woman Apart. Secret and building instructions, \$2.00. ROBBY SWEET, 55 Johnson Ave., Brooklyn, N. Y.

ONE LOT MAGICAL APPARATUS. Write for price list. Bargain. DAVIS, Box 363, Smithville, Tex.

RAPPING HAND, \$3.00. List, stamp. GREAT ZOLA, Oklahoma City, Oklahoma.

MISCELLANEOUS FOR SALE

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For Sale—Amusement Pier and twenty-five-year lease. Located at Venice, Calif. Seven hundred fifty-foot water front. Pier seven hundred forty foot. EDWARD MERRIFIELD, 4031 Alameda Drive, San Diego, California. dec2

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PRINTING PRESS—Bargain. JAY HERSHBERGER, Kokomo, Indiana. nov18

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FOR SALE—WANTED TO BUY. 4c WORD CASH. NO ADV. LESS THAN 25c. 6c WORD CASH. ATTRACTIVE FIRST LINE.

BAND INSTRUMENTS—Deal with the professional house. Musicians ourselves and always give you prompt personal service. Real bargains at all times in standard make of new and used instruments, quoted a few hours every week. Some extra fine Saxophones, late model, low pitch, like new, with cases. Harwood Soprano, silver, \$60.00; Conn Soprano, silver, \$75.00; Harwood Alto, silver, \$90.00; Harwood Melody, silver, with gold keys, \$100.00; Harwood Tenor, brass, \$70.00. Will make other instruments in trade. New Buffet Band Piccolo, \$50.00; Crown Orchestra Piccolo, \$35.00; BoCo Boehm System, low pitch. Barlier Bb Clarinet, Boehm, \$55.00; New King Cornet, silver, \$40.00; Kruspe Double Horn, \$50.00. English Cornets, Trombones and Altos, \$1.00 up. Write us regarding instrument wanted, as we have many others. We are distributors of Buscher, Ludwig, Penzel, Kruspe, Vega, Deagan and other best makes. Not only Band Instruments, but real values in new and genuine old Violins, Cellos, etc. We serve musicians all over the country and will give you a better proposition than offered elsewhere. Ship anywhere for trial. Send for catalog of new goods, mentioning instrument wanted. Also send in your repairing and make this store your headquarters in Kansas City. CRAWFORD-RUTAN COMPANY, 1018 Grand Avenue, Kansas City, Missouri.

CORNETISTS, Trombonists, Saxophonists, Clarinetists, send for "Free Posters", New Instruments. VIRTUOSO SCHOOL, Buffalo, New York. nov25

EBY'S COMPLETE SCIENTIFIC METHOD for Saxophone. Latest, best, most complete method published. Price, \$4. VIRTUOSO SCHOOL, Buffalo, New York. nov25

FOR SALE—Deagan Metal Bamboo, 3 octaves, good condition, \$25; a bargain. J. J. SHANNON, 402 Kenilworth Court, Lexington, Kentucky.

FOR SALE—Very fine set Bertling Clarinets, A. Bb and C. Albert System, concert pitch. Or exchange for C Melody Saxophone. A. W. MacDOUGILL, 520 Leary Bldg., Seattle, Wash.

FOR SALE—New Deagan Marimba Xylophone, low pitch, 4 octaves. Catalogue No. 474. No reasonable offer refused. RAYMOND K. MATTHEWS, Wellston, Ohio.

FOR SALE—Lyon & Healy Snare Drum, A-1 condition, \$12.00. FRANTZ, 7 East Main St., Battle Creek, Michigan.

FOR SALE—On Ludwig 12x24 Drum Outfit, complete with bells, snare drum, stand, two cymbals, holder, pedal, tom-tom, wood block and sticks. Outfit good as new. \$35 takes them. Address JAG WISTEK, Jr., Bedford, Ohio.

FOR SALE—An almost new \$300 Violin. Will sell for \$125, or trade for a Bb or C Saxophone. AL LUBENOW, Great Bend, North Dakota. nov18

HOW TO LAUGH ON THE SAXOPHONE—Complete information. Also flinging above High F. Price, \$1 each. VIRTUOSO SCHOOL, Buffalo, New York. nov25

NEW SAXOPHONES—Have all sizes and finishes. finest make, complete in cases. Prices far below all others. I have other instruments, new and used, at bargain prices. Saxophonists send 25c. coin or stamp, for my plain typewritten instructions for playing an octave above flute. "C" GILLEN SCHOOL OF MUSIC, 1140 N. La Salle St., Chicago, Ill. dec16

TUXEDO COATS, VESTS, silk lined broadcloth, perfect, all sizes, \$8.00; some \$4.00. Full Dress Coats, Vests, \$4.00. Band Coats, \$2.00. Cutaway, \$3.00. Prince Alberta, \$4. WALLACE, 3643 Sheffield, Chicago.

TWO Eb CLARINETS, \$28.00. \$33.00. Two "A" Clarinets, \$30.00. \$35.00; Bb Boehm Clarinet, new, \$95.00; Melody Saxophone, Musette, Boehm Flute. All low pitch. Trial allowed. Write quick. O. MANNERSTROM, 1305 N. 4th St., Columbus, Ohio.

VIOLIN, high-grade, over 100 years old, suitable for artist. 3904 Palms Ave., Philadelphia, Pa. nov18

\$250.00 BUYS good used Player Air Calliope and Pump suitable for street work. Pink stamp for photo. SAM W. DAY, Marshalltown, Iowa. nov18

In Answering Classified Ads, Please Mention The Billboard.

PARTNERS WANTED FOR ACTS

(NO INVESTMENT.) 3c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE.

Dancer or Piano Player, for Dancing Act in Vaudeville. Dancer who can play piano preferred. Address F. R., care The Billboard, Cincinnati, Ohio.

Experienced Piano Accordionist wants Partner, or join act. WALTERS, care The Billboard, New York. nov25

Girl, 18 Years of Age or Over, for Hypnotic Stunts; no tickets or mama's pet. THOMAS VERDE, 223 McDougal Street, Windsor, Ontario, Canada.

Wanted—Partner, to Join Me. Opening Penny Arcade and also a game in Casino. I have location for same. JACK PALASH, 1861 Park Pl., Brooklyn, New York.

ACCORDION PLAYER wants Partner for vaudeville. Accordion or Violin preferred. Also Cellist. Willing to join musical troupe. Write AGRE, 1111 Pleaser St., Brooklyn, New York.

DESIRE FOR PARTNER young lady who has had carnival or circus experience. Ambitious amateur considered. J. O. LETCHER, 818 North Main St., Rockford, Illinois.

OVERLAND TRAINED ANIMAL SHOW PROPOSITION, or will take Partner who can handle the advance and business part. H. F. SANDERS' TRAINED ANIMAL SHOW, at Schifferdecker's Park, Joplin, Mo.

WANTED—Lady, for tight wire act. One willing to learn. For particulars address WIRE WALKER, care Billboard, Chicago, Illinois.

WANTED—Lady Partner for Vaudeville and Picture Show. one playing piano. Send photo. KIGGINS' SHOW, Bancroft, Wisconsin.

WANTED—Lady Partner, to work with Comedian, now working. Have forty weeks booked. Must be able singer and play piano. Those who wrote before write again. PAUL LAHOUNTY, Allegan, Michigan.

WANTED—Lady Partner, middle age, to double with first-class, all around white and blackface comedian, one that can work in all afterpieces, do doubles with me. Prefer one that plays piano. Address GEORGE WEST, 1535 Pine St., St. Louis, Missouri.

YOUNG LADY looking for a partner for sister act. Will do comedy if needed, also some acrobatic work in rings. Will exchange photos and will be returned. 10-50. MRS. MARIETTA, care Billboard, New York.

PERSONAL

4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

Charles Woodside, Come Home immediately; you are forgiven. H. P. FREEMAN.

Dorothy Klayton or Anna Maynard. Reward for information as to whereabouts. Write W. J. MCCARTHY, Springfield, Vermont.

Mr. J. I. Mitchell, Communicate with your wife immediately. She is desperately ill. Nervous prostration. MRS. W. Z. TEMPLE.

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BEAUTIFUL SCENERY, Dye Drops, Banners, Fabric Drops at reduced rates for thirty days. Save money. Send dimensions for bargain prices. ENKREBOLL SCENIC CO., Omaha, Nebraska. dec2

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No advertising copy accepted for insertion under "Schools" that refers to instruction 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.

MOTION PICTURE PIPE ORGAN and Piano Playing taught quickly and practically by theater expert. Booking bureau connected with school. Excellent opportunities for positions. Address THEATER, care Billboard, New York City. nov25

SCENARY SCHOOL—Wanted photoplay pupils for special training. Course \$10.00. DEVAIGN'E, Suite 1, 6255 South Halsted, Chicago, Ill. dec9

THOMAS STAGE SCHOOL—Dancing, Dumb and Wine, Soft Shoe, Etc., etc., vaudeville Acts written. Dramatic Sketches coached. An able staff of instructors to take care of every want. Four rehearsal rooms. Partners furnished; talented people in all 12 on the stage. 10c brings particulars. See HARVEY THOMAS (20 years on stage), 30 E. Van Buren St., Office 316, Chicago, Illinois. Phone, Wabash 2391. apr21, 1923

2ND-HAND SHOW PROPERTY FOR SALE 4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

Ball Game Known as Strike Out King; original, sensational; mechanical operation; insert nickel in slot, similar to Skee Ball. First one of its kind. Price reasonable. FRED THORPE & WILLIAM AUER, Beach, 106 St., Rockaway Beach, L. I.

Devil's Bowling Alley (Evans make); twelve by sixteen top, side walls, plating frame and complete flash. Entire outfit, hundred dollars; one-fourth cash, balance C. O. D. Address E. C. CORDER, 1532 W. Main, Louisville, Kentucky.

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Carrousel; first-class condition. Also No. 10 Eli Ferris Wheel. Big bargains. 4127 Pecbin St., Roxborough, Philadelphia, Pennsylvania.

Four Milburn Carbide Lights, complete; three single, one double burner; thirty dollars. Address E. C. CORDER, 1532 W. Main St., Louisville, Kentucky.

High Dive Ladders and Net, all guys good as new, fifty dollars. Address E. C. CORDER, 1532 W. Main Street, Louisville, Kentucky.

BALLOONS, Parachutes, Rope Ladders, State ride-a-weight. THOMPSON BROS.' BALLOON CO., Aurora, Illinois.

CANDY FLOSS MACHINE, with motor, in fine shipping case, \$55.00; Concession Tents, Ball Hooks, new and used. Winged Cats, our special make, \$10.00 per dozen. Wheels, Games, Wardrobe Trunks. We have most everything you want. No catalog issued on used goods. Tell us what you need, sell us what you don't need. RAY SHOW PROPERTY EXCHANGE, 1339 So. Broadway, St. Louis, Missouri.

CHAIRS, Theatre and Folding, new and used. NATIONAL THEATRE SUPPLY COMPANY, 939 East Tremont Ave., New York. dec2

COMPLETE TENT OUTFIT, in fine shape. Top fifty by eighty. Big bargain. B. B., care Billboard, Cincinnati.

ELECTRIC LIGHT PLANTS, Generators, Engines Ford Power Attachments. State requirements. THOMPSON BROS., 85 Locust St., Aurora, Ill.

FOR SALE—Two 50-ft. Baggage Cars, 4-wheel trucks, steel wheels. Each car has coach platform one end and opposite end large double doors. Side doors, windows both sides. Pass M. C. E. Inspection. Cheap for cash. If interested write FRANK S. HOTCHKISS, Box 99, Monroe, Louisiana.

FOR SALE—Troupe of 4 Doves, all props, ready for work. Merry-Go-Round, Jazz Swing, Street Piano, Doll Rack, Air Bitch Shooting Gallery. Wanted—Small Machines, small Laughing Mirrors, small Moving Shooting Gallery and Tents, all kinds. HARRY SMITH, Grata, Pennsylvania.

LESS MONEY FOR AMUSEMENTS

NO DOUBT the suggestive thing about the official estimate that the American people spent \$160,000,000 less for amusements last year is that a full half of the saving was made at the expense of the motion picture shows. This loss of patronage is attributed to the prevalence of unemployment, and as the plain people's theater the prosperity of the movies obviously bears a relation to industrial conditions. Considering, however, that the relative saving per individual on all amusements was only \$1.50, it would take a large amount of unemployment to account on this theory for the \$80,000,000 decrease of motion picture receipts. There are other equally logical explanations of the decline. Among others there is the supposition that the amusement-seeking public has perhaps become rather more captious of the quality of this form of entertainment and somewhat surfeited with the kind of popular show provided. The problem is one, for picture producers to think about as presenting a more serious aspect than legislative regulation. It is indicative of the vast proportions of the motion picture industry that it can sustain a loss equal to that suffered by all other kinds of amusements together—drama, vaudeville, cabaret shows, baseball, concerts and circuses. As it was, the public, in spending \$160,000,000 less for taxable amusements, did not exactly stint itself; it still devoted \$733,739,374 for such pleasures.—NEW YORK WORLD.

FOR SALE AT A BARGAIN—One new Moore Broad Dial Strike, one used Double High Strike, one 8 h. p. New Way Engine, one Track Merry-Go-Round, one Roller Coaster. All in good working order. Must be moved from present location soon. RINARD BROS., Everett, Pennsylvania.

FOR SALE—Circus Wagons, Tents, Seats, Harness, Wardrobe, Crank Piano, Edison Picture Machine, Tracked Ponton, Wild West Outfit, Lights. J. E. BONE, Box 18, Xenia, Ohio.

KHAKI TENT, 40x80. USTACO make, bale ring, fine condition, no mildew, \$150. \$50 down, balance C. O. D. ED THOMPSON, 175 Spruce St., Aurora, Illinois.

LIVING HALF LADY ILLUSION, like new, \$25.00; Broom Illusion, \$25.00; fine extra large Production Cabinet, \$20.00. Or will trade. ALI HASSAN, 508 Putnam, Parkersburg, W. Va.

OLD SHOMAN'S STORAGE WAREHOUSE, 1227 W. College Ave., Philadelphia, Pa., buys and sells Candy Floss, Ice Cream Sandwich, Sugar Puff Wafers, Popcorn, Peanut or Crispette Machines; Hamburgers Outfits, Copper Candy Kettles, Concession Tents, Games; anything pertaining to show, carnival or concession business. Write me what you want to buy or sell. dec30

PUNCH AND JUDY OUTFIT, \$6.75. Lot Magic Apparatus cheap. Description, stamp. FREEER, 415 Oak, Dayton, Ohio.

SCENERY—We carry the largest stock of used Scenery in the country. Write us your wants, stating size, description etc. THE SHEPPARD STUDIO, 468 E. 31st St., Chicago, Illinois. nov25

SLEEPERS AND BAGGAGE CARS, Carrousel, Eli Wheel Jazz Swing, Platform Show, several good Illusion Shows, Mutoscopes, Leather Arkansas Kids and Cats, big and little Tents, Circus, Carnival and Concession Supplies of all kinds; Scenery and Side-Show Banners. Everything used by showmen in any branch of the business, second-hand or new. We have it or can get it. Largest and oldest dealers in America! No catalogue on used goods, as stock changes daily. Write your wants in detail. We manufacture anything wanted in new goods. Best mechanics and machinery. Sell us any goods you are through with. Fair prices in cash. WESTERN SHOW PROPERTIES CO., 518-527 Delaware St., Kansas City, Mo.

TRUNK, Clown Wardrobe, Make-Up, Props, etc. Sell for storage, \$15.00. Two Acrobatic Tables, \$5.00. Pair large Clown Feet, \$5.00. JINGLE HAMMOND, Adrian, Michigan.

SONGS FOR SALE

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Music Publishers, Large or small, seeking Western representation or professional outlet, communicate with QUINN'S MUSIC BUREAU, 515 Pantages Theater Bldg., San Francisco. Established 30 years. dec9x

Jolly Bert Stevens—Hokum Songs. Free list. Billboard, Cincinnati, Ohio. nov25

"BY GOLLY," fox-trot song. Piano copy, 10c. JEAN McLANE, 431 W. Third St., Bethlehem, Pa. nov18

FREE COPY of our latest 60c musical success. Enclose 2c postage. SONG SHOP, 224 S. Main St., Akron, Ohio. nov18

HOKUM COMEDY SONGS, Sure-fire. Big list free. LARRY POWERS, Billboard, Cincinnati, Ohio. dec30

"TWO BIG BLUE EYES," the beautiful new waltz song. Professional copy for stamp. CORY PUBLISHING CO., Noble Station, Bridgeport, Conn. nov18

"YOU VILLUN"—Original novelty fox-trot. Professional copy for stamp. BEN B. WESTERHOFF, Ottumwa, Iowa. nov25

TATTOOING SUPPLIES

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25 High-Class Photos, the world's best Tattooed Men and Women, \$2.00; over 250 nicely outlined Designs, \$2.50. G. W. JOHNSON, 165 Washington St., Seattle, Wash. nov18

"WATERS" GUARANTEED MACHINES, 2 for \$5. Illustrated list free. "WATERS", 1050 Randolph, Detroit. nov25

WHOLESALE TATTOOING SUPPLIES—Machines, \$1.25 and up; new style Outlining and Shading Tubes, with interchangeable points. New wholesale and retail list just out. PROF. J. F. BARBER, 111 East Third, Cincinnati, Ohio.

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Better Printing for Less Money. THE CHALLENGE PRESS, 1518 West Division Street, Chicago, Illinois. A Trial Will Convince You.

Printing—Idea, Mount Vernon, Ohio. dec3

\$4.75 for 1,000 Printed Letterheads, on 20-lb. Hammermill or Munising Bond, our one specialty. Send stamped, self-addressed envelope for price list, or order to W. F. DAVIS, Box 1025, Marquette, Mich.

250 Bond Letterheads, \$1.00. SWEENEY, 9111 Kercheval, Detroit.

BOOKING CONTRACTS, Caution Labels, Passes, Calls, Agents' Reports, Box 1155, Tampa, Fla. dec30

LETTERHEADS AND ENVELOPES—50 of each, \$1. postpaid. Established 1912. STANLEY BENT, Hopkinton, Iowa. dec2

LETTERHEADS, Envelopes, Cards, 50 of each, \$1.00. 100 Business Cards, 50c. GEYER, Box 836, Dayton, Ohio. dec16

LOOK!—250 Bond Letterheads or 250 Envelopes, \$1.25. postpaid; 500 4x9 Tonight Bills, \$1.15; 1,000 6x12 Headers, \$8.85; 500 11x11 Tack Cards, \$12.00; 25 30x 7x21 Dates, \$10.00. Careful workmanship. Samples, 2c. BLANCHARD PRINT SHOP, Hopkinton, Iowa.

MULTIGRAPHING, MIMEOGRAPHING—Imitation typewritten letters that please. Printing Letterheads, Envelopes, Circulars. Samples and prices. CAL SYSTEM, Fairview Station, Detroit, Michigan.

"PRINTING THAT PLEASES"—THE CHALLENGE PRESS, Commercial Printers, 1518 West Division St., Chicago, Illinois.

RUBBER STAMPS—First line, 30c; added line, 10c. postpaid. HURD, of Sharpburg, in Iowa. dec9

STAGE MONEY—100 pieces, 65c. HURD, of Sharpburg, in Iowa. dec9

200 NOTEHEADS, 100 ENVELOPES, bond paper, printed and mailed for \$1.00. QUALITY PRESS, Box 79, North Adams, Massachusetts.

SPECIAL OFFER—125 Blue Bond Letterheads, 125 Envelopes, \$1.50 Everything low. NATIONAL ECONOMIC SPECIALTY CO., Loomis, N. J. nov18x

ZINC CUTS—2x3, \$1.00; 3x4, \$2.00, plus 15c postage. COZATT ENGRAVING CO., Danville, Illinois. nov18

\$1 BRINGS 200 Letterheads, Envelopes or Cards. Neatly printed. KILLIAN'S PRINTERY, 13-9 Temple, Detroit, Michigan. dec2

100 ATTRACTIVE BUSINESS OR CALLING CARDS, 50c. Send 15c for trial order. STAB PRINTING CO., Maysville, Kentucky.

250 HAMMERMILL BOND LETTERHEADS, \$1.50, postpaid. Sizes: 6 1/2 x 10 1/2, 8 1/2 x 11, 7 1/2 x 10 1/2. State size wanted. 250 Envelopes to match, \$1.50, postpaid. ROMAN ARNDT, 3131 Meldrum, Detroit, Michigan.

THEATERS FOR SALE

5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.

THEATERS, two, only Theaters, 350 and 400 a. in city of 3,500 population, twenty miles from Chicago; fully equipped; low rent; very profitable; \$6,500; two-thirds cash, balance on contract; wonderful chance. A. GOLDMAN, 1005 Mallers Bldg., Chicago, Illinois.

TYPEWRITERS FOR SALE 3c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE.

REMINGTON "10", first class, for \$25. Also Prolograph Checkwriter, like new, \$15. Other stuff cheap. ECCO, care Billboard, Cincinnati. nov25

WANTED PARTNER

(CAPITAL INVESTMENT.) 4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

PARTNER WANTED—With one thousand or fifteen hundred dollars, to invest fifty-fifty in combination musical and dramatic show under canvas. To be built for theaters in winter. Address F. R., care Billboard Office, Chicago. nov25

WANTED TO BUY, LEASE OR RENT 3c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE.

Need Second-Hand Walking Charlie. Must be complete and in working order. State location and lowest cash price delivered. MID-CITY PARK CORPORATION, Box 948, Albany, New York.

Xmas Toys, Games, Gifts, Novelties, etc., wanted. Rush lists. THE AGENCY, Box 386, Brainerd, Minnesota.

CONY ISLAND FREAK ANIMAL SHOW, 526 Surf Ave., Coney Island, N. Y., buys Freaks, Animals and Birds of all kinds, alive and mounted. Write us what you have. dec30

SMITH & SMITH AEROPLANE SWINGS, with six planes; also would buy Peerless Corn Popper. Cash for same. F. S. SENEW, Grand View, Iowa.

WANT—10-ft. Python or Boa. Healthy. R. C. BENO, Hagerstown, Maryland.

WANTED—Advance Bell Gum and Peanut Machines. GITTINS, 1041 Kin Kin Ave., Milwaukee, Wis. nov18

WANTED TO BUY 600 Linear feet of 16-ft. used Side Wall. State how long used and condition and price in first letter. BOX No. 1, Safety Harbor, Fla. x

WANTED—Mangel's Whip, portable; Unger's Aero-Swing. Must be in first-class condition. Write full particulars. Address E. M. DIAZ, P. O. Box 401, El Paso, Texas.

WAR RELICS AND WAR PHOTOGRAPHS

5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.

FOR EXHIBITIONS, shows done, etc. Relics collected from Europe's battlefields. Frequent illustrated catalogue and sample war photos. 30c. LEFUR WELSCB, 2117 Regent Pl., Brooklyn, N. Y. dec3

CLASSIFIED MOVING PICTURE ADVERTISEMENTS

CALCIUM LIGHTS 5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.

EXHIBITORS, ATTENTION—The Bliss Lights, only rivals to electricity. No expensive chemicals. Guaranteed results on the screen. A postal brings particulars. Best grade Pastils at all times. S. A. BLISS LIGHT CO., 1329 Glen Oak Ave., Peoria, Illinois. dec2

PERFECTO AND ECONOMIC Calcium Light Outfits at \$15.00 each. Oxone, Echer, Limes and Pastils. Machines and Films. Bargain lists. NATIONAL EQUIPMENT CO., 409 West Michigan St., Duluth, Minnesota.

In Answering Classified Ads, Please Mention The Billboard.

(Continued on page 66)

EXCHANGE OR SWAP

5c WORD CASH. NO ADV. LESS THAN 25c. 7c WORD CASH. ATTRACTIVE FIRST LINE.

MODERN 20-volt, 750-watt plant, like new, \$145. Trade plant or Mazda Motograph for three choice elevating 5-reel shows. Trade Edison Ambrola for choice films. Trade choice films for Motograph head No. 1-A. No junk wanted. W. TARKINGTON, Peruna, Oklahoma.

FILMS FOR SALE—NEW

5c WORD CASH. NO ADV. LESS THAN 25c. 7c WORD CASH. ATTRACTIVE FIRST LINE.

UNCLE TOM'S CABIN, the only and original Passion Play, Life of a Cowpuncher, The Secret Trap, Joseph and his Brothers. All kinds of other big specials for the better class theatres. WESTERN FEATURE FILMS, 804 So. Wabash Ave., Chicago, Ill.

FILMS FOR SALE—2D-HAND

5c WORD CASH. NO ADV. LESS THAN 25c. 7c WORD CASH. ATTRACTIVE FIRST LINE.

FILMS for Toy Machines—Used standard theater size, short lengths. List free. E. HIBBELE, 4040 Dickens Ave., Chicago. nov18

Films for Sale—2,000 Reels.

House of Bondage—It May Be Your Daughter—Should She Obey; also single-reel Comedies and Educational two-reel Comedies. Send for our list. EXCLUSIVE FILM SERVICE, 732 South Wabash Ave., Chicago, Illinois.

850 Reels—Prices Slashed.

Westerns, Features, Comedies, Greatest Stars. KEYSTONE FILM, Altoona, Pennsylvania.

BARAINS—Features, Comedies, Westerns. Send for list. REGENT FILM CO., 1239 Vine St., Philadelphia, Pennsylvania. nov18

CHOICE FIVE-REEL SHOWS. \$30. Features, Chaplins, Florida, Turpina. Finest condition. Send \$5.00 money order. Inspection allowed. W. TARKINGTON, Peruna, Oklahoma.

COMEDIES, Scenes, Western, Dramas. Many with Star cast. Bargain lists free. NATIONAL EQUIPMENT CO., 409 West Michigan St., Duluth, Minn.

COMEDIES, WESTERNS—Cheap. List free. COLLEMAN, Mather Building, Washington, D. C. dec2

COMET FOR SALE—A Trip to the Moon. Best novelty for road use. Pathe, colored. Practically new with 100 new one-sheets, slides, several thousand heralds, photos, prices etc. Examination, \$30; send \$5 deposit. J. W. EVANS, 114 West Fourth St., Owensboro, Kentucky.

FEATURES, Comedies, Serials, Westerns; rock bottom prices. Send for list. New prints Jesse James, California Bandits and California Outlaws. INDEPENDENT FILM EXCHANGE, 56 Jones St., San Francisco, California. nov18x

FEATURES, COMEDIES, WESTERNS—Great assortment. Famous stars. Lists available. ECONOMY CO., 814 Corinthian Ave., Philadelphia, Pa. dec2

FILMS FOR SALE—Send for lists. Films rented to permanent theatres at 75c per reel; road shows, \$2.00 per reel per week. References required. NATIONAL FILM BROKERS, 4065 Penn St., Kansas City, Missouri. nov25x

FILMS for Toy Movie Projectors, \$1.00. 20 Reels, \$3; Single reels of thrillers, serials, \$2. 30 reels Social Pleasures serial, \$10. Film Cement, 30c. Soappaid. RAY, 326 5th Ave., New York.

FILMS FOR SALE—Choice, \$3.50 per reel. Special only. Send for list. CO-OPERATIVE FILM COMPANY, Box 545, Birmingham, Alabama. dec2

FOR SALE—"The Thoroughbred", Frank Keenan at his best. Fast moving race horse picture, full of action. Wonderful. Paper. Wire deposit, \$75.00. CENTRAL FILMS, Mason City, Iowa.

FOR SALE—Alice Brady in "Betty Ross"; Clara Kimball Young in "Heart in Exile". Both five-reelers. In fine condition. No paper. \$75.00 each. STRAND THEATRE, Caro, Michigan. nov18

FOR SALE—A big seven-reel percentage picture, all-star cast, practically new, with all kinds advertising. Write for particulars. J. W. EVANS, 114 West 4th St., Owensboro, Kentucky.

FOR SALE—"Under Four Flags", U. S. Govt. Official War Feature. 5 wonderful reels of action, laughs and thrills. Sure cleanup with Legion posts everywhere. Real war, not rear guard action. Prints new. Paper. \$200.00. CENTRAL FILMS, Mason City, Ia.

MORE FILMS are being sold by us in a week than by other concerns in a month. There is a reason. Send for our latest bargain list. If there is a certain film that you want and cannot locate it, write us. Largest brokerage concern in new and used film in the country. WESTERN FEATURE FILMS, 804 So. Wabash Ave., Chicago, Illinois.

SINGLE-REEL WESTERNS. Comedies and Educational Subjects with paper, excellent condition. BOX 128, Berkeley Springs, West Virginia.

SPECIAL FEATURE FILM LIST—Bargain prices; also Serials. H. B. JOHNSON, 538 So. Dearborn St., Chicago. nov25Ax

\$100 CASH for the best movie "Funny". \$1 enlists your name as a writer and reserve performer also starts you in the motion picture business. We furnish everything. MISS KATHLEEN GORDON, Bellevue Terrace, Morristown, New Jersey. nov18x

12 TO 25-REEL SERIALS at bargains, with paper. Also 1 to 3-reel films, \$2.50 up. Write for list. QUEEN FEATURE SERVICE, INC., Birmingham, Alabama. dec2

\$2.50, Single reel subjects; two-reelers, \$3.50; three-reelers, \$4.50; four-reelers, \$5.50 per reel. Posters free. Films guaranteed. STANDARD FILM COMPANY, 154 Herman St., San Francisco, California.

2ND-HAND M. P. ACCESSORIES FOR SALE

5c WORD CASH. NO ADV. LESS THAN 25c. 7c WORD CASH. ATTRACTIVE FIRST LINE.

Two Motion Picture Machines for sale, Lyceum size. Write JOHN DUROYACE, Rockland Lake, New York.

AT A BARGAIN, 5,500 Opera Chairs, 2,100 veneer, 1,400 leather upholstered. Used only a few months. Price depends on how many you can use. BOX 332, Excelsior Springs, Missouri. nov18x

BIG BARGAIN in new and second-hand Machines, Chairs, Supplies. Write me your needs. H. B. JOHNSON, 538 South Dearborn St., Chicago. nov25Ax

CHAIRS, SCENERY AND M. P. EQUIPMENT—500 5-ply Folding Auditorium Chairs, 300 Upholstered Spring Cushion Chairs, used 6 months. Scenery—Parlor, Combination Kitchen and Parlor, Wood Drop and Wings, Street and Front Curtain. Galvanized M. P. Booths. Will sell any part of above. W. L. HAM-ILTON, Dalhart, Texas. nov25

CUSHMAN Complete Electric Lighting Plant, 4 h. p., 60-volt. Guaranteed perfect condition. Like new. For quick sale only \$250.00. MONARCH THEATRE SUPPLY CO., 724 S. Wabash Ave., Chicago. nov18x

EDISON ROAD SHOW PROJECTOR, Mazda Lamp, \$50; Sulfaco Projector, \$10; Home Projector, \$30; extra Film Reels, 25c; Rheostats, \$5; Movie Camera, \$20. RAY, 326 5th Ave., New York.

ELECTRICITY FOR 10c PER HOUR—Motosco Auto Generator operates on any make automobile. Produces electricity for moving picture machines, theatres, schools, churches, homes, etc. Write for free particulars. MONARCH THEATRE SUPPLY CO., Dept. AG, 724 South Wabash Ave., Chicago. nov25Ax

FOR SALE—Movie Road Show, including Cadillac truck, built for sleeping; acetate reels of pictures and set of Deagan bells. Going to Florida? Just the thing. Cost \$700. Will take \$500 for outfit, or \$350 for truck alone. POSTER COMEDY CO., Apt. 3, 1305 Sunnyside Ave., Chicago, Illinois.

FOR SALE—One Zenith Motion Picture Projector, portable, safe; takes any standard film. Fully guaranteed. Weight, 50 lbs. Steam-cupboard attachment. Price, \$150.00. Address EVANGELIST LITTLE, Harrisonburg, Va. Reference, First National Bank. nov18

NATIONAL CASH REGISTER Electric Ticket Selling Machine, Cost \$385, sell for \$150. Address E. CARPER, 1532 W. Main St., Louisville, Kentucky.

NEW THEATRE CHAIRS, \$1.85; new Metal Picture Machine Booths, \$68.00; Picture Machines, \$25.00 up. We can save you money on anything you want. Write for catalog. WESTERN MOTION PICTURE CO., Danville, Illinois. nov18

Wanted—Audiences for Modern Music

THE chairman of the Stadium Concerts Committee in New York has put her efforts on a solid basis by opening a year-round office. She seems to have been impelled to take a broader view of summer symphony music than she has taken hitherto. Instead of regarding it as a seasonal enterprise, like the planting and harvesting of wheat, she has come to look upon it as a business that continues right thru the winter, like, let us say, the marketing of automobiles. More particularly, what has led Mrs. Charles S. Guggenheimer to establish permanent quarters is without doubt the growth of interest on the part of the summer public to serious music. If audiences at the open-air concerts which she and her associates provide at the Stadium of the College of the City of New York were pleased with light programs, arrangements could, indeed, be made each spring and concluded each fall, and that would be the whole story. But no; the committee has learned that people who listen to orchestral playing in July and August display as high a standard of taste as those who listen to it from November to April. Wherefore larger responsibilities and a twelve-month calendar of office activity to meet them.

Mrs. Guggenheimer's committee, to look a little way back into the past, is about the same as the one that started in April, 1919, the New Symphony Orchestra, for the avowed purpose of cultivating the music of modern composers. That enterprise was perhaps as important from the standpoint of originality as anything that has been attempted in New York since the days of Dr. Leopold Damrosch. But, unlike the elder Damrosch's undertakings, it lacked the faith of its own supporters, and it failed at the outset. True, the New Symphony Orchestra continued to exist, abjuring the first word of its name, "New", for "National", and renouncing the modern cause. And all too true, it became indistinguishable from other orchestras of conventional and traditional policy, and finally was absorbed by the New York Philharmonic.

Possibly Mrs. Guggenheimer and the men and women who assist her have held a firmer purpose in the case of the Stadium concerts than they held in that of the New Symphony Orchestra, and possibly not. They may have had the economic intention of furnishing musicians with a vacation job, or the sociological one of giving people opportunity to sit out in the moonlight and soothe their fancy with the accord of notes from violins, flutes, horns and drums. They may have meant to do no more than revive the Central Park Garden concerts of fifty years ago, and let Henry Hadley and Willem van Hoogstraten repeat in 1922 the tunes which Theodore Thomas as conductor caused to be heard in 1872.

But the audiences they have assembled at the Stadium, far from desiring mere tonal glamor and summer-night romance, have demanded programs and interpretations of the highest order. And in the light of this may not former disappointed hopes be fulfilled? For the summer public may prove progressive, as the winter public has always proved conservative. It may turn out to be the sort of public that was desired for the New Symphony Orchestra three years ago. The Stadium Concerts Committee ought, therefore, to devote a part of its time to consideration of the modern composer. It ought, now that its office is running every day in the year, to plan to let its eager audiences hear what the orchestra can do in the way of expressing present-day aspirations.—CHRISTIAN SCIENCE MONITOR.

THEATRE AND ROAD MACHINES. Mazda equipment for all machines cheap. Films and Supplies. Bargain lists free. NATIONAL EQUIPMENT CO., 409 West Michigan St., Duluth, Minnesota.

WANTED TO BUY M. P. ACCESSORIES—FILMS

5c WORD CASH. NO ADV. LESS THAN 25c. 7c WORD CASH. ATTRACTIVE FIRST LINE.

Wanted—Power's 6A or 6B. H. D. FAIRALL, Danville, Illinois. nov18

WANT TO BUY—Ten Nights in Barroom, Foreign Travel and Scenes. ELI NELSON AMUSEMENT ENTERPRISES, Chippewa Falls, Wisconsin. nov18

WANT TO BUY all makes Moving Picture Machines, Sulfaco Projectors, Chairs, Compo stars, Motors, Fans, etc. Write us before selling. State best cash price in first letter. MONARCH THEATRE SUPPLY CO., 724 S. Wabash Avenue, Chicago, Ill. nov25Ax

WANTED—Power 5 or extra Heads; Sulfaco Machine for cash, or exchange for Films. NATIONAL EQUIPMENT CO., 409 West Michigan St., Duluth, Minnesota.

WANTED—Life of Christ, Uncle Tom's Cabin, Ten Nights in Barroom, Where is My Wandering Boy Tonight and other Educational and Religious, Power's No. 5 Machine for sale. 100 good Reels, HARRY SMITH, Gratz, Pennsylvania.

ACTORS' EQUITY ASSOCIATION

(Continued from page 38) the wait a minute lace in it and one of the Jones at the apartment loaned me her Minx Fur so if I say it myself I looked as good as any of the Movie Queens. Of course the guy

ain't got much dough so we had to take the Electric. We got there before the asbestos went up. Glad it because he pointed out one Jane that had Curis hanging all over her and says that Mary Pirkford. Well it was time for me to let him know I knew something I said where do you get that stuff I read the Camera and other Movie papers and they say Mary and Doug are doing Broadway. Well that over then Orchestra started and such music. Then the first number Russell Simpson and the Equity Quartette well dem guys are wasting there time out here they should be on the big time. Well Kid here where I thought I was going to get a lemon when Victor Schertzinger and Miss Hazel Schertzinger Brewster came on with a Violin and Harp. You know all these high brows play only Poet and Peasant. can you beat it they played something different and before they finished my lamps was spilling all the oil they ever had and the Girl she just needs to play before the Pearly Gates and old St. Peter will let Her in there. There was an English Guy says he was a knock out he had me squeezing my lamp again my exort said this is no Undertaker Parlor where you have to cry for the whole family. Then dear old Ed Stevens and Tim Marshall how old Broadway must miss them both and a new one Laura Anson she was fine and two nuts Lyon & Wakefield they were great Roy Atwell and Wheeler Dryden they were a scream and a one act sketch that got the Bat knocked off the map and by the way I forgot Eth Stonehouse. She was great. At first I thought it was you same big check coat and a bonnet just like you got in that little French shop in Greenwich Village and Kid she acted like you for all the world

ssid a paragraph in The Ontario's account of the minstrel's funeral in Belleville, Ont., while The Peterboro Examiner says: "Couched in the picturesque language of the profession, this was the eulogy paid by his fellow-entertainers to Duke Anderson, the minstrel who was accidentally killed at Campbellford last week. It was a tribute that any man would be proud to know that he had earned. What more could anyone ask than the verdict of his comrades that he had always 'played the game'. Unfortunately it cannot be said of all of us. Nor can we all claim that we 'have never craved an act'. In other words, few of us are truthfully able to say that we have ever endeavored to live up to the doctrine of the square deal, that we have always tried to give the other fellow a chance, that we have followed the golden rule—that 'we have never craved an act', as the minstrels so aptly put it. And again it is recorded that the dead entertainer 'never stole a line from a comrade', which can be interpreted as meaning that he was honest, that he was willing to get along on his own footing, that he did not seek applause or fortune under false pretenses. Altogether, that was a mighty fine tribute that these minstrels paid to their comrade. If all of us lived so that such expressions could be truthfully used about us when we have passed on, there would be a good deal more sunshine and happiness and very few jails in this world of ours."

MUSICAL MUSINGS

(Continued from page 43)

casting station sending out the tune of hut one instrument. "A self-setting clock with a pendulum of half-second swing will tune the pianos to 400 pitch and set the radio apparatus at 360-meter wave lengths. A director will be in charge of musicians at both stations and, at the stroke of the hour, both will start to play, marking time by the pendulum swings."

Wade Zamwalt muses from Hammond, Ind.: "When the Ringling Bros.-Barnum & Bailey Circus closed its 1922 tour at Greensboro, N. C., November 1, Bandmaster Merle Evans and his boys went in all directions. Some went to New York, others joined minstrel shows and a very happy party of seven headed toward Chicago. The septet included Martin Hoechstler, Phillip Gerkow, Al Crosswait, Hugo Helander, Earl Hirst, myself and last, but not least, Sam Murine, who, Mr. Evans says, is the most popular man to have played in one of his bands. Sam took it upon himself to route the party home. From Greensboro we went to Lynchburg, Va., where Sam stocked up with egg sandwiches. Sam thought it funny as he ate his sandwiches and Crosswait, Garkow, Hirst and Zamwalt got 'knocked off' in the dining car. But when the police department of Bluefield, W. Va., came into the car and started opening suitcases in search of products from the Southern hills Sam made a hasty exit. When he reappeared he made utterances about a certain West Virginia town and its officers of the law that cannot be published. When we mounted a local train at Port-mouth, O., Sam exploded and everyone learned how to run a railroad. The party quickly decided to route via Cincinnati. It was there that Sam, with head low and his crying trumpet in his hand, bade the boys good-by. The party arrived in Chicago on time and all hope that Sam reaches St. Louis before New Year's Day."

PRESS AND ADVANCE AGENTS

(Continued from page 49)

Journalists who are in a position to recommend them for desirable positions.

What applies to advance agents is equally applicable to press agents of theaters who imagine that reputable dailies and theatrical journals will give heed to the blurred mimeographed copy sent them by an office boy or girl.

There is no class of theatrical representatives more ridiculed in the daily press than press agents who insult the intelligence of practical newspaper men and theatrical journalists with far-fetched stories of the wonderful exploits of their featured players, whereas a few lines of original copy with some news value to the readers of the papers would receive recognition in publication and a recommendation for the press agent of intelligence who sent it in, or better still, who handed it in in person.

Broadway is lined with unemployed agents who criticize producing managers for not employing agents. We have inquired into several cases where agents had been let out and replaced with other agents, and on making inquiries of the producing managers found that the agents had done little or nothing to warrant the managers paying them a salary.

There isn't a day that our mail does not bring to us numerous newspapers carrying the work of real agents. When those agents are within reaching distance of our office they drop in and talk shop. For the most part they are agents of outdoor shows. They are mentioned in this column frequently, and when they are we are confronted with the knockers who apparently think that we are showing favoritism. Yet those same knockers never darken the door of our office or send in a line of really worthwhile news, and yet they wonder why the other fellows are always at work while they are out more than they are in a job.

especially when she told about losing her purse you know that your long suit.

"Well Kid I suppose I tarried long enough talking about this show but it does one good to get to see the better things in life and they tell me that Equity aim to do the square thing both for the Movie Guys and the Actors it would do your old heart good to see all the bunch working from the front to the back oh boy I forgot about the Placers they were all Stars such as Miss Rose Mary Thedy, Ethel Grey Terry, Gretchen Hartman, Maud Wayne, Ruth Mitchell, Irene Rich Isabell Johnstone hope I can be able to help out next time of course I am just a little old extra but you never can tell they may have Electric lights to my name yet hoping to see you out in Hollywood real soon as ever, your old friend."

Charting the Coast

A motion picture studio chart just received from Los Angeles indicates that approximately fifty units are working at this time, including comedies and serials.—FRANK GILLMORE, Executive Secretary.

MINSTRELSY

(Continued from page 45) also gave the show a good notice, as did a Glens Falls paper.

"Duke Anderson always played the game as an honest man and a good actor, and never craved an act or stole a line from a comrade."

Earle, Maude (Pantages) Spokane; (Pantages) Seattle 20-25.
 Earle, Bobby, Co. (Strand) Saginaw, Mich., 16-18.
 Eba, Wm. (Orpheum) Brooklyn; (Keith) Syracuse, N. Y., 20-25.
 Echoes of Scotland (Orpheum) Quincy, Ill., 16-18; (Majestic) Cedar Rapids, Ia., 20-22.
 Eckhoff & Gordon (Loew's Orpheum) New York.
 Edwards, Gus (Orpheum) St. Louis; (Orpheum) Memphis 20-25.
 Edwards, Tom (Grand) Hanley, Eng., 27-Dec. 2; (Palace) Grimsby 4-9.
 Edwards & Edwards (Murray) Richmond, Ind., 16-18.
 El Rey Sisters (Orpheum) Des Moines, Ia.; (Orpheum) Minneapolis 20-25.
 Elkins, Fay & Elkins (National) Louisville.
 Elly (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 20-25.
 Emerald Revue (Palace) New Haven, Conn., 16-18.
 Eretos, Four (Rialto) Racine, Wis., 16-18.
 Ernie & Ernie (Hipp.) Toronto; (Imperial) Montreal 20-25.
 Espe & Dutton (Flatbush) Brooklyn.
 Everett, S. & H. (Keith) Dayton, O., 16-18.
Faber & McGowan (Orpheum) Los Angeles; (Orpheum) Salt Lake City 20-25.
 Fagg & White (Palace) Ft. Wayne, Ind., 16-18.
 Falls, Archie & Gertrude (Jefferson) New York 16-18.
 Family Ford (Orpheum) Lincoln, Neb.; (Orpheum) Kansas City 20-25.
 Fanchon & Marco (Golden Gate) San Francisco 20-25.
 Fauton, Joe, & Co. (Yonge St.) Toronto.
 Fawcett & Richards (Pantages) Oakland, Calif.; (Pantages) Los Angeles 20-25.
 Fawcett & Richards (Majestic) Chicago; (Rialto) St. Louis 20-22; (Orpheum) Champaign, Ill., 20-25.
 Farrell & Hatch (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 20-25.
 Farrell & Owens (58th St.) New York 16-18.
 Farrell, Taylor & Co. (Columbia) Davenport, Ia., 16-18; (Kedzie) Chicago 20-25.
 Fawcett, Frank (125th St.) New York 16-18.
 Fete (Pantages) San Diego, Calif.; (Pantages) Long Beach 20-25.
 Faversham, Wm., & Co. (Palace) New York; (Orpheum) Brooklyn 20-25.
 Favorites of the Past: Uniontown, Pa., 13-15; Clarksburg, W. Va., 20-22; Fairmont 23-25.
 Fay, Mrs. Eva (Majestic) Springfield, Ill., 16-18; (Main St.) Kansas City 20-25.
 Fels & Tenneyson (Pantages) Denver; (Pantages) Pueblo 23-25.
 Fenton & Fields (Orpheum) Peoria, Ill., 16-18; (Orpheum) St. Louis 20-25.
 Ferguson, Dave, & Co. (Rialto) St. Louis; (Majestic) Chicago 20-25.
 Ferns, Boh, & Co. (Majestic) Chicago.
 Ferria, Dorothy, & Co. (Senate) Chicago.
 Fields & Fink (Prospect) Brooklyn 16-18.
 Fifer Bros. & Sister (Orpheum) St. Louis; (Orpheum) Milwaukee 20-25.
 Finley & Hill (Poll) Bridgeport, Conn., 16-18.
 Fisher & Hurst (Palace) Cincinnati.
 Fisher & Gilmore (Orpheum) Denver; (Orpheum) Lincoln, Neb., 20-25.
 Fisher, Irving (Coliseum) New York 16-18; (Albee) Providence, R. I., 20-25.
 Fisher, Walter, & Co. (Liberty) Lincoln, Neb., 16-18; (Main St.) Kansas City 20-25.
 Fitzgerald & Carroll (Majestic) Milwaukee; (Grand) St. Louis 20-25.
 Fitzgibbon, Bert (Orpheum) Sioux City, Ia., 16-18; (Orpheum) St. Paul 20-25.
 Fishery & Stoning (Imperial) Montreal, Can.
 Flanagan & Morrison (Majestic) Ft. Smith, Ark.
 Flashes (Orpheum) Denver; (Orpheum) Lincoln, Neb., 20-25.
 Florine & Co. (Orpheum) Denver; (Orpheum) Lincoln, Neb., 20-25.
 Foley & LaTour (Orpheum) San Francisco; (Orpheum) Oakland 20-25.
 Folli Sisters (Murray) Richmond, Ind., 16-18.
 Folson, Bobby (Orpheum) Winnipeg, Can.
 Ford & Williams (Lyric) New Orleans.
 Ford, Mabel, Revue (Majestic) Dallas, Tex.; (Majestic) Houston 20-25.
 Ford, Senator (Orpheum) Salt Lake City; (Orpheum) Denver 20-25.
 Foster & Rae (National) Louisville.
 Four of Us (Rialto) St. Louis; (Hipp.) Terre Haute, Ind., 20-22; (Palace) South Bend 23-25.
 Fowler, Gna, & Co. (Temple) Rochester, N. Y.; (Colonial) New York 20-25.
 Fox & Britt (Miller) Milwaukee.
 Fox & Kelly (Loew's Greeley Sq.) New York.
 Foy, Eddie, & Family (Columbia) Far Rockaway, N. Y.
 Foyer, Eddie (Loew's National) New York.
 Francis, Ross & DuRoss (State) Memphis.
 Francis, Anna (Victory) Evansville, Ind., 16-18.
 Francis & Marcelle (Rialto) Elgin, Ill., 16-18; (Kedzie) Chicago 20-22; (Orpheum) Champaign 23-25.
 Francis & Wilson (Arcade) Jacksonville, Fla.
 Francis (Orpheum) Oklahoma City, Ok.
 Franklin, Irene (Palace) Chicago.
 Franklin & Charles (Orpheum) Denver; (Orpheum) Lincoln, Neb., 20-25.
 Fraser, James, Elphanders (Keith) Youngstown, O., 16-18; (Grand O. H.) Philadelphia, Pa., 20-25.
 Frawley & Louise (Hill St.) Los Angeles; (Orpheum) Salt Lake City 20-25.
 Fraser & Bunce (Loew) Dayton, O.
 Freat, Baggott & Freat (Bijou) Birmingham, Ala.
 Friklin & Rhoda (Poll) Wilkes-Barre, Pa., 16-18.
 Friedland, Anatol (Orpheum) Kansas City; (State-Lake) Chicago 20-25.
 Fries & Wilson (Columbia) Davenport, Ia., 16-18.
 Frisco, Signor (Orpheum) Vancouver, Can., 20-25.
 Fuchs & Earle, Band (Pantages) Los Angeles; (Pantages) San Diego 20-25.
 Fulton & Burt (Pantages) Omaha; (Pantages) Kansas City 20-25.
Gabby Brothers (Majestic) Springfield, Ill., 16-18; (Orpheum) Quincy 20-22; (Orpheum) Galesburg 23-25.
 Galetti & Kokin (Orpheum) San Francisco; (Orpheum) Oakland 20-25.
 Gallarini Sisters (Pantages) Omaha; (Pantages) Kansas City 20-25.
 Garetinetti Bros. (Columbia) Far Rockaway, N. Y.
 Gamble, Valand (Orpheum) Kansas City.
 Gardner, Karl (Strand) Saginaw, Mich., 16-18.
 Garland, Harry (Electric) Joplin, Mo., 16-18; (Liberty) Lincoln, Neb., 23-25.
 Gantler's Ponies (Orpheum) Brooklyn; (Bushwick) Brooklyn 20-25.
 Gellis, Les (Orpheum) Vancouver, Can., 20-25.
 Gene & Mignon (Victory) Evansville, Ind., 16-18.
 George, Jack, Duo (Orpheum) Oakland, Calif.; (Orpheum) Fresno 23-25.
 Gibson & Price (Loew) Montreal.
 Gilbert, Walter (Loew) London, Can.
 Gilroy, Jim & Gladys (Majestic) Milwaukee; (Majestic) Chicago 20-25.
 Gillette, Lucy (Loew's State) New York.
 Glason, Billy (Orpheum) Fresno, Calif.; (Golden Gate) San Francisco 20-25.
 Glenn & Jenkins (Orpheum) Los Angeles.
 Goetz & Duffy (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 20-25.
 Gold & Sunshine (Kedzie) Chicago 16-18.
 Golden Gate Trio (Broadway) New York.
 Golden Bird (Loew's) Los Angeles; (Pantages) San Diego 20-25.
 Goone, Lillian, & Co. (Seventh St.) Minneapolis; (Rialto) Racine, Wis., 23-25.
 Gordon & Delmar (Loew) London, Can.
 Gordon & Day (Orpheum) Fresno, Calif.; (Hill St.) Los Angeles 20-25.
 Gordon & Ford (Proctor) Mt. Vernon, N. Y., 16-18; (Colonial) Erie, Pa., 20-25.
 Gordone, Robbie (Keith) Indianapolis.
 Gould, Rita (Main St.) Kansas City.
 Gould & Wallace (Orpheum) Joliet, Ill., 16-18; (Orpheum) Galesburg 20-22; (Orpheum) Quincy 23-25.
 Granville & Fields (Majestic) Grand Island, Neb., 16-18; (Liberty) Lincoln 20-22; (Electric) St. Joseph, Mo., 23-25.
 Gray, Ann (Lyric) Mobile, Ala.
 Gray, Roger, & Co. (Lyric) Mobile, Ala.
 Great Maurice (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 20-25.
 Green & Dunne (Pantages) Pueblo, Col.; (Pantages) Omaha 20-25.
 Green & Parker (Keith) Lowell, Mass.; (Riverside) New York 20-25.
 Green & Burnett (Loew's National) New York.
 Grey & Byron (Loew's Victoria) New York.
Hackett & Delmar (Moore) Seattle; (Orpheum) Portland 20-25.
 Hale, Willie, & Brother (Palace) New York.
 Haley, Leo (Hipp.) Terre Haute, Ind., 16-18; (Rialto) St. Louis 20-22; (Majestic) Springfield, Ill., 23-25.
 Hall, Bob (Orpheum) Tulsa, Ok.
 Hall, Al K. (Orpheum) Lincoln, Neb.
 Hall, Billy Swede (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 20-25.
 Hall, Ermine & Brice (Shea) Buffalo; (Shea) Toronto 20-25.
 Hallen & Russell (Orpheum) St. Paul; (Orpheum) Minneapolis 20-25.
 Hall's, Leona, Revue (Keith) Columbia, S. C.
 Halls, Frank Ethel (Read's Hipp.) Cleveland.
 Hamill Sisters, Three (Princess) Nashville, Tenn.
 Hamilton, Dixie (Temple) Detroit; (Temple) Rochester, N. Y., 20-25.
 Hammond, Chas. Hoops (O. H.) Wahpeton, N. D.; (O. H.)ergus Falls, Minn., 20-25.
 Hampton & Blaise (Princess) Montreal.
 Hanzko Japs (Orpheum) Kansas City; (Orpheum) Des Moines, Ia., 20-25.
 Handworth, Octavia, Co. (Read's Hipp.) Cleveland.
 Hanley, Inez (Electric) St. Joseph, Mo., 16-18; (Novelty) Topeka, Kan., 20-22; (Globe) Kansas City, Mo., 23-25.
 Hanson & Burtin Sisters (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 20-25.
 Hardy-Bros. (Orpheum) Oklahoma City, Ok.
 Harkins, Larry (Pantages) San Diego, Calif.; (Pantages) Long Beach 20-25.
 Harkins & Mac (Crescent) New Orleans.
 Harper, Mabel, & Co. (Rialto) Racine, Wis., 16-18; (Columbia) Chicago 20-22; (Hipp.) Terre Haute, Ind., 23-25.
 Harris, Mildred (Orpheum) New Orleans.
 Harris, Marion (Riverside) New York; (Bushwick) Brooklyn 20-25.
 Harris & Randall (Capitol) Jackson, Mich., 16-18.
 Harris & Lyman (Orpheum) Sioux Falls, S. D., 16-18; (Empress) Omaha, Neb., 20-22.
 Harrison, Happy, Co. (Ben All) Lexington, Ky.
 Hartley & Patterson (Sist St.) New York.
 Hartwells, The (Franklin) New York 16-18; (Riverside) New York 20-25.
 Harvard, Winifred & Bruce (Lyric) Mobile, Ala.
 Harvey, Haney & Grayce (Rialto) Racine, Wis., 16-18.
 Haslam, Hazel, & Co. (Miller) Milwaukee.
 Hassans, Six (Orpheum) Kenosha, Wis., 16-18.
 Hawthorne & Cook (Shea) Buffalo; (Shea) Toronto 20-25.
 Hayes, Harry, Co. (Faurot) Lima, O., 16-18.
 Hayes, Rich (Colonial) New York.
 Hayes, Grace (Ipsa) Toronto; (Princess) Montreal 20-25.
 Headliners, The (Orpheum) Boston.
 Healy, Ted & Betty (Colonial) Erie, Pa.
 Healy & Cross (Albee) Providence, R. I.; (Flatbush) Brooklyn 20-25.
 Hector (Hill St.) Los Angeles; (Orpheum) Salt Lake City 20-25.
 Hedley, Jack, Trio (Auditorium) Quebec, Can.
 Hegedina Sisters (Palace) Cleveland; (Orpheum) St. Louis 20-25.
 Helm & Lockwood Sisters (Yonge St.) Toronto.
 Hennings, John & Winnie (Orpheum) Joliet, Ill., 16-18; (Orpheum) Galesburg 20-22; (Orpheum) Quincy 23-25.
 Henry & Moore (Riverside) New York.
 Henry & Adelaide (Loew's Metropolitan) Brooklyn.
 Hershaw, Bobbie (State-Lake) Chicago; (Orpheum) Duluth 20-25.
 Heras & Willis (Palace) Chicago 20-25.
 Herbert & Dore (Orpheum) Denver; (Orpheum) Lincoln, Neb., 20-25.
 Herman, Al (Shea) Buffalo; (Shea) Toronto 10-25.
 Herne, Lillian, & Co. (23rd St.) New York 16-18.
 Herrmann, Adelaide (Orpheum) Denver; (Orpheum) Lincoln, Neb., 20-25.
 Herron & Gaylord (Keith) Columbia, S. C.
 Herron, Eddie, & Co. (Loew) Dayton, O.
 Hilt, Ernest (Orpheum) Omaha, Neb.
 Hibbert & Nugent (Orpheum) Grand Forks, N. D., 16-18; (Grand) Fargo 20-22.
 Hibbitt & Malle (Lyric) Richmond, Va.
 Hill, Ed (Yonge St.) Toronto.
 Hodge, Robt. Henry, & Co. (Majestic) Milwaukee; (Seventh St.) Minneapolis 20-25.
 Holden & Heron (Loew's American) New York.
 Holman, Harry, & Co. (Riverside) New York.
 Holmes & LaVere (Davis) Pittsburg; (State-Lake) Chicago 20-25.
 Holmes & Hollister (La Salle Garden) Detroit 16-18.
 Honey Boys, Seven (Palace) Indianapolis.
 Howard, Great (Orpheum) Oklahoma City, Ok.
 Howard & White (Loew's Lincoln Sq.) New York.
 Howard & Clark (Temple) Rochester, N. Y.
 Howard & Boss (Lyceum) Canton, O.; (Shea) Jamestown, N. Y., 20-22; (Shea) Bradford, Pa., 23-25.
 Howard, Bert (Palace) Flint, Mich., 16-18.
 Howard, Georgia (Majestic) Milwaukee.
 Howard's Ponies (Shea) Buffalo; (Shea) Toronto 20-25.
 Howell, Ruth, Duo (Temple) Grand Rapids, Mich., 16-18.
 Huber, Chad & Monte (State) Newark, N. J.
 Hudson & Andrews (O. H.) Darien, Wis., 13-23.
 Hudson & Jones (Pantages) Ogden, Utah; (Pantages) Denver 20-25.
 Huff, Grace, & Co. (Majestic) Dallas, Tex.; (Majestic) Houston 20-25.
 Hughes & Pam (Loew's Greeley Sq.) New York.
 Hughes, Jack, Duo (Keith) Columbia, S. C.
 Hughes & Debow (Orpheum) Duluth, Minn.
 Hughes, Fred, & Co. (Lyric) New Orleans.
 Hughes, O'Neil & Creighton (Seventh St.) Minneapolis; (Temple) Detroit 20-25.
 Humberto Bros. (Globe) Kansas City, Mo., 16-18; (Electric) Joplin 20-22; (Electric) Springfield 23-25.
 Humphrey's, Doris, Dancers (Academy) Norfolk, Va.
 Hunters, Musical (Read's Hipp.) Cleveland.
 Hunsie & Francis (Keith) Lowell, Mass.; (Keith) Portland, Me., 20-25.
 Hyams & McIntyre (Orpheum) San Francisco; (Orpheum) Oakland 20-25.
 Hyams & Evans (Grand) Fargo, N. D., 16-18; (Orpheum) Green Bay, Wis., 23-25.
 Hymer, J. B. (Hennepin) Minneapolis; (Orpheum) Duluth 20-25.
Ibach's Entertainers (Bushwick) Brooklyn; (Orpheum) Brooklyn 20-25.
 Indoor Sports (Pantages) Kansas City; (Pantages) Memphis 20-25.
 Ingalese, Rupert, & Co. (Keith) Cincinnati; (Temple) Detroit 20-25.
 Innis Bros. (Lyric) Birmingham, Ala.
 Irving & Elwood (Loew's Warwick) Brooklyn.
 Ishikawa Bros. (Orpheum) Sioux City, Ia., 16-18; (Seventh St.) Minneapolis 20-25.
Jackson, Bobby (Orpheum) Galesburg, Ill., 16-18; (Majestic) Bloomington 20-22; (Orpheum) Peoria 23-25.
 Ja Da Trio (Kedzie) Chicago 16-18.
 Janet of France (Proctor) Yonkers, N. Y., 16-18; (Alhambra) New York 20-25.
 Janis, Elsie (Keith) Philadelphia 13-25.
 Jans & Whalen (Poll) Wilkes-Barre, Pa., 16-18.
 Jarrow (Broadway) New York.
 Jarvis & Harrison (Novelty) Topeka, Kan., 16-18; (Electric) Springfield, Mo., 20-22; (Electric) Joplin 23-25.
 Jarvis, Willard, Revue (Pantages) Memphis.
 Jarvis, Bobby, & Co. (Loew's State) New York.
 Jayne, Mary (Princess) Montreal.
 Jean & Valjean (Pantages) San Diego, Calif.; (Pantages) Long Beach 20-25.
 Jeanette & Norman Bros. (Loew) Dayton, O.
 Jennings & Dorney (Roanoke) Roanoke, Va.
 Jennings, Al (Pantages) Omaha; (Pantages) Kansas City 20-25.
 Jerome & Albright (Poll) Bridgeport, Conn., 16-18.
 Jerome & France (Loew's American) New York.
 Jewell & Rita (Pantages) Saskatoon, Can.
 Johnson Bros. & Johnson (Regent) Kalamazoo, Mich., 16-18.
 Johnson & Baker (Keith) Columbia, S. C.
 Johnson, C. Wesley (Emory) Providence.
 Jolly Jesters, Six (Dea Moines) Des Moines, Ia.
 Jolson, Harry (Orpheum) Oklahoma City, Ok.
 Jones & Jones (Orpheum) St. Louis; (Orpheum) Kansas City 20-25.
 Jonia's Hawaiians (Palace) Cincinnati.
 Jordan & Tyler (Rialto) St. Louis; (Novelty) Joy, Al & Isabel (Grand) St. Louis; (Novelty) Topeka, Kan., 23-25.
 Joyce, Jack (Proctor) Newark, N. J.
 Juggleland (Orpheum) Vancouver, Can., 20-25.
Kajiyama (Pantages) San Francisco; (Pantages) Oakland 20-25.
 Kaluhala's Hawaiians (Lyric) Atlanta, Ga.
 Kane, Morey & Moore (Orpheum) Tulsa, Ok.
 Kane & Herman (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 20-25.
 Kane & Grant (Keith) Toledo, O.; (103th St.) Cleveland 20-25.
 Kaufman, Lillian (Pantages) Spokane 20-25.
 Kawana Duo (Lyric) Hoboken, N. J.
 Kay, Hamlin & Kay (Majestic) Ft. Worth, Tex.
 Keating & Ross (Columbia) St. Louis 16-18.
 Keefe & Lillian (American) Chicago 16-18.
 Keene & Williams (Ben All) Lexington, Ky., 16-18.
 Kehoe & Kehoe: Columbia, Pa.
 Kellam & O'Dare (Palace) Cleveland; (Shea) Buffalo 20-25.
 Kelly, Walter C. (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 20-25.
 Kelly, Billy, Revue (Pantages) Oakland, Calif.; (Pantages) Los Angeles 20-25.
 Keltons, The (Arcade) Jacksonville, Fla.
 Kennedy & Rooney (Pantages) Portland, Ore.
 Kennedy & Nelson (Novelty) Topeka, Kan., 16-18; (Globe) Kansas City, Mo., 20-22.
 Kennedy, Frances (Palace) Indianapolis.
 Kennedy & Berie (Hill St.) Los Angeles; (Orpheum) Salt Lake City 20-25.
 Kern, Leonore (Palace) New Haven, Conn., 16-18.
 Kerr & Weston (Palace) New York; (Keith) Syracuse, N. Y., 20-25.
 Kinzo (Grand) Norfolk, Neb., 16-18; (Liberty) Lincoln 20-22.
 Kirkland, Paul (Regent) Kalamazoo, Mich., 16-18.
 Kirksmith Sisters (Pantages) Portland, Ore.
 Kissen, Murray, & Co. (Orpheum) Peoria, Ill., 16-18; (Orpheum) Joliet 20-22; (Majestic) Bloomington 23-25.
 Kitamura Japs (Pantages) Los Angeles; (Pantages) San Diego 20-25.
 Kitars, Three (Temple) Detroit.
 Kitz, Albert (O. H.) New Holstein, Wis.; (O. H.) Valders 20-25.
 Klass & Brilliant (Hipp.) Baltimore.
 Klee, Mel (Keith) Syracuse, N. Y.; (Keith) Riverside) New York 20-25.
 Korall Bros. (Orpheum) Salt Lake City; (Orpheum) Denver 20-25.
 Kuhn, Three White (Regent) Lansing, Mich., 16-18.
La Fleur & Portia (Crescent) New Orleans 16-18; (Miller) Milwaukee 27-Dec. 2.
 LaFlorina (Orpheum) Winnipeg, Can.

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La Pearl, Roy (Seventh St.) Minneapolis; (Rialto) Racine, Wis., 23-25.
 LaReine, Fred, & Co. (Loew's Fulton) Brooklyn.
 LaRocca Roxy (Orpheum) Salt Lake City; (Orpheum) Denver 20-25.
 LaToy Bros. (Broadway) Springfield, Mass.
 LaToy, Modella (Colonial) Erie, Pa.
 Lameys, Fire (Pantages) Oakland, Calif.; (Pantages) Los Angeles 20-25.
 Lamont Three (Strand) Saginaw, Mich., 16-18.
 Lang & Blakely (Temple) Detroit; (Temple) Rochester, N. Y., 20-25.
 Langdon, Harry (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 20-25.
 Langford & Fredericks (Palace) Milwaukee; (State-Lake) Chicago 20-25.
 Lansing, Don (Regent) Lansing, Mich., 16-18.
 Lansing, Charlotte, & Co. (Hipp.) Toronto.
 Larimer & Hudson (Orpheum) Galesburg, Ill., 16-18; (Majestic) Bloomington 20-22; (Majestic) Springfield 23-25.
 Latham & Rubre (Rex) Twin Falls, Id., 20-22; (Majestic) Boise 23-25.
 Lawton (Orpheum) Oakland, Calif.; (Orpheum) Fresno 23-25.
 LeGrobs, Three (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 20-25.
 LeHoen & Dupreeca (Grand) St. Louis; (Electric) Springfield, Mo., 20-22; (Electric) Joplin 23-25.
 Lea, Emily, & Co. (Colonial) New York.
 Leach, William, Trio (Pantages) Spokane 20-25.
 Leach-LaQuinlan Trio (Loew's Lincoln Sq.) New York.
 Leavitt & Lockwood (Palace) Chicago; (Orpheum) St. Louis 20-25.
 Ledegar, Chas. (State) Buffalo.
 Ledum & Gardner (Columbia) Far Rockaway, N. Y.
 Leighton & Duball (Majestic) Little Rock, Ark.
 Leightons, The (Strand) Crawfordsville, Ind., 16-18.
 Leitzel, Mme. (Colonial) New York; (Alhambra) New York 20-25.
 Leon & Co. (Orpheum) Des Moines, Ia.; (Orpheum) St. Paul 20-25.
 Leonard, Eddie (Orpheum) St. Paul; (Orpheum) Minneapolis 20-25.
 Leonard & Culver (Loew's Greeley Sq.) New York.
 Lerays, The (Bijou) Savannah, Ga.
 Lester, Al, & Co. (Grand) St. Louis.
 Let's Go (Globe) Kansas City, Mo., 16-18; (Grand) St. Louis 20-25.
 Letter Writer (Orpheum) Portland, Ore.; (Orpheum) San Francisco 20-25.
 Lewis & Dody (Keith) Cincinnati; (Keith) Columbia 20-25.
 Lewis, Flo (Palace) Chicago; (Orpheum) Minneapolis 20-25.
 Lewis & Norton (Imperial) Montreal, Can.
 Liddell & Gibson (Orpheum) Duluth, Minn.; (Orpheum) Minneapolis 20-25.
 Lime Trio (Keith) Philadelphia; (Maryland) Baltimore 20-25.
 Lind, Homer, & Co. (Rialto) Chicago.
 Lind & Starr (Loew's Orpheum) New York.
 Lindsay, Fred (Temple) Detroit.
 Lina, Ben (Loew's Warwick) Brooklyn.
 Little Jim (Lyric) Richmond, Va.
 Little, Jack (Jefferson) New York 16-18; (Sist St.) New York 20-25.
 Little Billy (Orpheum) Vancouver, Can.; (Moore) Seattle 20-25.
 Little Cottage (Royal) New York.
 Little Robt Roberts (Loew's Ave. B) New York.
 Little Cinderella (Poll) Bridgeport, Conn., 16-18.
 Little Pipifax (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 20-25.
 Lloyds, Herb, & Co. (La Salle Garden) Detroit 16-18.
 Lloyd & Goode (Read's Hipp.) Cleveland.
 Lombardi & Cuzzi (Grand) Norfolk, Neb., 16-18; (Empress) Omaha 23-25.
 London, Louis (Majestic) Springfield, Ill., 16-18; (Grand) St. Louis 20-25.
 Lopez, Vincent, & Orch. (Alhambra) New York; (Royal) New York 20-25.
 Lopez's Band (Shea) Toronto; (Princess) Montreal 20-25.
 Jordan, Three (Poll) Worcester, Mass., 16-18.
 Lorner Sisters (Pantages) Kansas City; (Pantages) Memphis 20-25.
 Lorraine, Ted, & Co. (Capitol) Hartford, Conn., 16-18.
 Lovenberg Sisters & Neary (Albee) Providence, R. I.
 Lovett, Geo., & Co. (Majestic) Milwaukee; (Orpheum) Des Moines, Ia., 20-25.
 Lucas & Inez (Royal) New York; (Sist St.) New York 20-25.
 Lucas, Althea, Co. (Regent) Lansing, Mich., 16-18.
 Lydell & Macy (Colonial) Erie, Pa.; (Palace) Chicago 20-25.
 Lyle & Virginia (Seventh St.) Minneapolis.
 Lynch & Stewart (Lyric) Birmingham, Ala.
 Lynn & Howland (Temple) Rochester, N. Y.
MacDonalds, Dancing (Flatbush) Brooklyn.
 McBanna, Juggling (Palace) Indianapolis.
 McCart & Bradford (Keith) Lowell, Mass.
 McCarthy Sisters (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 20-25.
 McCarton & Marrone (Shea) Toronto; (Princess) Montreal 20-25.
 McCormack & Irving (Loew's National) New York.
 McCormack & Winehill (Pantages) Winnipeg, Can.; (Pantages) Regina 20-22.
 McCurdy, Jaa., & Co. (Palace) Ft. Wayne, Ind., 16-18.
 McDerritt, Kelly & Quinn (Orpheum) San Francisco; (Orpheum) Los Angeles 20-25.
 McDonald Trio (Orpheum) Champaign, Ill., 16-18; (Hipp.) Terre Haute, Ind., 20-22; (Palace) South Bend 23-25.
 McGivney, Owen (Bushwick) Brooklyn.
 McIlroy & Hamilton (Majestic) Chicago.
 McIntyre & Holcomb (Palace) Indianapolis.
 McIntyres, The (Maryland) Baltimore; (Keith) Philadelphia 20-25.
 McKay & Ardine (Orpheum) Vancouver, Can.; (Moore) Seattle 20-25.
 McKinley, Nell (Arcade) Jacksonville, Fla.
 McLoughlin & Evans (Proctor) Newark, N. J.; (Bushwick) Brooklyn 20-25.
 McMath & Adelaide (State) Memphis.
 McRae & Clegg (Orpheum) Vancouver, Can.; (Moore) Seattle 20-25.
 McWilliams, Jim (Orpheum) Winnipeg, Can.
 Mack & Redding (Proctor) Yonkers, N. Y., 17-18.
 Mack & Dean (State) Buffalo.
 Mack & Brantley (Loew) Ottawa, Can.; (Loew's State) Buffalo, N. Y., 20-25.
 Mack, Willard (Pantages) Memphis, Tenn.
 Maher, Johnny (Orpheum) Sioux Falls, S. D., 16-18; (Grand) Norfolk, Neb., 23-25.
 Mahoney, Will (Princess) Montreal.
 Mahoney, Tom (Lincoln) Chicago 16-18.

Makae Japs (Empress) Grand Rapids, Mich.; (Keith) Toledo, O., 20-25.
Maker & Redford (Majestic) Ft. Worth, Tex.
Mallia & Bart (Hennepin) Minneapolis; (Orpheum) Duluth 20-25.
Mandell, Wm. & Joe (Bushwick) Brooklyn.
Mancione Shop & Joe (Rialto) Elgin, Ill., 16-18; (Kedzie) Chicago 20-22; (Orpheum) Cham-
paign 23-25.
Mankin, The (State) Newark, N. J.
Mankin (Majestic) Dallas, Tex.; (Majestic)
Houston 20-25.
Mantell's Manikina (State-Lake) Chicago; (Mnr-
rar) Richmond, Ind., 19-22; (Victory) Ev-
ansville 23-25.
Marcus & Lee (Lincoln) Chicago.
Mardo & Home (Loew) Ottawa, Can.
Margaret & Alvarez (Broadway) New York.
Margaret & Morell (Orpheum) Wichita, Kan.
Marino & Martin (Temple) Detroit; (Princess)
Montreal 20-25.
Marks & Wilson (Lyric) Atlanta, Ga.
Marmel Sisters (Hennepin) Minneapolis; (Pal-
ace) Chicago 20-25.
Marry Me (Poll) Scranton, Pa., 16-18.
Marsh & Williams (Electric) Kansas City,
Kan., 16-18; (Electric) St. Joseph, Mo., 20-
22; (Empress) Omaha, Neb., 23-25.
Marston & Manley (La Salle Garden) Detroit
16-18.
Martell & West (Lyric) Charlotte, N. C.
Martells, Tony (Loew's Victory) New York.
Marvin, Johnny (Pantages) Denver; (Pantages)
Fresno 23-25.
Mason, Smiling Billy (Orpheum) Quincy, Ill.,
16-18.
Mason, Lee, & Co. (Loew's Ave. B) New York.
Matthews & Ayers (Loew's Delancey St.) New
York.
Maxfield & Golson (Columbia) Davenport, Ia.,
16-18; (Kedzie) Chicago 20-22; (Palace)
South Bend, Ind., 23-25.
Maxon & Morris (Grand) Centralia, Ill., 16-18.
Maybew, Stella (Capitol) Hartford, Conn., 16-
18.
Mechan's Dogs (Orpheum) Portland, Ore.; (Or-
pheum) San Francisco 20-25.
Mellon & Springler (Poll) Wilkes-Barre, Pa.,
16-18.
Meinotte Duo (Columbia) Davenport, Ia., 16-
18; (Orpheum) Green Bay, Wis., 23-25.
Melody & Steps (Palace) Springfield, Mass.,
16-18.
Melody Maids, Six (Fuller) Kalamazoo, Mich.,
16-18.
Melroy Sisters (Orpheum) Boston.
Melville & Rule (Orpheum) Sioux Falls, S. D.,
16-18.
Melvin, Joe (Palace) Rockford, Ill., 16-18.
Melvins, Three (Arcade) Jacksonville, Fla.
Meredit, Gypsey, & Co. (Columbia) St. Louis
16-18.
Merian's Dogs (Proctor) Newark, N. J.; (Colo-
nial) New York 20-25.
Mersereau Trio (Prince) Tampa, Fla., Indef.
Meyers, Charlotte (Loew's Fulton) Brooklyn.
Middleton & Spelmeyer (Orpheum) St. Paul;
(Orpheum) Winnipeg, Can., 20-25.
Millard & Marlin (Empress) Grand Rapids,
Mich.
Miller & Rainey (Globe) Kansas City, Mo., 16-
18; (Electric) Joplin 20-22; (Electric) Spring-
field 23-25.
Miller & Capman (Royal) New York.
Miller, Packer & Sels (Emery) Providence.
Miller & Frears (Roanoke) Roanoke, Va.
Miller, Jessie (Strand) Crawfordsville, Ind.,
16-18.
Miller & Bradford (Keith) Philadelphia;
(Davis) Pittsburg 20-25.
Miller, Glis (Rialto) St. Louis; (Majestic)
Cedar Rapids, Ia., 23-25.
Miller & Mack (Orpheum) New Orleans.
Milletes, Upside-Down (Loew's Warwick)
Brooklyn.
Mills & Miller (Pantages) San Francisco 20-25.
Minstrel Monarchs, Five (Orpheum) New Or-
leans.
Miss America (Palace) Indianapolis.
Miss Nobody (Pantages) Saskatoon, Can.
Mitchell, James & Etta (Pantages) San Fran-
cisco 20-25.
Mitty & Filio (Maryland) Baltimore.
Money Is Money (State) Newark, N. J.
Montrose, Belle (Orpheum) Fresno, Calif.; (Or-
pheum) Los Angeles 20-25.
Moody & Duncan (Princess) Montreal; (Keith)
Portland, Me., 20-25.
Moore, George, & Co. (Poll) Bridgeport, Conn.,
16-18.
Moore & Gray (Fuller) Kalamazoo, Mich., 16-18.
Moore, Jack, Trio (Shrine Circus) Hammond,
Ind., 6-18.
Moore, Victor (Orpheum) Oakland, Calif.; (Or-
pheum) Fresno 23-25.
Moore, Harry (Keith) Lowell, Mass.
Mora, Sylvia, & Reckless Duo (Poll) Scranton,
Pa., 16-18.
Morgan & Gray (Pantages) Spokane 20-25.
Morgan Dancers (Orpheum) Fresno, Calif.;
(Orpheum) Los Angeles 20-25.
Morgan & Wooley Co. (Kedzie) Chicago 16-18;
(Majestic) Cedar Rapids, Ia., 23-25.
Morris, Sisters (Loew's State) New York.
Morris, Alida (Regent) New York 16-18; (Broad-
way) New York 20-25.
Morris, Will (Rialto) Racine, Wis., 16-18;
(Palace) Rockford, Ill., 20-22; (Orpheum)
Madison, Wis., 23-25.
Morton, George (Albee) Providence, R. I.
Morton, Jack (Orpheum) Oakland, Calif.; (Or-
pheum) Fresno 23-25.
Morton & Glass (Orpheum) San Francisco; (Or-
pheum) Oakland 20-25.
Mosconi Bros. (Riverside) New York; (Bush-
wick) Brooklyn 20-25.
Moss & Frye (Orpheum) Brooklyn.
Mowatt & Mullen (Orpheum) Champaign, Ill.,
16-18; (Majestic) Springfield 20-22; (Rialto)
St. Louis 23-25.
Mower, Millicent (Auditorium) Quebec, Can.
Mullane, Frank (Orpheum) Boston.
Mullen & O'Connell (Albee) Providence, R. I.
Munson, Ona, & Co. (Alhambra) New York.
Murphy & Long (Broadway) Springfield, Mass.
Murphy, Marion, & Co. (Bushwick) Brooklyn;
(Rialto) New York 20-25.
Musical Mises, Four (Gladmor) Lansing, Mich.
Musketiers, Four (Orpheum) Tulsa, Ok.
Myers & Hanford (Fifth Ave.) New York 16-
18; (Colonial) New York 20-25.

Narysya, The (Orpheum) Lincoln, Neb.
Nato & Rizzo (Electric) Kansas City, Kan., 16-
18; (Novelty) Topeka 20-22; (Globe) Kansas
City, Mo., 23-25.
Nash & O'Donnell (Poll) Wilkes-Barre, Pa.,
16-18.
Neff, John (Seventh St.) Minneapolis; (Ma-
jestic) Cedar Rapids, Ia., 20-22.
Nelison, Alma (Orpheum) Vancouver, Can., 20-
25.
Nelson, Grace & Co. (Lyric) Atlanta, Ga.
Nelson, Jugling (Pantages) Salt Lake City;
(Pantages) Ogden 20-25.
Nelsons, Jugling (Orpheum) Vancouver, Can.;
(Moore) Seattle 20-25.
Nelsons' Katland (Pantages) Winnipeg, Can.;
(Pantages) Regina 20-22.
Nestor & Vincent (Loew's Boulevard) New
York.
Nevada, Lloyd, & Co. (Orpheum) Madison,
Wis., 16-18; (Majestic) Chicago 20-25.
Newlas & Gordon (Loew) London, Can.
Newport, Stirk & Parker (Loew) Montreal.
Nihla Miss (Bushwick) Brooklyn.
Niobe (Orpheum) St. Louis; (Orpheum) Mem-
phis 20-25.
Nixon & Sands (Fordham) New York 16-18.
Noble & Brooke (Palace) Cincinnati.
Noel, Percival (State-Lake) Chicago.
Norris' Follies (Read's Hipp.) Cleveland.
North & Kellar (Loew's Palace) Brooklyn.
Norvellos, The (Proctor) Mt. Vernon, N. Y.,
16-18.
O'Donnell, Vincent (Orpheum) San Francisco
20-25.
O'Dowd, Dave, & Four French Girls (Palace)
Charleroi, Pa.
Oiga & Nicholas (Bijou) Birmingham, Ala.
Olms, J. & N. (Hill St.) Los Angeles; (Orphe-
um) Salt Lake City 20-23.
Olson & Johnson (Orpheum) Omaha, Neb.;
(Orpheum) Kansas City 20-25.
O'Neil Twins (Faurot) Lima, O., 16-18.
One, Ben Ne (Majestic) Chicago; (Orpheum)
St. Louis 20-25.
Onri, Margaret & Fred (Alhambra) New York.
Onuki, Haru (Shea) Buffalo; (Shea) Toronto
20-25.
Oraway, Lanrie (Palace) Cincinnati.
Ortona, Four (Pantages) Tacoma, Wash.; (Pan-
tages) Portland, Ore., 20-25.
Osborne Trio (Orpheum) Memphis, Tenn.; (Or-
pheum) New Orleans 20-25.
Page, Jim & Betty (Gates Ave.) Brooklyn.
Page & Green (Pantages) Omaha; (Pantages)
Kansas City 20-25.
Page, Hack & Mack (Pantages) Salt Lake City;
(Pantages) Ogden 20-25.
Pantheon Singers (Majestic) Cedar Rapids, Ia.,
16-18; (Orpheum) Sioux City 20-22; (Orphe-
um) Sioux Falls, S. D., 23-25.
Pardo & Archer (Pantages) Los Angeles; (Pan-
tages) San Diego 20-25.
Parker, Ethel, & Co. (Orpheum) Champaign,
Ill., 16-18; (Orpheum) Quincy 20-22; (Orphe-
um) Galesburg 23-25.
Parlor, Bedroom & Bath (Orpheum) Vancouver,
Can.; (Moore) Seattle 20-25.
Patrice & Sullivan (Keith) Columbus, O.
Patricola, Tom (Colonial) New York.
Patricola (Proctor) Newark, N. J.
Pauline (Princess) Montreal.
Payne, Babe & Tom (Regent) Lansing, Mich.,
16-18.
Pearson, Newport & Pearson (Moore) Seattle;
(Orpheum) Portland 20-25.
Pearson, Virginia, & Co. (Grand) Atlanta, Ga.
Pennington, Ann (Palace) New York.
Perry & Oliver (Orpheum) Vancouver, Can.,
20-25.
Phillips, Maybelle (Pantages) Los Angeles;
(Pantages) San Diego 20-25.
Phillips, Evelyn, & Co. (Lincoln) Chicago 16-
18; (American) Chicago 20-22.
Philon & Duncan (Majestic) Ft. Worth, Tex.
Pickard's Seals (American) Chicago 16-18.
Pierce & Ryan (Colonial) New York; (Alham-
bra) New York 20-25.
Pinto & Boyle (State-Lake) Chicago.
Pisano & Landau (Palace) Springfield, Mass.,
16-18.
Potter & Gamble (Capitol) Hartford, Conn.,
16-18.
Powers & Wallace (Palace) New York; (Keith)
Philadelphia 20-25.
Presser & Klais (Franklin) New York 16-18.
Prevost & Golet (Orpheum) Boston.
Primrose Minstrels (Loew's Delancey St.) New
York.
Prosper & Merritt (Pantages) San Francisco
20-25.
Quinn & Caverly (State) Buffalo.
Quixey Four (Orpheum) St. Paul; (Orpheum)
Minneapolis 20-25.
Rafayette's Dogs (Empress) Grand Rapids,
Mich.; (Temple) Detroit 20-25.
Rainbow's End (Read's Hipp.) Cleveland.
Ramsdels & Deyo (Orpheum) Lincoln, Neb.
Raymond & Stern (Loew's State) New York.
Raymond, Ruby, & Co. (Lyric) Mobile, Ala.
Reddington & Grant (Auditorium) Quebec,
Can.; (Imperial) Montreal 20-25.
Redford & Winchester (Fordham) New York
16-18.
Reed, Jessie (Orpheum) Omaha, Neb.; (Orphe-
um) Kansas City 20-25.
Reed & Tucker (Majestic) San Antonio, Tex.;
(Majestic) Ft. Worth 20-25.
Regals, Three (Seventh St.) Minneapolis;
(Grand) Fargo, N. D., 23-25.
Rempel, Harriet (Orpheum) Memphis; (Orphe-
um) New Orleans 20-25.
Reo & Helmar (Miller) Milwaukee.
Reynolds & White (Palace) Indianapolis.
Rhodes & Watson (Roanoke) Roanoke, Va.
Rice & Werner (Riviera) New York 16-18.
Rigdon Dancers (Pantages) Denver; (Pantages)
Pueblo 23-25.
Rigoletto Bros. (Pantages) Portland, Ore.
Ring Tangle (Bushwick) Brooklyn.
Rising Generation (Pantages) San Francisco
20-25.
Rives & Arnold (Pantages) San Diego, Calif.;
(Pantages) Long Beach 20-23.
Roberts, R. & W. (Alhambra) New York;
(Royal) New York 20-25.
Roberts & Boyne (Loew's American) New York.
Roberts, Renee, Renee (Orpheum) Brooklyn.
Robinson, Bill (Orpheum) San Francisco; (Or-
pheum) Oakland 20-25.
Robinson & Pierce (Pantages) Long Beach,
Calif.; (Pantages) Salt Lake City 20-23.
Roeder & Gold (Loew) Ottawa, Can.
Roeders, Four (Keith) Dayton, O., 16-18.
Rogers, Will & Mary (Orpheum) Madison, Wis.,
16-18; (Majestic) Milwaukee 20-25.
Rolley, Joe (Palace) Chicago 20-25.
Roma Duo (State) Buffalo.
Romaine, Manuel, Trio (Loew) Dayton, O.
Rome & Gaut (Fordham) New York 16-18;
(Broadway) New York 20-25.
Rooneys, Aerial (Victory) Evansville, Ind.,
16-18.
Rose, Ellis & Rose (Moore) Seattle; (Hellig)
Portland, Ore., 19-25.
Roses, Four (Pantages) Ogden, Utah; (Pan-
tages) Denver 20-25.
Rosini, Carl (Majestic) Little Rock, Ark.

Ross, Eddie (Temple) Detroit.
Ross & Edwards (Pantages) San Diego, Calif.;
(Pantages) Long Beach 20-25.
Roth, Dave (Orpheum) Kansas City; (Orphe-
um) Des Moines, Ia., 20-25.
Royal Gascoignes (Orpheum) Portland, Ore.;
(Orpheum) San Francisco 20-25.
Royal Sidneys (Hipp.) Terre Haute, Ind., 16-
18.
Roye, Ruth (Platubush) Brooklyn.
Rosellas, The (Keith) Portland, Me.
Rubin & Hall (Orpheum) St. Louis; (Orpheum)
Memphis 20-25.
Ruddell & Dunigan (Princess) Nashville, Tenn.
Rudnoff (Loew) Montreal.
Rnie & O'Brien (Maryland) Baltimore.
Ruloff & Eiton (Majestic) Houston, Tex.; (Ma-
jestic) San Antonio 20-25.
Runaway Four (Palace) Cleveland.
Runaways, The (La Salle Garden) Detroit 16-18.
Russell & Hayes (Loew's Orpheum) New York.
Ryan & Lee (Loew's Metropolitan) Brooklyn.
Ryan & Ryan (Pantages) Saskatoon, Can.
Sabini, Frank & Teddy (Majestic) Houston,
Tex.; (Majestic) San Antonio 20-25.
Saddler, Dorothy, & Co. (Main St.) Kansas
City; (Orpheum) Omaha 20-25.
Sale, Chie (Colonial) New York; (Alhambra)
New York 20-25.
Salsbury, Monroe (Pantages) Pueblo, Col.;
(Pantages) Omaha 20-25.
Sampsel & Leonhardt (Arcade) Jacksonville,
Fla.
Sampson & Douglas (Keith) Portland, Me.
Samsted & Marion (Pantages) Pueblo, Col.;
(Pantages) Omaha 20-25.
Samuels, Rae (Orpheum) Lincoln, Neb.; (Or-
pheum) Omaha 20-25.
Sankus & Evers (Princess) Nashville.
Santiago Trio (Loew's Delancey St.) New York.
Santry, Henry (Orpheum) Portland, Ore.; (Or-
pheum) San Francisco 20-25.
Sauls, King & Anita (Grand) Atlanta, Ga.
Sausman & Sloan (Pantages) San Francisco
20-25.
Savo, Jimmy, & Co. (Orpheum) Wichita, Kan.
Savoy & Capps (State) Memphis, Tenn.
Saytons, The (105th St.) Cleveland; (Shea)
Toronto 20-25.
Scanlon, Deo & Scanlon (Orpheum) Des Moines,
Ia.; (Orpheum) Winnipeg, Can., 20-25.
Scheff, Fritz (Majestic) Ft. Worth, Tex.
Schenck, Willie, Co. (Keith) Syracuse, N. Y.;
(Shea) Buffalo 20-25.
Schepp's Circus (Capitol) Jackson, Mich., 16-18.
Schlicht's Manikins (Keith) Cincinnati; (Keith)
Indianapolis 20-25.
Schooler, Dave, & Co. (Palace) New Haven,
Conn., 16-18.
Seals (Majestic) Cedar Rapids, Ia., 16-18;
(Majestic) Dubuque 20-22; (Columbia) Davenport
23-25.
Seamon, Chas. F. (Loew's Lincoln Sq.) New
York.
Seamon, Conrad, & Co. (Orpheum) Champaign,
Ill., 16-18.
Seattle Harmony Boys (Ben All) Lexington,
Ky., 16-18.
Seed & Austin (Temple) Rochester, N. Y.;
(Palace) Chicago 20-25.
Seeley, Blossom, & Co. (Fordham) New York
16-18; (Shea) Buffalo 20-25.
Seibel & Grovink (Main St.) Kansas City;
(Grand) St. Louis 20-25.
Severn, Margaret (Empress) Grand Rapids,
Mich.
Sewell Sisters (Palace) Chicago; (Orpheum)
St. Louis 20-25.
Seymour, H. & A. (Orpheum) Portland, Ore.;
(Orpheum) San Francisco 20-25.
Seymour & Jeanette (Liberty) Lincoln, Neb.,
16-18; (Electric) Kansas City, Kan., 23-25.
Sharpe's Revue, Billy (Davis) Pittsburg;
(State-Lake) Chicago 20-25.
Shattuck & O'Neil (Keith) Dayton, O., 16-18.
Shaw, Sandy (Fordham) New York 16-18.
Shaw & Lee (Keith) Lowell, Mass.; (Keith)
Portland, Me., 20-25.
Shaw, Lillian (Riverside) New York.
Shayne, Al (Murray) Richmond, Ind., 16-18.
Shea, Thos. E. (105th St.) Cleveland; (Shea)
Buffalo 20-25.
Sheff's Revue (Broadway) Springfield, Mass.
Sheik, The (Strand) Kokomo, Ind., 16-18.
Shepherd, But (Pantages) Oakland, Calif.;
(Pantages) Los Angeles 20-25.
Sheppard, Frank (Orpheum) Tulsa, Ok.
Shercock Sisters & Clinton (Rialto) Elgin, Ill.,
16-18; (Kedzie) Chicago 20-22; (Orpheum)
Champaign 23-25.
Sherman, Van & Hyman (Palace) Flint, Mich.,
16-18.
Show Off, The, with Fred Samner (Orpheum)
St. Louis; (Orpheum) Memphis 20-25.
Show, Columbus & Hocter (Temple) Rochester,
N. Y.; (Alhambra) New York 20-25.
Sidney, Frank J. (Lyric) New Orleans.
Simpson & Dean (Orpheum) Salt Lake City;
(Orpheum) Denver 20-25.
Singer, Johnny, & Dolls (Orpheum) Sioux City,
Ia., 16-18; (Orpheum) St. Paul, Minn., 19-25.
Singing Three (New Palace) South Bend, Ind.,
16-18.
Skatell, Bert & Hazel (Orpheum) Oklahoma
City, Ok.
Skelly-Helt Revue (Rialto) St. Louis; (Globe)
Kansas City 20-22; (Electric) St. Joseph
23-25.
Small's Military Revue (Kedzie) Chicago 16-18.
Smith, Fred & Al (Majestic) Little Rock, Ark.
Smith, Tom (Orpheum) St. Louis; (Orpheum)
Memphis 20-25.
Smith & Strong (Orpheum) Denver; (Orpheum)
Lincoln, Neb., 20-25.
Smith & Parker (105th St.) Cleveland; (Keith)
Columbus 20-25.
Smith & Sawyer (State) Memphis, Tenn.
Smith, Willie (Princess) Nashville.
Smith & Revere (Empress) St. Paul 16-18;
(Palace) Superior, Wis., 20-22; (Riviera) La
Crosse 24-25.
Snell & Vernon (Orpheum) St. Paul; (Orpheum)
Duluth 20-25.
Songs & Scenes (Majestic) Chicago; (Hipp.)
Terre Haute, Ind., 23-25.
Sothern Jean (23rd St.) New York 16-18.
Sparks of Broadway (Rialto) Chicago.
Spencer & Williams (Orpheum) New Orleans.
Spider's Web (Colonial) New York.
Splink, Mr. & Mrs. (Albee) Providence, R. I.
Splendit & Partner (Temple) Detroit; (Temple)
Rochester, N. Y., 20-25.
St. Clair Twins (Loew) Dayton, O.
Stafford, Frank, & Co. (Gates Ave.) Brooklyn.
Stanley, Tripp & Mowatt (Loew's Metropolitan)
Brooklyn.
Stanley, Stan, & Co. (Orpheum) Joliet, Ill.,
16-18; (Orpheum) Galesburg 20-22; (Orphe-
um) Quincy 23-25.
Stanley, The (Temple) Rochester, N. Y.;
(Keith) Syracuse, N. Y., 20-25.

Stanton, Val & Ernie (Orpheum) Sa. Francisco;
(Orpheum) Oakland 20-25.
WALTER STANTON
Week of Nov. 13, Orangeburg, S. C., Fair; week of
Nov. 20, Shriners' Circus, Albenaria, N. C.
Stars in Stripes (Capitol) Jackson, Mich., 16-
18.
Stateroom No. 19 (Hipp.) Baltimore.
Stedman, Al & Fannie (Royal) New York;
(Maryland) Baltimore 20-25.
Stephens & Hollister (Keith) Cincinnati.
Stepping Some (Pantages) Salt Lake City;
(Pantages) Ogden 20-25.
Stewart Sisters (Golden Gate) San Francisco.
Stone & Hayes (Keith) Portland, Me.
Storm, The (Orpheum) Memphis, Tenn.; (Or-
pheum) New Orleans 20-25.
Stranded (Majestic) Chicago; (Hipp.) Terre
Haute, Ind., 20-22; (Rialto) St. Louis 23-25.
Striker, Al (Orpheum) Paducah, Ky., 16-18.
Sully & Houghton (Orpheum) Lincoln, Neb.;
(Orpheum) Kansas City 20-25.
Sutherland Sextet (Loew's American) New
York.
Swartz & Clifford (Orpheum) Salt Lake City;
(Orpheum) Denver 20-25.
Swift, Al & Singing Band (Wolverine) Sagin-
aw, Mich., 19-23.
Swift & Kelly (125th St.) New York 16-18.
Swor Bros. (Broadway) New York.
Taliaferro, Edith (Majestic) Houston, Tex.;
(Majestic) San Antonio 20-25.
Taliaferro, Mabel, & Co. (State) Buffalo.
Tango Shoes (Orpheum) Duluth, Minn.
Tellegen, Lon (Princess) Montreal; (Palace)
New York 20-25.
Thank You, Doctor (Maryland) Baltimore;
(105th St.) Cleveland 20-25.
Thompson, Dr. (Moore) Seattle; (Orpheum)
Thornton & King (Palace) Springfield, Mass.,
16-18.
Thornton, Jas. (Keith) Indianapolis; (Keith)
Columbus, O., 20-25.
Tighe, Harry (Pantages) Saskatoon, Can.
Tilyou & Rogers (Broadway) Springfield, Mass.
Tlits & Tones (Grand) Centralia, Ill., 16-18;
(Majestic) Springfield 20-22.
Todeska & Todeska (Hipp.) Toronto.
Tollman Revue (Pantages) Vancouver, Can.;
(Pantages) Tacoma, Wash., 20-25.
Tower & Durrell (Regent) New York 16-18.
Toy, Ning (Palace) Detroit, Mich.
Tuck & Claire (Pantages) Portland, Ore.
Turner, Wm. M., & Co. (Greenpoint) Brooklyn
16-18.
Turner Bros. (Loew's Fulton) Brooklyn.
Turpin, Ben (Pantages) Spokane; (Pantages)
Seattle 20-25.
Tusciano Bros. (Orpheum) New Orleans.
Twyman & Vincent (Grand) Atlanta, Ga.
Tyler & Crollis (Pantages) Salt Lake City;
(Pantages) Ogden 20-25.
U. S. Jazz Band (Majestic) Little Rock, Ark.
Usher, O. & F. (Orpheum) Vancouver, Can.,
20-25.
Vadl & Gyal (Temple) Detroit; (Temple) Ro-
chester, N. Y., 20-25.
Valerio, Don, & Co. (National) Louisville.
Van Cello & Mary (Regent) New York 16-18;
(Platubush) Brooklyn 20-25.
Van & Corbett (Temple) Detroit; (Temple)
Rochester, N. Y., 20-25.
Van Fossen, Harry (New Palace) South Bend,
Ind., 16-18; (Majestic) Milwaukee 20-25.
Van Hoven (Palace) New York.
Van & Morris (23rd St.) New York 16-18.
Van & Schenck (Royal) New York.
Van & Tyson (105th St.) Cleveland; (Keith)
Columbus, O., 20-25.
Vane, Sybil (Keith) Toledo, O.
Vasco (Colonial) Erie, Pa.; (105th St.) Cleve-
land 20-25.
Venetian Fire (Lyric) New Orleans.
Vernon, Hope (Loew's Delancey St.) New York.
Versatile Sextet (Proctor) Newark, N. J.;
(81st St.) New York 20-25.
Villani & Villani (Palace) Rockford, Ill., 16-
18; (Majestic) Milwaukee 20-25.
Vincent, Claire, & Co. (Imperial) Montreal,
Can.; (Keith) Lowell, Mass., 20-25.
Vokes & Dog (Pantages) Oakland, Calif.; (Pan-
tages) Los Angeles 20-25.
Volunteers, The (Empress) Omaha, Neb., 16-
18; (Main St.) Kansas City 20-22.
Vox, Valentine (Pantages) Denver; (Pantages)
Pueblo 23-25.
Wager, the (Bushwick) Brooklyn.
Wahleta, Princess (Hennepin) Minneapolis.
Waldron & Winslow (Palace) Flint, Mich.,
16-18.
Walker, Buddy (Pantages) Seattle; (Pantages)
Vancouver, Can., 20-25.
Walker, Dallas (Majestic) San Antonio, Tex.;
(Majestic) Ft. Worth 20-25.
Walsh, Jack, & Co. (Keith) Dayton, O., 16-18.
Walters & Gould (Lyric) Mobile, Ala.
Walters & Walters (Keith) Philadelphia;
(Maryland) Baltimore 20-25.
Waltrail, H. B. (Orpheum) Omaha, Neb.
Walton, Bert & Lottie (Loew's Lincoln Sq.)
New York.
Walzer, Ray & Helen (Miller) Milwaukee.
Walker & Dyer (Rialto) Elgin, Ill., 16-18;
(Kedzie) Chicago 20-22; (Orpheum) Cham-
paign 23-25.
Ward, T. & D. (Ben All) Lexington, Ky.,
16-18.
Ward & King (Pantages) Kansas City; (Pan-
tages) Memphis 20-25.
Ward, Will J. (Albee) Providence, R. I.
Ward, Frank (Orpheum) Wichita, Kan.
Wardell & LaCoste (Poll) Scranton, Pa., 16-18.
Washington, Betty (Temple) Rochester, N. Y.;
(Keith) Toledo, O., 20-25.
Watkins, Harry (Palace) Waterbury, Conn.,
16-18.
Watson, J. K. (Keith) Philadelphia; (Alham-
bra) New York 20-25.
Watson, Harry (Orpheum) Los Angeles; (Or-
pheum) Salt Lake City 20-25.
Watts & Hawley (23rd St.) New York 16-18.
Wayburn's Dancing Dozen (Palace) Waterbury,
Conn., 16-18.
Wayne & Warren (Orpheum) Winnipeg, Can.
Wayne, Clifford (Pantages) San Francisco;
(Pantages) Oakland 20-25.
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Weaver Bros. (Golden Gate) San Francisco; (Hill St.) Los Angeles 20-25. Weber Girls, Three (Orpheum) Madison, Wis., 16-18. Weber, Fred, & Co. (Crescent) New Orleans. Weeks, Marian (Majestic) San Antonio, Tex.; (Minjestic) Ft. Worth 20-25. Weems, Walter (Pantages) Omaha; (Pantages) Kansas City 20-25. Welch, Ray, & Band (Albee) Providence, R. I. Welch, Menly & Monroe (Temple) Rochester, N. Y.; (Shea) Buffalo 20-25. Welderson Sisters (Pantages) Oakland, Calif.; (Pantages) Los Angeles 20-25. Weldonas, The (Pantages) Seattle; (Pantages) Vancouver, Can., 20-25. Wells, Virginia & West (Colonial) New York; (Clat St.) New York 20-25. Wells, Gilbert (Bijou) Savannah, Ga. Werner-Amorosi Trio (Grand St. Louis; (Lincoln) Chicago 20-25; (Rialto) Racine, Wis., 23-25. West, Arthur (Majestic) Ft. Smith, Ark. Weston, Cecilia, & Co. (Columbia) Far Rockaway, N. Y., 16-18. Weston & Elaine (Pantages) Winnipeg, Can.; (Pantages) Regina 20-22. Weston, Wm., & Co. (Bijou) Birmingham, Ala. Wheeler, Bert & Betty (Bushwick) Brooklyn. Wheelan & McShane (Poll) Worcester, Mass., 16-18. When Love Is Young (Palace) Cleveland. Whitehead, Ralph (Loew's Ave. B) New York. Whitfield & Ireland (Orpheum) Champaign, Ill., 16-18; (Majestic) Springfield 20-22; (Hipp.) Terre Haute, Ind., 21-25. Widener, Rusty (Delancey St.) New York 16-18; (State) New York 20-22. Williams, Wm., & Co. (Keith) Columbus, O.; (Keith) Cincinnati 20-25. Wilbur & Adams (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 20-25. Wilcox, Frank (Orpheum) Wichita, Kan. Wilde, Gordon (Pantages) Kansas City; (Pantages) Memphis 20-25. Wille Bros. (Rialto) St. Louis; (Orpheum) Peoria, Ill., 20-22; (Majestic) Springfield 23-25. Williams & Lee (Rose) Everett, Wash., 17-18. Williams & Wolfen (Orpheum) San Francisco 13-25. Williams & Taylor (Davis) Pittsburg; (Empress) Grand Rapids, Mich., 20-25. Willis, Bob (Pantages) Kansas City; (Pantages) Memphis 20-25. Wilson Bros. (Princess) Nashville. Wilson & McAvoy (Gates Ave.) Brooklyn. Wilson-Aubrey Trio (Orpheum) Los Angeles; (Orpheum) Salt Lake City 20-25. Wilson, Chas. (Faurst) Lima, O., 16-18. Wilton Sisters (Orpheum) New Orleans. Winona, Princess (Columbia) Boston 16-18; (Waldorf) Waltham 20-22. Wirth, Myr, & Family (Riverside) New York. Wolman, Al (Capitol) Hartford, Conn., 16-18. Wonder Seal (81st St.) New York. Wood, Britt (Pantages) Spokane; (Pantages) Seattle 20-25. Worden Bros. (Roanoke) Roanoke, Va. Wyatt's Lads & Lassies (Hipp.) Baltimore. Wyllie & Hartman (Lyric) New Orleans. Wyse, Ross, & Co. (Pantages) Salt Lake City; (Pantages) Ogden 20-25. Yellercas Four (Orpheum) Brooklyn; (Bushwick) Brooklyn 20-25. Yeomans, George & Lizzie (Keith) Columbus, O. Yokohama Boys (Strand) Kokomo, Ind.; (Liberty) Terre Haute 20-22; (Capitol) Clinton 23-25. Yohe & King (Orpheum) Denver; (Orpheum) Lincoln, Neb., 20-25. Yost & Clody (Keith) Columbia, O.; (Keith) Indianapolis, Ind., 20-25. You'd Be Surprised (Strand) Washington. Young America (Majestic) Ft. Worth, Tex.

Cooper, Charles; Baltimore, Md., 17. Cortot, Alfred; Providence, R. I., 26. Crooks, Richard; Philadelphia 16. DeGogoria, Emilio; (Town Hall) New York 19. Dux, Claire; Cleveland, O., 16-18; Chicago 19; Oswego, N. Y., 22. Farrar, Geraldine; Cincinnati, O., 22; Louisville, Ky., 23. Flonzley Quartet; (Acollan Hall) New York 21. Glass, Julia; (Acollan Hall) New York 16. Gordon String Quartet; Chicago 15. Grant, Amy; (Town Hall) New York 21. Harlan, Byron G., & Co., Paramount Bureau, mgr.; Ridgway, Pa., 16; Johnsonburg 17; Eldred 18; Kane 20. Helfetz, Jascha; New York 25. Hofmann, Josef; (Carnegie Hall) New York 18. Huberman, Bronislaw; Philadelphia 17-18; New York 26. Hutcheson, Ernest; New York 25. Irish Band; (Hippodrome) New York 19. Kario, Theo.; Monessen, Pa., 17. Kinder, Hans; Cleveland, O., 20; Norfolk, Va., 22. Lazzari, Carolina, & Alberto Salvi; Baltimore, Md., 22. Maier, Guy, & Lee Pattison; San Francisco 19. Marsh, Helena; Sunbury, Pa., 20; Lebanon 21; Bethlehem 23. Masson, Greta; (Town Hall) New York 22. Metropolitan Opera Co.; (Metropolitan O. H.) New York Nov. 13, indef. Moore, Francis; New York 17. Paderewski, Iglace Jan (Carnegie Hall) New York 22. Rachmanoff; Richmond, Va., 17. Samaroff, Olga; Philadelphia 19; Cleveland 20; Oxford, O., 21; St. Louis, Mo., 24-25. San Carlo Grand Opera Co.; (Metropolitan O. H.) Philadelphia 20-Dec. 2. Soun and His Band; Newark, N. J., 16. Spalding, Albert; Lexington, Ky., 21. Stralla, Elsa; Philadelphia 16. Thibaud, Jacques; Chicago 19; Mt. Vernon, Ill., 20; Baltimore, Md., 24. Willeke, Willes; Brooklyn 18; Scranton, Pa., 23.

Chu Chin Chow; (Royal Alexandra) Toronto, Can., 13-18. Circle, The, Charles Hunt, mgr.; (Tulane) New Orleans 12-18. Circle, The, with John Drew & Mrs. Leslie Carter; (Selwyn) Chicago Sept. 17, indef. Duffy, Dill, with Frank Tinney; (Shubert) Philadelphia 6-18. Divorcement, with Allan Pollock; (Central) Chicago Oct. 29, indef. Duicy, Thomas Namack, mgr.; (Grand) Cincinnati, O., 12-18; Louisville, Ky., 20-22; Dayton, O., 23-25. East of Suez, with Florence Reed; (Eltinge) New York Sept. 21, indef. Emperor Jones, Adolph Klauer, mgr.; Des Moines, Ia., 16-18; St. Paul, Minn., 20-23. Eve, with Myra Brown & Jeanie Getz; (George E. Wintz's); Russellville, Ark., 18; Little Rock 17; Pine Bluff 18; Monroe, La., 19; Shreveport 20; Ruston 21. Fantastic Friensce, A.; (Greenwich Village) New York Sept. 11, indef. First Year, with Frank Craven, John Golden, mgr.; Chicago Nov. 5, indef. First Year, with Gregory Kelly, John Golden, mgr.; Hagerstown, Md., 15; Martinsburg, W. Va., 16-23; Cumberland, Md., 17-18; Richmond, Va., 20-25. Foot, The; (Selwyn) New York Oct. 23, indef. French Doll, with Irene Bordoni; (Powers) Chicago Oct. 22, indef. Gingham Girl; (Earl Carroll) New York Aug. 28, indef. Goldfish, The, with Marjorie Ramegan; (Walnut St.) Philadelphia Nov. 6, indef. Greatness, Chas. Frohman, Inc., mgr.; (Olympic) Chicago 30-Nov. 18. Green Goddess, The, with George Arliss; (Shubert) New York Oct. 1, indef. Greenwich Village Follies, John Sheehy, mgr.; (Hartman) Columbus, O., 13-18; (Grand) Cincinnati 19-25. Greenwich Village Follies; (Shubert) New York Sept. 12, indef. Gullity One, with Pauline Frederick; (Cox) Cincinnati 13-18; (Jefferson) St. Louis 20-25. Hairy Ape, with Louis Wolheim; (Studebaker) Chicago Oct. 29, indef. Hampden, Walter, Harold Entwistle, mgr.; Pittsburg 13-18; Buffalo 20-25. He Who Gets Slapped, Sam H. Harris, mgr.; (Hollis St.) Boston 13-18. He Is Rufus, Long & Evans, owners; Rogersville, Tenn., 13-16; Greenville 17; Kingsport 18; Bristol 20-22; Abingdon, Va., 23; Bluff City, Tenn., 24; Johnson City 25. Her Temporary Husband, with Wm. Conroy; (Frazee) New York Aug. 31, indef. Jolson, Al in Bombo; (Apollo) Chicago Sept. 22, indef. Just Married; (Adelphi) Philadelphia Nov. 6, indef. Keane, Doris, Chas. Frohman, Inc., mgr.; (Powers) Chicago 13-Dec. 9. Kiki, with Leneur Ulric; (Belasco) New York N. Y., 23, indef. LaTendresse, with Ruth Chatterton & Henry Miller; (Empire) New York Sept. 25, indef. Lady in Ermine, with Wilda Bennett; (Ambassador) New York Oct. 2, indef. Last Warning, with Wm. Courtleigh; (Klaw) New York Oct. 24, indef. Lauder, Sir Harry; Ocean, N. Y., 15; Erie, Pa., 16; Canton, O., 17; Akron 18; Marion 20; Newark 21; Dayton 22; Columbus 23; Anderson, Ind., 24; Terre Haute 25. Lightnin', with Frank Bacon; (Blackstone) Chicago Sept. 1, indef. Lightnin', with Milton Nobles, John Golden, mgr.; Norfolk, Va., 13-18. Lilian; (Shubert-Jefferson) St. Louis 13-18. Loyalities; (Gaiety) New York N. Y., 27, indef. Mantell, Robert D., J. B. Dickson, mgr.; Grand Rapids, Mich., 13-18; Milwaukee, Wis., 20-25. McIntyre & Heath; Omaha, Neb., 17-18. Merry Widow; Tulsa, Ok., 16; Joplin, Mo., 17; St. Joseph 18-19; Lincoln, Neb., 20; Lawrence, Kan., 21; Topeka 22; Wichita 24; Hutchinson 25. Molly Darling; (Globe) New York Sept. 1, indef. Music Box Revue, Sam H. Harris, mgr.; (Music Box) New York Oct. 23, indef. Mutt & Jeff's Honeymoon; (Grand) Toronto, Can., 13-18. Nice People, Sam H. Harris, mgr.; (Broad) Philadelphia Oct. 30-Dec. 2. Night Car, Lew Herman, mgr.; Henry, Ill., 15; Peoria 16; Bloomington 17; Lincoln 18; Springfield 19. Old Soak; (Plymouth) New York Aug. 22, indef. On the Stairs; (Daly's) New York Sept. 25, indef. Orange Blossoms; (Fulton) New York Sept. 10, indef. Partners Again; (Selwyn) New York May 1, indef. Passing Show of 1922; (Winter Garden) New York Sept. 14, indef. R. U. R.; (Garrick) New York Oct. 9, indef. Rain (Maxine Elliott's); New York Nov. 7, indef. Robson, Mar, W. G. Snelling, mgr.; Davenport, Ia., 15; Decatur, Ill., 16; Springfield 17; Peoria 18; Keokuk, Ia., 20; Iowa City 22; Des Moines 23-25. Rose Brnar, with Billie Burke; (Apollo) Atlantic City, N. J., 20-25. Rose of Stamboul; (Auditorium) Baltimore 13-18. Ryan, Elsa, in The Intimate Strangers; Dayton, O., 15; Louisville, Ky., 16-18; Hamilton, O., 19; Wilmington 20; Springfield 21; Muncie, Ind., 22; Indianapolis 23-25. Sally, with Marilyn Miller & Leon Errol; (Forrest) Philadelphia Oct. 2-Nov. 18. Sally, Irene, Mary; (Casino) New York Sept. 4, indef. Seventh Heaven; (Booth) New York Oct. 30, indef. Shore Leave, with Francis Starr; (Lyceum) New York Aug. 8, indef. Shuffle Along; (Geo. E. Wintz's), Clem T. Scheffer, mgr.; Wheeling, W. Va., 15; Washington, Pa., 16; Parkersburg, W. Va., 17; Zanesville, O., 18. Shuffle Along; (Selwyn) Boston, Mass., indef. Six Characters in Search of an Author; (Princess) New York Oct. 30, indef. Six Cylinder Love, Sam H. Harris, mgr.; (Harris) Chicago Oct. 2-Jan. 13. Skinner, Otis, Chas. Frohman, Inc., mgr.; (Montauk) Brooklyn 13-18. So This is London; (Hudson) New York Aug. 30, indef. Spite Corner, with Madge Kennedy; (Little) New York Sept. 25, indef. Spruett of Youth; (Broadhurst) New York Oct. 26, indef.

Thank-U; (Cort) Chicago Aug. 27, indef. This Lee; (Belmont) New York Sept. 30, indef. To Love; (Bijou) New York Oct. 17, indef. To the Ladies, with Helen Hayes; Indianapolis, Ind., 13-15; Louisville, Ky., 16-18; Dayton, O., 20-22; Columbus 23-25. Torch Bearers; (Vauderbut) New York Aug. 29, indef. Uncle Tom's Cabin; (Newton & Livingston's No. 1), Thos. Alton, bus. mgr.; Clinton, Ind., 15; Brazil 16; Crawfordsville 17; Kokomo 18; (Shubert Park) Indianapolis 19-25. Uncle Tom's Cabin; (Newton & Livingston's No. 2), Thos. Alton, bus. mgr.; Sesser, Ill., 13; W. Frankford 16; Mt. Vernon 17; Benton 18; Marion 19; Herrin 20; Johnson City 21; Carterville 22; Carbondale 23; Murphysboro 24; Sparta 25. Uncle Tom's Cabin; (Kibble's), Chas. F. Ackerman, mgr.; Sioux City, Ia., 16; Sibley 17; Pipestone, Minn., 18; Spencer, Ia., 20; it. Dodge 21. Under False Pretences, with Leo Ditrichstein; (LaSalle) Chicago Oct. 8, indef. Up She Goes; (Playhouse) New York Nov. 6, indef. Warfield, David, in The Merchant of Venice; (Ford) Baltimore 13-18. Wheel of Life, with Elsie Ferguson; (Apollo) Atlantic City, N. J., 13-18. Whispering Wires; (49th St.) New York Aug. 7, indef. Why Men Leave Home; (Morosco) New York Sept. 12, indef. World We Live In; (Jolson) New York Oct. 31, indef. Wynn, Ed, in The Perfect Fool; (American) St. Louis 12-18; Des Moines, Ia., 19-22; (Brandis) Omaha, Neb., 23-25. Yankee Princess; (Knickerbocker) New York Oct. 2, indef. Ziegfeld Follies; (New Amsterdam) New York June 5, indef.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Allen Players; (New Empire) Edmonton, Alta., Can., indef. American Players; (American) Spokane, Wash., Aug. 26, indef. Associated Stock Players, Barney Groves, mgr.; (Empress) Vancouver, B. C., Can., indef. Auditorium Players; Malden, Mass., indef. Beldie Players; (Empire) Quincy, Ill., Nov. 12, indef. Bijou-Arcade Stock Co.; (Bijou) Battle Creek, Mich., indef. Blake's, Bert & Dot, Co.; Berlin, N. H., 16-18; Littleton 20-22. Bonstelle, Jessie, Stock Co.; (Shubert-Michigan) Detroit Oct. 2, indef. Bonstelle Players; (Providence O. H.) Providence, R. I., Sept. 25, indef. Boston Stock Co.; (St. James) Boston Aug. 21, indef. Broadway Players; Oak Park, Ill., indef. Broadway Players; (Van Currier) Schenectady, N. Y., indef. Brown's, Leon E., Players; (Bijou) Woonsocket, R. I., indef. Bryant, Marguerite, Players, Chas. Kramer, mgr.; (Globe) Washington, Pa., indef. Carle-Davis Players; (Star) Pawtucket, R. I., indef. Chase-Lister Co.; Cleburne, Tex., 13-18. Chicago Stock Co.; Chas. H. Bosskam, mgr.; Sharon, Pa., 13-18. Colonial Players; (Colonial) Lawrence, Mass., indef. Colonial Players; (Colonial) Pittsfield, Mass., indef. Colonial Players; (Colonial) San Diego, Calif., indef. Desmond, Mae, Players; (Desmond) Philadelphia Oct. 14, indef. Drama Players; (Empress) Kansas City, Mo., indef. Edwards, Mae, Players, Chas. T. Smith, mgr.; New Waterford, N. S., Can., 13-18. English, Paul, Players; (Kempner) Little Rock, Ark., Oct. 23, indef. Fealy, Maude, Players; (Orpheum) Newark, N. J., Sept. 4, indef. Forsyth Players; (Forsyth) Atlanta, Ga., indef. Garrick Players; (Garrick) Washington, D. C., indef. Garrick Players; (Family) Ottawa, Ont., Can., indef. Garrick Players; (Garrick) Milwaukee, Wis., Aug. 21, indef. Glaser, Vaughan, Players; (Uptown) Toronto, Can., Aug. 19, indef. Gordiner Players; Clyde H. Gordiner, mgr.; (Princess) St. Dodge, Ia., Sept. 3, indef. Grand Players; (Grand) Davenport, Ia., indef. Hippodrome Players; (Hippodrome) Dallas, Tex., Sept. 4, indef. Hudson Theater Stock Co.; Union Hill, N. J., indef. Kramer, Ella, Players; Sunbury, Pa., indef. LaVerne, Dorothy, Stock Co.; (Rialto) Sioux City, Ia., indef. Leith-Marsh Players; (Texas Grand) El Paso, Texas, Sept. 2, indef. Lewis-Worth Co.; (Prince) Houston, Tex., Sept. 4, indef. McLaughlin, Robert, Players; (Metropolitan) Cleveland, O., indef. Maddocks-Park Players; (International) Nicasar Falls, N. Y., indef. Majestic Players; (Majestic) Halifax, N. S., Can., indef. Metropolitan Players; Edmonton, Alta., Can., indef. Minneapolis Players; (Shubert) Minneapolis, Minn., indef. Morosco Stock Co.; (Morosco) Los Angeles, Calif., indef. National Players; (National) Chicago, indef. Palace Stock Co.; Watertown, N. Y., indef. Permanent Players; Winnipeg, Man., Can., indef. Peruchl Stock Co.; (Lyric) Knoxville, Tenn., indef.

OUTDOOR FREE ACTS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Diving Ringens; (Fair) Houston, Tex., 13-18. Harrison, The; (Fair) Goldsboro, N. C., 13-17. McChene-Grant Trio; (Elks) Circles Dallas, Tex., 13-18; (Shriners' Circus) Beaumont 27-Dec. 2.

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MARVELOUS MELVILLE Greatest of All Sensational Free Acts. Address care The Billboard, New York.

HARRY RICH The Man Who Flirts With Death. HIGHEST AERIAL ACT IN THE WORLD. Two other acts. Now booking for season 1923. Address care Billboard, Cincinnati, Ohio.

DRAMATIC & MUSICAL (ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Able's Irish Rose; (Republic) New York May 22, indef. Abraham Lincoln; with Frank McGlynn, Chester T. Barry, asst. mgr.; (Majestic) Buffalo, N. Y., 13-18; Amsterdam 20; Newburg 21; Pittsfield, Mass., 22; (Worcester) Worcester 23-25. Anna Christie, with Pauline Lord, Arthur Hopkins, mgr.; (Plymouth) Boston Nov. 13, indef. Awful Truth; (Henry Miller) New York Sept. 18, indef. Banco; (Ritz) New York Sept. 20, indef. Barrymore, Ethel; (Longacre) New York Sept. 26, indef. Bat, The; Hamilton, Ont., Can., 16-18; Stratford 20-21; Arnica 22; Chatham 23; St. Thomas 24-25. Bat, The (Eastern), Jas. B. Moore, mgr.; Easton, Pa., 15; Wilkes-Barre 16-18; Springfield, Mass., 20-22; Hartford, Conn., 23-25. Better T. Meas.; (Hippodrome) New York Sept. 2, indef. Blossom Time; (Century) New York Sept. 23, indef. Blossom Time; (Lyric) Philadelphia Oct. 23, indef. Bubbles, The, with J. Moy Bennett; Los Angeles, Calif., 13-18; Salt Lake City, Utah, 20; Coalville 21; Provo 22; Price 23; Grand Junction, Col., 24; Gunnison 25. Bunch & Juv., Chas. Dillingham, mgr.; (Garrick) Philadelphia 6-18. Cat and the Canary; (Princess) Chicago Sept. 3, indef. Cat and the Canary; (Jefferson) Birmingham, Ala., 20-22. Chanre-Sonris; (Century Roof) New York Feb. 3, indef.

SHUBERT VAUDE. UNITS

Broadway Follies; (Englewood) Chicago 13-18. Carnival of Fun; Open week 13-18. Echoes of Broadway; (Princess) Toronto 13-18. Facts and Figures; (Harlem O. H.) New York 13-18. Frolies of 1922; (Belasco) Washington 13-18. Gimme a Thrill; (Chestnut St.) Philadelphia 13-18. Hello, New York; (Garrick) Chicago 13-18. Hello, Everybody; (Aldine) Pittsburg 13-18. Main Street Follies; (Detroit O. H.) Detroit 13-18. Midnight Rounders; (Academy) Baltimore 13-18. Midnight Revels; (Majestic) Boston 13-18. Oh, What a Girl; (Empress) St. Louis, Mo., 13-18; Hannibal 19; Quincy, Ill., 20; Ft. Madison, Ia., 21; Burlington 22; Moundsville, Ill., 23; Galesburg 24; Peoria 25-26. Plenty of Pep; (State) Cleveland 13-18. Ritz Girls of 19 and 22; (Shubert) Cincinnati 13-18. Success; Springfield, Ill., 15-16; Vincennes, Ind., 17; Terre Haute 18-19; Bloomington 20-21; Muncie 22-23; Ft. Wayne 24-25. Say It With Laughs; (Criterion) Buffalo 13-18. Stolen Sweets; (Shubert Grand) Hartford, Conn., 16-18. Spice of Life; (Lincoln) Union Hill, N. J., 16-18. Steppin' Around; (Boro Park) Brooklyn 16-18. Troubles of 1922; (Crescent) Brooklyn 13-18. Town Talk; (Keeney) Newark, N. J., 13-18. Twentieth Century Revue; (Bijou) Fall River, Mass., 16-18. Weber & Fields; (Weller) Zanesville, O., 15-16; (Conrt) Wheeling, W. Va., 17-18. Whirl of New York; Open week 13-18. Zig-Zag; (Central) New York 13-18.

CONCERT AND OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Beddoe, Mabel; (Acollan Hall) New York 20. Calve, Mme. Emma; (Acollan Hall) New York 18. Chicago Opera Co.; (Auditorium) Chicago Nov. 13, indef.

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Peruchl Stock Co.: (Jefferson) Roanoke, Va., indef.
 Peruchl Stock Co.: (Bljau) Chattanooga, Tenn., Sept. 4, indef.
 Pickert Stock Co., Clint Dodson, mgr.: (Garden) Pensacola, Fla., indef.
 Pull Players: (Grand) Worcester, Mass., indef.
 Princess Stock Co.: (Princess) Des Moines, Ia., Aug. 20, indef.
 Proctor Players: Albany, N. Y., indef.
 Robbins Players: (Palace) Watertown, N. Y., indef.
 Roberts, Geo. C. Tent Theater Co., Clarence Auskins, bus. mgr.: Texarkana, Tex., 13-18; Longview 20-25.
 Ross, Walter, Stock Co.: Jaaper, Ind., 13-18; Washington 20-25.
 Senger Players: (St. Charles) New Orleans, La., indef.
 Sayles, Francis, Players: New Castle, Pa., indef.
 Sherman Stock Co.: (New Grand) Evansville, Ind., Sept. 3, indef.
 Union Square Theater Players: Pittsfield, Mass., indef.
 Victoria Players: Chicago, Ill., indef.
 Walker, Sturt, Co.: (Shubert) Louisville, Ky., Nov. 14, indef.
 Westchester Players: Mt. Vernon, N. Y., indef.
 Wilkes Players: Los Angeles, Calif., indef.
 Wilkes' Alcazar Stock Co.: San Francisco, Calif., Aug. 26, indef.
 Wilkes Players: (Denham) Denver, Col., indef.
 Wilkes Players: (Wilkes) Sacramento, Calif., Sept. 4, indef.
 Wilmington Players: (Garrick) Wilmington, Del., indef.
 Woodward Players: (Grand) Calgary, Alta., Can., indef.
 Woodward Players: (Majestic) Detroit Aug. 27, indef.
 Wright's Stock Co., Jos. Wright, mgr.: Cumberland, Md., 16-18.
 Wynters, Charlotte, Players: (Lyceum) Paterson, N. J., indef.
 Yorkville Stock Co.: (Yorkville) New York, indef.

BANDS AND ORCHESTRAS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Abbott, Ruth, Orch., T. B. Vaughn, mgr.: Montreal, Can., 13-18; Quebec 20-25.
 Abbott Sisters' Quintet, T. R. Vaughn, mgr.: York, Pa., 16-18; Baltimore, Md., 20-25.
 Allen's, Jean; Asheville, La., 13-18.
 Alpetra's, S.; Chesterfield, S. C., 13-18.
 Baker's, Julia, Broadway Ladies' Orch.: (Belmont) Baltimore 13-18; (Palace) Baltimore 20-Dec. 2.
 Bestyette Quintet, Margaret Hardy, mgr.: (Hotel Fontenelle) Omaha, Neb., indef.
 Blue and Gold Melody Boys, E. W. Kaiser, mgr.: (The Pines) Pittsburg, Pa., indef.
 Bonley's, Bill, Orch.: (Lattner's Auditorium) Cedar Rapids, Ia., until Jan. 1.
 DeCote, Louis, Forest City, Ark., 13-18.
 Fingerhut's, John; Goldsboro, N. C., 13-18.
 Georgian Dance Orch.: (City Hall) Owen Sound, Ont., Can., Nov. 1-30.
 Golden State Orch., P. M. Bihman, mgr.: Danville, Va., 13-18; Hopewell 20-25.
 Hartigan Bros.' Orch.: J. W. Hartigan, Jr., mgr.: Zanesville, O., 15; Columbus 16-18; Springfield 20; Troy, 21; Urbana 22; Middletown 23; Chillicothe 24; Hamilton 25.
 Keith's Fun Friends, Keith Chambers, mgr.: (Schier's Dancing Academy) Traverse City, Mich., indef.
 Kentucky Synopsators, Eddie Newman, mgr.: (Lorraine) Brooklyn, indef.
 Lowe's, Ben, Players: (Remy's Dansant) New York, indef.
 Maddaford, Robert John, Orch.: (Trenton) Lynchburg, Va., Oct. 16, indef.
 Mason-Dixon Seven Orch., Jim Sheldis, mgr.: (Walton Roof) Philadelphia Oct. 7, indef.
 Matthews', R. D. Band: (Jersey Sound Park) Plainfield, N. J., until Nov. 17.
 McDonald's Novelty Five: Scottshuff, Neb., 16; Sidney 17; North Platte 18.
 McCreary, George L. (himself), and Band: (Garden) Rockingham, N. C., No. 2, Jack Eby, mgr.: (St. John Casino) Miami Beach, Fla. No. 3, M. F. Burgess, mgr.: (Hotel Sorilla) Havana, Cuba, No. 4, E. C. Pinkston, mgr.: (Arcade Hotel) Miami, Fla. No. 5, Eugene Sanders, mgr.: (K. W. Athletic Club) Key West, Fla.
 Miami Lucky Seven, O. G. Ireian, mgr.: (Orphenum) Ft. Wayne, Ind., Nov. 12-Dec. 9.
 Neel's, Carl; Georgetown, Md., 13-18; North East 20-25.
 Orley Sands Society Entertainers: (Far East Cafe) Cleveland, O., indef.
 Ozley, Harold (himself); (Hotel Savoy) Cleveland, O., indef.
 Richmond's, Earl, Orch. Harry Edelson, mgr.: (Garden) Baltimore, Md., indef.
 Royal Italian Band, Mary A. Steere, mgr.: (Carlin's Rink) Baltimore Md., indef.
 Sanders', Al, Orch.: (Seebach Hotel) Louisville, Ky., Aug. 30, indef.
 Schwartz, Sid, & Melody Boys, Eddie Newman, mgr.: (Morningstar) Broadway, Brooklyn, N. Y., indef.
 Turner's, C. J., Jr., Original Orch.: (Majestic) Kalamazoo, Mich., indef.
 Wilds, P. H., Orch.: (Langhray's Dancing Academy) Grand Rapids, Mich., indef.
 Winter Garden Orch.: (Winter Garden) Charleston, W. Va., indef.

BURLESQUE

(COLUMBIA CIRCUIT)

American Girls: (Gayety) Buffalo 13-18; (Gayety) Rochester, N. Y., 20-25.
 Bon Tons: (Casino) Brooklyn 13-18; (Casino) Philadelphia 20-25.
 Buffalo Bohlie: (Gayety) Pittsburg 20-25.
 Big Lamborne: (Gayety) Minneapolis 13-18; (Gayety) Milwaukee 20-25.
 Broadway Brevities: (Gayety) Detroit 13-18; (Empire) Toronto 20-25.
 Broadway Flappers: (Gayety) Rochester, N. Y., 13-18; Ithaca 20; Elmira 21; Binghamton 22; (Colonial) Utica 23-25.
 Cooper's Beauty Revue: (Gayety) Omaha 13-18; (Gayety) Minneapolis 20-25.
 Cluclink of 1923: (Empire) Providence 13-18; (Casino) Boston 20-25.
 Flashlight of 1923: (Gayety) St. Louis 13-18; (Gayety) Kansas City 20-25.
 Finney's, Frank, Revue: Open week 13-18; (Gayety) Omaha 20-25.

Follies of the Day: (Empire) Chicago 13-18; (Gayety) Detroit 20-25.
 Folly Town: (Empire) Newark, N. J., 13-18; (Orpheum) Paterson, N. J., 20-25.
 Greenwich Village Revue: (Empire) Toledo, O., 13-18; (Lyric) Dayton 20-25.
 Giggles: (Palace) Baltimore 13-18; (Gayety) Washington 20-25.
 Howie's, Sam, Show: (Colonial) Utica, N. Y., 16-18; (Gayety) Montreal 20-25.
 Hello, Good Times: (Empire) Brooklyn 13-18; (Empire) Newark, N. J., 20-25.
 Hippity Hop: (Olympic) Cincinnati 13-18; (Gayety) St. Louis 20-25.
 Keep Smiling: (Rialto) Poughkeepsie, N. Y., 16-18; (Empire) Brooklyn 20-25.
 Knick-Knacks: (Gayety) Montreal 13-18; (Gayety) Boston 20-25.
 Let's Go: (Columbia) Chicago 13-18; (Star & Garter) Chicago 20-25.
 Little World: (Star & Garter) Chicago 13-18; (Empire) Chicago 20-25.
 Marlon's, Dave, Show: (Empire) Toronto 13-18; (Gayety) Buffalo 20-25.
 Mads of America: (Columbia) New York 13-18; (Casino) Brooklyn 20-25.
 Reeves', Al, Show: (Gayety) Washington 13-18.
 Radio Girls: (Gayety) Pittsburg 13-18; (Colonial) Cleveland 20-25.
 Sliding Billy Watson's Show: (Hartig & Seamon) New York 13-18; (Cohen) Newburg, N. Y., 20-22; (Rialto) Poughkeepsie 23-25.
 Stage on 11: (Gayety) Kansas City 13-18; open week 20-25.
 Step Lively Girls: (Gayety) Milwaukee 13-18; (Columbia) Chicago 20-25.
 Social Maids: (Gayety) Boston 13-18; (Grand) Worcester, Mass., 20-25.
 Temptations of 1923: (Orpheum) Paterson, N. J., 13-18; (Majestic) Jersey City 20-25.
 Town Scandals: (Grand) Worcester, Mass., 13-18; (Miner's Bronx) New York 20-25.
 Talk of the Town: (Majestic) Jersey City, N. J., 13-18; (Hartig & Seamon) New York 20-25.
 Watson's, Billy, Reef Trust Beauties: (Casino) Philadelphia 13-18; (Palace) Baltimore 20-25.
 Wine, Woman and Song: (Colonial) Cleveland 13-18; (Empire) Toledo 20-25.
 Williams', Mollie, Show: (Casino) Boston 13-18; (Columbia) New York 20-25.
 Wonder Show: (Miner's Bronx) New York 13-18; (Empire) Providence 20-25.
 Youthful Follies: (Lyric) Dayton, O., 13-18; (Olympic) Cincinnati 20-25.

(MUTUAL CIRCUIT)

Broadway Belles: (Majestic) Scranton, Pa., 13-18.
 Baby Bears: Layoff 13-18.
 Band Box Revue: (Lyric) Newark, N. J., 13-18.
 Follies & Scandals: (Garden) Buffalo 13-18.
 Georgia Peaches: (Empire) Cleveland 13-18.
 Heads Up: (Grand Box) Cleveland 13-18.
 Hello, Jake Girls: (Olympic) New York 13-18.
 Jazz Babes: (People's) Cincinnati 13-18.
 Jaza Time Revue: (Plaza) Springfield, Mass., 13-18.
 Kandy Kids: (Majestic) Albany, N. Y., 13-18.
 Lld Lifters: (Star) Brooklyn 13-18.
 Luffin Tbrn: (Empire) Hoboken, N. J., 13-18.
 London Gaiety Girls: (Park) Utica, N. Y., 13-18.
 Mischief Makers: (Howard) Boston 13-18.
 Monte Carlo Girls: Layoff 13-18.
 Playmat: (Bljau) Philadelphia 13-18.
 Pell Mell: (Broadway) Indianapolis 13-18.
 Pepper Pot: (Lyceum) Columbus, O., 13-18.
 Pace Makers: (Gayety) Louisville 13-18.
 Runaway Girls: (Gayety) Brooklyn 13-18.
 Smiles and Kisses: (Follies) Baltimore 13-18.
 White, Pat, & Irish Daisies: (Majestic) Wilkes-Barre, Pa., 13-18.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Booth's, Billings, Musical Revue: (Rose) Fayetteville, N. C., 13-18.
 Dora's, James, Curly Heads: (Heuck's) Cincinnati, indef.
 Brown's, Mary, Tropical Maids: (Plaza) Brownsville, Pa., 13-18; (Imperial) New Kensington 20-25.
 Echoes of Broadway, E. M. Gardiner, mgr.: (Regent) Jackson, Mich., 12-18; (Lyric) Ft. Wayne, Ind., 19-25.
 Flappers of 1923, Chas. Morton, mgr.: (Majestic) Greenville, S. C., 13-18.
 Follies of Broadway, at Candler, mgr.: (Bonita) Atlanta, Ga., 13-18.
 Folly Revue, Warren Candler, mgr.: (Lyric) Anniston, Ala., 13-18.
 Follies Revue, Jack Shears, mgr.: (O. H.) Newark, N. Y., 13-18; (Family) Lebanon, Pa., 20-25.
 Folly-Town Maids, Arthur Higgins, mgr.: (Washington) Eldorado, Ark., Nov. 6, indef.
 Humphrey's, Bert, Dancing Buddies: (Jefferson) St. Augustine, Fla., 16-18.
 Hurley's Big-Town Sereaders, Frank Smith, mgr.: (Sun) Springfield, O., 13-18.
 Hurley's Springtime Follies of 1923, Al Ritchey, mgr.: (Grand) Clarion, Pa., 13-18.
 Hurley's Love Pirates, Lake Kellum, mgr.: (Alvin) Mansfield, O., 13-18.
 Hurley's Knick-Knack Revue, Geo. Button Phren, mgr.: (Bank) Akron, O., 13-18.
 Hurley's Metropolitan Revue, Frank Maley, mgr.: (Pastime) Martins Ferry, O., 13-18.
 Hurley's All Jaze Revue, Fred Hurley, mgr.: (Clifford) Urbana, O., 13-18.
 Johnson's Musical Revue: (Star) Louisville, Ky., indef.
 Kennedy's, R. G., Klassy Kids: (Palm) Omaha, Neb., indef.
 Leeh's, Sam, Hip, Hip, Hooray Girls: (Gem) Little Rock, Ark., indef.
 Meyer's, Harry, Tunes of the Hour: (Airdome) Miami, Fla., 13-18.
 Morris, Bobby, Co.: (Circle Stock) Minneapolis, Minn.
 North, Ted, Musical Players: St. Francis, Kan., 16-18; Atwood 20-25.
 Phelps & Cobb's Jolly Jolliers: (Star) Muncie, Ind., Oct. 8, indef.
 Soladar's Brinkley Girls, Geo. L. Myers, mgr.: (Yale) Okmulgee, Ok., 13-18; (Morgan) Henryetta 20-25.
 Vogel & Miller's Odds & Ends of 1922: (Orpheum) Marion, O., 13-18.
 Wehle's, Billy, Blue Grass Belles, Bill Dougherty, mgr.: (Orpheum) Waco, Tex., until Nov. 25.
 Wehle's, Billy, Whis Bang Revue, Marshall Walker, mgr.: (Strand) Port Arthur, Tex., indef.

Wehle's, Billy, Naughty, Naughty Co., Billy Earle, mgr.: (Jefferson) Dallas, Tex., indef.
 Wehle's, Billy, Smiling Thrn 1923, Russ Forth, mgr.: (Auditorium) Hot Springs, Ark., indef.
 Wehle's, Billy, Big Revue, Billy Wehle, mgr.: (Manhattan) El Dorado, Ark., indef.

MINSTRELS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Coburn's, J. A.: Clarksdale, Tenn., 15; Hopkingsville, Ky., 16; Madisonville 17; Earlington 18; Springfield, Tenn., 20; Columbia 21; Fayetteville 22; Shelbyville 23; Lebanon 24; Murfreesboro 25.
 Famosa Georgia, Arthur Hockwald, mgr.: Hood River, Ore., 16; Portland 17-18; Seattle; Wash., 19; Salem, Ore., 20; Albany 21; Corvallis 22; Eugene 23; Medford 24; Grants Pass 25.
 Field, Al G.: Dallas, Tex., 15; Longview 16; Shreveport, La., 17-19; Monroe 20; Vicksburg, Miss., 21; Natchez 22; Jackson 23-24; Yazoo City 25.
 Harvey's, C. Jay Smith, mgr.: Lebanon, Vt., 15; Barre 16; Burlington 17; Montpelier 18; Plattsburg, N. Y., 20; Granville 21; Glens Falls 22.
 Hills, Gus, & George Evans Honey Boy, John W. Vogel, mgr.: Charleston, S. C., 15; Savannah, Ga., 16; Brunswick 17; Jacksonville, Fla., 18; St. Augustine 20; Palatka 21; Daytona 22; Miami 23-25.
 O'Brien's, Neil, Chas. E. Vaughn, mgr.: Huntington, W. Va., 15; Ironton, O., 16; Marietta 17; Parkersburg, W. Va., 18; Clarksburg 20; Cumberland, Md., 21-22; Altoona, Pa., 23; Johnstown 24; Harrisburg 25.
 White's, Lasses, Speth & Co., mgrs.: Atlanta, Ga., 16-18; Macon 20-21; Augusta 22; Greenville, S. C., 23; Asheville, N. C., 24-25.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Adams, James, Floating Theater: Georgetown, Md., 13-18; North East 20-25.
 Almond, Jethro, Show: Wadeville, N. C., 13-18.
 Baker, L. G., Dramatic-Musical Revue: Goshen, O., 13-15; Edenton 16-18.
 Bald, Frank E.: (League Hall) Haverford, Pa., 13, indef.
 Bragg, Geo. M., Vaudeville Circus: New Haven, W. Va., 13-18; Carbonate, O., 20-25.
 Daniel, B. A., Magician: Fountain Head, Tenn., 13-18; Nashville 20-25.
 Evangelist Fuhr: Philadelphia, 13-18; Nazareth 20-25.
 George, Magician, F. P. Sageron, mgr.: (Shubert Park) Indianapolis, Ind., 12-18.
 Gilbert, E. A., Hypnotist: (Franklin) Minneapolis 13-18.
 Hamid's, Abdul, Wonder Show, Edw. E. Piers, bus. mgr.: Meadville, Pa., 13-16; Union City 17-18; (Majestic) Olean, N. Y., 20-25.
 Hevly's, the Great, Reuch & Jones, mgrs.: Marquette, Mich., 13-18; Iron River 20-25.
 Howell, Percy; Orangeburg, S. C., 13-18; Sumter 20-25.
 Jack's Comedy Players, Jack McCoy, mgr.: Pleasantville, Pa., 13-18; Townville 20-25.
 Kamaka's Hawaiians, Chas. Kinkama, mgr.: Bennettsville, S. C., 16; Laurinburg, N. C., 17; Dillon, S. C., 20; McColl 21; Hamlet, N. C., 22; Darlington, S. C., 23-24.
 Kiggins, Lewis: Bancroft, Wis., 13-18.
 Lingerman, Ventriquoquist: Philadelphia, Pa., indef.
 Lucey, Thos. Elmore: Nacoochee Institute, Santee, Ga., 13-17; Cornelia 18; Marshville, N. C., 20; Wadesboro 21.
 Mystic Spencer: (Princess) Youngstown, O., 13-18.
 Rahl Rabold Co.: Houston, Tex., 13-18; New Orleans, La., 20-Nov. 2.
 Ripley's, Geo. W., Vaudeville & Pictres: Brunston, N. Y., 13-18; Nicholville 20-25.
 Southern Vaudeville Minstrels, under canvas, E. L. Clark, mgr.: Dayton, Ala., 16; Thomaston 17; Linden 18.
 Thurston, Magician, Earl E. Davis, mgr.: (Lyceum) Rochester, N. Y., 13-18; (Colonial) Utica 20-22; (Stone) Binghamton 23-25.
 Turtle, Wm. C., Magician: Florence, Kan., 15-17; Marion 18-21.
 Vernon Hypnotic Co., P. M. Jones, mgr.: Rock Island, Ill., 13-18.
 Wallace, Magician: Williamsburg, Ky., 17; Jellico, Tenn., 18.

BAZAARS-INDOOR SHOWS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

American Legion Indoor Carnival, F. D. King, mgr.: Delaware, O., Nov. 23-25.
 Bernard & Klatsky's Indoor Fair & Bazaar, Bernard & Klatsky, mgrs.: (Music Hall) Rochester, N. H., Nov. 20-25.
 Detroit Shrine Circus, Orrin Davenport, mgr.: Hammond, Ind., 8-18; Rockford, Ill., 20-25.
 Dow's, J. E., Bazaar & Country Fairs: (Freeman's Hall) Portsmouth, N. H., Dec. 25-30; (Armory Hall) Dover, N. H., Jan. 1-4.
 Eagles' Indoor Bazaar, Appleton, Wis., Nov. 20-25. T. E. Beason, secy., Eagles' Club.
 Elks' Indoor Circus, Huntington, W. Va., Dec. 11-16.
 Indoor Festival (sneezes Band), W. A. Creevey, mgr.: Georgetown, Ky., Nov. 18-25.
 Indoor Circus, M. E. Wheat, secy.: New Lexington, O., 18-25.
 Mardi Gras Festival, Geo. S. Rogers, mgr.: Portsmouth, O., Nov. 20-25.
 Mardi Gras & Labor Expo, Labor Expo. Committee, mgrs.: (City Auditorium) Wheeling, W. Va., 20-25.
 Police Benefit Fund Circus & Expo.: Tampa, Fla., Dec. 4-9. Police Benefit Fund Circus, mgr.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Great Keystone Show: Jessen, N. C., 20; Rests 21; Seven Springs 22; Strabane 23; Deep Run 24; Plak Hill 25.
 Hag Show: Myrtlewood, Ala., 15; Nanafalia 16; Dixon Mills 17; Thomasville 18; Jackson 20; Sallipa 21; Coffeeville 22.
 Sparks': Leesburg, Fla., 15; St. Petersburg 16; Tampa 17-18; Bradenton 20; Arcadia 21; Ft. Myers 22; Bartow 23; Lakeland 24.

"TO HAVE AND TO HOLD"

(Continued from page 54)

early period of the reign of King James I. was confusing and not always convincing. To be sure there is abundant contrast furnished between the luxury of a licentious European court and the simplicity found in the homes of the Colonial settlers in America. To this new land, menaced by redskins and still under the iron rule of the foolish King James, comes Lady Jocelyn, His Majesty's ward, to seek shelter from the attentions of Lord Carnal, a despicable plotting wretch, who holds the king in his power. Many courageous English maidens have taken advantage of the government's offer to sail on the bridesmaid's ship to the new world and marry the waiting colonists. It is in this manner that Lady Jocelyn reaches Virginia and begs for the protection of Captain Percy, a wealthy tobacco plantation owner. But she is followed by Lord Carnal and is ordered to return to England at the king's demand. Separated from her lover-husband, she goes thru many wild adventures before she wins the right to have and to hold her forever.

The atmosphere of the early days has been well preserved, but little or no sympathy is attracted for the various characters, with the exception of the maiden in distress. After her arrival in America the action speeds up considerably, and Bert Lytell as the swash-buckling hero is forced to use his sword on not one, but many occasions. Not only redskins are his enemies, but a number of pirates also surround the couple until an English frigate rescues the entire party and takes them to England. Even then the hero is thrown into a dungeon and his beloved is being forced into a marriage with the wicked Lord Carnal. But, thru strategy, Captain Percy escapes and again using his trusty blade he kills the court gallant and the king permits the pair to reward and go their way unmolested.

There is something doing every minute in this picture, but whether it possesses the genuine ring of realism is open to debate. One must feel in the right spirit to believe such things could happen and convince themselves only thru recalling the period when such incidents took place.

The picture has been properly dressed, especially the court scenes with many people in costumes of the day, and Director Fitzmaurice has guided the continuity with a firm hand. The cast is an exceptionally good one, with W. J. Ferguson in a comedy part attracting many laughs by his well-known methods. Betty Compton was manied and dragged about in such a rough manner that we marvel there was anything left of her beautiful blond locks after coming out of one fracas after another. After seeing this picture no one could say that an actor's life is an easy one, for the members of the cast of "To Have and To Hold" certainly were kept working overtime.

SUITABILITY—First-class theaters.
 ENTERTAINMENT VALUE—Good for those who like melodrama.

"THE LAVENDER BATH LADY"

(Continued from page 54)

swift and diverting way. Whether the story is plausible or not, the average fan must become interested in Mamie Conroy, a little shop girl who finds her dreams come true as she is lifted out of her sordid surroundings into the lap of luxury with some kindly interested friends. There is just the suggested hint of naughtiness in many of the stunts indulged in by the star but at no time does her action become offensive. The balance of the cast fulfilled all obligations and the picture is placed against a background for the most part of charming scenes.

SUITABILITY—Family trade.
 ENTERTAINMENT VALUE—Not quite up to the standard of Gladys Walton's pictures.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Barkoot, K. G., Shows: (Fair) Gainesville, Fla., 13-18.
 Brown & Dyer Shows: Dawson, Ga., 13-18.
 Clark's, Billie, Blue Ribbon Shows: (Fair) Winston, N. C., 13-18.
 Clark's, Billie, Broadway Shows: Kinston, N. C., 13-18.
 Cudney & Fleming Combined Shows: Poteau, Ok., 13-18; Heavener 20-25.
 DeKreko Bros.: Shows: New Orleans, La., 13-18; Morgan City 20-25.
 Dufour, Lew, Shows: (Fair) Anderson, S. C., 13-18; (Fair) Walterboro 20-25.
 Empire Greater Shows, W. R. Harris, mgr.: (Fair) Laurinburg, N. C., 14-17.
 Great Pacific Shows: (Fair) Lake Butler, Fla., 13-18; (Fair) Monticello 20-25.
 Heth, L. J., Shows: Bessemer, Ala., 13-18.

(Continued on page 111)

ADDITIONAL ROUTES ON PAGE 111

THE 20TH CENTURY SHOWS will open early in April as one of the biggest and best shows in the East. Now booking shows, rides and concessions. Address N. F. RHUCHUM, Gloversville, New York.
 BARLOW'S BIG CITY SHOWS now booking rides, shows and concessions for 1923. Opening in April. Address HAROLD BARLOW, Manager, Winter Quarters, P. O. Box No. 30, Manhattan, Kansas.

RAILROAD AND OVERLAND

CIRCUS HIPPODROME MENAGERIE SIDE SHOW

PIT SHOWS AND PRIVILEGES

AND HIS MAJESTY, THE TROUPER

CARGO OF ANIMALS

Arrives on West Coast

Most of Them Sold to Al. G. Barnes, Including Three Baby Elephants

What might be termed a modern "Noah's Ark", loaded down with a cargo of wild animals, and the largest shipment of same since before the last war, arrived in Port Los Angeles, Calif., November 2. The American steamer Bearport from Singapore, British Straits Settlements, carried the collection safely to port. At the port to meet this cargo were showmen from the various big circuses and institutions that wanted them for exhibition purposes. They included Harley S. Tyler, representing the Al G. Barnes Shows; Sam C. Haller, representing Ringling Bros.-Barnum & Bailey; Col. Wm. Selig, of Selig Zoo; Messrs. Foley and Burk, of the Foley & Burk Shows; Edward Brown, representing the Sella-Ploto Circus, and Mr. Rhodes, representing Howe's Great London Shows. In the cargo were four tigers, two leopards, four orangoutangs, three gibbons, seven jungle civet cats, one tapir, one anoma, two binturangs, one Mayal honey bear, ten pythons, one cobra, 6,000 assorted birds, 102 monkeys, four elephants, ten lions, one kangaroo and two sun bears.

Most of these animals were already contracted for and sold to Al G. Barnes, and were subject to his approval and his selection, and were distributed as follows on their arrival—the Barnes show retained for their own use and shipped to quarters at Culver City the following: Three baby elephants, two tigers, one clouded leopard, one tapir, one orangoutang and one sun bear. They sold to the Dallas Zoo and shipped to them one baby elephant, two tigers, two leopards, one kangaroo, one sun bear, one bl-snake, two cassowaries and a lot of monkeys. Foley & Burk Shows got two large snakes and the Westlake pit shows on the same show one big snake. The balance of the cargo was shipped to the Robinson Animal Arena at San Francisco, most of it small stuff. The collection contains some very rare specimens and was gotten together by Frank H. Buck, world-famous collector of wild animals. The animals were kept in boxes and cages in the 'tween deck of the afterhold. A full grown cobra had to be kept in the engine room, as the ship encountered some very cold weather on its voyage. Several births occurred en route.

GREAT KEYSTONE SHOW

The Great Keystone Wagon Show is now in North Carolina and is finding business only fair, altho there have been good crops of peanuts, cotton and tobacco. The State and county licenses have been raised five dollars over last year.

Art Eldridge, of the Foster Bros.' Show, visited at Carrrville, Va. He had his ponies working at the Suffolk (Va.) Fair. Bob Russell, a former trouper, gave the show the once over at Conway, N. C. Bob is now in the contracting business and has his teams working on the State road. He-told Manager Dock that he expects to take on the Russell Bros. Wagon Show next season.

Wiley Pearl has again joined the Keystone Show after being away for two seasons. Wiley closed his moving picture show at Chester, Va., October 25. Mr. Dock will have the Keystone Show out all winter and will have the wagons and seats painted in a few weeks. Bright Jones, Curvin Zech and the writer and family will leave the show the latter part of November. Jones will go to his home in Reading and Zech will depart for Brockton, Mass. Mr. Zech disposed of his animals thru his advertisement in The Billboard, but was unable to sell his side show as a whole.

Ralph Bucks, baritone, and Harry Lefner, wire artist and juggler, recently joined the show. Mr. Lefner finished playing independent fair dates.—H. R. BRISON (for the Show).

H.-W. COVERS 13,203 MILES

The Hagenbeck-Wallace Circus, which opened the season at Louisville, Ky., April 22 and closed at Trenton, Tenn., November 2, had a total mileage of 13,203 miles. The show was out twenty-seven weeks and five days, actual show days being 168. Nineteen States and two provinces in Canada were visited. The circus lost but two one-show dates—at Tifton, Ga., and Okolona, Miss. The official route book gives the itinerary for the season and the names of those connected with the show.

CHRISTY MAKES PURCHASES

Adds Animals, Calliope, Wagons, Etc., to His Show

Manager G. W. Christy, of the Christy Bros.' Shows, has returned to the show from a trip north, where he purchased another lot of animals, a new steam calliope, one carload of wagons, and the entire equipment of the Grubbs Amusement Device Co.'s factory in Kansas City. The show's master mechanic, James Habcock, and a force of assistants, removed all the machinery from the building and shipped it to the show's winter quarters, Beaumont, Tex., where it will be installed for use this winter. With all this machinery added to the Christy show's present equipment that show will have one of the finest winter-quarter shops in the show business.

It is the intention of Mr. Christy to close the show on December 4, so that he will have more time in quarters in building a larger show. He reports that business is good.

HOWE SHOW RECEIVES LIONS

Ft. Dodge, Ia., Nov. 10.—Six African lions were received last Saturday by Howe's

Great London Circus, now wintering at the Hawkeye Fair grounds. The lions were brought from New York in a special car and accompanied by two trainers. They were purchased from the Carl Hagenbeck Company and they have never been shown before they have received some training. The animal houses at the fair grounds are now open to the public and people are driving from all over to see the animals fed and trained.

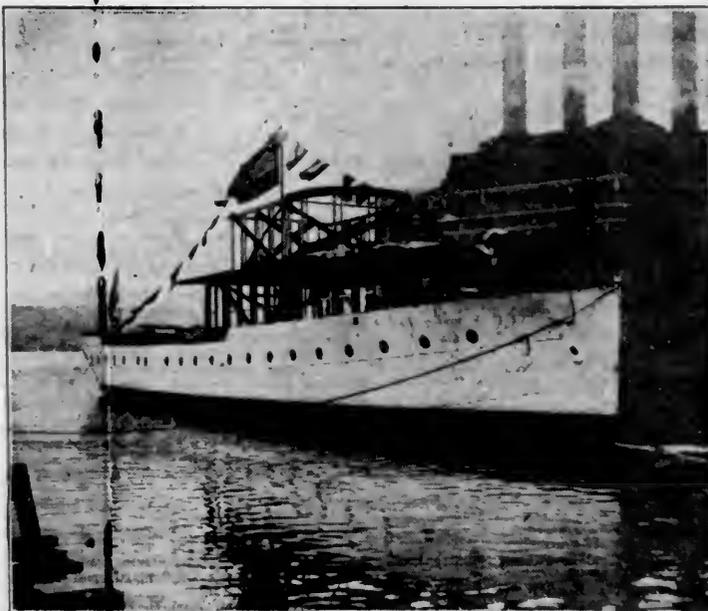
ELDER IN CHICAGO

Chicago, Nov. 10.—Raymond Elder, of the Ringling-Barnum interests, was in Chicago this week, having closed the season with the big show in Greensboro, N. C. He has a contract to open with the same show next season in Madison Square Garden, New York. The friends of Mrs. Elder will be glad to know that she is getting along fine and that she expects to be back at work next season. Mr. Elder will join her in the next few days in Hot Springs, Ark., where she is recuperating.

CIRCUS VISITORS

Chicago, Nov. 8.—Charley Fisher, of the Flying Fishers, dropped into The Billboard office today. Mr. Fisher is in Chicago on business and will only tarry a couple of days.

"SYMPHONIA" LAUNCHED



Mr. Charles Ringling's new motor yacht, "Symphonia", as it appeared after its recent launching.

THE BEST SHOW TENT HOUSE IN THE WORLD THE BEVERLY CO. LOUISVILLE, KENTUCKY GOLDEN BROWN CHOCOLATES

1923 CHRISTY BROS.' CIRCUS WANTS for SIDE SHOW, COMING SEASON —1923

Novelty Acts, stunts, Bally Attractions, Mungo, write, Scotch Band, Fat Girl, Hawaiians, Musicians and Singers, four and looking Girls that can sing, Colored Band Leader and Musicians, Ticket Sellers that can make several openings. Fifteen-car circus. Opens early in March. Write JAKE FRIEDMAN, Side Show Manager, Christy Bros.' Circus, Beaumont, Texas. All mail forwarded promptly to show.

LAMKIN LOSES SUIT

Case in Court for 14 Years

Harry G. Lamkin, son-in-law of the late John F. Robinson, Cincinnati circus man, lost in the Supreme Court of Ohio, on November 7, in his suit to secure \$300,000 in stocks which Mr. Robinson had given his daughter, Pearl, who married Lamkin. The case had been in five courts for fourteen years. It was claimed that the stocks were given under an agreement that they should be returned to Mr. Robinson at her death in case she left no children. The lower courts had awarded the shares to the circus man's estate on strength of the executory contract made with the daughter. The stock consists of shares in the U. S. Playing Card and the U. S. Printing Company.

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



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BAND UNIFORMS FOR SALE—On account of leaving for Italy, will sell 10 Coats, 10 Caps, only used this past season, for only \$50.00. Write or write quick. PROF. TONY GIORLA, Horton Bros.' Shows, New Orleans, La. All mail will be forwarded to next-week stand.

WANT TWO BOYS with or without acrobatic knowledge, for the show business. State age, height, weight. Address BOX 17, Billboard, Cincinnati, Ohio.

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PROMPT SERVICE.

UNDER THE MARQUEE

By CIRCUS BOLLY

Bobby Zenere, of the Aerial Zeneros, is consulting at Mrs. Zenere's home in Erie, Pa., after a recent operation.

Geo. M. Burk, who was with the Walter L. Mein Circus, is now in charge of the baggage stock on the Rubin & Cherry (Carnival) Shows.

Jerry and Josephine Martin will soon play a five weeks' engagement in New Orleans. They are aerial and ground performers and have neat wardrobe and apparatus.

Albert Gaston, clown, is under contract with O. A. Ray's Amusement Enterprises to play at coliseums and auditoriums, two and three weeks in the larger cities.

Joe Coyle visited the home offices of The Billboard last week, following the close of the flagstick-Wallace Circus. Joe will be with the winter edition of this show.

Doc Whitman has purchased four ponies and a troupe of fox terriers, and is getting an act in shape at Syracuse, N. Y., for next season. Elmer Keator is in charge of winter quarters.

Frank Braden and Bob Hickey will alternate towns ahead of the American Circus Corporation winter circus. Bob starts press work at Milwaukee and Frank at Chicago.

E. J. Hennard and sons recently bought another new truck. They intend to start out next spring with a modern motorized show, consisting of seven trucks of from two to five-ton capacity.

Harry Turner, boss hostler of the Atterbury Show, has secured a position with the Watson Coal Co., of Sioux City, Ia., for the winter. He is using six of the circus teams in hauling coal.

Mel Burtis, having finished the season with Gollmar Bros.' Circus, has signed as assistant manager of Raymond Daley's "Chocolate Town" Company, opening in Montgomery, Ala., November 18.

Rus and Jess Enos, clowns with the Al G. Barnes Circus this season, motored from Gainesville, Tex., the closing stand of the show, to Fresno, Calif., in seven days. Pretty good for a couple of joys.

Clyde H. Willard, who was squaring banners on Tim Sammon's brigade with the Ringling-Barnum Show the past season, is now at his home in Union, S. C. Mr. Willard's mother has been very ill for the past few months.

Ralph Cantin, late of the Wheeler Bros., Yankee Robinson, Rhoda Royal and L. J. Heth (carnival) shows, writes that he is now located in Birmingham, Ala., managing a kosher restaurant, and that showfolks will always find The Billboard on file.

Loos and Loos, acrobats, are at their home in Canton, O., following a successful two years' tour of Europe. Bookings this winter will take the act to several large cities of the United States, where indoor circuses will be staged.

Goldberry Bros. are busy in Detroit getting their props in shape for indoor circus dates this winter. They closed with the Wade & May (Carnival) Shows at the River Rouge Fall Festival, Detroit, last month. Their indoor season starts at Trenton, Mich., December 12-15.

Sid and Lillian Kridello, wire walkers and jugglers, and that wonderful canine, "Prince", closed October 1 with the Casselman Motorized Show. The motored from Elkhart, Ind., to Mt. Olive, N. C., stopping long enough at Charleston, W. Va., to play as a free act at the 4-H Fair, where their acts were featured.

After closing with Gentry Bros.' Show, Arthur Burson played a few fair dates, visited the John Robinson and Gollmar Bros.' shows, and then joined Pullen's Comedians at Chickasha, Ok., doing his high swinging wire and sailor perch acts. Burson reports that this is a splendid show and is doing good business.

Frank A. Goldie, manager of Cole Bros.' Side-Show, has returned to the circus after being called home a number of weeks ago to the bedside of his invalid wife, who passed away October 18. Mrs. Goldie had many friends with the Cole Bros. and Jones Bros.' shows, being known by those more intimate with her as Mother Goldie.

Word comes from Fred Leslie that he arrived in Charlotte, N. C., October 31, before the Ringling-Barnum Circus was loaded, and met several friends with whom he had trouped in the past, including Jung Brothers, the Zerados, Nemo and others. Said that the

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stock, wagons and cars looked fine after the long season put in by the show.

Ft. Dodge, Ia., is not only the winter quarters of Howe's Great London Circus, but is the permanent home of a number of old troupers who were well known in the past. Among them are Fred Bader, an old leaper; Leo Tullis, side-show manager Patterson shows; Frank Helms, concession checker John Robinson Circus; Chester White, in the wardrobe department of the Ringling show for ten years; Denny Boiram, veteran of the

Yankee Robinson Circus. This town was also the home of W. R. Musgat, general agent, and James (Kid) Purcell, now both deceased. K. L. King, former bandmaster of the Barnum & Bailey and Sells-Floto shows, has been located there for the last two years.

Cy Green, the Rube, writes: "Let's start something. I want to know who is the greatest real portrayer of the Yankee Rube now living, and have it decided at Madison Square Garden, New York City, at the Tex Austin meet. Let the best one win. I can spare a

week or two. Would like to have the judges be able newspaper men with Alfred Nelson as chairman."

Local No. 15, I. A. B. P. & B., of Springfield, Mass., will hold the sixth annual ball at the Auditorium on Thanksgiving eve, November 29. The boys expect this to be the biggest and best of them all, and that performers at all theaters will be present. The feature event will be a prize fox-trot. The committee is composed of M. J. Shea, D. Silverstone, Walter Dufrome, Paul Davis Dave Roberts, C. J. Costello and Jack Marcus.

Joe Lewis visited the Sparks Circus at Pensacola, Fla., November 6, and writes thereof as follows: "The work of The Billboard in cleaning up the drift shows is wonderful and I want to say this much for the Sparks show. It is the cleanest show I have ever seen and I have seen them all. As soon as I entered the lot the first thing I saw was a hamburger stand. I was surprised when I heard the agent daily, five cents. Then came the candy stand, neatly framed (and the only one on this show), selling everything for five cents from juice to ice cream. Another thing I would call the attention of The Billboard to is the polite 'thank you' of the outside stand man and every other agent of the show. A neat pit show is under the supervision of Charles Katz, and the side-show, managed by G. Connors, is also clean and good. As far as the big show is concerned, Charles Sparks deserves credit. As a good, clean show the Sparks Circus reigns supreme for its size. Now, a little about myself. I have trouped with many shows, and at present am trailing. A trailer is often knocked by a show and a show knocked by a trailer. This is the first stand I made with the Sparks show. I couldn't get a reader in Pensacola on account of the fixer or legal adjuster, but just the same I think it is a wonderful show, as I trouped with it years ago."

PROF. BEEBE RETURNS

With Collection of Animals and Scientific Data

New York, Nov. 10.—Prof. William Beebe returned Wednesday on the steamer Maraval from a nine months' expedition in South American wilds with a party from the New York Zoological Society. He told of a Negro attendant, Sam Christopher, who rescued from the blazing hulk of the yacht Viking in the harbor of Port of Spain, Trinidad, an hour before dawn October 26, strange animals, jungle motion pictures and scientific data of much value that they had collected.

Among the live specimens that Christopher saved were a two-toed sloth, a night monkey, a small simian which never appears in the daytime, a cebus monkey, a 9-foot tiger snake, a rare jungle guinea pig called the iabba, a parakeet and a red howling monkey. Four Venezuelan turtles, a collection of insects and a 4-foot electric eel were the only losses. With the exception of the night monkey, which subsequently died on the voyage, Professor Beebe brought the other animals safely to the Maraval, and will place them in the Bronx Zoo.

Most of the nine months the party has been in South America were spent in Kertabo, British Guiana, where the Zoological Society maintains a permanent scientific station. They have shipped numerous animals to the Zoo, including a giant armadillo and several hoatzins. The hoatzin is a peculiar type of reptilian bird, with claws at the tips of the wings, which it uses for climbing. Unfortunately none of the hoatzins lived to see his intended home in Bronx Park.

I. A. B. P. & B., LOCAL NO. 5

St. Louis, Nov. 9.—Walter Gazzolo reports that he has moved from 4244 Enwright avenue to 4769 Cripple Place. He is financial secretary of Local No. 5, and members are asked to send all mail to his new address.

V. A. Williams, of Local No. 28, Grand Rapids, Mich., is now located in this city.

Willer Brown has returned after closing on the Gollmar Bros. advance. He is back at his old job at the Gem Theater.

Jack Gordon is home again after a long season on the advance of the No. 1 car of the Hagenbeck-Wallace Circus. He is now working for the Walker & White Posting Advertising Company, of this city.—BEN F. MILLER.

THREE SHOWS IN TROY, ALA.

Birmingham, Ala., Nov. 10.—Troy, Ala., was a gay town for a few hours one day last week with two carnival companies and a circus in the town at the same time. The Hagenbeck-Wallace Circus had shown there and was just preparing to leave for Mississippi when the Heth Shows from Andalusia, en route to Dothan, arrived in the city and made the transfer from the Central of Georgia to the Atlantic Coast Line. Both shows left about the same time when the Littlejohn Shows, which had furnished the midway attractions at the Pike County Fair, shipped for Bainbridge, Ga.

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THE CORRAL

By ROWDY WADDY

The 1922 frontier contest season is about over.

If you have NEWS send it in. If it is "knocks," keep it!

Fred Stone's daughter, Dorothy, is to appear with him in a new musical comedy company next season.

Get ready for 1923. Start now. Several things must be done if the coming season is to be a successful one.

First and foremost there MUST be a real RECOGNIZED organization formed. This must be an organization that will MEAN something.

It must be sponsored by the MAJORITY of the committees that hold ANNUAL contests. It must have men at its head who have the future of the contest business at heart. The best interests of the contest business in general.

It cannot be dominated by a FEW who have selfish interests of their own at heart. Rules must be made that are uniform. Rules that make all contestants play fair. Penalties that will bar any committee or any contestant from the contest business, no matter who they are, who do not abide by the rules of the organization.

Petty jealousies MUST GO, both among committees and contestants alike. Champions' titles as the business now stands MEAN NOTHING. "World's Greatest," as a billing matter relative to either a contest or a contestant, at the present time MEANS NOTHING—and never will until such time as all get together and effect an organization along the same lines as baseball, football, horse racing, etc., are conducted as REAL COMPETITIVE SPORT. Don't say that there is at present an ASSOCIATION. If so, IT MEANS NOTHING. We mean a REAL ORGANIZATION that will DO THINGS.

Here's a good old one:

A wise owl lived in an oak, The more he saw the less he spoke; The less he spoke the more he heard, Why can't folks be like that old bird?

Pawnee Bill (Major G. W. Lillie) came all the way from Pawnee, Ok., to attend the Austin Rodeo at Madison Square Garden, New York City, last week and attended several performances. He enjoyed them all and pronounced the attraction prime in every respect.

Where is Julia Allen, well-known a few years back in Wild West? And Col. Fred T. Cummins? Also Johnny Baker, Buckskin Bill and Billy Craver? One of our readers would like to know the present address of Fanny Sperry-Steale; also of George (Buck) Connors?

Mr. and Mrs. J. E. Briggs, who manager the Wild West Show on the T. O. Moss Shows, went to Hot Springs, Ark., where J. E. leased a 16-room hotel, according to a letter from them received last week.

Will Rogers never pulled anything better than his political speech stunt. Even now, with election over and interest in the issues and the campaign dead, they are still talking about Bill and the speech in the clubs, on the streets and wherever men most congregate in the metropolis.

Major Lillie called at the New York office of The Billboard to personally testify to his appreciation of Mr. Austin's undertaking, and to say that in his opinion it would undoubtedly be an annual event.

"New York likes it," he declared, "and is vastly entertained and really thrilled by the stunts. Tex Austin has been wise in not trying to offer a show, but instead has staged a contest. New York appreciates the difference."

Cowboy songs, poems, drawings, pictures, both paintings, sketches and photos of the RIGHT KIND are always a boost for Wild West. Use them freely in your advertising. Also, live up your advertisements with good "action" cuts.

Speaking of cuts and advertising why is not now the time to make your plans for next season and figure on some new and novel advertising stunts for BETTER FRONTIER CONTESTS IN 1923?

A note left at the New York office of The Billboard gave the dope on the staff and stock brought to the rodeo for the Rodeo at Madison Square Garden by "California Frank" Hafley. It comprised, besides "California Frank," Reine Hafley, Mamie Francis, Little Joe, Helger, clown; Tom Bay, Red Nomor, Curly Meyers and John Hughes. The note also advised that Hafley's contingent, which also included the cattle used at the show, had been playing in front of grand stands at fairs, during August and September, including dates at Superior, Wis.; Jackson, Mich.; Allentown, Pa., and Birmingham, Ala.

Up to this writing (Friday) the consensus of reports received by Rowdy Waddy regarding the Tex Austin Rodeo at Madison Square Garden, New York, has been that it was producing thrills galore and creating no end of interest among the Eastern fans and their guests from other sections of the country. In fact, as mentioned in last issue, the first day (November 4) started the excitement, especially when two of the best hands were injured in the riding events. And patronage and excitement have been increasing daily. Since the show closes tomorrow (November 11) it is possible that the results will not be furnished for publication until in time for next issue, altho if received in time the article may appear in another department of this issue.

Eddie Bogard writes from Laramie, Wyo.: "I just read in newspaper where Buck Yarbrough has bought 200 head of cows and in soon to marry Helen McGill, whose father was one time a senator of Wyoming, also owner of the Kite

Ranch and known as one of the biggest cattle and sheep men of the State. Buck is well known as a contestant and has in the past been with several large shows, and is well liked wherever he has been. There are quite a few of the boys up here buying a few cattle and starting out for themselves. We recently had a big show, and it looks like a long, hard winter ahead. There are several contests being planned in this section of the country for next season. I hope they have a success with the Madison Square Garden show."

Notes of the hands with the Texas Kid Frontier Shows: The show will play South Texas during the winter. The cowboys have been having some real riding to do, as performances were given four times each day at fairs, but to packed houses. Bud Ross is going to be a concessionaire having bought a 20-foot cat rack. "Shorty" Cried, chief of cowboys, said the salty horses are about to "make a real man out of him." Cherokee Hammond, of Fort Worth, made some real wild rides. Hooper Red visited the show at DeLeon, Tex., also a bunch of other hands, all of whom took seats on some of the Texas Kid backers. One of the backers fell dead the other day, after being ridden. Hammond's sister has just joined to operate his concession. Setting Well, an old friend of Bud Ross, has joined. Frank Carrell, Indian boy, of Oklahoma, is doing clown and trick roping, also makes some wild rides. —MRS. TEXAS KID.

Notes from Will Hinkle's show, with the Zeldman & Pollis Shows, received recently: At this writing (October 31) the show is en route to Bennettsville, S. C. Statesboro (last week),

out of a gas-propelled "frollicker", an' stamblin' bragin' up agin a hard road. It happened in Kansas, too, so you know I was not laebrested, as the preacher says is the condition of a feller that stutters and stammers when he talks, at the same time a-leanin' backwards an' forward an' sideways when he's tryin' to show off how he kin walk a straight line.

Well, ole Daredevil Dillie sure breaks out every now an' then, don't he? By gosh there's a feller that wuz around in the Wild West show bizness fer quite a few moons. "Cordin' to the letter he wrote you he's sure a-guessin' as to who you are, ain't he? When you write him agin' ast him if he remembers the time him an' Joe Lynch wuz in London, Eng., in the bar of the old Proce Hotel, an' Dillie wuz a-wearin' his snagar-loaf hat, boots, six-shooter, etc. And when the colored gent walked in fer a snort Dillie gets to tellin' Lynch, out loud, that it's just 15 years ago that day since he shot 22 colored fellers in Texas, an' he feels another shootin' fit a-comin' on. Ast him if he remembers the occasion, and how fast wuz the record fer a feller leavin' a harroon up to that time. I'll bet no one, white or colored, has ever touched the time it took that colored gent to be from the bar to the outside an' plum gone.

The Province bar is well known to several American cowpunchers that's been to London. Among the teetottlers that's known to have looked into the place might be mentioned Jack Joyce, Charlie Aldridge, Will Rogers, Guy Weadick, Buck McKee, Sam Garrett, Jack Elliott an' Buffalo Vernon. Speakin' of bars I see where Slim Riley is in a jackpot out in Green River, Wyo. Slim is a boy that's known to a hull lot of the boys an' girls. He's charged with murder, second degree. Trial comes up

THE WORLD'S TALLEST COUPLE



Willi Murck, the German giant, with his wife. Their enormous size may be imagined as they are seen in comparison with ordinary men sitting at the table. —Photo, Wide World Photos.

between four and five thousand population, and the Wild West played to 10,783 paid admissions, many patronizing several times. The hands and stock have also been free-acting in front of grand stands at the fairs. With recent additions the show now carries ten head of steers, ten saddle horses, seven bucking horses, three mules, four buffalo, five goats, three performing dogs, a high-school horse and eighteen people, sixteen acts being presented. Joe Coker (Wild City Joe), formerly with Texas Kid's Shows and last season with John Robinson Circus, and a real rider, met with an accident at Griffin, Ga., when Death Valley, one of the steers, threw him and poked him over the right, then kicked him, "kocking him out" for about 30 minutes. But after about a week's layoff Joe is again scratchin' 'em. Tom Hitt, also late of the Robinson Circus, was leading Sober Sam, one of the feature bucking steers, when "Sam" jerked Mr. Hitt's horse down, knocking the rider unconscious. The ambulance was called and Tom was taken to the hospital, where he is at this writing still unconscious, the doctors claiming this condition is because of a severe shock, his body having no bruise or broken bones and that it will be but a question of time until his brain clears. So far he has been unconscious four days and nights. Ed, Wilcox, the 18-year-old boy rider, is sure scratching horses, steers and buffalo. Ed has nerve and is the making of a real rider. The mind-reading dog purchased from "Dad" Striker, of New Albany, Ind., is proving as excellent bally. Carl Beesley is again riding brooks, after a two months' layoff because of a broken ankle. John Crethers, better known as "Willie", is going over big. The show expects to play Florida and Cuba this winter.

November 20. Claims a Negro attacked him with a razor and he defended himself with a piece of "two-by-four", and the colored person died. I think it is the right thing for the Wild West folks to do their bit for their brother cowpuncher, who is short of funds. Send him along what you kin spare. All money for his help should be addressed to Slim Riley, care Sheriff Morton, Green River, Wyo. He needs a lawyer, and it all costs, so ast the folks to do their best. THIS ARM is sure a-painin' so I'll quit.—SOBER SAM.

CIRCUS PICKUPS

And Notes About People You Know By FLETCHER SMITH

The days of wagon shows are coming back. There never was a time when the outlook was as promising as right now. The shows have all grown so large that it is impossible for them to play the small towns or even towns of 5,000, and the showman with a twenty-wagon outfit can pick his territory and have practically no opposition.

Ernest Haag has proven that a wagon show, even in the South in the summer, can make money, and Sig Sautelle demonstrated the fact that a wagon show thru the East would earn a handsome profit in one season. There will be at least three wagon shows in the Eastern territory next spring and at least one more in the South.

James Hodges, who has been a carnival follower for years and has the reputation of being one of the best, if not the best, pit showmen in the business, has gathered together horses, wagons and a nice outfit, and, backed by Salisbury, N. C., capital, will put out a wagon show in the spring.

Frank Stowell, who was one of the main fallows around the Sig Sautelle Show, has

BILLBOARD CALLERS

(NEW YORK OFFICE)

Charles Fronto, indoor exposition promoter, of New York.

T. W. Shaw, owner and manager Shaw's Performing Dogs. Back from an engagement with the Santos & Artigas Show at the Payet Theater, Havana, Cuba.

Joe Hawley, riding device operator. Plans to sail for South America soon.

H. S. Cole, is conducting his advertising business from the office of the American Stationery and Cabinet Co., New York. Has Ed A. Kennedy and several other agents on the road for his advertising proposition.

Barney H. DeMarest, Peter Bordy, Ed Zello, Mr. and Mrs. Frank W. Murphy, Louisa King, J. H. Barry, John W. Moore, Josephine Fleming, Mrs. Ed Zello and R. J. Berganna.

Wilbur S. Cherry, the carnival general agent, is from Philadelphia. Left for points in New Jersey. Is doing some advertising business.

Eddie Hayden O'Connor, vaudeville author, New York.

A. F. Thavin, celebrated handmaster and concert director. Stopped at the Hotel Astor. Had a most successful season at fairs. Will play the new fair at Houston, Tex. Will be at the fair meeting at Toronto.

H. M. Yvarty. Back after a successful season demonstrating a song at fairs, he stated.

C. Frank Hanley (California Frank). In with 150 head of horses and several riders for the big Tex Austin contest at Madison Square Garden.

Al Flosco, past season magic, punch and inside lecturer Walter L. Main Circus Side-Show. Says he will be with S. W. Gumpertz, Dreamland Circus Side-Show, Coney Island, N. Y., next season.

Elmer J. Walters, manager Yorkville Players, Yorkville Theater, New York.

H. M. Prudhomme, of the Prudhomme Cinema Process, with offices in New York.

Ben Prigoff, concessionaire at Capitol Park, Hartford, Conn., the past season.

George Rockwell, of Rockwell and Fox, playing Palace Theater, New York, and other big-time vaudeville.

Louis Candee, concessionaire. Planning to go to Porto Rico with Al Migdal, to play some carnival dates in that country.

Alfredo Swartz, high-wire artist, of New York.

George E. Harris, horseman, of Marlborough, Mass.

Max Gottlieb, well known to the show world. Just after arrival by auto from San Francisco, Calif.

Charles E. Felton. Said his war exhibit on Broadway was doing good.

Max Delheimer, ride operator.

Mrs. Carlos Stefanik, magician and illusionist.

Benjamin Williams, S. W. Glover, Sidney Reynolds, Maxwell Reynolds, N. J. She-ton, Mrs. I. J. Polack, Mrs. Sidney Wyre, Louis J. Beck, Great Calvert and Eddie Davis.

Adolph Seaman, assistant manager the Rubin & Cherry Shows, Inc. Came in from Valdosta, Ga., on a special mission for Mr. Gruberg, president of the organization.

E. J. Kilpatrick, international amusement promoter. Stopping at Commodore Hotel, New York. Just before sailing for England.

W. C. Fleming, general agent T. A. Wolfe Superior Shows, accompanied by Mrs. Fleming. They came in from Buffalo to see some theatrical offerings and to do some Christmas shopping. Mr. Fleming was in Canada recently and predicts the largest gathering of outdoor showmen at the Toronto meeting ever assembled.

George Yerman, representing Jean Bekreko, to meet the latter's brother, who is in New York from Armenia.

John P. Martin, amusement promoter, of New York. Has propositions for the management of several parks in the East for season 1923.

Pat Lannigan, dancer. Back from a long tour in vaudeville.

Walter K. Sibley. Has been arranging for several shipments of people and show property to the East Coast of South America.

W. J. Hanley, the well-known circus and carnival agent. May go to South America later on this winter. Is well known in that country, and speaks all the languages.

Charles N. Harris, the circus man, of Schnyerville, N. Y. Just after a visit to Louis E. Cook at his home in Newark, N. J.

Barney Smith, photographer concessionaire. Was working on Long Island, N. Y., all summer and says he has been doing very well.

Charles Ringling, of Ringling Bros.-Barnum & Bailey Circus. In from Greensboro, N. C., after the closing of the season there.

Harry Row, contest and special-event promoter. In from Roanoke, Va., where he recently closed on a proposition.

Julia Lavrett. May become associated with Benjamin Williams' amusement enterprises, season 1923.

Al S. Cole, Adolph Seaman, Mr. and Mrs. W. C. Fleming and Mlle. Pauline all met in The Billboard office at one time. Had not seen each other in years. Mlle. Pauline is famous as an animal trainer. She sails November 11 for Havana, Cuba, to join a circus.

Tony Nasca, handmaster. Closed the season with the James M. Benson Shows at Fayetteville (N. C.) Fair recently.

James W. Beattie, who had the side-show with the Gollmar Bros.' Circus early this season. Has been camping out all summer in New York State. He was accompanied on his visit

(Continued on page 88)

SEIGRISTS RETURN TO CANTON

Canton, O., Nov. 10.—The Charles Siegrist troupe of aerialists, for many seasons a feature with the Ringling Bros.-Barnum & Bailey Shows, reached home this week, following a successful season with the big show. In the act were Charles Siegrist and wife, Dorothy Siegrist, Joe Siegrist, Frank Shive and wife, Harry Tritch and Jack Maloy. Siegrist told a representative of The Billboard that his act had been booked for several weeks of indoor circuses. He will look several other acts in conjunction with his flying act.

250 Pair Skates for \$200 and enough parts to last for 5 years, including Straps, Riveting Machine, Blades, Trickets, Fibre Wheels, Axes, etc. A. E. LIND, 1533 East 6th St., Cleveland, Ohio.

RINKS & SKATERS

(Communications to our Cincinnati Offices.)
1923 ICE-SKATING MEET
Awarded St. John, N. B.—Chicago Lands National Meet, Which Will Probably Be Held in January

Montreal, Nov. 10.—St. John, N.B., backed by Lake Placid, Saranac Lake Association, the Middle Atlantic, New England and other associations, was awarded the international ice skating meet for 1923 at the annual meeting of the International Skating Union of America held here last week. Plattsburg, of the Lake Placid-Saranac Lake Skating Club, made strong representation for the national meet, which was given to Chicago, unsuccessful bidder for the international event. No date was fixed for this latter, but it will likely be held in January. The venues for the two meets being settled. Saranac Lake, Lake Placid and Plattsburg have decided to get together as the big three and stage a record-breaking meet, with over 100 of the competitors in the national and international taking part.

Tightening of the lines which separate amateurism and professionalism by taking a firm stand against recognition of the United States Amateur Hockey Association because of its alleged tendency to professionalism was one of the outstanding features of the meeting. The following officers were elected: President, Julian T. Fitzgerald, Chicago; Adirondack Skating Association; first vice-president, Henry Ublein, Lake Placid; second vice-president, J. K. Savage, Middle Atlantic Association; third vice-president, Wm. G. Branton, Western Pennsylvania Skating Association; secretary, Edward A. Mahike, Western Skating Association; director of publicity, Lee Holden Jndson, Adirondack Skating Association.

Members of the Board of Control of the International Skating Union of America were elected as follows: Julian T. Fitzgerald, chairman; Henry Ublein, Lake Placid; L. B. Judson, Saranac Lake, N. Y.; J. K. Savage, Middle Atlantic Skating Association; Wm. G. Branton, Pittsburg; E. A. Mahike, Chicago; Louis Rubinstein, Montreal; H. Noah, Middle Atlantic; O. J. Taylor, Western Skating Association; Edward Gray, Minneapolis; Allan E. Blanchard, Chicago; Paul Armitage, United States Figure Skating Association; Roland Goodwin, Ohio Skating Association; H. E. Weber, Michigan Skating Association; M. F. Lane, Western Pennsylvania Skating Association. The Legislative Committee is composed of Wm. C. Hill, Boston; Joseph K. Savage, New York, and Louis Rubinstein, Montreal.

So strong was the feeling displayed against the alleged professionalism of the United States Amateur Hockey Association that the I. S. U. of A. is sending a delegation to the annual meeting of the American Amateur Athletic Union at Washington this month, with the ultimatum that the I. S. U. of A. is not releasing its hold and control of amateur hockey, and that it will not recognize or tolerate the alleged actions of the U. H. Amateur Hockey Association "masquerading as an amateur body."

The Jesse de Resta, the well-known French auto race driver, came up for decision and he received amateur recognition. It was held that auto racing was not an athletic sport and therefore De Resta's connection with it in a professional capacity had nothing to do with his aspirations as a figure skater.

DREAMLAND RINK, FRISCO, OPENS
With a new floor, said to be one of the finest skating surfaces in America, and a competent staff of instructors and assistants, the Dreamland Amusement Co., San Francisco, has opened its Dreamland Rink for the winter. The rink is operated nightly, except on Fridays, when boxing bouts are staged. A racing program is in effect every Saturday night.

ANOTHER BALTIMORE ROLLERY
Fred W. Miller and Edwin A. Morton, who operated the roller rink and dance hall at Riverview Park, Baltimore, Md., during the past summer, are scheduled to open a roller rink at Richmond Army in the same city November 14. T. W. Condon is to continue as manager. The floor space is said to be 18,000 square feet. An eight-piece band and a good corps of instructors and floor men have been engaged, ac-



RICHARDSON SKATES
The First Best Skate—The Best Skate Today
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.
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Richardson Ball Bearing Skate Co.,
1809 Belmont Ave., CHICAGO.

CAN USE GOOD SECOND-HAND
ROLLER POLO OUTFIT—NETS, CLUBS, GOALS, UNIFORMS
Must be in good condition and reasonable.
PETER J. SHEA, Carlin's Rink, Baltimore, Maryland.

THERE IS BIG MONEY IN A ROLLER RINK

Properly managed and equipped with the best rink skates.

ASK US

Write for booklet No 6 on successful rink management.

Chicago Roller Skate Co.
4458 W. Lake Street, Chicago, Ill.

WURLITZER SKATING RINK MUSIC

Loud yet tuneful popular music available. Sizes for every rink. Installations throughout the United States.

THE RUDOLPH WURLITZER CO., N. Tonawanda, N. Y.
Band Organs for all kinds of out and indoor shows. Write for catalog. 985

According to Mr. Condon, who anticipates a good season.

SUGGESTS NATIONAL ROLLER POLO LEAGUE

Manager Peter J. Shea, of Carlin's Roller Rink, Baltimore, Md., recalls the famous polo team that represented Detroit in 1912-'13 ("Kid" Williams, of Paterson, N. J.; "Red" Robertson, of Chicago; Ben Fisher, of Bloomington, Ill.; Bennie Sharp, of Richmond, Ind.; Capt. Conner, of Muncie, Ind., and Geo. DeBarr, of Flint, Mich.), in suggesting the organization of a professional roller polo league with Chicago, Detroit, Baltimore, Washington, Milwaukee, Cleveland, Philadelphia, New York and Brooklyn, Boston and other cities as units. At present Mr. Shea is forming an eight-city league to play two nights a week at his rink. He believes that suitable buildings for such sport are available in the cities named and that in a short time roller polo could be made nearly as popular a game for winter as big-league baseball is in the summer.

SKATING NOTES

Early attendance at the Palace Gardens Rink, Detroit, indicates that this winter season will be the best in the history of the rinkery, according to word from Manager Eilia McLain.

Work has started on an \$18,000 building in Calais, Me., that will house a regulation hockey skating rink. The opening is scheduled before Christmas.

The Trammill Portable Skating Rink Co., Kansas City, Mo., shipped a complete outfit last week to S. B. Anderson at Madison, Ind. This makes about the sixtieth rink completed by the Trammill concern recently.

According to a lengthy article last week in one of the New York dailies the roller skating fad has returned to Long Beach, N. J., in such a manner that everybody—old and young—is doing it.

Big things are promised by J. Donaubauber of Riverview Rink, Chicago, for November 13, when Riverview Roller Club Night is to be observed.

Harry De Onzo is manager of the Avenue Academy Skating Rink, Alstiers, La., which is slated to open about Thanksgiving Day. De Onzo is of the Stofer and De Onzo novelty skating act which appeared at the Shrine Circus, Galveston, Tex., October 30 to November 4.

Dell Wing, operating a portable rink thru the West, reports good business at present in Centralia, Kan.

The popularity of roller skating in Richmond, Va., is said to be keeping Leo Doyle on the jump at the Coliseum, where he is floor manager and instructor.

CIRCUS PICKUPS

(Continued from page 74)

been figuring for years about putting out a wagon show and has, while covering the local news for The Glens Falls Times-Star at Fort Edwards, N. Y., assembled a show that can play thru Northern New York and get some money. There has not been a wagon show up in that territory since Wetherell and Doud and Jim Shipman made it every summer. Frank's last venture was with "Uncle Tom's Cabin" and he made money in the sticks.

Tom Finn, up at Hoosick Falls, will go out in the spring with two wagon shows, one an "Uncle Tom's Cabin" company and the other a colored minstrel under canvas. Tom figures on keeping the two shows about ten days apart

and will go from one to the other in his big touring car. This winter he has hit upon a novel way of paying for the keep of his stock. He has fitted up a truck with a player piano and leaving space enough for a six sheet, will book feature pictures in the residential picture houses of Troy, Albany and Schenectady and around his home town. He will hail noon daily with his truck and run his show much as the Welsh Bros. have done with their production of "Uncle Tom's Cabin". It looks like a paying proposition.

Frank H. Lee has had a small wagon show for several years down in Massachusetts, and but for the fact that he always had bad luck with agents would have made some money. As it was, he did not do so bad and still has a nice outfit which he will put out next spring and play the Eastern territory.

George Duffy, the millionaire silk manufacturer of Fort Plain, N. Y., had it all planned to put out a wagon show next spring, opening at Fort Plain and playing thru Northern New York, but in a recent letter he states that his health will not permit the venture. He is, however, going to devote his spare time to framing up the biggest street carnival ever held in Fort Plain under the auspices of the Chamber of Commerce and is going the limit to make it a success.

George Barton, who is putting in the winter at Coatesville, Pa., and who had out a Wild West show thru Pennsylvania and the South after closing with the Cook Bros. Show, is going to put out next spring a wagon show that should get some money in the coal regions. He has already at his sales stables in Coatesville forty head of stock, big and little, and about fourteen baggage wagons. George had a good season with Barney Demaree playing parks and thinks that the time is ripe for a wagon show in his territory. He is collecting at his sales stable some fine stock and 'tis said that he has the backing of a New York City theater man in his venture.

Ed Brown, an old-time trouper up at Bath, Me., has had a small wagon show out for several years in that territory and has carried vaudeville and pictures. He states that next spring he will have a real old-fashioned one-ering circus traveling by truck and playing Eastern Maine and Aroostook County. As there has not been a circus in that territory for the last three years Ed ought to clean up. He will open at Bath and work North to Rockland and then into Aroostook. He states that Charlie Prescott, of Rockland, who had the Great Eastern Circus out some twenty years ago, is also framing up a wagon show to play Eastern Maine. Charlie is now in the trucking business at Rockland and has plenty of wagons and horses. With him will be associated Charles Cook, a Rockland grocer.

Clarence Harmount, of the Harmount Boys, who have had truck and theater "Uncle Tom's Cabin" shows out for years, will open shortly and put out his big city production. He writes that he would have opened earlier this season but the death of his father and the settlement of the estate kept him at home. "Dad" Harmount was one of Williamsport's most prominent characters. He was originally a village blacksmith, led the town band, played a wicked cornet and raised four sons to play as many different instruments. There were Tad, George, Denny and Clarence. The latter never got any farther than the bass drum, but he could keep

the band going and played a good "Tom". The family was the first to put out a "Tom" show on trucks and they made a fortune. At one time they boasted of forty hanging pieces and eight of the finest "Tom" dogs in the business. Clarence says that this winter he will still have the original scenery and six of the dogs.

Horace Laird, producing clown for many years, has hit upon a novel idea, but it is not new at that. He is conducting a school for clowning at his home at Chester, Pa. He has now ten or more of Chester's young fellows who are being taught clown walkarounds and who are being schooled for the coming circus season. They will make their debut at a department store at Philadelphia during the holidays and will be with one of the big shows next spring. The idea originated with the late Harry Clark, who broke in some twenty young fellows at Toledo, O., and brought them to the Cole Bros. Show, where they were turned over to Joe Berris. Joe even went so far as to make Roman standing riders out of them. Bert Fisher was one of the boys and he is about the only one left of the bunch who is still in the game, and he is still doing his Hebrew impersonation that Harry Clark taught him.

Bill Fowler, after years working for other shows, has decided to try it out for himself and is organizing a vaudeville show to play the smaller towns of Ohio. After leaving the Harmonet "Tom" show, Bill made good as bandmaster with the Main Circus, but this was not his first circus venture, as he was first chair man for years with the Forepaugh-Sells and Pawnee Bill shows. Bill will have with him as right hand man Charlie Deadrick, his buddy for years.

WISE CRACKS

From a Wise Cracker

Who will be the first to play the Pittsburg district next spring? Someone will find it a gold mine. Everything working and only three circuses in that territory last season, all in a bunch. There is two weeks' territory within a five-cent carfare of Pittsburg and room for all.

When will some circus manager put out the old-fashioned shell band wagon at the head of his parade? A circus band perched high up on the roof of a tableau wagon does not look the part. "Huh, it can't be much of a show, they haven't even got a band wagon." I've heard that, haven't you?

Small circuses should have larger and better bands. Discard the double drums and put on a bass drummer. A circus band should never be of less than twenty pieces and should use plenty of clarinets. That means harmony.

Until there is a new circus lot in Easton, Pa., it is pretty certain that no circus will play that city. With a two-mile haul, all up hill from Phillipsburg, across the bridge, there is no chance to parade unless you play it on Monday.

The hardest papers in the country for a circus press agent to handle are the dailies in Troy, N. Y. Ever try to fix the morning paper? It can't be done.

The first circus man that puts out a ten-car show with or without a parade will make a fortune. There is not a small railroad circus that can successfully play the towns that the Sun Bros. did. All have outgrown the territory. The Sun show made a fortune for its owners and since the show went off the road there has been no show to take its place. Instead of growing bigger some of the shows could afford to shrink, avoid opposition and play the smaller cities and towns and clean up. There is a whole season in Pennsylvania that has not been touched since Frank A. Robbins used to make it. Think it over.

BURLINGAME BROS.' WAGON SHOW

A new wagon show is to take the road next season under the title of Burlingame Bros.' Circus, owned and managed by J. A. and E. C. Burlingame, and consisting of eight wagons. The performance will be given under a 60 by 90 top. The dressing room top will be a 20 by 30. The show will carry about twenty head of draft stock. The performance will be made up mainly of serial and ground acts, with a six-piece band to furnish the music. Advance work will be done by auto. Winter quarters have been established at New Martinsville, W. Va. The above data is according to the Burlingame Brothers.

PATTS RETURN TO CHICAGO

Chicago, Nov. 8.—The Aerial Patts, always firm friends of The Billboard, returned to Chicago this week, following the close of a long and satisfactory fair season.

WARNING! WARNING! WARNING!

SWINDLERS seek to elude the censorship of The Billboard and make entry into its advertising columns. While The Billboard makes every effort to exclude misleading advertisements, persons answering announcements should make careful investigation before they enter into negotiations.

Our copy readers have to scrutinize the copy of almost 2,000 ads weekly.

The rogues are cunning. They slip one over on us every now and then. But it is not so easy as it used to be, and it is growing more and more difficult all the time.

You can help us by being very careful and cautious in dealing with all advertisers.

The DEAGAN UNA-FON

PROVIDES THE IDEAL MUSIC FOR SKATING RINKS. Played out at Ft. Reno, but has fifty times the volume.

Write for descriptive circular and full information.

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FOR SALE AT A BARGAIN—ONE WURLITZER ORGAN

Style No. 133, first-class shape; 150 pairs Chicago Skates, Motor (1/2 h. p.), in fact, everything complete to operate a rink. Terms if desired. Address BOX 458, Kalamazoo, Michigan.

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES WITH ITEMS OF INTEREST TO MUSICIANS

NEW RIDES

For Selig Zoo, Los Angeles

Will Cost Over \$500,000 and Are To Be Completed by April—Prior and Church Are Builders

Los Angeles, Nov. 9.—Frank M. Prior announces that he and his partner, F. A. Church, have contracted with Col. Wm. N. Selig for the building of four big rides at the new Selig Zoo Park, this city. The total cost is estimated at more than \$500,000. Work is to start at once, it is said, and is expected to be completed by the middle of April.

The rides consist of a Whiz Bang Dip, with aeroplane curves and dips, promised to furnish thrills galore; a water ride with a shoot-the-chutes, 75 feet high, as a climax; an immense Herring Bury, with 72 horses that, it is reported, actually race, and a new ride, the Speed Demon. The construction is to be under supervision of F. A. Church and operation will be under the same Prior and Church management that has made their other enterprises at Venice such a huge success.

PALISADE'S WINTER SEASON

Opened November 4—William Johnson, Manager, Believes Two Parks One Too Much for Havana

Havana, Cuba, Nov. 3.—William Johnson, who operated the past summer at Coney Island, New York, will open his Palisade Park here tomorrow. He claims that he was to be allowed the privilege of operating the only park here and is of the opinion that his success with Palisade Park led to the opening of a second resort here. The result, he is quoted as saying, "may park the public to death."

A new attraction for Palisade this winter will be the "sawing a woman in half" illusion. Benny Krause is to operate a monkey speedway and giant motordrome, which he had at Surf Island, New York. Irvin Siegel, or "Pepper the Jewelry Polisher", will have a stand at a prominent location. Baron Paucel, "smallest man known", also is to be on exhibition. Johnny Nichols, with his balloon racer, will be assisted by Eutalo John, and Nat. Meyer Harris is back with his cover the spot game and will have as neighbors Buarman and Eddie Wendell. Marty and Danny Flecker, better known as the two jockeys, are on hand for the start, as are Harry and Just, Jimmy Means and Johnny Matthews. Miss Holden, high diver, will perform. Freddy Canfield and Freddy Adelphi, "the two Fredgies", have secured ten new concessions. Sam Margoles will conduct an illusion show. Lester Robert, Jr., card expert, and Dallas Davenport also are present.

TO KEEP BEACH RESORT "DRY"

San Francisco, Nov. 9.—Stanley A. Flemmer, concessionaire at Chutes, at the Beach in this city, suffered the cancellation of his contract with the big pleasure resort October 24 and faces Federal proceedings. Flemmer, not content with the earnings of his concession, it is alleged, sought to increase his revenue thru the sale of illicit liquor to visitors at the Chutes.

A mounted policeman said he witnessed Flemmer in the act of selling a glass of liquor to a soldier from his concession stand. His arrest was followed by court action, instituted by Friedle & Looff, proprietors of the Chutes. Upon hearing the evidence and being presented with a copy of Flemmer's lease, which expressly provides that no liquor shall be handled in the amusement park, Judge Morgan ordered the lease canceled.

Flemmer was then remanded to the custody of the Federal authorities and charged with the violation of the Volstead law. A quantity of "moonshine" liquor is held as evidence.

A NEW RIDE

J. W. Zarro Co. Installing Remarkable Device in Detroit Winter Garden

Chicago, Nov. 9.—Walter Johnson, former Chicago park expert, now with the Detroit Winter Garden, writes The Billboard office here regarding a new riding device that is being installed in Detroit by the J. W. Zarro Company. His letter follows:

"J. W. Zarro, of the J. W. Zarro Company, is now in Detroit installing a number of his fun-house devices, also a new ride to be known as the French ride, which will be without doubt the sensational ride for parks, piers and amusement places for the season of 1923. The ride is nearing completion and every one who has seen it declares it will be a big winner."

"All of the amusement men in the Jefferson street colony predict that Mr. Zarro will have his hands full in filling future orders for the device. The repeat ride possibilities and the moderate price to be charged for the novelty, they all think, will add to its selling possibilities. Patents have been applied for on all parts of the ride by Mr. Zarro."

OPTIMISTIC FOR 1923

Are Managers, According to Number of Early Orders Placed for Rides and Features

North Tonawanda, N. Y., Nov. 8.—That park managers are optimistic as to a general pickup in business for 1923 is indicated by the large number of orders received from various parts of the country by the Spillman Engineering Corporation here. "Work at our plant," stated Geo. H. Crismer, vice-president of the company, "is unusually heavy for this time of the year. Heretofore we never have enjoyed such a rush for rides and amusement devices so early. January 1 has been the usual time when managers of parks began to place orders for new features for their resorts. This week a 30-foot, four-abreast carousel, with many special features, is being delivered to E. D. Jones, of Los Angeles, Calif., who placed the order with us September 11. Our orders for spring delivery on 40-foot portable carousels are surprisingly large."

RENDEZVOUS AMUSEMENT CO.

Evansville, Ind., Nov. 10.—The Rendezvous Amusement Company, of this city, has been organized with a capital stock of \$100,000 for the purpose of operating amusement parks, concessions and the like. The directors are Jacob W. Weber, Henry F. Kersting, Allie L. Holland, Fred Weber, Manson Reichert and Frank C. Enz.

CONEY COMPANY PAYS DAMAGE

The Coney Island Company, Cincinnati, last week awarded \$3,000 to Wilbur Morgan, member of the Manchester (O.) Boys' Band, in settlement for injuries suffered by him April 27, 1922, when a deck of the Island Queen collapsed while transporting passengers to the Grant Centenary celebration at Pt. Pleasant, O.

PEKIN PARK IMPROVEMENTS

Pekin, Ill., Nov. 11.—The Mackinaw Valley Park Amusement Company has been incorporated with a capital stock of \$40,000. The incorporators, F. A. Ingle, R. C. Griffin and M. R. Meltrone, hold property valued at \$21,000 and under \$1,000 annual rental have leased, with privilege of purchase, forty acres of land, a dancing pavilion, dining hall, five cottages, office buildings and warehouses. The company's property has long been the amusement center in this territory, but the new firm proposes further improvements.

CONEY ISLAND NOTES

Max Goodman, of the Fair Trading Company, recently returned to Coney Island with his two able assistants, Maxey Klepper and Max Wert, from Shreveport, La., where he closed after a reported successful season of fair dates. He is to leave this week for Toronto, Can., to be on hand for the coming Fair Association meeting in that city.

Johnny Nichols, who has been running the skee ball alleys on the Island, has left for Havana, Cuba.

Harry Rosen and wife have gone to Los Angeles, Calif., for the winter.

"Paddy" Shea, "mayor" of Coney Island, was scheduled to leave November 15 for Los Angeles, Calif., where he plans to spend the winter.

Renny Weiss has returned to Coney Island after closing at Frederick, Md.

Abe Jadolo, of Coney Island, has gone into the jobbing business for the winter and opened an office at 1416 Broadway, New York.

The Coney Island Hebrew Association will hold its first social affair of the winter season at Danceland on Thanksgiving Eve.

<p>THE RECORD MONEY-GETTER. THE SKILL GAME WITH A THRILL.</p> <p>BALLOON RACER</p> <p>(Patented.) PRICE, \$1,650.00.</p>	<p>STOOD THE STRAIN OF LAST SEASON. MADE MONEY FOR EVERY OWNER.</p> <p>THE CONY RACER</p> <p>(Patented.) PRICE, \$2,000.00.</p>
<p>LUNA PARK, CONEY ISLAND, NOVELTY LAST SEASON.</p> <p>THE DIVER GAME</p> <p>(Patent Pending.) PRICE \$2,250.00.</p>	<p>NEW GAME FOR 1923.</p> <p>FOOT BALL GAME</p> <p>(Patent Pending.)</p>

NEW FOR 1923—IRON PIRATE, Combination Shooting Gallery and Game.

CHESTER HOLLARD AMUSEMENT CO., 1416 Broadway, New York City

The Whip

Thrilling Amusement Ride. Famous the World Over. Every Park should have a Whip. New Booklet free.

W. F. MANGELS CO., Sole Manufacturer

CONEY ISLAND, NEW YORK

99-YEAR LEASE

AL FRESCO AMUSEMENT PARK

PEORIA, ILL.

16 successful seasons. Owner retiring. 200,000 to draw from. Steamboats, street cars and steam roads to its gates. Address WEBB'S BANK, Peoria, Ill.

JOHN F. LYNCH ALEXANDER S. LYNCH

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SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT. TO 46-FT. PORTABLE CAROUSSELLES, 50 FT. AND 66-FT. PARK MACHINES.

Write for Catalog. NORTH TONAWANDA, N.Y.

S. ASCH

EXPOSITION and PARK BUILDER,

383 Canal St., New York.

Designer and Builder of the NIAGARA FALLS EX-PO and Decorations for Madison Square Garden Pool. Keep me in mind for the 1923 season.

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WANTED SECOND-HAND SILODROME

Must be in A-1 condition and shipped on approval. Also good second-hand Whip. T. J. P., 641 Leonard Street, Brooklyn, New York.

Venice Pier Ocean Park Pier Santa Monica Pier

LOS ANGELES

WILL J. FARLEY, Venice
Leop Beach Pier Redondo Beach Seal Beach

Los Angeles, Nov. 4.—During the past week, which included Halloween, over one hundred thousand merry-makers visited the Ocean front and amusement resorts. It was estimated by the banks that over one-half million dollars was spent by this throng on the bay district Halloween. The merry-makers ganged into parades in which every weird costume and effect could be witnessed. This gave all the concessions on the piers an opportunity to make and do business, and it was voted the best Halloween from a business standpoint of any of recent date.

Walter Van Horn has his "Hi Jinks" Company at the Burbank Theater, gaining greater favor with each week's production. This week's musical review is entitled "Slim Ankles", and it caught on from the start. Fred Wolf, manager of the theater, has all praise for Van and business has steadily increased during his reign. Bud Harrison, George Clark, Jean Darby, Mae McCrea, George Crump, Dolly Daye, Marie Celestine are all favorites.

The Snapp Bros.' Shows are to invade Los Angeles week after next, playing on the Prager Park lot for the American Legion. It will be termed the "Buddies Frolic", and will be to raise funds to assist disabled veterans.

Deane Worley, general manager of the Wilkes Circuit of stock theaters, with headquarters in San Francisco, is back from New York where he has been for some time.

John B. Herger came up from San Diego where he is arranging the big exposition and was compelled to leave for San Francisco immediately. John is expected to have something of importance to announce after his return from Frisco.

Rex Smith, exhibition aviator at the Venice field, crashed to the earth with his new imported French plane, and received slight bruises about the forehead. The plane was demolished.

Lionel Keene, Western representative for Marcus Loew, is in conference here this week with E. C. Bostick, manager of the Loew interests here. Mr. Loew is expected to be in Los Angeles soon.

Doc Hanny McCullough, of Dominion Exposition Shows, is here for the winter. He reports business very good last season and will again be part of the Dominion Shows next season.

"When Destiny Wills", a story by Robert James Wortham, and featuring Grace Davidson, Melbourne McDowell, Joseph King and Cora Drew, is the feature of the Hippodrome program this week. It is a story of the Timber Lands.

Betty May is celebrating her fifth consecutive engagement as leading lady with the Al Herman Company. The Century comedy title is "The Chief Farmerette".

Fred Sargent won his suit against the Pacific Electric Company here last week. They put Fred off the car when he had a perfectly good ticket. The conductor did not know that they dated these tickets sometimes a year ahead.

Charles Keeran was a visitor around the Bialto with Mrs. Keeran. They came in to attend the funeral of their brother Stephen.

...DODGEM...

The DODGEM embodies exclusive amusement features, which give it its leadership among riding devices. These features are the property of the DODGEM CORPORATION and are strongly protected by ISSUED PATENTS in the United States, Canada, England, France, Germany, Denmark and other foreign countries.

Consider that we are not simply applying for PATENTS, but have already been granted this protection, and furthermore we guarantee to protect these rights and the rights of our purchasers against imitators and infringers as far as money and the best legal talent can go.

Don't take chances with something just because it has a trolley. Buy the original DODGEM, which is a proven success. 1,600 cars sold. Order now for early delivery.

DODGEM CORPORATION, 706 BAY STATE BLDG., LAWRENCE, MASS.

three of whom were laid to rest this week. Mr. Keenan has some important dates that are keeping him away from the Rialto regularly.

A bond election to vote \$50,000 for the construction of a pleasure pier 1,200 feet long, at Pacific Beach, is to be held this month at that place.

"The Humming Bird", now in its twenty-first week, is soon to close as the New York premiere is to take place in December. Maudie Eulton and her company have made a wonderful impression here.

Bunny Hare and Company are making the Bunny Hare Traveltiques in Honolulu. Colin Kenny, comedian; George Cleethrope, director, and Jack Rose, cameraman, are on the ground now.

Sam C. Haller and Harley Tyler were busy last week counting the animals that arrived on the ship from Singapore. Sam says that he has been among the animals of Selig Zoo Park so long now that he can talk their language.

A new song is being whistled on the Rialto here—"The Dawn of Tomorrow", by Charlotte Lasky Waller. The music is by George Graff, author of "When the Sands of the Desert Grow Cold".

T. Daniel Frawley and Adele Blood left Honolulu for the Orient last week. Before leaving the island they made some pictures for companies working there.

Pauline Garon, newest addition to the Cecil B. de Mille company on the West Coast, is at work in a new picture for Paramount distribution. She will be remembered by her East-

ern friends for her work in "Lilies of the Field" and "Sonny".

John W. Harpsprite, who has toured with his "Uncle Tom" Show through the Middle West, has arrived in Los Angeles for the winter.

Thomas Wilke is expected back in Los Angeles soon and will bring with him from New York a lot of plays for his stock company here. "The Bear Cat", which has had such a phenomenal run here, is expected to find its way to a Broadway (New York) presentation before the season ends. "The Champion" is the new play for the Majestic Stock Company, commencing next week.

C. W. Parker is casting about for a home in Los Angeles or Venice.

Lyle Clement is the new leading man for the Chattanooga (Tenn.) Stock Company. Mr. Clement has been in Los Angeles all summer, and left for rehearsals in Chattanooga this week.

Curtis Ireland, Col. Wm. Ramsden and C. Williamson, all showmen, left this week for Big Bear, to hunt ducks.

"Able's Irish Rose" is over its three hundred and fiftieth performance here, and still finding it hard to accommodate all who want to see it.

Billy Miles, who was killed while a member of the Gollmar Circus in Arkansas, was buried here November 2. The services were conducted by the Elks and the floral pieces were many and elaborate.

The Barringer Company, with Ralph Lewis and Virginia Fair in the leads, are working in

the Honolulu Island, making a South Sea Island picture. They were guests of the Betty Compson and Lasky Company, also there making "The White Flower".

Ruth Roland and Company have left Los Angeles to go on location near Warner's Hot Springs, near San Diego, where the little star, who has recovered from her seaplane and motorboat accident, will again dare fate in making her newest thriller, "Ruth's Million".

Charles Higo passed thru Los Angeles this week, accompanied by his wife, and sailed from here to Shanghai, China, to take pictures of the Chinese Army for the Chinese Government.

L. C. Zeleno writes that he is engaged in real estate business temporarily in San Francisco.

Richard Dix, of Goldwyn, calls attention to the fact that there is a Glendale and a Long Beach in New York and that Hollywood has begun its career in Florida. He states that we should have these names copyrighted before confusion starts and especially as we still have to ourselves our Colver City.

Rollin Sturgeon and Luclen Hubbard are newest recruits in the field of independent producers in Southern California. Under the name of Sturgeon-Hubbard Productions they have leased space at the Universal City, and have started making an original story by Hubbard.

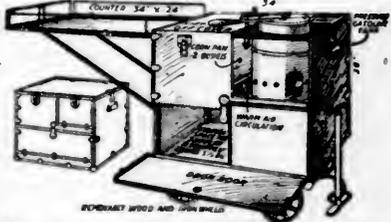
Charles Chrysler has moved down into Los Angeles for the winter months, from the beach front.

W. A. Cory, general manager of Aloha Park, Honolulu, was a visitor in Los Angeles the past

week. He comes in the interest of his new park, which, he says, has been doing a capacity business. He will remain long enough to arrange several new contracts before returning.

Jim Sams, the popular manager of Rosemary Theater in Ocean Park, is back at the front door of his theater, and everybody is again smiling as they greet him.

**BEST FOR THE ROADMAN
TALCO KETTLE CORN POPPER
NEW LARGE OVERSIZE MODEL
LOWEST PRICED HIGH-GRADE POPPER**



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FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

"BABY" FAIR OF CALIFORNIA STARTS OFF LIKE "GROWNUP"

Unusual Record Made by Los Angeles County Fair Thru Co-Operation of Progressive Citizens of Pomona

A new fair has been added to the list of California expositions—a fair that, if the start made this fall may be taken as a criterion, will ere long take its place among the foremost in the State.

The new enterprise, which seems to have skipped the "baby" stage and started off full grown, is the Los Angeles County Fair at Pomona. Located in the richest county in the State and in the midst of a section where big projects are so common that they are taken as a matter of course, it is little wonder that this youngster neared swaddling clothes and with abundant assurance, without apologies for its youth and asking no favors, announced itself as a regular fair—and successfully put it over.

The fair opened October 17 amid beautiful California sunshine, bursting bombs, the smiles of the fair officials and the myriad sounds peculiar to every county fair. Thousands of people visited the opening session and L. E. Sheets, president of the Fair Association; C. B. Afferbaugh, vice-president, and George W. Cobb, secretary, were working at top speed all day. Children by the hundreds poured thru the gates, as the schools of Pomona and all outlying towns were dismissed for the day to visit the fair free of charge. The scores of exhibits in the various departments filled the booths and buildings to overflowing, the Pomona Municipal Band gave concerts, there were harness and running races and all the various features of a first-class fair, and everything moved smoothly. The fair continued thru October 21, being favored with excellent weather and attracting large crowds each day. In addition to a grand stand and other buildings there were a number of tents, one of them (a photograph of which was shown in a recent issue) said to be the largest ever erected in the State, and every part of the forty-acre grounds was a scene of incessant activity. In short, it was five days of "wonderful exhibits, gorgeous displays, magnificent pure-bred live stock, thrilling races, chariot races, running races, trotting races, automobile races, horse show, and all the clean, fun-making and pleasure-giving concessions usually found at good fairs." It all far surpassed the original expectations—and all had been accomplished, as far as the actual work was concerned, in three months. From a forty-acre field planted to beets and alfalfa the grounds had become a small city, with six large tents, several exhibit buildings, a race track, grand stand and other buildings.

The Pomona Progress, leading evening paper of the city, got out a forty-six-page Los Angeles County Fair Edition in honor of the fair, giving the full history of the inception of the fair and its successful establishment. From it we culled the following facts in regard to the fair:

How It Started

"No one knows where the original idea for the fair started, but it is thought that two members of the Lions' Club at a meeting a year ago started the idea. This was taken up by the Chamber of Commerce, a committee considering it for some time.

"The committee reported back favorably on the idea this spring, also proposing that several ideas that had been suggested must be incorporated or else the fair here would never be a success.

"These ideas were that the fair should be founded primarily for the advancement of the agricultural, horticultural and animal husbandry industries; that all other things should be supplemental to the main idea.

"Also that it has been found that fairs run cleanly and in accord with the laws were found to endure, while those that degenerated to the cheap carnival type and general gambling conditions were short-lived and eventually failures." The report of this committee was adopted, and also first steps were taken to incorporate.

Association Incorporated

"In April the Los Angeles County Fair Association was incorporated. The City of Pomona notified the fair officials that if the association would raise \$12,000 to put over the fair, the city would buy a suitable site and help to build the race track. This proposition was accepted, the association incorporated, and a stock-selling plan was started.

"Thirty thousand dollars' worth of stock was sold immediately in Pomona and immediate vicinity. Citizens of Pomona then called on the Board of Supervisors of Los Angeles County and asked for an appropriation of \$10,000 on the ground that the fair would be the official fair of the county. The request was granted, and thus \$30,000 was raised in a short time.

"More money was needed immediately, so business men of Pomona showed faith in the fair officials and their backing of the fair idea, by underwriting \$15,000 more, making total assets of \$55,000 at the start.

Name Is Factor

"Publicity was no more than started when it was seen that the name of the Los Angeles County Fair was a big drawing card. The \$55,000 appropriation was seen to be too small, so \$15,000 more was obtained. This totaled \$70,000, and the city spent \$19,000 for the site.

(Continued on page 80)

INTERNATIONAL FAIR

Is Proposed To Be Held in Connection With San Antonio's Battle of Flowers

The Fiesta Association, of San Antonio, Tex., has completed tentative plans for an international fair to be held the week of the Fiesta de San Jacinto and Battle of Flowers, San Antonio's annual historical and spring pageant commemorating the winning by Texas of its independence from Mexico.

City authorities have lent their aid in making the plans a reality, and a site set aside some years ago for a municipal auditorium has been placed at the disposal of the Fiesta Association to be used for building a huge amphitheater. This project will not be undertaken, however, until general plans have been perfected and the attendance of notables to the two republics assured.

The Fiesta de San Jacinto, commemorating the victory of General Sam Houston over the Mexican general, Santa Anna, April 21, 1836, together with the Battle of Flowers, is San Antonio's most distinctive attraction at any season of the year and is attended annually by thousands of Texans from all parts of the State.

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

WONDERFUL POSSIBILITIES

In Features Like Forestry Building at Aurora, Ill.

The Central States Exposition at Aurora, Ill., started off this fall with one unique feature that attracted a great deal of attention and is going to prove a permanent asset not only to the fair, but to the lumber industry as well. That feature is the Forestry Building, erected thru the efforts of a small group of lumbermen, its construction and preliminary financing being carried thru by them with the aid of the National Lumber Manufacturers' Association and other organizations.

The building has already demonstrated its educational and publicity possibilities, both to the lumber industry and the fair association, and should point the way to other fairs—district and county—to make the most of their opportunities for service along many lines a little out of the beaten path, as far as fair features are concerned.

Plans have been launched to utilize the Forestry Building the year round for conventions, dances and other gatherings. Read the following portion of an editorial from The American Lumberman regarding the building, and see if it does not suggest some ideas for other fairs.

The American Lumberman says:

"As it stands the Forestry Building represents a cost of about \$15,000, an insignificant amount, in view of the magnitude of the interests it represents and of its value to the industry and to the public. The building itself is an excellent 'lumber exhibit' of the most permanent character, but it affords besides ample space for a multitude of other exhibits of forest products. Already it contains several exhibits placed there during the fair and these and others are to remain permanently in the building, which is to be open thru the year.

"During the fair of nine days nearly 2,000 visitors registered in the Forestry Building and signified their interest in lumber as a building material; these visitors came from all sections of the Union and from several provinces of Canada. They came from the territories of 338 dealers in 134 cities. Tho the fair is closed, numerous visitors go thru the building every day, for it is located on one of the most heavily-traveled sections of the Lincoln Highway.

Under the agreement with the fair corporation the latter built the foundation of the building and installed the plumbing and lighting equipment. The structure itself and the site have been deeded to a committee in trust for the Illinois Lumber Merchants' Association. Considerable additional work remains to be done to complete the building and fit it for the uses intended. It is expected that rental for lumber exhibits, lending for parties, dances, conventions and other gatherings will produce ample revenue to meet the costs of maintenance. It may readily be shown that the building is a good investment for the industry if it were open only thru the fair each year; kept open the whole twelve months and used as planned, the Forestry Building promises to increase in value and service to the industry at the same time that it makes a valuable contribution to the cause of home building and home betterment.

"The Forestry Building is not yet paid for. It has been made possible thru the generosity of a small number of lumbermen. Its value to Illinois lumbermen especially has been demonstrated. The American Lumberman believes that every lumberman will do himself and the industry a good service in making a substantial contribution toward the permanent financing of the building. The meeting held last Wednesday was but a precursor of others for the same purpose. While there is some sentiment connected with the project, it is also eminently practical. The Forestry Building at Aurora will work every day in the year to make the selling of lumber for home building easier for lumbermen all over Illinois and nearby States. It is an agency of publicity of the most effective and permanent kind in behalf of wood. It deserves the solid financial support of lumbermen in the North Central States, particularly in Illinois; and The American Lumberman believes it will receive that support when the lumbermen appreciate its value to them."

NEW SITE IS SOUGHT FOR OHIO STATE FAIR GROUNDS

Columbus, O., Nov. 6.—To prevent their relocation in or near some other city, steps to immediately consider and interest Columbus in the matter of a permanent location for the State Fair grounds have been taken by the Chamber of Commerce.

A committee to determine where and how the State exhibition grounds should be located has been appointed by Colonel Edward Orton, president of the Chamber, who named Allen Gundersheimer chairman.

The fact that a number of Ohio cities have sought to have the fair grounds moved to their vicinity prompted this move on the part of the Chamber. One city in particular has offered to subscribe \$1,000,000 toward the fair grounds if it were located in or near its borders.

The last Legislature refused to purchase 44 additional acres of ground which adjoin the present State Fair grounds on the east.

The Lincoln County Agricultural Society, Merrill, Wis., received \$3,500 rain insurance as the result of 21 minutes' rain on Thursday of fair week. The premium paid was \$103.80.

A PRETTY FAIR SYSTEM

OVER the Southern country just at this season of the year there are in progress or will be presently in progress fairs of all kinds, sizes and degrees of excellence. They are all excellent in some respect—some more excellent than others in the whole, and each with some feature of excellence unique. This fall there are, despite conditions early in the year which threatened to preclude the hopes of a fine fair this fall, more of these expositions than in former years. This is true particularly in South Georgia. The State fair at Macon was not planned, but most of the sectional and district and county fairs are scheduled and many, more of the smaller fair, community and school and club affairs, have been listed than ever. This has been true of the territory included in the Savannah Zone, across the river in Carolina, as well as in all the South Georgia territory. It is a fine system of fairs that is revealed in the survey of the Zone. A wide array of graduated fairs, assorted sizes that may be classified as to scope and territory covered by the exhibits. The school fair and the pig club fair are examples of the distinctively "community" fairs—with many variations, women's and girls' club fairs and in some cases fairs held by school and club together. There are town fairs—fairs in which there is exposition of the home-made products of the mill and shops of the town and city. There are scores of county fairs in which the town and country join and the schools and clubs all bring their best selection and their prize-winning exhibits. In some sections the larger territory has been taken in and the fair has embraced many counties in its scope with the whole prize-winning all-county exhibits from a number of counties—taken as a rule from the county fair—competing among themselves in a rivalry that is bound to arouse continuing emulation as to what county shall next year and the year after be able to make even better showing than this fall. The Savannah Tri-State Exposition belongs to this last group—it takes in many counties in parts of three States. There will be prize-winning exhibits from many counties—as county exhibits. Next year there should be more than this year of these county exhibits, as this year there are more in prospect than last year.

It is a good system—that which begins with the community showing by a small group, selects the best products of that community; then repeats the process in the county fair, and then in the district fair, and finally in the more extensive exposition like the one that embraces parts of three States in its legitimate territory—SAVANNAH (GA.) NEWS.

NEW ASSOCIATION

Is Suggested To Conduct Georgia State Fair

The failure to hold the Georgia State Fair this year has led some citizens of Macon to suggest that a new association be formed and the fair be conducted under new management. Among those who have made such a suggestion is C. A. Conyers, whose letter to The Billboard is given below. It is not presented as the view of The Billboard, but merely Mr. Conyers' own personal opinion, in line with The Billboard's policy to allow every man to have his say, as long as he keeps within reasonable bounds. Mr. Conyers' letter follows:

Macon, Ga., Oct. 31, 1922.

Editor The Billboard—The failure of the Georgia State Fair to be held again at Macon this year is a conspicuous example of what eventually happens to any kind of an enterprise when the management disregards that good old policy that "the customer is always right". The association endeavored to have the city assume the indebtedness so that a fair could be held this year, but the city couldn't see any benefit in assuming a deficit of \$15,000 merely to make good the mistakes of the fair association. The association then attempted to bring pressure on the city dads thru the Lions and other commercial clubs, but these were also gently, but firmly, told there was nothing doing.

The Georgia State Fair Association has in the past held some big, and from a financial point of view successful, fairs in Macon. The one thing that stands out above all others is the fact that at every fair in the past few years they have let the customer be right to the limit. It only required a few years to educate the public to this fact and the result was that

RAIN NETS FAIR \$700

For the first time in the history of the Bayfield County Fair Association, Iron River, Wis., the officers took out rain insurance this year, and as a result the association is \$700 better off than it would otherwise have been. The policy was for \$1,000 and protected the fair against rain that might fall to the amount of one-tenth of an inch between the hours of six in the morning and two in the afternoon. On the last day rain started about 6:20 in the morning and .12 of an inch fell. The premium on the insurance was \$300, leaving the association \$700 net.

FAIR INCORPORATIONS

Montgomery County Fair Association, Hillsboro, Ill.; incorporators, Isaac Hill, Lewis Brintner, H. C. Brinton and others. Correspondent, Isaac Hill, Hillsboro.

The Crosby County Fair Association, Crosby, Tex.; capital stock \$500. Incorporators, J. A. Parks, W. M. Romano and A. B. Spencer.

The Colored Commercial State Fair of East Tennessee, Knoxville, Tenn.; capitalized at \$10,000. Incorporators, C. E. Nelson, Danis E. Nelson, J. H. Leeper, Charles A. Davis and A. J. Gillette.

In 1921 the customer remained away. I am but voicing the opinion of many of the best business men of this city with whom I have discussed the fair situation here, and, being a citizen and taxpayer of this city, you are therefore at liberty to use this article as you see fit. I trust to see another association formed and placed under the management of men who know "the customer is always right".

Sincerely yours,
C. A. CONYERS.

\$250,000 FAIR GROUND IMPROVEMENT PLANNED

York, Pa., Association Will Build Modern Grand Stand and Big Vaudeville Stage

Tentative plans for building and other improvements on the York (Pa.) Fair grounds, to cost approximately \$250,000, were discussed at a meeting of the York County Agricultural Society.

The proposed improvements include the erection of a modern-equipped grand stand to seat 10,000, a large vaudeville stage, with dressing rooms and toilet facilities, and a poultry exhibition building, all buildings to be of steel and concrete.

The new grand stand is to be placed 50 feet from the race track. This will give ample space for people who pass in and out of the quarter stretch.

The buildings to be erected are to be of attractive architecture and will add greatly to the beauty of the fair grounds, which already are a spot for sightseers along the Lincoln way.

John H. Wogan, president of the society, occupied the chair at the meeting. H. D. Smyser, race secretary and manager of attractions, spoke enthusiastically today of the meeting and the work which was accomplished by the managers in the course of their long sessions.

AMUSEMENT FEATURES FOR THE ROYAL WINTER FAIR

Toronto, Can., Nov. 7.—At a recent meeting of the executives of the Royal Winter Fair Vice-President E. M. Carroll stated that several novel amusement features will be given in connection with the performance and horse show in the main ring every afternoon and evening during the show.

California Frank's aggregation of Wild West performers will be one of the outstanding amusement features in connection with the ring performance, in the Royal Coliseum, Toronto Exhibition Grounds.

The show is described as something more than a Wild West performance. Featured in the performance is Reine Hadley, lady trick and fancy rider; Mamie Francis, giving exhibitions on "Napoleon", the famous dancing horse, and "Apollo", a horse which makes a sensational jump over a seven-passenger automobile while in motion.

FAIR ASSN. WINS VERDICT

Fort Dodge, Ia., Nov. 7.—A verdict in favor of the defendant was returned by the jury in the \$25,000 personal injury case brought by Ed Thompson against the Hawkeye Fair and Exposition and W. B. Barney & Sons.

This was the second trial of the case, the first having resulted in a disagreement of the jury and no verdict. The cause of the trial goes back to August of 1920 when Edward Thompson, visiting the Hawkeye Fair, was gored in the stock pavilion by a prize Holstein bull belonging to W. B. Barney, former state food and dairy commissioner.

KILPATRICK BOOSTS CANADIAN NATIONAL

Charles G. Kilpatrick, for twenty-five years known as the world's premier one-legged bicyclist, on a trip to Toronto, Canada, this fall expressed his belief that the Canadian National Exhibition is the greatest in the world.

"All", as he is known to his many friends, is again in the race for a trip around the world, offered by the insurance company that he represents, and from the way he is going after it he doubtless will come out winner.

The American Royal Live Stock Show, which opens in Kansas City, Mo., November 18 and continues to the 25th, will be held in its new half million dollar exposition building.



ROLL (RESERVED COUPON) FOLDED FOOTBALL TICKETS CARNIVAL DIAGRAM AND ADVANCE SALE RACKS BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

"ABREAST OF THE TIMES," AS USUAL

HOLLAND FAIR HAS PROFITABLE YEAR

THEARLE-DUFFIELD FIREWORKS CO.

ANNOUNCE AS ONE OF THEIR FEATURE ATTRACTIONS FOR SEASON 1923



A MAMMOTH, SCENIC AND THRILLING FIREWORKS SPECTACLE OF FIRE AND FLAME

Just closing the most successful season in history of fireworks business.

BIGGER and BETTER NEXT YEAR

Watch for further announcements

36 So. State Street, - CHICAGO, ILL.

ATTRACTIONS WANTED

Now contracting for our 1923 Fair and Park Attractions. We can offer you a nice route over our circuit of Fairs. Write quick; tell us what you do. NO ACT TOO BIG. SIOUX CITY FAIR BOOKING OFFICE, 300-301 Metropolitan Bldg., Sioux City, Iowa.

TO IMPROVE TIFFIN FAIR PLANT made by the Seneca County Fair Company. W. C. Rosenberger has been elected president. Herbert Abbott vice-president, George L. Rakestraw secretary, and John L. Lott treasurer.

ENJOYING A LUNCH NEAR TO NATURE



At a recent meeting of executives of several Western Canada fairs, held at Calgary, Canada, E. L. Richardson, of the Calgary Exhibition, was host, and at the conclusion of the business meeting he treated the visiting fair men to a dinner in the open air at his farm.

Holland, Mich., Nov. 7.—The profits of the Holland Fair held this fall amount to \$4,194.66, it is announced. This amount was expended in actual improvements.

The assets of the fair association including real estate, buildings, accounts receivable, and cash on hand, amount to \$40,538.33, and the total liabilities, including notes payable and mortgage, amounts to \$13,000.

The total receipts for the fair this year amounted to \$17,091.85. Of this amount the state receipts were \$7,349.25.

The other disbursements were for premiums, free acts, music, races, salary, interest, labor, printing and advertising, fair book, insurance, and so on.

The association is in good shape for the coming year and plans for the 1923 exhibit will soon be set on foot.

BRIESEMEISTER A CALLER

Arthur Briesemeister, who has had charge of fireworks displays for the Thearle-Duffield Fireworks Co., of Chicago, at a number of the larger fairs of the country this year, was a caller at the home offices of The Billboard in Cincinnati a few days ago.

Mr. Briesemeister has returned to Chicago, where he will remain during the winter. This season was his eighth with the Thearle-Duffield Company, and he will be with it again next year.

FAIR ASSOCIATION ELECTS

At a recent meeting of the Wadena County Agricultural Society, Wadena, Minn., the following officers were elected for the ensuing year:

President, J. R. Conley, Verdale; vice-president, W. D. Anderson, Wadena; treasurer, F. J. Guest, Wadena; secretary, Nels Peterson, Wadena; Board of Directors, A. H. Sharp, Aldrich; Robert Brink, Verdale; Frank Warden, Staples; Stewart Wambolt, Wadena; J. T. Anderson, Wadena; O. N. Lundberg, Wadena; Ed Fischer, Wadena; John Bengtson, Sebeka; J. S. Bashaw, Minnaha; A. A. Johnson, Sebeka; George Gedde, Wadena; Mrs. J. B. Conley, Verdale; Mrs. John DeGraff, Wadena; Mrs. S. A. Robertson, Wadena; Mrs. Nels Peterson, Wadena.

NEGRO FAIR AT LANGSTON, OK., A SUCCESS

One of the most unique fairs in the country was held at Langston, Ok., week of October 15, with a large attendance and exhibits from all parts of the State.

In connection with the fair a State fair school for Negro club boys and girls from all parts of the State is held and the exhibits made by them at the various county fairs are assembled at Langston.

THE DAVENPORT EXPOSITION

Chicago, Nov. 9.—M. E. Bacon, secretary of the Mississippi Valley Fair and Exposition, at Davenport, Ia., was a recent Chicago visitor and said that his fair this year had the best program in its history, but that three desperately hot days cut down the attendance and receipts.

BEST THEARLE-DUFFIELD YEAR

Chicago, Nov. 8.—Charles H. Duffield, of Thearle-Duffield Fireworks Co., told a Billboard reporter today that his firm has just closed its most successful and satisfactory season. Mr. Duffield said his company contracted for 751 displays and lost but seven on the entire season thru bad weather.

"BABY" FAIR OF CALIFORNIA STARTS OFF LIKE "GROWNUP" (Continued from page 78)

later costs bringing the total up to more than \$100,000. The City of Pomona officials signed the deed for the forty acres of the Vejar estate July 11, paying \$18,000 for it, or \$475 an acre. The first of August saw concrete forms being poured and a good deal of lumber on the grounds. Several of the buildings were already started. At this point A. E. Andrews, construction superintendent, announced that all buildings would be done by October 1. The contract for the big well was let by the city August 2. Actual digging for the well started August 8, and it was completed September 20, to a depth of 350 feet. Tests to determine the efficiency of the well were made during the first week of October. Stakes were driven for the race track August 3. Plans were first started to have only one grand stand to seat 2,200 people, but later a bleacher was decided on, to seat 2,500 people. The track was fully graded by September 15. From that time to the opening day of the fair work was done on it to level, smooth and make for a real firm track. One hundred and thirty-six fair officials, officers, directors and department heads had started work full blast by August 10. The frames of seven buildings were well started by August 12. About the middle of August a small mountain of decomposed granite was being attacked by a small army of workers, to be shifted over to the fair grounds for graveled walks, for the floors of the tents and buildings. This material formed a very hard and useful surface for the floors of the tents and walks.

Unusual Publicity

Besides the publicity usually given a fair by advertising and other means, delegations of the Chamber of Commerce and citizens of Pomona journeyed to the Business Men's Fair at Huntington Park, the Orange County Fair at Santa Ana, and to the Pageant of Progress held in Los Angeles. Considerable advertising was done by these three visits and fine results were obtained. In order to hurry construction it was found that it was impossible to wait for the water to be obtained from the well being dug on the grounds, so water was piped 1,500 feet to the fair grounds from the Lordsburg road. Gas mains were also extended into the grounds. The official fair premium list appeared September 9, after several weeks of preparation. It has 176 pages and tells the complete program and plans for the fair, also giving the prizes.

No Games of Chance

In keeping with the original resolution that no gambling affairs of any kind be allowed, the fair officials voted September 13 that no kewpie doll booths or any other booths where things were won by chance would be allowed on the grounds. The check for \$10,000 from the county was received by the fair officials September 13. The race track grand stand was completed September 19, the roofing was on, and the six stock and hog sheds were also built. Saturday, October 7, saw the completion of all buildings as planned by the officials. The tents were also put up that week and the week following. The booths that were made in Pomona were taken out to the fair grounds around October 7 and set up. They were made so they could be easily set up in the sites for the booths. Exhibits started coming the next week, and the fair became a reality October 17. This is the history of the fair. Promoted by public enterprise, pushed by public-spirited citizens, it became a monument to the ability of Pomona to do things.

FAIR NOTES

The Hampshire, Franklin and Berkshire Agricultural Society, Northampton, Mass., had a most successful fair this year. The receipts were \$20,417.35.

Pascagoula, Miss., and the Jackson County Fair and Industrial Exhibition at that place was the mecca of amusement lovers in Southern Mississippi Monday and Tuesday of week of November 1. The fair officials report excellent business.

Edward T. Stotesbury has resigned as chairman of the Finance Committee of the Sesqui-Centennial Exhibition Association, Philadelphia. He stated that he would be glad to continue his identification with the proposed world's fair in other than an executive capacity.

The Marion County Fair Board, Marion, O., has decided to continue its girls and boys' club clubs. These it is said have been two of the most successful features the fair has had. It is expected that two car loads of young stock will be brought to Marion within two weeks and sold at cost to members of the clubs.

The agricultural fair held at Grafton, N. D., October 25 and 26, under the auspices of County Agent F. C. Hathaway and E. G. Trautner, superintendent of the agricultural school at Park River, attracted large attendance and was pronounced a success in every way. It is probable that the fair will be made an annual event.

THE DRAMA IN EDUCATION

(Continued from page 51)

money for the provision of dramatic performances for school children. Such performances are a great privilege in which remote rural districts are naturally unable to share; but for town schools it is a privilege that has its dangers as well as its delights. If we could be sure that pupils would see performances like the Hamlet of Forbes-Robertson or the Portia of Ellen Terry—if we could merely be sure that they would see nothing that dishonored the spirit of Shakespeare we should urge upon teachers the fullest employment of their liberty; but we have to recognize frankly that professional performances may sometimes be precisely the sort of thing that children ought not to see. Boys and girls should never be allowed to see the wondrous magic of "A Midsummer Night's Dream" destroyed by the pro-

Why Not You?



HERE is no occasion for us to tell our advertising clients of the merits of the Christmas issue of The Billboard. They know. They appreciate its pull, its reach, its covering capacity and its utility.

But there are among our readers many, many persons who could use advertising in The Billboard to very great advantage, yet who do not appreciate that fact. They would be surprised if the idea was proposed to them. "What? I advertise! What for?" they would counter.

And yet in thousands and thousands of cases there is a very good and sufficient reason—sometimes several reasons in each particular instance.

The trouble is that, in the great majority of the cases, these reasons are special and specific. In the space here at our command we could not begin to detail them, but that is where our solicitors come in.

They can tell you—that is, they can if there is a reason. And if there is none, or none that they know of, they will tell you that.

Of course our solicitors are attached only to our various offices. There are vast numbers of readers who could advertise with real benefit whom our solicitors cannot reach. These isolated readers must needs catechise themselves.

Let them figure out for themselves about how many readers the Christmas edition with a printing order of 101,000 will reach. Will it average two readers per copy? Three? Four? Five? Some daily papers that sell at two cents a copy claim an average of five readers per copy.

Having determined on the vast number their ad will reach, let them say to themselves: "All of these people are directly or indirectly interested in entertainment as it is proffered in the theater, opera house, concert hall, circus tent, cabaret, park, etc., etc.

"Collectively they know things that I do not, therefore I can advertise for information. They have things that I have not, they want things that I may have."

Then write us about it, and we will tell you frankly by mail—as frankly as would our solicitors—whether in our opinion your ad will warrant its cost.

A good way is to send us a copy of the ad.

You will have to hurry. No special position after November 25. Last form closes December 9.

The Billboard Pub. Co.

New York CINCINNATI Chicago St. Louis San Francisco Philadelphia Kansas City Los Angeles London, England, Office: 18 Charing Cross Road, W. C. 2

tracted clowning of Bottom, or to find the flower-sweet loveliness of "Twelfth Night" sullied by extravagant orgies of would-be comic drunkenness. Better far the feebleness and inadequacy of a school performance than efficiency of this kind. It would be regrettable if, in the exercise of a precious liberty, teachers allowed their pupils to get their first acquaintance with Shakespeare on the stage from performances in which the sweetness of the music is soured, in which "time is broke and no por-

tion kept." The power of surrender to first impressions is one of the gifts of youth, but there are dangers in it; and teachers must therefore recognize their imperative duty of insuring that a child's first impressions of Shakespeare shall not be misshapen. That does not mean that we must approach Shakespeare in an attitude of artificial solemnity. Shakespeare must not be made either unnaturally dull or unnaturally grotesque. He wrote his plays to give immediate pleasure to a miscellaneous

audience, and be resented liberties with his text. Anything in our treatment that makes Shakespeare dull or distorted is a crime against his spirit—it is "from the purpose of playing". It was in no inglorious time of our history that Englishmen delighted together in dance and song and drama, nor were these pleasures the privilege of a few of a class. It is a legitimate hope that a rational use of the drama in schools may bring back to England an unshamed joy in pleasures of the imagination and in the purposed expression of wholesome and natural feeling.

Sir Israel Gollancz in his evidence emphasized the importance of this element of joy in school work, and gave some account of his efforts to institute an annual "Shakespeare Day" on April 23 (unless this fell during the Easter holidays) as a bond between English-speaking children in the United Kingdom, the Dominions and the United States of America. We note, with satisfaction, that the observance of Shakespeare Day has been officially recognized in the schools of France.

Day Continuation Schools

MUCH of what has been said above applies not only to Elementary and Secondary, but to the new Day Continuation Schools. We have in our report expressed our hope and expectation that the reading aloud, recitation and performance of plays will be a very important part of the English branch of the curriculum in Continuation Schools. We have pointed out that in the limited time available for the study of literature in these schools, and in dealing with pupils many of whom will have little natural inclination for such study, it is essential to gauge their interest at once. By the very law of its being, a play, written to be acted before a miscellaneous audience in the space of two or three hours, must make an impression immediately if it is to do so at all. Hence it lends itself peculiarly to a scheme of education which must always keep one eye on the clock, and which aims at being stimulating rather than profound.

Moreover as a play is intended to be spoken it offers special opportunities to a teacher to combine the training of his pupils in speech on which we have laid so much stress, with their training in literary appreciation. The parts should be distributed among the class, and even those who are not reading them can often be brought into the circle of active interest as members of a crowd or the retainers of a great house.

We are here not without some experience to go upon. We have pointed out that the conditions at the Royal Naval College, Dartmouth, are akin to those of a first-rate Continuation School, as we may hope to see it in the future. Mr. Pocock told us that "for reading aloud the drama was particularly valuable, and boys began to read dramatic pieces as soon as they entered the college, at about 14. At that age boys sometimes read their parts remarkably well, even unseen passages." He added that there was a dramatic society at the college.

At a continuation school instituted for its young employees by a great London firm, in anticipation of the "appointed day" under the Act of 1919, it was found that the pupils read with zeal and appreciation several of the eighteenth century comedies. And we may here suggest that these and other prose comedies of a later date may, especially at first, be more serviceable for use in continuation schools than Shakespearean plays. According to the evidence of Professor Maes, of the R. A. F. Cadet College, Cranwell, "the cadets objected to Shakespeare because they found him long-winded." They liked Galsworthy's "Strife", Shaw's "Arms and the Man", "The School for Scandal", "The Rivals" and "The Critic". The Cranwell Cadets are drawn mainly from the public schools or the navy and are, of course, considerably older than the pupils at continuation schools, but it will probably be found that their tastes in dramatic literature are not dissimilar.

Evening Institutes

THE value of dramatic performances in part-time educational institutions has already been shown in some London evening institutes, generally under the direction of some inspiring teacher of English literature. Professor Murray's version of Iphigenia in "Aulis", Stephen Phillips' "Pacolo and Francesca", Bernard Shaw's "Arms and the Man", Robertson's "Caste", the modern morality Eger-Hart, illustrate the variety of the ground covered.

Nor has Shakespeare been neglected. Admirable performances of "A Midsummer Night's Dream" and "As You Like It" were given by the girls and women students of a general evening institute in the west of London. Here, too, professional help in scenery, properties, production and makeup was dispensed with, and the result was a fresh and charming exposition of Shakespearean comedy. The youngest actor of this band was 16 and the oldest over 30.

At institutes where courses on Shakespeare or other dramatists are given, classes or adult students accompanied by their lecturers have attended performances at public theaters of plays that they are studying, or have made a pilgrimage to Stratford-on-Avon. Such visits have proved their educational value and should be encouraged.

Training Colleges

IN THE chapter of our report dealing with training colleges we have emphasized the great importance of utilizing every means for the improvement of the speech and elocution of the future teacher. Much, of course, can be done by the lecturers on English—through the medium of debating and literary societies, or by phonic training. But more distinctively dramatic methods can also be used with great advantage. Some of the London training colleges have been active in recent years in performing Elizabethan or modern plays, with noticeably beneficial effect on the elocution and diction of the students. In at least one of these cases the high level attained was due to the fact that there is on the staff of the college, in addition to the lecturers on English, a lecturer specially appointed to deal with reading and recitation. As a result of the deputization from the British Drama League last year to the president of the Board of Education, we understand that proposals are being considered for introducing dramatic methods more widely into the training college curriculum. This might involve the appointment on training col-

staffs of lecturers of the type mentioned above, who would take in regard to dramatic art the same position as is held by teachers of music or pictorial art in regard to their special subjects. The effect upon the work of the elementary schools of teachers trained under these lecturers might be very far reaching.

The Universities

THE activities of the dramatic societies at Oxford and Cambridge are so well known that it is not necessary for us to do more than refer to them here. The University authorities have abandoned the attitude of their Elizabethan predecessors, and have sanctioned performance not only of classical but of Shakespearean plays and others written for the modern stage. The example of Oxford and Cambridge has been followed by the newer universities and colleges in London and throughout the country.

Many of these academic productions have reached a high level; they have been recreative in the best sense, and hitherto have had no direct connection with university studies. Recently, however, there has been a movement toward dramatic training into the recognized educational curriculum. Thus we note with satisfaction that the London County Council has offered for its annual competition two scholarships to be held at the Royal Academy of Dramatic Art. The authorities of the Central School of Speech-Training, held in the Albert Hall, are seeking university recognition. The principal of the school expressed to us in her interview the hope that if the institution were admitted to the University of London, it would have the same effect upon the dramatic side of university life as the Slade School had upon the artistic side. It is not our function to express an opinion upon the claims for recognition of individual institutions, but we hope that the University will seriously consider the possibility of granting a Diploma in Dramatic Art, similar to the Diploma in the Humanities, to students who have followed an approved course.

The University of Liverpool has recently given the important move of appointing Granville Barker to a lectureship on the Art of the Actor. We hope that there will be other similar appointments elsewhere. In the country the plays of Shakespeare and Sheridan were written and acted there should be University Chairs of Dramatic Literature. Professor Brander Matthews, who holds such a chair at Columbia University, New York, has brought together models of theaters, from the Greeks to our own, scenery of all kinds and a large dramatic library. Similar collections would be of great value to students of the literature of the stage in this country. In some of the American Universities, notably Harvard, instruction in playwriting and theatrical production has been recognized as a branch of the English curriculum, and we understand had successful practical results. We note this with interest, though at present no evidence which would justify us in suggesting the inclusion of such courses in the range of English studies at our own Universities. But in general it may be said that America has given a valuable lead in fostering academic interest in the drama in theatrical art.

The Popular Dramatic Revival
WE HAVE thought it advisable to confine our attention to dramatic activities in the various types of institutions—schools, colleges or universities—dealt with in the preceding chapters of this Report. But the whole spirit of the Report will, we hope, make it evident how warmly we welcome that revival of the popular stage which bids fair to restore to town and countryside in the twentieth century something of the spontaneous theatrical energies of the mediaeval craftsmen and the Tudor village players. This popular dramatic movement is educational in a wider sense of the word, and has thus far been brought within the survey of the Adult Education Committee. In the Report of that Committee interesting details will be found about the performances by the Norfolk Players; the Dorsetshire village production of the Boxford Masques; the Newbury Folk plays; the West Hants (Sussex) representations of translated Greek plays; the Steep (Wiltshire) and Wensleydale (Yorkshire) rural companies. To these we may add the remarkable results achieved by the Glastonbury Players, who have recently visited London. And we note with interest the establishment at Birmingham of a Plays and Pageants Committee to encourage the study and appreciation of both as an educational and a recreative activity in schools and clubs.

Education and the Professional Stage
IF we turn from the popular to the professional stage we recognize the valuable services to national education rendered by the series of Shakespearean performances at the Court Theater, the Victoria Hall ("Old Vic") and the Stratford-on-Avon National Theater. The work of the Everyman Theater, at Hampton, and of the Repertory Theater, at Manchester and Birmingham (the former of which unfortunately had to close); the Phoenix productions of the Seventeenth Century and the classic plays; and the successful revivals of the "Bergers' Opera" and "The Knight of Burning Pestle", all deserve appreciative notice here. And we note with satisfaction the work of the Ashwell, who organized a remarkable series of theatrical and operatic performances for the troops during the war, is continuing in peace time her efforts to popularize plays. By arrangement with the Mayors of the London Boroughs a repertory company, under her direction, the "Once-a-Week Players", has given performances in the town halls. We hope to see this co-operation extended to other parts of the country in promoting such co-operation. The re-founded British Drama League might find one of its most fruitful activities in such training in school and on the stage.

Training in School and on the Stage
FULLY, in relation to Drama as an educational activity, we wish to emphasize the need of training in speech and in correct use of which we have had only too much evidence. That this need is not confined to school will be obvious to everyone who has

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seen many plays of Shakespeare performed, or heard the Bible read in public. Few actors, readers or speakers seem to have learned the elements of voice production; not many recognize that if they speak to 500 people in a hall or a theater as they would to five in a small room they will be inaudible. The actor, in particular, too often sacrifices the chance of being heard, without which he is nothing but a spectacle, to the delusive hope of appearing natural. But the business of art is not to be natural, but to seem so. It is not, in fact, natural that Blacbeth should talk in blank verse. But when Shakespeare chooses he can make it seem quite natural. And so an actor when addressing one or more people who are quite close to him should be able to seem to speak quite naturally while, in fact, speaking loud enough to be heard in the more

distant parts of a large house. Few children are going to become actors; but all will gain by learning how to speak; and no performance can take place in a school without showing how many children are at first incapable of making themselves heard even in a room of moderate size. But the school drama is an opportunity for teaching something more than voice production. It is an opportunity for showing how prose, and especially verse, should be spoken. For both, of course, the most important thing is one which cannot be learned in a lesson; it can only be caught by example and sympathy. Perfect reading can only be attained through complete intellectual and emotional identification with the meaning and mood of the writer. This can rarely be achieved in the schoolroom or, indeed, anywhere else. But it can be begun in

FAIR PARACHUTE CONTESTANT BACK



The above photo shows Geraldine Gray, of Buffalo, who represented the United States in the recent international parachute competition held in Rome, Italy. Miss Gray, who arrived in New York recently aboard the Majestic, scored fourth, the first place going to an Italian amateur on his first drop out of the clouds. Miss Gray is on her way to Central America to take part in a Pan-American aviation meet.

EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

BROUDDUS THRILLS WEST WITH AERIAL ACROBATICS
Dare-Devil Rex Brouddus is making crowds gape in wonderment with his aerial acrobatics in Montana and Northern Wyoming. Mr. Brouddus has been with the North Central Aviation Company working in Missouri and neighboring States for the past five years, and has in his repertoire of "stunts" a few mid-air acrobatics that are attempted by only a few members of that small fraternity that has an utter contempt for Sir Isaac Newton and his law of gravity. He does a trapeze act while traveling at miles and miles an hour between heaven and earth, suspended from the landing gear of a plane. He rides upside down, hangs by his toes and by his teeth, and when he gets thru with his exercises finds that the plane is too slow, so returns to earth by jumping overboard at an altitude of 4,000 feet, and, with the aid of a parachute, floats down.

feature will be Madame Rene Fisheur in a famous triple parachute drop from the plane. The stunt work will be furnished by Jacques Fisheur, who is better known as Jack Riley and who thrilled thousands last season at various State fairs in the U. S. and Canada. He will feature a thriller said to have never before been offered the public, a plane change entirely different, changing from top plane to bottom plane. As a closing feature will make a five-parachute drop from a low altitude. The Fisheurs regret that they are leaving the employ of the Riley Balloon Company, but Mr. Fisheur sees so much greater possibilities for Mrs. Fisheur and himself with the planes that the latter was chosen in preference to the balloons. People who have seen the Fisheurs working out in Detroit the last week have complimented them on the act and assure them that the coming season will see them among the headliners of aerial acts.

FONTELLA "KICKS IN"

On November 3 H. G. Fontella, balloonist, sent Stella Jaeger, whose address is St. Joseph's Hospital, Lexington, Ky., \$5 by registered mail and will continue to send her something each month as long as she is confined in that institution. Fontella suggests that some of the other balloonists should help a friend in need and "kick in".

FISHEURS MAKE CHANGE
"The Fisheurs" (Jacques and Rene), who have been riding the last season for "The Rileys", have contracted with the Detroit Aviation Company a new outfit of seasoned flyers, to furnish the stunt work and parachute thrillers for the forthcoming season. The

school. And other things can be definitely taught. It will probably seldom be necessary to point out the absurd results ridiculed by Shakespeare ("All for your delight we are not here") which follow on ignoring the punctuation. But it will be very necessary, as every school, and it may be added every theater, shows, to correct the opposite mistake of paying attention to nothing else but the stops. Shakespeare wrote both verse and prose; and when he wrote verse he did not mean to write prose. But if we speak his verse as it is often spoken—in this fashion:
"I cannot but remember such things were that were most precious to me."
"Did heaven look on and would not take their part?"
we defeat his object and turn verse into prose. This is the first and perhaps the worst mistake that can be made in speaking verse. Shakespeare wrote verse for its own sake, for the peculiar beauty and music and emotional power which is different from that of prose. Nothing can be worse than for an actor to throw away this wonderful weapon which Shakespeare has placed in his hands. And it is a weapon for the teacher, too; for almost all children naturally love the music of verse. But there is an opposite danger to which children, teachers and actors are all alike exposed. The easiest way of learning verse is to emphasize violently the real or supposed accents and to make them the same in every verse. The child is apt to repeat his hymn after this fashion:
God MOVES in A mysterious way
His wonders TO perform;
He plants his footsteps IN the sea
And rides UPON the storm.
That is, he lays the stress on the second, fourth and the other even syllables. But this ruins both the sense and the variety of the verse. The accents in the first line are on "God" and "mysterious", not on "moves" and still less on "a"; in the second line there is obviously no accent on "to", and in the third and fourth lines the main accents are on "sea" and "storm", and there should, of course, be none at all on "in" or "upon", which the child will probably violently emphasize. And this method of destroying verse by no means confined to children. Ask any ordinary person to read aloud verses from a newspaper, or on a tombstone, and you are almost sure to get an exhibition of it. And one seldom goes to a performance of Shakespeare without hearing his lines exposed to such ugly and unintelligent delivery as—
There IS a play tonight BEFORE the king:
One scene of IT comes NEAR the circumstance
Which I have told thee OF my father's death;
said, that is, as if somebody had just asserted that there was no play to be played before the King or that a play was to be played behind the King; as if Hamlet's point was that it was he and no one else who had told Horatius about his father's death; as if, in fact, the three lines were a series of absurd statements. The thing, of course, is still worse when it is Shakespeare's poetry at its highest which is treated in this fashion; as when Antony is made to ask pardon for himself in contrast to someone else for whom pardon is not asked; to assert that, in contrast with someone else who is the opposite, he himself is meek and gentle; and to contradict some assertion that Caesar's body was not "the ruins of the noblest man":
O pardon ME, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou ART the ruins of the noblest man
That ever lived in the tide of times.
The faults of manhood often lie in the schoolroom. This one certainly does. It appears to be little recognized as a fault either in or out of the schoolroom. Yet if English literature, and in particular English poetry, is to play the part which it ought to play both in our national education and our national life, it must be given its fair chance. And this is not given unless care is taken in reading aloud or recitation to preserve as much as possible both of the poet's music and of his meaning. Perfect playing of verse will always be a rare thing. But it has seemed to us that it might be worth while to point out here some of the commonest and most obvious faults that bar the way to it. There will be no better opportunity for correcting them than the play read or performed in class. This, following on some instruction in the elements of phonetics and of voice production, ought to do much to raise the whole level of reading and speaking both of prose and verse. The rendering of literature by the voice is not a mere matter of mechanical correctness, but is the final result of sympathetic entry into the spirit of the writer, and without it no education in letters can be complete.

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JAMES C. SIMPSON JOINS RUBIN & CHERRY SHOWS

Appointed by Rubin Gruberg To Fill Position of General Manager and Is Now in Charge of Organization—Show Will Again Winter in Savannah, Ga.

Valdosta, Ga., Nov. 8.—After a consultation between Rubin Gruberg and his general representative and James (Jimmie) C. Simpson last night, that lasted into the wee hours of the morning, it can be authoritatively announced that Mr. Simpson, for the past three years



JAMES C. SIMPSON

with the Wortham interests, has been appointed by Rubin Gruberg to fill the position of general manager of the Rubin & Cherry Shows, Inc.

Mr. Simpson is well known to all classes of show folk, and his elevation to the position of general manager of a show such as the Rubin & Cherry Shows will be a source of gratification to his many friends. Mr. Simpson has already taken charge of the show.

Upon the closing in Jacksonville, Fla., after the State Fair there, at the end of this month, while Mr. Gruberg and some members of his staff, including Simpson are at Toronto, the show will be taken back to the Tri-State Fair Grounds at Savannah, Ga., where elaborate winter quarters have already been arranged for. Mr. Gruberg paid a rental for these buildings, trackage, etc., last year, but so pleased were the citizens and merchants of the Georgia seaport with the business that resulted from the wintering there of the show last year that special inducements were made to the Rubin & Cherry Shows to again spend their lay-off time at that city and the use of the fair grounds and buildings was granted to the show absolutely free of charge. The mayor of Savannah, Murray Stewart, one of the most popular city executives ever elected there, wired

T. A. WOLFE'S SUPERIOR SHOWS

Bring Season to a Close at Augusta, Ga., Where They Will Winter

Augusta, Ga., Nov. 7.—By the time this letter reaches publication the season of 1922 will be a matter of history for T. A. Wolfe's Superior Shows and they will be comfortably installed in the winter quarters that have been arranged here at Augusta, Ga.

The selection of the winter quarters is admirably adapted for the work to be done during the winter months. The lower floor of the building, containing over 50,000 square feet of floor space, will be used for the various work shop activities, above being a loft where all canvas may be stretched out and all necessary repairs made, while the railroad spur adjoining the building will accommodate the entire train.

The advent of the Wolfe Shows in Augusta has been received with the most cordial interest, the Chamber of Commerce and other

(Continued on page 87)

Mr. Gruberg that the show must winter there and that he would not take "no" for an answer.

Diamond Lew Walker, whose famous Monkey Speedway is known to all in the realms of outdoor show business, is the latest addition to the roster of the Rubin & Cherry Shows, and Mr. Walker is very enthusiastic regarding the wonderful aggregation of shows that Mr. Gruberg has gotten together.—WILLIAM J. HILLIAR (Press Representative).

DeKREKO BROS.' SHOWS

Back in New Orleans for Three Weeks

New Orleans, Nov. 7.—DeKreko Bros.' Shows closed a very successful week's showing at the Florida Parishes Fair, at Hammond, last Saturday. The governor of the State and the mayor of New Orleans were honor guests that day, it being New Orleans and Shriners' Day. The New Orleans Shrine Band was on hand and made a big hit. Friday was Children's Day, and over 7,000 school kiddies were guests of the fair association from early morning till dark. Too much cannot be said of the wonderful treatment accorded the shows by the fair management. All, from the president to the ticket

takers at the gate, seemed to want to go out of their way to do favors. Chas. Lohman had charge of the shows and acted like a veteran. "Slim" McIntyre (formerly second baseman with the Cubs for 8 years) was in charge of concessions and was on the job at all times. A. A. Ormsby, the secretary, operated the whole fair in a very efficient way, and he and his wife were especially good to the executive force. W. A. Guldrex, secretary of the La Fayette Fair, called Saturday. Congressman Vickers, secretary of the Donaldsonville Fair, visited daily. Sheriff Bowden, of Amite, made the show's office his headquarters. He is well known among showmen and tells several good stories about some of the oldtimers. A good many of the caravan were housed at "Dad" Miller's, who is an old trumper and now runs a hotel in Hammond.

The shows made a very quick run to New Orleans over the I. C. The midway was erected on Canal and Gayoso streets, which is on the belt street car-system and where thousands of autos pass daily. This first return date here is under the Parish Affairs Committee of the American Legion. "Shanty" Mahoney and wife, oldtime troupers, visited the showfolk Sunday. Lou Rose, showman for many years, who now owns the Danphine Theater in this city, made himself "at home" and invited all down to his home at any time. Phil Green came in to pay his respects and admitted to 62 years of age, altho he looks about 35. He had a spiral tower act for many years and is one of the "real" oldtimers. Sunday night the Orpheum Theater drew many of the showfolk and some of them sat in boxes. Willett Koe, who has been manager of the Galveston Beach Association, is in the city and has an indoor promotion at the Gypsy Smith Auditorium, starting December 4. He called and spent several hours renewing acquaintances (and dares anyone to mention "Radio" to him). From this lot the shows move, November 17, to 6th and Carondelet, under the T. M. A., staying there until November 27. This gives the shows three weeks in the Crescent City. From New Orleans the shows play at Morgan City, under the Elks' Christmas Toy Fund.—CHARLES W. WEDGE (Press Representative).

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

GREATLY ENJOYED PARTY

Given by H. of A. S. Club and Its Ladies Auxiliary at Kansas City

Kansas City, Mo., Nov. 7.—It was just like "the good old days" Monday night at the Coates House, when the Heart of America Showman's Club and its Ladies' Auxiliary gave a "party" for Jimmie Cooper and his Beauty Revue. Mr. Cooper, a Kansas City boy, born and educated here, was the attraction at the Gayety Theater the week of October 29 and laid off here last week before jumping to Omaha to continue his work on the Columbia wheel of horriquet. When the showfolk learned that Jimmie would be here this extra time, a big dance was immediately scheduled by the club, as he became a member of this organization a day or so after his arrival in town. The ballroom was elaborately decorated, and in return for the compliment bestowed upon him, Mr. Cooper, with the special consent of Missa White, had the Gozell-White Jazz Band, added attraction with his show, play the music for the dancers. It was without a doubt the best, most syncopated, peppiest music the club has ever had to "trot" and waltz to.

Mr. Cooper and his company—principals and chorus—were all there as guests of honor, enjoying everything to the limit, and after eleven o'clock the Frank Finney Revue, showing the Garety, came over in a body. This dance couldn't have come at a better time, for the city is "alive" with showmen. Many prominent show owners and managers calling Kansas City headquarters and wintering close to this city were here and all present at the dance. It was impossible for the writer to get all the names, but she observed Dave Lachman and wife, Mr. and Mrs. J. T. McCellan, young Mr. McCellan and G. T. Kier, of the McCellan Shows; Mr. and Mrs. Chas. McLabon, of the McMahon Shows; "Doc" and Mrs. Zeiger, of the Zeiger United Shows; Mr. and Mrs. B. Grub, president and secretary of the gentlemen's and ladies' clubs, respectively; Mr. and Mrs. J. M. Sullivan; George Goldin, "sweet singer" of Kansas City, also alderman; Dave Stevens, brother of Jimmie Cooper; Mr. and Mrs. Tracy C. (Jimmie) Hicks (Mr. Hicks is president of the Pan-American Doll & Novelty Co.); Mr. and Mrs. J. L. Landes, of the Landes Shows, and Mrs. Landes, proprietress of the "Betty Beauty Shop", of this city; Jim Russell; O. J. Sedlitz, owner of the Siegrist & Sibbon Shows (the writer couldn't spy Mr. C. J. or Jr.); E. Warren Appleton, of the Appleton Printing Co.; Gertrude Parkie Allen, vice president of the Ladies' Auxiliary; George and Hattie Hawk (Hattie is president of the ladies' club); Mora Price and Dottie Martyn, of the Emery Hotel; Mr. and Mrs. A. N. Rice and son, Gerald (Mr. Rice is owner of the Mid-West Hair Doll Factory); Helea Braiaerd Smith; Kirk Velare (not upstairs, as he has not quite recovered from his accident, but in the lobby); F. E. Lawley, secretary of the Morris & Castle Shows (on his way to Chicago); Harry Hitt, cousin of Jimmie Cooper; J. L. Rammie (the life of the party); Mike Eisenstadt; H. H. (Fat) Duncan; Mrs. Daena; O. Das MacGagin, treasurer of the Siegrist & Sibbon Shows, who acted as door keeper (and the password was a membership card in the Heart of America Showman's Club).

It is estimated that there were more than 300 people present after eleven o'clock and it was all a happy, jolly, friendly crowd, everyone voting it "grand and glorious" and Jimmie "reginal fellow". It was one of the best parties these clubs are famous for giving.—IRENE SHELLEY.

JOHN T. WORTHAM SHOWS

Cameron, Tex., Nov. 7.—Lampasas, Tex., actually was not for the John T. Wortham Shows. It has been proved that a show of the size of the Wortham Company is simply too big for the town. Receipts were the smallest on the season, altho bad weather was also a detriment. Cameron this week, with the Elks' Big Bagging celebration at Yaokum to follow. The show train passed Sells-Flores Circus at Temple Sunday. Some of the circus boys had photos of the "No. 1" wreck, which were eagerly scanned by Worthamites. Excellent news have been the rule on the Santa Fe, which John T. Wortham train is now leaving. Tom Adams is now electrician with the company. "Happy" Wells has returned to the Water City, after a siege with a physician at Waco. Instead of a Dallas hospital, Mrs. J. T. Wortham has returned from a visit home with Mabel Jack. Mrs. Clark Buracy, sister of John T. has also returned from a home visit. General Agent H. B. Danville is visiting the "Boss" talking over winter quarters arrangements. Mr. Al Tinsch has gone home to San Antonio for a visit.

This company is fast becoming 100 per cent Elks, if that is possible. The show train was stopped at Belton Sunday. A caravan of automobiles filled with Elks met the train and carried it following to the Belton (Tex.) lodge where they were initiated: F. Schoene, H. G. Blackwell, W. F. Foster, Floyd Barnes, W. Schoene, C. E. Boothby, H. Wilson, J. Sparks, Sid Fuller, Ralph Gainer, Paul H. Hilt, Fred Hulme. All candidates were able to return to the show next day—except one. Another crowd is planning to join at Yaokum next week. As a result of his activity in "bluing up" the boys, J. T. Wortham was awarded life membership in the Belton Lodge. "Angelo was a good "recruiting" point for Sam Macon. A man brought him in an even bigger rattler for his pit.—C. M. CASEY (Representative).

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| Gents' Gold-Plate Pen and Pencil Sets, Each..... | 1.35 |
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| White House Ivory Clocks, American Movement, Each..... | 2.75 |
| Indestructible Pearl Necklaces, Each..... | 1.75 |
| Delta Indest. Pearls, Gold Clasp, Each..... | 2.50 |
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WANTED TO BUY—Merry-Go-Round. Must be cheap and in good ser. For cash. E. J. YRABZABAL, 2305 Iberville St., New Orleans, Louisiana.

SAY "I SAW IT IN THE BILLBOARD."

CARNIVAL CARAVANS

Conducted by ALI BABA.

Another bunch of weekly comment and squibs. Let's go!

The J. F. Murphy Shows have closed and gone into winter quarters at Berkeley, Va.

All has not yet talked with a single grifter but who has admitted that conditions were intolerable—and could not go on.

Mr. and Mrs. C. E. Barfield are visiting Mr. and Mrs. E. A. Stewart, 6805 Champlain avenue, Chicago, Ill.

Jolly Babe says she finished a quite satisfactory season with the Con T. Kennedy Shows and returned home to St. Louis for the winter.

John Aughee, so a "radio" advises, put in a pleasingly pleasant and profitable season with the S. W. Brundage Shows with his side-show and concessions.

Angelo Mummolo—it is the opinion of the editorial staff that a handmaster is an executive officer and should be listed in the executive staff.

Have you noticed "them" dodging from one spot to another this fall, trying to find a place to "light"? The "stingers" stung, as it were.

Start your "noddies" working right now as to new and novel attractions for next season. Don't wait until work starts in winter quarters.

Let's talk show this winter, instead of so many cars and gorgeous fronts. Fine equip-

The clean-up campaign is going much stronger than many at first expected. Others think it should right now be materially heavier. Wait! Give 'em all a chance! It has hardly gotten well under way!!!

"Brownie" Brown, who has a watchful concession with DeKreko Bros. Shows, recently purchased himself a "six" in which he intends to chug-chug back home in Alabama when the shows end their season.

It is said that both of Billie Clark's shows, the "Broadway" and the "Blue Ribbon", were stricken with "grift" and objectionable shows this past season. It is understood that Clark is planning to winter in Wilmington, N. C.

C. W. P., in the carnival field, doesn't always mean the initials of a Kansas amusement device builder, does it, C. W. Pickels, of the Brundage Shows? "Pick", All was "wised up" that you had a corking good week at the closing stand.

From the length of time the DeKreko Shows intend staying out, it seems that Harry Crandall and the Missus will arrive late on their Florida homestead this year. Are the parents watching the fruit and vegetables, Harry?

Would it peeve you, ladies, to lose your husband on the second day after your marriage? A West Virginia woman had this happen to her in Cincinnati October 29, and a certain carnivalite is said to still be "missing".

A monkey with the K. G. Barkoot Shows escaped about the middle of last month and when discovered in a home near Statham, Ga.,

STEVE KENNEDY



An excellent likeness of the well-known former showman is shown in the accompanying picture, where Mr. Kennedy is shown in front of his hotel with a group of friends. In the picture, left to right, are: Doc Waddell, "Jack" Murdock, son-in-law of Kennedy; Steve Kennedy himself and Doc Gibbs.

ment's all right, but the patrons want performance.

Shades of Pongo (Sunday, June 28, 1908, in a restaurant at Ellsworth, Kan.): Well, I don't! I shn won't eat in this hsh place wheeh such people set at same table with us real showfolks! I shn won't!

Moving pictures of lucky boys drilling away from spots where "everything" don't "go" would be interesting. Talking pictures would be more so.

During contagious disease epidemics there are pest houses where the afflicted may remain until cured. The show business needs some pest houses.

Yes, George, concessions are attractions and, if of the proper kind, furnish no end of welcomed entertainment. The shows and rides are pay attractions.

Do not talk to The Billboard of "white lists". We will have none of that sort of thing. Nor will we endorse any carnival company or circus whatever.

That Mrs. Clarence A. Wortham was on a business trip to Dallas at the time of the wreck was probably providential. The bed in her stateroom was completely destroyed.

In the common use of the terms there is a vast difference in "graff" and "grift". There is a certain amount of graff in almost all branches of business. Grift is camouflaged robbery.

All has been under the impression that Mr. Reeves about had the "ex" on the "Give Me Credit" Billing. Several executives and others have been rather overworking the appellation, it seems.

By the middle of next summer there will either be more dishwashers available or students toward legitimate performances. Anyway, there'll be but few "cooch" and "49" dancers working.

John R. Smith advised from Niagara Falls that he had contracted three shows with the Canadian Victory Shows for next season. Says he liked the way Manager Neils operated his caravan this year.

calmly eating a potato, someone of the household yelled "Ku Klux" and the innocent offender was shot and killed by some member of the family. For the love of "Mike"!

Louis Harris, concessionaire, recently arrived in Tampa, Fla., where he expects to spend the winter. Harris is sometimes referred to as the "hoopia king" and has spent about thirty years on the road with various attractions. He went South from New York City.

John Fingerhut, whose band has provided the musical programs for the T. A. Wolfe Superior Shows, informs that he has his hand booked for six weeks of indoor bazaars and with prospects of playing these events all winter. Says the Z. & P. Caravan had a fine week at the Bennettsville (S. C.) Fair.

M. P. (Maw) Tate, the ride and cook house man, is making independent dates in the Southeast this fall and reports doing nicely. "Maw" says he played with the Zeidman & Polle Shows at Bennettsville, S. C. From his letter we judge he may push novelties for the Christmas trade.

Altho they don't get public credit for it, the carnivals have produced about 80 per cent more innovative amusements and entertainments than have the circuses. May the "knockers" let that sink into their better-thinking apparatuses. And it's fact.

The business manager of a county fair in North Carolina had this to say in a letter: "You can bet I'll run this fair clean. If the "lucky boys" come in their slay will not be long—very brief. North Carolina is building lots of hard-surface roads and hup is hard to get."

W. A. Crotsey, who generalagented ahead of the "Viral Bros." Shows the latter part of the regular season, spent a few days in Cincinnati recently, while on his way home to Monessen, Pa. He was also to visit Louisville and some other points in the Central States before returning to Monessen.

That oldtimer, Isaac Monk, is still hibernating in Pittsburg, Pa., and quite often kicks in with a few notes on theaters and outdoor shows to Billyboy. For the past several years "Ike" has been decidedly under the weather and always appreciates letters from old friends of

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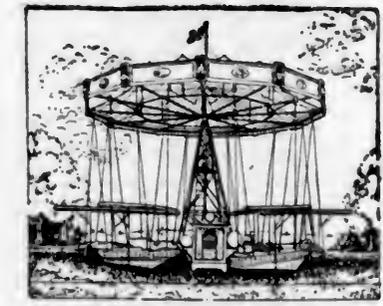
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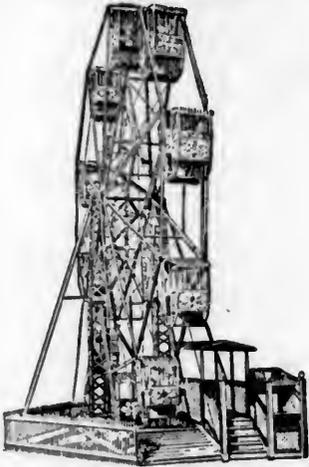
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Use merchandise that gives you a steady pay. **WONDERFUL FLANIL.** Men's Beason Silk Cord and Silk Girdle Bathrobes, \$4.50 Ladies' Beason Silk Ribbon and Silk Girdle Bathrobes, \$4.50. Ladies' Silk Corduroy Bathrobes, \$4.50 Each. Lawrence Indian Robes, \$3.50. A big Fair Number. Indian Blanket, size 66x80, \$3.75. Plaid Blanket, size 66x80, \$3.00. Terms are 25% deposit with order, balance C. O. D.
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SUPERIOR in every way



For your 1923 Midway, do not overlook this new Parker product, conceded as the best and fastest ride of the kind ever introduced. LARGER EARNING CAPACITY THAN any other wheel proven beyond all contradiction. Ask for the PROOF, together with 1923 prices.

C. W. PARKER,
World's Largest Manufacturer of Amusement Devices,
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SALESBOARD OPERATORS HERE'S A BRAND NEW ONE, GOING LIKE WILD FIRE EVERYWHERE.



PEN AND PENCIL ASSORTMENT No. 100.
The Greatest Money Getting Salesboard Ever Placed on the Market.
This 2,000-100c 5c Board takes in \$100.00 and pays out \$45.50 in trade and three 14-Kt. GOLD-FILLED PEN AND PENCIL SETS. Absolutely guaranteed.

PRICE, \$12.00 EACH
25% with all C. O. D. orders.
Complete catalogue and quantity prices sent free upon request.
GELMAN BROS.
329 Hennepia Ave., MINNEAPOLIS, MINN.

the circus and carnival lots. His address is 415 Penn avenue.

"You fellows gave us a clean and dandy show and it's up to us to treat you on the level and shoot square. So we herewith hand you \$2, as that much overpaid us when settling up last Saturday night." So wrote the American Legion at Duncan, Ok., to S. W. Brundage Shows. Sounds good for Brundage.

It is usually considered social etiquette for a man not to even speak to a strange lady, unless she speaks first. It is also the general code of manners that a lady should not open a conversation, much less dance with a man known to her. Criticisms otherwise start their tongues wagging. Is it not so, regardless that some people have a different conception of conventionality—say with "49's", for instance?

Hello, Bob Taylor! All received a bunch that you will be much in evidence next season with that proposed Water Show you are to have on the S. W. Brundage Shows. That sounds good. Hope you put it over.

E. C. Brown, of the novelty house bearing his name, in Cincinnati, said recently that general business conditions in the South may not be the best ever, but that orders from concessionaires to his firm showed that they were surely purveying dolls to the natives in heavy quantities, and he is looking forward to good business for the straight merchandise concessionaires next season.

Rumor do have it that Eddie Vaughan (almost assured) will again step into the limelight next season. Some time ago All was wondering if Eddie wouldn't put "Stella" on as a feature at some of the big indoor shows this winter. Whether yes or no, it seems that Vaughan is destined to do some planning toward a quite conspicuous project for 1923 outdoor season. "Fire when you are ready," Edward!

Regardless of the many times information has been given in this column to friends or relatives merely wanting "to hear" from certain ones, or where they are located, requests of this nature keep coming in. Address them letters, care of The Billboard, Cincinnati, and their names will be published in the weekly Letter List, which is published gratis for that very convenience.

Col. Phil DeCoyne, the veteran circus side-show lecturer, suffered an attack of dengue fever while with the Harry Dickinson Amusement Company, in the South, and was forced to close and return to his home and the careful nursing of the Mrs. (Nora, the Musical Midget), on their farm near Harrodsburg, Ky. Writes that he had some greatly-enjoyed confabs with old-timers on the Hagenbeck-Wallace Circus at Troy, Ala.

When the Johnny J. Jones caravan was coming to the front it was common comment among showmen of the Eastern section of the country that "Johnny J." practically had the Carolinas—was welcome almost anywhere in those States. Later, the same was said regarding "Doc" Barfield in Kentucky, and Tommy Littlejohn in Kentucky and Alabama. Why?

Fair secretaries deserve praise for their progressive efforts and especially toward having favor-gaining attractions, including concessions—from which the fairs gain a good revenue. But when they or their concession managers discriminate against fair-deal concessionaires there is much less cause for praise. If any person is "too busy" to be courteous and just, he badly needs a well-informed assistant—or substitute.

Robert E. Baker, who has had "eating emporiums" with various shows and an interest in the Long Island Amusement Company the past season, is reported to be in Chicago and during the winter will build five fully and neatly equipped cook houses to be with as many caravans next season. "Heavy," late of the Mighty Doris Shows, is to be traveling superintendent and look after the stands playing independent dates.

The dengue fever, one of the latest "fads" in sickness in the South, sure must act queerly with some victims. One of the most prominent press agents addressed his show story as follows: "Billboard Publishing Co., 25-27 Opera Place, Chicago, Ill." Will not mention any name, but he walks with a bamboo cane and doubtless will be with the Johnny Jones detachment in Cuba this winter.

Wm. H. McFarland, press representative of the Inter-Ocean Greater Shows, writes from Brookville, Ind., that he enjoyed a two weeks' vacation with homefolks and is now busy at the winter quarters of the shows, at Brookville, where Manager Cal Bitchie is preparing a greatly improved caravan for next season, with Superintendent Ed Dillon in charge of construction. Mr. and Mrs. Bitchie were recent visitors from Cincinnati to the quarters.

Did you ever shoot a lot of bull at a rather broad-minded friend; and he listened quite attentively to your bragadochio, bravado and bullerino, and even passed it on to others, possibly thinking that you would take a tumble to yourself—some time, and you went your way glorifying in the impression that you had "put it over on the 'chump'"? You did? And did you later learn you had been sadly mistaken in your summing up of "the chump"?

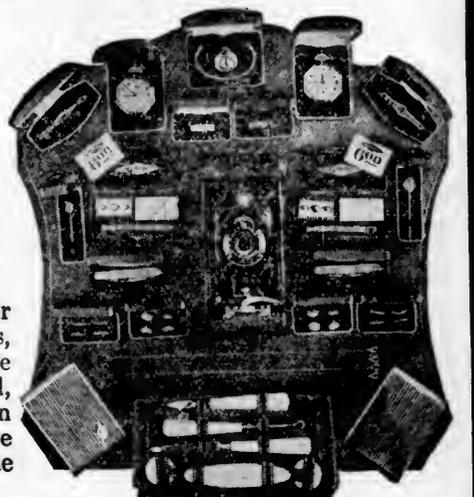
A news note from our New York office stated that Josephine Fleming, formerly with W. K. Sibley, C. A. Wortham and Johnny J. Jones' shows, and Nora Leahy, formerly with the World at Home and Johnny J. Jones' caravans, finished second in the first six days' swimming race ever held at Madison Square Garden and conducted in connection with a Physical Culture Exposition at the Garden, week of October 23. Misses Fleming and Leahy covered 2 1/4 miles one hour each afternoon and one hour each evening.

While sojourning at Lexington, Ky., Tom McQuire, former manager the Pauline Show, noticed an announcement that the remains of it. L. (Doc) Metcalf, who was killed in the Wortham train wreck, were to be laid to rest in that city and he felt it his duty to be present at the services. Says he was the only

(Continued on page 86)

SEND TODAY FOR NEW CATALOG CONTAINING Salesboard Display Outfits

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This catalog illustrates our large range of assortments, also merchandise suitable for assembling salesboard, representing the limit in values at prices that have been figured down to the last notch.

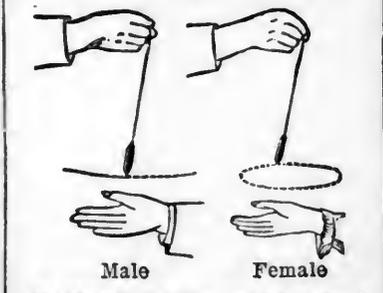
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Per Gross \$6.00

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No. BB-N138—This little instrument, simple in construction, demonstrates the mystery of sex magnetism on human and animal bodies. By holding the instrument by a thread above any human or animal body it will indicate the sex. If male the instrument will move forward and backward. If female the instrument will go in a circular motion. Mystifying and baffling to every one and produces a vast amount of amusement.
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Send 50 cents for sample dozen, post prepaid.
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25% deposit on C. O. D. orders. Include remittance with parcel post orders.

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MIKE CAMALO, Manager, or Proprietor TAYLOR,

Bay View Hotel, TAMPA, FLORIDA

CARNIVAL CARAVANS

(Continued from page 85)

showman on hand to pay tribute to the memory of the departed well-known talker and showman, the only reminder of the vocation of the deceased being a floral tribute sent by the Wortham Shows.

It would be difficult to dig up a better term to describe carnivals than to call them "carnivals". It seems much better to elevate the exhibitions than to try and dodge the name. It was tried out by the "49" camps and coach shows when they sprung into general disfavor—they called them "Cabarets", "Musical Comedies", "Whirls", "Hawaiian Villages", "Tokios", and a dozen other "cover-ups", even when some truly meritorious exhibitions were being presented under some of the same titles—that's why they did it.

If some of the self-styled "moralists" will but lend one-half as much assistance to cleaning out the riff-raff and encouraging the good with carnivals as they have been to the "total elimination" of this very popular form of amusement and entertainment, they will not only be real moral uplifters, but, to a large degree, charitable—not to showfolks, but to thousands and thousands of families—even if the latter but enjoy a few evenings taking in the free sights and among their friends on the midways.

The first few lines of an article in The Minneapolis Evening Tribune of October 27 read as follows: "Legislation aiming at a 'carnival-proof' Minnesota will be introduced into the next session of the Legislature by the Women's Co-Operative Alliance, according to plans announced yesterday by Mrs. Elizabeth Nicholson, field secretary of the alliance, at a meeting of the Citizens' Council held in the Mayor's reception room at the court house." Carnival

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14 HALF SILK EMBROIDERY XMAS CARDS. 5c Sellers. 2c Each.	.28

EXTRA SPECIAL—Xmas and New Year Package. 50c worth for 6c
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Less than Dozen Lots, \$1.25 Each.
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Less than Dozen Lots, \$1.00 Each.
MEN'S UMBRELLAS, with curved handles, in both of above qualities, at same price.
25% deposit, balance C. O. D. **Convince yourself of this extraordinary offer, and send for sample.**
A. A. MITCHELL, Manufacturer, 16 Sutton Manor, New Rochelle, New York.

MUSICIANS WANTED for Band, First Field Artillery, Fort Sill, Oklahoma

Assistant Solo Cornet, one Flute and Piccolo, one Eb Clarinet, two good Second Clarinets, one Baritone Saxophone, Alto and Bass Clarinet, and one Bassoon. Men experienced in the standard grades of music preferred. Special vacancies open and waiting for the man who can play his part. Excellent administration and musical duties are such that the average musician can improve his musical education and gain a thorough knowledge of his instrument. An opportunity is here. Address all letters to the Regimental Adjutant or to **WARRANT OFFICER A. A. JASON, Bandleader, Fort Sill, Okla.** Other Musicians write.

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ARABIAN CIRCUS & INDUSTRIAL FAIR CO., Room 410, 184 West Washington Street, Chicago, Ill.

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For Crawfordville, Ark., November 12 to 18. WILL POOK Fire-in-One or any good Grand Show. 70-80. Grand Shows \$15.00. All legitimate. Wheels open: \$20.00. CAN PLACE a No. 1 Team for Plant Shows. CAN PLACE two good Concession Agents. Mrs. Leon Brody, writes: "We have moved every week for thirty-two weeks. Show will be out all winter in Louisiana and Texas. Lucky boys and seek-in artists save stamps. All wires to M. L. MATHEWS."

folks, have you thought All "talking thru his hat" about the women folks stepping heavy on the gas regarding the clean-up?

Numerous communications are received regarding "what should be done" from ex-showmen, also "advice" to showmen. While many ex-showmen are not now showmen because of the dirty-girl shows and "knock-em-out" grift; still old salts of the seas claim the best sailors are those who stick to the ship until it's ready to sink. The Good Ship (Carnival) is far from being sunk, but is heading onward to victory, with the aid of those who are sticking. If all but the rank element had dropped out it would have been completely destroyed long ago.

The Salina Concession Co. reports closing its season at Harper, Kan., October 28 and going into winter quarters at Salina. Commented that it was one of the worst seasons ever, although the final check-up was "to the good". The last three weeks were the worst of all, at Covington, Ok., Waukonia, Ok., and then Harper. The roster of the little company, traveling overland, included Monty Myers, manager; Bob Myers, Pearl Walker, Tony Passard, Mrs. (Pan) Myers and Mrs. (Rose) Myers. The letter concluded as follows: "We are glad that they are pushing this clean-up campaign. Perhaps we can get rid of all those 'hat joints' that deal us plenty of grief every season."

Glad to see and hear of others taking up points made in Caravans and adding to their impressiveness. It should have been started long ago. Instead of acting as a shield and being afraid of making some professed friends sore. However, All has a klick coming when he upholds the respectability of the true representative show women and then some dinky press agent with a "louisy" show reproduces an article of this nature in newspapers inserting the show title—as the original—as was the case in the South Central States late in the summer. Wonder what the citizens thought when they read that "story" and then gave the show the once-over?

For the benefit of the uninformed, the word privilege does not signify grift. In show vernacular privileges and concessions are, in fact, about the same, as either can refer to rides, shows, stands, or candy, popcorn or any other sold permits at parks, with shows or at special events. Incidentally, in the early days of carnivals, it was not "concessions", it was "privileges", and at that time there was very little grift—even if there was a great deal of cooch. (Now don't take issue with the latter statement—there was—the writer went

from circuses to carnivals in 1899 and can give dates—let's be fair.)

While at the South Louisiana Fair at Donaldsonville, with the T. Q. Moss Shows, Chas. S. Arnold gladly gave a phone book for the number of the express office, where he had stock, and noticed the name of E. J. Arnold, and phoned to the address. The answer was that Mr. Arnold would be home at 12:30—and Chas. was there at that time. It proved to be his own brother, and there was some real reunion after a separation of 23 years, not knowing each other's whereabouts. Chas. added: "He and family of us two—he has a nice home and family and a prosperous business, and I am still looking for 'red ones', altho I have had several this year and expect a few more before the complete season closes."

Benny Smith says after zig-zagging around a while among the shows in the Southeast, after closing the season with the J. F. Murphy Shows, he will head r back for the winter to Atlanta, Ga., at the Childs. He wants to know if old heads remember the days of Bostock and the "happy days" when the show played on Broad street in Richmond, Main street in Baltimore, Brooklyn, etc.? Benny, by the way, was office boy for Frank C. Bostock when the show played Brooklyn for the Elks. He also aided on the front of Seaman's Crystal Maze, when "Candy Jim" (Carlisle) was "deck boss". The little fellow (Benny) opines that the old days of much more entertainment and less concessions are "coming back".

In The Billboard Building there is a room in which are filed thousands of photographs, cuts and biographies of theatrical and outdoor show people, passed away and living. Very often tida has been found greatly helpful in producing data in connection with obituaries and tributes to deceased members of the profession. Quite often, however, telegrams have been received announcing deaths, but outside of remembered incidents no biographies were at hand to serve as an aid to the obituary writer, the nativity and date of birth often being lacking. This room is under strong lock and key and but one man has charge of it. All show people, indoor and outdoor, are requested to write or have written brief biographies, giving birth date, etc., and when and with whom they entered the profession, and send them to the Cincinnati office of The Billboard. Data of this nature is lacking on some of the most prominent showmen.

Representatives of a religious creed held a convention at Ballinger, Tex. Several of them were at the depot when the John T. Wortham Shows train pulled into town and was unloaded.

Along came the "Noah's Ark" attraction, with a donkey head painted on it. Said one of the delegates: "Showfolks don't seem to know much about the Bible—there was no donkey in the Ark." General Agent H. B. Danville was sitting nearby, but didn't seem competent to argue the question. However, Toay Solomon, the painter, declares there was a donkey floating around with Noah. Now, asks a Bedouin with the John T. caravan, who is right and where's the proof, either way? Is the donkey the forefather of the mule? Was there a "Missouri" in anti-flood days? If there was no donkey in the Ark, where did the thing come from, and how cum the mule and the burro? (Page "Deacon" Delmore, somewhere around Pittsburg, and let him explain it.—ALL).

For a dead-squre, even-chance of deciding which one of several individuals should be the fortunate one in drawing a prize, there doubtless is no better way than to give several revolutions of an evenly balanced wheel, provided it turns after starting and atop of its own momentum. Otherwiae, of course, the wheel and the transaction are "crooked". The foregoing can be taken as fact information by don't-care-about-investigating persons who have this year, especially, ignorantly made such a cry about "wheels" and those who would not allow straight merchandise wheels to operate, only to sanction such no-change games (unless the operator wishes it) as awinging balls, "gimicked" tipups, "gaffed" buckets, some of the "roll-downs" most "pickonits" etc. Numerous cases of this nature have been reported this fall and many of them on fair grounds. Just a little studying of the "jolts" would give the concession man at events the information he needs—if he really wants to "come clean" himself. When fair-dealing concessionaires are forced to let their paraphernalia lie idle and themselves under heavy expense, and they afterward find outright steal-um stores working, it savors of but one of two things, either "fixing" or ignorance, and the sooner the general public gets wise to this the better.

Editorials in newspapers are supposed to be personal comment of the papers and from the readers' standpoint the writers of them should know what they are writing about—at least the difference between a circus and a carnival. The first paragraph of an eight-inch, two-column "Editorial" (the heading) in The Blytheville (Ark.) Courier of November 2 read as follows: "W. H. Miles, a member of the carnival company which exhibited in Blytheville last week, is in the Baptist Hospital in Memphis, with a bullet hole in his abdomen, not expected to live, as a result of resisting arrest by an officer at Earl, Ark., Monday night, when the officer attempted to close his gambling game at the carnival, which was fleecing the public, as all carnivals fleec all localities where they operate. The only reason the officer is not in the hospital or his grave is that he was quicker on the 'draw' than was Miles." Carnival? Ye gods! What a display of misinformation! And Blytheville last so far from Earl either! The fact is that the shooting was on the grounds used at Earl by Gollnar Bros.' Circus, the route card of which shows that it (the circus, not carnival) did not exhibit at Blytheville during the season. Surely, it seems that an editor or editorial writer not knowing the difference between a carnival and a circus or one who would either purposely or ignorantly (if he doesn't know he should learn) make such a

ABSOLUTELY NEW

"RADO-RAY" XMAS WREATH LIGHT
Paneled colored shade constantly revolves around blue or red bulb inside of a tinted, red festoon wreath.

WONDERFUL COLOR EFFECT
The "BEST YET" WHEEL ITEM for Inside Circuses, etc.

Everybody Wants One
\$36.00 NET PER DOZ.
Sample sent prepaid, \$4.00.
Terms: 25% with order, balance C. O. D.
SPEC. SALESMEN, AGENTS, WRITE.

ALUMINUM WARE

10-Inch Roaster	9.90 Doz.
10-Quart Preserving Kettle	11.25 Doz.
10-Quart Dish Pan	10.50 Doz.
6-Quart Covered Kettle	10.50 Doz.
8-Quart Water Pail	19.50 Doz.
8-Cup Percolator	10.50 Doz.
3-Quart Water Pitcher	11.25 Doz.
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10-Inch Heavy Fry Pan	10.50 Doz.
14-Inch Oval Roaster	13.80 Doz.
5-Quart Pan, Tea Kettle	15.00 Doz.

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EVANS' RACE TRACK
A Real Winner Every Time
Permitted Where Wheels Are Barred

Write for description and price.
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Send for our 96-page Catalog of NEW AND MONEY-MAKING IDEAS. IT'S FREE

H. C. EVANS & COMPANY
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Atlantic City Boardwalk

OPENING WINTER SEASON IN BOSTON, MASS., MECHANICS BUILDING, DEC. 1 TO 9, INCLUSIVE

UNDER THE AUSPICES OF THE MASSACHUSETTS LEAGUE OF WOMEN VOTERS

The New England Hospital for Women and Children. Disabled Ex-Service Men. Frances E. Willard Settlement, with twenty or more other Boston Charities Participating.

BOSTON'S GREATEST CHARITY EVENT SINCE THE ALLIED BAZAAR.

One hundred thousand advance tickets at half price (25c) already being sold by thousands of Boston's Leading Society Women. A twin-six Packard Automobile will be given free to the individual selling the most tickets. Boston Newspapers have already given the Boardwalk wonderful publicity. Advertising very extensive in Subway Street Cars, etc.

WANTED FOR MIDWAY—Legitimate high-class amusing games of skill. No wheels or games of chance will be considered. Do not waste time writing or calling unless you are in a position to install and operate a real store with an attractive game of skill.

WANTED FOR MIDWAY—Punch and Judy, Mirror Maze, Bughouse, High-Grade Pit Shows, Giants, Freaks, Fortune Tellers, Palmistry, Platform Shows, Shooting Gallery, Illusions, Sword Swallowers, Glass Blowers, Magicians, etc., in fact any clean, high-class attraction will be considered.

WANTED FOR MIDWAY—Very best Popcorn and Crispette Machine, Rootbeer, Orangeade, Cider Press, Eskimo Pies, Taffy Apples, Candy Floss, etc.

WANTED FOR MIDWAY—Novelty Demonstrations, Household Specialties, Fountain Pens, Wire Workers, Silhouettes, Sand Artists, Embroidery Needles, Hair Curlers, Resurrection Plants, Jewelry Workers, Christmas Card Writers, Potato Peelers.

Will consider Portable Dodgem only. Building not suitable for any other riding devices. Address all communications to

THOMAS P. CONVEY, President, Atlantic City Boardwalk Inc., Room 620 Little Bldg., Boston, Mass. Tel. Beach 2210

DEMONSTRATORS



A good chance to clean up with a holiday demonstration. Business was never better. On a demonstrator with a bag of our 7-11 all-leather books sold 50 gross in St. Louis in three weeks. This is only one instance. Our prices range from \$24.00 to \$12.00 per gross. Made in attractive leathers such as crepe, seal, levant and fancy alligators, also in smooth black and tan calfskin. Send us \$1.00 for three samples. Stock on hand for immediate shipment.

A. ROSENTHAL & SON, Mfrs.,
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AGENTS! CANVASSERS!

Reduced Prices!!!—3-1 BAGS
"The Bag of 100 Uses." Ideal for shopping, school, picnic or as a bathing bag. Size folded, 6x9 in. Size open, 13x17 in.

\$3.25
Per doz. Sample bag, prepaid, 50c.

\$35.00
Per gross in gross lots.

3-4-1 Bags, same as above, in assorted colors. \$12.00 per dozen. Sample Bag, prepaid, 65c.

"AUNTIE MAY" WOMEN'S WATERPROOF APRONS
Size 24x36. Twelve different percale or cretonne patterns to choose from.

PRICE, \$3.50 PER DOZEN.
Sample Apron, 50c. Prepaid.

"AUNTIE MAY" CHILDREN'S APRONS
In Nursery Rhyme.

PRICE, \$3.00 PER DOZEN.
Sample Apron, 40c. Prepaid.

PLYMOUTH BAGS.
Dull or bright leatherette. Size 14x15 in. \$5.25 Dozen. Sample Bag, 60c. Prepaid. Size 12x13 in. \$4.90 Dozen. Sample Bag, 55c. Prepaid.

Plymouth Bags, in assorted fancy colors, \$6.00 per dozen. Sample Bag, \$1.15 in. 65c. Prepaid. Size 10x10, \$3.00 Doz. Sample, prepaid, 40c.
Over 45 other fast sellers. Our new Catalog now ready. Write for it.

CENTRAL MAIL ORDER HOUSE.
"Maximum Quality at Minimum Prices."
223 Commercial St., Dept. B., BOSTON, MASS.



Armadillo Baskets
are Rapid Sellers wherever shown!

We are the originators of **ARMADILLO BASKETS** made from the shells of these little animals, highly polished and lined with silk, making ideal work baskets.

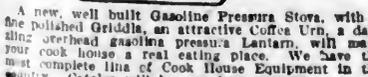
Let us tell you more about them.

APELT ARMADILLO CO., Comfort, Tex.

LET US HELP YOU "CLEAN UP" YOUR COOK HOUSE

HOT BOX STOVE—Griddles, All Sizes.

Write for Prices:
2-Burner, \$21.50.
3-Burner, \$33.00.



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

WAXHAM LIGHT CO.
Dept. 15, 550 West 42d Street, NEW YORK.

MENTION US, PLEASE—THE BILLBOARD.

rank error should not put himself up as a just judge of "all carnivals" and how they operate. The remainder of the editorial was a harangue about a carnival that had showed Blytheville the week previous. Besides, All's understanding is that the point has not yet been legally settled as to whether the circus (not carnival) man or the officer (a deputy) was at fault in the fatal shooting.

Carnival managers, do you realize that the women of this country are practically able to make or break you? Do you not know that throughout the land there are women's clubs and associations (in each large city there are many), and there are Federated Women's Clubs, Parent-Teacher Associations, etc.? Don't minimize their influence. They are out to protect their homes, and they will come darn near putting their points over, too, if they make up their minds to. You had better cater to their just wishes. They can get thousands of signatures to petitions to back up their pleadings in any fair-sized city. Newspapers throughout the United States are giving their activities mention. And they are attacking carnivals—regrettably (in justice) some of it is against "all carnivals". Don't believe it? Here's a sample, the last half of a two-column editorial in The World, Wenatchee, Wash., October 27, captioned "Carnival Companies". "Carnival companies received another blow yesterday at the hands of the Yakima County Humane Society at its annual meeting and if a resolution adopted becomes a law it means that the lid will be clamped down and carnival companies barred from the State of Washington. The measure has been adopted by women's clubs, humane societies and parent-teacher associations all over the State." Now, All is not trying to "tell you your business", but if you don't come "down to earth", take a little well-intended warning, and get rid of that rank gruff and those detestable immoral exhibitions, blamed if you're going to have any business, and that isn't guess, work either.

TITLE AND TITLES

"If there is now a Coney Island at Home Shows it is news to The Billboard readers. Why not publish it?"

That question comes to The Billboard from a carnival executive, accompanied by a clipping taken from The Houston (Texas) Chronicle, of November 1, which reads in part as follows:

"Repeated inquiries have been made of those connected with the Houston Fair and Exposition, November 9 to 18, as to what shows would be represented on the midway and the class of attractions they are, it is stated at the fair office.

"For those interested in this feature of the fair, as most all are, the announcement is made that Beckmann & Gerety's 'Coney Island at Home', a combination of high-class shows which have not been seen in this section of the country before this season, will furnish the amusement in this division. The size of the combined attractions of these shows may be understood from the fact that it requires two acres of tenting space. Fair officials who have seen them state that they are clean and unusually attractive."

The carnival executive who asked the aforementioned question the latter part of August wrote The Billboard to ask Mort Bixler, secretary of the Houston Fair Association, for the name of the show booked for this year's fair. This was done and Mr. Bixler replied September 9 as follows: "Replying to yours of September 6, I will say that we have contracted with Fred Beckmann, manager of the Wortham World's Best Shows, to bring us a carnival company, and suggest that you take the matter up with him."

As suggested by Mr. Bixler, the matter was taken up with Mr. Beckmann by letter dated September 15, but no reply to this letter was received.



Samate, 25c.

OSEROFF BROTHERS,

BLOOMFIELDS RETURN TO CINCY TWO BIG WINNERS

Mr. and Mrs. A. R. Bloomfield, who recently concluded a motor trip to California and returned home to Cincinnati, were pleasant visitors to The Billboard November 9 and manifested great interest in the "workings" of the various departments of this publication when escorted completely thru the six floors and basement (where the large presses are located) of The Billboard Building. Mr. Bloomfield needed but little explanation regarding practically any part of the works, as he has for years been very prominent as a professional advertising man, including a number of years on the Pacific Coast, and knows well his book regarding the mechanical "doings" at a plant of this size and kind. Mrs. Bloomfield was deeply interested, while her husband, who had not "taken in" the Billyboy headquarters for a good many years, expressed surprise at its remarkable growth.

HARRISON & SCHULTZ CLOSE

Following the close of the Tri-State Fair and Fall Festival at Covington, Ky., the motor equipment and paraphernalia of the Harrison & Schultz Birdland Circus Side-Shows was placed in storage in Cincinnati and the members of the company immediately made preparations to depart for various destinations. Col. Hugh Harrison and the Harrison children left for their home at Henderson, Ky., while Mrs. Harrison's destination was Seattle, Wash., relative to the settlement of an estate left by her mother, who passed away there suddenly, of heart failure, October 30. Harry Schultz, Col. Harrison's partner in the attraction, left for Minneapolis, Minn., to spend a few days there with the intention of, as usual, spending the winter at Tampa, Fla. The show was the featured pay attraction at the Covington event.

T. A. WOLFE'S SUPERIOR SHOWS

(Continued from page 82)

civic organizations putting forth every effort in the way of assistance in holding the shows to get placed in winter quarters, and showing by the efforts of the members that they appreciate the sojourn of the Wolfe Shows in their midst. During this week the caravan will play an engagement at Allen Park.

Much may be written of the past season of the Wolfe Shows, the route taken by this organization having attracted more than usual interest in the show world. Approximately 5,000 miles have been traversed during the twenty-eight weeks embracing the tour, the engagements covering twelve States. Ten fairs have been negotiated, of which eight were State fairs, and almost as many independent celebrations have been played. And it is a matter of note that, despite the thousands of miles covered, they will come into winter quarters with practically the same personnel with which they left the winter quarters at Batavia, N. Y., twenty-eight weeks ago.

With the closing of the season the main topic of conversation is: "Where do we go from here?" From present indications, the majority of the company will spend a few months of rest in and about Augusta, many of the show folk having already taken apartments for the winter.

It is too early to announce the plans for the forthcoming season, but if the tentative arrangements already outlined by Mr. Wolfe and his staff reach fruition the T. A. Wolfe Shows will take the road next spring one of the most elaborate and perfectly equipped organizations ever leaving winter quarters.

Included among the many improvements will be the acquisition of practically a new train, including four Pullmans, a new system of illuminating the shows and midway, and the building of several new fronts, plans of which are already in the hands of the architect.—W. X. MacCOLLIE (Press Representative).

\$15.00 Men's Rubber Belts \$15.00 Per Gr.
Black, brown and gray, plain attached and corrugated, with high-grade satin finish adjustable buckles. Sizes 32 to 48. Possibility the best quality Belt and Buckle on the market at the price.

LADIES' RUBBER APRONS, \$3.75 per Dozen, or \$42.00 per Gross.
LADIES' TWO-TONE SPORT BELTS, \$15.00 per Gross.
\$3.00 deposit required with each gross ordered.

Rubber Product Distributors AKRON, OHIO.

TWO BIG WINNERS



Liberty HOT PLATE

No. 668B—Enjoy cooking with the NEW LIBERTY HOT ELECTRIC PLATE. It is just the thing for the table, is highly nickel finished. Height, 4 in.; width 7 1/2 in.; 110 volt, 400 watt, and has 38 tubes of coiled heating element which may be easily and cheaply replaced. Can be used for frying, toasting and boiling, and has electric cord and plug attached ready for use. **\$1.65** Sample, postpaid. **DOZEN LOTS, \$15.00.**



—Gillette—

No. 006—The World's Famous Gillette Safety Razor Co.'s product, which retails for \$12.00. Outfit consists of genuine morocco leather case, camera shape, plush lined, gold-plated razor, shaving brush and stick of Gillette shaving soap, each in individual gold-plated holder, also six Gillette double-edged safety blades. **\$3.75**

One-Third Deposit with Order—Balance C. O. D. Have you seen our new catalogue? It is free to live dealers. Illustrating Watches, Clocks, Jewelry, Silverware, Phonographs, Concession Goods, Auction and Premium Goods.

JOSEPH HAGN COMPANY
The House of Service,
223-225 West Madison Street (Dept. B. B.),
CHICAGO, ILLINOIS.

WANTED ITALIAN CORNETS

Out all winter. Good salary. Must join on wire. **FRANK PARASCANDOLO, K. G. Barkoot Shows** Gainesville, Florida.

ALUMINUM WARE. Largest line manufactured. Quick delivery from nearby warehouse. **SOUTHERN ALUMINUM CO.** 513 Conti St., New Orleans, La.; 136 Whitehall St., Atlanta, Ga.; 1914 Live Oak St., Dallas, Tex.; 2122 Avenue E., Galveston, Texas.

AT LIBERTY—Monster Ed Barn, for Carnival or Tent Show. Must place Peerless Corn Popper for my wife. Can furnish 4-piece uniformed Belly Band. Wire **H. L. SAWYER, Atlanta, Georgia.**

MASKS
Per Gross, \$2.65; Dozen, 30c.
Wax Noses, Novelties, Animal Masks, Caps, Hats, Ash Trays, Catalog, **G. KLIPPERT, 48** Cooper Square, New York.

SAY "I SAW IT IN THE BILLBOARD."

SALESBOARD OPERATORS BADGER TOY CO., 600 BLUE ISLAND AVENUE, CHICAGO ILLINOIS

TWO WELL-KNOWN SHOWMEN PASS ON

Los Angeles, Calif., Nov. 6.—Among those whom the Almighty called to His kingdom recently were two showmen who have been known thruout the United States as real "brothers" in good-fellowship.

CORN GAME

BINGO GAMES, COMPLETE, READY TO OPERATE. IMMEDIATE PARCEL POST SERVICE. THIRTY-FIVE-PLAYER LAYOUTS... \$5.00 | SEVENTY-PLAYER LAYOUTS... \$10.00 BARNES, 1356 N. LaSalle St., Chicago, Ill.

BIG SALE 50,000 DOLLS TO BE SOLD AT COST PRICE



Full 20 inches high, FAN DOLL, dressed in Saten, Marabou Trimming, open leca. Large flashy assortment of dresses in each case. 6 dozen to case. \$8.00 Per Dozen

SILVER DOLL & TOY MFG. CO., 9 Bond St., NEW YORK CITY. Local and Long Distance Phone, Spring 1175.

WANT TO BUY

Price must be right or save stamp, Carousel, Ferris Wheel, Whip, Seaplane, Fairy Swing, Venetian Swing, one long Baggage Car, one Combination Car, Sleeper and Baggage. Address POST OFFICE BOX 921, Moose Jaw, Sask., Canada.

WANTED—H. H. Hall or Magician to Lecture

and do Punch and Judy, the Skeleton Duds, Midgets, Mind Reading Act. State lowest salary in first letter. Apply MUSEUM OF WONDERS, 138 St. Lawrence St., Montreal, Quebec, Canada.

Haller, John Farmer, Will J. Farley, Patrick Francis Shanley, John Pollitt, Charles Cooke, Charles Keeran, Louis Lee and George Hines. Thus in the end of two showmen who have done their bit and gone ahead for their reward.

"WISIN" 'EM UP The following appeared in one of the "special" columns of The Boston Post, of recent date: "Dear Observant Citizen—Was much interested in reading about 'A Crowded Midway'."

RE GOLD MEDAL SHOWS

Relative to the Hazel Dunlap letter about the Gold Medal Shows, published in The Billboard recently, F. T. Bruner, Chief of Police of Ottawa, Kan., says: "The Gold Medal Shows played at our County Fair here in August and will say they carried a '49 Show which was conducted satisfactorily."

BILLBOARD CALLERS

(Continued from page 74) by his daughter, Dorothy Beattie, dancer with one of Golden's Russian vaudeville acts which recently played Loew's State Theater, New York.

LEVIN BROS. SPECIALS



Humpy Dumpty Wrestlers Tin Arms and Legs. N9234 Consists of 10 wooden figures connected with tin arms, bushy fur heads and loosely jointed tin legs. Goes through all the motions of prize fighters or wrestlers when manipulated. Per 1,000 \$25.00

Banner Items for Now

- B50—"Durham Duplex" Safety Razors, Per 100 \$10.00
B51—American Made Razors, Dozen 3.50
B52—Razor Honers, Gross 7.00
B53—"Acce" Needle Books, Gross 7.50
B54—Glass Cutter Knives, Gross 16.50
B55—"4-in-1" Tools, Gross 7.50
B56—"Dittmore's" French Cleaner, Gross 7.00
B57—Rubber Belts (Best Quality), Gross 15.00
B58—Sergantine Garters, Gross 7.50
B59—"7-in-1" Blit Books, Gross 20.50
B60—Gilt Clutch Pencils, Gross 9.00
B61—Coin Clips Self-Filler Fountain Pens, Gross 21.00
B62—Imported Double Self-Filler Fountain Pens, Dozen 4.25
B63—"Ortgies" Pistols (.25 to .32 Caliber), Each 8.00
B64—"7-in-1" White Celluloid Seesaws, Gro. 22.00
B65—"King" Embroidery Needles, Gross 15.00
B66—Band Rings, Gross 1.00
B67—White Stone Sea-Pins, Gross 4.00
B68—Outing Sets, Gross 5.25
B69—Good Collar Button Sets, Gross Sets 3.90

CATALOG AND XMAS CIRCULAR FREE

Write for a copy of our current catalog and special holiday circular. They feature many splendid gift items, novelties and other articles in big demand now for presents. Catalog has 350 pages crammed full of goods priced low on the present market.

LEVIN BROTHERS 6th and Ohio Streets TERRE HAUTE, INDIANA

Harry King, manager Russell King, mentalist, playing picture and vaudeville houses in and around New York. Ike Friedman, concessionaire. Major Gordon W. Lillie (Lawnee Bill). Visiting Tex Austin's contest at Madison Square Garden. James W. Boyd. Is now associated with Phil Isner and Mike Korris in the promotion of some indoor events in and around New York. William Taylor, equestrian director of indoor circuses. M. B. Westcott, riding device operator, who has been playing lots in New York. Says he will winter in Florida. Argo Hutchinson, carnival showman and concessionaire. Jerry Barnett, concessionaire, of Coney Island, New York. James W. Boyd. Working on some indoor events around New York. R. L. Campbell, armless wonder. Was all season with Clyde Lagalla's pit show with the Ringling-Barnum Circus. In from Greensboro, N. C. He will play museums and indoor shows for the winter. A. D. Murray, carnival showman. Will make his headquarters in New York for the winter. Harry E. Skelton. Busy with his indoor promotions. Arthur P. Campfield, of the Brooklyn Electric Supply Co. Daisy Revland, calliope player. Going to South America. Callers at J. A. Jackson's Desk—Paul Benedict, a young composer from Baltimore, who has suffered at the hands of the "zyp" publishers. J. P. Bell, financial manager of the Semiaole Motion Picture Co. He hails from Chicago and comes to join the Peter Jones concern. Bert House, of the House and House act. The Mrs. is ill. Prince Osakuma, with late dope on Indian stuff. Browne Bryant, just back from the Coast, where he handled costumes for two big pictures. Tony Donovan, the Italian impersonator. Jones and Gray—a good team. Princess Bluebird, who just finished three weeks in Newark. Maharajah. Deacon Johnson, of the Musicians' Exchange. Jackson and Jackson.

The ELECTRIC The Latest TORCHERS Latest

ROMAN GOLD FINISH STYLE No. 1—(As Illustrated) 20 inches high. Mica Cylinder Shade, 2 1/2 in. diameter. \$20.00 Per Dozen. STYLE No. 2—21 in. high. Mica Cylinder Shade, 2 1/2 in. diameter. \$20.00 Per Dozen. STYLE No. 3—20 1/2 in. high. Mica Cylinder Shade, 4 1/2 in. diameter. \$36.00 Per Dozen. Polychrome Finish, \$75 Extra, per Pair. SPECIAL SAMPLE OFFER: Style No. 1, \$5.00 per Pair, Prepaid. Style No. 2, \$5.00 per Pair, Prepaid. Style No. 3, \$7.50 per Pair, Prepaid. COMBINATION OFFER. One Pair Each of the Three Styles, \$16.00, Prepaid. Get busy on the new Torchers. Every home wants these for Christmas. SALESBOARD OPERATORS These Lamps WILL SELL. BOARDS like wildfire. Send for Catalog of our Standard Line of Lamps and Statuary.



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A good all-around Performer, a few more Musicians and an Agent. Show all winter. Southbound. Art Edridge, let me hear from you immediately. Address SAM DOCK, Seven Springs, North Carolina.

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RESORT OF AMERICA

MIAMI, FLORIDA

A floating population of fifty thousand weekly and a permanent population of one hundred thousand. Three Clyde Line steamers land daily. Railroads are taxed to capacity. The finest auto roads in America. A paradise on earth. Every conceivable luxury on God's footstool. The grand opening of the Luna Park, the mid-winter free park, will take place on Monday, December 18, 1922, in Miami. The convention city of the South. Once they see Miami they all come back. That's why I am going back. It is the Magic City.

Six Large Hotels and Eighteen Hundred Homes Are in the Course of Construction

TO MEET THE GROWING DEMANDS

Leave Your Coal Scuttles and Winter Clothes at Home. Bring Your Parasol, Summer Flannels, Bathing Suits and Walking Sticks to Miami.

Yes, we were all there last winter and we are going back again. The Miami County Fair, with 250,000 paid admissions, will be held in Luna Park. Can place any legitimate, clean and up-to-date show. Plenty of room for all concerns that will pass censor. All bids will be open until December 5th.

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Write for prices and delivery.

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SAN FRANCISCO

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With virtually all the important towns and cities of this part of the country booked solid through the winter months for indoor circuses and bazaars under various auspices, aerial and other circus acts that heretofore have either been out of work or playing small-time vaudeville engagements during these months are finding work plentiful and, in fact, are able to pick and choose where they want to work. During the past week alone there have been no less than three such shows within a radius of a few miles of San Francisco and numerous others are in course of preparation. All of these mean work for the circus folk who are laying off their regular work for the winter and there is consequent joy in their ranks. Among the well-known acts working these shows in and about San Francisco are: Ben Bone, La Rose and La Rose, Casteel and his Whirl of Death, Hall and Gulda, well-known vaudeville team, and several others more or less well known.

Harry J. Freeman (Les Frimint) is in San Francisco for the winter months after a successful season with Foley and Burk. Freeman was a Billboard caller upon his arrival here and spoke highly of his treatment while with the big California carnival organization. While in San Francisco Freeman and his wife will play vaudeville engagements, their mind-reading act having proved exceedingly popular with the local booking offices.

W. A. Corey, general manager of Aloha Amusement Park, Honolulu, was an arrival here last week on the Matson steamship Manoa. Corey comes here for the purpose of securing the bookings of free attractions for his big park during the winter months. He will remain in this city for several days before going to Los Angeles, where it is his expectation to secure what acts he is unable to get here. He will take his departure on one of the vessels of the Los Angeles Steamship Company from San Pedro. Corey states that his park is doing a wonderful business and that every prospect is that this will steadily increase throughout the winter. The park, he says, is modern in every respect and equal to some of the best on the mainland.

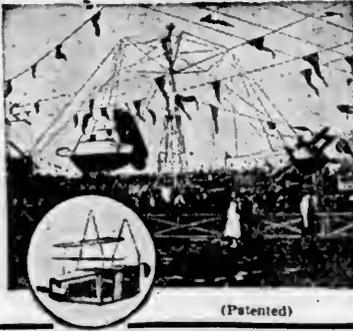
Victor Bodine was a Billboard visitor during the past week and reported that the indoor circus he is promoting for San Rafael Pyramid, No. 31, Ancient Egyptian Order of Scouts, is a "red" one and will net several thousand dollars, despite the fact that the town and organization are both comparatively small. Bodine is just getting into his stride for his winter's work and already has a number of desirable spots lined up.

Faika Dillingham, "The Hawaiian Nightingale", writes from Honolulu that he enjoyed a pleasant voyage to the island port and already feels a great deal better for the restful sea trip. He expects to rest in his Honolulu home for several months before returning to the Pacific Coast for his next season's vaudeville tour. Dillingham says he will be glad to hear from any of his friends in the profession, who can reach him General Delivery, Honolulu.

"The Jewish Dentist", well known among outdoor showfolk, both on the Coast and thru the Middle West, is on his way to San Francisco on his annual visit to the Coast, according to a letter received from him by The Billboard's San Francisco branch. His advent on the Coast will be welcomed by his many friends here. According to his plans, as outlined in

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CIRCUS ACTS

Midgets, Side Shows and Novelties returning to Europe can fill in comfortable six weeks' engagement in London from December 22nd. Cable Articoopt, London, and send fullest particulars.

C. C. BARTRAM, 115 Willifield Way, London, N. W. 11, England.

his communication, he should arrive in San Francisco about November 9. His old friend, Pete Robert, and a delegation of showfolk are planning a welcome for him.

Harry Noe, former circulation manager of The San Francisco Bulletin, and well known in the carnival and outdoor show world, has resigned his position with the big local daily and, it is reported, is about to return to his old love—the show business. According to the report reaching this office, Noe has made some desirable connections in the indoor circus field and it is reported that this live wire will soon be figuring prominently in the doings on the Pacific Coast. Noe has a wide circle of friends and is eminently suited for this line of work by reason of his fraternal and organizational connections.

Lumberjack Charlie Wilkinson is again in San Francisco after making the California circuit of fairs. He returned here Friday, November 3, and was a Billboard visitor immediately upon his arrival. Wilkinson reports that he has had an unusually successful season and is in fine shape to withstand the winter layoff. However, he says he does not intend to do much laying off and already is busily engaged in looking over the local situation with a view to adding to his summer's bankroll.

Lee Teller, who has been with the side-show of the Al G. Barnes Circus all during the past season, is expected to arrive in this city soon and will probably follow his usual custom of spending the winter here. Mr. Teller writes that he has had a very successful season, his version of sawing a woman in two having gone very well with the big California circus. His local friends are looking forward with pleasurable anticipation to his arrival.

TRIBUTE TO THE DEPARTED; FEELING FOR THE LIVING

By WILLIAM F. FLOTO

Beaumont, Tex., Nov. 7.—Once more has the Almighty seen fit to take members of the C. A. Wortham Show from this life of turmoil and strife to one of eternal peace and happiness, leaving many deeply-grieved relatives and friends. Homer V. Jones, manager of the motor-drome; Homer V. Jones, assistant manager of Wortham's World's Greatest Shows, and R. L. Metcalf were summoned from this earthly existence, as stated in the last issue, early in the morning of Tuesday, October 31.

There was a beautiful death, as they passed from deep slumber into eternity, and have joined their dear "pal" and friend, Clarence A. Wortham. With these four men "gone on ahead", the other members of the Wortham Shows feel certain that everything will be ready and the "lot laid out" when we are called to lay down our earthly struggle. Never did any show have a better advance force, and with their spirit watching over us and guiding our course, those who remain behind will continue the struggle with more determination than ever before, feeling certain of assistance, supernatural, far-seeing and all-powerful.

Will G. Jones lived a good life, a true life, and a most enjoyable one. Fortunately, he possessed plenty of earthly wealth to provide well for those who were near and dear to him, and it gave him great joy to be of assistance to some friend or acquaintance. He often remarked that his life span would expire before he reached the age of 40 years, and he was going to have all the pleasure and enjoyment possible. He died before he was 40 years old, but his was a life well spent, and he not only enjoyed his existence on earth, but added greatly to the pleasure and happiness of others. When he appeared before the Court of Judgment he undoubtedly heard those well-known and familiar words: "Well done, thou good and faithful servant, of this is the Kingdom of Heaven".

Homer V. Jones was of a much quieter and retired nature. He also enjoyed life and was always willing to share with anyone in need anything he had. He was, however, much more reticent than Will, and few know of the many good deeds that are recorded to his credit in the "Big Book". He was identified with the C. A. Wortham Shows much longer than was Will, and for years acted in an official capacity. He was an efficient worker, tireless in the pursuit of his duties and capable in every way of handling the big tasks that fell to his lot in the course of a show season.

R. L. Metcalf was a newcomer on the show. He was going to spend the winter with relatives in Texas.

Will and Homer Jones and R. L. Metcalf were members of the Masons and Elks, and Will and Homer also belonged to the Shrine. All three orders took part in the funeral services in Beaumont. In fact the Masons had full charge, and the Shrine's drill team escorted their pals to the cemetery. The Masons and Elks officiated at Metcalf's funeral in Lexington, Ky., where his sister desired that the burial take place.

What a beautiful thing it is that two brothers, as devoted and as loving as Will and Homer Jones should be united in death, and should lie in the cemetery here, side by side, their graves covered with floral tributes, so numerous and beautiful that they were fit for kings, and to know that they are the last tokens of respect and love from their dear relatives and pals, who remained behind to continue this earthly struggle, and to await the call everyone must answer sooner or later.

Mrs. L. B. Henderson, better known as Etta Louise Blake, sister of Will and Homer Jones, and Mrs. Homer Jones visited Mrs. Will Jones in the hospital at Patterson, La. It was their intent to break the news of Will and Homer's deaths, but on the advice of her physician she was not told, and still thinks they are living. Mrs. Will Jones is doing as well as could be expected, but it will be several weeks before she can leave the hospital. Specialists from New Orleans have been called to attend her, and she is pronounced out of all danger, but is suffering considerable pain, and must have absolute quiet and rest for at least two weeks. She is not permitted to receive visitors, and neither telegrams nor letters are delivered to her. Marguerite Clark Williams, the former well-known moving picture star, who lives in Patterson, has been very active in helping the injured, and has made frequent trips to the hospital, also sending flowers and fruit in abundance. All of the injured are doing very well and recovering

speedily. Fred Miller returned to the show here.

The floral offerings were so numerous that it was impossible to find room for all of them on the two graves, and after the funeral many of the cut flowers were taken to various hospitals, where they were placed in rooms of patients who appreciated them very much. A number of the set pieces were also distributed on neglected graves in the cemetery as a token that show-folks are always willing to share the sorrows of others, and are, always, willing to help those in need, sickness or distress.

Among those who sent floral offerings were: Mrs. C. A. Wortham, R. L. Lohmar, Mr. and Mrs. Fred Beckmann, Nina and Walter Stanley, Harry and Elsie Calvert, G. E. Robinson, Beverly White, Mary and William Floto, Harry Baker, Joe Baker, Vincent, John and Dorothy Connell; Mr. and Mrs. H. S. Knight, Mr. and Mrs. Joe S. Schlich, Mr. and Mrs. Con T. Kennedy, Mr. and Mrs. L. B. Henderson, Plain Dare Morris, Mr. and Mrs. W. K. Havis, Mr. and Mrs. Cliff Wilson, Adam Krenzer, Mr. and Mrs. B. S. Gerety, Mr. and Mrs. Jack Haden, J. F. Long, Mr. and Mrs. Chas. E. Jameson, Mr. and Mrs. A. N. Opsal, Johnny Bojano, Mr. and Mrs. Feasey Hoffman, Joe Weinberg, May, Bettie and Clint Nogel; Rufus Lashley and boys, concessionaires, Wortham's World's Greatest; Morocco Temple, Abdallah Temple, El Miss Shrine, Fitzgerald, Ga., Elks; Beaumont Elks, South Texas Fair Association, Heart of America Showman's Club, Showmen's League of America, B. H. A. Boys, two blankets of roses from members of Wortham's World's Greatest Shows, large offering from Wortham's World's Best Shows, John T. Wortham Shows, blanket from Greater Alamo Shows, Morris & Castle Shows, S. W. Brundage Shows, De Kroko Bros. Shows, Mr. and Mrs. Johnny J. Jones, Max H. Kimmmerer, Billy Bazzell, Mr. and Mrs. Rollins, Mr. and Mrs. Ed Madigan, Mr. and Mrs. Speedy Bauer, Mr. and Mrs. Al Armour, Mr. and Mrs. T. L. Gill, Marie Holmes, Harry Waugh, Mrs. E. O. Weisinger, W. J. Richards and mother, F. H. Kressmann, J. C. McCaffery, Elsie, Alvin and Forrest Fay; Mr. and Mrs. Harry Brown, Mr. and Mrs. Paul Hunter, Mr. and Mrs. R. E. Field, "Mother" and "Dad" Turner, C. W. Parker family, D. C. McElride, George and Hattie Hawk, Jeanette Leemon, Mrs. Jennie Emmons, Dottie, Nora, Neil and "Mother" Martlea; J. M. Sullivan, J. W. Trimble, Mabel Ed Brown, Percy Tyrell, Mr. and Mrs. B. Delgarion, H. E. Haggard, O. C. Wallace, M. Shepherd, George and Caddie Dorman, Ray Huntington, Moxie and May Hanley, R. and V. Scott and W. D. Maurice, of Springs, Ark.

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- Indestructible Pearl Beads, 24-in., \$1.35 Each, With Box (beautiful design), silk lined, \$1.85 Each.
- Gold-Filled Pen and Pencil Sets, 14-Kt. Gold Point, in attractive box, \$1.15 Each (Sample, \$1.25).
- Beautiful Beaded Bag, Frame Top (Silk Cord Chain and Tassel), \$2.00 Each; \$21.00 per Dozen.
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- Nickel Desk Clocks, on Swivel, \$15.00 Doz. Hammered Bronze Finished Desk Clocks, with Bell Back Alarm, \$13.80 Dozen; Sample, \$1.25.
- 21-Piece Manicure Sets, Gold Grain Finish, Tool Leather Case, \$14.40 Dozen (Sample, \$1.35).
- As above, in Velvet Lining (Black Leather Case), \$16.00 Dozen; Sample, \$1.45.
- 21-Piece Mama Doll, excellent work, \$15.00 Dozen; Sample, \$1.40.
- As above, 27 inches, \$19.75 Dozen; Sample, \$2.00.

Play Chicken, Biggest hit of the year. Chicken moves head and tail. \$11.50 Gross; \$1.90 Dozen. Made on same order as above, \$15.00 Gross; \$1.75 Dozen.

25% deposit on all C. O. D. orders.

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KANSAS CITY

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With the city alive with showfolk these days it is hard to keep up with their movements, but the "Heart of America" and the heart of the show world is truer of Kansas City each day as the outdoor season closes and winter approaches.

The Siegrist & Silbon Shows have been put in winter quarters in Kansas City, Kan., and C. J. Sedlmayr, owner, and his lovely wife and young son, C. J., Jr., are domiciled at the Coates House.

John Lutz, owner of the Mighty Doris Exposition Shows, arrived home November 5, after putting the shows in winter quarters in St. Louis, Mr. Lutz, who is a loyal Kansas Citian, is looking fine and dandy.

General Col. Dan MacGugin was a caller last week, on his arrival after a season as treasurer on the Siegrist & Silbon Shows, and is the same happy, good-looking Col. Dan as of yore.

A card from Mike T. Clark, general agent of the S. W. Brundage Shows, announces their being in winter quarters 1922-'23 at Lake Country Driving Park, St. Joseph, Mo.

S. J. Rossiter, with the Con T. Kennedy Shows the first part of the season, was a visitor last week. He closed with the McClart Shows about the first of October and is now clerking at a local hotel.

Harry and Clarice Balston were callers last week. They were with the J. L. Landau Shows this summer and say they had a most excellent season. The Balstons are wintering here.

J. L. Landau left November 1 for a short business trip to Ft. Smith, Ark. He will live in K. C. during the winter.

G. C. Locnis ran in November 1, making a special trip here to attend the Heart of America Showman's Club theater party at the Gayety Theater for Jumble Cooper and his "Beauty Revue". He left the next day, resuming his medicine show tour.

Max Wangeman arrived here November 1, from Denver, where he has been the past two months.

James McBride, advance for the Hillman Shows, got in November 4, after finishing his work with that company.

Prof. C. A. Henry, "India rubber man", left the Con T. Kennedy Shows at Waco, Tex., October 31, and drove to K. C. Prof. Henry is enroute to his home in Detroit.

BIG SPECIAL OFFERS TO CONCESSIONAIRES, CARNIVAL WORKERS, AGENTS AND CANVASSERS

- Medium Sized Sachet, \$1.75 per Gross.
- Large Vial Lilac Perfume, \$1.75 per Gross. Sold only two gross to the box.
- Fancy Bottle Perfume, with glass stoppers, gold labels, assorted odors and colors, in fancy display box, \$1.60 per 2.0 dozen box. This must be seen to be appreciated.
- Big One-Half-Ounce Labeled Vials, \$4.30 per Gross.
- Big One-Ounce, Fancy Glass Stoppers, Gold Labeled, Silk Ribbon Tied Perfume, \$1.25 per Doz.
- Big Jar Cold Cream.
- Tall Cans Talcum Powder.
- Big Jars Vanishing Cream.
- Big Bottles Shampoo.
- White Pearl Tooth Paste, Doz.
- Fancy Wrapped Toilet Soap, 50c per Dozen, Compact Rouge, in round box. Has mirror and puff on inside, 75c dozen.
- Our Special Big EIGHT-Piece Toilet Set is the largest, most elegant set on the market, 55c set, in Golden Lids.
- Big Gold Labeled Face Powder, 60c per Dozen Boxes.

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- 2 REDMANOL CIGARETTE HOLDERS.
- 1 CIGARETTE CASE.

1 TEN-YEAR GOLD-FILLED GENT'S WATCH, as Prize for Last Punch on Board. Furnished complete with 800-Hole 10c, or 1,500-Hole 5c Board. Be sure to state what Board you want. Cash in full, or one-fourth of amount with order, balance C. O. D. Send money order or certified check and avoid delay. Satisfaction guaranteed or money refunded. No questions asked.

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ESTABLISHED 1907. FASTEST SELLING SALESBOARD ASSORTMENTS ON EARTH.

Robert LaMon, last year with the Billy Watson Show, dropped in for a brief chat. Said he had not been in "show business" lately, but was on his way East and might go back to burlesque.

F. Walton Card, of the Hillman Stock Company, came in November 5, at the show's close.

A letter from the Joseph Paffen Magic and Illusion Shows from Thornton, Tex., states: "The show opened up under its new tent at Wortham, Tex., expecting to show under canvas all season. This is a brand-new tent, and the marquee and seats were ordered by us from and built by Baker-Lockwood Mfg. Co., of Kansas City. We are booked at Kowee, the new Texas oil town, independently. Kowee, the one wild over it, and the city is growing daily. Frank Shelton is our promoter and manager." The Paffens are Kansas Citians.

Harry Leigh and Emily Lindsey, with John J. Justus' production of "Peggy O'Neill", now on tour, write us from Des Moines that they had a nice visit with Frank Roberts, Harry Leigh's brother. Mr. Roberts was with the Linton De Wolf Company.

Walter Shiler, of the Gollmar Bros.' Circus, was a caller last week on his way to Spartanburg, S. C., after the close of the circus at Humboldt, Tenn.

Simon D. J. Collins, of Leavenworth, sends us the following: "The Simon D. J. Collins Novelty Jazz Orchestra now has in it several of the best musicians in the town and the orchestra is playing the latest hits. They are preparing to enter vaudeville but at present are playing local engagements. The Knights of Columbus of Leavenworth, Council 800, will give a pure food show early in November for the benefit of the new Catholic High-School now under construction."

Joe Lawrence was a recent caller. He and his sister and mother had been with the Mighty Doris Exposition Shows.

W. H. Tadlock and Ruth arrived October 30, and will winter here, breaking in a dying return act for fairs. They just finished some vaudeville dates.

Peter H. Brouwer and family of the Six Royal Holland Bell Ringers are still in Kansas City and at present are playing charity engagements, appearing at the local hospitals, in radio concerts, at the Boys' Hotel, etc. They will not resume their professional work until after the first of the year, when they go back into chautauqua.

G. J. Lanshaw, formerly owner and manager of the Lanshaw Players, showing under canvas in Michigan, is joining the North Bros.' Company which opens in permanent stock in Wichita, Kan., November 20.

The Ladies' Auxiliary of the Heart of America Showman's Club have now their permanent clubrooms on the mezzanine floor of the Coates House, immediately adjoining the ballroom, and these are luxuriously furnished. The auxiliary is on "easy street", with plenty of money in the treasury and so is making plans for many entertainments, luncheons, etc., this winter. The next festivity is the annual Thanksgiving bazaar to be followed by a dance November 29.

Mrs. Sam Campbell, wife of "mine host" of the Coates House, has returned from New York looking handsomer and more striking than ever.

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

ST. LOUIS

ALLEN H. CENTER
2046 Railway Exchange
Phone Olive 1733

Miss Bobbie West, popular danseuse, and the "Missouri Belles" will give an elaborate entertainment at the Maccabees' Temple December 3. Among the acts which will participate are: Missouri Belle Quartet; Missouri Belle Jazz Band; Olive Wright, Egyptian dancer; Lula Phole, ballad singer; Irene Powell, novelty singer; O'Brien and Company, gymnasts and novelty dancers; William Bentledge, the human rope, and Helen Waackelin and Charlotte Smith, novelty dancers.

Harold Bushea, manager of the Lachman Exposition Shows, passed thru St. Louis on his way to Cleveland, O. The show will winter in Leavenworth, Kan. Mr. Bushea reports they will have a twenty-five-car show next season.

Billy Finkle, Charlie Chaplin's double, who has been in St. Louis for the past year playing vaudeville, is now on the road doing his famous impersonations.

Herchel Stuart, former publicity man for the Wm. Denning Film Co., of New York, is now the resident manager of the Missouri Theater.

Bobby Hagan has organized a new tab, show of ten people called "The Manhattan Girls" and is playing local theaters with success. The personnel of the company includes: Mrs. Gus Rapier, prima donna; Audrey Mooney, Anna Bathe, Stella Haberman, Essie Moore, Mrs. Hall, Nellie McCarthy, Gus Rapier, Bobby Hagan, comedy, and Geo. B. Hall, straight.

Doc Ducl, formerly of Ducl and Woody, has doubled with Ben Woolsey and they are doing a semi-comedy, singing, talking and dancing act.

Fimer McDonald, of the States Theatrical Exchange, is boosting "Who'll Take My Place When I'm Gone?" for the Broadway Music Publishing Company. Mr. McDonald is also local manager.

Mr. and Mrs. Eddie Silbon, of the Siegrist & Silbon Shows, were St. Louis visitors Saturday, en route to New York to join the Siegrist & Silbon big-time act. Mrs. Silbon states they have sold a considerable amount of their paraphernalia to Carl Sedlmayr, who will take the show out again next season under a new title. The name Siegrist & Silbon will not be connected with any carnival during the season of 1923. M. W. McQuig and F. G. Walker assisted in entertaining the visitors and a real reunion was held at The Annex. The Siegrist & Silbon troupe will exhibit at Madison Square Garden, after which several dates will be filled.

A. P. Baldus, who had the Delilah Show on Wortham's World's Best, was a caller this week on his way to Belleville, Ill., his home.

B. C. Stokes and T. O. Watkins, musicians on the Kennedy Shows, were callers this week and are headed towards Cincinnati.

Fifty thousand dollars will be spent in remodeling the entrance to the Edison Theater. The improvements include the widening and the beautifying of the present foyer, removing the four stores which now occupy part of the entrance, and installing a covered entrance on the north side of the building. New drops, curtain and scenery will also be installed.

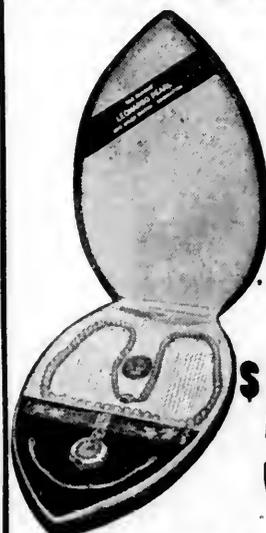
AIRO UNEQUALED QUALITY BALLOONS GAS and GAS APPARATUS

We positively do not sell Jobs or Seconds



603 Third Ave. NEW YORK

World's Famous Original Leonardo Pearl and Wrist Watch Combination



\$5.00 EACH

This combination contains a 24-inch Leonardo opalescent, high lustr, highest quality Pearl Necklace, also a fine one-jeweled, gold-plated Wrist Watch, gold-filled extension Bracelet, hand-painted Silk Ribbon, put up in an elaborate plush case.

FIVE BIG ITEMS FOR

\$5.00

CAN YOU BEAT IT?

A Premium and Salesboard Combination That Speaks for Itself

WE CARRY A COMPLETE LINE OF SILVERWARE, SLUM JEWELRY, PAOOLE WHEELS, BEACON BLANKETS, ETC.

25% deposit must accompany all C. O. D. orders.

House of Heiman J. Herskovitz, NEW YORK CITY, 65 Bowersy, Long Distance Phone, Orchard 391.



SALESBOARD OPERATORS!

We furnish two ELECTRIC-LIGHTED VANITY BOXES AND SALESBOARD for \$7.00.

You make over 150% Profit. Largest Salesboard Item on the Market.

SPANGLER MANUFACTURING CO. 160 North Wells Street, CHICAGO, ILL.

THIS BEAUTIFUL REED LAMP

(As Ill.) 18 in. high, with assorted shades, complete.

PRICE \$24.00 PER DOZEN

Sample, \$2.50. Prepaid, 25% with all orders, balance C. O. D.

A. KOSS 2012 North Halsted Street, CHICAGO, ILL. Tel. Diversey 6084.

WANTED—AGENTS
To sell the new Superior Comb Cleaner. Retail for 25c. Agent's sample, 10c. Write for wholesale prices. SUPERIOR NOVELTY CO., Hartford, Conn.

Busiest Corner in the World! State and Madison Streets! Busiest Office in the World! Our Turkey Salesboard Department!

Last week's ad 'n The Billboard brought 203 inquiries, 141 sales up to noon Saturday, when this ad goes to press. CONCESSIONAIRES AND AGENTS—Don't miss this opportunity to make about \$700.00 between now and Thanksgiving. All you have to do is place (not sell) 100 of our

NEW PATENTED VEST POCKET TURKEY SALESBOARDS

You place Boards with the following people: Foreladies, Foremen, Timekeepers, Shipping Clerks, Mail Clerks, Stenographers or anybody employed in large office buildings, hotels, depots, etc. FOR EXAMPLE: You place Salesboard with shipping clerk. He runs off same among his fellow workers, as a rule, during noon hour. For his trouble he receives a turkey. The name under the Gold Seal also receives a turkey. You buy the Turkey Boards from us and the turkeys from your local butcher, therefore you have no stock investment until after returns. Our Board has a beautiful lithograph of turkey, making it unnecessary to place stock with Board. Total cost of two turkeys and Board is about \$8.50. Board brings in \$15.60. YOUR PROFIT, \$7.10. To start in business all you need is our PATENTED TURKEY BOARDS. ORDER NOW. THANKSGIVING IS NOVEMBER 30. BOARDS, \$3.00 Per Dozen, or \$20.00 Per Hundred. 25% deposit with all C. O. D. orders. Can take care of all fraternal organizations, as we carry 25,000 Turkey Boards in stock. Arthur F. Beard says: "Plenty of the big ones are taking advantage of this. But he did not get permission to commercialize their names."

DIRECT SALES & SERVICE CO., 7 West Madison Street (Cor. State and Madison),

CHICAGO, ILL.

OUTDOOR FORUM

In this department will be published opinions of readers of The Billboard on any phase of the outdoor show world. As evidence of good faith it is requested that letters be signed and addresses given. Anonymous letters will not be tolerated, but signatures will be withheld if requested. Be brief and to the point.

Baton Rouge, La., Oct. 27, 1922.
Editor The Billboard—In the current issue of The Billboard I see that once more DeKreko Bros. Shows are the target of some disgruntled person who "raps" without telling all of the facts; possibly if the entire truth was told the impression given might not be as bad.

During our engagement at the Central Louisiana Fair, held in Alexandria, October 9 to 14, stock or merchandise wheels were not permitted to operate; the management of this show used every argument it was possible to think of to convince the fair officials that stock wheels were far more fair and legitimate than many other concessions, but to no avail.

The fair officials, directly in charge of the midway, inspected and passed on concessions and told us what would be permitted to operate and what would not, and we had to abide by their decision.

A word in regard to concessions that did operate. There was not a "gaff" concession on the midway; roll-downs did work and they worked "fair", one ball at a time and the player did his own counting; the bucket concessions that we have are not "gaff" buckets, and our spin-dies are the common arrow variety with prizes at every space and are not controlled in any way. Yes, two corn games worked.

Do you consider corn games illegitimate? You still advertise them in The Billboard.

"Isan", the show mentioned, is not a "well" show, or what is commonly known as a "well" show. Instead, it is an illusion show, and has been and is being visited every day by the best people in the cities in which we exhibit. There is nothing vulgar about it and it does not play to "mostly Negro men"; there are as many women and children visit it as men, and if the "press" in various cities played can be taken as reliable the show is not only a high-class novelty but a clean attraction.

Don't you think The Billboard should investigate reports it publishes, or make sure that they are reliable? If you are going to allow every Tom, Dick and Harry to criticize and condemn, don't you think, in fairness to the carnival manager, the name of the party sending in the report should be given?

I am enclosing a clipping from Alexandria (La.), "Town Talk" which is not "press-agent raving", but a general resume of the fair made, I judge, by a representative of the paper, and you will notice that "Isan" is particularly mentioned—"When you go out tonight be sure and see "Isan", the mystery bathing girl, who eats and drinks under the water."

Does that look as the "Isan" was a "well" show catering to "mostly Negro men"? This clipping comes from the representative newspaper of the city from which the report you published was sent.

Again I say, editors of The Billboard, investigate reports which you publish, be sure they are from reliable people—people who are not afraid to sign their name, and I mean their own name, not a fictitious one.

DeKreko Bros. Shows are for the "clean-up" and we believe we are doing our part, because we are operating a "clean" show and are leaving the cities we play so that they may be visited again. But we are not in favor of The Billboard or any other agency being allowed to besmirch the reputation of reliable managers thru the publishing of garbled or untrue reports from unreliable sources. You have published several such in the past few issues regarding our attractions and others.

While perfectly willing to admit that Ches. Ringling is a wonderful executive, that he is a man in favor of strictly clean and legitimate amusement and that his plan has some good ideas, I fail to see why the carnival business should place him at the head of any committee. What love has Ches. Ringling ever had for a carnival? What has he ever done for a carnival? Isn't it possible that he has an "ax to grind" and, if the truth were known, might now he would rather fight them than help them?

As a general agent of several years' experience and as a member of the General Agents' Association, altho I do not know whether I am in good standing as I have had no communica-

SEVEN SKEE BALL ALLEYS FOR SALE—in wonderful operating condition. Big bargain for quick buyer. DAILY, 5018 East 5th Street, Brighton Beach, Brooklyn, New York.

MEDALLION AGENTS

Make 200% and more profit selling our new line of Photo-Medallions. Sell on sight. Also Buttons and Jewelry. Send for our new catalog.

MEDALLION NOVELTY CO.

Dept. B., 206 Bowery, NEW YORK CITY.

tion from it in months, I am for the "clean-up" and doing all in my power to assist it, but, I say: "Investigate thoro'ly all of the reports you receive."

(Signed) HARRY E. CRANDELL,
Gen. Agt. DeKreko Bros. Shows.
(Editorial Note: Dear Harry—I am still on The Billboard and can read between the lines as

clearly as of yore. I do not wear glasses yet. My memory is also fair. I remember for instance that I owe you five. Come to Toronto for the fireworks and bring Jean with you.—WM. JUDKINS HEWITT.)

Atlanta, Ga., Nov. 5, 1922.

Editor The Billboard—It has been my intention to write you ever since you inaugurated your campaign to clean up the outdoor amusement field, and to add my commendation, for what it is worth, to the thousands who have already lauded your movement, or who will do so before the birchbirds announce the arrival of another season.

It is the greatest thing The Billboard has ever undertaken and it will succeed because it is right that it should succeed. No other publication could have the influence that you

have and I do not believe that other clean-up campaigns inaugurated by other so-called show papers have been as sincere in their efforts as we all know you have.

The Billboard may lose friends for awhile, and advertising revenues may drop off, but in the long run you will draw all the real showmen, he who is trying to make an honest living out of an honest profession, will be your friend even more than he is at present.

You are redeeming the outdoor show business and you are forcing the outdoor showman to be his natural self. There will be strife and wars and rumors of wars before you have succeeded in accomplishing all that you are after, but no revolution was ever started or won without war and bloodshed and, while I don't think there will be actual blood shed in this revolution you have started, I do think there will be a considerable amount of "blood-awakening" before we see the finish of the fight.

I don't see how any real showman can help being grateful to you for what you are doing, for you are really placing his business upon the plane where it rightfully belongs.

What a wonderful thing to be an outdoor showman! What a privilege is his!

It is his pleasure to take clean entertainment to the doors of America, his joy to bring laughter to the lips of his fellow man. His is a business of forgetfulness, making his patrons forget their cares and worries, wiping from their brows the wrinkles of worry with the sponge of happiness. His is indeed a glorious profession and grateful should he ever be to you for saving it for him!

I am glad Charles Ringling is in the fight, throwing his influence on the side of clean amusements, but his plan as outlined in "Let's Have a Gratiessa 1923" to my way of thinking will never succeed.

I refer to that part of it where he proposes to have the organization (which is thoro'ly all right) he would start send letters over the advance routes of circuses and carnivals calling attention to the clean-up campaign and notifying officials and ministers that such and such shows are on their way. That letter plan will never work except to the disadvantage of the carnival.

I don't care how clean the show may be or whose it may be (and I now refer to carnivals) that letter will hurt, sometimes irreparably, for the very word "carnival" carries a bad taste to the mouth of every mayor and a bad smell to the nostrils of every minister. The word has been disgraced so many, many times by thoughtless, careless, sometimes thieving, so-called showmen, that it will be many years, I fear, before the mention of "carnival" does not carry with it some remembrance of a disgraceful occasion. It is not like that with the word "circus". When "circus" is mentioned the mind instantly turns to thoughts of funny clowns, daring aerial performers, skilled bareback riders, thrilling wild animal trainers, the glitter of tinsel and the glare of bands. If there be thoughts of the grift in the side-show, the worker in the connection, or the "cooch" dancer in the corner, those thoughts are so hidden beneath the maze of pleasant thoughts they are completely submerged.

But, I repeat, not so with the "carnival". There is not a carnival in America from the tiny little gilly outfit to the most pretentious that would not be harmed by this proposed letter.

The officials and ministers would rightly reason: "Something must be wrong with the show that is coming. That show is under suspicion of its fellow shows, or why would other show owners write as about it? And that feeling would stand just as much for one of the Wortham shows, Johnny J. Jones or Polack's 20 Big as it would for the little "Ketchum & Rohem" outfit.

The word is in disrepute and yet there is nothing wrong with the word "carnival". That word should mean as much to the fun side of America as does the word "circus". No, the word is all right; the fault is with us—and we



DOLLS

SPECIALS FOR XMAS AND PREMIUMS

20-INCH UNBREAKABLE COMPOSITION DOLLS (like illustration), dressed in oversize Silk Fan Dress, with Bloomers, trimmed with wide Tinsel and Silver Braid, Glass Beads and the finest extra heavy, double-colored Ostrich Marabout. Open legs, double curled wigs, finished with the highly-polished and superior "Mineral" enamel. Dress comes over head, or in back of head, with large ostrich plume pom-pom. Packed 4 dozen to case.

\$12.50 PER DOZ.

Single Sample, \$1.75. Dozen Lots, \$15.00. Same Doll dressed in Saten, trimmed with Tinsel.

\$7.50 PER DOZ.

Also 15, 17 and 22-Inch Dolls, and Lamp Dolls for Carnivals, at lowest prices.

27-INCH WALKING AND TALKING DOLLS

Assorted dresses, caps, shoes and stockings. 4 or 6 dozen to case.

\$16.00 PER DOZ.

Single Sample, \$1.75. Dozen Lots, \$17.00. Immediate shipments.

25% deposit, balance C. O. D.

MINERAL DOLL & NOVELTY CO.

15 Lipoenard Street, NEW YORK CITY.
Canal 0073.

200% PROFIT

MEN'S and WOMEN'S RAIN COATS

MEN'S GAS MASK RAIN COATS

LADIES' TAN BOMBAZINE PLAID BACK RAIN COATS

IN DOZEN OR GROSS LOTS.

20% on deposit, balance C. O. D. Individual Sample sent upon receipt of \$2.00.

\$1.90 EACH

NORMAN GARMENT CO.

261 FIFTH AVENUE, NEW YORK CITY.

SOUTHERN FAIR CONCESSIONAIRES, BAZAARS AND INDOOR EVENTS

FOR QUICK MONEY

Be Sure To Get KIRCHEN FLOWER BASKETS

KIRCHEN FLOWER BASKETS. Filled With Beautiful Artificial Flowers. Make the Flash That Brings in the Cash.

SPECIAL OFFER NO. 11 consists of 20 BASKETS for \$25.00. All 22 inches high. FILLED with gorgeous natural looking artificial flowers. 10 Rose Baskets and 10 Assorted Flowers. The greatest flash you ever saw for the money. Each basket is positively filled with flowers all ready for use, artistically arranged by our experts. Come packed in individual box. Baskets are made of steel, beautifully colored gold bronze. FREE with this offer, 1/2 gross beautiful California Pepples, 12-inch stems. Retail value \$14.40. 25% with all orders, balance C. O. D.

KIRCHEN BROS., 222 W. Madison St., Chicago, Ill.

CHINESE BASKETS FILLED

with high-grade, hand-dipped Chocolates. Each piece wrapped separately.

\$5.00 Per Nest of 5, in dozen lots or more.
\$5.50 Per Nest of 5, in half dozen lots.
\$6.00 Per Nest of 5, sample.

800 or 1,000-hole Salesboard free with every order of three Nests.

TERMS: 25% with order, balance C. O. D.

NATIONAL CONE AND CANDY CO., 521 Walnut St., St. Louis, Mo.

TODAY'S BIGGEST VALUE.

WONDERFUL HOLIDAY ITEM.

PLATINUM FINISHED WRIST WATCH.

10 Jewels, tonneau shape, engraved case, jeweled crown, complete with silk ribbon and link. Send for sample today at 25% deposit must accompany C. O. D. orders. Write for our 1923 Jewelry Catalog—just off the press.

\$4.25 Each

HARRY L. LEVINSON & CO.
Manufacturers and Jobbers.
168 N. Michigan Avenue, CHICAGO, ILL.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

must from now on so conduct ourselves that the homage and respect that is due the word can be returned to it—and not only must we so live, but we must see that our fellow showman so live.

It is good that Mr. Ringling is in this fight. It is also good that he made the suggestions that he did, for it brought forth other suggestions, and it will also be good that I have written these lines, even good that I have in one respect opposed Mr. Ringling, if these lines and this opposition can bring other suggestions and ideas. The task confronting the showman who would really clean up is an enormous one, and it will take the most brilliant ideas that all of us, from the prosperous owner of the biggest show to the penniless workman on the smallest can bring out in order that a plan sensible and sure of success can be evolved.

All of us must contribute to the bringing forth of the final cleanup, and the more contributions, the more suggestions, that come now the sooner will the clean-up campaign succeed. For some reason, beyond my feeble understanding, those men who would most profit by a griftless, vulgar-showless carnival are keeping strangely silent, having nothing to say, no ideas to advance, on this subject so vital to their well-being.

Is it possible they are afraid of that horde of grifters who call our profession, mine and yours and theirs, a "racket", and who name themselves "showmen" by virtue of ownership of a drop case or a set joint?

Showmen defending grift will soon find themselves in the position of the brewers who stood by and defended the distillers when the waves of prohibition started washing upon the beach. The brewers would still be operating their minis had they read the handwriting on the wall and cut loose from the distiller and the lawless saloon. Instead they stuck, all went down together, and a few days ago a \$5,000,000 brewery plant in St. Louis was sold for far less than a million.

And the handwriting on the walls of the brewery was not near so distinct, nor near so easily read as is the HANDWRITING ON THE WALLS OF A HUNDRED OFFICE WAGONS IN WINTER QUARTERS AND ON THE ROAD TODAY. You get me?

(Signed) CARLETON COLLINS, CARNIVAL Press Representative.

P. S.—Let's have some ideas from "Bill" Floto, "Bill" Hillar, Beverly White, "Johnny J. Jones" Hired Boy, King Perry, W. X. MacCollin, "Dick Lane" and some of the other yes men, for surely no department of the carnival is so hard hit, feels so quickly the evil hand of grift, as that department responsible for the daily news stories in the all-powerful press.—C. C.

Americus, Ga., Nov. 6, 1922.

Editor The Billboard—The various articles in your valuable paper regarding the good and bad carnivals are to the right spot. In this connection will say that we have had all kinds in Americus, but that in the future nothing but the best will be allowed and any one of them with any grift of any kind will find the writer of this on the spot to stop them.

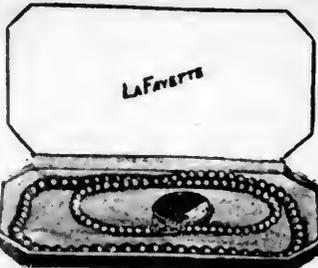
I have promoted all the carnivals into Americus for about ten years under the promise to the city officials that I would not allow any gambling at all, and I have lived up to that promise, altho I had money offers from shows of all kinds to allow the grift to work. I have just closed a very fair week with a carnival company here in Americus and I must say that this show is the best in every department that I have ever handled.

You may use this letter in your publication should you desire to do so.
(Signed) O. C. JOHNSON, Mgr., Americus Posting Company.

Columbus, O., Nov. 5, 1922.

Editor The Billboard—As you can see from the enclosed contracts we purchased exclusive Black and aluminum-stand rights for the Brazil (Ind.) Fall Festival, paying a deposit and receiving contracts three weeks before the opening of this fair. On arriving in Brazil we were informed by H. E. Abbott that the entire grounds had been placed in charge of a Dave Anderson, a promoter who would acknowledge all contracts made previously and that we could haul to the grounds and set up on the location given us when contracts were made three weeks before. This we did, and were told by another of the committee, a man named Moore, that Mr. Abbott did not have the authority to sell us these privileges. We were told by the Chief of Police to give up the space and leave town. I had the blankets and ordered a large shipment sent to Brazil which I could not use afterwards, and I lost my deposits on them. The other concession men had merchandise of different kinds sent there also, as there were quite a number of fellows booked in advance, the same as I was. I selected in advance, the County Attorney to give me advice, and he told me he had trouble with Moore on other occasions and that we could sue H. E. Abbott for falsely obtaining money, as the committee used this as an alibi.

H. E. Abbott was an officer in the Elks' Lodge. I and several of the other boys are Elks in good standing, so we decided to take



LA FAYETTE

24-in. Indestructible All Opalescent Pearls, with Solid White Gold Clasp, in Grey Velvet Box.

\$1.75

LA TAUSCA 18-in. Pearls

\$2.25

24-in. Pearls

\$3.00

Oblong Grey Velvet Box.

50c



FRENCH IMPORTED BEADED BAGS

\$4.25

Shell frame, silk lined. Hundreds of designs.

4-PIECE W. D. C. TRANSPARENT BAKELITE PIPE SET

\$4.50

In Leather Covered Green Plush Lined Box.

GOTHAM PREMIUM COMPANY, 236 West 55th Street, N. Y. CITY

Write for Price List. TERMS: 25% deposit with order, balance C. O. D.

THE T. O. MOSS SHOWS WANTS

any Show, Ride or Concession that wants to stay out all winter. Those with the Winter Show will be given preference for next season. I will positively stay out all winter. No Graft or Cooch Show wanted. What you have must be clean. I will play all the best towns in Louisiana and Texas. No Show or Ride too large to handle, with or without wagons. Will furnish wagon for money-getting Show or Ride. Address as per route. St. Martinsville, La., week of the 13th; Jeanerette, La., week of the 20th.

MELROY EXPOSITION SHOWS

CHESNEE, SOUTH CAROLINA

Two Saturdays, commencing November 18th. Want one Show to feature. Concessions of all kinds, come on. No exclusive. Out all winter. Address MELROY EXPOSITION SHOWS, Chesnee, South Carolina.

REMOVAL ANNOUNCEMENT

I have removed to larger quarters, where I will be better enabled to take care of my business, which has increased tremendously during the last year. Have several new Skill Games, brand new style Flashers, all kinds of Wheels, and over 100 small and large Games. Let me know what you want, as I am in a position to make any game device to order. Also have a complete line of Carnival Merchandise. Catalogue will be ready January 15.

WILLIAM ROTT, Inventor and Manufacturer.
48 East 9th Street, near Broadway, NEW YORK CITY.

POOLE SHOWS

TRINITY, TEX., NOVEMBER 13-18; GROVETON, TEX., NOVEMBER 20-25.

WANT Manager for Pitt Show. Must have some feature attraction. I have 80-ft. khaki Tent, 7 Banners, large and small; Alligators, Snake Pit, five fine Monkeys, 50-50. Talker for Front, small Pony, 25¢. Foreman for Merry-Go-Round, \$25.00 wages. Gilly show. Out all winter if business justifies. No tickets. No boozers. Pay your wires.

H. B. POOLE, Manager.

it as it were. They still have our deposits and I enclose our contracts.
(Signed) SAM DAVIS, 75 1-2 W. Broad street.

Hammond, La., Nov. 2, 1922.
Editor The Billboard—On page 102, current issue of The Billboard, is an article regarding the concessions on our midway being closed until 3 p.m. on Children's Day, Friday, October 13, at the Alexandria (La.) Fair, and stating that this was the biggest day of the season for our shows and rides.

Your correspondent says: "This is a fact." He is very plain and strong in his statement; this is not a reprint from a newspaper, but from a correspondent. Why is his name not signed?

We emphatically deny that October 13 was our biggest day for shows and rides and are willing to submit our books to prove it. Is that strong enough?
We ask for the name of the correspondent who states facts (?) and we ask for his or her proof of the statement. You have printed his or her side of the matter, using our name; now print our side of it, using the name of the correspondent.

Will you do this, or do we have to continually suffer from unknown and irresponsible writers who are afraid or ashamed to sign their name?

We will go a little stronger than say—"afraid to sign their name"—they are also

unable to prove their statement, not only the one in this issue, but others which have been printed.

Your correspondent also says: "Concessions were closed until 3 p.m. and then no children allowed to play."
Your correspondent is a liar. Is that plain enough? We ourselves instructed our concessions to remain closed until 2 p.m., but after that time they opened and children were allowed to play them and some of our concessionaires report a very satisfactory business, altho we would not say the "biggest of the season".

Is The Billboard conducting an organized campaign against De Kreko Bros.' Shows? From the last few issues it would seem as tho that were true, especially when there are any number of recognized shows that have everything in the line of a concession that we have (many have concessions that we will not tolerate), and yet they are never mentioned. And this goes for some of the large and supposedly clean ones. If the concessions we allow to operate on our midway are objectionable, then they are objectionable on other shows. But possibly your correspondent is short on "mileage" or money and unable to visit some of the others.

If your investigator or correspondent is in earnest in his desire to "clean up", without any partiality, we can give him the name of a show, and it isn't over 500 miles from here, that reeks with filth, dirty girl shows

and brags that it "works" strong every week and is going to "get the money while it can." It should not be hard for him or her, to ascertain the name of this organization, as there is not a person with our company who doesn't know it. There has not been a town we have played in the past three weeks in which some resident, official or traveling man has not mentioned it and come to our office complimenting our shows in comparison. In fact, as this letter was being written a man came into our office and particularly mentioned the difference between our show and the other, which he had seen last week.

On page 86, issue of October 28, in an article regarding the State Fair at Little Rock, Ark., and the attractions playing there, it says: "Daily inspections of the amusements were made and some of them closed." In this week's issue, on page 7, an article headed "Only one Gaff Store at Arkansas State Fair," says that everything was clean. Which is right?

We were handed: "Grift on De Kreko Midway", and we did not have a gaff joint on the midway. Why not say "Grift on Alamo Shows"? Are they immune or protected? It looks like favoritism to us. One man, and it should be easy for you to ascertain his name, has the exclusive on "bucket joints" on the Alamo Shows, but we have failed to see anything in The Billboard about his "bucket joints". There is no particular reason to only pick out the Alamo Shows. A week's trip on the carnivals now in operation would show that mighty near all of them operate the things we were accused of, but very few of them are mentioned.

This is a long letter and there are several strong statements in it, and we mean every one of them. We have stood for cleanliness in the carnival business and are just as strong for it now as ever, but we do object to The Billboard using or printing articles concerning our shows without any substantial proof. We object to unsigned communications, true or untrue. If the article is worth printing it is worth signing the name of the contributor also, and then, if the article is untrue, the party being criticized or condemned may have some redress. We object to criticism of one show or its method of operation and the whitewashing of another show operating in the same manner. If one is guilty, both are.

We respectfully request that our answer to the article regarding the Children's Day at Alexandria, La., be given as much display as that of the article in this issue, and we ask that the name of the contributor who wrote the idea be printed or given us. If this is not done we will be compelled to believe that it is not the truth The Billboard is after, but sensation. And we suggest that The Billboard investigate any future stories received before publishing same.

(Signed) JEAN DE KREKO, General Manager, De Kreko Bros.' Shows.
(Note—The names of correspondents are privileged and may not be divulged without their consent. We must decline Mr. De Kreko's demand, courteously, of course, but firmly. We have to protect news sources.—The Editors of The Billboard.)

Oklahoma City, Ok., Nov. 8, 1922.
Editor The Billboard—I notice you are getting after the grifters on outside shows and think it is the best thing that ever happened for the show world. The writer has been in the show business for many years, but when it got to be so that one was ashamed to profess his occupation it was time to look around for another line of endeavor.

I propose that all shows on the road have a weekly conference in which everyone on the show, from manager to razor-back, can talk over business matters and iron out the wrinkles; also to educate the new men as to how to act and what the show world expects of them. Root out the grifters and put the show business on its feet so that when a fellow says, "I'm a showman," it means something besides "I'm a thief," as taken today.
(Signed) J. M. CLARK, Asst. Mgr., Chamber of Commerce.

DAY AND NIGHT	<h1>THE CREAM OF THE SOUTH</h1>	DAY AND NIGHT
SHRINE CIRCUS Charlotte, N. C., Dec. 4 to 9	SHRINE CIRCUS Greenville, S. C., Dec. 11 to 16	SHRINE CIRCUS Spartanburg, S. C., Dec. 18 to 23
<p>WANTED, CIRCUS ACTS Complete Side Show with all equipment. Animal Acts. Wire and Ground Acts, Trapeze Acts, Aerial Acts, Clowns. Those that do two or more acts preferred. State lowest salary three weeks. White Circus Band, ten pieces. All acts do two shows each day. Want to hear from Doc Hamilton. Jack Lyles. Can use good Promoter.</p>		
<h2>THE THREE BEST BETS IN THE CAROLINAS</h2>		
<p>WANTED, CONCESSIONS Will sell exclusive following wheels: Blankets, Silver, Turkeys, Candy, Dolls, Lamp Dolls, Novelties, Soft Drinks. No grift or P. C. Wire. No time to write. E. H. STANLEY, Stonewall Hotel, Charlotte, N. C.</p>		
CHARLOTTE, N. C.	GREENVILLE, S. C.	SPARTANBURG, S. C.

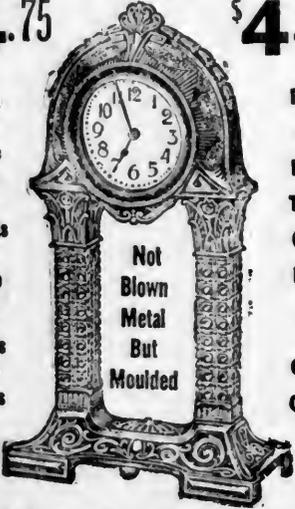
SINGER BROS. New York

BIG FLASH

WHITE METAL Glass Column Clock
LAST LOT IMPORTED
—NO MORE COMING—
Special Price While Lot Holds Out

\$4.75 \$4.95

Each in Case Lots 20 Clocks to Case Glass Columns



Not Blown Metal But Moulded

Each in Less Than Case Lots Order Quick

B. B. 90—Silveroid Finish, Glass Column, Metal Time Clock, Height, 15 1/2 inches; width at base, 8 1/2 inches; dial 4 inches in diameter, with gilt, beaded rim. Metal work is of unusual artistic design, moulded, not blown metal, and is supported on each side with massive, square crystal-cut glass columns. A real masterpiece of art, and a marvelous clock in every way. Premium Dealers and Retailers find it a big attraction and sales promoter. **\$4.75** in Case Lots (20 to Case), Each. **\$4.95.** In less than Case Lots, Each **\$4.95.**

SALESBOARD and PREMIUM ITEMS

- B. 69—Race Sport Watch, Dozen, \$ 6.00
- B. 70—21-Piece Manicure Set, Dozen, 15.00
- B. 71—White House Clock, White Ivory, Each 2.25
- B. 72—One-Bell Alarm Clock, Each, 72 1/2
- B. 73—14-Size Nickel Watch, Each, .85
- B. 74—Miniature Time Clock, Each, .85
- B. 75—16-Size Gilt Watch, Chain and Knife, 1.85
- B. 76—Detachable Wrist Watch, Silver Steel and Ribbon Band, in Case, Set, 3.25
- B. 79—Men's or Ladies' Size Fountain Pen and Pencil Set, in Box, 2.15
- B. 81—Monte Carlo Game Watch, Set, 1.75
- B. 82—Shaving Stand with Mirror, Cup and Brush, 1 1/2 inches High, Each, .75
- B. 83—Indestructible Pearl Necklace, 24-inch, Gold Clasp, in Plug Case, Set, 1.55
- B. 84—Wm. A. Rogers 26-Piece Silver Set, 42.15
- B. 85—Headed Bags, Draw String Tops, Ooz, 6.00
- B. 86—Opera Glass, in Box, Dozen, 4.80
- B. 87—Cigarette Case, Nickel, Dozen, 12.00
- B. 88—Art Photo Toilet Case, Nickel, Ooz, 1.75
- B. 89—8-Piece Toilet Set, French Ivory, Comb, Brush and Mirror, in Case, Set 2.75

STREET AND PITCHMEN

- B. 1—5-In. Pocket Tool Kit, Gross, \$16.50
- B. 2—Pencil Sharpener, with File, Gross, 7.50
- B. 3—Pencil Sharpener, Cigar Cutter and Mirror, Gross, 16.50
- B. 5—Needle Threader, 100 for, 1.00
- B. 7—Opera Glass and Telescope, Gross, 21.00
- B. 8—Same as B. 7, only Black Metal, Gross 16.50
- B. 9—4-Fold Maroon Bill-Book, Gross, 5.25
- B. 10—Nickel Clutch Pencil, Gross, 7.50
- B. 11—Storm Lighter, Gross, 6.50
- B. 12—Safety Razor, in Nickel Case, 30.00
- B. 14—Same as B. 12, only domestic, Gross, 22.50
- B. 15—Blades for Safety Razor, Gross, 3.00
- B. 16—Key Case, Leather, Gross, 17.00
- B. 17—Folding Pocket Scissors, Gross, 13.50
- B. 19—Look-Backs, Nifty, 100 for, 2.25
- B. 20—Wire Arm Bands, White, Gross, 6.75
- B. 21—Climbing Mkeys, Gross, 12.50
- B. 22—Running Mice, Gross, 3.00

WHITE STONE TRADE

- B. 40—Men's Belcher Ring, 1-Kt. Stone, Gold Plated, Gross, \$10.50
- B. 41—Men's Fancy Belcher, 1-Kt. Stone, Gold Plated, Gross, 13.50
- U. 42—Ladies' Tiffany Ring, Large Stone, Platinoid, Gross, 9.00
- B. 43—Two-Stone Ring, 1/2-Kt. each, Platinoid, Gross, 9.50
- B. 44—Same as B. 43, only with 3 Stones, Gr, 10.50
- B. 45—Scarf Pin, Tiffany, 1-Kt. Stone, Platinoid, Gross, 8.50
- B. 46—Scarf Pin, 32-Facet, Cluster, Gold Plated, Gross, 4.00

CANVASSERS AND AGENTS

- B. 30—"Special" Needle Book, Gross, \$ 4.75
- B. 31—"Army and Navy" Needle Book, Gross, 8.50
- B. 32—"Prize Winner" Needle Book, Gross, 9.00
- B. 33—Gold-Eye Needles, Per 1,000, 1.00
- B. 34—Needle Threaders, 100 for, 1.00
- B. 35—Victor 6-in. 1 Can Opener, etc, Gross, 9.50
- B. 36—7-Tool Case Opener, etc, Gross, 7.25

Thousands More in Our

"SINGER'S ANNUAL" Complete Catalogue NOW READY

See that you get it

Ask for "Catalogue B. B. 33". 25¢ deposit must accompany all C. O. D. orders.

SINGER BROTHERS

536-538 Broadway, New York City

PIPES

by GASOLINE BILL BAKER.

Have you planted? Where? Will you work this winter? What doin'? It takes but a few minutes to write a few lines. Everybody shoot!

For short, to the point pipes a fellow can get a whole lot on a postcard.

Winter snows Sometimes discredit Summer "blows".

You can send in Christmas Special pipes early, if you wish (right now)—but mark them for that issue.

Pleading with some people toward not only aiding themselves but their professional brothers does little good. It takes a jolt—a nervous shock—to bring about their better judgment.

Robert McCahay—Your complaint against the show in question should be explicit and addressed to the Editor of The Billboard, for his consideration, and if used should be in the proper department.

Regarding those winter spots, where a number of the lads are to put in the winter in the same cities: Protect them, fellows, and see that everybody coming in does the same. Your own welfare depends upon it.

H. A. Donohue disagrees with the boys who claim going South in the wintertime with paper is the most profitable season with his consideration, and if used should be in the North he can do much better. He was at Newark, N. J.

Powers, of humantone fame, lately up Detroit way, is said to have bought a "henry" truck, had it painted up pretty with gold fringe trimmin's (in paint) and said he would reach Dallas Tex., in seven days. H. Williams and G. Warner want to know if he made it?

Mrs. L. Maddox, 333 North Fifth street, East St. Louis, Ill., writes that she is crippled and longs to hear from her son, Hugh Bell, who has been selling horn nuts and resurrection plants. Says she has not heard from Hugh for some time and is terribly worried regarding him.

Word reached the writer last week that Dr. Wm. F. Freiler, the old-time pluckman, had just closed a very profitable season with his old side-kick, Hayes, of "Vitanica" fame, and had joined hands with Lohrey, the magician, playing in halls with an extensive magical production thru Ohio and Indiana.

A photo postcard taken on the main stem of El Paso, Tex., from Lee Keller—in the "pitcher" Lee (think it's him) is headed toward the bridge that connects the U. S. with Mexico (there's a "kick" to that). Keller says he is still working various articles in El Paso, also that there are several of the boys there and all doing fair business.

Chas. A. Grug, accompanied by his wife and three children, rambled into Cincinnati early last week from the East and have put up in a comfortable flat near the center of town for the winter. Chas. has been working specialties around New York and Brooklyn all season. He was a visitor to The Billboard on Tuesday. Intends working out of Cinicy.

Ray Adams last month joined Dr. Bonstead's Medicine Show, from Philly, as producer and comic. Ray dropped a few lines recently, saying that he thought they had one of the best tricks out, with four specialty acts, a four-piece orchestra and a set of special scenery for their new farce-comedies. While en

WRITE FOR FREE CATALOG Pay Cash and Save the Dis-
courage.



Beautiful Platinum Finish Wrist Watch, 10 Sapphire Jewels, handsome Silver or Gold Dial, Grey or Black Ribbon, in Box. A \$15.00 Floss. **\$4.45**

Same style Watch as above, with 15 Jewels and 25-Year Case, \$8.75.
Round Gold-Plated Wrist Watch, with Bracelet and Box, \$2.75 Each.
21-Piece Ivory Manicure Sets, \$15.00 a Dozen, 25¢ deposit on all C. O. D. orders.
AMERICAN JEWELRY CO., 26 Arcade, Cincinnati, O.

THE REAL FILE TEST PURE JAP SILK HOSIERY THE KIND YOU CAN SELL

Ladies' Hose in all shades, three pairs to the box, \$11.25 per dozen, prepaid. Sample box, \$3.50. Men's Pure Silk Hose, six to the box, \$6.75 per dozen, prepaid. Sample Box, \$3.50. Ladies' Silk and Wool, \$2.50 retail value, 50% Jap Silk and 50% Wool, shades, brown and white and Black and White, three pairs in a box, \$19.00 per dozen. Sample box, \$3.00.
ALLEN HOSIERY, Michigan City, Ind.

NEW SIGNS

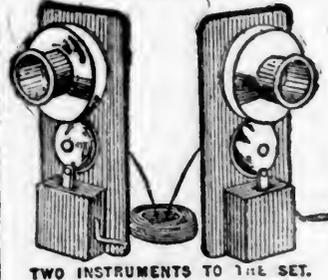
SPECIAL XMAS DESIGNS

Embossed in 4 Colors. Sells to all Stores for Window Display. Working Outfit, \$1.00 Your Profit, \$2.50

No free samples. No C. O. Ds. NATIONAL DISPLAY CORP., 18 West 34th Street, New York City.

Three Christmas Specials That Get the Money

TELEPHONES



TWO INSTRUMENTS TO THE SET.

Dandy Wall Telephone

A good seller for Xmas. Sample 35 cents. \$10.00 deposit required for every gross ordered.



Punch & Judy Theatre

10 in. high, 7 in. wide, made of card board, collapsible, beautiful colors, operates by astring. A wonderful seller. \$9.00 per gross. \$5.00 deposit with order.

Just Received two carloads of Original Dandy and Hurst Tops. Place your order now—avoid disappointment. Prompt shipment guaranteed. \$5.00 deposit required on every gross ordered.

Fountain Pen Workers

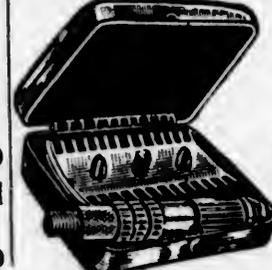
We have the real Fountain Pens—Eagle, old Finish, per gross, \$13.50. Gold Finish Clips, 75c per gross. Holly Boxes, \$1.50 per gr. Fountain Pens manufactured and guaranteed by Eagle Pencil Co.



Ladies' Chatelaine and Men's Magazine Pencils from \$3.50 per gross up.



Running Mice Per Gross, \$2.50
Running Bugs and Running Turtles Per Gross, \$4.00



Just Received

A large shipment of Safety Razors in bulk, also in metal and velvet lined cases. Write for special prices.

OUR CATALOG JUST OFF THE PRESS. GET YOUR COPY. NONE MAILED TO CONSUMERS. ONE-FOURTH CASH WITH ORDER. BALANCE C. O. D.
543 BROADWAY BERK BROTHERS NEW YORK CITY

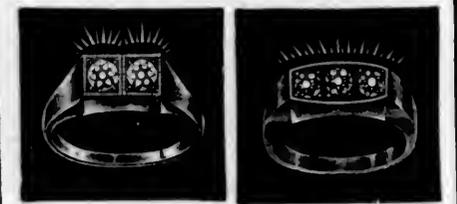
Another Big Sensation

A RING—A PIN AND A STUD
A Complete Set of Three on One Card

It's a real big hit and certainly gets the money. The Ring, Pin and Stud are all Tiffany settings, with one-hundred imported French White Stones, full cut and all the dazzle and sparkle of the real diamond. They are fine gold finish, acid test and are mounted on cards as shown in illustration. It's the big sensation and gets the fifty-cent pieces with a rush. Act quick.

1 Dozen Sets, \$1.50 | 3 Dozen Sets, \$4.25
\$15.00 PER GROSS SETS

A FEW MORE BIG BARGAINS



No. 3015. Sterling silver finish, set with two Bohemian White Stones. 90¢ PER DOZEN. \$9.00 PER GROSS.
No. 3331. Sterling silver finish, set with three Bohemian White Stones. \$1.00 PER DOZEN. \$10.00 PER GROSS.

OUR BIG SAMPLE OFFER

We want you to see the big values we offer, and we want you to see the quality of our White Stones, and for this reason we will send you one (1) set of the Ring, Pin and Stud, also one (1) each of the other 2 Rings, by registered mail, postage paid, if you will send us a P. O. order for thirty-nine cents (39¢). Only one set of samples to each customer.

KRAUTH AND REED Importers and Manufacturers.

1118-19-20-21 Masonic Temple, CHICAGO
AMERICA'S LARGEST WHITE STONE DEALERS.

MENTION US, PLEASE—THE BILLBOARD.

PARISIAN PERFECT ADJUSTABLE HOOPS



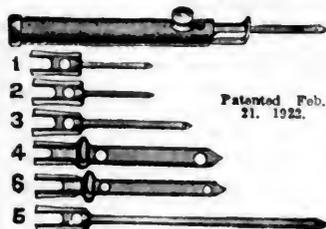
Just what you want. Note the thumb screw. Flat headed and long enough to get the necessary pressure to tighten the hoop. O H I H O W EASY!!

A hoop that will meet EVERY DEMAND. Can be used for all classes of fancy work. Every lady will see its merits. Can not be outclassed when used for the heavy FRENCH EMBROIDERIES.

Manufactured by PARISIAN ART NEEDLE CO.

The New Perfected Original Parisian Art Needle

(ALWAYS) 6 POINTS. FIRST BEST NEEDLE! LAST BEST NEEDLE! BEST NEEDLE ALWAYS! QUALITY OUR STANDARD.



Patented Feb. 21, 1922.

size Pillow, designed in colors; four balls of is made.

NUMBERS 5 AND 6 POINTS, PER 100, \$2.50.

25% cash required on all C. O. D. orders. Get busy, folks. Our Needles sell ten to one better than other needles on the market. Write today.

PARISIAN ART NEEDLE CO.

914 North Rush Street,

CHICAGO, ILL.

STAMPED PATTERNS

All designs done by hand with air-brush in colors, tinted shades to work.

- PILLOWS, per Dozen..... \$2.50
- RUNNERS, per Dozen..... \$4.50
- CENTER PIECES, per Dozen, \$6.50

These goods are of extra fine grade of crash. All of our goods are of quality.

STAMPED RUGS, in colors, on extra fine grade of burlap, from 50c to \$1.50 Each.

RICHARDSON PERLE COTTON, sizes 3 and 5, in all colors. 75c per box.

PARISIAN ART NEEDLE CO.

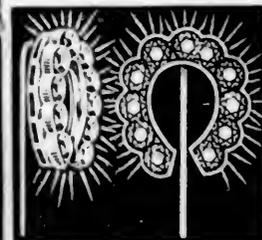
SOME FLASH

HIGH TIFFANY ENGRAVED MOUNTING GOLD OR PLATINUM FINISH



No. J. 139.

90c Doz. \$9.50 Gro.



PLATINUM FINISH SET WITH 11 WHITE STONES

No. 1382.

\$2.25 Doz. \$26.00 Gro.

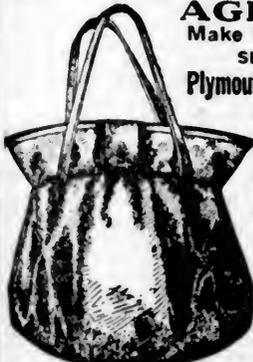
Sample, 40c, Prepaid

Our White Stone Circular contains hundreds of photos like this. Have you a copy? Free for the asking.

S. B. LAVICK & CO., Inc.

411-415 So. Wells Street, CHICAGO, ILL.

AGENTS Make 100% Profit SELLING Plymouth Handbags



One salesman sold 12 dozen in 7 days. His profit was \$93.00. You can do the same. Made of leather or cloth. 15x16. Satin lined and waterproof. Sample Bag, 65c. Prepaid. Ladies, sell them in your spare time. Money back if not satisfactory. Write for wholesale prices and make some real money.

24x28 ARTZKRAFT FELT BUGS reduced to \$13.00 per Dozen. Sample, \$1.50, Prepaid.

E. H. CONDON, Boston, Mass.

Dept. 1, 77 Bedford St., Boston, Mass.

Demonstrators, Pitchmen—\$1.30 made in one day with Shur-Stick Cement. Special price gross lots. Sample, 10c. Circular free.

UNITED CEMENT CO., 332-334 Plymouth, Chicago.

route to join the show he stopped over at Harrisburg to visit his mother.

Harry (Gummy) Gattie, on the West Coast for some four years and known to nearly all the knights of the section, also a roadman for many years, was a recent caller at 'The Billboard, arriving from Columbus, O., where he said he worked and did well with belts—his line the past five months. He was on his way back to the Coast, his next stop being St. Louis.

S. G., New York—It is difficult to specialize (on the part of a neutral) on a specified branch of the business. The one you refer to is a "ticklish" one to handle—altho the sentiment you express is excellent. Probably the well-meaning boys in that special line (paper) can clean it up themselves, while on the road and operating. Probably you have noted that Bill and the boys are pulling for a general cleaning up of all branches of the profession.

Some of the boys out California way wonder if Charm Johnson and Harvey Murphy are going to wear overshoes this winter or not? One of 'em says rumor has it Charm headed toward "sunny California", but turned his gas buggy straight back into the icy winds of Minnesota. This knight says he understands that Johnson is quite a poet and wants Charm to grace Pipes with a specimen of it, also some witty sayings.

Billy and Eva McClintock, who have been going it alone this summer, motored thru Cincinnati November 10, with a swell framed-up auto outfit, and visited friends in the Queen City. They had come from Columbus, having started from Detroit on a trip to the South, with Georgia and the Carolinas as their destination, for the winter season. Billy is still pushing med. and looks forward to good business, especially in North and South Carolina, where he is well known to the native.

A communication from Brooklyn stated that A. Edwards had concluded contracts with some Eastern and Western publishers for circulation promotion, and would take a crew to the Middle West and return to the Northeast, after an all-winter tour, by the Southeastern route. The informant stated that Edwards, in speaking of his recent trip South, said he had found employment on the increase and believed that business will speed up in that section of the country faster than ever before.

From Dr. Robert M. Smith: "Just read in Pipes of the death of Mrs. Billy Rimmer and my sympathy goes out to her sorrowing husband. Things over Birmingham (Ala.) way have been bright, there not being many pitchers in these diggings. Say, you fellows, such as Doc Barrett, Kostello, Thomas Styer, Billy Thomas and others, you must have 'writer's cramp'. By the way, if all the fellows (Continued on page 96)

AGENTS, SALESMEN PROMOTERS

\$10.00 to \$50.00 A DAY

TO HUSTLERS. No catch penny scheme, no peddling, no bunk. Legitimate business proposition for business men. A sensational trade stimulator. A winter's bank roll for you in the next four weeks. Protected territory to men of ability. No time to lose. Write today for full particulars.

C. PRICE

1014-16 Central Ave. CINCINNATI, O.

\$1,000.00 IN Profits by Xmas

THAT IS WHAT YOU CAN MAKE with our Novel Packages as Christmas Gifts. We show here "NIFTY NINE," which only costs you 75c in 100 lots. We have others costing from 25c to \$2.00. Something for every member of the Family. All sold at half store prices or better. Sell 500 yourself to the housewives, 500 more to business firms for their help and 1,000 more to factories and large offices, getting someone in each place to get the orders for you, and you can double the above figure (\$1,000.00). Easy to clean up big if you ACT QUICK and follow our suggestions.

NIFTY NINE, the leader. We urge you to try out quick and get a line on what can be done.

Some Seller at \$1.75

LOOKS LIKE \$5.00 WORTH COSTS YOU ONLY 75c ONE BUCK PROFIT ON EVERY SALE!

Nine nifty articles, all full Drug Store size. Retail value, \$3.75; you sell for \$1.75. Costs you only 75c, giving you \$1.00 profit on every sale. Newest improved quality, with dazzling labels. Women go into ecstasies over this stunning array. Show them and the sale is made.

20 Boxes a Day Means \$20 Profit!

You're sure some rummy if you can't average 20 sales a day. Sell 90 out of every 100 calls. It's dead easy! And every sale means \$1.00 clean profit to you. If you don't find this the easiest game you ever tackled, we miss our guess. Plenty of the boys are making good at it.

FREE FORD CAR TO PRODUCERS

No contest. No time limit. No limit to the number given away. Every producer gets a brand new, shiny Ford Touring Car or Roadster in which to make his calls. Six weeks after we announced this amazing offer a live guy over in Massachusetts ordered over \$4,000.00 worth of our Hot Sellers way beyond quota to get his car. They're going. Get one for yourself.



SPECIAL OFFER

Don't waste a minute. Every day gone by means money lost. SPECIAL OFFER TO BILLBOARD READERS, who know a good thing when they see it. 10 Boxes Nifty Nine, with Display Case Free, for \$7.50. Sell out in half day and pocket \$10.00 profit. Sample Outfit, including Display Case, will be sent, postpaid, for \$2.00. If you want more proof, send for full details. If you see this opportunity for a clean up in the right light you will wire \$25.00 deposit for 100 Boxes. We will throw in 10 Boxes Free and 2 Display Cases. You Cannot Lose. Big Rush Now To Christmas. Hurry up! Act now.

NIFTY NINE, IN DISPLAY CASE, SENT POSTPAID FOR \$2.00.

E. M. DAVIS COMPANY, Dept. 9338, CHICAGO.

The Biggest Hit in Years

CALL SANTA CLAUS ON THE LITTLE WONDER TELEPHONE

This telephone is a real marvel. Take off the receiver and go into the next room and talk to your friend. A real toy for the kiddies. Everybody buys one on sight. \$7.00 Dozen; \$72.00 Gross. Sample, by mail, \$1.00. Send for circular and price list.

Fountain Pens, Gyroscope Tops and other specialties. You all know the button set that is getting the money.

Kelley, The Specialty King

21 and 23 Ann St., NEW YORK CITY.



TALK DON'T WALK

HEAVIEST STOCK UNBREAKABLE "AMBERLITE" COMBS FINEST QUALITY

Model	Description	Price
59130	Fine Combs, 3 1/2 x 1 1/2	Gross, \$13.80
59135	Fine Combs, 3 3/4 x 2 1/2	Gross, 24.00
56314	Dressing Comb, 7 1/2 x 1 1/2	Gross, 15.60
56312	Dressing Comb, 7 1/2 x 1 1/2	Gross, 21.00
56313	Dressing Comb, 7 1/2 x 1 1/2	Gross, 21.00
56639	Barber Comb, 6 1/2 x 1	Gross, 13.80
56216	Pocket Comb, 4 1/2 x 1	Gross, 6.60
	Leather-tie Slides, Metal Rims	Gross, 1.50

IF YOU WANT TO MAKE MONEY HANDLE LINE USED BY ORIGINAL SUCCESSFUL DEMONSTRATORS. BE CONVINCED OF THE QUALITY AND WEIGHT. COMPARE WITH OTHER LINES. TRY AND SEE. SEND FOR OUR SAMPLE ASSORTMENT. SENT PREPAID FOR \$1.50.

THE COMB HOUSE OF AMERICA, 7 and 9 Waverly Pl., New York City.

MENTION US, PLEASE—THE BILLBOARD.

MEN WANTED AT ONCE

OUR REPRESENTATIVES MAKING BIG MONEY THE FUEL PROBLEM SOLVED—"HEAT WITHOUT COAL"

Coal shortage makes every home buy our new kerosene burner, which cooks, heats, bakes, cheaper, better, cleaner than coal or wood.

COAL BILLS CUT ONE-HALF

Fits any stove or furnace. No experience necessary.

DEMONSTRATING BURNER FREE

The profit that you can make during the next sixty or ninety days showing and selling our kerosene (coal oil) burner for any stove or furnace is so startlingly great as to be almost unbelievable. For FREE particulars write

EVEN HEAT GENERATOR CO., 5123 West 25th, Clearing Station, Dept. 15, **CHICAGO, ILL.**



"ARMOR MESH BAGS"

We are the largest manufacturers of the famous

"ARMOR" MESH BAGS in the world.

Fashion, durability and glitter are combined in these handsome and showy bags. Prices ranging

from \$2.00 to \$6.00 each

We sell to Jobbers only. Please order through your favorite Jobber.

MANDALIAN MFG. CO.
NORTH ATTLEBORO, MASS.

PIPES

(Continued from page 95)

go to Florida that say they are going, they will be practically only pitching to pitchmen."

E. H. Woodson, accompanied by his wife and baby, Marie, were callers at The Billboard and held a pleasant confab with the writer about the middle of last week. They had just arrived in Cincy and were making arrangements to spend the winter, residing in one of the close-in suburbs. E. H. intends working nearby towns and out of the city with his usual line of specialties, including rad. Mighty fine folks, and Baby Marie's face was also beaming pleasantly.

Notes from Robbins and Mondello's Oregon Indian Medicine Co.—The show opened in halls October 2 at Dickinson, Pa., and has been doing a nice business since that time—nothing great, but good as could be expected in small towns. The company is small, but is pleasing the people. J. B. Roberts is lecturer and comedian; Albert Mondello, manager and novelty acts; Arthur R. Elson, blackface comedy. For the week of November 6 the show is playing Roxbury, Pa.

To a medicine man over in Missouri: There has been so much said about how clean you operated your business, from yourself and friends, that Bill thought it best to lay off with it for a while at least, or the boys might be accusing you of egotism. Your statement as to "favorites" is not only unjust and false, but savors strongly of lack of appreciation for the praise the boys have handed you (and the writer has allowed you) in this department, the past couple of years.

"Doc Murray, of old fame, surprised everyone," writes one of The Billboard's New York office staff, "when he appeared at Madison Square Garden at the recent Physical Culture Show as an announcer and assistant to Sascha, the 'hair gladiator' and inventor of the shampoo bearing his name." "Doc's voice," continued the scribe, "could be heard clearly throughout the big arena and we were agreeably surprised at his capability as an announcer. Later, while 'making the rounds', we ran across Sascha and Doc Murray at the splendidly decorated booth where was demonstrated the Sascha Shampoo."

C. N. Lloyd, Tallahassee—Thanks for the clipping and letter. Will have to make comment later, as space will not permit just at present. Your concluding statement is correct: "If a pitchman will work clean and straight, and not jam, he has just as honorable a business as the man who owns a grocery store, clothing store or any other kind of business in a town. I, for one, am glad to see a dishonest worker put out of the business, for he is only a hindrance to the profession. However, the newspapers should give a man his just dues and credit, no matter what his vocation may be."

After playing a few fall fair dates in Canada the McQuinn Family Show closed its outdoor season at Ilavelock, Ont., October 22, to reorganize for the indoor activities, having bookings arranged that will keep them busy until December 15, after which the family will open East to furnish music, etc., for a number of return dates of the year. "Mack" writes that they did a general fair business during the summer. They met May Bell Parks and husband, Robert, at Tweed, Ont. He adds: "Billy Bowman helped us (on the front door) at the Arden Fall Fair. We are home in Meaford, Ont., and all set for winter. Mrs. Mack was speaking to Dr. Sutherland and my judge he is also 'all set'—I wish someone would leave me a b.r."

Regarding the recent death of Stephen A. Kennedy, fifty years of age, who passed away at Urbana, O., Dr. Harry C. Chapman, Cleveland, wrote as follows: "I was deeplyrieved

Here is a GOLD MINE

Seal 3-1 COMBINATION BAG. Made of the best heavy auto leather. When opened measures 17 1/2 x 12 1/2 inches. Greatest money maker out.

SPECIAL ADV. PRICE \$3.25 Per Dozen
\$36.00 per Gross. Sample mailed for 50c.

3-1 BAGS. Made of Elk 1110 Leather. In beautiful assorted colors, Brown, Blue, Red. Retail for \$2.00. **SPECIAL PRICE \$7.50 Per Dozen**
Sample mailed for 85c.

All orders shipped same day as received. One-fourth deposit, balance C. O. D.
R. RUTENBERG MFG. CO.
160 North Wells Street, Chicago, Ill.

THE STALEY WATER PEN

The Discovery of the Age.
A pen which when dipped into water will write a complete letter—no ink being required. NO INK! NO FILLERS! NOTHING TO GET OUT OF ORDER! Will last longer than a fountain pen, and is worth four times the price charged. AGENTS, STREET-MEN—Here is your chance to clean up. \$5.00 per 100. Samples, 25c. Sample Dozen, 75c. **DEXTER NOVELTY CO.,** 39 West Adams St., Chicago, Ill.

AGENTS!

MEN'S GAS MASK RAINCOATS

Manufactured of genuine Diagonal Bombazine, lined with Heavy India Rubber, Belted Models and made to fit.

In Dozen or Gross Lots **\$1.90 EACH**



Shipments made same day orders are received.

20% on deposit, balance C. O. D.

Sample sent up on receipt of \$2.00.

Send money order or certified check.

LEATHERETTE

SPORT COATS, Suitable for Rain or Shine.

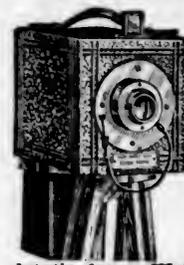
Brass Buckled Belt and Sleeves, lined with Rubberized Gabardine Cloth, t a n shade only. Sizes 36 to 46. Any Quantity.

\$2.95 EACH

Goodyear RAINCOAT COMPANY

5 East Broadway, New York City.

WE TRUST YOU



Get the 1922 Mandel-ette on our pay-as-you-earn offer. Makes 4 postcard photos in one minute on the spot. No plates, films or dark-room. Make \$50 to \$150 a week taking one minute pictures everywhere. No experience necessary—all or part time. Full details free. Write today—now.

CHICAGO FERROTYPE CO., 1438 West Randolph St., Dept. 3604, Chicago, Ill.

SLEEP WITH FRESH AIR! SAFETY AND HEALTH ASSURED WITH OUR PATENTED DEVICE.

It is absolutely impossible for a thief or burglar to jimmy an ordinary window if you have the



PERFECTION WINDOW AND DOOR LOCK

Stops rattling the windows. You can lower the window from top or bottom. A child cannot fall out. Everybody buys on sight. 100,000 sold within four weeks. Agents are wiring gross orders. One sample, postpaid, 10 cents only. To introduce it. Money back if not as represented.

PERFECTION WINDOW LOCK CO., 146 West 19th Street, New York City.

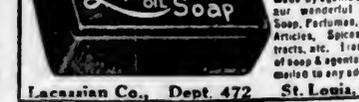
Every Man Wants the "HATBONE"



A backbone for soft hats. Keeps your hat in shape. No sagging and kinking. Holds the crease. Price, \$2.10 per Dozen. Sample mailed for 25c.

JUNG-KANS MFG. CO., Celluloid Advertising Novelties, 1397 Green Bay Ave., Milwaukee, Wis.

Big Money



Made by agents selling your wonderful Face Soap, Perfumes, Toilet Articles, Spices, Extracts, etc. 100 cases of soap & agents terms mailed to any address.

AGENTS—FREE SAMPLE— New patented Curtain Rod. Necessity in every home. Big profit. Four to ten sales at every house. Write for free sample. **HOME CURTAIN ROD CO.,** Providence, R. I.



WINDOW SIGNS

AGENTS 500% PROFIT

Gold and Silver Sign Letters

For store fronts, office windows and glass signs of all kinds. No experience necessary. Anyone can put them on and make money right from the start. **\$75.00 to \$200.00 a Week!**

You can sell to nearby trade or travel all over the country. There is a big demand for window lettering in every town. Send for free samples and particulars.

Liberal Offer to General Agents.
METALLIC LETTER CO., 439 North Clark St. CHICAGO, ILL.

"I have averaged \$7000 Per Year for Three Years—Have Made Over \$90 PROFIT in One Day"

That is the statement of Frank DePries, one of our live wire representatives. Keaton, of Mississippi, made \$252 on his first sale. Vickers, of Alabama, made \$118 in one week. Conant quit a \$6,000 job to come with us.



DEPRIES.

AGENTS WANTED

We need more men like these, because the demand for our SUPER FYR-FYTER is growing by leaps and bounds. Sells to garages, stores, factories, schools, homes, hotels, auto owners. Approved by the Underwriters. If you are willing to work and ambitious to make some real money, get our plan. You need no experience, as we train you without cost for the work. No great capital required. Good territory going fast. Better write us at once.

THE FYR-FYTER COMPANY, 1710 Fyr-Fyter Bldg., Dayton, Ohio.

BALLOONS DIRECT FROM THE MANUFACTURER



FRESH STOCK BEAUTIFUL COLORS ALL ORDERS SHIPPED SAME DAY

- 90 Heavy Transparent Pure Gum, 5 different colors, 15 different pictures printed on both sides. Gross, \$4.50
- 70 Heavy, with 15 Different Pictures. Gr. 2.50
- 350 Monster Gas Balloons. Gross, 10.00
- 70 Heavy Patriotic. Gr. 3.75
- 125 Airship. Gross, 3.00
- Large Monster Squawkers. Gross, 7.50
- 70 Squawkers. Gross, 4.00
- Sausage Squawkers. Gross, 3.50
- Balloon Sticks, select stock. Gross, .35

Catalog free, 25% with order, balance C. O. D.

YALE RUBBER CO., 19 E. 17th St., NEW YORK CITY.

RUBBER Belts

\$14.50 PER GROSS



Plain Walrus and Stitched, Black, Tan and Gray, anything you want. Also, have Ladies' Belts.

We require a deposit of \$3.00 on each gross. Samples, 25 cents.

CHARLES H. ROSS, 126 1/2 E. Washington St., Indianapolis, Ind

MAGAZINE MEN

Write immediately for our new price list, containing paid-in-full special rates on trade publications, automobile, tire, photograph, music, radio, moving picture, farming, machine shop, coal, etc. All at standard, first-class publications.

TRADE PERIODICAL SERVICE CO., 1400 Broadway, NEW YORK, N. Y.

SAY "I SAW IT IN THE BILLBOARD."

GO INTO BUSINESS for Yourself Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Either men or women. Big Cash Booklet Free. Write for it today. Don't put it off!
W. HILTYER RACSDALE, Drawer 42a, EAST ORANGE, N. J.

Agents
Ye Gods, -some seller!
I made \$215 to-day
-writes Bentley

READ WHAT THESE OLIVER AGENTS SAY:

\$660 a Month.
 "Have averaged \$660 profit a month for last six months."
 A. M. Russell, Conn.

\$1,000 in 4 Weeks.
 "Am making \$1,000 per month. I have made the money before, but did not expect so much. Your Burner is just the thing."
 J. Carney, S. Dak.

Buy a Car With Profit
 "Have earned enough in one month to buy me a new auto."
 S. W. Knudsen, Col.

Sells Like Beer in a Dry Town.
 "Am sending to-day for seven Oliver's. This is one day's orders (1845 profit). Selling like beer in a dry town."
 W. H. Drew, Mich.

\$43 in One Evening.
 "I made \$43 last night."
 N. B. Chelan, Wash.

The Oliver Oil-Gas Burner

Does away with coal and wood. Burns 95% air-5% oil. Turns any range, furnace or stove into a gas stove, 16 different models. Burns kerosene (coal oil). Gives much or little heat by simply turning valve. Think of the appeal you can make in every community. Solves fuel problem. Cheaper than coal, wood or gas—absolutely safe. Goes away with crudity—no fires to make, no ashes, dirt, smoke, chopping, carrying coal and wood. Easy to install. Doesn't change store. Protects health. Easy to demonstrate—slits in or out of stove in one minute. Show any woman what it will do right in her own home and sale is made. His demand all year. Let the fuel shortage make you big money.

Big profit. Some Oliver agents earn as high as \$1,000 per month. \$21 a day is easy.

Free Sample Case Offer and book. "New Kind of Heat." Write for them now.

OLIVER OIL-GAS BURNER & MACHINE COMPANY.
 Oldest, Largest Manufacturers Oil-Gas Burners in the World.
 2174-W Oliver Building, ST. LOUIS, MO.

to learn of the death of my old-time friend, Steve Kennedy. Steve and Danny Mack were old Cleveland boys and went into the pitch business in the '20s. They traveled together for years and turned out to be two of the most clever young pitchers of their day. Mack sold scopes and look-backs, and Kennedy, soap, and they traveled from coast to coast. They were esteemed by all who met them. They have been separated for years and wonder if Danny heard of his partner's death? The last time I heard of Mack he was in California. I know that all the acquaintances of Mr. Kennedy will greatly regret his death."

The following from Chief Franklin Street, of Washaw Indian Medicine Company, from Kansas City: "Business has been very good out here this summer and if there had been no strikes, this would have been a banner season. I had three lot shows going here in K. C. from the middle of July to the first of October, and Doc Cal Hicks working the streets. Every one did good business. Most of the boys around here have gone South for the winter. R. D. Smith is at present (November 6) in Central Arkansas, and Cal Hicks was in Fort Smith and Leon Street in Mena, Ark., last week, working South. Dr. Tom Dean is in Southern Texas. Dr. H. B. Merrill is doing fine with my oil and shampoo in Minnesota. 'Bargain' Bill Trevere still has his store on East Fifteenth street and is doing nicely."

Notes from Jack's Comedy Players—The show opened its fall and winter season at Diamond, Pa., after two weeks' layoff, following the summer season. Fine business greeted the opening. In fact, the hall was packed to the doors several nights. The roster is as follows: Jack McCoy (Branigan), manager and lecturer; Dainty Babetta, aerialist and acrobat; Musical Sims, blackface comedy and specialties; Bob Kelley, musical director; Julia Mack, pianist and character; Mrs. Jack McCoy, treasurer, and "Mother" Millette, selling the tickets. The entire company motors home every night in the "big six", while at Titusville. While Bob Kelley is considered in the roster he has not yet arrived, altho he is expected at the next stand, Hydetown, week of November 18. The show is booked up until Christmas.

G. Luke Maddox piped from Fairfield, Me.: "Enclosed find clipping from The Boston Post of November 1. It looks like someone with that crowd must have been a pitchman some time. This same paper is one of those which claimed that there was nothing too good for ex-service men; now they want to give everything to the homeguards. It sure does make one feel as if he was losing his rights to earn an honest living. Have found things good for clean workers and a demand for goods of merit." The clipping Maddox enclosed was headed "Poor Policy" and was a criticism of the Boston City Council letting down the bars to itinerant salesmen selling wares and opening stores at odd times at a "very low fee", the concluding sentence being: "To make the itinerant's path any the easier is mighty poor policy."

The following letter (November 9) from Ricton: "I just closed a deal yesterday, decided on several weeks ago. Ben Doll, F. L. Greenwald and G. P. Kerl, three Cincinnati business men, bought fourteen of my rooming houses. The deal was for cash and I have only four houses left, which I will dispose of later, and I am going on the road again. I will open in June, in Kentucky, under canvas, with twenty people. Will have band and orchestra, six restaurants and will use a seventy with three trailers, with seats for 3,000 persons. Will also carry fourteen sleeping tents and a cookhouse, etc. As usual, it will be a musical comedy, known as Ricton's 'Kentucky Dream Dolls'. Will remain in Kentucky all summer, then musical comedy for the winter season—Hyatt Time." Ricton predicts that he will have the biggest medicine show on earth.

Billy Remsey puts forth the claim that there are two sides to a story, regarding a pipe from Dr. Kreis which appeared in the September 16 issue, and in which his (Remsey's) name was contained in the roster and comment furnished by Dr. Kreis, which included that he had found performers "ungrateful" and that he was not yet a "rat", but was "growing fast". As Kreis did not go into details, it would hardly be fair to give those furnished by Remsey, and the above, which carries an imaginary (Continued on page 98)

SENSATIONAL XMAS SELLER



AGENTS!

COSTS YOU 55c each

YOU SELL FOR \$1.50 or \$1.75

9-PIECE COMBINATION TOILET SET

RETAIL DRUG STORE PRICE, \$3.50.
 Size of Box, 6x12 Inches.

NOW IS THE TIME TO LINE UP with the "House of Quality". Artistic, guaranteed to please. 1-WASH AND GET LINED UP RIGHT NOW—FOR CHRISTMAS BUSINESS. DO NOT DELAY. WRITE AT ONCE FOR FREE PARTICULARS, or better still, send \$1.50 for sample outfit, including display case. Ready to take orders for Xmas. We pay postage.

HARVARD LABORATORIES

336 W. 63d St., Desk B-B, CHICAGO, ILL.

MIDGET COLLAPSIBLE GARMENT HANGER



A SALES SENSATION

Our representatives are just coming money with this sturdy convenient hanger—the smallest clothes hanger in the world. Some are selling at the rate of a dozen or more an hour. There's nothing like it on the market. Everybody wants a number of them. You'll make 100%. Hangers are well made and beautifully finished. Put up in attractive, genuine leather cases, in a variety of colors and sizes, from one to six. IT'S A BIG SELLER AS A HOLIDAY GIFT.

You can sell the person who wants to pay only 50c for a gift as well as those who want to spend \$1.00, \$3.00 or \$5.00. Sample sent insured for 35c. Money refunded if sample returned.

THE KALINA CO.
 Originators, Patentees, Manufacturers.
 384-AA Alabama Avenue, Brooklyn, N. Y.

RUBBER BELTS

\$15.50 per gross
 Same Belt formerly sold at \$18.00 per Gross.
WOOL SILK TIES
\$2.65 per dozen
 Sample, 35c.
KEY HOLDERS
\$13.50 per gross. \$1.25 per dozen
 Sample, 25c.

International Distributing Co.
 333 S. Dearborn Street, CHICAGO, ILL.

SAME SUPERIOR QUALITY

\$20.00 Gr.

No. B-7—GENUINE FINE BLACK LEATHER 7-1/2 in. Billboards. Smooth finish. Not to be compared with others for less money. Stamped "WARRANTED GENUINE LEATHER". Wrapped individually. Sample, 35c. **\$2.00 PER DOZEN. \$20.00 PER GROSS.** With Outside Snap Fastener. O.O.Z. \$2.15; GR. \$21.50. One-third deposit with order. Balance C. O. D.

BREDEL & CO., 337 W. Madison St., Chicago, Ill

MEDICINE PITCHMEN

Here's a BIG MONEY Opportunity for You.
DR. GREENE'S 7-11, FORMERLY RATTLESNAKE OIL
 Fastest seller and repeater on the road. Put up in 31.00 bottles only—round bottom. Will give every Pitch Man selling this Oil complete selling talk and demonstration pointers. 7-11 is greatest demonstrator in the business. \$10.00 the Gross, cash with order. Five gross, your own label, \$35.00. **DON'T WAIT. GET IN THE BIG MONEY CLASS.**
EGYPTIAN REMEDY CO., Kansas City, Kan.
 Lock Box 138.



No. 4673—German Razors, Black Hand—\$3.50 doz. Magnetized Blades, Oozen.....
 No. 769—White Celluloid 7-1/2 in. Scopes, Doz., \$1.85. Gro., \$22.00
 No. 5342—Nickel-Plated Clutch Pencils, Doz., 50c. Gro., \$5.75
 No. 534—Leatherette Billfold Note Book Combination, Doz., 45c. Gro., \$5.25
 No. 1233—Tin Footballs, for Badges, \$4.00 Per Gross

OTHER LIVE ONES IN OUR FREE CATALOGUE. 25% deposit required with all C. O. D. orders.

ED HAHN, "He Treats You Right"
 222 W. Madison St., CHICAGO, ILL.

Get This Book

It will clearly show you how you can make \$25 to \$50 week, in part or all time, selling Clow's Famous Philadelphia Hosiery direct to wearers from our mills. Pleasant, dignified work. Goods that wear. Prices that win. Permanent income. Write today.
GEORGE G. CLOW'S CO., Philadelphia, Pa.
 Desk 39, Free

SILK GRENADINE TIES

FROM MILL DIRECT TO YOU.
SAVING YOU JOBBER'S PROFIT
 These Ties are made of the finest pure Grenadine silk, in all colors. Prices from \$3.50 to \$6.50 dozen.
SPECIAL PRICES TO QUANTITY USERS.
WACCO MILLS
 356 W. Van Buren St., CHICAGO, ILL.

NO DULL TIMES SELLING FOOD

People must eat. Federal distributors make big money; \$3,000 yearly and up. No capital or experience needed; guaranteed sales; unsold goods may be returned. FREE SAMPLES to customers. Repeat orders sure; exclusive territory. Ask now!
FEDERAL PURE FOOD CO., Dept 33, Chicago.

THE SPIELER, OR HOW TO DO BUSINESS ON THE ROAD, is the best book ever published for show, fritlers and concession people. Crowd workers. Salesmen, etc. Price, 50c; \$ for \$1.00. Address J. C. KLOOTWYK, 52 South Division Ave., Grand Rapids, Michigan.

SAY "I SAW IT IN THE BILLBOARD."

I Need More SALESMEN, AGENTS and MANAGERS

If you want to "cash in" on a real proposition this winter, write me. I have it! I want men and women who have confidence in themselves—who are good material to develop into managers and organizers.

There is big money in this proposition—it is not an experiment. I have men who are cleaning up with it. Better get in on the ground floor—only costs a stamp to get all the dope. Write today. Address

SALES MANAGER
 1100 Davidson Bldg., Kansas City, Mo.

Stylish Furs

WE CATER TO
PAVIES AND CANVASSERS
 Send for Catalogue
S. P. PLATT WHOLESALE FURRIERS
 308 S. Market St., Chicago.

Famous Niagara Electric Diamonds

Have same dazzling beauty and blue flame as genuine stones. Baked in electric ovens so age cannot destroy luster. Money refunded if not satisfied. Sold world over. Special Agents' prices; stamps accepted; 3 sizes: small, medium (same as cut) large. Stick Pin, 25c. Shirt Stud, 20c. Ear Rings (for pierced or unpierced ears) 40c.

DAILY NOVELTY CO.
 1002 Jones Law Bldg., Pittsburg, Pa.

WE WANT MEN and WOMEN WHO ARE Desirous of Making \$25 to \$200 Per Week of Making Clear Profit

from the start in a permanent business of their own. MITCHELL'S MAGIC MARVEL WASHING COMPOUND washes clothes spotlessly clean in ten to fifteen minutes. One hundred other uses in every home. Nothing else like it. Nature's milch test cleanser. Contains no lye, lime, acid or wax. Free samples. Make sales easy. Enormous repeat orders—300% profit. Exclusive territory. We guarantee sale of every package. Two other "sight-sellers" and sure repeaters give our agents the fastest selling line in the country. No capital or experience required. Baker, Ohio, made \$600 last month. You can do as well. Send for free sample and proof.
L. MITCHELL & COMPANY, Desk 107, 1302-1314 E. 61st Street, Chicago, Illinois.

We Pay \$8 a Day

taking orders for New Kerosene Burner. Makes any stove a gas stove. Burns kerosene (coal oil). Cheapest fuel known. Fits any stove. Burns like gas.
Clean Odorless No smoke
 Easy to get orders on account of high price and scarcity of coal. Work spare time or full time. Write for sample.
Thomas Mfg. Co. B-718 Dayton, Ohio

AGENTS WANTED

YOU CAN SELL OUR RUBBER APRONS and IRON BOARD COVERS. OUR PRICES are right. Heavy Reversible 20x60 Padded Iron Board Covers cost you 54c. RUBBER APRONS, good size, \$2.75 per dozen. Leatherette Shopping Bags, \$3.00 per dozen. All 100% fast sellers. Free sample line. Write quick.
DEPT B., AM. B. CO., 29 W. Monroe St., Chicago.

BANKRUPT STOCK CIGARS

Of "JOLLY PAL" 10c
\$2.50 per 100 or \$23.00 per 1,000
 Revenue tax paid by manufacturer on the basis of retailing above for not less than 8c each, and each box is labeled accordingly. Packed 50 in attractive labeled and sealed boxes. Each cigar with hand in good condition.
 Sample of 100 Cigars (2 boxes) mailed free anywhere upon receipt of \$2.50.
HAIR CLIPPERS and RAZORS
 "RAY STATE" Torrey Razors, 3/4 comb, width 9/16, black rubber handle. Will actually shave. Each packed in individual box. \$3.60 per dozen. Sample, 50c, postage paid. Imported Hair Clippers, No. 1, with two extra combs, \$1.23 each, postage paid. No. 03, Brown & Charpe pattern. Neck and Beard Shaver, \$1.75 each, postage paid.
STANDARD CUTLERY HOUSE
 443 South Dearborn Street, CHICAGO, ILL.
 P. S.—We specialize in Razor Blades, Plated and Safety Razors, Scissors, Pocket Knives, Clippers, etc.

COSTS \$2.50 PROFIT \$27.50

That's what you make by transferring decalcomania money, arms on auto. Every motorist wants his car monogrammed. A painter charges \$5.00 and can't do as good work as you can do for \$1.50. No skill is required; no experience. Spare or all time. Circulars, full instructions, etc., free. Write for Free samples—or send \$2.50 for outfit by return mail.
AMERICAN MONOGRAM CO., Dept. 68, East Orange, N.J.

YOU CAN MAKE MORE MONEY WITH THESE GOODS

Per Gross.
 Scented Sachet, small size, \$1.65
 Scented Sachet, large size, 2.00
 Court Plaster, best grade, 1.75
 Nail Files, 3.00
 Prompt shipments always. Discount must be sent for C. O. D. shipments.
CHAS. UFERT 133 W. 15th Street, NEW YORK.

Agents and Streetmen

HANDS THEM OUT ONE AT A TIME.
 A cigarette with one hand, a fresh smoke in ready. Sample, 50c. Big money selling them. Prices on request.
ROYLENE MFG. CO., 165 Mercer St., New York, N. Y.

SALESBOARD OPERATORS, AGENTS, BAZAAR WORKERS—HERE IS A GOLD MINE



200% PROFIT
 BUY DIRECT FROM THE MANUFACTURER.
LATEST IMPROVED, ELECTRIC-LIGHTED VANITY CASES
 in Black, Brown or Grey, Keystone or Square shape. Beautifully gold lined. Has all the necessary fittings, coin purse and beveled mirror. The kind that retails for \$6.00.

SPECIAL PRICE } **GENUINE LEATHER \$24.00 Doz.**
 } **IMITATION LEATHER \$21.00 Doz.**

Sample, prepaid, \$2.25.
OCTAGON SHAPE, ELECTRIC-LIGHTED VANITY CASES
 with two beveled mirrors and elaborate fitted tray. High grade gold polished fittings. Gold lined, with brass lock and key.

SPECIAL PRICE } **DOUBLE MIRROR \$54.00 Doz.**
 } **SINGLE MIRROR \$48.00 Doz.**

Sample, prepaid, \$5.00. The kind that retails from \$10.00 to \$15.00.

All cases carefully inspected before leaving our factory. Highest grade of workmanship guaranteed. All orders shipped same day as received.

One-fourth deposit, balance C. O. D. ACT QUICK. DON'T LOSE THIS MONEY-MAKING OPPORTUNITY. SEND YOUR ORDER AT ONCE.

R. RUTENBERG MFG. CO., - - 160 North Wells Street, CHICAGO



RUBBER BELTS, First Quality.....\$16.00 Per Gross
 Black, Brown and Gray. Plain, Imitation atch and walrus.

RUBBER KEY CASES, First Quality, \$16.00 Per Gross
 Black and Brown.

WE HANDLE THE BEST WE CAN GET.

AGENTS, STREETMEN, MEDICINE SHOWS
REOLO TONIC PILLS. A Reconstructive System Strengtheners. Reolo Makes Rich Red Blood.
 REGULAR PRICE, \$8.00 A DOZEN. OUR PRICE, \$2.50 A DOZEN.
 Each box marked \$1.00. A Tonic prescribed by a leading physician. Advertised and sold by every wholesale house in the U. S. A.
 Send 25c for any Sample. 25% deposit with order.
 Write for other Bargains.
 BUY IN KANSAS CITY AND SAVE EXPRESS.

U. S. SALES CO., 7th and Delaware Sts., KANSAS CITY, MO.

MAGAZINE MEN!!!

NEW PROPOSITION!!!

NEVER been worked before. THE FIRST nursing magazine in America. Established 1888. JUST STARTING circulation campaign. 375,000 nurses in the U. S. A.; only 15,000 subscribe. Eight out of every ten nurses you canvass in every hospital will subscribe. If you have never worked hospitals before, WE SHOW YOU HOW. If you have "Nuf Sed". RESTRICTED TERRITORY PROPERTIES YOU ON RENEWALS. 15 to 25 orders DAILY EASY. \$3.00 per year. Collect \$1.00, subscriber mails \$2.00. Low turn-in, with EXTRA BONUS. THE LIVE WIRES WILL BE THE FUTURE DISTRICT MANAGERS. Beat the other fellow to it. We supply list of all hospitals in your territory and REAL CO-OPERATION ALWAYS. All territory open except radius of 100 miles of New York City. As a try-out, send \$3.00 for 10 receipts, sample copy and list of hospitals in your section. MONEY BACK IF NOT AS WE CLAIM. We are the publishers. No agency profits out of your pocket. NO CURIOSITY SEEKERS WANTED. Send two references and your \$1.00 today to
CIR. MGR. LAKESIDE PUBLISHING CO., 342 Madison Ave., NEW YORK CITY

KLAK-IT

(Pat. Pending)

The greatest NOISEMAKER on the market. The faster you run it the louder the noise. Tremendous all-year seller. Great demand for New Year's Eve, 4th of July, Carnival, Celebrations, Parades, etc. Dealers can enlarge profits by attaching Pinwheels, Flags, etc., to the KLAK-IT. Per Gross, \$13.80; Five Gross at \$12.75 per Gross. F. O. B. San Jose, Calif. Weight per gross, 50 lbs., including cartons. Sample, 15c. 50% deposit, balance C. O. D.

THE EAGLE NOVELTY MFG. CO., San Jose, California.

The Newest Holiday Box for Men

A Silk Knitted Tie in the Imperial Shape and a Silk Tie, both packed in a Novelty Holiday Box. Satisfies the taste of every man and will also appeal to all women.

TWO TIES FOR THE PRICE OF ONE.

Price, \$8.00 per dozen boxes

Assorted Patterns to the Dozen Boxes.

TERMS: 25% with order, balance C. O. D.

SEND FOR A SAMPLE DOZEN BOXES.

THE MELTSNER NECKWEAR CO., Mfrs., 24 E. 21st St., New York City.

STREETMEN, MEDICINE WORKERS, DEMONSTRATORS AND HUSTLERS

Get down to real business where you can make money quick and easy selling our high-grade Electric Belts, Voltaic Electric Insoles and Medical Batteries. An exceptionally good line for trouper making one to six-day stands. 500 to 1,000% profit. 25c for sample belt or pair of insoles. Send for Lecture on Electricity and net wholesale prices on the best line out. An excellent demonstrating belt will be sent for \$1.00.

THE ELECTRIC APPLIANCE CO., Burlington, Kansas.
 (Incorporated 1891).

CHINESE BASKETS

Assortment of 55 Baskets at \$16.00. Shipping weight, 22 lbs.
 Basket, trimmed with tassels.....\$19.00 per 100
 Nest of 5, 5 Tassels, 5 Rings, at..... 2.29 per Nest
 Nest of 5, 7 Tassels, 7 Rings, at..... 2.65 per Nest
 Packed 5 Nests of above Baskets in package. Shipping weight, only 16 lbs. Prices for goods F. O. B. San Francisco. One-half of amount deposit required on each order, balance C. O. D. No matter who you are. Delivery in any quantity to be made within the same hour as order received. **AMERICAN-CHINESE SALES CO., 817 Sacramento Street, San Francisco, Calif.**

MAGAZINE MEN

CREW MANAGERS

We have several new sheets, Paid-in-Full and Part-Payment receipts, Lower turn-in, several Farm Sheets at 6c turn-in. Those who have written before write again.
INTERNATIONAL SERVICE BUREAU, Publicity Bldg., Boston, Massachusetts.

MENTION US, PLEASE—THE BILLBOARD.

PIPES

(Continued from page 97)

explanation, should suffice. However, this statement: "I have been in this game twenty years or more and I can truthfully say that I might have had grievance with managers, but I can't say they were 'rats'. Marie Franklin Speer and I have our own little trick out, and if we could get performers as good in talent and workers as my old side-kick entertainer (John Moore—HILL) and myself were for Dr. Kreis, for the salary we got, we would surely be lucky."

Dr. Geo. A. Groom saw his "call" in Pipes and piped from Atlanta, Ga., recently: "I worked all summer in Illinois. Closed the show early in October, purchased a 'henry', and the Mrs. and I 'chug-chugged' South. Had a couple of mishaps on the trip down—the machine went into a nine-foot-deep ditch. Didn't do any damage to the 'chine, but my wife was bruised a little. While in the Cumberland mountains a front spring broke, but we went down the trail eighteen miles that way (when we started down I was hungry, and there was no place to stop and eat, but when we got to the bottom I was too tired to want anything). Tell the boys that if they are thinking of motoring down this way, they will find it a road that is between Louisville and Nashville—some cut up and some all plowed up. I am going down thru Florida and around the coast to Texas, then back North in the spring. I didn't get wealthy last summer, but had a very satisfactory season. Jacksonville is our next destination."

Boys, please do not get offended if pipes you send (especially long ones) do not get in as soon as you expect them to. Quite often they are left out because of fitting the whole into the columns. But they will be used later—if consistent with the welfare of everybody. Those not familiar with circumstance might get the impression that "favoritism" was being shown, which is one of the most groundless suppositions imaginable. While some names appear more often than others, it is because the boys sending the pipes take an active interest and wish to get news for their efforts, and they should be praised for their efforts. There are too many who try to discredit this with undue expressions. Bill has no favorites—has no right to have—and corresponds with absolutely no one (inviting pipes from all pitches and demonstrators for the very reason of offsetting any such accusations. But even with this there seem to be a few "cranks" and "grouches" who would try and influence otherwise. Why? Indeed, why?

Notes from Dr. T. R. Marshall's little med. show—Business has proved very promising in South Hill, Va., having opened here November 6. Dr. Bennett closed here November 3 and from the reports of the native his business was good. Dr. Marshall says he can hand it to Dr. Bennett and Whitmore for being clean workers, and that the game needs more of such operators, with some of the imaginary pitchmen cut out. Mr. and Mrs. Bob LaBerta are entertaining and holding the crowds. Bob has a new stunt in his contortion act that keeps 'em guessing—back-bend, dislocating his neck and holding a fifty-pound weight by his teeth for from three to five minutes. This show closed in South Boston November 1 and had fair business, altho the town was too small for two med. shows, as Dr. Sanders and his jazz orchestra were also there. However, the two outfits split time and got along nicely. Mrs. Marshall and Master Frank are visiting homefolks in Cumberland, Md., and Newark, O. The Mrs. is expected to return soon and prepare for the vacation in Florida for the winter.

To the pitchmen, a bunch
 Of jolly good boys:
 With useful things on the market,
 As well as some toys!

From town to town,
 We all drift on;
 Some tired of the road,
 And living alone,
 It may be button we sell,
 As onward we go—
 Or perhaps razor paste, pens—
 Or a medicine show.

We all bawl the jammer,
 As a "no-good" guy;
 But there are others, also,
 Who work "on high".
 We all like a spot
 In a booming town;
 On a midway or on
 A fair showing ground.

Let's all work together,
 Fair and clean;
 Things will eventually
 Straighten out serene.
 By working square
 All will find it best:
 To work hard in summer,
 Then take a rest.

So best wishes to the profesh.
 And the boys, one and all;
 Let's co-operate—work together,
 Don't let the old game fall.
 —FRANK H. SIBLEY.

M. L. MATHEWS SHOWS

For the week ending November 4, the M. L. Mathews Shows played Earl, Ark., and found business very good. The shows jumped from Kentucky, making a 300-mile move, to Arkansas. Three more stands will be played in this State and then the caravan goes to Louisiana for the winter. The Dixieland Minstrel is getting top money. It is owned by Mr. Mathews and managed by "Kid" Ridley, with twelve performers. Next April the outfit will be shipped back North and will open the regular season there as the Mathews & Weider Fashion Plate Shows, to tour Ohio, West Virginia and Kentucky coal fields. W. H. Weider will make his winter headquarters at Coalton, Ohio. All of which is according to a "show representative" of the above shows.

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

We Are Headquarters

For Fountain Pens, Razors, Razor Straps, Manicuring Sets. Get Our Prices First.



Nickel Velvet Lined Safety Razors

\$2.00 Per Dozen, \$21.00 Per Gross.

Imported Blades, to fit Gillette Razors, 25c per Dozen.
 One-fourth cash, balance C. O. D.
 All goods shipped promptly.
R. & S. MFG. CO.
 The House of Myer A. Finegold,
 32 Union Square, NEW YORK CITY.

TOY BALLOONS Xmas Novelties

Bunning Mice, best on the market. Per Gross, \$ 4.00
 Mechanical Butterflies. Per Dozen..... 2.25
 Climbing Monkeys. Per Dozen..... 1.50
 Mechanical Kiddo-Kara. Per Dozen..... 4.00
 Bobbing Clowns and Monkeys. Per Gross..... 9.00
 Large Tongue Balls. Per Gross..... 6.00
 Aluminum and Celluloid Xmas Tree Candles Holders. Per Gross..... 4.50
 Large Broadway Dying Chickens. Per Gross..... 12.00
 No. 150 Large Monster Balloons. Per Gross..... 5.00

Send \$1.45 for sample assortment of each of the above items, postage paid. 25% required with all orders, balance C. O. D. Send for new circular and big catalog—IT IS FREE.



M. K. BRODY
 1118-1120 So. Halsted Street, CHICAGO, ILL.

Concessionaires STREETMEN, AGENTS Best Quality Silk Knitted Ties

Every Tie guaranteed first quality. Guaranteed not to wrinkle. Beautiful assorted colors.

\$4.00 per doz. \$45.00 per gross

Sample Tie, prepaid, 50c.

RUBBER BELTS

In brown, black and tan colors. All sizes. No seconds. With Giant Grip Buckles or Roller Buckles. Per Gross..... \$16.00
 25% with order, balance C. O. D. Write for Catalog. IT IS FREE.

M. K. BRODY
 1118-1120 South Halsted Street, CHICAGO, ILLINOIS

We Pay \$7 a Day



taking orders for **Can't Clog Coal Oil Burner**

Most perfect burner ever invented. Intense blue flame. Can't clog up. Turns any coal or wood stove into a gas stove. Heats even to baking point in 19 minutes. Cheapest fuel known. Low priced. Sells everywhere. Nothing else like it. Not sold in stores. Write quick or sample.
PARKER MFG. CO., Burner \$10 Dayton, Ohio



The Simplex Typewriter

A West Virginia customer writes: "I would not part with the Simplex for five times what I paid for it." A Connecticut customer writes: "My little girl is well pleased with the Simplex." Agents wanted. Only \$2.75, cash or C. O. D. Hurry your order. We thank you. Ward Pub. Co., Titlen, N. H.

STREET-PITCH-HOUSE-TO-HOUSE MEN

Money-Bank Proposition. \$1.00 hourly guaranteed. Day's business in pocket. Money instantly refunded if you can not sell them. Returnable sample and information, 25c.
The Handy Co., 200 N. Los Angeles St., Los Angeles, Cal.

AGENTS WANTED

Match Scratcher for the Steering Wheel. Handy novelty, yet to beat. Simply snaps on the spider. Ornamental and durable. Handy for driver to strike a match. Sample, 25c. \$1.50 a Dozen. \$10.00 a Gross. C. O. D. postage paid.
JOHN LOMAN MFG. CO., Box 341, Bristol, Conn.

MAGAZINE MEN, GIRLS, CREW MANAGERS—We have just completed our new part payment receipt at a 3c turn-in. This is the best ever offered on standard magazine. Send for sample. **NATIONAL CAPITAL CIRCULATING CO., Oxford Bldg., Washington, D. C.**

CARNIVAL AND CIRCUS NEWS

S. W. BRUNDAGE SHOWS

Activity Already Started at Winter Quarters

St. Joseph, Mo., Nov. 7.—This is the first week in winter quarters for the S. W. Brundage Shows and before the show was unloaded and the wagons and other property spotted and work benches were built, saws, planers, drills and lathes placed in position and electric connections made for light and power. Superintendent Harvey Miller will have charge of construction work, assisted by Bert Brundage, who will look after the mechanical or machinery end, while Manager Seth W. Brundage will draw plans and keep a close watch on all the building.

The first show property for the work shop is the Kincannon steam calliope, this dispenser of "billed music" being scheduled for a new boiler and other added improvements. Every wagon that has a bolt loose, a nut off, a leaky roof, or a scar of any kind, will be given its turn in the work shop and every defect remedied for season 1923.

The whole train is parked right at the quarters, the coaches being connected with city electric lights, with a telephone in the private car of Manager Brundage. The horses are occupying large, roomy box stalls during the night, while the centerfield of the race track affords splendid grazing grounds during the day. John Aughe has his property stored in the Casino Building at the lake, all the banners used on his Circus Side-Show hanging in the scenery loft of the Casino Theater, a large building and well adapted for the purpose.

The S. W. Brundage Shows, John Aughe and George K. Hedy, Kant, under the management of Aughe this past season, received considerable publicity in a recent issue of The Kansas City Star when George landed at the Union Depot at Kansas City on his way home after the closing of the show. A star photographer, snapped George and the story was run with a likeness of the Missouri giant accompanying it.

George (Dutch) Eggant, a teamster, has a position here as driver of a mail wagon. Like all mail wagon drivers these days "Dutch" has a quick-action firearm strapped to him while on duty. After getting their property stored for the winter Mr. and Mrs. "Jack" Kenyon left for WI consin.—"JONESY" JONES (Show Representative).

JOHNNY J. JONES' EXPOSITION

The Johnny J. Jones Exposition finished a big week, financially, at Spartanburg, S. C., Friday night, and every attraction opened on time at Greenville, S. C., the following Monday noon. Cotton is marketing here for twenty-six cents. It's the second annual Greenville County Fair and altho the fair grounds is situated three miles from the city's center there is plenty of transportation at very cheap rates and a free gate every night gives a daily crowded "joy plaza" from early morning until late at night. In time this city will furnish one of the most successful of Southern fairs. President Mills, Secretary Jordan and Manager of Publicity Timmons are all members of the Chamber of Commerce and cooperate in pulling off every imaginable stunt that is beneficial to the interest of the fair.

De Wolf Hopper and his "Mikado" Opera Company played here Monday night and a number of them, including Mr. Hopper and Elliot Foreman, his manager, were visitors, guests of Johnny J. Jones, and were chaperoned by the writer. The latter found two old "cronies" at Greenville, Col. Buck, circulation manager of The Greenville News, and his able assistant, Roy Roberts. Both were formerly on the staff of The Jacksonville (Fla.) Metropolis. General Agent Fox and Manager and Mrs. Dufour of the Lew Dufour Shows, were also welcome guests. Joe Oppice reports the addition to Frank Young's Minstrel Company of Henry Fellows (Alabama B'osom), the Sisters Johnson and four members to the band. Doctor Wood, famous "Bee Man", recently joined Johnny J. Jones' Circus Side Show, also Mable Pope, in an electrical demonstration. "Speedy" Baser's motordrome has a magnificent new "top". The freak animal attraction has a new wonderment in the form of a live animal with two heads and two pairs of eyes. Col. Phil Ellsworth is slated over this addition. Frank Pettie, manager of the Charleston, S. C., County Fair, was a visitor and is very enthusiastic over the coming fair, for which the Johnny J. Jones Exposition will furnish the amusement portion. Charles Brown has replaced Z. Everett as chief electrician. Mr. Everett held the position for three years and will be greatly missed. He resigned to go into the electrical supply business at his home town, Columbus, Ga. Mr. and Mrs. John Murray have returned from a visit at Jacksonville. Mille Milza, assistant to Mrs. Murray, is entertaining her sister, Mr. and Mrs. Robert Geoke spent last Sunday with Mr. and Mrs. Dufour at Anderson, S. C. Mrs. Johnny J. Jones has returned from Tampa, after a visit with her sister, Mrs. Joseph Fleisham. Monday morning, Johnny J. Jones accompanied by Mrs. Jones and Junior, took the Morris Wells Band, the Midgets and Mr. and Mrs. Al Armer out to Camp Sevier to give entertainment to the more than 300 overcast boys who are patients at the Tuberculosis Hospital.—ED R. SALTER ("Johnny J. Jones' Hired Boy").

BIT BY CIRCUS LION

Duquoin, Ill., Nov. 11.—Charles Davis, local miner, visited a circus several days ago and annoyed a lion by rubbing the animal's nose. The lion resented and bit Davis severely. Blood poisoning set in and it is feared his arm may have to be amputated.

GERMAN SILVER KEY CHECKS

YOU can be your own boss with our Key Check Outfit. Good for \$5 a day stamping names on pocket key checks. (See the sample check with your name and address. 20c.)

PLEASE DIE WORKS, Dept. B, Winchester, N. H.

FRANK J. MURPHY

Denies Sands' Allegations

Frank J. Murphy denies emphatically that he has had the slightest hint of grift with his shows during the past season or the slightest semblance of a kooch show, as charged in last week's issue by George L. Sands, and in testimony produces a copy of The Waltham (Mass.) News of August 7, last, from which we clip the following:

"An unusually large crowd was in attendance at the Murphy Shows on High street Saturday night, the last night of the show here. Everything was in full swing, merry-go-round, ferris wheel, whip, side-shows and lottery booths galore.

"All the amusement enterprises report large financial returns from the entire week, but particularly for Saturday. Everyone leaving

George Augustus Mooney, formerly special agent of the Siegrist & Silbon Shows, has been spending a few days in St. Louis, returning from Chicago last Monday. Mr. Mooney has several big promotions in Indiana and Ohio for the winter season.

James Phillion, who had the cookhouse with the Siegrist & Silbon Shows, is in St. Louis, building an extensive cookhouse for the coming season. Mr. Phillion's brother will be connected with him this year with two riding devices, a ferris wheel and a beautiful merry-go-round.

Gay Jasperson, band leader, who has just arrived in the city, has contracted to furnish the band with the Majestic Road Show for the coming season. Mr. Jasperson will have fourteen men, band and orchestra.

The Majestic Road Show, organizing in St. Louis for its fourth annual tour, will carry 25 people, including a band and orchestra. Some of the best circus, dramatic, yandeville and musical acts have been engaged. M. W.

ST. LOUIS NOTES

MERCHANTS!!

Here Are Snaps That Will Interest You



BB. 42/1—Platinum Finish Wrist Watch, 10-jewel assorted bands. Extraordinary value. SPECIAL. Each \$3.90

BB. 41—Watch Bracelet, Nickel case, sterling silver catch, satin lined box. Complete \$2.00

We carry a big variety of Watch Bracelets ranging in prices up to \$25.00 Each.



BB. 301—H. & R. Police Premier Break-Open Revolver, 3-inch barrel, .32 caliber, 5-shot, nickel and blue. Each \$8.50

BB. 302—Same as above, .38 caliber, 6-shot. Each \$8.50

BB. 325—"Young America" .22, .32 and .38 caliber, Double Action Revolver, Nickel and blue. Made by H. & R. Each Dozen Lots, \$3.25. \$3.75

GN. 923—Fritz Mann German Automatic, Smallest Ladies' automatic made. Each \$6.50

GN. 902—Original German Luger Officer's Pistol. Each \$16.00

GN. 912—Original Mauser German Automatic Pistol, .25 and .32 caliber, Shoots 11 shots. Each \$10.00

GN. 901—Model Automatic, .25 caliber, 7-shot. Each \$5.50

GN. 931—Imported Break-Open Revolvers, .32 and .38 caliber. Each \$5.75

GN. 918—Original German Automatic Pistol, .25 and .32 caliber. Each \$8.00

GN. 915—Brownie Automatic Pistol, American made, .22 caliber. Each \$3.75

GN. 919—Walther Blue Steel High-Grade Automatic Revolver, .32 caliber, 9-shot. Each \$8.75

If interested in Money-Making Specialties, write for "Holiday Flyer" No. 82, just off the press.

No goods shipped without a deposit

M. GERBER,

Underselling Streetmen's Supply House, 505 Market St., PHILADELPHIA, PA.

AGENTS!

Here's a Real Money-Maker

It's the most useful kitchen utensil that has been offered agents in years. It broils meat, fish or fowl perfectly—without smoke or odor—both sides at the same time, without the need of turning. It is called



THE SQUIRE BROILET

and is designed for use on top of oil stoves, gas stoves and Sterno Canned Heat.

EVERY HOME NEEDS A BROILET

This device has been tested and approved by Good Housekeeping Institute, Tribune Institute and other Culinary Experts. It has so many excellent features and is such a desirable article that any live agent can easily sell one in almost every home.

\$90.00 Profit Weekly

You need sell only ten a day to make \$90.00 weekly. We have a special selling plan for agents who wish to make more than that—\$175.00 and more a week.

Write and get full details on this exceptional proposition. Exclusive territory is being allotted fast.

A. M. Squire Manufacturing Corp'n 280 Madison Ave., New York, N. Y.

SAV "I SAW IT IN THE BILLBOARD."

WHEELS OR NO WHEELS?

The Billboard hopes to save the merchandise wheels.

There is a small chance that this can be done.

But it is a very small one—so precarious, indeed, that unless practically every legitimate concessionaire lines up against the money and fixed games very soon and sets his face hard and fast against shills and the buy-back, the chance will vanish altogether.

It is the legitimate concessionaires that must get busy.

The showmen are solid against the grift and panderers.

So are the ride men.

Likewise ninety per cent of the agents.

Practically every supply man that we have heard from not only favors the elimination of the money wheels and games, but is anxious to support the central bureau financially in order to put them out of business for good.

Many are clamoring to know whom to send their money to.

The Billboard is going all the way thru.

Nothing can stop or swerve us.

We repeat that the stock wheels can be saved even at this, the eleventh hour, but the legitimate wheelmen will have to hurry.

It is up to them.

They must take the "con" out of "concessionaire."

They can only con themselves with it in.

the grounds seemed to have a doll or a Navajo blanket tucked under the arm the last night.

"Not till the last stroke of 12 o'clock had struck were the flaring torches finally extinguished.

"Today the High street circus grounds are deserted, paper and refuse of every description discarded by last week's revelers the only things remaining to mark the place where the tents stood.

"The people connected with the Murphy Shows, many of whom were guests at the local hotel, are of a much higher type than is usually found in conjunction with affairs of this kind. No unusual disturbances were reported, and the show people conducted themselves with the utmost propriety. They will receive a hearty welcome whenever they care to return."

McQuigg, in charge of the show, is an old-time road agent and knows explicitly what the public demands. Fred Walker who has been connected with some of the leading tented organizations, as well as dramatic and vaudeville shows, will be with the show. Carolyn Beard, who was Gen. Wood's private secretary during his recent campaign, will be press representative.

MILLS IN KANSAS CITY

Kansas City, Mo., Nov. 9.—Duke Mills, who had the p.t. show, exhibiting his freaks, etc., with the Ringling-Barnum show the past season, visited the local Billboard office today while on a flying visiting trip to his mother, at Junction City, Kan. After the circus season closed Mr. Mills accepted a position as manager for George Damerall and Myrtle Vail with their musical production, "The Red Widow", which is scheduled to open at South Bend, Ind., November 19. He will return to Chicago and take up his duties with the show several days before its opening.

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

TWEEDLE-DUM AND TWEEDLE-DEE

Frank J. Riley writes The Billboard and says: "Nowadays when a manager takes out a show he has to look long and hard to find an advance agent whom he can trust."

Chorus of advance agents: "Ye honest Sheik, we long have sought and mourned because we found him not."

WADE & MAY SHOWS

Now in Winter Quarters at Detroit, Mich.

Detroit, Mich., Nov. 7.—The Wade & May Shows are now in winter quarters here after closing their season at River Rouge, Mich., October 22, at a successful Fall Festival under the auspices of the American Legion.

The Wade & May Shows opened their season in Detroit the first week in April and played territory in Michigan, Indiana and Ohio. While business could have been much better, the management is very well satisfied with the financial results of the season, and nearly all people who were with the caravan early in the season closed with it.

Work has already been commenced at winter quarters, such as repairing and repainting, and the show will go out for 1923 about the same size as this year. Mr. Wade has purchased a new, closed automobile and is spending a few days with his parents at Adrian, Mich. Mr. May is spending a few days with his parents at Huntington, W. Va.

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ON TO TORONTO (Continued from page 7)

ment, and emphasizes the fact that not only is the public in favor of the adoption and enforcement of the rules, but that the concessionaires themselves are willing and anxious that the same be made and followed.

"The rules adopted and promulgated today are as follows: "Rules adopted and promulgated by the Florida State Hotel Commission for the regulation of all restaurants, lunch stands and other eating places conducted at State and county fairs, circuses or carnivals, authorized by Section 213, Revised General Statutes of 1920:

"All restaurants, dining rooms, lunch rooms, tents, booths and wagons where meals or lunches are prepared to be served, must have all outside openings thoroughly screened with not less than (16) sixteen-mesh-to-inch screening. All entrances and exits must be equipped with screen doors opening to outside only, in such a manner as to exclude flies, roaches, mosquitoes and other insects.

"All such places infested with flies, roaches, mosquitoes and all other insects must be thoroughly fumigated, disinfected and renovated before being opened for the accommodation of the public.

"All garbage and kitchen refuse must be kept in water-tight metal cans provided with close-fitting metal covers and contents must be removed as often as necessary to prevent decomposition and overflow. The use of wooden containers is prohibited.

"No waste water (including dishwater) shall be discharged on or near the fair grounds so as to create a nuisance.

"All drinks prepared, kept, displayed or offered for sale must be kept in dust-proof containers and thoroughly protected from flies and other insects.

"All hotplates, stoves and places where food is prepared, cooked, kept and displayed or offered for sale, must be inclosed on all sides with glass or other dust-proof material and thoroughly protected from flies and other insects.

"All dishes, knives, forks, spoons, cups and glasses-in or with which drinks and foods are kept, prepared or served, must be thoroughly sterilized by submerging for not less than five minutes in boiling water, or a recognized standard sterilizing preparation before being used by each succeeding guest.

"The use of cracked dishes or glasses is prohibited.

"No person suffering from any communicable disease shall be employed in any capacity.

"Each and every above-mentioned and described place must be equipped with a hand disinfectant sprayer and one fly swat for each and every person employed in or connected therewith.

"(Signed) JERRY W. CARTER, State Hotel Commissioner."

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

KAHNLINE



No. 1229 Refreshment Cabinet, fitted with six half-pint bottles and six whiskey glasses. Made of japanned steel. 7 inches diameter. Total weight, 2 lbs. Comes with lock and key. \$3.50 Each.



No. 635 Jumping Rubber, \$4.00 Dozen.



No. 226 Babbling Machine, \$1.50 Dozen.



No. 840 Jumping Bears, \$4.00 Dozen.



No. C. Ejector Cigarette Case, \$11.00 Dozen.

Revolvers, Etc.!

- 22 Cal. "Brownie" Automatic... 3.75
32 Cal. Spanish Break-Open Revolver... 5.75
23 Cal. "Fritz-Mann" Automatic... 6.50
29 Cal. "Owa" Break-Open Automatic... 7.00
25 Cal. and .32 Cal. "Origins" Automatic... 8.50
32 Cal. D'Aarmer Spanish Military Model... 8.75
25 and .32 Cal. "Moser" Automatic... 10.00
30 Cal. "Luger" Automatic... 10.00
"Ortleg" Rifles... 3.50
"Greenfield" Rifles... 3.75
Genuine Platin Holsters, 25 and 32 Cal.75
Genuine Cowhide Holsters for .30 Cal. "Lugers" ... 1.25
25 and .32 Caliber Ammunition, Per 100 ... 1.40

Streetmen's and Pitchmen's Items!

- XB4 Gold and Silver Bead Necklaces... 3.50
6102 Moving Picture Cards... 3.75
378 Memo Books, with mirror backs... 3.75
428 Mirror Memorandum Books... 4.50
428 Arm Bands, non-rust... 3.50
123 Ladies' Metal Vanity Derivatives... 10.80
030 Nickel Clutch Pencils... 6.00
302 Heavy Clutch Pencils... 8.00
205 Gold and Silver Pencil and Pencil Sharpeners... 9.00
1205 "Symbol" Gold-Plated 3-Lead Pencils... 9.50
934 Pencil Sharpeners, with File... 6.50
832 Aluminum Pencil Sharpeners... 8.00
Genuine Cutwell Pencil Sharpeners... 9.00
1231 Pencil Sharpener and Cigar Cutter... 16.00
M750 Claws with Feather, 7/8-in. ... 7.50
603 Sausenking Fur Dogs... 21.00



Per Dozen.

- 921 Crying Dolls, 15-in. ... \$7.50
922 Mama Dolls, 15-in. ... 10.50
21CX Mama Dolls, 21-in. ... 15.00
1414 Mama Dolls, 21-in. ... 16.00
8212 Mama Dolls, 16-in. ... 18.00
15 Mama Dolls, 27-in. ... 21.00
1211 Mama Dolls, 20-in. ... 22.50
1210 Mama Dolls, 20-in. ... 30.00

Mama Dolls have the call! They walk and talk and are beautifully dressed. You can make big money on these dolls between now and Christmas. ORDER SAMPLES NOW and start working them.



No. 953 White House Clocks, \$24.00 Dozen.

- 1988 Telescope Jumping Snake... \$24.00
214 Punch-Judy Finger Movement Dolls... 24.00
876 Charlie Chaplin Mechanical Dolls... 45.00
MB Ejector Cigarette Holders... 10.00
XB4 Ejector Cigarette Holders... 18.00
1454 Eagle Fountain Pens, gold plated... 13.50
1450 Eagle Fountain Pen, black... 13.50

- 500X Men's Rubber Belts... Per Gross.
500 Men's Rubber Belts, first grade... 16.00
800 Gilt and Silver Face Powder Pencils... 22.50
600 Gillette Type Razors, in nickel case... 27.00
328 Gillette Type Razor Blades... 2.50
810 Gillette Type Razor Blades... 3.00
811 Same as above, best grade... 3.50

Salesboard and Premium Items!

- 821 Photograph Cigarette Cases, 9 1/2 Dozen... 1.25
3306 Imported Photo Cigarette Cases... 2.00
48 Photograph Cigarette Cases, large size... 2.40
004 Cigarette Cases, Jap. pearl inlaid... 3.75
331 Cigarette Cases, for 20, nickel silver... 4.00
125 Gents' Combs, in metal cases... 1.50
2001 Gold-Plated Match Boxes... 1.85
261 Match Box and Cigar Cutter Combination... 2.75
1018 Pencil with Dice... 3.00
805 Gilt Prapelling Pencils... 3.00
1835 "Galaith" Pencils, assorted colors... 3.00
9137 Beautiful Assorted Bead Necklaces, with Tassels... 3.00
4156 Ruby Bead Necklaces, with Tassels... 3.75
9138 Venetian Bead Necklaces with Tassel... 3.75
0100 Dora Watches... 3.80
0101 Roulette Wheel Watches... 18.00
0102 Roulette Wheel Watches... 18.00
6114 Genuine Kum-Apart Link Buttons... 3.50
5589 Link and Scarf Pin Sets, nickel... 7.50
006 Amberlite Cigarette Holders... 4.00
1450 Bakelite Cigar Holder, in case... 5.50
1208 "Gelsite" Cigarette Holder in box, 6-inch... 12.00
1212 Same as above, 8-inch... 16.00
828 Cigar and Cigarette Holder, in case... 24.00
3377 Cigarette Holders, genuine amber... 15.00
M11 Opera Glasses, without cases... 3.75
M9 Opera Glasses, in cases... 4.50
66 Silver Handle Box Ben Dish... 4.25
203 Broad Trays, Sheffield silver... 10.00
1210 Fruit Bows, Sheffield silver... 19.20
1211 Fruit Bows, with grape border... 19.20
0837 Rogers Super Bowl, with 12 spoons... 24.00
243 W. A. Rogers 1881 Silver-Plated 26-Piece Dinner Sets, new Plymouth design... 90.00
66/22 Smoking Set, 5-piece... 6.00
215 Metal Ash Tray, with Match Box... 6.00
28664 Metal Ash Tray, with Pipe Rest... 15.00
3624 Maricura Set, 21-piece, in fancy embossed case... 15.00
5626 Maricura Set, 21-piece, in velvet lined fancy embossed case... 18.50
5A Ganuline "Torrey" Hazing Straps... 7.50
2016 14-Karat Gold Fountain Pens... 7.50
2018 Midway Fountain Pens and Silk Band... 8.00
2018 Smallest Fountain Pen Ever Made... 8.00
2015 Pen and Pencil Set, in plush box... 12.00
P10 Imported French Girdles, in beautiful jewel case... 12.00



No. 2 Butter Smoker, 38 in. high, made of strong reinforced metal, the butter holding a 8 h tray, cigar box and match box. \$5.50 Each.

- 79 "Dud" Shaving Brush Outfit, in case... \$15.00
606 14-Karat Fountain Pen, with gold band... 16.00
28670 Metal Cigar Cases... 8.00
503 Pint Vacuum Bottles, corrugated... 9.00
3745 Gold-Filled Vacuum Bottles... 28.00
1550 Imported Beaded Bags... 21.00
2107 Beautiful Envelope Beaded Bags... 24.00
825 Pipe Set, two-piece, in case... 10.00
827 Gold Grade Pipes, in cases... 24.00
828 Imported Pipes Set, with Rhinestones, in case... 45.00
824 Pipe Sets, 4-piece... 15.00
822 Pipe Sets, 2-piece... 30.00
7341 Ladies' Sewing Boxes... 16.50
890 Military Brushes, silver plated... 18.50
691 Cloth Brushes, silver plated... 18.00
690/3 Pair Silver Military Brushes... 45.00
M10 Imported Poultry Shears... 18.00
1383 Flashlights, 10-inch, 3-cell, large head, all-steel case... 18.00
6780 3-in-1 France Colored Flashlight... 28.00
0120 Boudoir Lamp... 21.00
7553 Shaving Sets, in wooden case... 21.00
1512 White Ivory Clocks... 18.00
1900 Beautiful Fancy Wood Clocks... 27.00
704 Genuine Cuckoo Clocks... 42.00
861 New Porcelain Column Clocks... 33.00
190 New Porcelain Column Clocks... 48.00
194 New Porcelain Column Clocks... 55.00
1278 Belgian Chair Scarfs... 27.00
1228 Salt and Pepper Sets, 8-piece, sterling silver, in handsome box... 33.00
P10 New Haven Radium Dial Service Watches... 21.00
275 Silver Finish Wrist Watches... 30.00
203 Filled Bracelet Watches... 42.00
258 Filled Bracelet Watches... 57.00
415 25-Year Bracelet Watches... 90.00
5127 Fine Pearl Necklaces, in Lac. Box... 24.00
230/18 La Tausca Pearl Necklaces... 39.00
44 La Tausca Pearl Necklaces, 24-in. ... 87.00
1125 Deliah Pearl Necklaces, 24-in., with white gold clasps... 42.00
842 La Vega Indestructible Pearl Necklaces, 11-karat white gold clasp, set with genuine diamond... 48.00
1080 Deliah Indestructible Pearl Necklaces, 24-in., 11-karat white gold clasp, set with genuine diamond. Retail price on ticket, \$30... 84.00
3317 Gold-Filled Flasks... 42.00
100 Du Barry French Ivory Comb, Brush and Mirror, Sets... 45.00
511 Blanket Buffs... 45.00
600 Pure Waxed Sport Sweaters... 45.00

Note: 25% deposit required on all C. O. D. orders. WE DO NOT DELIVER FREE. When orders are ordered include enough to cover parcel post charges, otherwise shipment will be made by express.

M.L. KAHN & CO. 1014 Arch Street PHILADELPHIA, PA.

Coming! Coming!! Coming!!!

The 1922 CHRISTMAS NUMBER

OF The Billboard

ISSUED DECEMBER 11 DATED DECEMBER 16

101,000 COPIES

Special articles by most prominent writers—experts in their particular fields.

An abundance of other valuable material.

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STARK YOUNG author, editor, playwright and dramatic critic on The New Republic. Contributor to magazines and periodical publications.

BRANDER MATTHEWS author, professor of dramatic literature at Columbia University, New York City; author of many works on the drama, dramatics, theatrical affairs, and contributor to many magazines, periodical publications and daily papers.

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LESTER LeGRANGE whose vaudeville experience dates from the "Honky Tonk" days, and includes all branches from the State street "Grinds", with their ten to fifteen shows a day, thru the various strata of Vaudeville up to the Palace.

PUBLISHED STATEMENTS AND CONTRADICTIONS

In "Communications" columns of The Elmira (N. Y.) Star-Gazette of recent edition (in a standardized box heading of which The Star-Gazette explains that it "gladly publishes all bona-fide letters within reasonable bounds on subjects of public interest when signed by the author, but by publishing letters addressed to the editor this paper does not necessarily endorse sentiments expressed therein") appeared the following, as the sentiment of a carnival man contracting what he (and doubtless hundreds of others) considers unfair discrimination, the heading being "All Carnivals Are Not Bad—Writer Says There Are Many Other Things in This Town That Can Be Criticized":

"Editor Star-Gazette—On October 25 you had an article partly written by John J. Birch in regard to the traveling carnival and partly contributed by your paper.

"In the spirit of fairness to all I wish to make this statement, being in the carnival business, in regard to buying kewpie dolls at \$25 wholesale, which bring the salesman a profit of a dollar or so, and cheap jewelry, you will find in this city and scores of other stores catering in this line, I dare say that they even don't pay as much as \$12 per gross as Mr. Birch claims they cost. The stores in this and other cities buy these dolls, no doubt, cheaper than \$35 a hundred, but I fail to see where they sell them to the trade very cheap. They have their price up so they make a handsome profit.

But then, on the other hand, being a local industry, I suppose that is considered a legitimate business. I will admit that there are some carnivals that are bad that need reforming, as you will find black sheep in all lines of business, in the church society and all walks of life. It's the old story of a stranger in a strange land—when the carnival comes to town it is looked upon as a gang of crooks and robbers because the public mind has been poisoned against the carnival by some of the local papers and The Reform Bulletin, of Albany, N. Y. You find their field agent most any place, but I fail to see where they have a church fair where a person pays 10 cents at a fish pond and receives a lead pencil or some other small prize for his money and other games where Mr. Miller or Mr. West steps in and stops them.

"In this town and others I have seen the newspaper running a contest where some little boy or girl would receive a \$65 bicycle for the highest number of subscriptions. How much does the bicycle cost wholesale? No doubt about \$21.50. They go from house to house, panhandle on the street in order to get that prize. If they don't win the large prize they get from \$1 to \$5 for their trouble, or at least get their name in the paper for a few weeks.

"At the local bazaar they give a door prize every night, sometimes a sack of flour given by some merchant; then on Saturday night, in order to stimulate trade, they give a larger prize. All this is a game of chance, I believe to cut out the so-called chance games as you say are with the carnivals, also stop them at your church fairs, local bazaars and block parties. I believe if you intend knocking one, knock them all. Do not shield the home stuff.

"Also the writup mentions the trail of stiffs, filth and venereal disease left in the wake of the traveling carnival. If you will look into this matter a little more you will find when the carnival comes to town that the local boot-legal and prostitute flock to the show grounds thinking that they have new recruits to sell their wares to. Just because men and women come to town a good many people think they are outcasts because they are with a carnival. You will find some of them among the carnivals the same as you will find them in all towns. If you believe in clean shows why not investigate the carnivals before you accept their 'ads'? I think that if you look at both sides of this question you will find cases that you mention, but don't be afraid to say so, not wait till the show is out of town then use the Big Stick. Use it while they are in town.

"I will say there is more filth, fifth and venereal disease right in your home town than you will find in a hundred carnivals. If the press agent comes across when he comes to town with tickets and everything else to get a good writup in the local paper, they get a nice writup. If not, then the hammer is brought in use again. I think when anything is done that is wrong on a carnival lot don't be afraid to come out and say so. I believe there should be a little judgment used, at least a little better judgment before you are ready to condemn of all the crime and scandal in the country at the present time. Can it be traced to the carnival? I do not think so."

"J. C. ZOFFI,
"315 East Clinton street."

PRaise T. O. MOSS SHOWS

The following letter, which speaks for itself, to The Billboard was signed by Ben W. Bailey, Chief of Police, and L. N. Bailey, Chief of Fire Department, Rayna, La., under date of November 5:

"The Billboard Publishing Company,
Cincinnati, O.

"The T. O. Moss Shows closed their engagement here tonight under the auspices of the Rayna Fire Department and we feel it our duty to write you in regard to their engagement in our city, as we understand that The Billboard Publishing Company is making an effort to clean up the show world. It gives us pleasure to write you of the nature and character of the shows and concessions connected with the T. O. Moss Shows. We find them to be clean and refined in every respect. All people connected with the T. O. Moss Shows carry themselves as ladies and gentlemen, and it gives pleasure to recommend this organization to the show world as clean and refined and above the average in every respect.

"Our town has been very much against so-called carnival companies, but the T. O. Moss Shows brought a different view to the minds of our people. The people connected with the Moss Shows have made many friends among the people of our city and we are glad to invite the show back with us in the near future."

LORETTA BACK IN CHICAGO

Chicago, Nov. 11.—Loretta, the Clown, returned to Chicago this week after a season with the John Robinson Circus, coming in from Winnipeg, Canada.

FOUR-LEGGED BASKETS
Four to a nest. Double rings and double tassels on each basket. Dark mahogany stained. \$6.00 PER NEST.

CHINESE BASKETS
Five to a nest, 8 rings and 8 tassels. \$3.25 PER NEST.
Deposit required on all orders.

ORIENTAL NOVELTY CO., 28 Opera Place, Cincinnati, O.
NEW YORK BRANCH: 87 Eldridge Street.
Prompt Shipment from either location.

THE FAMOUS HOBSON FAMILY
Bareback Riders

Now booking for Indoor Circuses two big Riding Acts. Address
HOMER D. HOBSON, SR., 5833 Prairie Ave., Chicago, Ill.
Phone, Wentworth 4988.

RUBBER BELTS \$14.00
with roller bar buckles, now
Or with extra fine clamp buckle for only \$15.50. Colors: Gray, brown and black. Stitched, plain or Walrus design. All goods priced F. O. B. Barberton. We require a deposit of \$3.00 per gross. Send for circular listing other good sellers in rubber.

THE SUMMIT DISTRIBUTING HOUSE, - Barberton, Ohio.

Wanted, Merry-Go-Round Men

Wheel Men that understand gas engine. Staying out all winter. Also clean Shows and Concessions. Also Piano Player for Minstrel Show. Other Performers, write. **DAN ROUX JOY, Just Right Show, Lake Butler, Florida.**

THE SMITH GREATER SHOWS

Long winter season. Four more weeks in North Carolina, then South Carolina and Florida. Can place all kinds of Concessions. Low winter time flat rate in keeping with the times. A lot of best Concessions open, flat or percentage. Can place one Grind Show or Platform Show. Wire. Morganton, N. C., this week.

H. S. KIRK'S UNITED SHOWS WANT SHOWS AND CONCESSIONS

Have our own Rides and three Shows. Going South. For Pit Showman, have Top all complete, if you can furnish attractions worth while. Especially want Plant, Show. WANTED—Any Show that's clean. Concessions must be attractive frame-ups and legitimate. Cook House also open at winter rates. Rides Help come on. **Goconda, Ill., this week; Mound City, Ill., to follow. Join our wire.**

NOTICE. FAIR SECRETARIES AND PROMOTERS IN FLORIDA

I have the best organized Round-Up Company on the road, carrying 45 head of stock and 20 people. Produce every act that is known to the Wild West game. Ready to book for this winter and spring 1923 as free acts, or round-up or show. Live wires write or wire.
MILT HINKLE, "South American Kid", Goldsboro, N. C., week of Nov. 13.

WANT SHOWS and CONCESSIONS of All Kinds

No exclusions. Good opening for organized Minstrel Show, with or without outfit. Dick and Marie Martini, Billie Estell, Habel Jervis, Mabel Bush, come home. All others come on. Place 10-piece Band. Long season. Show out all winter. Address all mail and wires. **BILLIE C. MARTIN, Lake Butler, Fla.**

FARLEY VISITS THE FOLEY & BURK SHOWS

Los Angeles, Calif., Nov. 9.—The Foley & Burk Shows, a strictly Pacific Coast aggregation, played San Pedro last week and for the first time the writer paid it a visit, having heard much of its popularity as well as of the two gentlemen that are responsible for its existence. The first view of it was much the same as the hundreds of others that it has been the writer's good fortune to visit, but there seemed to be a something different about it and it took some time before he really was at ease and knew just what it was. The title Foley & Burk seems to be as much identified with California as anything this wonderful country contains, and everything about the show and midway seems to mean that one is welcome. The people roamed about and it contained an air of co-operativeness instead of a show for making money.

There is a rule on the Foley & Burk Shows that all visitors when they want change must go to the office for same, and it really was different to watch the patronage of the lot coming in and out of the office tent getting their money changed into small denominations.

Everyone about the aggregation seemed to be thoroughly satisfied with his or her part on the show, and Edgar Foley was constantly up and down the midway, seeing that all was going "according to Hoyia". Edw. Burk sat in the office mostly, because he thought one of the main heads ought to be there when anything was wanted. In fact Burk leads the show and unloads it, and he knows at all times that note of it is left on the lot.

The show consists of seven shows, four rides, fourteen concessions and a free act by Ben Beno. The paraphernalia, while many years in use, is still in the best of condition, and one can find the employees of the show washing and painting the properties any day, keeping it all in first-class shape. No important part of the show is its live stock and some thirty head of horses is carried.

The writer was more than elated to have shown him letters from the different cities played this season, asking the management for the same date next year, and it means and spells but one thing, "Success". The lighting effects are splendid and the "Whip", which was in the center of the midway, was a mass of Chinese lanterns in Maypole effect, and the sight was pretty to look at. Both Mr. Foley and Mr. Burk are good entertainers and see

NAMES IS NAMES

This is a busy world. It is full of very busy people. Some are too busy to get things even passed right.

This is as true of showfolk as they are of industrial world.

Speaking of their right names, there is one **WILLIAM JUDKINS HEWITT.**

His name is easy to get, easy to fix in the memory and easy to pull when occasion requires. But during the last month he has been addressed as follows, viz.:

William Jenkins Hewitt,
Wm. Jerkins Hewitt,
William Jedkins Hewitt,
William Judson Hewitt,
Wm. Juklin Hewett,
Wm. Judkins Hulte,
Wm. Judkin Huetta,
W. J. Huetet,
William Judkins Huetit.

If this sort of thing keeps up much longer he will begin to doubt his own identity. It would be sad to see Bill going about asking, plaintively: "Say, who am I, please? Just what is my name?"

Such a contretemps must not happen. Turn about is fair play. He gets your names right. Render him the same courtesy and consideration.—**WATCHE.**

IN NEW QUARTERS

While the announcement of the Standard Knit Novelty Company, in the issue of November 4, contained the new address of this firm, the fact was not included that it had moved from its former location, 138 Montague street, Brooklyn, N. Y., to its present quarters at 1042 Forty-fifth street, Brooklyn.

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:

JACOBS JAC "BOZO", Tabloid Producer, Complainant, Ray K. Rickman, Care The Billboard, City.

WARREN, GEORGE, Advance Agent, Complainant, Jack Bancroft, Mgr. Bancroft's Famous Troupador Co., Care The Billboard, Cincinnati, O.

PLEASE TELL US WHY

The Provincial license for carnivals is \$75 per day in the Province of Ontario, Canada? Some illegitimate carnival managers are responsible.

The cities of Hamilton and Brantford, Ont., Can., are closed to all carnivals? Because they were "kipped" by some grafting carnivals.

Most all the railroads are arranging revised schedules for the transportation of equipment-owning shows for season 1923? They need the business.

Some Concession Supply Houses will directly compete with their concessionaire patrons for space at fairs and celebrations? Because they are not real business men in the merchandising line.

Many of the carnival general agents were paid off this past season with conversation? Who's wrong?

Sam Mechanic's Keystone Exposition Shows are reported to be lying in the cars on the tracks at North Beverly, Mass.? It was the agent's fault.

Several of the carnivals have been attached for debts owing to car owners, wagon makers and tent builders? Because they are not showmen.

A ten-car carnival must compete with a twenty or twenty-five-car organization for the same fair and celebration dates? Something is radically wrong.

Such a large number of carnival managers are indebted to performers, independent showmen, agents and concessionaires? Does not indicate they are showmen.

So many of the questionable concessions were not allowed to operate with the Freeman Bernstein carnival in Santo Domingo, R of D, West Indies? Because the officials read and are intelligent and did not see why the citizens and soldiers of that community should be robbed of their hard-earned money. The stay there was short.

Booking agents with only desk room and a letterhead are allowed to contract for midway shows and free acts in competition (and so-between) with legitimate carnival owners and booking agents? Because they are panders and sell their women to the gullible grafting fair secretaries.

So many fair secretaries charge \$1.00 gate admission to their fairs? Because they are "boobs" in some instances and "grafters" in other cases.

BILLY CUSHMAN VERIFIES IT

In confirmation of a bit of humor in an article in The Billboard, issue of September 28, Billy Cushman, secretary and treasurer the Progressive Amusement Co., wrote as follows, from Chicago:

"Noticed in a recent issue a story headed, 'The Poli Parrot Served Double Purpose', by W. W. Downing, and which I read with much interest. The following might interest Mr. Downing and other obtainers, and at the same time verify his statements:

"The above title (Progressive Amusement Co.) has some connection with incidents in the story. Last spring, when Max Goldstein and myself decided to organize this company, Mr. Goldstein remembered that his first job was with a firm called the Progressive Tailoring Co., and I informed him that my first job as a treasurer was with the Progressive Minstrels in Philadelphia, the show Mr. Downing referred to, as Keller's Egyptian Hall on Chestnut street at the time mentioned had none other in the box-office than 'yours truly', and, if Mr. Downing remembers, I not only sold tickets but also made a quick makeup and appeared in the finale of the first part as Lord Fauntleroy and then backed up for the afterpiece. At that time I was but a 'kid'. I don't want to say how long ago it was (without Mr. Downing's sanction), but I am now forty years of age and still in the game. Incidentally, the lyrics and some of the topical verses of 'The Poli Parrot Sprung It on Me' were by myself, and I still have the song.

"I want to say that all Mr. Downing said about there being no meat to eat on that day the 'parrot' (painted rooster) supplemented for it, was true, and to later supply the same the late Frank Cushman, who was my stepfather, and myself did a double act, under an assumed title, at Bradenburk's Museum. Like Mr. Downing's, my career has been varied and while I am practically new at the carnival game, having only been at it as a side issue during summers, I find there are unlimited opportunities for shows of merit to prosper, and Mr. Goldstein feels the same way about it. Some time I will submit the above mentioned song to Billyboy for publication in its columns."

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

MRS. R. M. CHAMBERS REPORTED CRITICALLY ILL

Mrs. Frank Lober, in a letter to The Billboard last week, stated that Mrs. R. M. Chambers, formerly with the Central States Shows as ticket seller on the merry-go-round, was critically ill (November 11) at the Memorial Hospital, Richmond, Va.; in fact, not expected to recover from the effects of poison in some manner taken into her system November 9. Mrs. Lober also stated that Mrs. Chambers was continually calling for her husband, known as "Jolly Bob", and requested that the above be published so that Mr. Chambers and the friends of Mrs. Chambers might learn of her condition and address.

BLESSINGER CORRECTS

E. G. Blessinger wishes to correct an error which appeared in the November 11 issue in that he had closed his season with the A. B. Miller Shows, but that he did not wish to infer that the shows had concluded their season.

PETE SUN AND PAWNEE BILL

Toledo, O., Nov. 10.—Pete Sun left here Tuesday night for New York City where, it is said, he is conferring with Major Gordon W. Lillie (Pawnee Bill) about a fifteen-car show for next season to bear a title something like "Sun Bros." Circus and Pawnee Bill's Wild West and Far East".

ROSE JOINS "CENTRAL STATES"

Harry A. Rose advised from Fort Smith, Ark., November 10, that he was leaving there that day for Live Oak, Fla., to join the Central States Shows as general agent.

MAIZE GAY BACK TO ENGLAND

(Continued from page 11)

left for Philadelphia, where it opened at the Garrick Theater the past week.

Dillingham has Miss Gay under contract for the season of 1922-'23 and holds an option on her services for next season. With his permission Miss Gay will open December 1 for Charlot at the Vandeville, London, where the revue "A to Z" is now running. The English actress stated that she expected to come back to the United States next spring, under Dillingham's management. She made her first appearance here last winter in the English revue "Pins and Needles", which had a short run at the Shubert Theater. She is very popular in England and made a personal hit here, being immediately signed up by Dillingham.

SUNDAY MOVIES LOSE OUT IN MEMPHIS, TENN.

But Will Be Allowed To Remain Open Pending Appeal

Memphis, Tenn., Nov. 16.—Sunday movies in Memphis and perhaps in Tennessee were given a death blow by the decision of Chancellor I. E. Peres last week, when the court held that the Consolidated Enterprises' playhouses, consisting of the Strand, Majestic, Loew's Palace and the Princess, were being operated on the Sabbath in violation of law.

The test was made by the Citizens' League, an offspring of the Protestant Ministers' Association. Proceedings were instituted by Fred D. Callahan as counsel.

The opinion of the Chancellor is sweeping, and holds that every form of employment on Sunday, except "acts of necessity and charity", is in violation of the law. The theaters here contribute their Sunday profits—to the amount of about \$24,000 yearly—to the Associated Charities, but this fact did not militate against the finding of the court that the motion picture playhouses were being operated on Sundays in violation of law.

Chancellor Peres' opinion has been construed to mean that should the Tennessee Supreme Court uphold his finding Memphis will be closed up tighter than a drum.

An appeal was prayed by Attorney Ralph Davis for the Enterprises Company and was granted.

The Chancellor held that the appeal operated as a stay, hence the motion picture playhouses were permitted to remain open on Sundays pending final decision by the high court.

CHEER CONVALESCENT "VETS"

More than 150 soldiers of the World War who are regaining their health at Rockhill Sanatorium, near Cincinnati, were delightfully entertained on the afternoon of November 10 by the following performers from the Jack Middleton Office: Jack Hersh, Harry Franklin, Eric Hinger, Roy Strohl, George Hall, Cliff Cochran, George Schaefer, Henry Gunson, Chief Lone Star and Company, Sailor Hayes, Irma Levy, Ennice Alson, Baby Bernadine and Mr. Middleton, all of whom volunteered their services.

SCHEME TRADE, SALESBOARD AND DEALERS

Follow the crowd using BANNER WINNERS

Table listing various items and their prices, such as 3-PIECE CARVING SETS, 2-PIECE TOILET SETS, 21-PIECE MANICURE SETS, etc.

All Sales Cards and Boards supplied at cost. Just tell us what you want it to bring in. 25% with C. O. D. orders. Shipments made instantly.

BANNER PRODUCTS COMPANY,

37 SNOW STREET, PROVIDENCE, R. I.

Have You Heard of Beckley, W. Va., the Heart of the Best Coal Field in the World?

FIREMEN'S BIG INDOOR FROLIC

7 Nights, From Saturday, Dec. 9th, to Saturday, Dec. 16th

The Big Red One of the year. All legitimate merchandise wheel open. 3,000 feet of floor space. Grind stores that work right, \$2.00 per foot; wheels, \$4.00. Want palmist or Buddha, pit show that has something. Wire and reserve your space. Big pay days. Work all the time. Elmer Myers, write. James Foley, wire O. H. here. T. B. PAYNE, Secretary.

FROM LONDON TOWN

The Vaudeville Field Billboard Office, 18 Charing Cross Road, W. C. 2 By "WESTCENT"

The Passing of Wal Pink

Wal Pink's death came as a shock to all in the show business. Nobody knew he was as ill as it proved to be. To the last he tried to hush up his immediate danger. "No cares now" being his continual instructions. He had gone to Sheffield, driving his own auto in bitterly cold weather to help De Courville produce his latest show, "Smoke Rings". The weather and the worry and anxiety caught his usually strong frame unawares, and he died absolutely alone, as none of his friends had any inkling of his condition. Joe O'Gorman had been phoned when the relapse came and arrived two hours too late. O'Gorman brought the body back to London and made his house a mortuary, the funeral cortege leaving there on Tuesday. Joe Elvin, Harry Tate, Albert Joyce, Monte Bayly, Fred Herbert, Fred Ginnett, Albert De Courville, W. H. McCarthy, Arthur Reece, Frank Boor, Barry Lupino, Joe O'Gorman, Sr., and Joe and Dave O'Gorman were among the few faithful who followed Wal to his last resting place. It is a commentary on human nature to note that a man who had so many friends when alive should be alone at death and almost unfollowed. He didn't deserve such an end.

Pink's Work for the V. A. F.

Throughout the early life of the V. A. F. and during and after the strike of 1907 Pink was the sheet anchor of the waverers and the inspirer of the stalwarts. Harry Mountford can testify to this. In the first committee election of 1907 Pink was fifth on the list of successful candidates, followed by R. A. Roberts, Harry Griff, Harry Tate (10th), Albert Joyce, Fred Russell (19th) and Harry Lander—now Sir Harry—(22d). Joe O'Gorman, who was third (Bransby Williams being first), Pink, Roberts, Griff, Tate, Joyce, Russell and Lander were on the Provisional Committee which handled the V. A. F. formation, and, needless to say, these men are all still active in V. A. F. matters—Lander being a trustee. Harry Mountford, by the way, was No. 31 in the successful list, and was also one of the "Provisionals".

After the strike—and it WAS a successful one—Pink was placed on the Conciliation Board, and was one of the three who handled the first arbitration proceedings, viz., O'Gorman, Clemart and Pink. Pink was still playing vaudeville dates with his sketch company, and then he joined forces with Fred Ginnett and put on larger shows. He toured America with Ginnett, or at least some of the Eastern States, never actually playing New York, in 1910 (fall), and thereafter came his association with De Courville, one which lasted till his death. His work

as a song writer was in connection with Jenny Hill, the "Vital Spark"; Besale Bellwood, Arthur Corney, Harry Rickards, Herbert Campbell, Henri Clarke, Marie Le Blanche, Charles Coburn, Walter Munroe, Chirgwin and Gene Stratton. For James Fawn he wrote "Four Jolly Good Fellows" (the first song Wal published), "Dream of the Albert Hall" and the "Jossers' Fishing Club"; for Arthur Roberts "For Thee, My Love" and "The Accent on the "; for G. H. Macdermott "A Very Different Place" and "I Would Have Done It for Her"; for George Beauchamp "Get Your Hair Cut"; for Harry Freeman "They're After Me"; for Alec Hurley "I Ain't Going to Tell"; for Charles Godfrey "The Story of a Kiss", "Half-Past Nine" and that great artiste's song-cycle, "Inkerman, or Fighting With the Seventh Royal Fusiliers", and "Balaclava"; for Godfrey he also wrote "After the Ball", "Dreams" and "Then Their Heads Nestled Closer Together". Wal was in great demand as a writer of "patter" acts and sketches, his clients including Tennyson and O'Gorman, the Poluskis, the Brothers Horne and many others. For his particular "pal", Joe Elvin, he wrote a series of most successful productions, including "The Hansom Cabby", "The Bookie", "Tuffy's Trotter", "Over the Sticks", Oh, the Flat", "Appy Ampstead", "A Day's Sport", "One of the Boys", "The King of the Castle", "Obedient Billy", "The Holy Friar", "Under Cross Examination", and, indeed, practically all the farces with which Joe Elvin's name has been associated.

About 1900 Wal joined Jack Collinson, and wrote for their combination "The Whistler" and "The Parrot". Later he ran a sketch company "on his own", and produced "Snowed Up", "Leg Ball", "Peggy", "The Prize Baby" and "Rip Van Winkle". For Joe O'Gorman—his friend for thirty years—he wrote the productions "Irish and Proud of It", "As Irish as Ever", "Shamrock Time" and "Lancashire and Proud of It". For Fred Ginnett he wrote "Claude Duval" and "The Johnstown Flood". For Harry Tate—another of Wal's close friends—he wrote "Room No. 7", "Contempt of Court", "Fishing", "Motoring", "Flying", "Gardening", "Golfing", "Billiards", "Selling a Car", etc., and nearly all the parts Harry has played in revue were "written in" or "written up" by Wal. One of the first, if not the first, revues done in London was from Wal's pen—"Tonight's the Night"—produced at the Tivoli in the days of the Boer War, 1899. Since revue became the vogue, he either wrote solus or collaborated in the writing of almost innumerable productions of this character, including "Razzle-Dazzle", "Zig-Zag", "Hullo-Tango", "Wrinkles"

"Tip-Top", "The Big Show", "Good-Bye", "Twinkles", "Whirligigs", "Box-o-Tricks", "Flying Colors", "Joy Bells", "Joyland", "Smile", "Hotch-Potch", "Shell-Out", "Pins and Needles", "Smoke Rings", and Fred Kitchen's present sketch, "If the Cap Fits". Some writer!

How Stands De Courville

The latest production of De Courville, "Smoke Rings", by Wal Pink, has been a teaser, both financially and otherwise. Putting on a production like this with commercial trade at its ebb and the country unsettled was against the advice of most people and things will have to improve greatly financially as regards receipts if the show is to run. De Courville should have been made bankrupt on October 24, but his creditors had a meeting and De Courville is doing all he possibly can to avoid having his petition filed. Harry Tate has a judgment against him in the courts of Montreal for \$20,000 and Eva Kelly Gould is also alleged to have an attachment in the same court against him. The V. A. F. is attempting to enforce Tate's claim, as upon this success depends the chance of the V. A. F. successfully suing De Courville for breach of contract arising out of the breaking up of "Hullo Canada" show at Seattle, at which time or thereabouts De Courville was dickering with "Pins and Needles" in New York. It is alleged on very good authority that Wal Pink had advanced De Courville ready money to the tune of \$5,000, so what with one thing and another D. O. seems to be in a financial mess. Despite this he lives high up on the higher floors of the Ritz Hotel and manages to carry on an air of prosperity. We wondered at his thoughts as we sat opposite him in the Graveyard Church at Tooting with only the coffin before him and ourselves, and the monotonous chanting of the parson making a discordant note. Pink knew De Courville and De Courville lost a good friend in Pink. The V. A. F. officials have never made any secret of their opinion of De Courville's recent Canadian escapade and the matter has been mentioned at the Home Office in connection with the Registration of Theatrical Employers' bill. Maybe things will happen somewhere—soon.

The Era

The Thursday Era has duly appeared and is making a big attempt to do big things. Much comment has been made by it apparently lifting a whole page of "Theaters" advertisement—type and matter—from The London Daily Telegraph. Of course it is not suggested these advertisements are paid for by the theaters concerned—they are supposed to be dummies and color is given to this belief because, while the issue of October 26 was a whole page, the current issue is reduced to a quarter-column, double width. Announcement is now made that after next week the price will be reduced to 6 cents, like The Performer, and that those who wish can obtain it from the publishing office on Wednesday evenings. Trade papers have had a very, very hard struggle these last few years and it is surprising that one or even two of the present four trade journals have not gone bust ere this. There is still the possibility.

The Music Hall Artistes' Railway Association

You have nothing like it in America—maybe if the matter was mentioned to Mr. Albee something like it could be evolved—with the co-operation of the railroad authorities. This last January it was found, thru the election of the new treasurer, Monte Bayly, that the expenditure was exceeding the income, that there was an accumulation of debts exceeding \$3,000 and a weekly loss on running expenses of about \$50 to \$60. Bayly set to work with a financial ax and things have turned around, considerably. All current liabilities have been met for the year ending last September and the debts reduced to \$1,250. On present figures it is hoped to get financially solvent by the end of May. Vandeville is always judged by the numerical strength of the M. H. A. R. A., as for every member of the V. A. F. there should be one and a half more for the "Rates". For this reason a three-handed act might possibly have the troupe owner having a V. A. F. card—and that is all that is necessary for the protection of that act in the V. A. F.—but to benefit on the "Rates" one would take three cards in order to get the kick-back of the three-quarter fare privilege on the railroads. Last year's total membership was 5,669, as against 4,392, a deficit of 1,277. The net income was \$14,905, with an expenditure of \$15,615. Bayly, as Hon. Treasurer, opined that the coming year of 1923 would see the zero period of individual vande and that the worst has not yet been touched and would not be until about the months of May, June and July, 1923. It may possibly be so, as the portents are that individual vande programs will be conspicuous by their absence. Americans please note—vande work in Great Britain will be scarce for you next year.

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

BANNER SWEETS CANDY PRIZE PACKAGES

Real Prizes and Balloons in every package. \$45.00 per Thousand, Prepaid. BANNER PRODUCTS CO., Sole Manufacturers and Distributors. 37-49 Snow Street, Providence, R. I.

"UP SHE GOES"

(Continued from page 32)

well and the choristers are a willing lot of workers. If the piece was knit tighter, a little more speed injected and some broad laughs introduced, he would have a first-rate show.—**GORDON WHYTE.**
EXCERPTS FROM NEW YORK DAILIES
TIMES: "It is a pleasantly engaging piece."
WORLD: "It is a clean-cut, wholesome and amusing little musical play."
GLOBE: "One of the most tuneful and interesting musical comedies in town."

"FOLLY TOWN"

(Continued from page 34)

Tuesday. Ingenue Wilson was accompanied by six exceptionally attractive and talented dancing girls.
 A domestic squabble between Straight Holly and Lucille Harrison, a pretty brunet ingenue, with Comic Fay as the peacemaker, was worked along new lines by Comic Day's shooting of Ingenue Harrison, thereby making a clever comedy close of the bit.
 Character Man Kelly and Comic Fay, as teachers of actresses, caught in the act by their jealous wives, was another big laugh-getter. Ingenue Wilson, vamping Comic Fay for his jewels, was good comedy.
 Scene 2 was a drape in one for Lavadox, male concertina-pianist accordionist, to put over his instrumental specialty for encores.
 Scene 3 was a storm at sea set for Kelly, Holly and Comics Fay and Dorr on a movable raft drawing cards to see who would remain and who would jump overboard. While Kelly ranted and raved in a muffled delivery of lines Comics Fay and Dorr interpolated dry, humorous repartee for continuous laughter and applause, which was enhanced by the appearance of a moving motor car on the water to rescue Comic Fay.
 Scene 3 was a drape in one for William Blett, George Wink and Harry Heinely, as a manly appearing vocalistic trio in harmony, both in appearance and in song.
 Scene 4 was a realistic floral garden set for an ensemble of choristers that made a pretty picture as the background for Ingenue Harrison in a song apropos.
 Scene 5 was a college campus for Character Man Kelly to make exceptionally good as a purveyor of clean and clever comedy in presenting diplomas to the graduation class and to teach Comics Fay and Dorr "botany" with the aid of parading girls, burlesqued by the comics along new lines.

PART TWO

Scene 1 was a tropical scene, with Character Man Kelly as a typical Cuban vocalist, in which his delivery was clear and distinct; another pretty picture by the choristers as senoritas in a tamborine dance a la Spanish, and Ingenue Wilson singing under difficulty, followed by Divine Dolly and Kewpie Helen in song.
 Comic Fay and Soubret Andrews, in a kissing duet, discovered by Jealous Jacques, followed by Straight Holly and Ingenue Harrison, was worked along different lines by Wifey Harrison's confession to Hubby Holly that she had been kissed by others, followed by Wifey Wilson bragging that she had, but didn't confess, but overheard by Hubby Fay, was another clever bit of burlesque.
 Straight Holly's whisky sampling of Comic Dorr's bottle with the aid of Prima Rayfield, who was a classic as a laughing drunk.
 Scene 2 was a Hollywood Club, with Ingenue Wilson crashing to the gate to get Friend Fay and being turned down by Doorman Dorr.
 Scene 3 was the interior of the club, with a realistic sitting room and members in song bawling Comic Fay on his bet to get a woman in the club against all rules and regulations. Into the scene came Character Man Kelly, in evening attire, taking a drug as he sat in front of fireplace and dropped into slumber, which was disturbed as the clocks struck midnight and Gus demanded payment of the bet by revealing an evening-dressed male guest, Soubret Andrews, to the bettors, who claimed her kisses and were interrupted by drug-head Kelly, who recognizes in her his sister, and awoke from his stupor to find it a dream so realistically portrayed by the members of the club that it cured him of his drug crave as he slowly exits.
 In this scene Kelly demonstrates remarkable dramatic acting ability in a song recital and in his rescue of girl; furthermore, his delivery of lines was clear, distinct and impressive, which makes it all the more inexplicable why he should rant, rave and muffle his lines in the earlier scenes.
 Scene 4 was a pictorial drop of a prison exterior for Straight Holly, as a guard, to intercept a pretty little blonde, who can read lines like a talented actress, who called to see her daddy, Comic Fay, and bring to him a violin case of burglar tools for a getaway.
 Scene 5 was the interior of prison, with the comic convicts in and out of cells and one of the Snappy Trio telling Comics Fay and Dorr his "long story" along new lines, but manhandling the comics along the usual laugh-getting manner.
 Scene 6 was the glided cage, with Ingenue Harrison in song apropos.

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Send for a trial order at once. One-half cash, balance C. O. D., or send for new illustrated cut of two above assortments.

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5-Hole Push Card	2.40	3.00	5.00	6.40	10.00
20-Hole Push Card	2.85	3.85	5.85	9.90	16.20
25-Hole Push Card	3.25	4.25	6.25	11.25	17.85
30-Hole Push Card	3.60	4.60	6.60	12.70	21.15
40-Hole Push Card	4.25	5.25	7.25	15.90	25.40
50-Hole Push Card	4.95	5.95	7.95	19.35	29.95
60-Hole Push Card	5.30	6.30	8.30	21.15	33.45
70-Hole Push Card	5.65	6.65	8.65	24.65	38.70
80-Hole Push Card	6.40	7.40	9.40	26.40	42.20
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Pony and Dog Show Wanted

STATE LOWEST SALARY. LONG SEASON.

HOW MANY PONIES. HOW MANY DOGS, and if other Animals. Where can be seen. If near Chicago, telegraph me. Address **IKE ROSE, Royal Midgets, care Billboard, Chicago, Illinois.**

COMMENT

Scenery, gowning and costuming up to the standard set for the circuit.
 The feminine principals, with their contrasting personalities, were all that could be desired, individually and collectively.
 The masculine principals well cast in their respective roles, and as makers of clean and clever comedy left nothing to be desired.
 The entire show has been changed from the original "Folly Town". Whether the change is for better or worse remains to be seen from the box-office statements at the end of the season, for while many are calling for new books and new faces, there is much to be said in favor of the old shows, and we found much to admire in the original "Folly Town" and little to criticize in the present show.—**NELSE.**

CHANGES ON THE COLUMBIA CIRCUIT

(Continued from page 34)

vantage of the situation and arranged to have a six-foot-dial clock placed on the corner of the Columbia Theater Building for the dual purpose of furnishing the time of day and night and advertising the Columbia Theater. It will be an electric clock with a multitude of electric lights that will tend to make brighter the "white way" of Broadway.
Scribner Off for Sea View
 Sam A. Scribner, general manager of the C. A. C., is so highly pleased at the business now being done by shows on the Columbia Circuit and the recent election in which he took an active part, that he feels that he must work off some of his high spirits on the golf links, therefore he entrains tomorrow for Sea View, where he will keep the balls rolling for an inspiration that will enable him to come back to his official desk and plan new activities for the Columbia Amusement Company.
Col. Henry C. Jacobs Almost a Congressman
 When the discerning Democrats of the Flatbush, Brooklyn, district decided to elect a Democratic congressman they likewise decided on Col. Henry C. Jacobs, of Jacobs & Jermon, Columbia Circuit, burlesque producers, and they waited on Col. Jacobs at his home and

handed him the nomination on a silver platter in the presence of Mrs. Jacobs. Mrs. Jacobs, with visions of the colonel in his Police Reserve uniform leading New York City Democratic delegations up Pennsylvania avenue to the White House and herself one of the chosen few hostesses, was inclined to give the nomination her O. K., but wisely awaited the colonel's final decision.
 Col. Jacobs, with visions of his congressional district having elected a Republican for twenty-seven years and the dent it would make in his bankroll and the ever-increasing number of feminine stage aspirants that he would have to furnish shows for, fell not for the lure and casually remarked "Hell, no, thank it to the Dutchman," and the delegation finally did so and the Dutchman went in on Governor Al. Smith's Democratic landslide, and now the colonel, to square himself with the Missus, has arranged to put a much larger dent in his bankroll for a trip around the world.

Changes in Casts

Paterson Billy Watson has changed prima donnas in his "Beef Trust Beauties" with Dot Leighton replacing Estair Shaw.
 Ed. Daley has changed several in the cast of his "Broadway Brevities" with Richie Craig, Jr., Rene Raine and Arthur Selvi replacing "The Big Three Trio".
 Davenport and Cain have replaced Frank Manning in the "Mimic World" with Lew Dean.

What Do the Patrons Want?

The question that arises in the minds of producers who have gone to great expense in staging something out of the ordinary for burlesque and given to the patrons of burlesque what they considered the best obtainable in new, novel and unique productions and presentations and then found that old-fashioned burlesque shows with little or no pretense at gorgeousness were making box-office records while the more pretentious shows were playing to losing business, the question of what do the patrons want becomes a vital question that is now being answered by radical changes from the new to the old form of burlesque.

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

"LAFFIN' THRU 1922"

(Continued from page 34)

clear-dictioned straight, in company of Comic Penny, dialoged the dog, diplomat and cavalier to Prima Baptiste and Betty Abbott, a personally likable, pretty, ever-smiling, titian-tinted ingenue soubret.
 Juvenile-straight Belasco, in Greek soldier uniform, worked the "pay the fine" bit with Soubrets Allen and Abbott, Comics Shelton and Penny and Straight Golden for laughter and applause. Ingenue-soubret Abbott demonstrated her ability in song and dance in a highly pleasing manner.
 Scene 2 was a street drop for the principals to do the Tom Howard "Holdup" bit, and it went over all to the good and merited the applause given it. Prima Baptiste, in an operatic specialty, was encored repeatedly, and justly merited it.
 Scene 3 was a full-stage back drape for a bobbed, titian-tinted and well-formed woman in Oriental costume to do a toe dance that indicated something different to come and she gave it down near the end of the show in a classic dance in which she contorted her body gracefully on stage and on platform, supplemented with a hand-balancing act from pedestal that places her in the versatile class.
 Comic Shelton as an English boob, Straight Golden in natty attire and Prima Baptiste and Soubret Allen in ingenue gowns did the "Barnaby" hit to laughter and applause.
 Scene 4 was a drape for Ingenue Abbott in song, followed by Juvenile-straight Belasco with saxophone and both in dance that was well done.
 Scene 5 was a full-stage back drape for a wedding march bit with Prima Baptiste as the bride, Comic Penny as the breeches-falling groom, and Comic Shelton as the parson, and, with the exception of a decidedly suggestive and uncalled for remark by Comic Penny, went over well for the finale.

PART TWO

Scene 1 was a full-stage drape seaside-boardwalk set for an ensemble song, dance and recitation number by the choristers. Straight Golden staged the "You're a liar without stopping" bit with the comics. Ingenue Soubret Abbott as the flower girl sold red roses to the comics, who made a play for Prima Baptiste with Straight Golden as the gunman "Did he kiss you?" hold-up guy.
 Soubret Allen, in a song number, brought individual choristers to the front in shimmys that held up the show for numerous repeats. Barney the Carp and Juvenile Belasco chattered Comic Penny and Prima Baptiste onto the stage in wheel chairs for the "hard of hearing" bit, and they put it over for laughter and applause.
 Scene 2 was a drop for Comic Shelton to amuse the audience with a talking specialty while standing up and lying down on the stage in a laugh-evoking manner.
 Scene 3 was the interior of a hospital room with Dr. Golden examining the comic patients and Ingenue-soubret Abbott as the nurse.
 Scene 4 was a drape for a singing and dancing specialty by Juvenile-straight Belasco, and his act was above the ordinary.
 Scene 5 was a rocky-pass pictorial set for the classic dancer in a series of dances and poses extraordinary, and what she could do with an Oriental number if she cut loose was faintly suggested by her sinuous movements.
 Scene 6 was a caveman Adam and Eve costumed number for the close of the show.
COMMENT
 Scenery above the average. The costumes of Prima Baptiste costly and attractive, the costuming of Soubrets Allen and Abbott, likewise the choristers, attractive.
 Due to Lorraine Clark, the ingenue, closing Saturday night Betty Abbott was taken from the chorus and made decidedly good.
 Due to the "Runaway Girls" using the "bedroom, lovers under the bed" bit last week, it had to be eliminated from this show and other changes made and Stage Manager Al Golden deserves much credit for whipping the show into the good shape it was in for its opening at the Star, where it pleased the critical Monday matinee audience.
 The producer of numbers also deserves credit, for while it was evident that there were several new and exceptionally attractive girls in the chorus the poses and pictures supplemented by the personality and pep of the most of them was admirable.—**NELSE.**

PICKED UP IN PHILLY

The "Giggles" show at the Casino last week did a fine business. Harry Eranson, featured comedian, scored a big hit, and, being in his home town, drew a host of admirers. Harry deserved every bit that he got. Betty Palmer, formerly of the "Jazz Babies", opened here and also scored finely.
 Chas. F. Edwards, manager of the Casino, is some enterprising publicity man. His latest, a large circus wagon mounted on a motor truck to advertise the shows, makes a dandy ballyhoo and covers the entire city. The large sign at Ninth and Chestnut street, on the Old Conti-

(Continued on page 107)

TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

ORAK TEMPLE CIRCUS

Second Annual Event at Hammond, Ind., Has Excellent Start

Hammond, Ind., Nov. 9.—The second annual Orak Temple's Shrine Circus, produced by the Detroit Circus Committee, under the management of Herbert S. Maddy and direction of Orrin Davenport, both of whom are widely known in their respective branches of the circus business, got under way to a wonderful start last night and with an excellent presentation of acts.

John G. Robinson, of the famous Robinson Circus family and grandson of the original John Robinson, of sawdust arena fame, came from Cincinnati and gave the signal which started the show. Among other prominent professional men attending were Harry McKay, president of the "Atlantic City Board Walk," production, and wife; Mr. and Mrs. Charles Rooney, widely known equestrians; Buck Reeger, popular circus clown; F. M. and Mike Barnes, of F. M. Barnes, Inc., Chicago; representatives of the Western Vaudeville Managers' Association, and the Shubert Vaudeville Circuit, and many others.

The Palace of Progress, on the third floor of the Temple, in which numerous mercantile and trade displays are immaculately arranged in booths, drew special attention to the exhibiting end of the affair. The Style Show in this department was a little late in getting started, but is now all in readiness for the remainder of the show, which closes November 18.

The following circus program was presented: Concert by Professor Jespersen's Band. Introductory Tournament. Lester, Bell and Griffin, comedy acrobats. Three Lenores, Romania ring artists. Torelli's Dogs, Ponies and Monkeys. Clown Comics, introducing Art Adair, Billy Lorette, Frank Stout, Bill Carson, Joe Lewis, Bell Bros. and Soapy Bros. Daisy LeVan, swinging ladder. Arnold and Evans, equilibrist—perch. Frank Stout, in his big shoe dance. Joe Hodgini, somersault bare-back rider. The Clowns. Mangan Troupe of acrobats. "Clown Comedy". Fleisher Sisters, "Human Butterflies". John G. Robinson's Famous Military Elephants, presented by Dan (Curly) Noonan. Art Adair's Clown Band. Jack Moore Trio of tight-wire artists. The Clowns. Aerial Youngs, trapeze. Hodgini Troupe of bare-back riders. Clown Comic. The Five Terrible Terrys. Four Valentinos. Bessie, the Upridable Mule.

The Detroit Circus Committee will present its Indoor Circus at Jackson, Mich., November 20-25, and will go from there to Detroit for a ten-day engagement.

AUSPICIOUS START

Food Exposition Has 19,568 Attendance on Opening Night

Louisville, Ky., Nov. 10.—The third annual Food Exposition, staged by the Retail Grocers' Association, was formally opened last night at 7:30 o'clock by Mayor Huston Quin, who delivered the welcoming address.

The exhibit this year is more pretentious than that of the two preceding years. A model grocery store is the feature. Biscuits and cakes are made by expert bakers and served to the crowds. Cheese, pickles, salads, canned goods, entries cooked in chafin dishes and other food samples are distributed also.

The attendance for the opening night was 19,568. There are several free acts working. Helen R. Farquhar, of Evansville, Ind., cake expert, and Mrs. E. Forbes, teacher of home economics, Boston, are lecturing, and Henry M. Schilling's Orchestra (local) is furnishing concert and dance music.

MARLOWE ASSEMBLES SHOW

Canton, O., Nov. 8.—Marlowe, the Frog Man, well known as a contortionist, will play a number of indoor circuses this winter he told a representative of The Billboard this week. He made a number of Ohio tours this fall. Four or five other local acts, together with several Cleveland circus and vaudeville people, will be assembled by Marlowe for a string of "small town" indoor shows. The bookings open next week at Lisbon, O., where the American Legion of that town is staging an indoor circus.

INTEREST IN MERCHANDISE FAIR

Hibbing, Minn., Nov. 8.—Local merchants and the general public are taking interest in the forthcoming Merchandise Fair to be staged at the Coliseum November 18-25. Announcement last week was that more than thirty business concerns had subscribed for space in which to exhibit their wares. An attractive entertainment program will be presented in conjunction with the fair, which is to be held under the direction of Robert Cavanaugh.

FRED R. GLASS

Art Director

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BIG AFFAIR SCHEDULED

Labor Assembly To Dedicate New Home at Wheeling

William H. Riley, president of the Ohio Valley Trade and Labor Assembly, one of the largest labor organizations in the vicinity of Pittsburg, Pa., advises that that organization is to realize its hopes and ambition and officially open its new \$100,000 Home in Wheeling, W. Va., with a monster celebration and exposition. The dedication of this beautiful home will take place the afternoon of November 20. At night it is expected that every union man able to do so will march, escorted by various union bands and leading political and labor officials, to the million-dollar City Auditorium, Wheeling, where they will open the big Mardi Gras and Labor Celebration, to last until and including Saturday, November 25.

Mr. Riley is greatly pleased with the fraternal feeling and co-operation given by the union men under his supervision, and states that at first he was a bit skeptical about engaging a building so large as the City Auditorium for the celebration and at the same time give away a fine automobile, but that at a recent conference, when twenty-two presidents of different locals representing the Ohio Valley Trades and Labor Assembly, made their returns on the admission tickets his mind was eased, especially when they turned in \$4,200 representing the advance sale of tickets thus far. He now feels that the Auditorium will be none too large and that the affair will be a huge financial success.

Commenting on the industrial situation in Wheeling, Mr. Riley wrote as follows: "Wheeling has been honored in securing one of the largest steel contracts ever given to a single firm, a local mold and foundry company turning out all the steel to be used in the gigantic tunnel to be built under the Hudson River, connecting the States of New Jersey and New York; also that the mines and steel mills of this district are working day and night, making Wheeling one of the most active communities in the country."

WELL ATTENDED

Is Eagles' Frolic Week at Auburn, New York

Auburn, N. Y., Nov. 9.—The "Frolic Week" of Auburn Aerie of Eagles is being well attended. The hall in Hill street was packed to the doors Tuesday and Wednesday nights. There was dancing and a musical program, while contests and booths gave a carnival atmosphere.

Owen Brady, former Anabranian and showman, is staging the affair for the Auburn Aerie. Mr. Brady intends to put on a number of similar affairs for lodges in Central New York during the winter months. For the past year Mr. Brady has been on the sick list. For several months he was in a Baltimore Hospital.

DOW PLANS INDOOR SHOWS

J. E. Dow advises from East Boston, Mass., that he intends promoting and producing, with the assistance of Al LeRoy Dow, about eight weeks of indoor bazaars and "county fairs" in Maine, New Hampshire and Massachusetts, and possibly about six weeks in Connecticut, in armories, halls, etc. The title of the company is to be the J. E. Dow Bazaar and County Fair Company.

INVENTIONS AND PATENTS SHOW

At Grand Central Palace, New York, in February

An affair of very large proportion and somewhat innovative and popular in character is scheduled for New York City in February, under the auspices of the Universal Patent Exposition Corporation of that city. An executive of the corporation has submitted the following data on the event:

"One of the features of the Universal Exposition of Inventions and Patents to be held in Grand Central Palace, New York City, February 17-22, 1923, will be to celebrate, each day of the exposition, one of the world's great inventors or scientists.

"In view of the great interest shown by foreign governments in the exposition, the first day, Saturday, will be International Day; Sunday, Marconi Day or Radio Day; Monday, Steinmetz Day, in honor of Dr. Chas. P. Steinmetz, the electrical wizard, of the General Electric Co.; Tuesday, Edison Day, in honor of Thomas A. Edison, America's great inventor; Wednesday, Bell Day, in honor of the late Alexander Graham Bell, who made the modern telephone possible; and Thursday, Westinghouse Day, in honor of the late George Westinghouse, inventor of the air brake and many other inventions that have made railroad travel safe, and founder of the Westinghouse Electric & Mfg. Co., also the Westinghouse Air Brake Co., Pittsburg.

"The object of this exposition is to fulfill an important universal need, and it is intended to: (a) Bring the capital of America and the inventive brain of the world together. (b) Give all inventors full opportunity to show the public, the manufacturer, the merchant, the capitalist and financier the possibilities for utility, business, trade and commerce that lie in their inventions. Inventors whose devices may be adjudged to combine novelty and utility with commercial practicability will be awarded, by qualified board, cash prizes, gold, silver and bronze medals and certificates of merit.

"The exposition will be a veritable 'Clearing House of Ideas' thru which the men of originality and ideas are brought into personal contact with the man in need of ideas and with the man of money.

"The Exposition of Inventions and Patents will be a place where anyone with an idea, formula, process, labor-saving plan, device, etc., or improvement on machinery, new invention, a developed and patented specialty or anything salable, can exhibit. This will enable the manufacturer who is looking for some sort of device which will lessen the labor and cost of producing his wares, or assist in the economic production of his raw material or its procurement, or help to secure the economic manufacture of such raw material, and the capitalist who is searching for some clever device or process in which he can see the possibility of increasing some of his idle money, to go and see what the man of ideas has to offer."

WOMEN STAGING INDOOR CIRCUS

Chicago, Nov. 9.—The women of Mooseheart Legion, No. 610, of Elgin, Ill., are arranging for the putting on of an indoor circus for six days starting November 27. They report that several thousand season tickets have been sold and that this will be the first big indoor event to be held in Elgin. Acts and concessions are being furnished by the Arabian Circus & Industrial Fair Company. Frank Noe will have charge of all concessions.

SHRINE CIRCUS AT ALBANY

Outstanding Success Checked Up for Recent Affair

Albany, N. Y., Nov. 7.—Deep interest was centered on the quality of the program presented at the recent Shrine's Circus held here at the Second Mounted Guard Armory, and, as if to add "Halloweenness" to the occasion, all the electric lights of that district suddenly became extinguished and sixty horsemen of the mounted guard of Kismet Temple continued their drill in darkness and until automobile lights substitutively relieved the situation. During the evening 142 candidates were initiated. There was a spectacular parade to the Armory in which about 2,000 Nobles appeared, including the Oriental Temple Band, of Troy; the Cyprus Temple Band and Patrol and members of the Mounted Patrol of Kismet Temple and members. At 10 p.m. the culminating feature took place in the form of an excellent circus performance, put on by John C. Jackel, of New York City. The concluding number was the spectacular feature, the Two Hellkists (Madam and Nils Heggall) giving a thrilling exhibition of fancy and fire diving and introducing their double fire-dive from a lofty pedestal. Other features of the bill were Togo Japanese, who did his sensational backward wire slide from the top of the drill room; Chas. DePill, aerialist, who presented his praiseworthy high-wire offering; Swag Wood gave several dancing numbers and Gappy, Wise and Reckless, as "candidates for initiation in a Shrine ceremony", did some screamingly funny stunts. The entire affair was an outstanding success.

CLOSES SUCCESSFUL VENTURE

Canton, O., Nov. 7.—With attendance for the week estimated at 20,000, the Canton Elks' Festival of Progress closed Saturday night, the most successful promotion ever undertaken by the local lodge. Messrs. Schuler and Wright, who promoted the event, were congratulated for the clean way in which the festival was conducted. Every available booth was taken by Canton manufacturers who exhibited their products. Herman Mentz, prominent Viennese pianist, appeared twice daily, under the auspices of a local music dealer. An art display was an interesting feature, while the style show proved one of the most interesting attractions of the week. Two automobiles and a dozen other gifts were given away during the week. At the drawing for the grand prize on Saturday night Attorney General John G. Price, of Columbus, O., and a prominent Elk, presided. Several professional acts together with local talent provided entertainment for the crowds.

TRADES ACCESSORIES SHOW

At Music Hall, Cincinnati, Late This Month

The Cincinnati Automotive Trades Association has arranged to hold its annual show in Music Hall, Cincinnati, November 22 to 29, inclusive. It is to be an automotive accessory and radio exposition. The association members include some of Cincinnati's most prominent business men. The main auditorium of Music Hall is to be used for radio concerts and general entertainment. The south wing of the huge structure will house the accessories show. One of the features will be "The Evolution of the Motor Vehicle," beginning with the first known method of transportation up to the present day.

FESTIVAL AT WOOSTER

Wooster, O., Nov. 7.—A Festival of Progress, under auspices of Wooster Lodge of Elks, will open here Monday, November 13. It will be the first promotion of its kind staged by the local lodge of Elks and from present indications the affair will be a big success. C. E. Schuler and J. D. Wright, Jr., the promoters, arrived in Wooster Monday and began preparations for the show.

The local committee has been at work several weeks and the ticket distribution was completed last week. Industrial exhibits will be featured together with a Style Show and Baby Show. Harry Bryan's Orchestra, of Springfield, will be a feature of the festival together with a number of acts.

CAMPBELL TO RUSHVILLE

"Doc" Colin L. Campbell was a Cincinnati visitor last week while passing thru Cincinnati en route to Rushville, Ind., where he and S. C. Schafer will stage an indoor event, with others at Richmond, Ind., and Henderson, Ky., to follow.

ANOTHER GOD ONE EXPECTED

What is expectantly functioning as another popular and successful event is the ninth annual National Farmers' Exposition, in the Terminal Auditorium at Toledo, O., December 7 to 15, inclusive, under the management of H. B. Beulow, whose friends in the commercial and exhibition fields in the North Central States are legion.

There are, as usual, to be commercial exhibits, industrial exhibits, farm products exhibits, etc.

(Continued on page 105)

WANTED, VAUDEVILLE ACTS OF ALL KINDS

Suitable for Indoor Bazaar

Good Sister Acts. Also want good Girl, single, that can sing and dance. Want Side Show People, Midgets, Fat Girl, Giants and any good Freaks. Open for the Elks in Memphis, Tenn., November 30 to December 9; then, Little Rock, Ark., December 14 to 23; also for the Elks. Dr. Frank LaMarr, please wire me.

BERNEY SMUCKLER,

Manager Elks' Fun Festival, Elks Club, Memphis, Tenn.

TO LODGES AND INDOOR CIRCUS COMMITTEES

Have 12 different Horse Acts. Can manage entire show and any other acts you need to complete programme. No show too big, none too little. See my ads in issue of The Billboard of November 11. Have several acts with benefit Jr. O. U. A. M. at Essex Troop Armory, November 29, 30 and Dec. 1, 2, Newark, N. J. Have first-class Publicity Man. Also can furnish all seats required. Reference if needed. BARNEY H. DEMAREST, Office, 556 Broad St., Newark, New Jersey.

ATTENTION, CONCESSIONAIRES

Have open few more Legitimate Concessions. Can place right inside main entrance Jr. O. U. A. M. Big Indoor Circus, Essex Troop Armory, Roseville Avenue, Newark, N. J., Thanksgiving Week. 1,000,000 people to draw from. Office, 126 Market St., Newark, N. J. Phone: Mitchell 1030.

DEATHS

In the Profession

ARUNDEL—Teddie, English musical comedy and film favorite, died in London on November 5, of heart disease.

BIESER—George R., one of the best informed persons in Dayton, O., on anything pertaining to the circus, and who was known personally to many prominent circus proprietors, died at his home in Dayton October 18 at the age of 52. Mr. Bieser would invariably spend two or three days with every circus that showed within a radius of fifty miles of Dayton, and besides his acquaintance with the proprietors was known to thousands of performers and other attaches. He had in his possession programs, bills and other circus data dating back as far as 1880. One of his most treasured possessions was a photograph of one of the Ringling brothers, taken over forty years ago when Mr. Ringling was doing a tight-rope act. He personally presented this picture to Mr. Ringling a short time ago.

BUCKLEY—Louis W., 60, promoter of exhibitions and vaudeville shows, died in Venice, Calif., October 30. Death was sudden and was the result of heart failure. Burial was in Evergreen Cemetery, Los Angeles.

BUCKLEY—Morgan G., first president of the National Trotting Association, died at his home in Hartford, Conn., November 6. Mr. Buckley was prominent in the insurance business and in the affairs of the city of Hartford. He was a familiar figure at Grand Circuit races at Charter Oak Park, near Hartford.

CAHILL—Richard (Dick), violinist and orchestra leader, died in Norfolk, Va., November 4, following a lingering illness. Early in his career Mr. Cahill toured with prominent theatrical aggregations, but for the past twenty years had been located in Norfolk. His widow survives.

CAHILL—Carrie, who years ago was among America's foremost instrumentalists and musical artists, and who retired forty-five years ago, died October 20 in Brooklyn, N. Y. With her brother, Andy Cahill, she played all the principal houses in the United States and Canada. Her husband was Daniel Sullivan, and upon marrying him she retired. During her career she was associated with many entertainers prominent fifty or more years ago. Andy Cahill, whose right name is Theodore J. Gros, enjoys quite a reputation as a banjoist, and at the age of 62 is still appearing before the public.

CAMPION—Edward, hotel proprietor in Ossington, N. Y., and well known to theatrical people, died at his home there November 5 of heart disease. He was 55 years old.

CROOM—Dr. Stuart Patrick, for many years the medical adviser to a majority of theatrical folks in Australia, died at the Mena House Private Hospital, Melbourne, September 22.

DE BONDY—Prof. J. O. D., father of Fred De Bondy, of the Marlinton Agency, and Ernest De Bondy, musical director, died at Lynn, Mass., October 22, at the age of 72. Mr. De Bondy was noted as a musician. He had specialized in church music for years and was an authority on Gregorian chants and similar sacred music. In addition to the sons named, two daughters survive.

ELDRIDGE—Gilbert A., known in the profession, died at his home in Crawfordsville, Ind., last September after a brief illness. His widow survives.

ELLIOTT—The mother of Nick Elliott, who is well known in burlesque, died of pneumonia November 10 at the Van Cortlandt Hospital, New York, after a lingering illness.

EMERY—Mrs. Lucy, mother of Fred E. Johnson, who for the past six years has been manager of the Court Theater, Wheeling, W. Va., died at the home of her daughter, Mrs. E. E. Cleveland, in St. Paul, Minn., November 7. She was 76 years old. Interment was at Kent, O., where Mrs. Emery was born.

ENOS—Marie Alice, youngest daughter of Rue and Laura Enos, acrobats, died in Fresno, Calif., November 3, of bronchial pneumonia. She was 11 months old. Rue Enos was with the Al G. Barnes Circus last season.

FARRELL—Joseph, father of Marie and Marguerite Farrell, died in New York October 23.

FELDMAN—Mrs. Mattie, 58, mother of Gladys Feldman, well-known moving picture actress, who is now playing in "Merton of the Movies," died November 4 at her home in Mamaroneck, N. Y.

FIRMIN—Gordon, London representative for the Fuller interests of Australia, died in London last week.

FITZ—Howard, 36, who formerly appeared with various stock and repertoire organizations in and around Chicago for a number of years, died in Chicago November 2. His home was in Pittsburgh. His widow and mother survive. Interment was in Montrose Cemetery, Chicago, November 4.

FUCHS—Miss Anais T., a prominent figure in Memphis (Tenn.) musical circles, died at her home, 104 Chelsea avenue, that city, recently. She was a very talented musician and possessed a beautiful voice. She was a member of the Beethoven Club, the oldest organization of its kind in the city. Burial was in Calvary Cemetery, Memphis.

GOECKEL—William J., who wrote the university song, "The Red and Blue," when he was a student at the University of Pennsylvania, died in Philadelphia November 3.

GOLDIE—Mrs. Frank A., wife of the manager of one of the side-shows with the Cole Bros. Circus, died October 18. Mrs. Goldie was known to many of the troupers with the Cole Circus, many of whom affectionately called her "Mother Goldie," because of her considerate and kindly attitude towards them.

HELTON—John D., 45, a former concessionaire who had toured with the Con T. Kennedy and other shows, died recently at Belvedere Sanitarium, Belvedere, Calif., of tuberculosis. Interment was in Evergreen Cemetery, Los Angeles.

HENDRICKS—Mrs. Emma Quinnett, 72, wife of William Quinnett Hendricks, veteran circus trouper, and who also had been active in the profession for many years, died at her home, 302 S. Bever street, Wooster, O., November 6. Mrs. Hendricks passed away after an illness of several months. At the time of her marriage, in 1878, she was a member of the Whitney Family, Swiss bell ringers. She was the mother of the Quinnett Family, gymnasts and

acrobats. Mr. and Mrs. Hendricks had been residing in Wooster for the past three years, previous to which Mr. Hendricks was with the Yankee Robinson Circus, of which Fred Buchanan was proprietor, for twelve years. Mr. Hendricks was general agent with that organization when it traveled overland, and is said to have made the first railroad contract for it. Mr. Hendricks' career as a circus attache covers a period of fifty-five years. The funeral services for Mrs. Hendricks were held at her late home November 7.

HILL—Mrs. Lucile, opera singer, once well known as a member of the Carl Rosa Opera Company in England, died in London recently. She was born in the State of New Jersey, of English parents.

HOLT—W. L., known to the profession as "Skeete" Holt, died in San Angelo, Tex., October 29 following a lingering illness. Mr. Holt leaves two brothers and two sisters, one of the former known as Doc George Holt, medicine man, of Texas.

HOPKINS—E., father of E. E. Hopkins, carnival agent, died in Dothan, Ala., recently. Three sons and one daughter survive. Interment was in a Dothan cemetery.

HOWARD—Curry, 52, who spent practically all of his life in the show business, died at his home in East Dubuque, Ill., November 1. Mr. Howard was born in St. Louis in 1870 and at an early age went to Dubuque, where his father, Joe Howard, an old-time minstrel man, was attached to the Athenum Theater, on the site where Rosenthal's Majestic Theater now stands. During the season of 1909 Mr. Howard had his own show with the Con T. Kennedy Shows. The following season he toured with the Wortham Shows, his connection with that organization lasting throughout the three succeeding years. During the winter months he toured the country in his own car with his vaudeville organization, playing independent

KERRIGAN—Mrs. Sarah McLean, mother of J. Warren Kerrigan, the film star, and W. W. Kerrigan, manager for Mary Pickford, died in Los Angeles last week.

In Loving Memory of Our Beloved Son,
AUSTIN G. KYLE
(JOHN AUSTIN)
Sixth Brigade, Canadian Field Artillery,
Killed in Action on the Somme Front November 10th, 1916.
GEO. W. AND MARGARET C. KYLE.

LUCAS—C. D., 81, father of Ed (Irish) Lucas, well known in burlesque and musical comedy, died at his home in Cherokee, Ia., October 29, following a paralytic stroke. Ed Lucas was in Casper, Wyo., supervising a musical comedy production when notified of his father's illness. He hastened immediately to his father's bedside and arrived too late to see him alive. Mr. Lucas was buried in a cemetery at Cherokee, Ia.

MALLETT—John, who had been associated with various theaters in Australia for over forty years as a stage employe, died at Waverly, Sydney, last September. Mr. Mallett was 69 years old.

MILLER—Anna, mother of Eldrie Gilmore, of the team of Fisher and Gilmore, died on October 23.

MORITZ—Mrs., mother of Mrs. Col. Hugh Harrison, who with her husband is associated with Harry Schultz in the operation of the Harrison & Schultz Birdland Circus Side-Show, died suddenly of heart trouble at her home in Seattle, Wash., October 30.

MULLEN—John F., 34, well known in the East as a stock actor, died at the New Britain General Hospital, New Britain, Conn., November 2 of typhoid fever. Mr. Mullen was a native of New Britain, and had been interested in the stage for many years. He inaugurated his career as a stock actor with the Alfred Cross Players in his home town and afterward joined the Poll Players in Hartford. Later he

daughter and son. Funeral services were conducted at the Madison Street Presbyterian Church, Baltimore.

ROBINSON—Miss Eirena, colored, 19, formerly of Harvey's Minstrels, died November 3 at a sanitarium in Corpus Christi, Tex. At the time of her death she was en route with the J. George Loos Shows. Interment was in Corpus Christi November 5.

SAUNDERS—Mrs., the mother of Stan Tilton, of the team Tilton and West, "The Joy Boys," died at her son's residence in Woolahra, Sydney, Australia, October 7, after a long illness. She was 54 years old. Tilton and West toured America some few years ago and will be well remembered as members of the Young Australia League.

SCHAEFER—John, 67, for thirty-two years organist of the Roman Catholic Church of All Saints, Brooklyn, N. Y., and well known in musical circles in that city, died last week at his home in Richmond Hill. Surviving are his widow, Mrs. Barbara Schaefer; three daughters and two sons.

SCHWARTZ—I., father of Ada Schwartz, of the Hurlitz & Seamon Shows, died of throat cancer in a North Chicago hospital November 2.

SILBONI—William (Silbon), trapeze artist, with Lloyd's Circus, died suddenly at Coddah, New South Wales, last September. The deceased is said to have been a son of one of the original members of the old and original Silbon-Stirk Troupe, the act which enjoyed great popularity in Australia about thirty-five years ago. Silbon was about 36 years old.

STENSON—Mrs. James F., 68, character actress, known professionally as Louie Garnet, died at her home, 189 Bartlett street, Rochester, N. Y., October 13. Her husband and four daughters, Mrs. Hazel Stenson Poulin, survive. She was a cousin of ex-Congressman Benjamin F. Caldwell, of Springfield, Ill.

STEUVE—Mrs. R. C., wife of Robert C. Steuve, proprietor of the Orpheum Theater, Canton, O., died November 6 at her home in that city. Besides her husband she leaves one son. The body was shipped to Mansfield, O., where it was interred November 8.

STRONG—George D., 80, reputed to be the oldest motion picture machine operator in the Northwest, and who had toured for a number of years with Barnum & Bailey's Circus, died at his home, 11 Twelfth street, Minneapolis, Minn., November 2. During his career in the amusement world "Daddy" Strong had been a singer, lecturer, bird trainer and musical glass performer. He operated the first picture machine in Minneapolis twenty-five years ago and later was identified with the first picture house in that city, the Wonderland. He had been with the Universal Film Company for fifteen years, retiring last year. When Mr. Strong was with the Barnum & Bailey Circus he was known as "Signor Giovanni, the Bird Man." He invented several improvements in picture machines and films, including a device to eliminate the "flicker," and a paste for fastening films together, which tears his picture off the bottle. Mr. Strong was born in Massillon, O., in 1842 and married Mary E. Monahan in Boston in 1884. Surviving are his widow, two brothers and two sisters. Funeral services were conducted at the Proccathedral in Minneapolis November 6, followed by interment in Calvary Cemetery, St. Paul.

SULLIVAN—John, 82, who erected the race track on which bicycle races were run twenty-five years ago on the site of Chester Park Lake, Cincinnati, and at his death owning the ground on which the park is located, died November 12 at his home, 1618 E. McMillan street, Cincinnati, following a lingering illness. Mr. Sullivan formerly owned the old "Plumber" Theater building, now Keith's, in Cincinnati. For many years he leased that property to Keith's but sold out several years ago. He was born in Ireland and came to America when a boy. He is survived by a daughter, Mrs. William Mulvihill, Jr., with whom he lived, and a son, John J. Sullivan, Jr., of New York.

SULLIVAN—Mrs. P. M., died at the home of her parents, 2208 Richmond avenue, Mattison, Ill., November 8. Mrs. Sullivan was the sister of James R. Rowe, who was superintendent of the reserved seat section of the Walter L. Main Circus during the season of 1922.

TROSBY—Charles William, dramatic actor, died in Wellington, New Zealand, September 23 at the age of 53.

WATSON—Mrs. Elsie, wife of J. H. Watson, known in vaudeville and minstrel circles as a member of the team of Moredock and Watson, died in Adrian, Ga., October 30. Besides her husband she leaves her father, two sisters and one brother, the last named known in the profession as "Trombone Buddy."

THE FINAL BOW

By DOC WADDELL

Steve Kennedy! Just a name, but one that entwines sweetest memories. The name of a showman, but one worth while, adorned with honor, known and treasured the whole world 'round. We call his cherished, splendid name. The proud possessor does not respond. The only answer is echo to our cry. Yea, Steve has "gone away"! His voice, that spoke so many manly, kind and complimentary things, is hushed. His eyes, that always sparkled with the gladness of the morning and the look of welcome joy, are closed in the everlasting dark of human sense. His big, generous heart, filled to overflowing with love and hallowed feeling, has ceased its beat. The smile, that won him friends in every clime beneath the sun and sky and was radiance supreme in his chosen profession and his home, still clings to the features that only yesterday were rosy-hued with richest life and which today stands out the sole beacon light to the house of clay wherein he lived and had his being for fifty and five years. His thought is swallowed up in the victory of eternity, and "The Still, Small Voice" whispers over his bier, and ever will above his "clasp of clay": "Not dead, but just away."

Steve Kennedy was a born prince unto the profession. He toured the world and carried laughter and joy to farthest realms. If everyone, everywhere, that he made laugh were to speak their tribute in unison together and place upon his tomb the choicest wreaths, they'd proclaim him "a man—true, honorable—every inch of him," and he'd sleep beneath a towering monument of smiles.

Steve Kennedy was not alone in his travels of and for the profession. His splendid wife and two wonderful daughters and his two sons-in-law, who survive, were gifted for the stage. Steve lived "down here" long enough to see them at top-notch point-stars of the matchless galaxy.

The end came quickly unto him. He passed in a twinkling and sank to the long rest as he wished. I am sure there was no thorn in his pillow and that he bowed out and away with good wishes on his soul and the God approbation ringing in his ear:

"WELL DONE, THOU GOOD AND FAITHFUL TROUPER!"

theater dates. About six years ago Mr. Howard opened "The Silver Pheasant", a cafe, in Dubuque. It soon became a mecca for all troupers visiting that part of the country. Mrs. Howard was associated with her husband in all of his undertakings and the sympathy of hundreds of friends throughout the profession will go out to her in her great sorrow.

JERVIS—Perlie V., 64, well-known Brooklyn pianist and music teacher, died November 7 at his home in that city. Mr. Jervis was a charter member of the Brooklyn Institute, Department of Music, and was active on the Music Committee of the Institute.

In loving memory of **FRED S. AND BLANCHE KEMPF**, who passed this life Nov. 22, 1915.
JOHN W. KEMPF AND FAMILY.

KENNEDY—George A., 71, died at his home at Sardinia, O., October 31 of a complication of diseases. Mr. Kennedy was for years one of the best known district fair promoters and producers in Southern Ohio. His word was a bond and because of his unassuming manner and democratic principles he was known as "Farmer Kennedy" and his string of events was referred to as the "Farmer Kennedy Circuit of Fairs", which included dates at Wilmington, Circleville, Bantam, Sardinia and several other places. He was one of the most widely respected citizens of the Sardinia vicinity and leaves a host of friends to regret his passing. Besides his widow he is survived by four sons and two married daughters, all of whom are said to reside in or near Sardinia, at which place his remains were interred in a local cemetery November 2, funeral services being held at the Methodist Church with the casket covered with and surrounded by floral tributes to his memory.

KENNEDY—Stephen A., 53, well-known showman and father of the Kennedy Sisters, known in vaudeville and musical comedy, died at his home in Urbana, O., November 5. He was a native of Cleveland. Besides his daughters his widow survives.

appeared as a member of the Hyperion Stock Company, in the Hyperion Theater, New Haven. A brother, Edward Mullen, of New Britain, survives. Funeral services were held November 4, with interment in St. Mary's Cemetery, New Britain.

MURRAY—Omar M., 61, owner of the O. G. Murray Poster Advertising Company, and pioneer theatrical man of Richmond, Ind., died suddenly in Middletown, O., November 4. Mr. Murray was born in Camden, O., in 1871. His first connection with the theatrical world was as part owner of the Bradley Theater, Richmond, now known as the Washington. Some years later he took over the Phillips Theater, afterwards erecting the Murray and the Murrette theaters in Richmond. Mr. Murray introduced vaudeville in Richmond, in which venture he was associated with Gus Sun, of Springfield. About seven years ago he leased his theaters to the Consolidated Realty and Theaters Corporation, in Chicago, and since that time had devoted his attention to the poster advertising business. He was president of the Indiana State Association of Poster Advertising and was a member of the Board of Directors of the national association. His widow and daughter Maxine survive.

POLL—Edward J., son of S. Z. Poll, died at New Haven, Conn., last week from appendicitis; age 32. He was associated with his father in theatrical enterprises, director of the New Haven Mechanics' Bank, treasurer of the Poll Realty Company, director of the New England Iron Works, secretary of Lyric, Inc., of Bridgeport, Conn., and officer of the Grand Amusement Company, of Worcester, Mass.

POTTER—The mother of Billy Potter, of the team, Potter and Hartwell, died in Melbourne, Australia, during the last week in September. Potter and Hartwell had been in America during the past eleven years and recently made the trip to Australia in order that Potter could see his mother again before she died. He was with her to the end.

RICH—John W., 52, colored, secretary-treasurer of Wonderland Park, Baltimore, the largest amusement property owned by Negroes in the country, died at his home, 1823 McCullough street, that city, November 1. He was a Mason and a member of the Knights of Pythias Lodge. Surviving are his widow,

MARRIAGES

In the Profession

COLEMAN-POWELL—Babe Powell, of Jack Powell and Company, was married in Detroit recently to Robert Coleman, professor of an educational institution in that city. Miss Powell will retire from the act at the end of this month.

ELIAS-TINNEY—Victoria Tinney, daughter of Frank Tinney, who is now starring in "Duffy Dill," was married November 5 at the home of her parents, in Baldwin, L. I., to Myron Elias, a plate glass manufacturer, of Long Island City. Rabbi L. D. Gross performed the ceremony, which was attended by more than 150 guests, including many persons prominent in the theatrical world. The couple sailed the following day for Bermuda to spend their honeymoon, and upon their return they will make their home on Long Island.

FLEMING-LINGARD—Claude Fleming, popular in musical comedy in Australia, and Betty Lingard, English actress, were married in Melbourne, Australia, September 23.

GUDATH-QUIGLEY—Helmuth Gudath, professionally known as Brown, of the act of Brosius and Brown, and Leona Lee Quigley, a non-professional of Quincy, Ill., were married in that city November 8. At present Mr. Gudath is a member of "The Manicure Shop" Company playing the Orpheum Theater.

MONTGOMERY-MILLER—Claire Miller, sister of Marilyn Miller, is reported to be the secret bride of W. Robert Montgomery, Boston financier.

NICHOLS-MCCARTY—Louis Nichols and Pearl McCarty, the latter known as "Cat Rack Kelley," both members of the Bernard Dominick Exposition Shows the past season, were

married in Kansas City, Mo., November 2. They are residing at 905 Troost avenue, Kansas City.

OVERMAN-DRANGE—The marriage of Lynn Overman and Emily Drange, reported in this column last week, was postponed and did not take place until November 10.

SCHUCHARDT-DE WITTE—Irwin A. Schuchardt, saxophone player with Walter Davidson's Winter Garden Orchestra, now playing at the Walnut Theater, Louisville, Ky., was married last week to Frieda Betty De Witte, a non-professional, of Sharpville, Ind. Schuchardt's home is in Cincinnati.

COMING MARRIAGES

In the Profession

It is reported from Hollywood, Calif., that Mrs. Nina Untermyer, a divorcee, is about to be married to Elliot Dexter, film actor.

Harry Biben, of David R. Sablosky's office, announces his engagement to Leonora Lewis, of the Viola Lewis Trio.

DIVORCES

In the Profession

Mrs. Grace Freeman, actress, was granted a divorce in Chicago November 11. Mrs. Freeman preferred charges of desertion, abusive treatment and intoxication.

Marion Prince was granted a divorce in New York last week from Harry Prince, theatrically known as Harry Clarke. Mr. Prince was formerly the husband of Nora Bayes.

Grace E. Dickinson was granted \$20 weekly alimony and \$200 counsel fee by Justice O'Malley in the New York Supreme Court last week in her suit for divorce against Homer C. Dickinson. Mrs. Dickinson is professionally known as Gracie Deason, and was formerly in an act with her husband.

Herbert Rawlinson, film star, was granted a divorce in Los Angeles November 8 from his wife, who is known in the theatrical world as Roberta Arnold. Mr. Rawlinson stated they were married in January, 1912, and his wife left him in November, 1919.

Lorraine Brox, of the Three Brox Sisters, now appearing in the "MUSIC BOX REVUE" in Boston, was granted a divorce in New York last week from W. L. Genter. She made a special trip from Boston to New York to attend the proceedings.

Jackie Saunders, picture actress, filed suit for divorce in Los Angeles November 2 from E. D. Horkheimer, producer, charging desertion.

BIRTHS

To Members of the Profession

To Mr. and Mrs. Henry Clive, at Lenox-Hill Hospital, New York, November 8, a daughter. Mr. Clive was formerly on the vaudeville stage and is now a magazine illustrator. Mrs. Clive was formerly in the chorus of "The O'Brien Girl".

To Mr. and Mrs. R. H. Newsome, at Cullen, Va., a six-and-one-half-pound son, November 5. Mrs. Cullen is better known as Tottie Davene, of Davene's Vaudeville Show.

To Mr. and Mrs. Rush Jermon, in New York City, November 6, a daughter. Mr. Jermon is prominent in burlesque circles.

To Mr. and Mrs. Fred W. Crane, at their home in Sydney, Australia, October 5, a daughter. Mr. Crane is one of Australia's most progressive picture exhibitors.

To Mr. and Mrs. William Katzen, at their home in Sydney, Australia, September 21, a daughter. Mr. Katzen is an independent American film booking agent, very popular in Australia.

To Mr. and Mrs. Edward Henthorn, in New York City, October 18, a son. Mrs. Henthorn was formerly a member of the "Sporting Widows" Company on the Columbia Circuit.

To Mr. and Mrs. Norval Keedwell, in New York, November 4, a daughter. Mr. Keedwell is appearing in "Why Men Leave Home". The mother was professionally Miriam Sears.

To Mr. and Mrs. James Reilly, in New York, last week, a daughter. The father is business controller and auditor in the office of the Frohman estate.

To Mr. and Mrs. Arthur M. Loew, at the Knickerbocker Hospital, New York, November 2, a daughter. The father is the son of Marcus Loew, and the mother is the daughter of Adolph Zukor.

To Mr. and Mrs. Max A. Meyer, in New York City, November 6, a son. The father is treasurer of the Kianu Theater, New York.

To Mr. and Mrs. Abe Olman, in New York City, October 31, a daughter. Mr. Olman is well known as a song writer, and Mrs. Olman before her marriage was Peggy Parker, of the vaudeville act of Buzzell and Parker.

To Mr. and Mrs. Frank C. Zucker, at their home in Washington Heights, New York, November 10, a son. Mr. Zucker is a cameraman who recently returned to New York after a three months' photomaking expedition in Russia and Siberia for the W. K. Ziegfeld Russian Pictures Corporation.

LITTLE THEATERS

(Continued from page 41)

featuring Hilda Englund and Mercedes Demore, well-known artists. This company will be here early in November and will be followed by the St. Louis Artists' Guild.

After a series of public meetings, extending over ten days, "The Kansas City Theater", Kansas City, Mo., has been established and steps have been taken to incorporate the organization. It was first proposed to name the theater "The Kansas City Guild", but the word "Guild" was dropped when it was learned that The Theater Guild of New York objected to the use of that name in any other city. Members will be asked to subscribe \$5

each, to provide funds to meet the expense of the first production by the new group, Clyde Hitch's "Truth", which will be shown November 27, at the Ivanhoe Temple, under the direction of Marcus Ford.

The students of the University of Illinois, Urbana, Ill., are conducting a campaign to establish a campus theater, to be known as the Illinois Theater Guild, composed of students of the Mask and Buble, Pierrot, Faculty Players' Club and Sigma Delta Phi, all campus dramatic societies interested in a new playhouse on the quadrangle. On the afternoon preceding her appearance in Champaign, Ill., in "The White Peacock", Mme. Olga Petrova gave an address before a large body of Illinois University students, choosing as her subject, "The Relation of the Drama to University Students". She won the hearts of her student-audience by her simple sincerity and her appeal to students to study the best in dramatics. A feature of the afternoon was a radio address by Prof. C. W. Woolbert, speaking from the University of Illinois broadcasting station, urging students everywhere to keep alive to the requirements of effective public speaking, as business men of the future will be called upon to address Rotary and Kiwanis club meetings and that university graduates skilled in dramatics and public speaking could do much to popularize the drama in their home communities, fostering wholesome home-talent shows and arousing keener interest in the spoken drama. "The Mask and Buble", a student dramatic organization of the University of Illinois, presented "Rollo's Wild Oat" at the Illinois Theater, Urbana, Ill., on October 20 and 21. It is reported that their venture was a financial and artistic success.

The Children's Theater of Emerson College opened its fourth consecutive season at Boston October 28 with a performance of "The Blue Flower", by Miss Jean Ross, of Oakland, California. The juvenile audience packed the little theater to overflowing and gave the student-actors a rousing reception. The Children's Theater holds the unique position of being the only amateur group giving regular weekly performances to paying audiences of children and also of having the largest "stock company" in the world. The company is composed of over a hundred and fifty students. There are three acting companies at the theater and a "road company" which gives plays for children throughout New England. Each company has its own department of stage craft and costumes. The Normal Arts School of Boston designs the costumes and posters which are used in the advertising. Some of the plays to be presented during the current year are: "The Prince and the Pauper", "Treasure Island", "Little Lord Fauntleroy", "Cinderella", "The Three Bears", "Jack and the Beanstalk", "The Runaway Brownies", "The Nuremberg Stove", "Punch and Judy", "Little Woman".

Mary Winn, a member of the college faculty, is director of the theater, and Professor Joseph E. Connor is manager. Price of admissions to the plays is held at 15, 25, 35 and 50 cents. As the theater seats but two hundred persons the proceeds barely cover running expenses. Everyone connected with the theater donates his services and every effort is made toward

keeping the movement in line with the latest developments along educational lines. The management of the college finances the theater.

The Cincinnati Art Theater, Cincinnati, O., is preparing for its coming season with a campaign to secure the co-operation of all patrons of the arts in Cincinnati and surrounding localities. It has sent out a folder to these patrons, which tells an interesting story of the Cincinnati Art Theater's achievements. Preparatory to its 1921-'22 season the company transformed the old Lafayette Bank Building, on East Third street, with its enormous pillars into an attractive theater. The doors were painted bright red and colorful posters were used to attract the eye and interest of pedestrians. Eight plays were presented last year at this cleverly improvised theater: "The Fruits of Culture", Leo Tolstol; "The Constant Lover", St. John Hankin; "The Intruder", Maurice Maeterlinck; "Captain Brassbound's Conversion" and "Arms and the Man", by George Bernard Shaw; "The Mollusc", H. H. Davies; "Playing with Love", Arthur Schnitzler; "John Ferguson", St. John Ervine, and "Malvaloca", by the Quinteros, the last-named play having been presented for the first time in America by the Cincinnati Art Theater, has just concluded a successful run as the Equity Players' first offering at the Forty-eighth Street Theater, New York. All past work of this group was directed and presented by local talent, with the exception of instances when foreign artists, knowing of the work of the company, lent their ability and time in the interest of the art. It is announced by the directors of the Cincinnati Art Theater that it is the ambition of the company to encourage local talent by the presentation of the best modern and classic plays; that the policy of the theater is elective and intensive. It will "consider long plays and short, old plays and new, conventional plays and radical plays, serious, comic and imaginative drama, with an even judgment, barring nothing but the unhealthy, the sordid, the depressing and the tedious kind of drama sometimes erroneously labeled 'high-brow' or 'artistic.'" It is further announced by the directors that every effort will be put forth to make the theater a representative community theater, as well as an art theater, devoted to its art, "commercial only in the sense that it tries to be self-supporting, and therefore necessarily dependent for its permanence on the good will and generosity of Cincinnati."

PICKED UP IN PHILLY

(Continued from page 103)

mental Hotel walls, is also a fine ad and was engineered by James Roberts, house agent.

Two peppy and ambitious little ponies of the "Giggles" are Laretta Shine and Babe Bernard, who have a host of friends in Philly and all came to see them. A treat for the eye and ear, we'll say.

The Trocadero had live-wire principals. Babe Griffin made her first appearance here in five years and registered a fine hit, likewise our popular Anna Grant. And sharing honors were Sam Bachan, Abe Lenard, Al Terple and dainty Nellie Crawford. The chorus never looked better.

Ed Callahan, vaudeville agent here, is book-

ing many acts for the Troc., as well as some of the principals; also the same for the Gayety. Kitty Cooke is now putting on the numbers as well as working leads and in the chorus.

The Gayety had one of the best shows of the season, thanks to the efforts of Sam Micals, who also worked thruout the show. George LeRoy and Clara LeRoy did excellently. The same goes for Daisy Harrison, Billy Schuler and Albert Brooks, who made his first burlesque appearance and scored big and will be held over for this week.

The big hit of the show was Mollie O'Brien, who began her career from the chorus of the Troc. Mollie has voice, looks and figure, and it won't be long before this ambitious lady will be festured with one of the big shows. The chorus, with new steps and ensemble work, put more pep to the dandy show.

The Bijou, with a good snappy show in "Smiles and Kisses", did good business. The show looks fine and everybody worked hard to please. Jack Ormsby, a local favorite, scored. More shows like this will keep them coming.—ULLRICH.

DE VERES HOLD PARTY FOR GERTRUDE MACK

New York, Nov. 6.—When Peck & Kolb's "Follies and Scandals" Company, a Mutual Circuit attraction, played Cleveland Harry De Vere and his wife, Meryl, converted their suite in the Hotel Hannah into a rendezvous for various burlesquers to do homage to Gertrude Mack, daughter of Ernie Mack, eccentric comic in the show, in honor of her birthday and her first appearance in burlesque, at which she is making a distinctive success.

Mr. De Vere was an attache of the Star Theater during its summer season and on his return with the "Follies and Scandals" Company, he renewed his numerous acquaintances, who responded to his invitation to Miss Mack's party, viz.: Jack Reynolds, middle-weight wrestling champion, accompanied by his manager, A. G. Smith; Bonnie Lloyd, Ernie Mack, Billy Tanner, Mr. and Mrs. Michael Murphy, Oscar Lloyd, Marjorie Dillion, Jean White, Stella Morgan, May West and the Misses Flint and Pierce of the "Follies and Scandals" Company; likewise F. Reed Hess, manager of the Band Box Theater; Meads Faust, treasurer for the Mannheim-Vail Circuit; Billy Dow-Dell, publicity man for the Loew and Ohio theaters; Flo Foster, of the Star Stock Company; "Otto", the make-up man, and many others participated in the affair, which was voted one of the best of its kind ever held in Cleveland.

THE BURLESQUE CLUB

Stages Bohemian Nights for Sundays

New York, Nov. 10.—In response to the notice sent out by James E. Cooper, president, and Harry Rudder, secretary of The Burlesque Club, for members to attend a regular monthly meeting on Sunday, November 6, there was more than the usual Sunday attendance and after the routine business of the meeting was attended to a motion was made, accepted and acted upon, whereby the clubhouse will cease to be a glided cage and become the favorite rendezvous of burlesquers within reaching distance of the club on Sunday nights.

Beginning Sunday, November 19, the club will stage bohemian nights for Sundays, when members and their friends, including ladies, will be entertained at the club by their fellow players on the stage, dance floor and at the buffet, where tasty lunches will be dispensed. This move on the part of the club is to be commended, for it will bring burlesquers into closer affiliation artistically and socially, which will assure mutual benefits.

The committee appointed to arrange the entertainments include Will Roeben, chairman; Charlie Lowe, Lou Reals, Charles Feldheim and Sam Collins.

SEEN AND HEARD

By NELSE

Dot Reines, the Auburn-haired vamp of burlesque, says that it is not necessary to prove it, as she freely admits that an ardent admirer presented her with an auto, and Dot says her friends "auto see her use it" in her play dates at clubs and vaudeville houses around Pittsburg, Pa.

Miss La Viva says she wonders who did it. Inquiring what "it" was all about, she displayed a pictorial reference to her in a posing attitude in The New York Globe. We'll say it was some pose and some publicity.

We have received some very interesting and instructive information relative to burlesque in the South and appreciate the courtesy of the sender, but as the pencilled writing is blurred and we cannot make out the names, and as the writer fails to sign his name and address, we cannot publish it, but will welcome other contributions if typed and properly signed by the writer.

Thru an error in our last issue it appeared that Mike J. Kelly was to go into the "Band Box Revue", whereas he is to replace Ernest Fisher as straight man in the "Runaway Girls" show on the Mutual Circuit.

AS IN A LOOKING GLASS

Sidelights, Reflections, Impressions and Reminiscences From Here, There and Everywhere

By SYDNEY WIRE

What's the matter with the theatrical business? All want to know. All have a solution, but none seem able to suggest a remedy. The season 1922-'23 has seen more brand-new productions for Broadway than any previous year and many of them have been really worth while. Most of them have had the full endorsement of the critics, but the season, as a whole, has been one clear succession of show flops, and, unfortunately, the condition continues. Is it that the shows are not to the public taste, or is it just plain bad business? When costly shows like "Hitchy Koo", with stars like Raymond Hitchcock and a really wonderful cast and a chorus of sixty, have to go to the storehouse after only two weeks—and that out of town, they didn't even get to Broadway—there is something radically wrong.

The new version of "Hitchy Koo" was scheduled for the Century, New York, after a run in Philadelphia. After the opening the Shuberts decided to take no chances. Here is a costly production, in two acts and thirty scenes, lavishly mounted and presented by a company of over one hundred people, compelled to close after but two weeks' showing. True, it was a big and expensive show. The salary list was around \$14,000, and it took five baggage cars to transport the material, but still there is something wrong. Something radically wrong.

The ticket agencies admit that business has

been from forty to fifty per cent less than last year and those close to the box-offices claim that out of all the big shows now running there are not more than a dozen really making money. Business on the subway circuit has been good, but, as a whole, road shows have been having a hard time, especially in the warmer sections. It has always been generally understood that the Broadway theaters have never figured upon a strictly New York clientele, depending rather upon the thousands of out-of-town visitors, who have no regular season, but who throng the New York hotels from May to December. Their evenings are spent at theaters or cabarets, and wholesalers have always made it a custom of entertaining buyers with a dinner and a show for dessert. It is true that there has not been such a heavy crowd of commercial visitors during the past two years and it would seem that the New Yorker as well as the out of towners has formed the habit of thrift. It may be that he is saving. It may be that there is a lack of spending somewhere.

We wonder why and then we take a peep at the box-office scale of prices. "The Music Box Revue" (second edition) started off with an opening price of \$11 top. For the balcony you had to cough up \$7.70. The average top price for downstairs is from \$3.30 to \$4.40 and up. These are box-office prices—but you can't get a decent seat at the box-office. Is it possible that the high prices have anything to do with the atrocious business? I wonder?

LETTER LIST

(Continued from page 100)

- McConley, J. E. Martin, Andrew J.
McConville, R. L. Martin, C. L.
(Mc)Comstock, F. J. Martini, Jno.
McCoy, Jack Mark, Jack
McCurdy, W. R. Masick, Billy
McDaniel, John Mason, Bill
McDaniel, Leo Mason, Billie
McDaniel, Arthur Mason, E. E.
McDonald, Arthur Masters, Dick
(Mc)Donald, Dan Mathews, Grindell
McDonald, Bobby Mathews, Henry
McDonald, Geo. F. Mathews, Harry
(Mc)Donald, Donald Mathis, Youles
McDonner, Chas. (M)athews, Louis C.
McFarland, Jack Matter, Floyd
McFarland, W. H. Maxwell, S. D.
McFarland, Pop May, Victor
(Mc)Farland, Clarence Mayberry, Raymond
McFee, Wm. Mayes, E. Roy
McGee, Andrew (M)eachum, Sam
McGinnis, Francis Medina, Fred
McGovern, Bob Meenan, Eddie
McGowan, Sam T. Meek, Harry E.
McGraw, Jno. Meharz, F. H.
McHolland, Otto Melton, Frank W.
McHugh, Masso Melnick, Claude
McIntire, Bud Melis, Albert
(Mc)McKenney, B. Menchin, Sam
McKesson, W. Mendel, Claude
McKinley, Bert Mercer, Robt. J.
McLaughlin, Ed B. Mercer, Bob
McLaughlin, Bob Merced, Walter
McLean T. J. Meris, Harry
(Mc)McLester, A. Merrill, H. B.
McLeod, A. E. Meyers, Ben
(Mc)McMahon, Chas. G. Michaels, Franky
McMahon, Jasbo Mick, J. A.
McManis, Geo. Middleton, Jack
McNair, J. R. Millard, C. E.
McNary, E. L. Mills, A. W.
McPherson, E. C. Miller, Harvey B.
McSpensan, C. K. (S)Miller, Macon E.
McVay, Tommy Miller, Ed
(Mc)McVay, Jas. Miller, Dave
Macdonald, Chas. Miller, Harry
MacDonough, Wm. A.
Mack, Jimmie Miller, Jack
Mack, Chas. E. Miller, Roy L.
Mack Brothers Miller, Roy
Mack Doral Miller, Jno. Clayton
Mack Willie (K)Miller, E. B.
Miller, Ray Miller, Ray
Mack Cuban Miller, Wesley
Mack, D. D. Mills, Orland
Mack, Texas Mills, Guy
Mack, Grace Minor, Carl P.
Mack, Prince Miriso Alloy
Mackenzie, Price Mitchell, C. K.
Madock, Johnny Mitchell, Michael
Maddy, Herb. S. Mitchell, Dan
Maher, Phil Mitchell, Ed
Mahoney, Hy Mitchell, J. O.
Mahoney, Shanty Mitchell, Ois A.
Malis, Ed Mitchell, M.
Malone, Harry K. Mitten, A. D.
Malone, Cliff Mitten, A. D.
Mallahan, Frank Moldenhauer, J. C.
Malle, Eddie Molony, Moe
Manaku, Davis (S)Monday, Little
Manasse, E. L. Monger, F. F.
Manes, Leo Montague, Joe
Manion, J. Montgomery, Jas. M.
(M)Mann, Phil E. Montgomery, Don
Manning, Chas. Montgomery, Grover
Manogue, E. L. Moon, Neal M.
Manfield, A. L. Moor, Bob
Manfield, Mack Moore, Monte
Manke, Fred Moore, Jack
Mantz, J. P. Moore, Geo. C.
Marceau, Wilfred C. Moore, Jno. W.
Marpolis, Sam Moore, E. M.
Markie, Wm. Moore, Jno. Galante
Marks, Clarence Moore, L. B.
Marke, Jos. Moore, Freddy
Marine, S. A. (S)Morales, Broc.
Marlin, Ted (K)Moran, Geo.
Mar, Geo. S. Moran, Billy
(M)Marre, Frank W. Moran, Lou
(M)Marre, Theodora Morgan, Curtis
Marshall, A. L. Morgan, R.
Marshall, Wm. A. Morgan, W. C.
Marshall, J. H. Morgan, W. C.
Marshall, J. Morris, Jos. D.
Marshall, David B. Morris, Alva
Marion, Blodie Morris, Frank
Martin, Chas. Morris, Jockey
(M)Martin, Andy Morris & Peters
Martin, E. Harry Morris, Dave
Martin, Ira Jack Morrison, Dixie
Martin, Dick Morrison, Joe
(M)Martin, Leland C. Morrison, Sandy

PHILADELPHIA
By FRED ULLRICH.
908 W. Sterner St. Phone Tlaga 3525.
Office Hours Until 1 p.m.

Philadelphia, Nov. 11.—First time showing here this week were: "The Bunch and Judy", at the Garrick; "The Goldfish", with Marjorie Rambaun, at the Walnut; "Just Married", at the Adelphi; and "Daffy Dill", at the Schubert. All were well received and had good business.
The Keith Chestnut street vaudeville house celebrated this week its twentieth anniversary and had a fine bill of acts. The house and lobby were extensively decorated, the formal display was immense, and there was capacity at attendance all the week.
The Stanton is doing big business with the screen version of "The Old Homestead". Half-page ads and more in the Sunday and daily papers gave much publicity.
The opening of the Frankford "L" increased business in all the downtown theaters this week. The opening and celebration of the event took place November 4, and was a gorgeous pageant of parades and decorations all over Kensington. It is now possible for the residents of that part of the city to get down town in a jiffy, and the road is one of the finest equipped in the world.
Plans are going on for the Sesqui-Centennial Fair of 1926, but there are lacking the public approval, punch and enthusiasm that ought to go with them. It may come later on.
Recently opened is the Pekin Cafe at Frank-

line and Girard avenues. It is running four high-class acts and a fine dance orchestra. Charlie Maeter and his Melody Sextette give delightful musical programs as well as excellent dance music.
Fay's Theater ran a fine bill this week and did capacity attendance. The opening of the "L" brought many from the Kensington district just for the novelty of the new ride. Likewise the same at the Cross Keys and the Nixon 52d street house.
Ross & Roof, who have been putting on musical shows at the Girard Avenue Theater for some time and making immense hits weekly, had another bumper this week. The company of principals and chorists are among the best we have seen for a long time.
The Keystone Theater had a dandy bill this week and did fine business. Our popular stage manager, Harry Worrell, here for years, continues to make many friends.
They are down to the rock foundations of the new Fox Theater at 16th and Market streets, and getting near to the same position in the new Stanley house, The Elrae, at 11th and Market streets. The old Continental Hotel at 9th and Chestnut streets also is rapidly being demolished to make way for a mammoth new hotel.
NOT PREJUDICED
The following four-inch, two-column-wide editorial appeared in The Ardmore (Ok.) Daily Press of October 26:
"it is seldom, indeed, that a newspaper permits mention of traveling shows and carnivals to creep into its editorial columns. These columns are reserved always for the individual expressions of the editors

and publishers. The editorials are the personality of the newspaper. They are used to express the ideas of the publication, to denounce that which is wrong and to commend and uphold that which is good.
The John Francis Shows will close a week of successful exhibition here tonight. The success attained by this organization here, in our humble opinion, due in large measure to the caliber of the organization, the personnel of its staff of employes and the general policy along which it is conducted. True, there are things connected with this carnival and with every carnival which might be eliminated, but as a general thing, when cleanliness, quality of amusement offered and general interest of the attractions presented are considered, it is our belief that the John Francis Shows are unsurpassed by any organization of the kind that has yet shown in Ardmore."
BUYERS OTHER INTERESTS
New York, Nov. 10.—Word has reached The Billboard that the former Republic Doll and Toy Company has been purchased by the Reliable Doll and Toy Company, which company will conduct a doll and confection supply business at the same address in New York City. Ralph W. Cohn, formerly of the Republic Doll Company, Chicago office, is handling the sales end of the new firm. Mr. Cohn is very well known among concessionaires and this fact, coupled with the experience of the members of the Reliable Doll and Toy Company, points to the establishment of another successful carnival supply house.
BURNS FAMILY TO CHICAGO
Kansas City, Mo., Nov. 9.—Jimmy and Roxie Burns and their mother, Richard, and daughter, Evelyn, visited the local Billboard office this week, having just arrived here from the Cotton

Palace at Waco, Tex., where Mr. Burns concluded his season as an announcer at fairs and special dates. During the summer they were with one of the carnivals playing the Middle West. The Burns family left here for Chicago on business for Mr. Burns, who expects to put in the winter promoting indoor circuses, etc.

Exclusive Manufacturers and Originators of
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CALIFORNIA LAMP DOLL
90c—COMPLETE—90c
Each Doll wrapped and packed in corrugated cartons. Shipped in Victoria Boxes, F. O. L.
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Our Famous Pan-Amer. Hair Dolls
No. 1. \$40.00 per 100
No. 2. \$30.00 per 100
No. 3. Paired Hair. 20.00 per 100
Gorland Trimmed Dresses. 8.00 per 100
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Balloons and Squawkers.
Confetti and Serpentine.
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TRACY C. (JIMMY) HICKS, President.
Phn. Harlan 1774.
1115 Broadway, KANSAS CITY, MO.

CARNIVAL COMPANIES

(Continued from page 71)

Jones, Johnny J., Expo. Orangeburg, S. C. 13-18; Charleston 20-Dec. 2. Just Right Shows: Lake Butler, Fla., 13-18. Kennedy, Con T., Shows: Corsicana, Tex., 13-18. Leggett, C. R., Shows: Abbeville, La., 13-18. Lewis, Harry J., Shows: Belleville, Tex., 13-18. Littlejohn's United Shows, Thos. P. Littlejohn, mgr.: (Fair) Quitman, Ga., 14-18; (Fair) Thomasville 21-25. Majestic Shows: Douglas, Ga., 13-18. Matthews, M. L., Expo. Shows: Crawfordville, Ark., 13-18. Melroy Expo. Shows: Chesnee, S. C., 13-18. Mimic World Shows: Houston, Tex., 13-18. Moss, T. O., Shows: St. Martinsville, La., 13-18; Jeannerette 20-25. Murphy, D. D., Shows: Forrest City, Ark., 13-18. Nall, Capt. C. W., Shows: Mer Rouge, La., 13-18. Poole, H. B., Shows: Trinity, Tex., 13-18; Groveton 20-25. Riley, Matthew J., Shows: Chesterfield, S. C., 13-18. Roberts United Shows: Opelika, Ala., 13-18. Rubin & Cherry Shows: Jacksonville, Fla., 13-25. Schaffer, Jack W., Shows: Ashboro, N. C., 13-18. Snapp Bros.' Shows, Los Angeles, Calif., 13-18; El Centro 20-25; San Diego 27-Dec. 2; season closes. Wortham's World's Best Shows: Houston, Tex., 13-18. Wortham, John T., Shows: Yoakum, Tex., 13-18; Kingsville 20-25. Zeldman & Pollie Expo. Shows: (Fair) Goldsboro, N. C., 13-18.

ADDITIONAL ROUTES

(Received Too Late for Classification)

Bindi's, M. O., Band: Montgomery, Ala., 13-18. Blandy, Eddie (O. H.) Garnerville, N. Y., 13-18. Bruce Greater Shows, J. H. Bruce, mgr.: Elm City, N. C., 13-17. Delmore Trio: (Indoor Circus) Springfield, Ill., 13-18; (Indoor Circus) Delaware, O., 21-25. Francols, Hypnotist, F. N. Heffey, mgr.: (O. H.) Heyworth, Ill., 16-18. Fraser & Locktree: (Bijou) Bangor, Me., 16-18. Gillie Bazaar Co., John Gillicie, mgr.: Reiner, Pa., 13-18. Greater Alamo Shows: San Antonio, Tex., 13-18. Hammer, Toto, Co.: (Victory) Charleston, S. C., 13-15. Harvey's Minstrels, C. Jay Smith, mgr. (Correction): Montpelier, Vt., 16-17; Burlington 18; Plattsburg, N. Y., 20; Granville 21; Rutland, Vt., 22; Lowell, Mass., 23-25. Hank's Sunshine Revue: (Family) Rochester, N. Y., 13-18; (Mozart) Jamestown 20-25. Klee, Mel (Correction): (Broadway) New York 20-25. Lanford's, Walter, Band: Birmingham, Ala., 13-18. Ohama, Mental Mystic: (Miners) Collinsville, N. Y., 13-18; Dupo 20-25. Peggy O'Neil, W. L. Oliver, mgr.: Traer, Ia., 15; Grundy Center 16; Algona 17; Spencer 18; Mason City 19; Hampton 20; Waterloo 21; Owatonna, Minn., 22; Rochester 23; Winona 24; Red Wing 25. Reilly, Mel, Vanderville & Pictures: (O. H.) LeGrange, Ia., 13-18. Sullivan & Mack: (Harris) Pittsburg; (Sheridan Sq.) Pittsburg 20-22. Webb, Frank & Grace: (Liberty) Marysville, Kan., 15-17; (Wall) Fremont, Neb., 18-20; (Empress) Ft. Collins, Col., 24-26. Why Wives Go Wrong, with Hilda Graham: Syracuse, N. Y., 16-18; Binghamton 20-21.

NEW PLAYS

(Continued from page 37)

dinarly human child that it was almost impossible for me to keep my mind on the puzzle of the play. Her face was a crystal-clear mirror, in which wonderment, sly humor, childish boredom and insatiable interest appeared and disappeared with a simplicity that was uncanny.

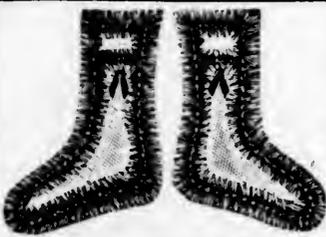
Mr. Pemberton's gestures of large theatrical superiority have given me a pain on more than one occasion in the past. They can all be forgiven in view of his bravery in presenting "Six Characters in Search of an Author". I think he knows no more about the play than we do, but he has crashed into the limelight by offering an en-

Pier Park Opens May NOW READY 15th, 1923 FOR LEASES

The Only Amusement Park in the Country To Be Located in the Heart of the City.

We can use the following Concessions: Ball Game, Derby, Skill Games, Jap Store, Novelties, a Dodgem, a Whip, Over the Falls, Venetian Swings, Hot Dog, Refreshment Stand and other good Shows and Games. A seven-day Park and 250,000 people to draw from. A clean Park for clean Concessionaires. Address

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Christmas Stockings to be hung on the wall will be this year's biggest holiday seller. Write for particulars at once. Don't delay and get left.

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tainment which is highly exhilarating to those who realize what a bunk the theater is after all—PATTERSON JAMES.

TIMES SQ. THEATER, NEW YORK Beginning Monday Evening, October 23, 1922

THE SELWYNS Present Channing Pollock's New Play, "THE FOOL"

Produced by Frank Reicher

"They called me in the public squares The fool that wears a crown of thorns."

Mrs. Henry Gilliam.....Mande Truax "Dilly" Gilliam.....Rea Martin Mrs. Thornbury.....Edith Shayne Mr. Barnaby.....George Wright Mrs. Tice.....Lillian Kemble "Jerry" Goodkind.....Lowell Sherman Rev. Everett Wadham.....Arthur Elliott Clare Jewett.....Pamela Gaythorne George F. Goodkind.....Henry Stephenson "Charlie" Beadfield.....Robert Cummings Daniel Gilchrist.....James Kirkwood A Poor Man.....Frank Sylvester A Servant.....George Le Soir Max Stedman.....Geoffrey Stein Joe Hennig.....Rollo Lloyd Umanski.....Fredrik Vogeding "Grubby".....Arthur Elliott Mack.....Frank Sylvester Mary Margaret.....Sara Sothorn Pearl Hennig.....Adrienne Morrison Miss Levinson.....Wanda Laurence And a Number of Persons of Minor Importance.

"The Fool", like every other fool, has moments of good sense. There are times when, thru the murk and mush of a play built apparently for revenue only and in which the characters are a set of dramatist's puppets, there flashes a gleam of truth, a scintilla of reasonableness and a spark of reality. For the rest of it Mr. Pollock's creation is a hodge-podge of "The Christian", "The Passing of the Third Floor Back" and all the other religio-sociological dramas of the last fifteen years.

Daniel Gilchrist is the assistant pastor of the Church of the Nativity, which is supported by a congregation of plutocrats. He has delivered one sermon in which he pleaded for economic justice for a group of clothing workers on strike and is about to uncork another dealing with conditions

in the coal mining regions of West Virginia. Certain captains of finance, who, to emulate Mr. Pollock's spirit, own stock in the church, protest to the pastor against Gilchrist's "red" tendencies. When he refuses to direct his Christmas sermon into non-partizan channels he gets fired, a rich heiress jilts him and he is left alone to fight the battle of "real" Christianity, as Mr. Pollock visualizes it. Crying to heaven for guidance, a voice from out the darkened church answers him: "I am a Jew! Behold, I am with you until the end of the world." End of Act One.

Having failed as a minister of the Gospel, Gilchrist is hired by some of his former parishioners to go down into West Virginia and fix up the row between the operators—one of whom is the father of the girl he was engaged to marry and an occupant of the first pew—and the miners. Thru the machinations of the mine operator's son-in-law and the plotting of a labor spy Gilchrist is accused of chasing around unduly with the wife of one of the miners' leaders. Caught between the devil of being a social equal of the operators and the deep blue sea of an unofficial advocate of the men, he loses his job as conciliator when he refuses to do the will of his employers and cheat the workers in the settlement of the strike. End of Act Two.

Ejected from the church and rejected by "labor", Gilchrist opens up a rescue mission, "Overcoat Hall", where the down-but-never-outers can come to get a bowl of soup, a hot bath, a game of volley ball and a shot at The Atlantic Monthly. He permits his overcoats to be stolen one after the other because the theft will surely make the thief remorseful and bring him back penitent. (See the priest in "Seventh Heaven".) His only friend and comfort is a little crippled girl. His money is almost gone and his powerful enemies (the coal operators, the cloak and suit financiers and the first twelve pews of the Church of the Nativity) are on his trail day and night. Everything is gloom and discouragement. The girl who was in love with him but married the rich young blackguard

comes to "Overcoat Hall" to tell him she is fed up with her drunken, degenerate spouse and wants him to take her for his own. But Gilchrist is not altogether the fool he is called. Besides the wife of the labor union official is in the offing and one woman trouble at a time is enough. He sends the lady packing back to her hubby as an obligation and tries to reason with the miner's wife, who is now a street walker, but says she is working in Macy's basement. The coal operator is going to have him locked up as an incipient lunatic. The coal miner husband is after his gore. Both arrive at the same time to put "Overcoat Hall" out of business. Gilchrist is attacked, knocked down and in danger of being kicked to death. Only the sight of the little crippled girl, who has the use of her legs restored to her while she prays for the safety of her benefactor, stays the fury of the mob and they leave frightened out of their wits by "the miracle" they have witnessed. End of Act Three.

Two years later everything has come out all right. Gilchrist is well and happy. The coal operator in Pew One is almost converted—but not quite. The little girl, crippled no longer, is as well and as happy as Gilchrist. Jerry, the operator's son-in-law, has locomotor ataxia and on the way to the cemetery via the madhouse. His wife is apparently waiting for him to die to make everything square with Gilchrist, the only man she ever loved.

The only thing that isn't satisfactorily settled is the situation in the West Virginia coal fields. Even Mr. Pollock balked at that. End of the play!

Despite a slightly overemphasized sweetness of speech and demeanor, James Kirkwood gives a manly and likeable performance as Gilchrist. He is not to be blamed either for the saccharinities of the playwright or the directions of the producer. At least he makes the clergyman-labor agitator something approaching a two-legged human. Lowell Sherman, as the bad egg who winds up with locomotor, contributes a characterization which stamps him anew as one of the best and most completely wasted actors in the business.

I inferred from the play that furnishing the down-trodden poor with Turkish baths, tennis courts and overcoats should be the direct purpose of Christianity. Mr. Pollock, whose idea of the Scriptures as evidenced at the end of the first act is most diverting, apparently never heard of the admonition beginning "Render unto Caesar," etc. However, The Billboard is a trade paper and religious discussion has no place in its columns. Anything approaching a proper analysis of Mr. Pollock's play is therefore impossible. It is safe to say that it will please the unthinking mob. I am wondering, tho, what would happen to it if it dealt with Judaism instead of Christianity and had been presented by a pair of Gentile managers and written by a Gentile author.—PATTERSON JAMES.

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SIDE GLANCES

(Continued from page 40)

trained to kiss. They salute with their lips or peck like a bird, instead of which a woman should put her whole soul and her heart into every kiss she gives her husband."

Miss Bordoni then concluded her remarks with the statement that in her opinion the clinic might be established as an adjunct to the courts.

"Broadway Has Soul"

said Rhea Crawford, the pretty Salvation Army captain, who got into trouble with the authorities several weeks ago for "resisting an officer". "Broadway still has a conscience. You have only to reach out and touch it. I have done much work with chorus girls and actresses. Put any group of chorus girls, chosen at random, beside any group of shop girls, waitresses, yes, and even school teachers, and I can show you that the percentage of morality is just as high among the chorus girls as among the others."

"Sometimes a girl of the stage—without money, possibly struggling to support aged parents—or maybe just weary of struggling for existence—succumbs. Everyone knows about that. And so they say that all chorus girls are bad. But how many people hear of the waitresses and shop girls who fall, usually under far less temptation?"

Clayton Hamilton Is Back

In New York after two years on the West Coast. Says that he learned some interesting facts about the making of motion pictures while hobnobbing around the Los Angeles studios. "When a producer sets out to make a picture," says Mr. Hamilton, "he must bear in mind that the picture will have to appeal to the class of people who attend movie theaters. That is, it must appeal to 5,000,000 servant girls, 10,000,000 shop girls, and so forth."

Mr. Hamilton imparted this news to his wife. "Did you ever know, dearest," asked he, "that a moving picture in order to make money must appeal to 10,000,000 shop girls and 5,000,000 servant girls?"

"Really?" exclaimed Mrs. Hamilton, whose domestic difficulties are perhaps of the universal kind. "But where are these 5,000,000 servant girls?" To which query Mr. Hamilton made the logical reply that they were no doubt at the movies.

"Cheating Cheaters" Again?

It has just come to the attention of the police of Oswego, N. Y., that Frederick R. Woodruff, of Fulton Village, to satisfy his craving for an automobile, had, on July 18, 1921, traded his wife to Grover Conant, of the same place, for a badly-dilapidated 1911 model car.

After Conant and Mrs. Woodruff had begun living together a former owner of the auto appeared and demanded that Woodruff settle.

THE SHOPPER

(Continued from page 40)

How about a dainty silk crocheted powder puff container, with a lamb's wool puff, all ready for use, for 75 cents? Black, brown, purple, pink and blue, with dainty pastel-tinted linings.

Crepe de chine "bankies" with a border of real filet lace (narrow) cost 40 cents (far below cost) at a certain little hole-in-the-wall shop, in pink, blue, white and orchid. If you want to remember a bevy of girls in your company the powder puffs and "bankies" are good suggestions.

There is a firm on the same floor with The Billboard, catering to concessionaires, that is

The Big Fight Not Yet Won!

Progress in the combat against TUBERCULOSIS is encouraging, and the death rate from that needless scourge, here in New York City, is being gradually cut down;

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At this very moment this city holds about THIRTY THOUSAND active cases of tuberculosis, of which approximately one-half are NOT under medical care.

Thousands of CHILDREN are under-nourished and are in daily contact with tuberculosis.

The public must be protected. The fight must be kept up if you have a cough or cold that "hangs on", see your doctor. Have a thorough medical examination once a year.

For the good of New York, we shall be glad to give helpful information, without charge, to all who may inquire of us.

The fight against Tuberculosis is organized in all the large cities of this country and Canada, also in many of the smaller ones. If you are too far distant from New York to consult us easily, we suggest that you make inquiry of some Anti-Tuberculosis organization in whatever city you may be (using the local Telephone Book or City Directory to get street and number), and you will undoubtedly be able to get proper information, equal to our own, without delay or difficulty.

New York Tuberculosis Association 10 East 30th Street.

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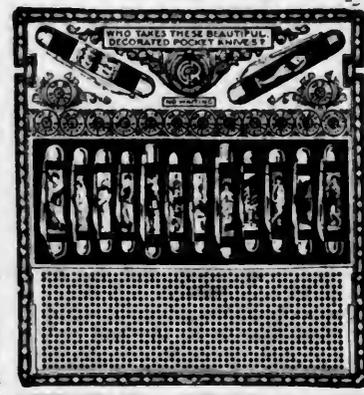
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offering handsome silk umbrellas (ladies) with strap handles, ivory and bakelite handles (ring-shaped), purple, green, red, blue, black, with silk covers, for \$3.25. An umbrella of this type is something that every woman would like to find in her Christmas stocking.

After the performance a steaming hot cup of cocoa can be quickly prepared on a Sterno Canned Heat Folding Stove, or if you don't care to go out in the morning you can quickly prepare coffee and eggs on the Sterno 10-cent outfit. Write Sterno Company, 9 E. 37th street, New York.

GLIMPING THE MODE

(Continued from page 40) when the actor is on tour he will not be obliged to lose time from the cast on account of aching teeth."

The doctor then discussed the care of the teeth. "They should be cleaned twice a day with a good paste or powder and antiseptic mouth washes used several times a day," said he. "The use of dental floss is preferable to tooth picks, as the latter have a tendency to irritate the gums unless used very carefully."

Dr. Smokler understands the psychology of human nature thoroly. He knows how to transform a nervous patient into a reposeful one. "Painful drilling can be almost entirely eliminated by the skilled dentist, and, it is generally known, of course, that the joy of painless extractions is with us, thanks to modern anesthetics," concluded the doctor, as a patient arrived and put an end to our five-minute interview.

THE SPOKEN WORD

(Continued from page 39)

lable. In standard pronunciation this word has the glide-u as in "due". In everyday speech there is a tendency to omit the glide. Mr. Morris is doubtless justified in being quite colloquial in this respect. The same cannot be said of Mr. Nesbitt and Mr. Romano. It was a distinct pleasure to hear Grace George, Norman Trevor and Robert Warwick in "To Love" give careful pronunciations of all words where the glide-u (long-u) is in good standing. The stage should not follow colloquial economy and carelessness in these things too freely.

Daisy Belmore in "The Faithful Heart" pronounces "whisky" without the h-sound (wisky). This is cultured pronunciation in England and it dates from the fifteenth century. It spread gradually but surely until it became the accepted standard in Southern England. There are still speakers who will sound the h, according to the spelling, but they are likely to be speakers of lesser importance. In America the situation is different. The breathless-wh is preferred to the voiced-w. In American usage, therefore, we have (whisky) and not (wisky).

Robert Edeson in "The World We Live In" pronounces "Latin" with a good aspirated t-sound in the second syllable (la-tin), stress on the first. This is standard pronunciation. I have recently heard a teacher pronouncing this word with syllabic-n (latn), which sounds slovenly. I heard an American professor at Columbia University use this pronunciation (latn) in class, but he quietly corrected himself in the course of his talk. Robert Edeson is careful of the long u-sounds, with the glide, in words like "measure" and "pursues".

Beatrice Mande in "The World We Live In" pronounces "garden" with obscure-e in the second syllable. This makes a better impression on my ear than (gar-den) (e in met), which sounds elocutionary; and better than (gar-din) which sounds like rural Yankee. Syllabic-n in the second syllable (gardn) is the standard pronunciation, but if the actor needs a stronger form the obscure-e sounds the smoothest and least affected.

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AUSTRALIA

(Continued from page 42)

Cremorne Gardens, Brisbane, for Harry G. Musgrove. Jascha Spivakofsky has extended his concert season to Hobart, Tas., where he opens this week.

Archie Martin, publicity manager for Harry G. Musgrove, is acknowledged to be one of the smartest in Australia, some of his exploitation being remarkably unique and effective. He has put in some very fine work in the interests of all the leading imported stars, and each of these acts has made no secret of the fact that the Musgrove man is out on his own when it comes to publicity stunts, whether in newspapers or elsewhere.

Circus and carnival men are now in Adelaide preparing for the big show which is due shortly. Froul Bros.' Circus is playing around the Newcastle district and reports from that center are very favorable.

Bro. Boh Scuthorpe, one of the best-known carnival men in the business, is sending his daughter over to America next month, where she will join the act of Frank and Gertrude Sidney, now playing the Keith Time.

Cestria, the Italian acrobatic clown, is one of the big features with the Colicchio Circus. Cestria may go out to the East shortly, as he has been working in vaudeville and under canvas here for some seven years.

Bill Henchey, formerly of the Henchey-Vincenti-Bush combination, is said to be working on the land outside of one of the N. S. W. country towns.

Tom Fox speaks of going to America shortly with the smallest mule in the world, particulars of which I wrote you some few weeks ago. Tom is, first of all, trying to get the sanction of the local government to exhibit the animal here, but his wish will hardly be granted owing to the quarantine laws.

Bill Dunphy, for many years commissioner at the Crystal Palace, Sydney, is now acting in a similar capacity at the Tivoli, Sydney, vice Walter Windfield, now at the Grand Opera House.

Bailey's Circus, now playing Queensland, will probably work down towards New South Wales this summer. They have not got out of the North for some considerable time now.

Manardo, one of the cleverest wirewalkers in this country, is now a feature with Lloyd's Circus, playing the country towns.

Wirth's Circus is now in Perth and pulling the crowds as of yore.

The Soles Bros.-St. Leon's combination is working around the Sydney suburbs prior to going out on an extended tour.

Acts leaving this country to play South Africa are well treated there, according to several Australians who landed there last month. They were most graciously received by the management, and everything possible for their convenience was being done.

Harry G. Musgrove announces that Fred Barnes, an English fashionplate entertainer, will be the next big attraction. Mr. Musgrove will pay big money to the eight acts, so that you headliners who would like a profitable change of scenery are advised to get in touch with him care of the Tivoli Theater, Sydney.

Hugh J. Ward is expected back here, after his tour abroad, next month. He is bringing with him a bunch of players and any number of manuscripts.

The Legislature of this State—or certain members of it—will view "Nenook of the North" by arrangement with Exhibitors' Alliance, of which company Alex Hellmich is managing director. Talk should add a fillip to this feature when it is listed for its showing. W. J. Howe, president of the Showmen's Association, pulled off the scheme.

Jack Raymond, screen actor, leaves for New Zealand this week, where he has secured a contract to appear in a film now being produced by Annette Kellermann in that country.

E. Brandon-Cremor, an Australian, is cinematographer to the solar eclipse party now in Western Australia. The eclipse is due tomorrow (September 21) at 3 o'clock or thereabouts.

L. Prouse-Knox leaves for New Zealand tomorrow, where he will act as assistant to Cliff Eskell, manager of Universal Films in that territory.

John W. Hicks, Jr., with his wife and infant son, arrived back here last Sunday. The staff of Paramount accorded their chief a wonderful reception.

The British and Continental Films have, from this week, closed their Australian offices here and in Melbourne. This decision was recently decided upon for the sake of economy, as well as to enable a better system of releasing to be introduced. For this end the services of Co-operative Films (releasing Metro productions) has been secured by B. and C. for Australia, while the latter will reciprocate by handling Metro in the Dominion.

"Reported Missing", one of the best things Sennick has given us for some time, is now in big demand everywhere. The picture provides real entertainment.

The Prince of Wales Theater, one of the most imposing structures in the entertainment field of West Australia, will be opened this month with great eclat. The house is controlled by Tom Coombe, Perth's big exhibitor,



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and will be under the management of his able lieutenant, "Hammy" Brown.

The Federal Commissioner of Taxation has agreed to the removal of the super tax imposed some time ago on the smaller-price tickets. The better prices will remain as before. Showmen have been advised by President W. J. Howe, of the Federated Picture Showmen's Association, that it is advisable that they pass on the privilege to their patrons, otherwise the commissioner may see fit to add the extra once more.

Chas. F. Jones, secretary of the Federated Picture Showmen's Association of N. S. W., is in a very bad way at his home, where he is suffering from Bright's disease. For many years Jones was one of the best vaudeville pianists in this country.

Frank Knox, recently appointed manager in N. S. W. for Universal, is on his way back from Western Australia, where he was putting things in order for his firm. Frank enjoys a very wide measure of popularity in this State.

"Over the Hill" completes its fourteenth week at the New Strand Theater, Melbourne, and will be taken off shortly in favor of "Orphans of the Storm".

Australian cinematographers are few, but what there are appear to be in demand. Local gassettes are popular on standard programs, and now several very pretentious scenic are being added. So encouraging has been the support that some of the exchanges are going to make this a feature of their release shortly.

Metro's "Four Horsemen of the Apocalypse" is scheduled for its initial Sydney showing next Saturday. I had a view of it at a recent private screening, and found it a wonderful production, but likely to meet with a mixed reception owing to the preponderance of war matter.

"Over the Hill" is still one of the big winners of recent years. It is still running in the various centers, and will now be got ready for a tour of the suburbs.

First National gave a private screening of "Trouble" at the Tivoli last Friday. The picture was presented under most congenial circumstances, and created a very favorable impression.

Walter Hutchinson, the American representative for Fox here, is in Brisbane on one of his periodical visits.

Said that the affairs in the head office of United Artists (Australia) are still in that glorious state of uncertainty that precedes something of an unusual character. John J. O'Donoghue, selected managing director some little time ago, leaves for New Zealand tomorrow, and a communication just received by me from M. Silverstone, the American who came over here a few months ago, has his signature above the line devoted to the office supposed to be held by the O. D., as O'Donoghue is known here.

Universal is spreading out on a big campaign in the interest of the serial, "Robinson Crusoe".

DETROIT DELINEATIONS

A letter from Jack Dickstein, road representative of the Gus Sun Booking Exchange,

informs us that he is getting ready to invade Oklahoma territory with tabloids.

Shirley Mallette, the dainty soubrette with "Broadway Flappers", made a big hit with the fans by her tireless and conscientious work, while Virginia Phillips scored heavily in her "Kicki-Koo" number, and everyone had to admit that Teddy Worden of the chorus could step some. Rubie Bernstein was in the city for a few days in conference with Irving Becker, manager of his "Broadway Flappers" Company.

Vic Travers has completed his new fall cast at the National, and opened with "Apple Blossom Time", with the following: Tom Bundy, a well-dressed straight; Eddie Ray, producer, and doing light comedy; Ernie Schroeder, comedian de luxe; Trixie Thomas, prima and characters; Johnny Casey, Joe Devlin and Mr. Gillis, trio; and the soubrette Winnifred Walling, who has already endeared herself to this audience by her excellent work. Hazel Schroeder and Jeanette Shanessy step out of the chorus to assist in minor parts. The "Beauty Chorus" consists of Hazel McGuire, Hesel Crosby, Bessie Wallace, Marie DeForest, Dottie Campbell, Rose Murray, Hazel Schroeder, Peggy Dutton, Bessie Leese and Jeanette Shanessy. Leo Schiller, musical director.

A newspaper clipping from a Buffalo paper reports that due to the illness of Miss Carr, of the "Knick-Knacks" Company, Dorothy Alexander, formerly of the National Theater, stepped out of the chorus and did exceedingly well as the understudy.

An act that was headlined at the Regent and Miles Theaters, due to the former prominence of the star, Lillian Burkhardt, in a comedy playlet entitled "Mother's Right Here", was a screaming success and exceedingly interesting as a "flapper comedy" and the real laughing hit on the hill.—THE MICHIGANDER.

CONTROL OF ADMISSION FEE

(Continued from page 5)

fore obtaining an injunction, it is said, against the Broadway Theater.

"We have nothing against the Broadway Theater management and we are sorry this trouble has arisen, but we feel that we cannot afford to have a picture of the caliber of 'The Gray Dawn' shown at a price so absurd," Mr. Bartels said.

"This will injure the business of selling the film throuth the State and territory. When the proposal was made concerning this picture it was agreed that 50 cents was to be the price."

"I am paying the Hodkinson company its price and as long as it is getting its money I intend to charge the price I desire," Manager Wm. B. Hene of the Broadway said.

"That part of the proposal is my business." The contract discloses that there was no price of admittance stipulated, but it is alleged that there was a verbal agreement made during the business of obtaining the production and that the Hodkinson company considered verbal agreements binding. The film is showing to capacity houses.

PINE BLUFF THEATER DESTROYED BY FIRE

(Continued from page 5)

here that no insurance was carried upon the building.

During the past summer the Saenger people obtained control of the structure, which as the Hauber Theater under the direction of O. C. Hauber was widely known. About \$30,000 was being expended in an effort to make it a modern playhouse that could accommodate any road show. This work had practically been completed and a fine \$12,000 pipe organ installed.

The season was to have opened here November 18 with the musical comedy "Eve". Several high-class productions had been booked to follow during November and December.

The building which was destroyed was one of the oldest brick structures in Pine Bluff.

BREAKDOWN COMPELS FRANK BACON TO LEAVE CAST OF "LIGHTNIN'"

(Continued from page 5)

Yesterday he became worse and last night a physician attended him as he went thru the performance. Right after the fall of the final curtain he was removed to his hotel.

Mr. Bacon's condition is not considered to be serious, say his relatives, who think a long rest will be required for him to recuperate from the strain under which he has been working.

"Lightnin'" will continue here until December 10, with John O'Hara playing the part of Lightnin' Bill Jones. O'Hara, who played "Lightnin'" in Australia for over four hundred performances, will take Frank Bacon's place. He has only lately returned to this country.

Physicians state that besides suffering from nervousness, Bacon has rheumatism and serious trouble with his teeth. It is estimated that he will have to have at least six weeks' rest before he can resume playing. This will be his first "vacation" in nearly five years.

NO REAL REFORM OF THE STAGE

(Continued from page 5)

something that had a serious purpose behind it. He pointed out that this condition, which he said was general in American theatricals, was sad. Writing serious plays, plays with ideas and with a purpose, was a luxury for the playwright, said Mr. Pollock. He paid tribute to the Theater Guild and Equity Players as organizations that produced plays of merit because they were fine plays and not pieces which were appraised only for their box-office worth. Mr. Pollock pointed out that the destiny of the theater was largely in the hands of men to whom ideas that were common property to persons of limited intellect were entirely unknown and said this condition would have to be remedied before there could be any real reform of the stage.

It was only toward the close of Mr. Pollock's speech that he became serious. In the first part he related some of his struggles to establish himself in the theatrical world in a very humorous manner. He carried on the narrative started by his brother, John Pollock, and John Peebles, who had spoken before him, and who both kept the audience in an uproar with a continuous succession of funny stories about the early career of Channing Pollock.

Frank Gillmore, prompter of the Green Room Club, was in the chair, and, before introducing the speaker, paid a glowing tribute to the guest of the evening. He said his friendship with him dated back many years and that on more than one occasion Channing Pollock had told him that some day he was going to write a worth-while play. Mr. Gillmore pointed out that in this, as in all other things, he had kept his word.

The concluding address of the evening was made by Ludwig Lewisohn, dramatic critic of The Nation. Mr. Lewisohn spoke briefly and eloquently about present-day conditions in the theater. He laid particular emphasis on the fact that what was needed today as a test of the worth of drama was avaiation of them as to their truth or falsity. He said that today we judged drama by whether it was moral or immoral, and, as these terms were relative, we were continually having to revise our judgments. A division into what was true and what was false was needed to produce all art, said Mr. Lewisohn, and it was the only test to apply to drama. He concluded by saying that Channing Pollock's "The Fool" was the sort of thing that after years of playgoing he had given up hope of ever seeing in the theater and paid a glowing tribute to its worth as a play.

After dinner was over all adjourned to the club theater where an entertainment was staged under the direction of Rollo Lloyd. This included a one-act play, "Muted Strings", by Forrest Rutherford, and a vaudeville bill. Among the acts appearing were Eddie Downing, Joe Laurie, Jr., Brooke Johns and His Band, Tom Lewis, Will Oakland, Arthur Gordone and Messrs. Malkin, Jaffe and Rabloff.

\$550,000 CONTRACT FOR CATERPILLARS

(Continued from page 5)

on the Pacific Coast. E. J. Kilpatrick sailed for Europe last Tuesday to close contracts in England and France.

The Traver Engineering Company, in conjunction with Mr. Maynes, will operate Caterpillars on five of the largest carnival companies. C. H. Armstrong will operate three machines at Coney Island, N. Y.

The Traver Company is now building a factory addition, 80 by 200 feet, to house the additional equipment needed, thanks to The Billboard.

SUDDEN END TO EXHIBITION ACT

(Continued from page 5)

partner audibly asked him to "go easy", but Walker did not seem to let up. Then about the middle of the third round the partner became enraged and picked up the water bucket in his corner. Swinging it by the handle he propelled it square at the champ's face, ending the act then and there.

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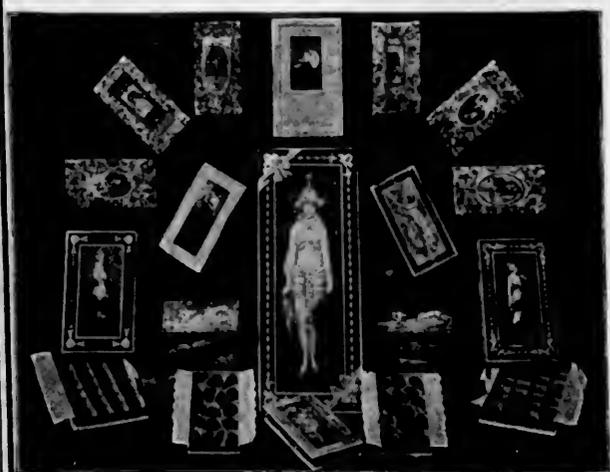
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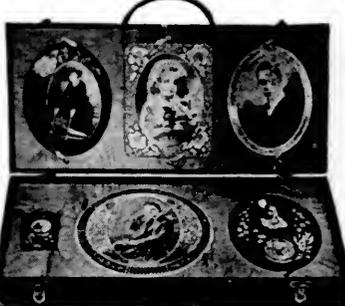


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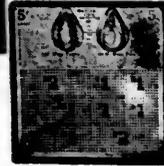
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