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December 2, 1922

ACTORS AND UNIONISM

By CHAMPROUGE

(Printed in U. S. A.)



A Weekly
Theatrical Digest
and
Review of the Show World

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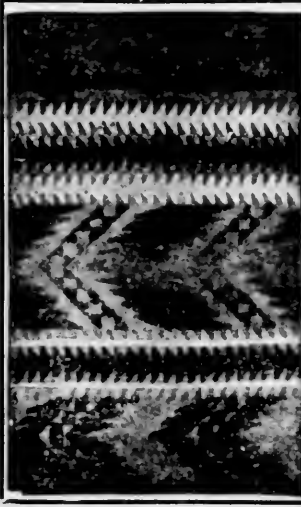
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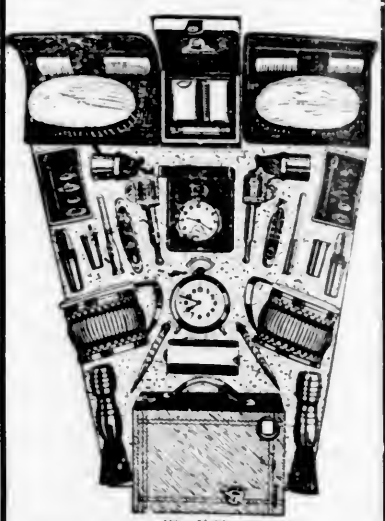
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Just mail the coupon. It places you under no obligation of any kind. But these 6 free lessons will absolutely convince you of the simplicity, thoroughness and practicability of our teaching methods.

Think of the great advantages of being able to get the very highest grade music lessons from the best teachers in the profession, right in the privacy of your home, at a surprisingly

low cost. Even if you were to attend the studio of a really high class teacher for individual instruction, you could not begin to get the equal of our courses at anywhere near the price we will quote you.

Through this method, almost before you realize it, you can learn to double up on some other instrument—virtually double your earning power.

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Remember, we will send you 6 free lessons from any one of the Courses named below. Just put an X in front of the Course that most interests you and let us tell you what we have done for others—what we can do for you.

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Please send me catalog, six free lessons and full information regarding course I have marked with an X below.

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| <input type="checkbox"/> Cornet, Amateur | <input type="checkbox"/> Banjo, 5-String | <input type="checkbox"/> Choral Conducting |
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Name..... Age.....
Street No.....
City.....
State.....

ROBERTS' UNITED SHOWS WANTS FOR MACON, GA.

WEEK DEC. 4th, AUSPICES SHRINE PATROL—Strong Pit Show. Harry Dixon, wire. Also Show to feature. Can place any Ride except Merry-Go-Round and Ferris Wheel. Want legitimate Concessions of all kinds. We are located in the Heart of Macon, advertised like a circus. All address **ROBERTS' UNITED SHOWS, West Point, Ga., until Nov. 30; then Macon, Ga.**

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Med. People, to open Jan. 1. Sketch Teams doing singles and doubles. Musical Acts, Magician. Novelty Performer, H. E. S. & D. Comedian. All must change strong for one week. Up in arts. State all you do, make it plain, and lowest in first letter. No tanks. All big towns. HUGH A. NICKELS, 2213 Elliott Ave., So., Minneapolis, Minnesota.

Wanted for Elmore's Med. Free Show

(Colored). A-No. 1 Cornet. Also A-No. 1 Clarinet. You must re-take and jazz. Tickets? Yes, if I know you. Write or wire PROF. JOHNSON, General Delivery, Beckley, West Virginia.

WANTED FOR MED. SHOW, A-1 Piano Player.
Must read music. Chas. L. Smith, Roy Hollingshead, Slim Hood, Eddie Hughes, wire or write. Musical Sims here. Mel. Thompson, can you join me? Jack's Comedy Players, Cranberry, Venango Co., Pa.

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Feature Musical Act—Violin and Piano. Accordion. Orchestra. Singles and Doubles and Parts. Strong feature. Address THE COFFEENS, Medford, Wis.

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Comedy Novelty Musical Artist, Character Comedian, Singer and Dancer. Change for week or longer. EDDIE BRENNAN, 812 Oak St., Kansas City, Mo.

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Experienced only. Steady work. Keith and Orpheum Circuits. Address J. FINK, Davis Theatre, Pittsburg, Pa., week Nov. 27; Gaiety, Union, N.Y., week Dec. 4; Strand Theatre, Amsterdam, N.Y., week Dec. 11; Practor's Theatre, Albany, N.Y., week Dec. 18.

WANTED—ADVANCE AGENT—WANTED

Old established Mystery Show. Salary or percentage. Harry Dixon, Doc Wilson, wire **BOX 73, care Billboard, Cincinnati, Ohio.**

WANTED, TO JOIN ON WIRE, BLACKFACE COMEDIAN

Must change for two weeks, put on acts and make them go. Also Piano Player; must be slight reader and double stage. Others write. State salary. **CHOCTAW MEDICINE CO., Clinton, Wis., this week; Grafton, Wis., next.**

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OUR OWN SUPREME QUALITY HAND-DIPPED MILK CHOCOLATES.
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With LEATHER BELTS \$24.00 gross
(All Firsts. No Seconds.) Sample Doz. Eagle Rubber Belts, \$1.75. Genuine Leather Belts, \$2.25 per Doz. Samples each, 25c, postage prepaid.
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One-third deposit on orders, balance shipped C. O. D. No less than six dozen shipped.
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This is a 5c Machine



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With the E-Z Ball Gum Machine
Every one plays a winner. Holds 1,200 balls of gum, each with a hole drilled thru the center containing a number. 100 lucky numbers in every set. \$60 realized from every filling. Your profit \$28.00. Write for particulars.

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DEE HAYNES—Characters, Heavies, General Business, A-1 Trombone, B. & O.; Specialties. Age, 32; 5 ft., 8 1/2; 160 lbs.
QUEEN ROSELLE—Characters, Heavies, General Business, Single and Double Specialties. Age, 35; 5 ft., 5 1/2; 150 lbs. Wardrobe and all essentials. Will go anywhere. Address ROSELLE & HAYNES, General Delivery, Maysville, Kentucky.

VIOLIN, PIANO AND DRUMMER At Liberty
Prefer Vaudeville.
Address B. FALLAS, Odeon Theatre, Bartlesville, Oklahoma.

CLARINETIST
Schooled and experienced in all fine orchestra work, desires to locate. No misrepresentation whatsoever. Address BOX 50, care Billboard, Cincinnati, Ohio.

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In Granby Street Museum, Four Hundred Twenty to Four Hundred Twenty-Six Granby Street, NORFOLK, VA.,
Man doing Punch and Judy, Ventriiloquism and Magic. Good salary. Good inside sales. WANT QUICK, Marquettes, Howard's Knife Throver, Impement, Act, wire. Independent Vaudeville. Silent Acts, we can place you. Animal Acts always wanted. Freaks capable of entertaining people and getting inside money, grab the next train to Norfolk. Always room for you to work. Circus Side Show People always wanted. CAN PLACE Picturmen, Specialty Workers, Needies, Wire Workers, etc. Norfolk closed to Streetmen, but I will take care of you. Will sell exclusive Novelty Privilege. A mop-up for a real Novelty Man. Both inside and lobby location. Free Acts of all descriptions write. Give me a reasonable salary and I will give you a month's work. Granby Street Museum is a real fire spot; floor space, 75x220 feet. Playing to 10,000 people first week. All address **TOM TERRILL, Manager.**

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HERE IS THE BIGGEST ALL-YEAR MONEY MAKER FOR AGENTS, HUSTLERS, SALESMEN, STREETMEN AND JOBBERS.
We started the fastest money making proposition ever heard of in the U. S. A. Everybody wants, everybody buys SILK KNIT TIES. We are shipping over 200 dozen a day. Send your order in today \$42.00 per Gross. Sample Dozen, \$3.75. All the newest colors. **STANDARD KNIT NOVELTY CO., 1042 45th St., Brooklyn, New York.** (Formerly of 138 Montague St., Brooklyn, New York.)

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We buy, sell, exchange and repair any SLOT MACHINE made. Full line of parts and supplies for machines always on hand. We make the most ATTRACTIVE and PROFITABLE SALESBOARDS. All premiums used are valuable, useful and within season. Our prices are the LOWEST.
(Write for our new Catalogue, or visit our Show Rooms.)
BANNER SPECIALTY CO., 308 Arch Street, PHILADELPHIA, PA.

THE BILLBOARD

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This issue contains 65 per cent reading matter and 35 per cent advertising.

The Billboard

DECORUM • DIGNITY • DECENCY

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WIDE INTEREST TAKEN

STUPENDOUS EVENT

In the Convention of the
National Association of
Amusement Parks

**FOREIGN COUNTRIES
TO BE REPRESENTED**

**Record-Breaking Attendance
Expected—All Exhibit Space
Disposed Of**

Recognition of America's leadership in outdoor amusements and the National Association of Amusement Parks as a dominating factor in the field is reflected in the reservations for attendance by park owners and managers from Canada, Australia and Japan at the fourth annual meeting and exposition of the N. A. A. P., to be held at the Congress Hotel, Chicago, December 6, 7 and 8. This representation is looked upon by officials of the park organization as a forerunner of regular yearly exhibitions of foreign-made devices and merchandise heretofore unseen in this country.

In speaking of the coming convention, Secretary A. R. Hodge states: "I am glad it is so close at hand. If we had more time intervening, the Congress Hotel, I'm afraid, would not be able to hold all the delegates and exhibits. I was able to arrange for some additional space for exhibits, but it was snapped up so promptly that I

(Continued on page 107)

**W. H. RICE'S SHOW
FOR MANILA, P. I.**

**Water Circus, Swim Easy Review
and Style Show Booked
for Exposition**

W. H. (Bill) Rice was awarded the contract for his Water Circus, Swim Easy Review and Style Show for the Manila (P. I.) Exposition, by cable, November 22, and will sail for that point December 19, with his two children, twenty diving girls and Pete Callander's four riders.

Mr. Rice also has contracts for Calcutta, Shanghai, Peking and Tokio, and has contracts pending for Johannesburg South Africa. The tour will last over a year.

The Grotto Circus, now being promoted by Mr. Rice in Los Angeles, Calif., has its success assured, as the advance sale of tickets has already exceeded the most liberal estimate of the cost, according to a telegram from him November 27.

FRANK BACON MAKES HIS LAST APPEARANCE



Amid beautiful flowers and ferns, banked high on the stage of the Blackstone Theater, in Chicago, and before an audience in which there were few dry eyes, Frank Bacon, famous actor, loved by millions as "Lightnin' Bill", the character of his own creation, made his last appearance Wednesday, November 22. When the curtain rolled down the finale of the actor's great career had been written, and he had started on the journey which eventually will take him back to the beloved hills of his native California. The photo shows Frank Bacon's body being carried by several men.

—Photo copyright by Underwood & Underwood, New York.

U. S. GRAND OPERA STARTS

**Opens Auspiciously at Pittsburg—"Die Walkuere"
Is Offering of Andreas Dippel's
New Company**

Pittsburg, Pa., Nov. 26.—The United States Grand Opera Company started auspiciously last night, more than 4,000 people thronging the Syrian Mosque for the premiere performance of the new organization. The production, "Die Walkuere", marked the first singing here in German of one of Wagner's operas since the war.

The cast was a notable one, and the

excellence of the individual and combined efforts of the artists was indicated by the generous applause of the representative audience. As a whole the production compared favorably with operas given here by the Metropolitan and Chicago Grand Opera companies. This success seemingly dispels any misgivings as to the outcome.

(Continued on page 107)

CHARLES WARREN EXAMINED IN LEAVITT-WITMARK SUIT

New York, Nov. 27.—Michael B. Leavitt, retired manager, known as the dean of commercial theatrical managers, who is suing the music publishing firm of M. Witmark & Sons for \$25,000, learned by accident last week that Charles Warren, London representative of Witmarks, was in New York on a visit of but a week, and thru his attorney, Nathan Vidaver, immediately obtained Supreme Court order obliging him to submit to examina-

tion regarding facts important in Leavitt's action. Warren was examined Friday and left for England Saturday.

Leavitt brought suit in 1920 against Isadore, Jay and Julius Witmark, as surviving members of the firm of M. Witmark & Sons, claiming damages to the extent of \$25,000 thru an alleged breach of contract, entered into with them in 1902 and 1903. Leavitt de-

(Continued on page 107)

**Will Be Bertram Mills' Olympia
Circus in London,
England**

**TO RUN FOUR WEEKS,
STARTING DEC. 22**

**Classy Program Arranged for
International Circus
and Fair**

London, Nov. 26 (Special to The Billboard).—Bertram Mills' Olympia Circus for the Christmas season of 1922-'23 promises to be a stupendous event and one that will attract much attention. It will be in the nature of an international circus and fair, and will run for four weeks—December 22 to January 20, inclusive.

A skeleton program of the circus has been distributed. It names Bertram W. Mills as managing director; Miss A. A. Moore, secretary; Lt.-Col A. F. Gleeson, box-office manager, and Capt. J. Russell Pickering, business manager. Mrs. D. Williams, M. B. E., is lady superintendent, and Clyde Ingalls (from the Ringling-Barnum Circus) Christmas Fair manager. W. Schumann will act as equestrian director; George Lockhart, assistant equestrian director, and Merle Evans (from the Ringling-Barnum Circus), musical director.

Among the acts listed are the following: The Iroquois, American Indian

(Continued on page 107)

**NEW VAUDEVILLE
THEATER OPENS**

**Keith's at Dayton, O., Is Scene
of Gala Inaugural Festivities**

Dayton, O., Nov. 27.—The new Keith Theater here was formally opened tonight, with more than 2,200 enthusiastic first-nighters participating in the inaugural festivities. E. F. Albee and J. J. Murdock, together with one hundred prominent theatrical and other guests from out of town, were also on hand.

The new vaudeville house, which is modern in every respect, was erected at an approximate cost of \$1,500,000. It was built along the lines of the Palace, Cincinnati. Especial attention has been given to the furnishings, decorative scheme and convenience of not only the patrons, but the actors and musicians as well. Artistic utility

(Continued on page 107)

Last Week's Issue of The Billboard Contained 1,105 Classified Ads, Totalling 5,695 Lines, and 676 Display Ads, Totalling 25,992 Lines; 1,781 Ads, Occupying 31,687 Lines in All
The Edition of This Issue of The Billboard Is 71,810

THE BARD OF AVON "COMING BACK" STRONG THIS SEASON

Nearly Half-Score of Shakespearean Productions in Preparation, in Addition to the Two Notable Presentations Already Holding the Boards

New York, Nov. 27.—It looks as if the famous Bard of Avon would hold the center of the stage on Broadway this season, for in addition to the two notable Shakespearean presentations already on the boards, nearly a half-score of others are in the course of preparation.

No sooner had the Belasco production of "The Merchant of Venice", with David Warfield and the Hopkins production of "Hamlet", with John Barrymore in the leading role, been launched, than announcements were made that two presentations of "Romeo and Juliet" are to grace the stage, one by the Selwyns, with Jane Cowie in the Juliet role, and the other by Arthur Hopkins starring Ethel Barrymore, as also mentioned on page 25 of this issue.

Marjorie Rambeau has also joined the Shakespeare procession, having called up A. H. Woods from Philadelphia, where she is appearing in "The Goldfish", and declared her intention of appearing as Rosalind in "As You Like It", in January. Miss Rambeau has been studying the role closely for a year and has even had her costumes made for the part. This would bring Miss Rambeau forward about the same time as the Barrymore and Cowie productions.

Florence Reed is also to appear under the Woods banner as Katherine in "The Taming of the Shrew". Miss Reed toured with E. H. Sothern in 1907, playing Ophelia in "Hamlet".

Louisa Mann, who journeyed to Baltimore for the purpose of witnessing Warfield's performance as Shylock, is reported to be preparing to do Shylock under the direction of Samuel Shipman. Norman Trevor, following his engagement with Grace George in "To Love", is also said to be aiming for an appearance in "Henry V."

The Shakespearean festival will be augmented later in the season by the annual appearances

in repertoire of Robert Mantell, Walter Hampden and Fritz Leiber, also the Actors' Equity, which will present a week of selections from the works of the immortal bard.

This sudden interest in Shakespeare is said to be due to personal ambitions of various stars and from the fact that managers are beginning to realize that the Shakespearean plays are not only artistic achievements, but commercially profitable ventures. E. H. Sothern and Julia Marlowe, during a four weeks' engagement at the Century, are reported to have taken in around \$100,000.

MISS MARGARET LAWRENCE



Miss Lawrence (Mrs. Orson D. Munn) arrived in New York recently on the S. S. Majestic to appear in a stage play, entitled "Secrets", to be presented by Sam H. Harris. —Photo, copyright by Underwood & Underwood, New York.

"MOLLY DARLING" FORCED OUT Leaves Broadway But Will Return at End of Season

New York, Nov. 27.—Forced out of New York by the scarcity of theaters just when, after several months of business building, its success became assured, "Molly Darling", which closed at the Globe Theater Saturday, will return to Broadway at the end of the current season, with the intention of remaining thru the summer, according to the present plans of its producers, Moore & McCleary. The show opens today at the Garrick, Philadelphia, after which it is booked for Boston.

Last week at the Globe "Molly Darling" played to around \$22,000, much more than any previous week. For the most of its run at the Liberty, at a \$2.50 top, the show got around \$12,000 weekly, with the aid of the cut-rate agency.

"AS IT HAPPENED" FOR RITZ

New York, Nov. 26.—Sam Wallach's new production, "As it Happened", will be brought into the Ritz Theater on Thanksgiving evening, by a sudden switch in bookings. The play is a melodrama by Elmer L. Rice and has been doing well on the road. In the cast are Alma Tell, Arthur Hohl, A. H. Van Buren, Warburton Gamble, Alexander Onslow, William Ingersoll, Rose Burdick, Walter Walker, Hans Robert, Charles P. Bates, Frank Westerton, Valerie Valarie, Joseph De Stephanie, C. W. Goodrich, Richard Stephenson and John F. Roche. Livingston Platt designed the production and Lester Lonergan staged it.

DE COURVILLE BANKRUPT

London, Nov. 26 (Special Cable to The Billboard).—The bankruptcy of Albert De Courville was gazetted yesterday after his unavailing efforts to avert it. Harry Tate also has a Montreal judgment for \$20,000, whilst other creditors are just waiting. The bankruptcy may handicap De Courville from producing "Arelequin" at the Empire.

SARAH BERNHARDT DRAWS BIG

Rome, Italy, Nov. 25.—Great crowds have turned out to see Sarah Bernhardt, who is playing at the Costanzi Theater in "Regina Armand", by Verneil. Theatrical and society circles have paid marked tribute to her and she says she feels rejuvenated by the reception and the mild weather of Rome.

"HAYSEED" TAKES LIFE

Wilmington, Del., Nov. 23.—"Hayseed, or the Villain Still Pursued Her", a burlesque melodrama, with music, had its premiere last night at the Playhouse. Emma Haag, Mr. and Mrs. Jimmy Barry and Eva Clark are the principals. The feeble plot is submerged by a number of specialties that seem clever enough to make the piece passable. A. E. Thomas, who wrote the book with Brian Hooker, was here for the opening. The special orchestra, a good one, is directed by Charles Seiger.

"CLEAN TOWN" ABANDONED

New York, Nov. 26.—"Clean Town", the comedy by the Nugents, which has been playing out of town and which was booked to play here at the Belmont Theater, has been abandoned. Charles Ruggies, who had the leading part, is back under Al Woods' management.

IN MEMORY OF WAR HEROES

London, Nov. 26 (Special Cable to The Billboard).—According to their usual custom, representatives of the Variety Artists' Federation, M. H. A. R. A. and Vaudeville Artists' Benevolent Fund, placed a wreath on the Whitehall cenotaph November 24, in memory of fallen vaudeville artists.

MULTIPLE REVUE PROPRIETORS

Target of Prospective Campaign by Variety Artists' Federation and Actors' Association

London, Nov. 26 (Special Cable to The Billboard).—The Variety Artists' Federation and the Actors' Association are considering plans of a joint campaign against proprietors of multiple revues, such as Harry Day's shows, to force these men to adopt a more equitable form of contract which should really be a standard one. Hitherto the Variety Artists' Federation has confined its activities to individual vaudeville contracts (as per 1919 award) but now, with revue shows temporarily displacing vaudeville, it is concerned in the payment for all performances, whereas Day's contracts call for thirteen performances, thus cutting across the payment for matinees. These contracts caused the Actors' Association to oppose Day's parliamentary candidature at Kingston.

MISS FREDERICK'S NEW PLAY

New York, Nov. 26.—Pauline Frederick's new play, "The Guilty One", will not be seen in New York until March, according to present plans.

A "CONSTRUCTIVE" CRITICISM CONTEST

John Golden Offers \$100 Cash Prize for Best One on "Spite Corner"

New York, Nov. 27.—John Golden announces a cash prize of \$100 as a Christmas Day offering, for the best "constructive" dramatic criticism of Frank Craven's comedy, "Spite Corner", in which Madge Kennedy is appearing at the Little Theater, and which will reach its 75th consecutive performance on Wednesday matinee of this week. Anyone may compete in any language, and the only limitations are that it be confined to one hundred words and be mailed to reach Harry Kline, manager of the "Spite Corner" Company, at the Little Theater, New York, on or before next Christmas Day, December 25.

The process of selecting the winner will be: First, a general vote, including translation from foreign languages, by Mr. Kline for submission to Mr. Golden; second, Mr. Golden's reduction by elimination to a probable list of winners; third, forwarding of these to Frank Craven, author of "Spite Corner", who is now playing in his other comedy, "The First Year", at the Woods Theater, Chicago, and after an opinion by him, then a final decision by Golden. In speaking of this "constructive" criticism contest Mr. Golden explained: "Whenever a professional dramatic critic roasts a play the victim says 'yes, but he's not constructive'; so I am taking this comedy of Craven's 'Spite Corner', which was unanimously praised by the professional critics and bids fair to equal the two seasons' run of Frank's masterpiece, 'The First Year', as a sort of clinical specimen to find out just what 'constructive' criticism is.

"Surely among the millions of theatergoers in New York City, permanent and visiting, there must be a 'constructive' dramatic critic in some language whether Esperanto, English or Volapuk. I am willing to pay one dollar per word for a hundred words, to find this out, and that equals the best rate the Standard Oil ever paid."

HART SUES BARTON

To Enforce Alleged Contract

New York, Nov. 25.—Max Hart started suit yesterday against James Barton, late comedian with "The Rose of Stamboul", to enforce a contract which Hart alleges he has with Barton calling for 10 per cent of the comedian's salary as commission for Hart, who acted as his agent.

Eppstein & Axman, attorneys for Hart, claim that the agreement was entered into two three years ago when Barton was comparatively unknown and was receiving only a small salary. From this beginning they claim Hart developed Barton into a star and placed him in a position where he obtained \$900 a week. Hart also claims that during this time he advanced Barton \$3,000 in cash.

Hart says that Barton paid his commissions for a time, but recently has neglected to do so. What Barton's defense will be is not known as yet and House, Grossman and Vorhaus, his attorneys, decline to make it known in advance of the actual trial. It is said, however, that Barton has documentary evidence that will constitute a complete defense. The sum asked by Hart is in excess of \$5,000.

FORT GREENWOOD

New Executive of V. A. F.

London, Nov. 26 (Special Cable to The Billboard).—Terence Cannon was replaced as secretary-treasurer at a special meeting which took place at the Variety Artists' Federation offices, November 21, by Fort Greenwood, one of the assistant secretaries of the Musicians' Union.

LEIBER FOR "THE FOUNTAIN"

New York, Nov. 26.—Arthur Hopkins' next production following "Romeo and Juliet" will be "The Fountain", with Fritz Leiber in the part that was to have been played by Lionel Barrymore.

"IT'S A BOY" CLOSES

New York, Nov. 26.—"It's a Boy" closed last night in Boston. It suffered thru too great similarity to "Six Cylinder Love", which was written by the same author, Anthony McGuire.

"FASHIONS FOR MEN" TO N. Y.

New York, Nov. 26.—"Fashions for Men", the new play by Franz Molnar, which comes to the National Theater next week, is said to have been a hit on the road.

NOTES FROM CUBA

Havana, Cuba, Nov. 20.—Santos & Artigas have been playing to standing room only at their popular Theater Capitolito, presenting high-class pictures. The talented Spanish artist, Amalia de Isarra, singer and dancer, will open at this theater for a nine weeks' engagement November 22. She just arrived from New York.

Gen. Pisano and his company made a tour of some of the country towns, with ordinary success. They played Matanzas, Cardenas, Guines, Santa Clara and Cienfuegos.

Miss Helene Denison, 14 years old, one of the best dancers that has ever visited Havana, is pleasing good-sized audiences at the National Theater. Other artists appearing there are Miss Jane Davies, late of the "Broadway Girls"; Senorita Anita Fortuny, James R. Holmes and others.

"BUG" PLAY IS MUSICAL SHOW

New York, Nov. 27.—The Musicians' Union has decided that "The World We Live In", the fantastic play which is running at the Jolson Theater, is a musical comedy as far as the wage scale of the musicians is concerned. There was a dispute as to whether the musicians, who play almost continuously thru the show, should be paid according to the dramatic or the musical comedy scale. The latter was held by the union to be the correct classification

A GRAFTING CARNIVAL

or Circus in Any Town or City Always and Invariably Means Either Moron-Minded or

CORRUPT AUTHORITIES

and Crooked Officials in That Town or City—The Grafters and Fixers Declare That Permits To Show Are Frequently Withheld Until

BLACKMAIL IS PAID

and That They Have To Swindle, Cheat, Short-Change and Steal in Order To Play Even and Get Back the Money Extorted—It Amounts to

LICENSING CRIME AND PRIVILEGING DEBAUCHERY

ANY carnival or circus showman will tell you that there would be no graft shows today were there a strict compliance with laws prohibiting the operation of con games and the like, except in rare cases where they "get by" the eye of the enforcers of those laws.

Whenever there are violations of the laws without interference or objection it's a certainty fixing has been done somewhere, or there is a laxity in the performance of duty, and the graft circus or carnival in any city or town where graft is welcomed invariably means either moron-minded or corrupt authorities and crooked officials in that city or town.

It is the cry of the grafters and fixers that frequently not until blackmail is paid are permits to show granted, and to get back the money extorted they declare they have to swindle, cheat, short-change and steal.

In other words, corrupt authorities and crooked officials mean nothing else but licensing crime and privileging debauchery.

The Houston Fair and Exposition and Beckmann & Gerety Coney Island at Home Shows

Information from a good source reaches The Billboard that "all of Wortham's World's Best (No. 2) Show wagons and cars received a new coat of green paint for the Houston, Tex., Fair, with the name 'Beckmann & Gerety Coney Island Shows' on them. Even the fronts had the name Wortham painted on. Some of the showmen were rather blue, as it rained nearly every day at the fair. The place was a real mudhole. Grift in all its phases was there, but the Beckmann & Gerety Shows' line of concessions was nothing strong—all stock wheels, three Tipups and four holddowns. The grift—and there was plenty of it—was on the independent line, sponsored by the fair. It is understood Mort Rinker, the secretary of the fair, wanted none of this. There was the finest collection of thieves and thugs seen in many a day—Creepers, Pickouts, Case Ball, Set Spindles and Knockovers—all working for money. One fellow got gyped out of sixty-five bucks and another out of seventy, both in a few minutes. Plenty of cappers and shells out in front and they did everything but hit 'em on the head. Then there were Percentage wheels, Holddowns, Tipups, Swinging Ball, Corn Games and all you have ever seen or heard of. Too bad, as Houston has a great chance to build a big thing. Stuff like that will kill it and it is liable to again put the wheels in bad (Wheels were closed there for seven years). Had they worked nothing but wheels at the fair it is believed everything would have been

fine. Several big men were heard to remark it was too bad they couldn't have a fair without a bunch of thieves and thugs and straight open gambling."

In connection with the above we are reprinting three clippings taken from Houston newspapers. One (name of paper not known) reads: "Following a 'clean-up day' at the Houston Fair and Exposition grounds Friday by city detectives, eighteen men are in the county jail charged with vagrancy.

"Chief of Detectives Wm. F. Kessler stated Saturday morning that more men with no visible means of support have been dropping in on Houston in the last week than any other week in the year. Part are just the common show followers and some are the professional 'winter tourists' who come South to spend the winter, he said. City detectives are hard on the trail of the 'tourist' and from five to ten are brought before the chief every morning for a questioning.

"Those who can give a good account of themselves are turned loose. Others who are professional tramps are charged with vagrancy and generally stay awhile in Houston as the guests of the city, working out their fines, for nine out of every ten that are arrested cannot change a dime."

Another clipping (from The Houston Press) reads in part: "Operators of paddle wheels and other petty gaming devices at Houston Fair Thursday were operating in a 'gentlemanly' manner by order of police.

"All the result of the arrest of five operators at the fair grounds Wednesday night for getting 'too rough'.

"Four of the men were back at their concessions Thursday, but no longer were they forcibly bringing their wares to the attention of crowds, the charge that caused police to round them up.

"The other operator is missing. On the police docket he is booked as having escaped. His name is given as C. W. Boles, 1314 Texas avenue.

"The other four, who were freed on \$20 bond, gave these names and addresses: Harry White, Fields Hotel; Morris Lipsky, Rice Ho-

tel; Lloyd Rinker, Larendon Hotel; Dave Cohen, Larendon Hotel.

"Police said Thursday that they had no intention of stopping these petty gambling devices at the fair as long as they stay within the bounds of 'decency'."

Another clipping (from Mayfield's Weekly) says in part: "The Houston Fair closes tonight.

"It hasn't been much of a fair.

"Really, Houston should put on a first-class fair or go out of the fair business.

"The big 'feature' of the fair was the racing.

"A more crooked gambling combination was never introduced in this city and that is saying a whole lot.

"What Houston needs is a great, big fair, a real fair, something worth while, something we may invite our neighbors to with a feeling

of pride, instead of a bunch of gambling devices to lure them here under the guise of a fair and rob them to the tune of 'Dixie'.

"Let us have a real Houston Fair.

"Let us have something that will make Houstonians beam with pride, that will draw visitors from the interior and entertain them while here, instead of catch-penny traps that not only don't draw outsiders to Houston, but take the ready money of the native Houstonians and give it to a bunch of low-brow gamblers and itinerant crooks.

"More than \$100,000 that should have been spent with Houston merchants was chucked off to a bunch of gamblers on sure-thing deals. Is that of any benefit to the community? Has anybody in Houston been benefited by such a fair? Were the merchants helped? Was anyone helped except the flim-flam artists, who are at this minute fleecing the citizens of another town under the camouflage of 'Fair'?"

The Lew Dufour Shows

A correspondent writes The Billboard under date of November 21, as follows: "Enclosed find clipping which will verify my letter last week concerning the Anderson, S. C., so-called fair. The Dufour Shows are playing on the circus lot here (West Greenville, S. C.) this (Continued on page 105)

Toronto Meeting Bids Fair To Have Record-Breaking Attendance—Estimates Run as High as Three Hundred

Eyes and Ears of the Whole Show World Strained for First Word of the Stand Taken on Cleanup

THERE was a great gathering of the clans in New York and Chicago last week, from which point they will advance on Toronto. Much speculation regarding the outcome of the proceedings and deliberations of the International Association of Fairs and Expositions was indulged in. Naturally the attitude the organization would assume toward the cleanup in the carnival world was the subject of chief interest.

It was generally known that Secretary Don V. Moore, who prepared the agenda, had set aside the whole of Wednesday morning session for the consideration and discussion thereof, and

it was assumed therefrom that it would be thoroughly ventilated.

Both in New York and in Chicago representatives of The Billboard were told that the grifters and their abettors and sympathizers were organized and prepared to carry out a well-planned program by which any action on the part of the delegates to endorse or approve the cleanup would be sidetracked or ditched, but efforts to confirm these assertions were unavailing.

There seemed little ground for them. Most-ly they seemed to be wishes in which the wish was father to the thought.

The Billboard is going to ask for nothing. It will have four representatives there in a reportorial capacity, one of whom will probably read a paper on behalf of the square-shooters, the ride men and the legitimate showmen and concessionaires, but the paper will be chiefly engaged in gathering a 32-column (8-page) story of the convention.

From one fairly reliable source we learned that a petition would be presented to the delegates bearing over 3,000 signatures, praying that they go on record as opposing the following:

1. Gambling for money, either with or without apparatus.
2. Squeeze, tilt or other unfair spindle wheels

(Continued on page 105)

CAPACITY CROWD AT WORLD PREMIERE OF AFRICAN FILM

"Hunting Big Game in Africa With Gun and Camera" Expected To Prove Screen Sensation of a Decade—Production Will Be Road-Showed

San Francisco, Nov. 24.—What will undoubtedly prove the screen sensation of a decade, utterly outclassing the famed Rainey African pictures, came to the Century Theater in the world premiere of "Hunting Big Game in Africa With Gun and Camera", a thrilling cinematic record of H. A. Snow's two years' wandering in the heart of the dark continent battling beasts of the jungle and facing death at every turn. The photography in the production is faultless, the titling superb and the whole offering a compelling continuity that carries an audience thru 10,000 feet of thrills, drama, pathos, comedy and wonderment. The chief charm of the film lies in its surprises. In a word there never has been anything to equal it in the history of the industry.

A capacity audience greeted the premiere presentation of this African picture, numbering in the gathering consular representatives of England, France and Portugal, into which possessions Snow explored; notable Federal, State and Civic officials with a liberal delegation from the motion picture industry, setting a new mark in originality. Governor-elect Friend W. Richardson opened the shutter of the projection machine which first flashed this production upon a public screen. More than 200 members of the California Press Association and editors from State-wide points were in the audience.

This picture made by Snow, an explorer from Oakland, Calif., shows remarkable closeups of more than fifty distinct species of jungle

life. The killing of lions, leopards, rhinoceroses, buffaloes, hippopotami and as the supreme thrill, the slaying of a six-ton elephant, a giant with tusks more than seven feet long, an enraged beast bent on destruction. Snow, whose camera work was done by his 19-year-old son, offers a remarkable picture taken in the heart of a stampede of enraged elephants, hundreds of giants rampaging wildly.

Under the direction of Jack Brehany, for many years the D. W. Griffith representative on this coast, this production will be road-showed in first-class style, each traveling unit carrying its own orchestra, operators, two men ahead and a manager back. Eugene H. Roth, a well-known San Francisco theatrical man, is general manager of the organization. Wm. R. McStay is general press representative for the film, having returned to this city after several years on the road with Griffith productions.

CLEAN-UP CRUSADE

In a Pennsylvania County Starts With Arrest of Immoral Dancer

Sunbury, Pa., Nov. 24.—Charges of participating in an immoral show in a Northumberland theater several weeks ago are registered against D. J. Schenk, of Altoona, and Loretta Thompson, of Tyrone, who were arrested in Altoona last night by State Policeman G. E. Straub, and brought here. The Rev. I. F. Sassaman, of Northumberland, is instrumental in the arrest of the duo, which is the first step in a movement by the Pennsylvania Constabulary to clean up vice of all forms in Northumberland County. The State Department of Health, it is said, also is interested in the prosecution of the man and woman under arrest.

CURFEW ECHOES IN THEATERS

Duluth, Minn., Nov. 25.—Managers of local theaters are complying with a request of the police department to assist in carrying out an order compelling children under sixteen years to be off the street and out of public places after 9 p.m., unless accompanied by their parents or a guardian.

"WHY NOT?" NEXT EQUITY PLAY

New York, Nov. 26.—The correct title for the new play which the Equity Players will produce following "Hospitality", is "Why Not?". It is described as a fantastic comedy by Jesse Lynch Williams. It has been seen here at a private performance given by the Amateur Comedy Club.

"THE BIG THREE"



The Big Three of American sporting and theatrical life were recently dined and entertained by the Friars' Club in New York City, the dinner being in the nature of a greeting to former Judge Kenesaw Mountain Landis, high commissioner of baseball; Augustus Thomas, director-general of the Producing Managers' Association, and Will H. Hays, director-general of the Motion Picture Producers' and Distributors' Association. The dinner was held at the Hotel Astor. Judge Landis is pictured in the center, with Mr. Hays at the left and Mr. Thomas at the right. —International Newsreel Photo.

NEW YORK PRESS AGENTS ORGANIZE

Purpose Is for Betterment of Their Calling—Hawks Temporary Chairman

New York, Nov. 27.—The theatrical press agents here have formed an organization of their own, with the purpose in view of primarily exchanging information relative to particularly objectionable specimens of their tribe. In addition the latest wrinkle in the puffing of plays will be studied, points of legal and temperamental whimsy discussed and ideas promulgated for the betterment of the calling in general.

At the first meeting last Thursday Wells Hawks, of the Sam Harris office, was elected temporary chairman, and a committee, composed of Frances E. Reid, Charles Emerson Cook and Mrs. Julia Chandler, elected to perfect the organization. The first official act of the committee was to draft a telegram to Nellie Revelle, at St. Vincent's Hospital, notifying her that she had been made an honorary member. Weekly meetings will be held at Keen's.

Those present at the first meeting were Wells Hawks, of Sam Harris; Frances E. Reid, of A. L. Erlanger; Cland Greneker, of the Shuberts; Vivian Moses, of Fox; Walter Kingsley, of Kelth's; Bondurant O'Shaughnessy, of Equity Players; Will Page and Charles Emerson Cook, of Dillingham; Murdoch Pemberton, of the Hippodrome; Julia Chandler, of the Selwyns, and others.

TENDERED SURPRISE PARTY

Members of the "Georgia Peaches" Company gave Margaret Hastings, prima donna, a handsome loving cup last week during the attraction's engagement at People's Theater, Cincinnati. The gift, in honor of Miss Hastings' birthday anniversary (figures were not disclosed), was presented during a surprise party held on the stage after the performance Monday night. Jack Middleton, former vaudeville artist, who conducts a booking office in Cincinnati, was host. He and Miss Hastings, natives of Cincinnati, went to school together, and took to the stage about the same time. Refreshments were abundant, dance music was provided by one of Middleton's orchestras, and a stunt performance, participated in by members of the "Georgia Peaches" show and companies from other theaters, made the affair a merry one.

MANAGER'S WIFE DISAPPEARS

Harry DeVere, manager of Peck & Kolb's "Follies and Scandals" Company, writes the Billboard that he is greatly disturbed over the disappearance of his wife, whom he last saw three weeks ago in Cleveland. Mrs. DeVere, whose maiden name is Meryl Hyman, left no note telling why she left, and Mr. DeVere is at a loss how to account for her actions. He would greatly appreciate any information that would lead to his finding her. This week the show is playing the Majestic Theater, Albany, N. Y., and the week of December 4 will be at the Plaza Theater, Springfield, Mass.

COURT UPHOLDS MAYOR SHANK

Indianapolis, Ind., Nov. 25.—An ordinance passed by the city council last summer forbidding theatrical performances in a public park, designed to prevent the operation of Mayor Shank's municipal theaters in the parks, has been held to be invalid by Judge Arthur B. Robinson in the Superior Court. A permanent injunction restraining the Board of Public Safety or the police from enforcing the ordinance was issued.

CENSORSHIP ISSUE TO REST

Boston, Nov. 25.—Representatives of the Massachusetts Federated Churches and the State Committee on Motion Pictures announce they contemplate no further action with reference to censorship of motion pictures, and that no action is likely in the near future, because opinion among the members of the respective organizations is divided on the subject.

"SECRETS" DECEMBER 11

New York, Nov. 27.—Sam H. Harris will bring Margaret Lawrence, in "Secrets", to the Setwyn Theater for a run, beginning December 11. The play is in rehearsal now. It is an English piece and has been running in London for some time.

CHARLOTTE PARRY SCORES

London, Nov. 26 (Special Cable to The Billboard).—Charlotte Parry repeated her former success at the Victoria Palace, November 29.

CHILD ACTORS ARE BARRED IN SCOTLAND

London, Nov. 26 (Special Cable to The Billboard).—Educational authorities of Glasgow, Scotland, state that their counsel declares it is not competent to grant licenses to children under fourteen years of age to appear in any stage performances whatsoever. Notices were sent out stating that no exceptions will be made as hitherto. It may be sure that the whole of Scotland will adopt this interpretation, thus excluding child performers, altho they can be licensed in England between the ages of twelve and fourteen. All under twelve are forbidden.

BLUE LAWS IN NEW CASTLE, PA.

New Castle, Pa., Nov. 25.—The Sunday observance ordinance will become effective November 26. It prohibits the showing of motion pictures or other pictures, or giving of vaudeville performances, plays or performances of any kind, or movies, in any theater. Permission is given by the ordinance to show religious pictures and those designed for useful scientific purposes, providing no fee is charged for admission.

A maximum fine for the violation of the ordinance is fixed at \$100, with the alternative of imposing a sentence of not more than ninety days in the county jail.

HIRSCH WINS VERDICT

New York, Nov. 25.—Louis S. Hirsch, composer, was victor in a novel case decided by the Supreme Court here yesterday. Hirsch was ejected from the Polo Grounds May 29, 1920, because he changed his seat while watching a baseball game.

Hirsch claims that he did this because the pipe smoked by his neighbor in the next seat annoyed him. Two special policemen thought he was doing a little gambling and forcibly led him out of the ball yard. Then Hirsch brought the suit and succeeded in getting a verdict for \$750 damages. He says he will give the sum to charity.

TO HALT CONTRACT DISCUSSION

London, Nov. 26 (Special Cable to The Billboard).—Negotiations between the Actors' Association and the Association of Touring Managers regarding a standard contract are believed to be negligible, so the Actors' Association has given November 30 as the time limit to end same, or report what progress has been made.

STOLL GIVES \$500 TO ELVIN FUND

London, Nov. 26 (Special Cable to The Billboard).—Sir Oswald Stoll has donated \$500 to the Elvin Testimonial Fund.

"MERCHANT OF VENICE" OPERA PRESENTED

London, Nov. 25 (Special Cable to The Billboard).—Adrian Beecham's "Merchant of Venice" opera, presented at the Duke of York's Theater Monday, was ambitious but not wholly successful. It is melodious but not original. The score is thin and the whole work is amateurish.

It is rumored that Lady Beecham spent \$20,000 on the piece, which seems a pity when good works cannot be produced owing to lack of funds.

Desire Ellinger was an excellent Jessica, and Augustus Milner a very fine Shylock.

OBERRAMMERGAU PASSION PLAYERS IN DISTRESS

London, Nov. 25 (Special Cable to The Billboard).—The Oberrammergau Passion Players are in grave distress owing to the decline in the rate of exchange. Seat prices have been reduced to three halfpence and the share which the actors receive is negligible. The players are relying on orders from abroad for wood carving and handicraft for a living.

THEATER FOR VROOM

New York, Nov. 27.—Edward Vroom is planning to build a theater in the Times Square district. It will have 1,500 seats and two balconies. A permanent company of English and American players will occupy the house and present romantic and classic plays.

Seatings are being underwritten by the Commonwealth Theater Club, which will have permanent quarters in the new building.

THEATER MEN IN DISPUTE

Springfield, O., Nov. 25.—Suit for \$1,500 was filed by John Siefert, of Dayton, in Common Pleas Court here this week, against Louis C. Chakeras, operator of the Liberty and Colonial, local picture theaters. Siefert claims that amount is due him for having served as agent for the defendant in purchasing the two local theaters. The plaintiff says he secured an option on the houses whereby the defendant purchased them for \$35,000.

TO OPEN NEW THEATER

New York, Nov. 27.—Nance O'Neill will open the new Columbia Theater, Sharon, Pa., November 29, with "The Field of Emaine". The house has been built at a cost of \$350,000 and will be turned over to the owners today.

Miss O'Neill is on her way to Philadelphia, where she is booked for a run, following which she will bring the play to this city.

OLIVER MOROSCO BACK

New York, Nov. 27.—Oliver Morosco has returned from the Pacific Coast, where he has been for the past eight months, to be present at the opening of "Mike Angelo" December 4 at the Morosco Theater. Leo Carrillo is star of the piece.

SHEGREEN TO PRODUCE

New York, Nov. 27.—James Shegreen, general manager for Wagenhals & Kemper, will produce on his own account this season. He will present "The Green Scarab", a play by John Stapleton, early in the coming year.

IMPRESSIVE SERVICE MARKS BACON FUNERAL IN CHICAGO

Blackstone Theater Packed by Those Who Pay Tribute To Famous Stage Star—Body Placed in Vault at Grace- land Cemetery

Chicago, Nov. 22.—Surrounded by a dense foliage of chrysanthemums and roses, the body of Frank Bacon, famous actor, lay today on the stage of the Blackstone Theater while services in his memory were conducted by the Church of Christ, Scientist, of which the dead star was a member.

Never, perhaps, was there a more impressive funeral service held over the body of an actor in Chicago. In the death-like stillness of the packed theater a reader of the Christian Science Church read a scriptural passage, beginning with "The Lord Is My Shepherd, I Shall Not Want." He was followed by a tenor who sang without musical accompaniment.

Former Federal Judge Kenesaw Mountain Landis then stepped to a little pulpit and delivered an eulogy.

"Frank Bacon, my friend and pal," said the ex-jurist, "had the good fortune to live a natural life. Most of us could do likewise if we got started early enough in life. Such a start nerves a man up for the big fight. Frank Bacon learned the A B Cs of character in his youth, and the priceless gift stayed with him all of his memorable life.

"And how he could play. How he really could play, and make the laughs come and the eyes grow moist. He fought the good fight and when the big success came he only lingered for a brief period to enjoy its fruits. These things are beyond our ken, but we feel grief that such a worthy servant of the stage could not have been spared to us longer; to us who were uplifted by his ministrations."

Judge Landis was followed by John Emerson, president of the Actors' Equity Association.

"Never did an actor live," said Mr. Emerson, "who more deeply sympathized with the cause of the little fellow in the show business. Just coming into stardom when the dispute arose between the actors and the managers three years ago, he risked everything to espouse the cause of the actor. And he did it without rancor, showing the greatest respect for the views of all parties."

The casket in which the body of the dead

star lay was draped with ferns and on the top was a cushion of roses. The casket was not opened, the body having lain in state the day before in the Del Prado Hotel, where Mr. Bacon died November 19. Thousands of telegrams from all parts of the country and even from Europe were received by the widow of the star, expressing condolences.

At the end of the services today the Lord's Prayer was read, the audience joining in the recitation. Just before the close a drapery bearing the insignia of the Actors' Equity Association was spread over the casket and Mr. Emerson said a farewell message. Lying across the ferns and roses on the casket was a Masonic apron, of which order Mr. Bacon was a member.

The remains were taken to a receiving vault in Graceland Cemetery, where they will lie until Mrs. Bacon can take all that is mortal of the great actor back to his beloved home in California, where final interment will be made.

EQUITY FORCES FRAZEE TO REJOIN P. M. A.

New York, Nov. 25.—H. H. Frazee has rejoined the Producing Managers' Association in order to meet with the ultimatum of the Actors' Equity Association that the Equity actors in his new production, "Paddy", would be ordered out unless Mrs. Fiske, the star, joined the A. E. A., or be joined the P. M. A. Frazee was a member of the P. M. A. until last season, when he resigned. It was reported then that the reason for his resignation was that he had not met the conditions of membership in the managers' organization, and had been requested to resign.

"Paddy" has been in rehearsal for three weeks, and officials of the Actors' Equity Association waited patiently until Tuesday of last week on the assumption that the difficulty caused by Mrs. Fiske being a member of the Actors' Fidelity League would be adjusted. On Tuesday Representatives Trimble and O'Neill, of Equity, visited the theater where the play was in rehearsal and called a halt on proceedings. For a little while the place was in an uproar, but finally Frazee said that he would apply for readmittance to the P. M. A., and the Equity actors were allowed to continue. On Tuesday of this week Frazee was formally admitted to membership in the Producing Managers' Association.

JAMES DOUGLAS' SHOW

James Douglas, veteran actor-poet, known as the "original mad hatter" and "the man with the voice", will present a show at the Labor Temple, Cincinnati, December 21, with the following entertainers: Tom and Mrs. Burns, Harry Quitman, the Beebes, Charles J. PUNCH, Frank Smith, Bob Hehman, Harry Miller and Prof. Al. Ritter.

HER VOICE AND FIGURE BROUGHT HER SUCCESS



Not by voice alone has Emmy Agren Swedish comic opera star, won her success in the theaters of Sweden. Her beautiful figure and wonderful dancing have helped her climb the ladder of success. She is shown here in the "costume" for her part in "My Little Mascot". —Photo, Wide World Photos.

MRS. CONLEY STILL AT IT

It is ever a pleasure for The Billboard representative to stop in at Mrs. Conley's wardrobe shop, at 237 West 34th street, New York City. Invariably she finds a friendly welcome there, and always meets some person prominent in the profession.

Mrs. Conley, no doubt, knows as many stars and professional people personally as any other one party in the wardrobe business. She has been located at the above address for over forty years. Since the death of her husband, the former well-known Charles R. Conley, she has been conducting the business alone.

MAJESTIC ROAD SHOW

An item in the St. Louis letter in last week's issue of The Billboard stated that the Majestic Road Show opened at Centerville, Ill. Manager M. W. McQuigg advises that the name of the town should have been Carlinville, Ill., where, he says, the musical and vaudeville attraction played to big business November 18 and 19.

The Majestic Road Show is a twenty-five-people organization, and has its special paper. In the towns already played, states McQuigg, the theater managers and patrons have praised the show in big terms.

MEET TO FURTHER THE LITTLE THEATER PLAN

New York, Nov. 27.—Five hundred people interested in the erection of the Little Theater on upper West Side, to be named the Curtiss, met at a dinner last night at the Hotel Commodore to further the plan. The intention is to present unusual plays during the season when the theater is erected, with special afternoon performances for children. Chauncy Pollock was chairman at the dinner.

OBJECTED TO ENGLISH GIRLS

New York, Nov. 27.—Considerable animosity prevailed last week at the Park Theater here, which is housing the Minsky Brothers' Burlesque "S", when twelve American ladies of the chorus took exception to the fact that six of their English consins in the same show have jobs while many American girls competent to fill their places are without employment.

That affairs had reached the untenable status of fistifists and hair pulling was shown when Edith Trevor, one of the English "Six High Steppers", had Hazel Clark, one of the American girls, haled into court with a summons, and declared that she and her five companions were being persecuted in the theater.

"I don't see why they should allow these girls from England to play in American theaters," declared one American girl, "when there are thousands of pretty, clever girls over here who are on the verge of starvation." The quarreling was then renewed with a vengeance.

Magistrate Earl A. Smith, who was made the arbitrator, agreed to witness the midnight performance. He made a trip back-stage after the show and, surrounded by the quarreling factions, with the wisdom of a Solomon decided that the English girls were doing a specialty of their own and in no way interfering with the Americans, dismissing the summons. He further admonished the girls to quit quarreling and be friends.

ACTORS SEE "OLD SOAK"

New York, Nov. 24.—The resident guests of the Actors' Fund Home, at West Brighton, Staten Island, attended the matinee of "The Old Soak" today as the guests of Minnie Dupree, who is in the cast.

After the show Miss Dupree entertained her guests at the Stage Door Inn.

LENOX HILL PLAYERS

A shower of congratulations is due The Lenox Hill Players. And a storm of admonition should descend upon those professed advocates of the new movement in the theater who failed to fill every seat and every foot of standing room at every performance in the Lenox Little Theater at 52 East Seventy-eighth street, New York City, where this aggregation of players recently concluded a two weeks' presentation of its first group of plays for this season.

The first offering on the program was a dramatic novelty in one act by S. K. Fairbanks, entitled "The Other Voice". It is a very tense piece of drama, given on a totally dark stage. Aside from being most unusual it is exceedingly well written from a literary standpoint, and delivered with great force and clearness. Wells Spalding, as The Well-Fed Voice, gave a reading that indicates a possession of real dramatic ability. The same can be said of G. Albert Smith, as The Hungry Voice, and also Ridgebon Wills, as The Other Voice, altho the latter had only a few lines.

This was followed by "The Pardon", a three-act play from the French of Jules Lemaitre. It is a trashy French triangle affair; a very commonplace character study with little dramatic value, lacking a single elevating or extenuating circumstance to help offset the immorality of which all three characters in the play are guilty, and either badly written or badly translated. There may have been a vogue for such stuff when it was written, twenty-seven years ago, but today it is totally unwarranted. Besides, no good is done by presenting relations of this kind in a manner that invites their acceptance as a matter of course. The two women characters are very well acted by Beverly West and Nora Stirling, a pair of young ladies with genuine talent. Donald Cameron, however, was very unattractive, jerky and unconvincing, but that may have been due to the weak, fickle and inconsistent character he had to portray—yes, it was certainly due to that.

But "The Pardon" may be pardoned, in view of the fact that it was followed by "The Green Scarf", a clever one-act comedy by Kenneth Sawyer Goodman, admirably acted by Jay Fassett and Constance McKay. This piece contains a fresh and amusing situation, the lines are delightfully worded, and the actors made the most of their good opportunity. It was a real and rare treat.

Credit goes to David Lindley for the staging of these productions, and the settings, by Ashmead E. Scott, director of The Lenox Hill Players, were very pleasing.

The Lenox Hill Players is indeed a talented and satisfying organization. Most of the members are experienced professionals whose chief aim is artistic achievement. Added to this that their theater is a charming and well appointed one, and there is no reason why it should not be taxed to capacity at every performance given there.

A new program of plays is now in preparation and will be presented for two weeks beginning December 10.—DON CARLE GILLETTE.

EARL CARROLL HALED TO COURT IN "LIZZIE" CASE

New York, Nov. 25.—Earl Carroll, the young theatrical producer, was ordered by Supreme Court Judge McAvoy last week to appear for examination before the attorneys for Strut, Miss Lizzie, Inc., in the action brought recently against him and the Earl Carroll Realty Corp. for \$25,000 damages. Strut, Miss Lizzie, Inc., is the corporation which is alleged to own the all-colored musical show, "Strut, Miss Lizzie", which ran at the Carroll Theater for some time last summer, William Minsky, the burlesque producer, and Arthur Lyons, the agent, being the principal stockholders in it.

It was charged by the plaintiff that Earl Carroll had conspired illegally with Henry Creamer, the colored songwriter and original producer of the show, to deprive it of its interest, and Kendler & Goldstein, attorneys for Strut, Miss Lizzie, Inc., obtained a court order for the examination of Carroll before trial last week. Carroll's attorneys made a motion to vacate this order, but it was denied by Judge McAvoy.

Altho claiming to be the owner of "Strut, Miss Lizzie", the plaintiff corporation was not allowed to share in the operation of the show when it ran at the Carroll, it is alleged.

CAWTHORN STILL OUT OF "THE BUNCH AND JUDY"

New York, Nov. 27.—Contrary to expectation, Joseph Cawthorn will not be able to open with "The Bunch and Judy" when it begins its New York engagement at the Globe Theater tomorrow night. Mr. Cawthorn tore a ligament in his leg last week while playing in Philadelphia, and Johnny Dooley took his place in the show. It was announced at that time that Mr. Cawthorn would open with the show in New York, but Mr. Dooley will play the part here for the opening and until Mr. Cawthorn is better. Mr. Cawthorn is in the Jefferson Hospital, Philadelphia, under treatment for the injury.

PARTY OR PUBLICITY STUNT?

Arrest Press Agent and Dancer for "Breaking In" on Dinner of Cleveland Councilmen

Cleveland, O., Nov. 25.—William Dowdell, press agent of the Empire Theater, and Loretta White, a member of "Pepper Pots", Mutual Burlesque show playing the Empire this week, were arrested last night on warrants, sworn to by Councilman Walter E. Cooke, charging them with disorderly conduct. It is alleged that Miss White, arrayed in scanty attire, "broke in" on a dinner party of local councilmen at a downtown hotel Monday night and, after offering to "put on a dance for them", executed certain parts of a lascivious and indecent dance. The affair, it is said by the councilmen, was an attempted "publicity stunt". It also is claimed that the councilmen agreed to not file warrants if Dowdell would take back his statement that they had instigated the scheme. This Dowdell refused to do, declaring he was unwilling to perjure himself. Manager Joseph Germond, of the Empire, proclaims ignorance of the entire proceedings.

PLAYERS OF MOSCOW ART THEATER ON WAY TO PARIS

Berlin, Nov. 26.—Players of the Moscow Art Theater, who have been waiting here for one month for permission from the French Government to play in France, received notification today that they could do so. They will start for Paris on Tuesday and after filling an engagement there sail for America. The French Government held up permission because it suspected the players might engage in political activity. It has decided that this is a remote possibility and more than overbalanced by the artistic merits of the enterprise.

WALTER SANFORD DIES

New York, Nov. 27.—Walter Sanford, 47 years old, widely-known theatrical manager, died in a hospital at White Plains, N. Y., Sunday, after a illness of four weeks. Mr. Sanford had managed theaters in New York and St. Louis and also a number of productions.

BUSINESS RECORDS

NEW INCORPORATIONS

Delaware Charters

Theatrical Producing Financing Corp., New York City, theatrical proprietors, \$1,500,000; John C. Hosher, J. K. Hosher, Roy Reichelderfer.

Progressive Business Shows Co., Philadelphia, advertising, \$25,000; (Corporation Guarantee and Trust Co.)

National Indoor Golf, Wilmington, amusement, \$50,000; (Corporation Trust Co. of America.)

Monta Vista Estates, Inc., Wilmington, \$10,000,000; amusement enterprises of all kinds.

Illinois Charters

Garrick Producing Co., 1148 West Madison street, Chicago; 100 shares no par value; general theatrical exhibition and moving picture business. G. J. Damerel, M. V. Damerel, B. H. Knehanbecker. (Correspondent, William H. Severin, 123 West Madison street.)

Blair Coan Production Co., 1345 Argyle street, Chicago, \$125,000; motion picture business; Blair Coan, Robert H. Farrell, John M. Morey. (Correspondents, Newby, Murphy & Walker, Continental & Commercial Bank Bldg.)

Maine Charters

Dondis Amusement Company, Rockland, \$50,000; manage and conduct theaters and amusement places; Joseph Dondis, Annie Povich and Ida Mae Dondis.

Ohio Charters

The R-S Theater Company, Cleveland, \$25,000; Elizabeth Relf, Peter J. Relf, Robert M. Morgan, J. Osterland, M. C. Hanson.

New Jersey Charters

Crescent Amusement Company, 177 Smith street, Perth Amboy, \$100,000; amusement enterprises.

Beyer Brothers, Inc., 164 Market street, Newark, operate motion picture houses and conduct theatrical business, \$50,000; Benjamin Beyer, Simon Beyer and Gussie Beyer.

Palace and Strand Amusement Co., Lakewood, \$10,000; Sol Brill, Joseph Kohn, Jacob Shapiro, New York.

New York Charters

Orca Pictures, Manhattan, \$50,000; C. S. Ashley, D. J. Dowling, H. J. Nusschafer. (Attorney, W. F. Ashler, 1540 Broadway, New York.)

Troy Palace Amusement Corporation, Brooklyn, \$10,000; Nathan and F. E. Zelin, 519 Linden avenue; Emanuel Chanin, 430 Saratoga avenue.

Doormat Co., Manhattan, motion pictures, \$20,000; P. S. Goodman, C. A. Smith. (Attorney, S. Goodman, 130 West Forty-second street.)

Regal Revues, Manhattan, amusements, \$10,000; R. Bernstein, A. Ganz, J. Girsdansky. (Attorneys, J. Kandler and M. M. Goldstein, 1540 Broadway.)

Haysex Productions, Manhattan, motion pictures, \$10,000; E. Davidow, G. Lemaire, G. Gershwil. (Attorney, L. C. Schultz, 1674 Broadway.)

Albemarle Operating Co., Brooklyn, restaurant and theater, \$5,000; R. Adler, J. M. Whelan, I. Isaac. (Attorney, M. B. Marlash, 2057 West Eighth street, Brooklyn.)

Robbins Enterprises, Utica, theaters and motion pictures, \$3,000,000; W. J. Green, W. C. J. Doolittle, J. Rothstein. (Attorneys, Willis & Gulle, Utica.)

Bond Photoplay Corp., New York City, \$25,000; P. Silberman, J. S. List, L. G. Solomon. (Attorneys, Marks & Marks, 358 Fifth avenue.)

Dexter Park, Dexter Park, Woodhaven, amusements, \$45,000; N. C. Strong, M. Rosner, O. L. Whitelaw. (Attorney, S. H. Imbrey, 110 William street.)

Abbott Theatrical Enterprises, Buffalo, \$100,000; H. Abbott, Jr., J. Lavene, R. Van. (Attorney, H. Stern, Buffalo.)

Name Changes

American City Bureau Film Service, Manhattan, to Civic Film Service.

Capital Reductions

William Fox Associates, Manhattan, \$500,000 to \$150,000.

Bankruptcy Discharges

Judge A. N. Haud, in the United States District Court, New York, last week discharged Eddie Clark, actor and playwright, in bankruptcy.

Pennsylvania Charters

Elevated Amusement Company, Philadelphia, \$5,000.

NOVA OPERATING CO. INDICTED

Watertown, N. Y., Nov. 25.—The Nova Operating Company, which owns the Aven Theater, has been indicted by the Federal Grand Jury, charged with having made false reports on returns from motion picture theater tickets.

Charles A. Phelps, attorney for the company, said the charge was a technical one and dealt with the reports of sales the company made during a time when the theater officers ran short of numbered tickets and were compelled to use old ones a second time. Confusion arose and it was some time before the matter was straightened out.

WRONG IMPRESSION OF "CAT AND CANARY"

London, Nov. 25 (Special Cable to The Billboard).—"The Cat and the Canary" proved very successful. Mary Glynn, who has the role of the heroine in the play, was the recipient of a very abusive letter (according to the press agent) wishing her a shocking performance. It transpired (so the variations p. a. avers) that the writer thought the cat and canary in the piece were two performing animals.

ACTORS' CLUB OPENED BY PRESIDENT CYRIL MAUDE

London, Nov. 25 (Special Cable to The Billboard).—Two hundred members were present at the opening of the Actors' Club by Cyril Maude, the president. Greetings from heads of the profession were read. Honors were accorded Mr. Nettleford, who presented the club with furniture worth \$2,000. The new premises are excellent.

TRIAL SET FOR DECEMBER 4

Evansville, Ind., Nov. 25.—Eighteen suits brought by stockholders against the directors and promoters of the Cadick Theater here, charging fraud in the sale of stock, have been set for trial December 14 in the Superior Court.

PEOPLE BUYS OUT MURRELL

One Partner Retires and Two New Ones Enter Well-Known Booking Firm

Chicago, Nov. 27.—T. Dwight Pepple has purchased the interest of his partner, Roger Murrell, in the T. Dwight Pepple Booking Agency, in the Woods Theater Building. Charles Bohler, who has the big revue in Terrace Garden, and Edward Van, who has Van's orchestras, have entered the firm and have become associated with Mr. Pepple. The firm is now known as the Pepple-Bohler Agency, and a corporation is being formed. Mr. Pepple will be president and booking manager; Mr. Bohler, vice-president and business manager, and Mr. Van will be secretary-treasurer.

Cecil Jefferson, Louis Welas and George Flint will be in the office. Thille Glazier will also remain with the new firm. A dramatic booking agency is being opened by the firm. Mr. Van will book orchestras, clubs and cafes, also film houses and put on prologs. Mr. Murrell has not announced his future plans.

COCHRAN RETURNS TO ENGLAND

Arranges for Nearly Score of American Plays for Presentation on Other Side

New York, Nov. 27.—Charles B. Cochran, one of London's leading managers, who has been in this country for the past two months in search of material, sailed for home Saturday aboard the Majestic. While here Cochran interchanged quite a number of productions, and, in addition, for nearly a score of American plays, to be presented on the other side, some with the original casts.

These include a cycle of plays from the pen of Eugene O'Neill, produced here under Arthur Hopkins' sponsorship; "Shuffle Along", a John Cort production; the Sam Harris and Irving Berlin first "Music Box Revue", which will be shown at the London Palace; "The Tavern", with George M. Cohan in the role of the Vagabond, and also Cohan's "So This is London" and "Little Nellie Kelly". Other arrangements have been made with Tex Austin to produce a Rodeo, similar to the one seen recently at Madison Square Garden, for the early summer; The Dolly Sisters for a limited engagement in Paris and later in a new play in London, and the Douglas Fairbanks picture, "Robin Hood", which will be shown in London immediately upon Cochran's arrival there.

Cochran's activities for productions in this country embrace "The Lullaby" and "Mr. Faithful", by Edward Knobloch, and Lord Dunsany's farce, "The Man in Dress Clothes".

IN SACRED MEMORY OF FRANK BACON (Lightnin' Bill)

With saddened heart we hear you're gone,
Your voice is hushed, and still.
You played a part, then journeyed on;
We'll miss you, Lightnin' Bill.

The early years were deep oppressed,
You fought on with a will
Till North and South and East and West
Acclaimed you, Lightnin' Bill.

We grieve with those who'll miss your love,
It was your Maker's will;
He needed angels up above
So took you, Lightnin' Bill.

And now, old friend, you've gone ahead,
Another role to fill;
We shall not think of you as dead,
Just sleeping, Lightnin' Bill.
—GEORGE A. KERSHAW.

WILL REORGANIZE SHOW

Chicago, Nov. 25.—Thomas H. Dalton was a Billboard caller this week, on his way to Hot Springs, Ark., where he will join his old partner, Harry (Sapolini) Williams, where they will reorganize their show and play opera houses for the rest of the winter. They will open their summer show in Le Grande, Ore., on a platform, as soon as the weather permits.

U. S. ACTS IN LONDON SHOW

London, Nov. 26 (Special Cable to The Billboard).—Lorna and Toots Pounds and Muriel George and Ernest Butcher have been included in the Hippo Royal Show, so with Fleming's Trix Sisters and Kharum, America has three representatives.



REQUESTED TO DELAY SHOWING CHILDREN'S LEAGUE GIVES CARD PARTY AT ASTOR

London, Nov. 26 (Special Cable to The Billboard).—Harry Eden, representing the Thornton houses on the Northeast Coast, sent an s. o. a. to agents to get acts to postpone the dates of November 23 and 24, to November 25 and later, or ask the monetary value for cancellation, failing which they threaten to close. Most acts are not falling for it, arguing it's better to be a creditor now than later.

ANOTHER MYSTERY PLAY

New York, Nov. 27.—The mystery plays still keep heading Broadwaywards. The latest to be announced is "The Rear Car", which is from the pen of Edward E. Rose and will serve as a starring vehicle for Taylor Holmes. The Selwyns are responsible for the production.

PROPOSE TO SUBSIDIZE SHAKESPEARE COMPANY

London, Nov. 25 (Special Cable to The Billboard).—The Shakespeare Memorial Committee has granted the Old Vic a thousand pounds for three years. A proposal to subsidize the company was adjourned to a special general meeting which will be held soon.

"CLINGING VINE" OPENS

New York, Nov. 26.—"The Clinging Vine", a musical comedy produced by Henry W. Savage with Peggy Wood as star, opened Thursday at Stamford, Conn.

New York, Nov. 23.—The Children's Dramatic League gave its first afternoon card party at the Hotel Astor November 21. There were 250 guests present.

The Children's Dramatic League is a new organization. When it held its first meeting in October of this year it had a membership of one hundred, which has since almost doubled. The purpose of the league is to encourage latent talent in children and to teach them self-confidence by coaching them for appearance at the affairs of charitable and other organizations. Meetings are held the first Thursday of every month. Mrs. Morgenroth, 755 Forest avenue, the Bronx, is chairman of the league.

"NEW WAY TO PAY OLD DEBTS"

London, Nov. 25 (Special Cable to The Billboard).—Well Messinger's "New Way To Pay Old Debts" was presented Monday at the Old Vic, and was given a fine reception. Gordon Bottomley's poetic piece, "Britain's Daughter", makes a double bill for two weeks. The latter play deals with early English history.

BERNHARDT IN ACCIDENT

London, Nov. 25 (Special Cable to The Billboard).—Sarah Bernhardt was in a motor accident Monday at St. Remo. The motor car was going slowly, which prevented the accident being serious.

AN HISTORIC PERFORMANCE

Sybil Thorndike in Shelley's "The Cenci"

By "COCKAIGNE"

By her performance in "The Cenci" (the dress rehearsal of which, as representative of The Billboard, I was privileged to see on November 11) Miss Thorndike adds not only to a great reputation, but to the history of the English theater. The play is put on for a series of four matinees, but will, I trust, find a place in the evening bill for besides being a great play, full of mighty imagery and powerful passion. It affords this actress a singular opportunity for her particular range of gifts to find full expression and yet to leave her unstrained.

I have never joined in that chorus of unstinted adulation which nowadays greets any of Miss Thorndike's creations. Fulsome praise is of no use to any artist and those who suggest by implication that she can afford to rest on her laurels do Miss Thorndike no service. Not that she is likely to take such advice. On the contrary the greater her success the harder she attacks her job. For instance, she appears seven times weekly in "The Scandal", during the run of which she has rehearsed and played a weekly matinee of "The Medea", and concurrently has prepared this magnum opus under review. If ten of our managements had half her energy and enthusiasm London would soon be the Mecca of the theatrical world!

As Beatrice Cenci Miss Thorndike has, I hope and think, turned the corner of her career. For she has cast off her tricks and relies upon the inner drama of her heart and brain and not on pyrotechnical coups de theater to achieve her end. The strangled, spasmodic gasp which she employed regularly in her Guignol performances, in "The Chinese Puzzle", in "Jane Clegg" and every other "strong" part which I have seen her play, is gone. Gone, too, is her sharp half turn to the audience to deliver a telling line. Gone are all the mannerisms. Best of all, gone is the stridently husky note that she almost always used to express terror or loss. Instead we have a rounded, expressive, compelling characterization of a woman stricken beyond the bearing of lesser folk, standing sheer and beautiful to implacable destiny.

Shelley's work, fine as it is, is no better than hers. In the scene where she comes from the incestuous embraces of her terrible father, for instance, the poet draws out the confession to needless and certainly to undramatic length. But the actress' art triumphs over the playwright's verbiage. With a less certain interpreter the scene would have dragged. She made it arrestingly gripping. Only one criticism of her work can be made; that her Beatrice seemed rather too mature. But even this criticism must be qualified by tribute to the extraordinary dignity and maidenliness of her trial scene.

The part of her father, Francesco Cenci, played by Robert Farquharson, was by comparison weakly handled, and in the overlong soliloquies especially, the indomitable evil of this Renaissance prince did not ring true. Of course, it is an easy matter for the modern player to recover the mood of an age that believed in abstract (and concrete!) evil and good nature of such extremes, and the actor made a fine effort. The effort showed thru the performance, however. In his curse and in his fearful moments Mr. Farquharson succeeded.

But between these extremes he made many emotional stumbles. Workmanlike rather than inspired.

Among the supportive artists, the great bulk of the credit must go to Brember Willis, whose Cardinal Camillo was a superbly conceived and executed study in restraint. This actor never fails to impress me as much with his technical skill as with his imagination. I have seen him tear the living heart out of the American West as Ilanico Posnet in Shaw's play. As Captain Khotov, in "Heartbreak House", he was the epitome of spiritualized old age. In this piece he gave us just that sense of repose in face of inevitability that was required.

The stage settings deserve attention. An inner proscenium with two pillars between which a black curtain is drawn permits of uninterrupted action, and simplified scenic elements are arranged to suggest a change of scene. The prevailing color note is deep clematis purple, which serves to set off the lively Renaissance costumes designed by Bruce Winston.

The whole production was admirably conceived and, tho the minor parts were not all well played and the speaking of the verse was not uniform in convention, I shall not complain if it does not fall to my lot to see a worse show for the rest of my mortal life. And if I do not see a better it will not be Miss Thorndike's fault. Of that I am convinced.

DON CARLOS BANQUETED

New York, Nov. 22.—Cleveland is the home of Manheim-Vail theatrical enterprises, likewise Don Carlos, the billposter, who is so popular with the Manheim-Vail Players in their Band Box Theater and their "Band Box Revue" Company on the Mutual Circuit that the Misses Bubbie Wright and Bertha Mitchell took off the door connecting their suites in the Alma Apartments to make room for the hurleders who came forth in response to their invitation to banquet Don Carlos in honor of his 33d degree in life Happy-Go-Lucky "Mickey" cashiered and the Band Box ushers led the grand march for Comic-in-Chief Max Coleman, who was accompanied by his wife and Billy O'Neil, and the chief choristers, who were having a merry time when Sammy Clark, in advance of Slim Williams' "Radio Girls" on the Columbia Circuit, made his appearance and entertained the merry-makers with his latest radio monolog, which is a pip.

JUDGMENT AGAINST SAM HOWE

New York, Nov. 25.—Judgment in the sum of \$6,813 was filed this week against Sam Howe, burlesque producer, by Dazien's Theatrical Emporium, Inc. The plaintiff corporation brought suit in the Supreme Court, claiming that amount was due on a promissory note, and obtained judgment by default, no defense being entered by Howe.

The promissory note was made by Howe on July 31, 1922, to the costuming concern of H. Mahieu & Co., which in turn endorsed it over to Dazien's, for value received. The note was payable in ninety days, but was not met by Howe.

GENEE AIDS CHARITY



Adeline Ginee in London. The famous dancer, in charge of the cigaret booth at the Fancy Fair, held in London for the People's Dispensary for Sick Animals of the Poor. —Times' Wide World Photos.

BURLESQUE PRIMA BANQUETED

New York, Nov. 22.—Gail Bandell, who was prima donna in Peck & Kolb's "Follies and Fandals" Company on the Mutual Circuit, decided to close at Buffalo and the members of the company elected to make it a memorable event in the sweet young life of Miss Bandell by presenting her with a magnificent silver cup as a token of their fraternal love for her, and for once in her life Gail couldn't put her lines over, for her emotion was real and unaffected. Later on, however, at the banquet tendered her, she was the life of the party, which included Margie Dillon, Frankie Flint, Emily Nice, Helen Murphy, Joan White, Beatrice Beatty, Geraldine Golden, May West, Evelyn Fields, Edna La Rue, Myrtle Bender, Gertrude Mack, Betty Pierce, Jarvis Kearnes, Stella Morgan, Walter Floyd, Mike Murphy, Oscar L. Lloyd, Louis Austin, Billy Tanner, Ray R. Kolb and many others.

OPERA DISCORD CAUSES SUIT

Chicago, Nov. 24.—A \$100,000 damage suit, alleging defamation of character, has been filed here against Clark A. Shaw, business manager of the Chicago Civic Opera Company, by Aurelio Fabiani, former first violinist of the organization. The plaintiff charges that Shaw circulated stories that he had tried to extort a \$5,000 bribe from Lola Ewell, soprano, for which he is alleged to have guaranteed her a position with the company. Fabiani was discharged for his alleged offer to Miss Ewell.

STARS AT ATLANTIC CITY

Atlantic City, N. J., Nov. 24.—Theatrical stars have been frequenting this city over weekends a good deal lately. Last week Olga Petrova was here with her husband, Dr. John Stewart. Emmett Corrigan has been resting up at The Traymore for a few days before opening in Brooklyn with "The Monster". Eulre Binney and her husband, D. C. Sloane, were here recently on their honeymoon, and Barney Bernard, one of the partners in "Partners Again", was at The Shelburne for a late weekend. Estelle Winwood has been at The Ritz. She opens here next week in "The Red Poppy".

AIRPLANE CONTROLLED BY WIRELESS

New York, Nov. 27.—A French aviation expert scored a triumph in wireless-controlled maneuvering Saturday, according to cable advice.

When in a fog so thick that the machine was often lost to sight of the controllers, army flyers put a 300-horsepower Voisin biplane thru all sorts of difficult evolutions and landed the plane, after an hour's flight, some ten meters from the wireless control station.

RECEPTION TO MME. SOREL

New York, Nov. 25.—Mme. Sorel, star of the Comedie Francaise Company, which concludes a two weeks' engagement at the Thirty-ninth Street Theater tonight, was guest of honor at a reception given by the Alliance Francaise yesterday.

SUES FOR REHEARSALS

New York, Nov. 24.—Dorothy Tierney is suing H. L. Baron, Inc., producer of "The Rubicon", for salary which she alleges is due her for rehearsing in that play.

Miss Tierney says she began rehearsals on January 18, and that she signed an Equity contract calling for four weeks' of rehearsals without pay on January 19. She rehearsed for five weeks, and now claims one week's salary.

Miss Tierney is represented by Mr. Farrell, the Equity attorney, who said she refused to take half of the amount that she claims is due her. Judge Morris Eder, of the Municipal Court, who heard the case yesterday, took it under advisement, and is expected to render his decision shortly.

ERLANGER GETS BOOK RIGHTS

New York, Nov. 24.—A. L. Erlanger has announced that he has acquired the dramatic rights to the novel by J. C. Snaith, called "Henry Northcott". Mr. Erlanger will have a play written around the book immediately. The rights which he acquired included, besides the dramatic rights for this country, those for Canada and all parts of the British Empire, as well as the motion picture rights.

MME. SOREL BACK TO NEW YORK

New York, Nov. 27.—Madame Cecile Sorel and her Comedie Francaise Company will play another engagement in New York. They return here one week from tonight, and will play for one week at a theater as yet unnamed.

REAL HISTORY OF "RAIN"

By JOHN D. WILLIAMS

(Editor's Note—The following history of the production of "Rain" and the manner of its writing is supplied by John D. Williams, who staged the play, in answer to many inquiries as to why Somerset W. Maugham, who is a playwright of considerable attainments, did not do the writing himself. Mr. Williams' frank explanation makes it quite clear why the playwright chose the course he did. It is presented here as rather a unique contribution to the history of the drama. Now current at the Maxine Elliott Theater, New York, "Rain" is one of the noteworthy successes of the season.)

I read the story, "Miss Thompson", upon which "Rain" is founded, as it appeared in The Smart Set. I thought it the greatest example of modern realism I had ever read. But I did not think it contained material for a play. I did not buy the story for purposes of dramatization. Some time after reading it I met John Colton, who told me he had happened to be in San Francisco when the proofsheets of "Miss Thompson" were sent to W. S. Maugham, its author, for correction. Maugham was busy at the time and asked Colton to correct the proofsheets and mail them back to The Smart Set. As Colton thus read the story, in galley form, he, and he alone, was struck with the idea that it contained material for a great play. Colton there and then told Maugham his belief that the story could be refashioned for the stage. Maugham's answer was that he could not see any play in the story of "Sadie Thompson", looking at the material from any point of view. But he concluded by telling Colton to do what he wished with the material. Colton then came East and sat down with Miss Clemence Randolph to remold Maugham's story for the stage. When he had written half of the first act—on yellow sheets in lead pencil—he showed it to me and it was then that I contracted to buy the play. Half of the first act, as written by Mr. Colton and Miss Randolph, was proof enough that a great play would result from the magical touch of those two young dramatists, who could quicken Mr. Maugham's plot and characters into an exceptionally vivid and dramatic stage representation. When, at my apartment, the play was finally written, the search that set in was not a search for percentage or the most likely partnership arrangement—that kind of thing is always easily settled by a long established precedent in the theater. The great quest, and the only quest, was for the actress who could play "Sadie Thompson". I, now owning the play, treated with as many managers as had likely young leading actresses under contract. During my search Mr. Sam Harris asked to see me, and, after hearing the names of the actresses I had considered, told me that he had Miss Jeanne Eagels under contract. The end of my search was obvious—Mr. Harris could contribute the actress, I could contribute the play. In aidance by a cable arrangement with Maugham, I did have to stipulate that I should cast the play, choose my own scenic artist and determine in every detail the treatment of the text. This I did, down to the smallest detail. Carte blanche was given me by Mr. Harris, and his able staff was of great assistance. The result, I submit, is a gratifying demonstration that, with patience, tact and intelligence, varying and various minds may attain a veracious goal.

HELD FOR THEATER ROBBERIES

Savannah, Ga., Nov. 23.—Of the three charges of robbery against Sylvester J. Thomas, the young man recently arrested here, two are for the cracking of the safes of the Bijou and Lucas theaters. The first named house was robbed of \$900 on September 10. On November 12 the Lucas safe was robbed of \$1,200. Thomas had \$298 on him when arrested. He has \$325 in a safety deposit box in a bank here and recently purchased an automobile for \$339, and, police allege, has recently bought much clothing, tho he has not been permanently employed for months, it is said.

MOVIE HOUSES AID VETS

Birmingham, Ala., Nov. 20.—Plans for the sale of several thousand books of picture show tickets at \$1 each, to be sold by the Woodrow Wilson Post here, of the National Disabled Soldiers' League, for the week of December 18, to five picture shows operated by Joe Steed in the suburbs, were made this week. The money will go to the work of the league for aiding disabled ex-service men. The theaters co-operating in the plan are the Five Points Theater, the Franklin and Bell, at Ensley; the Gary, at Fairfield, and the Woodlawn, at Woodlawn.

CLARA MACKIN SUES DENTIST

Chicago, Nov. 24.—Clara Mackin, former leading lady in Leo Dittrichstein's company, filed suit yesterday in the Circuit Court for \$29,000 against Dr. Eugene Vigneron, local dentist. Miss Mackin alleges that imperfect dental operations performed by Dr. Vigneron on July 5, 1921, impaired her enunciation and ruined her earning ability. The suit is supported by depositions of Dittrichstein.

VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFFEL

UNIT SYSTEM WILL TOPPLE UNLESS OVERHEAD IS CUT

Cost of Operation Too High, Shubert Franchise Holders Say—Can't Get Off Nut

NEW YORK, Nov. 27.—With several more unit shows closing last week, straight vaudeville replacing unit shows at two of the Shubert vaudeville theaters, and Broadway seething with rumors ranging from the resignation of I. H. Herk, as president of the Affiliated Theaters Corporation, to the closing of the entire circuit by January 1, the situation has boiled down to the admission made by most of the franchise holders that they cannot possibly continue playing with the present high overhead under which they are operating.

Built and cast too expensively from the very beginning, the Shubert units have, for the most part, drawn good receipts, but the big salary lists and production costs have always been more than the amount received as the shows' share.

Unit producers faced with the prospect of being forced to appeal to their actors to cut salaries or close their shows claim that the present condition is not all the fault of the Shuberts. The Shuberts, they point out, have several times raised the shows' percentages of receipts in an effort to aid the producers, and have always been ready to help the franchise holder who made an effort to give the public a good show. While street-talk has it that no matter how bad things become the Shuberts will lose no money, these same producers say that the Shuberts are losing a great deal of money on their theaters, which cost them more to run than they are receiving as the small end of the unit receipts.

One Shubert unit producer, a former burlesque man, whose show is one of the best on the circuit, declared this week that he could not see his way clear to continue playing.

"My show has been out nine weeks," he asserted, "and I have no kick against the business done. I have averaged \$9,000 a week, but, thru no fault of the Shuberts, I have not made any money. From the start I have gone in too deeply in the matter of production and salaries. My show cost me over \$32,000 to produce, and my weekly salary list is \$4,700. The acts that I signed up are getting far more money than the Keith people paid them. If I could cut out one or two acts I would be able to continue playing, and at a profit, too. The vaudeville actor does not take into consideration the fact that he is getting all his fares paid, and also baggage transported free. Shubert vaudeville sets no competition against the Keiths, but the actor insisted on getting bigger money for leaving the Keith houses."

Start Straight Vaudeville

Straight vaudeville becomes the policy at the Garrick, Chicago, and the Princess, Toronto, beginning this week. Other theaters will follow suit soon.

Three units closed last week. They are: Barney Gerard's "Town Talk", at the Chestnut Street Opera House, Philadelphia, which will be revised and sent on tour of the one-night stands as a legitimate attraction; Lew Fields' "Ritz Girls of 19 and 22", at the Empress, St. Louis, and George Gallagher's "Broadway Follies", at the Opera House, Detroit.

The entire company in Lew Fields' show, "The Ritz Girls", went on a short strike at the Empress, St. Louis, on Thursday afternoon, refusing to go on with the matinee unless they were paid the salaries owing to them from the previous week. The curtain was held up for

twenty minutes until their demands were satisfied.

A strong rumor held forth all last week to the effect that Isadore H. Herk, the president of the Affiliated Theaters Corporation, and the nominal head of Shubert Vaudeville, was planning to resign. Mr. Herk denied this report emphatically, altho it is pointed out that the unit system, which is his project, has failed.

Arthur Klein, head of the Shubert Vaudeville Exchange, comes into more prominence as the policy of straight vaudeville shows comes into being. If the unit shows are completely discarded he will become, as last season, the main executive in the realignment of Shubert Vaudeville.

Up until last week Lee Shubert had an office in the suite of the Affiliated Theaters Corporation at Seventh avenue and Forty-eighth street. Last week his name was removed from the door of his office without any explanation being given for this action.

TANGUAY CONTINUES TO BREAK ALL RECORDS

New York, Nov. 27.—Eva Tanguay, who played to over \$30,000 at Loew's New York State Theater recently in one week, beat this high-water record mark at Loew's Metropolitan in Brooklyn, there she closed last Sunday night, breaking all records for any vaudeville attraction in any of the Loew houses at any time. Miss Tanguay played to a gross approaching the \$35,000 mark, the usual business at this theater seating 4,150 persons being, under good conditions, around \$29,000. The best previous business done by the house with a big feature film, "The Prisoner of Zenda", and five acts of vaudeville, was \$26,000.

Miss Tanguay can scarcely be accused of any diminution in her drawing power when the Fire Commissioner's office issues orders against the further selling of tickets, and when she can divert to the box-office nearly \$15,000 more than the usual weekly revenue.

IKE ROSE'S ROYAL MIDGETS SCORE AN IMMENSE SUCCESS

Chicago, Nov. 25.—Ike Rose and his Royal Midgets, said to be a sensation among all midget shows, worked the big act two weeks in Chicago with such flattering results and such a huge attendance that even Ike, who is accustomed to big things, must have been well pleased. Mr. Rose is having new costumes and

"PROPS" LOSES BET AND TAKES IN WASHING



Paul Vogt, property man for the "Zig-Zag" company, playing in New York, was sure that Gaston would beat Lodge in the Massachusetts Senatorial race—so sure that he bet Miss Alice Lawlor of the company: "If he isn't beaten, I'll wash the lingerie of every chorus girl in this troupe in the public square." So the girls at the Central Theater followed poor "Props" out to Times Square, and handed him all sorts of ribbon things to wash.

—Photo copyright by Underwood & Underwood, New York.

other appliances made from Parisian patents, at a cost of \$5,000, and will open in the Gus Sun Theater, Springfield, O., tomorrow. A series of New York dates will follow.

Mr. Rose, who goes to Europe and brings expensive acts across the pond with the same concern that most of us would switch a team from one Chicago theater to another, feels that in the Royal Midgets he has one of the finest shows in his long career as a manager.

MAY DEVEREAUX NOT MARRIED

New York, Nov. 25.—May Devereaux, late of the "Make It Snappy" Company, good-naturedly denies all reports that she is married to one Philip Strasser, or engaged to Jack Dempsey, or about to be adopted by the "John B. Hockingfellow". The only affiliation of any kind in which she has figured lately is with Ted Rose and his Los Angeles Orchestra, with whom she is soon to make a vaudeville tour.

REARRANGE ORPHEUM NEW YORK OFFICES

New York, Nov. 25.—The Orpheum offices on the sixth floor of the Palace Theater Building are undergoing rearrangement with the purpose of obtaining more privacy for the various booking managers. The room formerly occupied by Sylvia Hahlo, secretary to Martin Beck, and Abe Brin, in charge of the New York end of the Orpheum publicity department, and Charles Feleky, is to be divided into three sections. One office will be given over to Denman of the Interstate Circuit, another to the clerical department, where the contracts will be made out, and the third reserved as a reception room for Orpheum callers. The clerical staff will consist of Edward Katz, Nestor Hammet and Bertram Schrein, who recently returned here from Chicago.

There will also be a change in the inner office. A wall in the course of erection will divide George Gottlieb and his assistant, Ben Thau, from the offices of Frank Vincent and Ray Myers.

JUDGMENT AGAINST BILLY VAN

New York, Nov. 25.—Judgment in the sum of \$3,000 against Billy B. Van, the vaudeville actor, was entered this week by Beatrice A. Foster in the office of the County Clerk, in an action for damages resulting from personal injuries received in 1918 at a hotel Van owned at George Mills, N. H. Miss Foster brought suit against Van in 1919, asking damages of \$20,000. The case came to trial in October before Supreme Court Justice McAvoy and a jury, which rendered a verdict of \$4,000 for the plaintiff. By stipulation between the parties it was agreed that the judgment be reduced to \$3,000 and fled, with the understanding that he was to pay it off at the rate of \$50 weekly.

According to the complaint on file Miss Foster was invited by Van to attend an entertainment in his hotel, which was known as Van Harbor Casino, on the night of August 21, 1918. After the entertainment, while she was leaving the place, Miss Foster fell off the piazza, which she alleged was unlighted and unprotected, and down a flight of nine steps. Her right leg and ankle were broken in two places, and she suffered from a nervous breakdown it was alleged.

Van is appearing in Keith vaudeville with James J. Corbett, the ex-pugilist.

AGENT SUES FAVERSHAM

Boston, Nov. 25.—Suit has been filed in the Municipal Court here by John Barrington, a vaudeville agent with offices in the Columbia Theater Building, New York, against William Faversham, now appearing in Keith vaudeville, for \$850, alleged to be due for managerial services rendered the actor. On the result of this proceeding depends another action by Barrington against Faversham for \$1,000 alleged to be due Barrington on similar grounds, according to the plaintiff's attorney, J. W. Wyte.

AGENTS AID GOVERNMENT IN COLLECTION OF INCOME TAX

New York, Nov. 25.—An order has been issued by W. D. Wegefarth, of the Keith office, for all the agents to furnish him with a complete list of alien acts on the Keith books. This is the result of a request from the Government that the Keith office co-operate with it in the collection of the eight per cent tax, levied on the incomes of foreign acts playing in this country.

MUST WEAR TIGHTS

New York, Nov. 25.—Agents doing business on the Keith floor have been ordered to notify all acts playing Columbus that in the future they will be compelled to wear fleshings and foot coverings. This has been necessitated thru reason of the fact of several complaints having been made relative to semi-clothed dancers and others appearing without tights in the capital of the Buckeye State.

The Dolly Sisters have left the Monte Carlo Cabaret in New York, and negotiations are under way for their appearance at the Palace in that city.

DUMB ACTS TO FORE IN HOTEL MEN'S SHOW

Turn Down Card of All-Star Song-and-Dance Artists for Bill Composed Entirely of Novelty Acts

THE sight or so-called "dumb" act had its innings on Friday night of last week at the Hotel Commodore, New York City, when the Hotel Managers' Association, in convention there, turned down a card of all-star song and dance artists for its annual dinner entertainment in favor of the type of vaudeville attraction which of late years seems to have lost caste as a worthwhile entertainment feature in the eye of the booking managers except as an excuse for opening and closing shows.

The exhibition, probably one of the most unique of its kind ever staged in the metropolis, comprised a dozen well-known novelty turns, contracted thru the Club Booking Department of the B. F. Keith Vaudeville Exchange. The performance was witnessed by more than fifteen hundred hotel managers, representing all of the leading hostelrys in the United States, who were the guests of Jack Bowman, head of the Bowman Hotel Company, and to a man they voted it the most entertaining show that has ever marked the conclusion of their annual conclave.

The performance was run off in the style of the European Indoor Circus. The grand ball room, where the big show was staged, was entirely under canvas, the various numbers being exhibited in a regulation circus ring, around which the guests sat down to dinner. The corridors flanking the main top also were under canvas and housed as interesting a kid show and menagerie as any of the first-class circuses ever carried. There were all of the usual freaks and a zoo that boasted a score or more of exhibits.

Show a Humdinger

The main card of the evening was a humdinger. A crash of brass from the hotel orchestra in regulation circus band uniform greeted the entry of Arthur Hill and Henry Morey, ringmaster and announcer, respectively. A thundering round of applause, a crack of the whip, the show was on. First came the Seven Arabian Knights, a troupe of dark-skinned tumblers, whose whirlwind acrobatic pleased the assembled hotel managers greatly. Next came Polly Bassi with a troupe of clever canine performers and a boxing pony that floored its sporting partner with a Dempsey-like thrust of its right forefoot, much to the delight of the audience.

Sargent Shaw's dogs made a strong appeal to the sporting blood of the hotel men with an exhibition of leaping feats which for many came to a close all too soon. By this time the audience was acting for all the world like a bunch of kids seeing their first circus and the prettily routinized and staged equestrian offering of the Riding Waltons, following, bowed off to a solid hit.

Col. Fred Lindsay, big game hunter and naturalist from Australia, was greeted from all parts of the arena with friendly salutations, and his exhibition of whip cracking drew one of the big thrills of the evening. The Davis Brothers, musical clowns, caught on with their mockingbird courtship specialty and garnered laughs galore.

Next Josef Josefsson's Icelanders gave an exhibition of the manly art of self-defense as understood in the Island North Country, which held the interest of the entire assemblage, the troupe being given a rousing sendoff at the conclusion of the turn. Olympia Desval, with her prettily staged canine-equestrian act, also proved a strong card.

Lillian Leitzel, feature of the Ringling-Barnum Circus, took the hotel men by storm with her clever exhibition of the ring and Spanish web feats, giving way to Walter Beckwith and Big Jim, the wrestling hon. The later turn may have been intended to thrill, but the hotel men took it the other way, perhaps because of the memory that Big Jim, not so long ago, spent the night an unwanted guest in one of New York's leading hostelrys.

The big thrill of the evening came with Ce Dora, who held her audience spellbound while she flirted with death on a high-power motorcycle, circling around and around in a great

metal globe, barely missing with each revolution her partner, who tempted fate so far as to stand in the center of the gilded contraption. And this brought the show to a finish.

If some of the guests had had their way the performers would have been called back to go thru the entire performance again, so well did they enjoy the entertainment, which was framed on a moment's notice by Frances Rockefeller King, of the Keith office.

SHUBERT UNIT FOR LONDON

"Stolen Sweets", With Watson Sisters, Engaged by Cochran

New York, Nov. 26.—Charles B. Cochran, London theatrical manager, announced before he sailed for England yesterday that he had contracted to play the Shubert unit, "Stolen Sweets", with the Watson Sisters, at the Oxford Music Hall, London, beginning May 1 of next year.

Mr. Cochran visited the Central Theater here last week, where "Stolen Sweets" was playing, and was much impressed with the possibilities of the show as a summer entertainment feature for London theatergoers. He immediately started negotiations with Timberg thru the Shuberts, and just before sailing completed a deal whereby the show will be sent over intact next spring. An all-English chorus, however, will be engaged by the London manager, who says there are lots of chorus girls available in London, and then, too, English chorus girls can be procured at a considerable saving as compared to what it would cost to import an all-American ensemble.

Mr. Cochran was particularly struck with the performance of the Watson Sisters. He says there are few sister acts on the London boards and that turns of this kind are much in demand over there. There is a possibility, according to the Shuberts, that if this first unit show makes good in London others will follow.

Grace Hayes, who opened in Dillingham's "The Bunch and Judy", was released thru the Keith office and allowed to cancel a two years' contract.

Vaude Conditions Grow Worse in Metropolis

Hundreds of Performers Just Manage To Eke Out Coffee-and-Cake Existence

New York, Nov. 27.—What with the season nearing its height and with the decision of the booking chiefs that salaries must be shaved to razor edge, strictly in force, acts are beginning to feel the pinch of hard times as contrasted to the more or less comfortable working conditions of the past few seasons. A walk up Broadway, starting at the Putnam Building and ending at the corner on which the Palace Theater stands, brings to one's ears a continuous stream of complaints and grumbles against the present order of things in the vaudeville business.

These street corner laments, with hardly an exception, begin with the query, "What's the business coming to anyway?" and invariably conclude without those engaged in the talk-fest arriving at any plausible solution to a problem which, in many cases, has narrowed down to the all-important question of "When and where do we eat next?" And so it goes, day in and day out, with the talkers snapping at an occasional bone from the managerial table in the form of a first half here or a last half there.

That the events of the past few months, along with the steadfast refusal of the booking chiefs to weaken on the question of salary, have worked a tremendous hardship upon a host of performers, there seems to be no gainsaying. Only the other day a performer walked into The Billboard office and announced that for the first time in eighteen years, except for foreign bookings, he and his wife had been forced to forsake the Keith banner for a six weeks' turn around a lesser circuit, where the salary would at least guarantee them "the necessities of life" for that period.

Another act, one of the strongest big-time dancing turns the business has ever known and which played the Palace Time and time again last season, recently threw up the sponge, when the featured member of the troupe discovered that the money wasn't there, and wouldn't be for that matter. Still another act, in the same class insofar as draw and entertainment values go, and which played the big time all of last season at a nice figure, recently decided to quit these shores for a trip to England on "spec" rather than have its salary cut in half.

These two instances involve cases where acts could afford to give the booking chiefs the merry ha ha, but the hundreds of little fellows, whose 250s and 175s have been plied down to thin shavings, are the ones that have been dealt a knockout. One could go on for hours recounting the tales of woe the performer is only too glad to unburden to any willing listener—some no doubt magnified, but all nevertheless illustrating the fact that the actor this season is getting the short end of the deal.

While it is true the booking office has given out routes that run into several years' time in some instances, the cases have been few, the salaries have been small and the acts have signed contracts that virtually make them office property. For the most part, however, especially in the metropolitan district, bookings continue to be made from week to week at salaries far below those received by the acts last season.

To all applications for routes the answer is: "We can book you, but nothing doing on consecutive bookings . . . congestion, you know. If you'd like to play the Blank Theater the first half of next week, and the Blink Theater the last half of the week following, perhaps we can fix it for you, provided you listen to reason insofar as money is concerned."

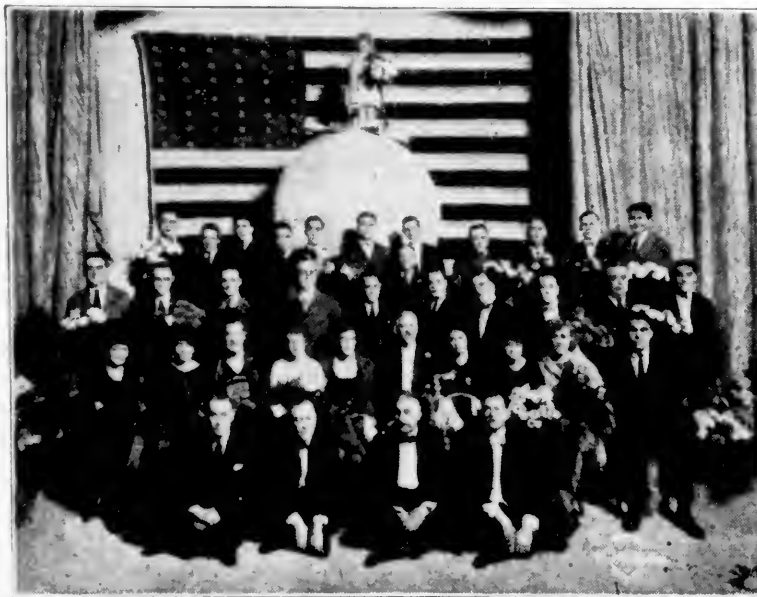
And the performer on the street corner asks the question: "What's the business coming to anyway?" That's for him to decide!

DOLLY SISTERS GET ROUTE OVER THE KEITH CIRCUIT

New York, Nov. 27.—The Dolly Sisters, who recently closed at the Moulin Rouge, were successful in completing negotiations for a route over the Keith Time and will open at Washington week of December 4.

ton, Joe Roberts, Ruby Norton, Rockwell and Fox, Joseph K. Watson, Demarest and Collette, Frances Arms, Lyons and Yosco, Margaret Ford, William Ebs, Wellington Cross, Joe Browning, Pressler and Claiss, Franklin and Hall, Lee Cooper, Elsie White, Rome and Gant, Miss Patricia, Hall and Dexter, Harry and Emma Sharrock, Mignon, Cecille Weston, Edna Leedom and Ben Bernie.

"OLD HOME WEEK" BILL



On Elks' Night at the Albee Theater, Providence, R. I., recently, an "Old Home Week" bill was put on, when Governor Emery J. San Souci, of Rhode Island, was guest of honor. Those on the bill as shown in the accompanying picture are as follows: Front row, left to right: George Spink, Harry W. Crull, general manager E. F. Albee interests for Rhode Island; Foster Lardner, manager E. F. Albee Theater, Providence; Arthur R. McDonald, Exalted Ruler Providence Lodge of Elks. Second row, Adelle Lovenberg, Estelle Lovenberg, George N. Brown, Mrs. Ellen Tate Spink, Marian Ardelle, Governor Emery J. San Souci, of Rhode Island; Margaret Maguire, Grace King, Eleanor Maguson, Wood Biglow. Third row, Sime Neary, Raymond Bond, Clayton Johnson, Al Walker, Alan Cross, Billie Fern, Eddie Healy, Will J. Ward, George Morton, Duncan Harris, Al Gagnon. Top row, Pete De Cesare, John Azevedo, Al Girard, Tom Masso, Frankie Carle, Ray Welch, George Choate, Jack Grove, Capt. John Mullen, Fred O'Connell, William McDonoghue. On Globe, Edith Willoughby Johnston.

BARRON LANDS PRESS STUNT

New York, Nov. 24.—Ted Barron, managing director of the Harry Von Tilzer Music Pub. Co., succeeded in landing a clever stunt with the daily newspapers last week.

Every Sunday newspaper in Brooklyn, and The New York World, American, News and Tribune, carried a story about Hope Hampton singing at the Brooklyn Mark Strand Theater, and mentioned Harry Von Tilzer's newest song hit, "A Picture Without a Frame".

This story was run in the news columns and reached the homes of the entire population of Greater New York.

KITTY GORDON THREATENS SUIT

New York, Nov. 25.—Kitty Gordon has retained counsel to commence an action against Jack Lait, vaudeville author, for the return of \$200, which Miss Gordon alleges to have paid the latter to write her a vaudeville act. According to her attorney, J. W. Wyte, Lait has, since receipt of this money, "failed and refused to either return the \$200 or submit an act as per agreement," and as a result, it is claimed, Miss Gordon lost several weeks' work.

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

KEITH TROUBADOURS

To Entertain Welfare Inmates

New York, Nov. 27.—Following his usual custom, E. F. Albee, head of the Keith Circuit, will send the B. F. Keith Troubadours to entertain the inmates of Welfare, formerly Blackwell's Island, on Thanksgiving Day.

Percy Williams inaugurated these annual visits twenty-three years ago, which today are carried out on a much larger scale. The shows will be given from 10 until 1 p.m., with each act taking part in both entertainments and no intermission between shows.

Loretta Benecke and Irene Fero are making preliminary arrangements and Chief Warden Schlect is arranging to give the artists their Thanksgiving dinner before they return. He will also supervise the distribution to prisoners of candy and cigars from Mr. Albee.

Those taking part, under the stage management of Robert Samuels, will be Joe Cook, Eddie Foy and Company, William and Joe Mandel, McLaughlin and Evans, Miss Juliet, Belle Baker, Myers and Hanford, Dotson, Bert and Betty Wheeler, Rube Clifford, Tom Patricia and Harriet Towne, Lane and Freeman, Harry Delf, Marion and Ann Clark, Margie Coate, Healy and Cross, Shaw and Lee, Allman and Harvey, Rule and O'Brien, Harrison and Dakin, Harry Burns, Janet of France, Dooley and Mor-

This Week's Reviews of Vaudeville Theaters

Shubert Central, N. Y.

(Reviewed Monday Matinee, November 27)

"The Midnight Revels", at the Central Theater this week, is a good show. It is more like vaudeville than any other Shubert unit seen there so far this season. The show is 80 per cent comedy and the balance Riggs and Witche, a super-excellent dancing team.

Bayonne Whipple and Walter Huston are the featured performers, and their style of comedy is exceedingly commendable. They work smoothly and get over some really clever character work, always with a light, deft touch of burlesque that keeps the laughs coming. Huston is a particularly capable comedian.

George Mayo, who does a single act and two double specialties, one with Claire Devine and the other with Evelyn Ramsey, is a comedian with a style greatly different from Huston's, but he pulls the heartiest laughs in the show. He is a different kind of nut comic. In the act he does with Claire Devine Mayo is a scream. To Miss Devine also a lot of credit is due. A Junoesque blond beauty, she sings very well, has engaging personality, and works very well in the comedy scenes.

The first part of the show, after the apparently unavoidable, in these Shubert units, introductory scenes, Billy Purcell and Evelyn Ramsey sing some songs and do some neat soft shoe buck dancing. They and every one of the other dancing acts had some trouble with the stage floor, which seemed rough and uneven on one side. Next, Tubby Garron, Phil Dolan and Buddy Leo almost stopped the show with their well worked out routine of popular songs. Whipple and Huston, in "The Union Burglar", written by themselves, which followed, have about the weakest number in which they appear in the show. The book of revue, second part, which is also from their pens, has some much more enjoyable skits.

Claire Devine kept the audience waiting at least five minutes before she appeared, but made up for that annoyance with her artistically delivered songs and talk. After George Mayo came Ralph Riggs and Katherine Witche, assisted by Mack Ponch, a fairly able violinist. Riggs and Witche do five numbers, and every one is an artistic achievement. Riggs has the gracefulness of a feather floating on an idle current of air.

The greater part of the revue is taken up with a street scene, in which various comedy scenes are worked. About the funniest things in this is Whipple and Huston's impression of a Ford-owning man and wife's trouble over a ruined tire, and Huston's song, called "Why Should I Speak of It?"

About the only thing in "The Midnight Revels" not above reproach is the chorus. The girls are not particularly beautiful, and in only one number, an old-fashioned dance, are they attired becomingly. The chorus numbers, staged by Dan Dody, are terrible. Fortunately, however, the chorus has very little to do.—H. E. SHUMLIN.

Orpheum, St. Louis

(Reviewed Sunday Matinee, November 26)

Kay, Hamlin and Kay, three aerial acrobats of excellent skill, who do a number of worthy feats and employ just enough comedy to give the offering pep. Full stage.

B. C. Hilliam, droll and pleasantly reticent in a medley of airs that inevitably progress to Rachmaninoff's prelude. He is assisted by Jim Kilpatrick, who is gifted with a naturally mellow voice. Eighteen minutes, in one; four well-deserved bows.

Leo Donnelly did not appear this afternoon. Elizabeth M. Murray, a naive raconteur, who tells "darky" and Irish stories in dialect. The audience was with her from start to finish. Fourteen minutes, in one; three bows.

Irene Castle. Preceded by a long prolog of motion pictures, Miss Castle and Mr. Reardon danced a few decorous measures in an acceptable but not thrilling manner. Her costumes showed the restraint of good taste and were modest and graceful. Her stage was simple and rather effective as a background, altho the moon was handled a bit clumsily. Twenty-eight minutes, in full; three bows.

Olson and Johnson have a fast and furious nut offering, which includes in part some inexplicable nonsense with a telephone. They are assisted by a young colored boy, who does a little nimble hoofing, and a senior member, who plays low-down melodies on a clarinet. The act stopped the show completely. Sixteen minutes, in one.

The closing act was called "An Artistic Treat", and is the most marvelous exhibition of solo and ensemble posing seen in recent years. The tableaux are vivid, and, while still, abound with motion and life. The act is years ahead of other offerings of this type and could easily be played up as a headline attraction. Four minutes, in full; five bows.—ALLEN H. CENTER.



(Reviewed Monday Matinee, November 27)

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 Palace Orchestra																					
2 Palace News Pictorial																					
3 The Four Bards																					
4 William Ebs																					
5 Ona Munson																					
6 Joe Browning																					
7 Holbrook Blinn																					
8 Topics of the Day																					
9 Ben Bernie and His Orchestra																					
10 Pressler and Klais																					
11 Wellington Cross																					
12 Harvard, Holt and Kendrick																					

The bill was very muddled and mixed this afternoon, the Duncan Sisters being out thru illness and a sign announcement in the lobby expressing the regrets of the management, and the announcement that Miss Juliet would take their place. There was no sign upon the exit of the audience announcing why Miss Juliet was out or who had taken her place—if any. The acts were switched and juggled around, much to the detriment of the entertainment, the first half running fairly smooth, but the last marked by decided waits, made necessary by the sets and the absence of enough acts in one. It furthermore lacked punch. Ben Bernie ran away with applause honors, proving a riot and stopping the show, with Joe Browning a very close second, also stopping the show. Artistically, Holbrook Blinn, who gave the very finest performance ever seen by any legitimate star at the Palace, is deserving of a greater percentage than given in the chart, and the writer regrets very much not being conscientiously able to give him more. As a true artist he is head and shoulders over anyone on the bill, and should rank three hundred per cent, but not from a standpoint of entertainment value in vaudeville.

1—Palace Orchestra. Held its own.
2—Palace News Pictorial. Flickered half way thru.

3—The Four Bards sold in a decidedly showmanship manner a number of sensational gymnastic feats, several of which were in a class by themselves. It is doubtful whether any other troupe can duplicate the jump from the floor by one of the Bards to the shoulders of the other and catch in a hand-to-hand a third member of the troupe, who jumps from the shoulders of the understander to the catch. A jack-knife was exceptionally well done, also a nip-up while holding another member of the troupe in a hand-to-hand. An excellent offering of its kind that can hold a place with any in the business.

4—William Ebs. A new version of his fake ventriloquist offering, with the surprise finish. The staging and business were very deceptive and the illusion perfect. The midget concealed in a table-lamp while the ventriloquist manipulated a dummy, the modus operandi of which, disclosed at the finish, fooled all not in the know. To the writer the disclosure seemed rather a pity. Drew good hands on the drinking wine while singing and smoking, went over very big at the finish, and the midget did "Georgette" while seated on a cigar box, in one. This rather weakened the previous effort, and its recommendation is doubtful.

5—Ona Munson. Just as shapely and effective looking from the front as ever and just as talented. Has shown no improvement in either singing or dancing in more than a year, nor have the boys of the "manly revue". The same chorus girl femininities and all the rest of the bunk. Ona could study under a voice coach and take a few lessons in the terpsichorean art. It would do her a world of good. She might also bear in mind that, altho a figure and beautiful costumes are a desirable asset, they are not in themselves an act. Went over very weak thru the act, and especially so at the finish, altho a number of bows were forced. Mention should be made of the dancing of Shean and Phelps, who ran away with applause honors. They would have been good by contrast anyhow.

6—Joe Browning had everything his own way from the laughter and applause department up to this time. Joe, in his usual funereal style, was a definite disturber of the risibilities, and his numbers, put over as they were with a punch and psychological timing, clever. Forced to take a number of encores, and did a poem, entitled "Success", the philosophy of which, treating as it did of the fallacy of the money-linking happiness idea, rang especially true. "Suppose It Don't" and "Symptoms" were decided riots of laughter and applause-gatherers of emphatic decision.

7—Holbrook Blinn gave a very dignified, convincing and immeasurably artistic performance of a brow-beaten and dungeon-confined prisoner, who was induced to tell a true story of his degradation by a none too lenient warden, who had beaten him. Detracting not one whit from Blinn's performance, nor the adequacy of the supporting cast, nor the detail of presentation, nevertheless the subject matter is sordid and more suited to a legitimate playhouse than to vaudeville. Space does not permit a more detailed review at this time. The act, however, will be described in a future issue of this paper at more length.

8—Topics of the Day, animated "stills", annoyed, as usual.
9—Ben Bernie and His Orchestra, with essentially the same routine as the week previous, proved a bigger applause hit than ever, stopping the show twice, being forced to make a speech, and then having to beg off for the next act. The playing of "Sampson and Delilah" was superior musically to anything the writer has heard the band do heretofore.

10—Pressler and Klais failed to hold the interest. The act lacks class and the routine could stand improvement. The use of two numbers, single, by Blanche Klais, as an opening for a double act, is ill advised. Pressler stalls too much in his clowning, and the act is rough slap-stick hokum. Placed as it was late in the bill, it was more or less punchless.

11—Wellington Cross, in a satire, entitled "Wives", started well enough, but the repetition of essentially the subject matter by two of the wives became monotonous and the audience restless. The end of the act lacked punch, altho the orchestra was late in picking up the cue, and the drop was late in descending following the cue.

12—Harvard, Holt and Kendrick, in basket-ball on wheels, had a hard time holding them in, owing to the walkout, when it was discovered that Miss Juliet was absent. Oh, how they needed her on that bill! It was necessary for this act to call for lights several times—a defect that was evidenced in several of the acts not only thru the stage electrician, but due to the spotlight operator as well.—MARK HENRY.

Palace, Chicago

(Reviewed Sunday Matinee, November 26)

Almost an all-star bill this week, with headliners that drew capacity business on the opening performance.

Clinton Sisters opened with four programmed dances lasting ten minutes, the first three a little slow and tedious, but the pirate fling with pep enough to draw two bows in opening spot.

Millard and Marlin followed with another dancing act, starting with an introduction song and with Miss Marlin unloosening some fast hoofing and Millard doing some slow rhythmic acrobatic dancing that brought rounds of applause. Three bows. Eight minutes.

Jones and Jones next with a blackface farce act. A careful study of Negro mannerisms and habits together with original material, lasted sixteen minutes and took three real bows. Railroad yard setting.

Bernard Granville and Four Girls. Four songs are sung, "My Buddy", "Red Heads", "I'm Sober" and "Girls". The act shows some rough edges, but Granville carries it. The girls dance fairly well and sing better than ordinary. The obvious effort for new ideas will not be so apparent after a few weeks. Thirty-two minutes, four curtains and encore.

Vera Gordon and Company. In the "and company" is Jadya Gordon, evidently a daughter. The first good act the screen star has had in vaudeville, to our knowledge. It is based on the emigrant arriving at Ellis Island searching for a lost son. He is found, sightless, recognized, and all is well. The final transition from sob to laugh is too abrupt to be convincing, but otherwise it is well done, and five curtains attested the approval of the audience. Twenty-two minutes.

Duel De Kerekjarto, royal violinist virtuoso. The program does not state the royalty connection. He is a soulful-eyed fiddler without a wealth of supposedly requisite volume and melody, but with amazing technique, which stamps him as a real one. Played a classic, then a stunt harmonic "Nightingale" number, then a Wieniawski selection, encoored with a perpetual motion piece, Kreisler's Caprice Viennois, and the Schubert-Wilhelmj Ave Maria. More violin mastery than a Palace audience has heard for years, worked without orchestra. Maurice Eisner accompanied beautifully, and for twenty-nine minutes held them breathless.

De Lyle Alda in "Sally", a satire on the stage Cinderella, assisted by various dancers and assistants. She has a trick voice with bird-like tones, an ingratiating personality, and was a general favorite. The three male dancers put over a close bid for equal recognition. Thirty-four minutes; four curtains.

Edith Clifford, with Zella Ingraham at the Ivories. Well poised and puts over her lines well, some of which are a little risque. Her pianist did a song specialty in spot which got across, and she held the crowd intact till after five o'clock. Nineteen minutes; four bows.

Bird Cabaret, displaying feathered intelligence. A parrot act, nicely set; a genuine novelty, and filling thirteen minutes without mishap or waits.—LOUIS O. RUNNER.

Pantages, San Francisco

(Reviewed Sunday Night, November 26)

Daly, Mac and Daly opened an unusually meritorious bill at the Pantages Theater this afternoon in a novelty roller skating act, in which they performed a number of difficult and at times thrilling feats. The applause accorded them was well earned.

In the second spot Eva De Val, a young lady with a beautiful soprano voice, presented a repertoire of classic and semi-classic songs, taking several bows as the result of her efforts.

Joseph E. Bernard and Mary Ann Robbins had a clever comedy skit, entitled "Who Is She?" written for them by Willard Mack. Their vehicle is exceptionally well chosen and replete with laughable situations. Much applause and a number of bows.

Kennedy and Rooney, man and woman, furnished a neat comedy act, interspersed with dancing, singing and trick piano playing, which was received with salvos of applause.

Truck and Clare presented a combination of comedy patter, music and acrobatics much to the delight of the big matinee audience, as evidenced by the amount of applause they were accorded.

The Rigoletto Brothers, with the Swanson Sisters, closed the bill in an interesting offering, entitled "Around the World", which included a little of everything, from magic, singing, dancing and posing right down the line of vaudeville accomplishments. They were accorded a hearty welcome.—STUART B. DUNBAR.

From Coast to Coast by Special Wire

Majestic, Chicago

(Reviewed Sunday Matinee, November 26)

The bill at the Majestic this week is well balanced and has considerable claim to merit and snuff. The pictures consumed much time, but they were entertaining.

Joe Melvin, hoop manipulator and otherwise a juggler, opened the regular bill. Clever work, full stage, ten minutes, good closing and took two bows.

Kingston and Ebner opened in two with comedy singing and monolog. Kingston imitates little German bands and other things and Miss Ebner impersonates with decided effect. She is also a real singer. Twelve minutes; two bows.

The Blue Bird Revue is a beautifully dressed mixed quartet with full stage and ornate settings. All four are singers much above the average, singing Tokti's "Good-by" and other heavy numbers acceptably. Three bows after fifteen minutes.

Harry Van Fossen appears in a blackface single and monologs his way to success. There is much nut stuff that is funny. He took two bows after eleven minutes of rapid work.

Evelyn Phillips and Company appear in full stage with five dancers, two men and three attractive women. They tripped eighteen minutes and got a rousing reception. Three bows.

Swift and Daly appeared in an excellent musical novelty act that had merit and brilliancy. They play a variety of wind instruments and caught the house. Ten minutes in two and two bows.

Murray Kissen and Company opened full stage in a novelty singing act, introducing much comedy that took well. Act is fast and compact. Four men in the act, which had eleven minutes and took three bows.

The Act Beautiful, well named, with horse, dogs, man and woman in poses. Full stage, nine minutes; two bows.—FRED HOLLMAN.

Rialto, St. Louis

(Reviewed Sunday Night, November 26)

Overture—Ineffective this time and sounding more like an indifferent accompaniment to "Tales of the Day".

The Halkins. A novel showing of mannikins, toy animals and battleships all in silhouette that maneuver on a translucent screen. Seven minutes, in three.

Stanley, Doyle and Reno. Three barber shop boys who sing in stentorian voices and do some spontaneous nonsense with a set of false whisks. Fourteen minutes, in one.

Whitfield and Ireland. The act opens displaying an excellent pictorial drop of Main Street in Empville, containing innumerable advertising announcements on buildings and signboards that are dull and collectively funny. The entertainment stopped here as far as we are concerned. The rest consists of a stupid conversation between a traveling salesman and a local fopper. The Sunday night clientele that patronizes the Grand and Olive Street theaters will applaud and support anything that is mediocre and common, and if it is intimately vulgar as well it invariably stops the show. Twenty-five minutes, in one.

Eva Fay, billed as a weirdly wonderful exponent of luminaturgy, gave a very ordinary exhibition of mental telepathy that was neither startling nor amusing. After making a smudge with cheap incense, the mentalist proceeds to scream out answers in a high, strident voice that is very unpleasant to listen to. Twenty-five minutes, in three; one bow.

Stan Stanley, in a nut offering with two assistants in the audience, is the only act on the bill that is worthy of favorable comment with the exception of the acrobats. The comedy, while hollow, is put over with a flash of talent and is full of respectable, spontaneous laughs. Twenty minutes, in one.

The six Russians gave an acceptable performance of pyramid building and fast tumbling. Five minutes, in full.

If the doorways leading on and off the stage could be fitted with curtains or doors the audience as far back as ten rows would not be compelled to see the stage employees in various stages of address at their work and antics making quick costume changes.—ALLEN CENTER.

Lafayette, New York

(Reviewed Sunday Concert, November 26)

The Chong Wong Troupe of Chinese acrobats that closed the bill was the outstanding feature of an exceptionally strong and well-balanced Sunday program, played to an audience that was glad to welcome variety after a week of musical comedy at the Negro house in Harlem. There were five Chinese in the act and a clever boy contortionist, who was the recognized feature. Within eighteen minutes they offered all

(Continued on page 18)

Keith's, Cincinnati

(Reviewed Monday Matinee, November 27)

This week's bill is a great one for the program advertisers. Except for the opening act and the times that the house is dark there are many occasions when reading of the house organ is a pleasure, for if a person is not too serious there is relief in some of the ads. One refers to hams, another tells about rye bread that is a headliner, a third warns the patrons to be good because the head of a local detective agency is in the theater, and others remind of pretty clothes, delicious candies, beauty parlors, floral shops and Turkish baths. On page 20 the Keith management has a message of Thanksgiving to the patrons for their loyalty and to the artists who "have made" possible so many hours of wholesome happiness. So far as the current bill is concerned it may be reasonable to include a paragraph about the patrons being thankful for not seeing worse shows.

Pathe News, Aesop's Fables, Harvard, Winifred and Bruce, who apparently are mother, father and daughter, inject much style and grace in a novel aerial routine that terminates with the man catching onto a single Spanish web after a leap from flying rings. Six minutes, full stage; certain and one bow.

Jack Cahill and Don Romaine indulge in comedy that is as coarse as when they appeared here previously. Both talk too loud. The blackface might do more singing to advantage, as his falsetto delivery is good. The same might be said of his partner's whistling. Twelve minutes, in one; three bows.

George Yoeman and Lizzie substituted for Laughlin and West. In an office set and with the aid of telephones Yoeman monologs for fifteen minutes while Lizzie sleeps over her typewriter desk. During the remaining moment of the act's time the girl awakens, says a few words and exits. Yoeman's delivery failed to catch on favorably this afternoon and not a few of his gags were old ones in somewhat different dress. Lizzie's part is a small one, but we don't imagine she blushes when receiving her salary. Special in two; curtain and one bow.

Rae Eleanor Ball and Brother, violinist and cello player, played classical selections in a seemingly classical way, but, probably on account of position or circumstances, did not arouse enthusiasm. Fourteen minutes, in one; three bows.

Albert F. Hawthorne and Johnny Cook stirred up the first genuine laughter of the afternoon with their out of harmony singing, nut caperics and use of novelty musical instruments. Twenty-two minutes, in one; several fast stock returns and bows.

Pat Rooney, Marlon Bent and Co., in "Rings of Smoke", occupied the stage fifty-nine minutes. When hooping, at which he is excellent, Rooney made himself appreciated, and deserves credit for introducing a peppy five-piece jazz band; Mando Drury, of dainty looks and good voice; Anita Nieto, who is clever as a Spanish dancer; pretty Billie Rainsford, who also dances splendidly, and especially Ted and Kathryn Andrews, a neat and talented couple whose terpsichorean efforts were a hit of the net. Good taste also is shown in the several scenes. However, it is not amiss to state that Rooney crowds the picture at times and makes needless reference to himself as the head of the act. Cutting the time would not hurt. Specials in one, two and three; six curtains and reckless abandon in reintroduction of entertainers by Rooney. This latter business proved a necessary timekiller, for the closing act was a continuation of Rooney's endeavors.

Programmed as Davis and Pelle, two young men who worked by different names as part of Rooney's band, appear in athletic costumes and go thru a hand-balancing routine, with Rooney clowning thruout. His spitting a mouthful of water on one of these fellows and throwing a cup of water on the other is very low comedy and was surprising as coming from him and unexpected for a non-burlesque house. This action, in one, lasted ten minutes.—JOE KOLLING.

Palace, Cincinnati

(Reviewed Monday Matinee, November 27)

The current program is clean and bright, ideal qualities for a vaudeville bill. Due to many of the acts occupying a large amount of stage, several rather long waits were necessary, which can hardly be eliminated.

Pictorial program: "On the High Seas", with Dorothy Dalton and Jack Holt.

"Toyland Follies" proved to be a novel and neatly staged marionette act. The figures were deftly operated by a young man, who stepped to the front to acknowledge applause. Ten minutes, full stage.

Cervo and Mori, Italian musicians, aside from their ability to play violin and accordion wonderfully well, are to be commended for the businesslike manner in which they presented their efforts. They did not step once during the ten minutes in the olio to bow and scrape

Shubert, Cincinnati

(Reviewed Sunday Night, November 26)

"Plenty of Pep", as presented by Max Spiegel tonight, was a very ordinary production, with the usual number of entertaining features and the usual number of those that were anything but entertaining. Charles Howard was funny thruout the piece. As much cannot be said of Emil ("Bert Williams' double") Casper, whose actions with Mr. Howard and Myrtle Franks at times came mighty close to producing nausea.

Following the inevitable prolog, that prefaced nothing, Ed and Mack Williams labored thru a routine of ordinary soft-shoe dances that elicited but meager applause.

"No Tomorrow", a farcical sketch, by Jack Laft, based on a prediction that the world was to end in a very short time, was admirably presented by Earl S. Dewey and Mabel (Billie) Rogers. The time of the action is the night of the predicted cataclysm. Mr. Dewey is an intelligent comedian, whose droll mannerisms produced ready laughter.

Sid Townes and Sidney Franklin. Townes sang comic numbers in a manner that held attention and earned for him continued and spontaneous applause. His closing song, "Who's Been Around", contains suggestive lines, and was not indicative of much discretion on his part. Franklin accompanied on the piano.

Charles Howard, assisted by an unlisted man and woman, at times had the audience literally screaming with laughter. Howard's portrayal of an habitual drunkard was a clever bit of characterization. He was easily the applause hit of the bill.

Emil Casper, Dolly Morrissey and Charles Howard were underlined for the revue part of the program. Casper has ability as a blackface comedian and a natural aptness in those mannerisms typical of the Negro. Miss Morrissey is a vocalist and a graceful dancer. She pleased with late popular numbers. A marked feature of her singing was her well-nigh perfect enunciation. Charles Howard rollicked thru several scenes, always delightfully "stewed", and was responsible for most of the fun in the afterpiece.

Scene No. 2, "An Observation Car", in which Sid Townes sang "I'm Homesick" in his forceful style, was novel, and, possibly, original. The rear platform of an observation car was depicted in the center of a movie screen. Upon the screen were projected panoramic scenes that made the car appear to be moving.

Prominent among those who did all in their power to keep a spark of interest alive in the afterpiece were Mabel Rogers and Earle Dewey, John Quigg and James Graham.

Next week a straight vaudeville bill is announced, which should be an improvement. Judging from units that have played here this season, the afterpieces have been more of a detriment than anything else to the success of Shubert vaudeville.—KARL D. SCHMITZ.

until the last echo of applause had died out. They put over some clever pantomimic comedy and made a wonderful showing for an act in the dreaded "denace" spot.

Boh Ferns and an unprogrammed young lady and man, in a farcical sketch, "A Lease for Life". The blackface, presumably Ferns, displayed an excellent voice, as did his male partner. The plot provided ample opportunities for funny dialog and timely songs and dances. Eighteen minutes, in two and one; two bows.

Tharma, the radio man, is one of the most wonderful mechanical devices that has ever been presented on the vaudeville stage. The figure walks and gesticulates, and in fact does almost everything but talk. Ten minutes, in one.

Tom and Dolly Ward "brewed" laughter aplenty in "Keep Out of My Cellar", a farcical sketch that for once was true to the title. Mr. Ward was one of those scientifically inclined gentlemen who spend much of their time experimenting with the relative "kick" of various brands of raisins. The climax was reached when Ward was catapulted from his cellar by an explosion. Twelve minutes, in two; four bows.

The Ja Da Trio, with some new numbers and all their old-time pep, had little trouble in scoring one of the applause hits of the afternoon. Ten minutes, in one; four bows.

Walter Manthey and four unlisted women presented lively dances interspersed with songs and instrumental offerings. Manthey is an agile acrobatic stepper and the feminine dancers were not far behind him in that respect. Twelve minutes, full stage; two bows.—KARL D. SCHMITZ.

The Lynn Theater, White Plains, N. Y., recently acquired by the Keith Circuit, will be completely renovated and redecorated before presenting Keith vaudeville. In the meantime Folly Markus will continue to book the vaudeville attractions.

Loew's State, New York

(Reviewed Monday Matinee, November 27)

Quite interesting on the bill at Loew's State for the first half of the week is a one-reel movie—a burlesque of a film drama taken ten years ago featuring Mary Pickford, which clearly illustrates that the margin of development in that form of entertainment over the period given has been decidedly small. This feature, and in our opinion it has every bit as much right to be described as such as contrasted to the screen entertainment that heads the bill, led into an overture comprising a medley of ragtime tunes popular a decade ago. Opening what we should please to call the show proper, Pleard's Seals went thru the various feats these amphibious snappers excel in, the excellence of the performance depending, as in all other seal acts, upon the amount of fish thrown them, which leads us to philosophize that the performer himself is not so far separated from the seal in this respect. Pleard was quite generous, and if the seals occasionally missed a cue they didn't miss a single morsel of fish tossed their way.

Next Jerome and France in a rather high-class singing act warbled themselves into a fair band. Both have good voices, just a shade below concert pitch perhaps, but which, nevertheless, do very well for vaudeville. Their material is well balanced and their delivery passable, except for the fact that their gestures are decidedly mechanical. Accidental comedy relief was furnished when one of the signs announcing the seal act that preceded stuck and remained lighted thruout most of the time that Jerome and France were doing their turn. There is no comparison intended in mentioning this, however.

Cameron and O'Connor, straight and comic, waited a long time before they drew an honest-to-goodness laugh in the spot following. It seems rather a pity that this laugh should have come so near the finish. However, it provided them with a means of getting off and out of what might have otherwise proved a rather embarrassing situation. This turn might do very well for other houses left to the Loew Circuit where vaudeville is played, but seemed slightly out of place in a house where the bills of the past few weeks have led the writer to believe that some attempt is being made to show material of big-time caliber.

The Crede Cocktail certainly had plenty of kick in it. The kick took the form of blues, and for those who like their music this shade nothing could have been sweeter. The singing was blue, the dancing bluer and that trumpet player—every time he blew into his instrument the bluest of blues jumped out of the bell into your ears and halted the jack up and down your spinal cord until everything that came before your vision was blue. Some blomin' kick, we'll say.

Eddie Foyer, who has a thousand poems catalogued away in his head and ready to call any of them out with a little encouragement, got no further than "The Shooting of Dangerous Dan McGrew" and "Boots", altho we feared for a moment he would do Milton's "Paradise Lost". But the poor boob of a highbrow who called for the latter selection was all by his lonesome when it came to the competitive applause which was to settle the matter of popular choice. We bet Foyer's thanking his lucky star that we are a nation of lowbrows.

Eleanor Pierce and Company closed the performance with a prettily staged and admirably executed dancing turn, in which she is assisted by two nimble steppers of the opposite sex. Miss Pierce, in addition to possessing no small degree of ability as a dancer, also has to steal Luke McLuke's favorite gag—two good reasons why, and she knows it. So do all who saw this afternoon's show, provided there were no near-sighted old gent in the back row.—ED HAPPEL.

BENEFIT FOR BLIND MAN

New Orleans, Nov. 25.—The Funny Men From Caseyland staged a minstrel program at Mar's Theater last Tuesday night for the benefit of a blind man who has a wife and three children dependent upon him. A neat sum was raised.

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

(Reviewed Thursday Night, November 23)

The Patricolas have landed together at the Fifth Avenue for the last half of this week, and the show is pretty well in their hands. It is almost a solid bill of hits. Even the sketches—two of them—are good.

Alex. Patty, the upside-down genina, with a lady assistant, was a strong opening. After warming up with some clever juggling he stands on his head on top of a vase of flowers on a table and juggles balls, Indian clubs and billiard sticks, plays the violin, reads, eats some lunch and drinks about a pint of pink liquid. He certainly has control of his digestive organs. Then he climbs down a set of stairs on his head. No wonder he has no hair—it's all worn

(Continued on page 18)

NEW TURNS and RETURNS

POWERS AND WALLACE

THEATER—Palace, New York.
STYLE—Singing and talking.
SETTING—One.
SCENERY—House drop, in one.
WARDROBE—Man in neat rube, changing to rube wedding costume. Girl in peach-colored satin, trimmed with white and lavender, changing to pretty bridal costume of white satin.
ROUTINE—Bench act—two talk about the old folks at home—man having been away, girl describes various places as they were and as they are now. Idea has been frequently used in bygone minstrel shows and other forms of entertainment to a considerable extent. Business with small lace handkerchief and large bandanna. Gag about the Georgia Sunshine and the Georgia Moonshine. Man renders song in explosive style, but with fair voice. Woman's singing is very negative. "Swing Low, Sweet Chariot", after the old camp-meeting style—hardly suited to vaudeville, as was indicated when the two, in order to try for the hand at the finish, segued into "Home Again Blues". Man monologed for a few remarks in order to give woman chance to change, and announced an old-fashioned home folks' wedding. It was VERY old-fashioned. The man overdid the business with gloves fastened together and the "intype posing". "Bless Your Heart, I Love You in the Same Old Way" followed, in connection with which there was some business with a pair of baby shoes in an attempt at sentimentality that was all bias. Man kisses woman and they shimmy. The girl threw a large bunch of flowers to someone in the audience, and said: "To the next bride." The drummer threw a large rubber boot at the man—a privilege heretofore supposed to be exclusive with the patrons of the upper seats. The man said: "To the next groom," and attempted to throw the boot in the audience, but was stopped by the woman. There was more pantomime and wedding business preceding the stealing of a number of bows to the music of "Honeymoon".
REMARKS—Old-style bench act prevalent many years ago on the Gus Sun Time, the Verbeck and Farrel tour, the Ted Sparks Circuit and the Williams and Kuehle lay-out—not to mention the Hopkins reconstructed merry-go-rounds, the Crystal Circuit, the Lubelski Time, the Ed Lang shooting galleries, the Webster picture houses, and the famous Long Island string of houses formerly booked by Fally Markus. The man has a fair singing voice, provided he eliminates the explosiveness of his style. He knows how to deliver lines, as also does the woman, altho she should not attempt singing. Perhaps the pair with another vehicle, not so old-fashioned, but a little more up to date, might do better. At any rate, as far as the present "Georgia on Broadway" is concerned, it certainly is a long way from headquarters.

IRVING AND ELWOOD

THEATER—Loew's Metropolitan, Brooklyn.
STYLE—Singing.
SETTING—Special in one, two and two and a half.
SCENERY—Drop of yellow, in one, decorated at lower aspect by border of blue, upon which was discernible the "Walls of Troy" pattern. Drapes in two and two and a half of gold upon the further, purple light being reflected. There were a settee, some cushions and a throw over piano in keeping with the color scheme. A novelty in the way of a camouflaged piano stool looked pretty. The stool was covered completely with gold cloth, the top and bottom border of which were of green decorated with flower buds, the entire cover giving the stool the appearance of a small straight up-and-down barrel.
WARDROBE—Man in tuxedo and straw hat—black tie and patent leather shoes. Girl in a gown of lavender, ruffled and trimmed with blue. A hat embracing the same color scheme. A country girl style of dress and hat along same lines as worn by Mary in "Forty-five Minutes From Broadway", disrobing on the stage to sparse negligee of blue and orange, wearing gold stockings and slippers and a short pair of white bloomers. Redressing in a gown of green and silver, ornamented with gold and spangles and donning a beaddress of green and yellow ostrich plumes and brilliants.
ROUTINE—Filtration conversation leading into "Just a Little Girl So High". Girl at piano—both sing Nevin's "Mighty Lak a Rose" in harmony, the girl showing some fair contralto tones and the man a two-tone tenor. It was noted when reviewed that the girl showed a few variations of her own in the piano accompaniment near the last few bars. The man sings a number with such poor diction that, seated in a stage box, it was impossible to get even the title of the number, let alone the words of the song. Girl sings a special number to an old-time melody and makes a visible change of costume. "Isn't It Wonderful" followed, the girl being rejoined by her partner for the second chorus and the two sing in one "Just a Little Smile" to a weak finish.
REMARKS—Considerable attention has been paid to the staging, light effects and dressing, and little if any to the adequate projection of the material. Both singing voices are weak, especially the girl's, and she has a very bad habit of drooping the end of each line, making it difficult to understand the lyric and losing all tonal value. It seems as if the breathing were bad and the tones mostly head, instead of the deep breathing diaphragm method necessary to get the entire phrase over. Both should give especial attention to enunciation and diction. The act also needs a few numbers with some punch value and a much better one for the finish before the better houses are in order.

PETE CURLEY TRIO

THEATER—Loew's Metropolitan, Brooklyn.
STYLE—Singing, dancing, comedy.
SETTING—Special in one.
SCENERY—Drop in one to represent railroad baggage checking window and surroundings.
WARDROBE—Juvenile in brown business suit with derby hat of black. Comedian in railroad attendant's suit of blue and woman in cherry-colored silk and gold lace with a net hat of pointed ovoid shape ornamented with red sigrettes and wearing black slippers and stockings. Woman changes to short black dress ornamented with black spangles, and wearing a hat of black, brilliants and vari-colored ostrich tips.
ROUTINE—Old-style gassy conversation of the bygone pun style engaged in by juvenile and Irish dialectician in charge of the checkroom. It seems that both man and woman have checked bags and lost the checks and wrong bag is given to the right man and vice versa. Number by juvenile, "I Just Go So Far on Soble's Sofa", followed by a dance that was stiff and ordinary.
 Followed more puerile gab, the woman in tones of high metallic stridency, "Honeymoon Express" by baggageman. More conversation, the woman indicating that she wishes to go and change her costume in the anteroom, after which, in flirtation, she throws a kiss. The old man very edifyingly says, "She's chuckin' spitballs at me." Juvenile returns after woman's exit—more inconsequential chatter, juvenile attempting to go in the room, and old man peeping behind the curtain as if looking at the woman dressing. Oh, yes, there were some antiquated rules and regulations read. A number by the trio and a waltz clog brought the sixteen wasted minutes to a conclusion.
REMARKS—None.

HOLDEN AND HARRON

THEATER—Loew's American, New York.
STYLE—Singing and talking.
SETTING—One.
WARDROBE—Man in blue overalls, as billposter, changes to mist of gray, with price tags in view, and small derby hat, bright yellow tan shoes, red socks. Woman in dress and hat of black, trimmed with white, changes to gown of burnt orange, with waist of silver cloth.
ROUTINE—Talk, including some old babies, "New woman—old woman came back," and making remarks to some real or imaginary person in the audience who was referred to several times as "Fred". At woman's exit man sings "I'm Mighty Sweet on My Sweetie and She's Mighty Sweet on Me". More talk and banter. Some rather suggestive lines, "You can't fool a horsefly", and one bit of business with a line that should be eliminated. The woman is portly—there is a kiss and bug, after which the man in the act says: "Come on up, Fred; there's enough here for all of us." Guitler and orchestra accompaniment to "Time After Time", after which they bowed time after time—possibly to keep in the atmosphere of the song. After the lights were flashed for the next act man returns and says: "So long, Fred."
REMARKS—Just one of those things.

THE ELM CITY FOUR

THEATER—Palace, New York.
STYLE—Singing.
SETTING—One.
SCENERY—House drop, in one.
WARDROBE—Tuxedos and straw hats.
ROUTINE—Medley, concluding with "My Hero", from the "Chocolate Soldier"; "Kiki Koo", well harmonized, in a red flood—but WHY? "I'm a Hyp-by-p-hyp-hypnotizing Man"—this seemed weak and could be replaced to advantage. "Mummy Lou", in which the four did some good "barber-shops", together with a falsetto by the tenor at the finish. A specially-written medley, telling in song a story and embracing "It's All Over", "By the Sea", "Hold Me", "Beware", "We're So Used to You Now", "Broadway Blues", "Fill Isle", "Rose in the Devil's Garden", "Alice Blue Gown", "Goodbye, Little Boy (Girl), Goodbye"; "Love Nest", "Another Good Man Gone Wrong", "Avalon" and "Let the Rest of the World Go By".
REMARKS—The boys look neat, are well dressed, the singing stands out well and the grouping has been cleverly arranged. The tenor and bass are heard to advantage. If the gentleman with the hirsute adornment would see to its elimination, the mustache-less appearance would be more youthful.

JOE AND WILLIE HALE

THEATER—Palace, New York.
STYLE—Juggling.
SETTING—Two.
SCENERY—House, Interior.
WARDROBE—Tuxedos.
ROUTINE—Gloves, umbrella and hat—cigar and hat. Plate and glasses, clubs, billiard cues. Cloth snatched from table covered with dishes. Clubs double with backs, lighting of candle by juggling close to match flame, penholder in ear, cup and saucer, sugar and spoon. Hat and umbrella—hat and hatrack. Hoops, including back somersault. Globe rolling and picking up Indian club lying flat on stage while rolling globe. Whole interspersed with occasional comedy and running fire of comment.
REMARKS—A nice turn of its kind; nothing out of the ordinary, but feats performed with assurance and remarkably few misses when revigwed. Last trick does not seem strong enough for the finish.

DUNCAN SISTERS

THEATER—Palace, New York.
STYLE—Singing, dancing.
SETTING—Two.
SCENERY—House interior in two.
WARDROBE—Kid dresses, one of blue, the other of checkered white and red.
ROUTINE—Pantomime in efforts to both sit on settee, one taking up all the room. Unfunny and dragged out to interminable length. A frog song to banjo and orchestra accompaniment. The "Baby Sister Blues". Playing of the steel guitar. "April Showers", "Idaho" in one, concluding with rube dance.
REMARKS—As far as vaudeville is concerned, over-billed and over-rated. The attempts at comedy are unfunny and the singing nothing out of the ordinary. The guitar playing passes, but the facial makeup of both was atrocious. Two spots of rouge daubed and unblended with white noses and the parts surrounding the mouth in high relief does not produce a natural effect from the front. If the intention is to remain in vaudeville the girls should have an act especially written, and staged better than the present one.

BEN BERNIE AND HIS ORCHESTRA

THEATER—Palace, New York.
STYLE—Musical.
SETTING—Special in two and two and a half.
SCENERY—Garnet-colored plush drapes with backing. Two branches of roses.
WARDROBE—Tuxedos.
ROUTINE—"March of the Wooden Soldiers", by orchestra. Entrance of Bernie with violin. "Chicago". Monolog by Bernie, introducing various members of orchestra with facetious remarks about each. "Poet and Peasant", comedy bit. "The World Is Waiting for the Sunrise", with trap effects from the drummer. "Livery Stable Blues", "Sleep, Baby, Sleep" as saxophone solo with yodel—over strong. "Gallagher and Shean"—muddled, the jazz effects overshadowing to a considerable extent the melody. Repetition of "Gallagher and Shean" in a minor key with variations to illustrate how they supposed a Jewish band would play the same number. Caught fancy of the house, stopping the show. Introduction of the arranger, who rejoices in the name of Jay "Kenneth" Sisson—Bernie stresses the Kenneth. Monolog by Bernie. "Tomorrow". A couple of speeches after prolonged applause.
REMARKS—Bernie sells the offering well. The band is artistically and from a standpoint of musical merit behind many other similar organizations that have played this house recently. The brass fares and the percussion is overdone. The over-posturing and exaggerations of the drummer detract. Light effects and staging not above the usual run. Only different as an entire offering thru Bernie's burlesome remarks which are inclined to the "Nance" at times. Needs better score arrangements and considerable rehearsal of the band before it can cope with the standard set by Lopez, Brooke Johns, Henry Santrey and others.

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Who's Who In Vaudeville

MRS. SIDNEY DREW, who is now appearing with John Reinhart and Mury Alden in "Predestination" on the Orpheum Circuit, is a comedienne of long established reputation. More recently in moving pictures, Mrs. Drew is no newcomer to vaudeville, having appeared for many seasons previous to her studio activities. In association with her husband, the late Sidney Drew, in a number of sketches. The Drews were always headlined and appeared successfully, among other vehicles, in "Kara" and "Billy's Tombstones", which was afterward made into a play in which the two talented players were starred. Mrs. Drew also appeared on the legitimate stage together with her husband in Richard Walton Tully's "Keep Her Smiling". As a comedienne Mrs. Drew is sparkling, with a well-developed sense of uncton, a diction and enunciation that brook no comment, and a well-defined, broadly intelligent reading of lines that is a pleasure and a delight to her hearers. She is a player of distinction, a director of reputation, and as a master comedy histrionic technician is in a class by herself.



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MERCEDES, the mentalist, started his stage career as a magician doing small tricks. Soon perceiving that greater success would come his way thru the development of a new angle of thought transference, he assiduously devoted himself to the perfection of silent mental telepathy which at the same time would be one hundred per cent entertainment value. Discarding the spoken cues and antiquated methods of others, thru Mile. Stanton on the piano, Mercedes silently transfers an unspoken musical thought into a tangible harmony, the exact counterpart of the composition suggested by the whispered request of anyone in the audience. The act is presented in faultless style with class, dignity and bearing, leaving the audience not alone filled with wonderment as to the modus operandi, but undecided as to whom to give the most credit, the gentlemanly Mercedes who mentally radios the thought wave, or the receptive Mile. Stanton, who not only receives in perfect accord, but who has technically mastered and plays well each selection called for, whether it be ragtime or grand opera. Mercedes has the record for playing a record engagement at the New York Palace, having been held over for three weeks.



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RAE SAMUELS, "The Blue Streak of Vaudeville", has personality, individuality, peculiarity and popularity. Although principally a singer of ragtime melodies Miss Samuels is equally at home in a comedy song of any style whether it be rube, topical or any kind. She goes from mood to mood, humor to humor and even pathos to comedy—in fact her medium of expression is kaleidoscopic. Miss Samuels is booked mostly in the two-a-day vaudeville houses, but has appeared with success in Ziegfeld's "Follies", also in the New York "Moulin Rouge". In private life this artist devotes a greater part of her spare time to rustic simplicity, being the owner of a Long Island farm, which she personally takes care of. She tends the cows and the chickens and evidently believes in the song she once sang, "This is the Life". Rae expects to devote a couple of seasons more to the stage and then permanently adopt the Rose Stahl "Chorus Lady" policy of "Ts and the Cows", by which vaudeville will be the loser.



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BOSSOM SEELEY is not only attractive facially and physically, but vocally as well. She has the singing of syncopated melodies down to a nicety and is equally efficient in any other style of number elected by her for pres-

entation. Flashing eyes that light with the spirit of the occasion, artistic hands even to the finger tips, a keen sense of rhythmic values, and an intelligently directed pleasing voice, are but the enumeration of a few of the fine points of this headlined artist in the larger two-a-day houses. Upon the stage Miss Seeley is class, artistically and in every other way. She was one of the first to carry a jazz band and a good one. Always attractively gowned in good taste, always staging her offering with the quintessence of artistry as to business, lighting effects and scenery, she is one of the high lights of the sure-fire headliners of vaudeville theaterdom.



HART APPEAL TO BE ARGUED SOON

New York, Nov. 27.—Formal notice of appeal to the United States Supreme Court will be filed this week by attorneys for Max Hart, the theatrical agent, from the recent decision of Federal Justice Julian Mack dismissing the complaint in his \$5,000,000 damage suit against the B. F. Keith and Orpheum Circuit vaudeville interests and officials. Hart's attorneys, Epstein & Axman, have been preparing the papers on appeal for the past three weeks and announced this week that the appeal would soon be argued.

Hart is suing under the Sherman and Clayton anti-trust laws, alleging that the action of the Keith offices in barring him from booking acts in their theaters was in restraint of interstate commerce. Judge Mack held, when the case came up three weeks ago, that vaudeville was not interstate commerce.

KARA BREAKS RECORD

At Grand Theater, Auburn, N. Y., Where Houses Change Policy

Auburn, N. Y., Nov. 25.—Kara, "Mystery Man of India", broke the attendance record at the Grand Theater this week with his "A Night in the Orient" act. Kara and his company were added attraction at the Grand which, so far this season, has been the only theater here presenting musical tabloids. It is now reported that Manager James A. Hennessy of the Auditorium will book tabs, in his house. The Jefferson Theater is offering Keith booked vaudeville six days a week instead of three and, tho the new policy went into effect this week, the Grand is claimed to have registered the biggest business.

C. J. C. SMITH IN HOSPITAL

Reading, Pa., Nov. 25.—Charles J. C. Smith was attacked by acute appendicitis while appearing here yesterday afternoon with Francis X. Bushman and Beverly Bayne in their vaudeville act at the Rajah Theater, and was removed to the Reading Hospital, where he was operated upon.

THE BRIDGE OF SIGHS

By H. E. SEUMLIN

When the counsel for the plaintiff in the \$5,000,000 suit against the B. F. Keith corporation brought by Max Hart arose in court and explained to the judge how the nation's vast vaudeville interests were controlled from the Palace Theater Building, New York City, he laid especial stress upon the activities engaged in on the sixth floor, where the booking exchange is located.

Briefly he sketched the manner in which the System keeps the vaudeville theaters throut the country supplied with acts—like flour mills are supplied with wheat. But the eminent counsel, pressed for time, perhaps, said nothing about one of the most interesting features of the workings of this giant industrial machine—the waiting-room on that same sixth floor—thru which all callers must pass before any of the many officials of the B. F. Keith concerns may be interviewed.

That waiting-room on the sixth floor is but a small place, not more than fourteen feet wide by twenty feet long, but an hour spent in it observing the human comedy that is enacted there daily gives a better insight to the position and condition of the vaudeville artist in these United States than months of study and investigation. There is atmosphere in that room, a heavy, stilted, unnatural atmosphere, like there must have been in the antechambers of the feudal nobles of old, when supplicating peasants came for audiences with their rulers.

From the spot where the elevators discharge their human freight on this floor it is no more than twenty feet to the first of five stone steps that lead across "the bridge of sighs" to this waiting-room. But the natural self-assurance, confidence and aplomb of the average actor oozes out like water from a squeezed sponge in that short distance. The atmosphere gets him. Here is the air of the lion, the castle of the harem, the courtroom of the czar. Here is the Asking-Chamber, where demands previously framed in the mind of the visitor dwindle to softly-voiced questions.

Out of the opened gates of an elevator car steps a famous actor. For years he was the idol of the movie fans, his name synonymous with "hero". Now he is in vaudeville. His attire bespeaks his belief in his right to admiration and respectful treatment. He strides toward the waiting-room, heavy, smooth-polished cane held masterfully in hand. He strides, but only a few steps. As he nears the short flight of stone steps his air of authority begins to disappear. He slows up perceptibly, and by the time he has reached the last of the five stone steps his pearl gray soft felt hat is in his hand and his cane is dangling harmlessly from his arm.

Walking more slowly across the now carpeted floor of the waiting-room, he approaches the major domo, uniformed in somber gray, standing at ease against the high iron grating at the far end. Gone is the air of confidence, vanished the self-assurance; the atmosphere has got him.

"Is Mr. So-and-So in?" he inquires in hushed tones.

"What is your name?" says the major domo. He knows what the actor's name is. He has seen him many times before, in the flesh and on the screen, but he asks what the actor's name is. He is not a harsh-looking man, this guard of the mighty; his keen gray eyes have

(Continued on page 18)

VAUDEVILLE in Review

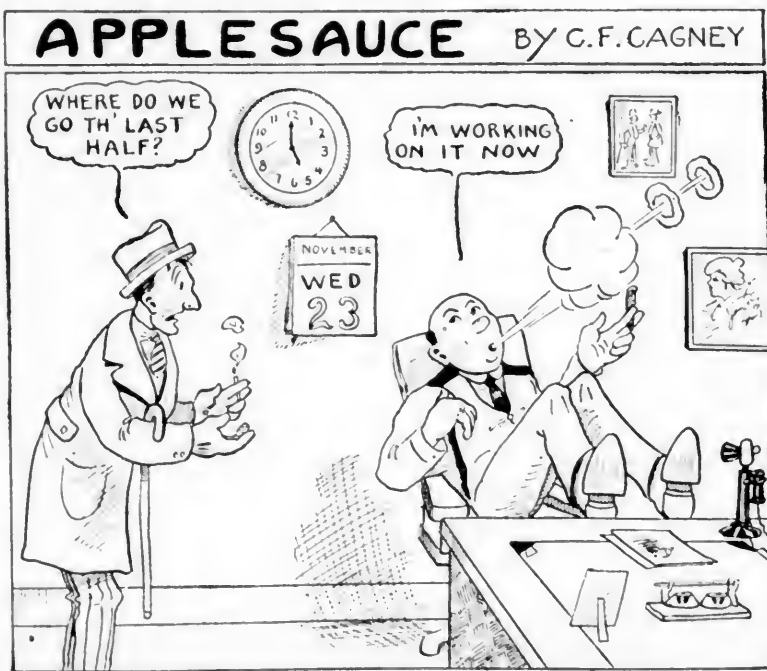
COVEISM, or the doctrine of "Hour by hour and day by day, I'm getting better in every way", may be of some physical benefit thru mental suggestion, but to be swayed to a point of fanaticism by a comparatively embryonic theory, especially as applicable to EVERYTHING, is but to display a weakness and lack of intellectual equilibrium that is, in all probability, more deleterious in many ways than the original complaint. To scientifically inclined persons and others who allow their mentality to function occasionally there seems to be no doubt that the proper frame of mind has a direct bearing not only upon the physical attainments, but the accomplishment of much in a material sense that would otherwise be, if not impossible, at least improbable. To the people of the theater in general, and those of vaudeville in particular, the habit of cheerful thinking exerts a great influence not only in their daily private life, but largely is evidenced in the presentation of their public offerings upon the rostrum. Optimism, however, may not only be used to advantage; it is, with perhaps greater facility, abused to disadvantage. To those who hide behind the false bulwarks of self-inflicted greatness, and who imagine that by thinking alone they can and will improve both artistically and financially, let us point out, to borrow a phrase, that it is not only inspiration, but inspiration and PERSPIRATION that count. Perspiration, coupled with pessimism, is naturally of more avail than simply inspiration and optimism, but ideally consistent is the happy medium of the happy thought coupled with initiative, patience, tenacity and muscular, as well as mental, activity. Be up and doing, be cheerful but not blind to facts as they are, realize your own deficiencies and strive to correct them, give always of the very best that is in you, mentally, physically and spiritually, and the reward sought for is, thru the law of compensation, if nothing else, an assured eventuality.

RELATIVITY

AN analysis of the art of theatrical criticism would embrace a scope far too great to be embodied in an article limited to the confines of the space allotted for these few remarks. However, perchance a word or two relative to a more or less obscure phase of theatrical commentary might not prove amiss. There is scarcely an actor who can understand just why one critic will say the act is good or clever, and another reviewing the same performance will give a diametrically opposite private opinion, expressed publicly. Some, no doubt, attribute this difference of opinion to personal likes, dislikes, the amount of advertising space subscribed to, the lack of ability or knowledge on the critic's part, or what not. Few, in all probability, ever take into consideration the theory in reference to science, but equally applicable to histrionism, propounded by Einstein as "Relativity". An act may, in addition to other reasons, be either relatively good or relatively bad, dependent upon the angle of vision. A trick that may be deceptive or difficult to a person sitting in one part of the theater may, from a different angle of vision, be absurdly simple and easy of execution from another. Thus a card manipulator doing the backhand card disappearance and reappearance may deceive those directly in front and yet from certain seats, no matter how expert the magician, the modus operandi is plainly discernible. Again one seated, let us say, no further back than twelve rows in the orchestra, may hear every syllable, whereas, seated more remotely in the auditorium, the "diction-and-enunciation-poor" review, which appears on the morrow, is the result. Again an act may be reviewed one week as good and another week in a different show, by a different critic, as bad; and sometimes by the same critic. This is due largely to the fact that the act is either relatively good or bad owing to the surrounding hill, where comparative values weigh decidedly either for or against the act in question. Also the placement on the bill, even tho known to an extent has its influence in the decision of the percentage of entertainment value of that particular bill. Much, very much, depends on the viewpoint, the angle of vision, the "relativity". It looks easy to review a show, but is it? This also is a matter of "Relativity".—MARK HENRY.

LEIGH GOES TO VAUDEVILLE

Chicago, Nov. 27.—Andrew Leigh, well-known stock actor, has quit that branch of the profession and will enter vaudeville with an act that will go to the Coast. Conroy and Leigh will be the name of the act, which will have Bert Levy Time. Mr. Leigh has long played juvenile roles in stock of the Middle West.



GALAXY OF MOVIE STARS

Attend Cornerstone Laying of New S. L. Studios

San Diego, Calif., Nov. 24.—Attended by an unusual galaxy of moving picture celebrities from Los Angeles and Hollywood and a welcoming local crowd of 2,000, the formal dedicatory exercises of the first big unit in the \$1,000,000 S. L. Studios at Grossmont were celebrated here last Sunday. The firm of Sawyer & Lubia is behind the S. L. Studios.

Among the movie folk from Hollywood who participated were: Walter Hires, Hank Mann, Elmo Lincoln, David Butler, Malcolm McGregor, Ma' Busch, Lottie Pickford, Aileen Bay, Rosemary Thebe, Grace Darmond, Gloria Hope, Shannon Day, Louise Fazenda, Lloyd Hughes, Christine Mayo and Miss Dupont. Barbara La Marr wielded the silver trowel in the laying of the cornerstone.

MAGIC WELL REPRESENTED

London, Nov. 26 (Special Cable to The Billboard).—R. G. Gillespie, besides playing "Sawing Thru a Woman" at the royal show, is taking the chair tonight, Ladies' Night, at the Magicians' Club. With DeHiere at the Coliseum November 27, Enplit at Warrington on the same date, Amac at the Empire, Birmingham, and "Sawing Thru a Woman" being presented in South London, magic is well represented this week.

SUNDAY SHOW CAUSES ARREST

Wabash, Ind., Nov. 27.—William and Percy Dickson, operators of a local picture theater, were arrested yesterday by Sheriff H. Summerland and four deputies for violating a Sunday blue law charge. The officers smashed the door of the ticket office and also of the operator's booth to arrest the brothers. A crowd of several hundred people staged a demonstration as the Dicksons were led to the county jail. The two men were indicted last spring and fined in the City Court for operating Sunday shows.

THEATER BANDIT'S NEW STYLE

Clifton, Ind., Nov. 23.—A man walked up to the box-office of the Capital Theater here today, showed a note to the ticket seller, which read "Hand out the money quick and keep still or I'll blow your head off," procured \$85, the day's receipts, and escaped in an automobile.

Eva Tanguay WANTS SOLO MUSICIAN

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APPROVE SUNDAY AMUSEMENT

Belvidere, Ill., Nov. 24.—By a vote of two to one, Sunday amusements have been approved by local voters. Protest against Sabbath shows was made by church people, and the city council decided to settle the dispute by a referendum vote.

VALENTINO OPPOSES EX-WIFE

Los Angeles, Nov. 23.—An answer filed here in Superior Court by Rodolph Valentino to the petition of his divorced wife, Jean Acker, for permission to change her name to Valentino, asserts that Miss Acker has no right in law or equity to change her name, and alleges that her reason for the attempt is that she might advertise herself.

THEATERS GIVE RECEIPTS TO PAY LIMA (O.) EMPLOYEES

Lima, O., Nov. 23.—Entire receipts of the seven leading theaters here tomorrow will be turned over to the city to pay the overdue salaries of police and firemen. Local newspapers are co-operating with the theaters in the observance of "All-for-Lima" day. Defeat of a levy at the recent election left the city treasury without funds to pay members of the police and fire departments for the first half of November.

Proctor's Fifth Ave., N. Y.

(Continued from page 15)

off! Patty has lots of good stuff—almost too much—but it drags a little and ought to be arranged more effectively.

Leonard and Eddie, dusky shufflers, are among the cleverest in their line. They start off smoothly, work into a sprightly contest in which each leads the other on to break a leg, and after reaching a climax of speed and agility they amble gracefully off again. Their Ragtime Soldier Drill encore was great.

Aside from a couple of poor gags "Touring From Cost to Cost" is an entertaining novelty skit, put over in pleasing style by Lewis and Norton. Four scenes are effected by alternating thru a drop with a right and left opening. In the first scene a lady tourist runs into an independent clerk in a Pasadena Hotel. They later meet again at Bar Harbor, French Lick and Palm Beach, where the former clerk becomes respectively manager, owner and guest. Each scene is full of good crossfire, also two clever bits of philosophy on love and money. The Mathilde McCormick joke ought to be cut. Jack Lait is credited with the authorship of the piece.

Franklyn Farnum's revue, held over from the first half, could stand more of Farnum himself. The prolog and epilog are a waste of time. Why begin by telling the audience what you are going to do? Just do it! And why tell them afterward what you have done? Didn't they see it? The most enjoyable numbers were a Tenth Avenue couple burlesque by Farnum and Christine Marson, the soothing songs by O'Rourke and Jackson, and some good single dancing by Farnum and Christine Marson. Also plenty of shimmying and limb exposure. Shirley Dahl danced and sang and her Seven Syncopating Girls rendered the music. The act was staged by Earl Lindsay.

Then came Tom Patricia with Harietta Towne. Tom started out like a runaway mule and labored hard thruout. He shouldn't do it. Tom has individuality not only in his feet and on his variation of a mandolin, but in his personality. With the assistance of the petite, charming and likewise clever Miss Towne, he could take things easier for fifteen minutes or so and still satisfy any audience. Their hula-hula finish and curtain call were screams.

Chase and Latour afford a good round of fun in their sketch, "Around the Corner", by Paul Gerard Smith. One side of the "corner" runs east; the other apparently leads up Park avenue. On their respective sides Micky meets Mabel and Reginald meets Gwendolyn. The contrast in the manner of wooing by these two couples furnishes the basis for some real good amusement.

It seemed at first as the Miss Patricia had developed an unnatural precision of speech and a jerkiness in wielding her violin bow, but this may only have been due to some temporary cause, for it disappeared after a while. According to the house manifestations Miss Patricia walked off with the honors. She earned three encores, with brother Tom helping to make the last a thunderous riot, and they dragged in Franklyn Farnum for the final bow.

The De Peron Trio, two men and a girl, did their strong-arm stunts and bar bell juggling for the benefit of the few who had not already gotten more than a fill of entertainment for one night.—DON CARLE GILLETTE.

Lafayette, New York

(Continued from page 15)

the usual acrobatic stunts plus some examples of juggling with plates and bamboo sticks.

The Four Billposters, a white quartet, spotted fourth and working in one before a drop depicting a billboard and a pair of colored women. Freeman and McInty split honors for second place in the esteem of the audience.

"The Girl From Toyland", a single girl, who in song and dance novelties very acceptably

presents a child's impression of the mystery of toyland, opened the show and aroused the favorable opinion of the audience at once. Her mechanical clown number was a decided hit.

Williams and Davis, a pair of colored boys, in "On a Disappointment", filled the second place on the bill. They went over fair, with the usual S., D. & T. turn.

Williams and Williams, a colored man and woman, both under cork, have been reviewed here before. The act has not improved any with age.

Earl Granstaff, a "tromboneedian", from the "Plantation Revue", was another repeater. The patrons welcomed his amusing single.

"The Kick Back", a sim, featuring Harry Carey, completed the program.—J. A. JACKSON.

THE BRIDGE OF SIGHS

(Continued from page 17)

a quizzical, half-cynical gleam, as the vaudeville industry was a funny proposition to him. He writes the name of the actor and of the official he asked for on a pad, tears off the slip, and, calling one of the half-dozen lively, blue-uniformed youths loitering around, instructs him to find out "if Mr. So-and-So will see Mr. Such-and-Such."

The famous actor retreats to the other end of the waiting-room. He leans abashed against the cold marble wall, for the one small bench and one armchair are occupied by other actors seeking interviews with the mighty. Back comes the messenger. He sees the famous actor standing against the wall, and knows full well who he is, but he calls out first, "Mr. Such-and-Such?"

"Yes, I am Mr. Such-and-Such," says the actor, stepping forward with a partially recovered poise, expecting to be forthwith ushered into the august presence of Mr. So-and-So. But no, his hopes and his poise are dashed to the ground, for the boy tells him cruelly that "Mr. So-and-So is not in."

The famous actor hesitates a moment, then turns around and walks a few steps away, then he hesitates again, turns back, and looks around for the messenger. He wants to ask another question, but the boy is gone. He looks around, almost wildly, wets his lips feverishly. Ah, he sees the boy now. There he is over in one corner avidly discussing with three or four other blue-uniformed youngsters whether it is harder to learn to play a violin than a piano. The famous actor braces himself courageously and walks over to the boy.

"Is Mr. So-and-So's secretary in?" he asks. The boy rushes away before the question is fully completed; he is out of sight and back again discussing with his colleagues the possibility of borrowing a ukelele for a few days, before the actor has quite recovered from his disappearance. The actor retreats to the back wall once more—it has become his refuge. He waits a minute. He waits two, three, four minutes more. He changes his weight from the right foot to the left. He unbuckles his coat. He buttons it up again. A half hour goes by, and the actor is in the waiting-room in the material sense only; his mind has drifted to different, more pleasant scenes. "Ought to be able to do the course in 88 next try," he thinks.

"Did you want to see me?" a voice breaks into his idling thoughts. He turns, for the moment startled. It is the secretary, a portly woman, who stares at him coldly.

"Yes, er, I, that is, I had an appointment with Mr. So-and-So about my contract," he hoarsely whispers to her. "Can you tell me if he has decided about it?"

"Mr. So-and-So is in conference now," the secretary states. "He can't see anyone today. Come in tomorrow morning."

The famous actor thanks her. He backs away a few steps, bumps into one of the myriad other secretaries, attendants, messenger boys and petty officials that are continually passing thru. He begs pardon. He turns away and walks hastily out, across the little bridge, down the five stone steps, and out into the hallway. He sighs with relief. Down the elevator he goes. Once more he is the famous actor—self-assured, confident, masterful—but not in quite the same degree as he was before he waited up the small flight of stone steps to the Asking-Chamber.

So it goes, from morning to late evening, in the waiting-room on the sixth floor of the Palace Theater Building. Actors and actresses, famous and not-so-famous; they go in like lions, and then the atmosphere of the Bridge of Sighs gets them, and they become lamb-like in their docility.

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VAUDEVILLE NOTES

Finley and Swift have joined the Calvert and Shayne act.

The Ryan Sisters have joined the cast of Johnny Ford's act.

Ruby Howard has been added to the cast of the "Yankee King" act.

The Carl Roberts Trio, "The Three Wise Fools", presented their new comedy act at the Lafayette Theater, Buffalo, N. Y., last week.

David Quixano, the young Spanish baritone, is doing an act with the assistance of C. Coleman.

Jay and Dorothy Hendricks opened last week at Bongiovanni's Pittsburg, with three weeks to follow.

Teddy Gibson, an actor of the Morocco forces, is due to arrive in New York this week from Los Angeles.

Veglia Marchetto, European vaudeville artist, arrived in this country last week aboard the liner Manchuria.

William Anthony McGuire, author of "Six Cylinder Love" and other plays, has started work on a new drama.

Marion Wirth and Flo House opened an indefinite engagement at the Richmond Hotel, Richmond, Va., last week.

Milt Collins, "The Speaker of the House", opened on the Orpheum Circuit at the State Lake, Chicago, November 28.

Wm. Faversham is being considered for the Orpheum Time, the contemplative opening being Minneapolis, January 14.

Paul Poole is getting together a cast for "Cameo Revue", which he will put out around New York in the near future.

Wood and Wyde, who were recently in the Nora Bayes "Queen of Hearts" show, are to play the Keith Time shortly.

Patsy Shelly and Band opened this week at the Orpheum, Winnipeg, with a tour over the Orpheum Time being considered.

Whalen and McShane, "The Youngest Old-timers in Vaudeville", recently completed a successful tour of the Poli Circuit.

Al Woods has brought in the John Emerson and Anita Loos adaptation, "All the Town's Talking", for repairs and recasting.

Wayne Christy, formerly New York booking manager for Gns Snn, is now associated with Johnnie Collins in the Keith exchange.

Charles Cartmell, of Cartmell and Harris, who was operated upon recently for appendicitis at Dr. Stern's New York sanitarium, is improving rapidly.

George Nash has been engaged for the cast of "Zeno", a new mystery play by Joseph Rinn, which will open around New York early next month.

Harry Saloy, "the world's worst juggler", has quit the cast of the "Band Box Revue" to resume vaudeville bookings under the direction of Harry Romm.

Billy Price Augustin, of New Orleans, will accompany Mme. Jean Arnal during the remainder of her tour of the Junior Orpheum Circuit as pianist.

George A. Stock, playwright and author of West McHenry, Ill., reports that he has completed a five-character farce comedy entitled "Rough on Eastus".

Jack Boyle and Virginia Bennett are said to have recently scored the dance hit of the season at Poli's Capitol, Hartford, Conn., where they opened on the Poli Circuit.

A. L. Erlanger has acquired the dramatic rights to "Henry Northcote", a novel by the English author, J. C. Smith, and will have the same made into a play at once.

The Nantazca troupe of ten Hawaiian entertainers has been showing thru Illinois, Wisconsin and Iowa and, according to Agent Lester Harvey, has been doing very well.

Harry L. Hanson and Vivian Allen, with the No. 2 "Thank You, Doctor" act, a Lewis & Gordon production, the early part of this season, are now with "Right or Wrong", also a Lewis & Gordon act.

Arthur Rosenfeld, connected in the past with the firm of Menger, Ring & Weinstein for ten years, and more recently associated with Bido Dudley in the production of "Sue, Dear", is



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now a representative of the Stanley Frame Company, of New York, which manufactures all sorts of lobby displays.

May Wirth, who appeared at the Riverside, New York, recently, continued to fulfill her engagement, altho suffering from ptomaine poisoning to such a degree that her physician found it necessary to inject strychnine.

Bill Church, who, with Eleanor White, recently completed a tour of the Pantages Circuit, writes that he and his partner are rehearsing a new act, one of the features of which will be the "Jazz-o-Maniacs" from South America.

Baby Mary Roe and the Milano Four gave an exhibition of their prowess as entertainers at the Hotel Amarillo, Amarillo, Tex., Armistice Day. Their performance was enjoyed by members of the Hanson Post, American Legion.

O. Lopez, of the old team of Lopez and Lopez, played simultaneously twenty games of checkers at Pittsburg recently, winning eighteen and drawing two. He was presented with a ring by Dr. Cable, of the Pittsburg Checker Club.

Andrew Leigh, of the act Cowboy and Leigh, reports that he and his partner signed contracts in Chicago for a tour of the Bert Levey Circuit. Their route will take them to the West Coast.

James Madison, the vaudeville author, denies emphatically that he is the James Madison reported to be secretary to the Anti-Flirt Society, notices of which have appeared in the daily press.

Violet and Lewis, aerial acrobats, report that they will open a year's tour of the Orpheum Circuit next January. Violet (Violet Helen Sube) was for two seasons a high diver at the New York Hippodrome.

Eddie and Billy Leslie will be shortly seen around New York in a new act, entitled "That's Enough, Al", from the pen of Fred Rath. Eddie Leslie formerly did the part of the "All Right, Eddie" singer in the Wood and Wyde act.

Chas. Harvard, Harry K. Holt and Prudence Kendrick, who recently returned from a tour around the world, opened in their novelty act, "Basket Ball on Bicycles", at the Capitol Theater, Hartford, on a tour of the Poli Circuit.

Troy, N. Y., had its own "Follies" at Proctor's week before last. Twenty odd girls appeared in the production, which had as its nucleus a group of professionals: Lou Usher, Grace Lindquist, Isabelle De Cahallero, Katherine Mudse, Marion Siegrid and Marion Blake.

Herlinda Rodriguez Dupree, of the acrobatic act, Victoria and Dupree, suffered painful injuries in a fall at the Rivoli Theater, Toledo, O., last week. Miss Dupree hopes to appear in Hamilton, Ont., this week, where the act terminates a 26 weeks' tour of the Pantagea Circuit.

DISKAY ON KEITH TIME

New York, Nov. 24.—Joseph Diskay has received a route from the Keith Circuit. Diskay is a tenor and has a big reputation as an opera and concert singer in Europe. He is playing here this week at the Alhambra Theater. Diskay came to this country recently and, finding it difficult to get a place in the opera companies in the middle of the season, accepted a vaudeville route.

Diskay is including several American songs in his repertoire. Among them are "Sonja", "Love's Lament" and "Plantation Home", all from the Edward B. Marks catalog. In addition he is making phonograph records for the Victor and Columbia people.

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SONG NOTES

Joe Mittenenthal, Inc., have started work on "To Have and To Hold", their latest number. They are exploiting this song in connection with the photoplay of that name.

Paul Specht has placed one of his bands in the Central Park Casino, New York.

The New Orleans Jazz Band, holding forth at Danceland, New York, is featuring "Sweet Lovin' Mama, Please Come Back To Me", a Phil Ponce publication.

"How'd You Like To Be a Kid Again"? is making an appeal to "sister" acts. Among turns of this type that are using the number are the Bennet Twins, Forshay Sisters, White Sisters, Darling Sisters and Wilton Sisters. The song is published by Jack Mills, Inc.

Ed Wolfe, sales manager for L. Wolfe Gilbert, has returned from a four months' motor trip to the Pacific Coast.

Officials of the Kresge chain of stores have written a letter to the music publishers saying that the most they will pay for songs is twelve cents a copy. It is not believed that many of the big houses will agree to do business at this rate.

SUES FOR ROYALTIES

New York, Nov. 24.—Mrs. Harriet R. Danks, widow of the writer of "Silver Threads Among the Gold", is suing Milton A. Gordon, music publisher of this city, for royalties she alleges are due her on that song. The case came up yesterday in the Supreme Court in Brooklyn and in the course of testimony it was alleged that 2,600,000 copies of the song have been sold since it was published and that from 1915 to 1920 the royalties amounted to \$50,000.

Mrs. Danks brought suit for an accounting of the royalties accruing to her as heir to the rights of the song. She alleges that many years ago her husband entered into a contract with Gordon to publish "Silver Threads Among the Gold" and that he was to receive 3 1/2 cents for each copy sold. Danks died in 1903 and his will provided that the widow should have one-third of the royalties and his children should have two-thirds.

Until 1915 the estate was managed by a daughter, who was appointed executrix. She died and since then her brother has managed the estate. About 1915 Gordon refused to make any further payments. It was testified, until the question as to whether the widow or the children should receive the royalties was decided.

In the present suit Mrs. Danks claims that she is entitled to all the royalties which have accrued since her husband's death. Decision was reserved by the court.

GET DOUBLE RECORDING

New York, Nov. 27.—M. Witmark and Sons have three numbers on the December list of the Victor Company. Two of them are from "Little Nellie Kelly" and are on the same record. They are "You Remind Me of My Mother" and "Little Nellie Kelly, I Love You". It is seldom that Victor records two numbers from the same show on one disc. The other number is "All Over Nothing At All".

MILLS GETS "WINTER" SONG

New York, Nov. 24.—Jack Mills, Inc., has acquired the publishing rights to "When Winter Comes", which was composed and originally published by Harry Carroll. There were several bids entered for the number by big publishers here, but Carroll accepted Mills' terms.

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WANTS SHARE IN ROYALTIES
FOR INTRODUCING AUTHORS

New York, Nov. 25.—James B. Carson, vaudeville actor, thru his attorney, J. W. Wyte, threatens suit against H. I. Phillips, columnist of The New York Globe. It was learned this week, for a share in the receipts of a play called "Taking Chances" which Phillips wrote in collaboration with Harold Orloff. Carson, according to his attorney, introduced Orloff to the Globe writer and claims an agreement with the latter for so doing, whereby he is to receive one-half of the royalties that accrue from the production of the piece.

DANCING TEAM BROKE
CONTRACT, AGENT SAYS

New York, Nov. 25.—Jay and Dorothy Hendricks, a dancing team who were booked for an engagement over a period of four weeks at Bongiovanni's, Pittsburg, by Harry Walker, canceled at the last moment. The dancers claim they did not have a contract but, according to Walker, Jay Hendricks personally okayed the booking and he considered the verbal agreement binding.

Walker will take the matter up with Pat Casey in the near future.

BALLAD MAKES HIT

New York, Nov. 24.—Harms, Inc., who published some of the biggest song hits of recent years, state that "Love Sends a Little Gift of Roses" looks just as big as any of its forerunners in that house. Since its publication there has been a steady call for the number among orchestra leaders and vaudeville artists.

This song is said to be featured in vaudeville by more first-class artists than any other ballad at present. It is also meeting with great popularity as a dance number.

"ROSE" CAMPAIGN ON

New York, Nov. 25.—Al Livesey, business manager of the Jack Snyder Music Company, has started a special publicity campaign for "November Rose", the firm's latest number. One of the schemes used in connection with this campaign is the distribution of an artificial red rose, with the title of the song printed in gold on the leaf of the flower.

"HE MAY BE YOUR MAN"

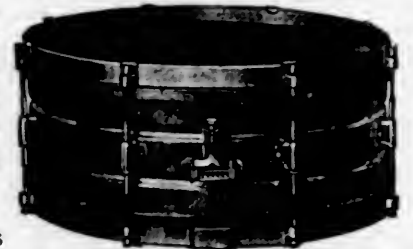
Chicago, Nov. 25.—Charley Harrison, manager of the Ted Brown Music Company, reports unusual success with this firm's jazz number, "He May Be Your Man, But He Comes To See Me Sometimes". "Dreamy Eyes", a fox-trot, and "I'm Drifting Back to Dreamland", a ballad, are new numbers of promise.

"IN BLUEBIRD LAND"

Chicago, Nov. 21.—Will Boesler's "In Bluebird Land" continues its smashing success, having the lasting powers of a classic, which it really seems to be in the popular field.

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CHORUS:
I don't want any kids around the house,
I'd rather have some little pet mouse,
Or some old sweet cur of a lousy dog,
So I could live my life like a hog.
I don't want to feel like a kid no more,
I want to go around and be a bore;
And my attention to sin should be giving,
Then I know the devil will give a living.
So I'd rather raise some little pet mouse,
And not have any kids around the house.

CHORUS:
There is no one here about to bother,
There is no one here about to bother,
No soft tiny hands to hold when lonely,
No one to make my life sweet and homely,
Now drifting alone I think and pray,
Because I've got no baby to play;
Like babies do with one and another—
There is no one here to call me mother.

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"MY MOTHER'S EYES"
"MY MOTHER'S LAST WORDS"

"EYES OF BROWN HAVE TURNED ME DOWN"
"SHE'S JUST THAT KIND OF A GIRL, THAT'S ALL"

PANTAGES' MANAGERIAL SHIFT

Spokane, Wash., Nov. 23.—Harry (Nick) Pierong, manager of the Pantages Theater, Memphis, Tenn., has been appointed manager of the local Pantages house and will assume the new post December 2.

Mr. Pierong was formerly Pantages' manager at Tacoma, and, after spending a year in the head offices at Los Angeles, was given the Memphis house. His friendship among theatrical men in the Northwest is unusually wide.

Louis Christ, who was assistant manager of the Pantages Theater at Portland, Ore., until last spring, when he was appointed a special agent of Alexander Pantages and put on the road to do special exploitation work at the Coast houses, was in this city when E. Clarke Walker, local manager, committed suicide about two months ago and he has since been acting manager of the local theater.

Mr. Christ will become manager of the Minneapolis house for Mr. Pantages upon being relieved here by Mr. Pierong, he stated.

Walter Fenner, formerly publicity man for the Stillwell moving picture theaters here and later for the local Universal Exchange, has been appointed assistant manager of the local Pantages Theater and is now on the job.



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HIT OF NINE COUNTRIES—VINCENT LOPEZ feature | 1 Sonja RUSSIAN BALLADE —
(INTERNATIONAL SUCCESS)
WILLIE HOWARD'S HIT in "PASSING SHOW" |
| 2 Parade of the Wooden Soldiers FOX-TROT SONG — CHARACTERISTIC Instrumental | 2 The Pelican PARISIAN DANCE SENSATION
BIGGEST HIT IN WEBER AND FRIEDLANDER'S RE-UNITED |
| 3 Little Red School House SEASON'S NOVELTY HIT — | 3 Plant Myself IN MY OLD PLANTATION HOME
VAN AND SCHENCK'S SOUTHERN SONG SENSATION |
| 4 Jolly Peter — BUMMEL PETRUS EUROPEAN NOVELTY FOX-TROT SONG | 4 Rose of the Underworld PAUL SPECHT'S ASTOR ROOF SENSATION |
| 5 Whenever You're Alone SOME MARVELOUS SONG and DANCE TUNE | 5 Typical Tangle Tune MAL HALLET'S BROADWAY DANCE CRAZE |
| 6 Love's Lament INTERNATIONAL WALTZ HIT — | 6 Tropical South Sea Isle HIT in W. B. FRIEDLANDER'S FOUR NEW SHOWS |
| 7 Wonderful You FOX-TROT GUS EDWARDS' latest SMASH | 7 Vaughn de Leath's Susan FOX-TROT
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UNIT ACTORS FILE THREE SUITS AGAINST WEBER & FRIEDLANDER

New York, Nov. 25.—Three suits for salaries were brought by vaudeville actors against L. Lawrence Weber and William B. Friedlander, Inc., Shubert unit producers, this week, the amounts sued for totalling \$1,352.

Emily Earle, who played with one of the corporation's unit shows, alleges that \$913.25 is due her as salary from September 24 to October 14, when she closed. She was contracted to receive a salary of \$200 a week.

Charles Adler alleges that \$138.74 balance is due for services performed between the same dates. Both of these actions were brought thru Attorney Leon Laski, at whose offices it was stated that they were being adjusted out of court.

George Leonard filed suit for \$300, alleged to be due in lieu of two weeks' notice, he having been signed on June 16 at the salary of \$150 weekly, to work in one of the Weber and Friedlander units. He was informed on August 24, it is alleged, that his services would not be required. This action was brought thru Attorney Edwin G. Marks of 1476 Broadway.

LONDON MUSIC MAN HERE

New York, Nov. 25.—Charles Warren, London representative of M. Wittmark & Sons, music publishers, arrived here this week from England. He will return to London next week. Warren is an American, formerly a vaudeville actor, and has been London representative of the Wittmarks for a number of years.

A WHALE OF A SONG

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DANCE - FOX TROT
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A DEPARTMENT OF NEWS AND OPINIONS

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

\$10 Top for "Kreisler" Premiere

Selwyns' Berlin Importation Opens December 18 at Apollo—Other Broadway Happenings

NEW YORK, Nov. 27.—The first night fraternity will have to dig deep if they want to see the Selwyns' new made-in-Germany production, "Johannes Kreisler", when it opens here at the Apollo Theater on December 18. A top price of \$10 for the premiere, a figure few other dramatic shows have been able to get in the past, will be levied by the collectors of first-night ducats, it was learned today. After the opening performance the house will be scaled down from a \$4 top, balcony prices ranging from \$3 to \$1.

It was originally planned to show the piece at the Selwyn. An arrangement, however, with D. W. Griffith, who holds a contract on the Apollo until Christmas, was reached last week whereby the Selwyns will get the larger house for the Berlin offering. Work was immediately started on the reconstruction of the stage to meet the requirements of the new show, which, it is estimated, will cost the Selwyns upwards of \$100,000 before the first curtain rises.

In the meantime Carlyle Moore's new play, "Listening In", described as an emotional comedy, will succeed Grace George in Paul Gerald's "To Love" at the Bijou Theater next Monday night. "To Love" goes first to Philadelphia, and will then move on to Chicago, playing week stands in the larger cities on the way.

On the same night Leo Carrillo will return to the Morosco Theater, where several years ago he scored the big success of his career in "Lombardi, Ltd.". This time the noted character actor will be seen in "Mike Angelo", which was tried out on the Coast by Oliver Morosco earlier in the season and opened in the East last week at Hempstead, L. I. "Why Men Leave Home", the current attraction at the Morosco, will take the road, heading Westward.

Bainter Show Renamed

Another premiere slated for the night of December 4 is "The Lady Cristillinda", in which Fay Bainter will play the stellar role, at the Ritz Theater. The play was formerly titled "The Painted Flapper". The Ritz has been dark since "Banco" closed there Saturday night a week ago.

Down at the Provincetown Playhouse the Players Company will present Sholem Ash's "The God of Vengeance", on the night of December 11. The new work will succeed John Luther Long's drama, "Clowns". Max Reinhardt produced "The God of Vengeance" in Europe and it has been seen in all the large cities of the Continent. Its presentation here will be the first time in English.

Another play that is said to have enjoyed considerable success on the Continent is Ferenc Molnar's "Fashions for Men", which will succeed "The Cat and the Canary" at the National Theater, next Tuesday night. This piece, translated by Benjamin Glazer, with O. P. Heggie in the leading role, is described as "a sentimental comedy".

Failure to get a Broadway house is announced as the reason for "The Wheel of Life", the new Shubert show featuring Elsie Ferguson, altering its original plans, which would have brought it in this week. The piece will stick to the road until January, when it will settle down in a Chicago playhouse.

Another show slated to get under way here next week, a show no house has been announced for it as yet, is "Rose Briar", the new Billie Inkke starring vehicle, which opened in Atlantic City last week.

"Six Characters in Search of an Author", the Brock Pemberton production at the Princess, originally set for a four weeks' run at that house, will continue on indefinitely, it was announced this week. William A. Brady's insect comedy "The World We Live In", has been pledged the support of the Drama League

KRUGER TO PLAY SHAKESPEARE

New York, Nov. 24.—The query as to who would play the part of Will Shakespeare in the play of that name by Clemence Dane, which Winthrop Ames is to produce, was settled today when Ames announced that he had engaged Otto Kruger for the role.

The piece is to be produced here about the first of the year, and it will be somewhat condensed from the form in which it was presented in London. Among the others engaged are Winifred Leathan, who will play Ann Hathaway, and Haidee Wright, who will play Queen Elizabeth.

"VIRTUOUS SINNERS" NEXT

New York, Nov. 25.—The C. & L. Amusement Corporation has accepted for early production a play called "Virtuous Sinners", by B. Harrison Orkow. The piece is scheduled to reach New York shortly after the holidays.

BEATRICE MAUDE



Who fits, flutters, flirts and fritters away the golden hours in Brady's Insect Comedy, "The World We Live In", at the Jolson Theater, New York, as "Appatura Iris", the Butterfly. But, unlike the butterfly of the Insect and Human Kingdoms, it isn't play to her—it's work, subtly and seductively accomplished.

"VIRTUE?" A TWO-WEEK FLOP

New York, Nov. 24.—Payment of salaries to the actors playing in "Virtue?" at the Nora Bayes Theater was delayed from last Saturday until yesterday, the management having been unable to meet its obligations until that day. "Virtue?", which opened the week before, closes tomorrow.

When the "Virtue?" Company was organized the Actors' Equity Association exacted a cash deposit, covering one week's salaries, as a guarantee from the producer of the play, Everitt Moses. Before the show opened, however, members of the company insisted that Equity give Moses back the cash he had put up, so that he could pay the rent for the Bayes Theater in advance. On Wednesday of this week the Shuberts gave \$500 toward the salaries owing, which, together with \$1,000 received in advance from Joseph Lebiang for tickets to be sold at cut rates, was given to the actors.

The rent for the Nora Bayes Theater is paid for this week, and the total receipts of the box-office will go to the actors, to be divided pro rata unless reaching the full amount due them for the week.

"AT THE END OF THE WORLD"

Chicago, Nov. 24.—"At the End of the World" had its premiere last night at the Playhouse. The opening was originally scheduled for Tuesday night but was postponed on account of a cold suffered by Alexandra Carlisle, who has the leading feminine role. Others in the cast are William Morris, Vincent Serrano and Alphonz Ethier.

"Acting the Roles One Likes Is Real Success"

—BEATRICE MAUDE

Miss Beatrice Maude, the lovely Butterfly Appatura Iris of Brady's insect comedy, "The World We Live In", the waterpiece that comes from the Theater of Czecho-Slovakia at Prague, has a refreshing conception of the meaning of success. She measures it by the satisfaction the actress derives from playing her role and not by the plaudits of the world.

According to this accomplished young actress, we, like the insects of "The World We Live In", are all distinctive types. We all like to do certain things and dislike to do others; do the things we like best gracefully and the things we don't like indifferently. We can no more be natural and comfortable in a role that doesn't fit our inner personality than we can be at ease in ill-fitting clothes. Playing a role to which we are not really suited reacts unfavorably. So it behooves us to emulate the ants and work, work, work unceasingly to find roles suited to our personalities—not just anything that is offered to us unless, of course, financial necessity demands it. To find a role that really fits us we must first find ourselves. The best place to find oneself is in the stock company. It is the best school of self-determination in the world, according to Miss Maude, because of the variety of roles it enables one to play.

Miss Maude was speaking from experience. She is a graduate from the stock school of experience. She has been leading woman with the Stuart Walker Stock Company of Indianapolis and Cincinnati for six successive summers. During that time she enjoyed herself immensely playing opposite Mr. Walker in Dunsany plays. She has also appeared in "Tents of the Arabs" and Booth Tarkington's "Seventeen". While in her teens Miss Maude played with E. H. Sothern in Shakespearean repertoire, but even then she was an actress of experience. She began her career in early childhood as the "borrowed baby" in various productions. Miss Maude played with Norman Trevor in "The Married Woman" and was leading woman with the Chicago company of "Three Live Ghosts".

Beatrice Maude laughed gaily when we confessed to her that we were mentally comparing a naughty, intrigue-loving, soulless butterfly with an earnest young woman with soulful dark eyes. "Things are not always what they seem," admonished she.

"And you appear very slim and tall on the stage and very slim and petite of stature off stage," we added.

"That's the naughty butterfly gown," responded Miss Maude. "Lines and colors make the woman as well as the costume, you know!"

Then the supple, graceful little Miss Maude, who was born and bred in New York, glided about so that we might observe the beautiful lines of the costume she wore.

The bodice of the Appatura Iris costume is of American Beauty satin with interwoven stripes of gold. The butterfly sleeves, fastened at the back of the bodice and secured to the arms by two bracelets, are made from radium silk that holds opalescent lights, with deeper shades of blue, tan and green running thru. The skirt is of one-tone blue-green satin, draped in soft, gracious folds. Slippers of red satin, with heels and toes tipped with vivid green, and a headdress of the same material as the bodice complete the costume.

If you want to see the poetry of motion, hear the music of a beautifully modulated woman-voice and listen to lines that make you think, do not fail to see Beatrice Maude in "The World We Live In" at the Jolson.—ELITA MILLER LENZ.

NEW STAR FOR "MONSTER"

New York, Nov. 27.—Emmett Corrigan, featured in Jos. M. Gaites' play, "The Monster", now playing the subway circuit, will leave the east this Saturday. The show is at the Shubert-Riviera Theater this week. Gustave Von Seiffertitz, well-known stage and screen actor, who played the part of Moriarity in the John Barrymore screen version of "Sherlock Holmes", will step into Corrigan's role.

Manager Gaites has had his own trouble in filing the part of Dr. Ziska in "The Monster". Arnold Daly was first contracted to play the role, but walked out of rehearsal when the stage director's opinion of how the play should be staged did not meet with his approval. Then Wilton Lackaye was engaged and played the part during most of the New York run. Corrigan was signed when Lackaye left to go into "The Circle". Corrigan is said to have received a salary of \$500 weekly and 10 per cent of the profits of the show.

The critics have said many nice things about "The Old Soak", but few of them have given him just due to Robert McWade. He is doing one of the finest bits of character acting seen on Broadway for many a year and deserves much credit for it.

'ROUND THE RIALTO

WE HEAR that there is to be a Biblical play produced in the near future. It will probably be done on a large scale. Just at present the information is a bit nebulous, but we may know more about it next week...

BELASCO INJURED IN PITTSBURG

Pittsburg, Nov. 24.—David Belasco was slightly injured yesterday when a large spotlight fell on his arm.

THEATER OVER TO ACTORS

From Salzburg, Austria, comes word that the Municipal Theater there has been turned over to its staff—actors, musicians, stage hands and all—to be run as a co-operative concern.

JOY—for a Dime!

You can have real joyous foot-relief NOW—instantly. One treat to tired, aching, chilblain feet tells why JOY IS AS INDISPENSABLE AS YOUR DAILY MAKE-UP.

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, November 25.

IN NEW YORK

Table listing dramatic plays in New York with columns for play title, author, and number of performances. Includes plays like 'Punch and Judy', 'Republie', 'Henry Miller', etc.

IN CHICAGO

Table listing dramatic plays in Chicago with columns for play title, author, and number of performances. Includes plays like 'Princess', 'Central', 'Powers', etc.

DRAMATIC NOTES

Hans Bartsch has purchased the Scandinavian rights to "The Fool".

"The Rear Car", a mystery play by Edward E. Rose, will be shortly produced by the Selwyns with Taylor Holmes as its star.

Lorna Elliott and Betty Ross Clark have been added to the cast of "The Red Poppy", now in rehearsal under direction of Iden Payne.

Mona Morgan will give a recital of scenes from Shakespeare at the Punch and Judy Theater, New York, on the night of December 10.

Ellie Shannon has been signed for a leading role in Joseph F. Rinn's new play, "Zeno", which the Hampton Play Company will produce shortly in New York.

At the premiere of "Shylock" by David Warfield in Baltimore, David Belasco tried to make a curtain speech, but was seized with stage fright and bolted.

Mei Raymond, formerly associated with the Arthur Hopkins office, will exploit Mme. Olga Petrova in "The White Peacock", which resumed its road tour last week.

Harry Reilly, of the Sam H. Harris financial department, who served in the A. E. F., has been elected commander of the Astoria, L. I., Post of the American Legion.

Madge Kennedy and Helen Menken, appearing in "Spite Corner" and "Seventh Heaven", respectively, will exchange roles for a single performance in the near future.

Helen MacKellar has been signed to play the title role in Al Woods' forthcoming production of "The Masked Woman". Lowell Sherman and Ian Keith also have important roles.

Don Marquis, well-known columnist and author of "The Old Sol", now running at the Plymouth Theater, New York, will speak at the meeting of the Playwrights' Club, Hotel McAlpin, Friday night, December 1.

The rotogravure section of the New York Evening Post of last Saturday carried a photograph of the cast of "To Love" with the following line: "Robert Warwick, Alice Brady and Norman Trevor, in 'To Love', Miss Brady's translation of Paul Gerald's play at the Bijou Theater." Wonder what Grace George will have to say about this?

Phyllis Povah showed Broadway that she has the real stuff in her. Her performance in "Hospitality" is of the first rank. She has to wait until the last act before she has a real chance, but when it comes—wow! Miss

Povah will be heard from in no uncertain terms if she keeps on the way she has started.

Jeanne Eagels, star of "Rain", was guest of honor at a dinner given last Sunday night in the Hotel Commodore by the Curtain, latest of the little theater groups in New York. Among the speakers were Jane Cowl, Edith Ellis, Bruce McKas, George Middleton, Channing Pollock, Stephen Rathburn, Florence Reed, Frank Relcher, Frances Star and Norman Trevor.

TWO FAIR JULIETS TO BE SEEN ON BROADWAY

Ethel Barrymore and Jane Cowl To Appear in Rival Productions

New York, Nov. 25.—Two productions of Shakespeare's "Romeo and Juliet" are now in course of preparation for Broadway, one of them featuring Ethel Barrymore, under the direction of Arthur Hopkins, and the other starring Jane Cowl, under the Selwyn management. Both productions are scheduled to be opened in about four weeks.

Jane Cowl as Juliet was announced by the Selwyn offices to be in rehearsal early this week. On Friday announcement was made by the Hopkins offices that Miss Barrymore, who is now playing in "Rose Bernd" at the Longacre Theater, was also preparing to play Juliet. Hopkins and the Selwyns are friendly rivals, as they make up, with Sam H. Harris, a theatrical booking combine.

Never before in the history of the New York stage has a theatrical season contained so many admirable Shakespearean productions as this season promises to have. John Barrymore, also under the Hopkins banner, is now playing in "Hamlet" at the Sam H. Harris Theater. David Warfield, in "The Merchant of Venice", produced and directed by David Belasco, is now playing on tour and will open in New York the latter part of December. The two productions of "Romeo and Juliet" will be augmented later on by the annual appearances in repertoire of Walter Hampden and Fritz Leiber.

Miss Barrymore originally intended to appear in "As You Like It" after "Rose Bernd", and announcement was made to this effect several weeks ago. For the past week or more, however, it became known on Friday, she has been studying the role of Juliet. McKay Morris, now playing with her in "Rose Bernd", will in all probability play Romeo.

The last prominent actress to enact Juliet in New York was Eleanor Robson, who played in 1903 at the Lyceum Theater. Maude Adams, before her, played it in 1899.

A Talk With Jacinto Benavente

Benavente, the Spanish dramatist, whose "Passion Flower", with Nance O'Neill in the leading role, was one of the financial and artistic successes of a few seasons back, and whose "Field of Ermine", with the same actress in the stellar part, is scheduled to get under way at a Broadway playhouse next week, is coming to the United States to talk over some of his pieces with Miss O'Neill, for whom he may write some special dramas.

Benavente is now on his way to Havana, accompanying the troupe headed by Maria Membrives, who is to present to the Cuban capital a select list of the Spaniard's plays. With the first step of the journey that will bring this interesting personality, of whom little is known here, to these shores nearly completed, new and timely interest attaches to an interview granted by him to that inquisitive Madrid journalist, who writes under the pseudonym El Caballero Andaz (The Audacious Knight).

Benavente is described as less than medium stature, with a large forehead surmounting a pair of piercing eyes. That is, El Caballero tells us, they would have been piercing if he had eyed his interviewer directly.

"Don Jacinto never looks straight ahead of him. As he speaks or listens, his restless pupils dart from one side to another, and if they do pause at times it is to fix themselves upon the floor. His conversation is always accompanied by the aristocratic movements of his hands."

But even these gestures are very peaceable, for he never separates his elbows from his body. All his gestures are of self-surrender, even humility."

(Continued on page 66)

COMMITTEES ANNOUNCED

For Professional Woman's League Bazaar

New York, Nov. 26.—The annual bazaar of the Professional Woman's League will be held at the Hotel McAlpin December 7, 8 and 9. Mrs. Ben Hendricks, Chairman of the Bazaar, reports the following committees:

President's Booth—Mrs. Russell Bassett, Chairman; Miss Susanne Westford, Vice-Chairman.

Country Store—Mrs. Nan Crawford Lust, Chairman; Mrs. Lillian Carty, Vice-Chairman.

Beauty Booth—Mrs. C. J. Dinnen, Chairman; Mrs. Sadie McDonald, Vice-Chairman.

Candy Booth—Mrs. J. H. D. Stempel, Chairman.

Fancy Booth—Mrs. Florence L. Risk, Chairman; Miss Mabel Knowles Waldron, Vice-Chairman.

Dolls—Mrs. Sophie Carroll, Chairman; Mrs. Adah Johnson Shurtle, Vice-Chairman.

Aprons—Mrs. W. H. Donaldson, Chairman; Mrs. Ernestine F. Stewart, Vice-Chairman.

Refreshments—Mrs. C. Albert Schultz, Chairman; Mrs. W. Roy Raymond, Vice-Chairman.

Department Store—Mrs. Clara Allen, Chairman; Mrs. Myra Brooks, Vice-Chairman.

Radio—Mrs. S. Marcus Harris, Chairman; Gustave Duchesne, Walter Judson and William Diehl, Vice-Chairmen.

Gentlemen's Booth—Miss Frankie Farrell, Chairman; Mrs. Donald McKenzie, Vice-Chairman.

Fortune—Mrs. George Lessey, Chairman; Mrs. James Carples, Vice-Chairman.

Popularity Booth—Mrs. Owen Kildare, Chairman; Miss Emerline Campbell, Vice-Chairman.

Punch Board—Miss Belle Gold Cross, Chairman; Mrs. Queenie Turner, Vice-Chairman.

Cider Table—Mrs. Amy W. Kingsland, Chairman.

Walking Surprise—Mrs. Edward Burdick, Chairman.

Arrow Wheel—Mrs. Helen W. Ritchie, Chairman; Mrs. Charles McDonald, Vice-Chairman.

New York, Nov. 24.—George M. Cohan will sail for England tomorrow, accompanied by his general manager, Edward Dunn. They will make a flying trip, catching the same boat back. Among the things which are causing the trip is said to be the possibility of Cohan appearing in London in "The Tavern".

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STOCK DRAMATIC

IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

DRAMA PLAYERS

Close Run in Kansas City

Company Moves to Oklahoma City Intact—Wilmer Walter Replaces Walter Vinton as Leading Man

Kansas City, Mo., Nov. 22.—When the curtain at the Empress Theater goes down Saturday night, November 25, at the close of the 25th week of the Drama Players' stay in Kansas City, it will mark the end of this very excellent company's work here and they all, with the exception of the leading man, Arthur Vinton, depart for Oklahoma City, where, at the Liberty Theater, they will commence an indefinite engagement in stock the week of December 3.

In February of this year the Drama Players were organized by M. H. Hudson as president and J. L. Adams as manager, and opened in the Grand Theater. Each week after that saw the company getting better, more popular and more patronized, with Arthur Vinton as leading man and Theodora Warfield leading woman. Warm weather forced a close in May.

In August the Drama Players reopened at the Empress Theater August 20. The Empress was a much newer theater than the Grand, and in the summer had been redecorated and renovated so that it made an altogether delightful home for the Drama Players. Again Theodora Warfield and Arthur Vinton headed the company, which was composed of all capable people. Each week saw the attendance increasing and it is said that toward the close 8,000 people went regularly each week to see the Drama Players.

The last week "Here Comes the Bride" was presented and on her every appearance on the stage Miss Warfield received an ovation, but she could scarcely thank the audience for the tears that filled her eyes, for as she said, she had learned to love Kansas City and was loath to go.

Wilmer Walter, who just closed his company at Halifax, N. S., joins the Drama Players as leading man in lieu of Mr. Vinton, who remains in Kansas City "to settle down to business," as he said, "among his friends." The other members of the company are: Arthur Kohl, Thomas Pawley, E. Garfield Kast, Myrl A. Fowler, Joseph Stanhope, Robert Bayley, Thomas Ramsey, Fred Lucier, Mabel Grainger, Alice Mason, Mary Hill (a favorite Kansas City girl who has been with other popular stock companies playing here) and Martha Morton.

The staff is as follows: William J. Mack, dramatic director; Esrl A. Jamison, assistant dramatic director; J. T. Keller, house manager; Cora Miller, treasurer; D. Ambert Haley, musical director; G. F. Moody, scenic artist; S. G. Bailey, master mechanic; Edward Purcell, electrician; Thos. Flahive, master of properties, and Bert's Studio, company photographer.

No little credit goes to Mr. Hudson and to Mr. Adams for their masterful and efficient management and handling of the Drama Players and selection of attractions shown.—I. S.

ELLA KRAMER COMPANY

Saturated With Co-Operative Spirit

Sunbury, Pa., Nov. 25.—The motto, "Only the Best", is still being carried out by the Ella Kramer Stock Company at the Chestnut Theater. Capacity audiences greet this most excellent organization of clean-cut, capable and efficient players. Each and every player, no matter if in a minor or a major part, puts the zeal and earnestness into their work which shows the co-operative spirit. "Turn to the Right" was so well presented that repeaters were necessary. The production was a splendid one both in acting and scenic effects. This correspondent never before witnessed such a wonderful presentation of the modern classic, "A Pair of Sixes", offered the last half, drew capacity houses. Clarence LeRoy and Russell McCoy are at their best as the belligerent partners. They carry the burden of the play and perform their task with the art of seasoned farceurs. Edith Appleton scores as Florence Cole. Tex Perry, as T. J. Vanderbilt, gives a real human touch to the role, while Wesley Barney, as Tony Toler, went strong with the spectators. Miss Kramer stepped out of her usual work and carried the role of Coddles, an

NORTH MUSICAL PLAYERS

The North Musical Players, owned and managed by "Ted" North, are playing their regular territory in Western Kansas and Nebraska. The company opened the present season at Ottawa, Kan., the week of September 24, and since then several improvements have been made in the cast, which includes "Ted" North, Marie Peters, Barney Wolfe, director; Virginia Carter North, John and Mona Rapier, Jack and Betty Cortland, Robert L. Kent, Walt H. Arthur, musical director, and Homer L. Chaffe, xylophone. The advance is handled by Jim Trsbue, late of the North Bros.' Tent Show. The North Players present late release musical farce comedies, mounted with special scenery and effects, for which Jack Cortland is given credit. The company also offers six high-class vaudeville specialties each night. Mr. North expects to play in houses until the tent season opens May 1.

SAN DIEGO STOCK OPENS

San Diego, Calif., Nov. 24.—The Alfred Cross Players opened an indefinite engagement at the Broadway Theater November 18. Cross has surrounded himself with a very creditable cast, among them several old favorites from the former Strand Players. The leading lady, Kay Hammond, attained popularity with the Al Woods productions in New York. James Dillon, second man; Ida May, ingenue; Agnes Acker, second woman; Marie Vantasel, Rex Cherryman, formerly with the Wilkes Players in San Francisco, juveniles; Sydney Harris, character man; Murray Barnard, Wm. Angell and Fred Short complete the cast. Leo Peterson, an old theatrical man from South Dakota, is business manager of the venture, associated with G. A. and K. G. Bush, owners of the Broadway, which has been remodeled. The opening bill, "The Champion", was presented before a crowded house.

DOROTHY LaVERN



Versatile leading lady of the Dorothy LaVern Stock Company, Rialto Theater, Sioux City, Ia.

TWO NEW PROCTOR PLAYERS

Albany, N. Y., Nov. 24.—William Shelley and Florence Coventry are new members of the Proctor Players in stock at Harmanus Bleecker Hall. Mr. Shelley has been in several Broadway productions, and was with "Lights Out" at the Vanderbilt early this season, and last season was with "Lilies of the Field". He has also appeared with Walker Whiteside in "The Master of Ballantrae", and with Selwyns Chicago company in "Fair and Warmer". He has played stock in Buffalo, Brooklyn, Atlanta, Union Hill and Toledo.

Miss Coventry has played stock in Holyoke, Montreal, Portland, Scranton and Toronto. She was in the cast of "Irene", and for two seasons with "A Pair of Sixes". She will play character roles.

English servant girl. She gave a splendid characterization. Iona Jacobs, as Mrs. G. G. Nettleton, the suspicious wife, does deserving work. Others of the cast handle their parts capably. Ray G. Litzell is to be congratulated in having secured this company for the entertainment of the city folks. Each night the streets are lined with cars for blocks around, which goes to show the magnetic power of this attraction. Prof. Moser, director of the orchestra, is certainly holding his end of the program with excellent rendition of musical numbers.—H. EDW. CULP.

HAL MORDAUNT PLAYERS CHANGE STOCK LOCATION

Jamestown, N. Y., Nov. 27.—Hal Mordaunt's Players, which just completed an engagement of 38 weeks at the Bijou Theater in Battle Creek, Mich., open an indefinite engagement of stock at the Mozart Theater here tonight in "Three Wise Fools". The Mozart has played pictures, vaudeville and tab. shows since its erection by Peterson & Wood some years ago. The advent this season of pop Keith vaudeville at Shea's Theater is believed to be the reason for a change of policy. Peterson & Wood are building the Palace here, which when completed will seat 2,500 people and offer pop vaudeville, probably booked by Gus Sun.

SCENIC ARTIST PRAISED

Sunbury, Pa., Nov. 21.—"Turn to the Right", at the Chestnut Street Theater last week, drew capacity audiences for five performances and could have continued to pack them in. Your correspondent feels duty bound to pass enthusiastic comment on the work of Scenic Artist Chet. Woodward, who painted four lovely sets and caught the spirit of the play. The settings for act three (a peach orchard bearing fruit) and act four (trees in blossom) were very striking and brought forth spontaneous applause. Particular mention should also be made of the splendid orchestra, under the leadership of Mr. Moser.—H. EDW. CULP.

"THE LITTLE MILLIONAIRE"

Is Brown Players' Twelfth Production in Woonsocket, R. I.

Woonsocket, R. I., Nov. 21.—"The Little Millionaire" is the offering of the Leon E. Brown Players at the Bijou Theater this week, their twelfth week in stock production at this playhouse.

While too much credit cannot be given the individual members of the company for their splendid work, the honors fall to Hooper L. Atchley, who as Bill Costigan, friend of "The Little Millionaire", played by Robert Fay, keeps everything stirred up from the time of his first entrance until the curtain descends with "everybody happy". Mr. Atchley in serious roles is a thoro artist. In comedy he is a riot. He makes the character of Costigan so natural that even in these prohibition days the characterization is immediately recognized, and produces from the audience gales of laughter which at times succeeds in drowning the finish of his lines. Frederick Allen and Earle Mayne also share honors with Mr. Atchley, and Miss Wells gives a splendid account of herself as "Primmer", a cute little parlor maid, as does Edwin O'Connor as the butler. The musical numbers are tuneful, some of those which prove especially pleasing to the audience being Edith Brown's rendition of "Forever Is a Long, Long Time"; "P. T. Barnum Had the Right Idea", by Mr. Atchley; "Saturday Night" by Earle Mayne; "Musical Moon", by Miss Wells, and "We Do the Dirty Work", sung by Mr. O'Connor and Miss Wells, and to which they are obliged to add extra verses in response to the demand for encores. Miss Dennis makes a charming Goldie Gray, fiancée of the little millionaire, and Miss Shirley is well cast as Birdina Busby, "a bit temperamental". A dance number interpolated at the beginning of the second act by Miss Hazel Ramsey and James Wrenn is creditably done, as is the solo dance by Mr. Wrenn during the third act.

"The Little Millionaire" is excellent entertainment and lovers of musical comedy are liberal in their praise of the production and the versatility of the Players in its presentation.—MRS. ELINOR ARNOLD, in The Call.

G. CARLETON GUY

Will Again Manage Municipal Players in Indianapolis

Let no one think that Mayor Lew Shank of Indianapolis, who was a recent Billboard visitor in Cincinnati, is not familiar with affairs theatrical, for he even has the true conception of all the preliminaries so essential to the presentation of a stock production. He gathered this knowledge from his almost constant association with G. Carleton Guy, popular manager of the Municipal Players in Indianapolis, another one of our new acquaintances.

The season of the Municipal Players, according to the mayor and Mr. Guy, was very successful. They announced that the dramatic company, which is financed by the city of Indianapolis, will be conducted on a much larger scale next season, which will open in June. Performances were given free to the public, under the auspices of the Indianapolis Board of Park Commissioners, in the city parks. With many successful years of stock back of him Mr. Guy installed in the Hoosier capital one of the best companies last season. It was possible to collect. He will continue as manager of the players next season. The plays offered were of the best and the most up-to-date productions were the rule, not the exception, he says. The same policy will be adhered to next season.

EDMONTON (ALTA.) STOCKS

Edmonton, Alta., Nov. 19.—The Allen Players deserve the heartiest congratulations on the splendid production given "Under Two Flags" this week. Five magnificent sets were used, that of "a gorge in the desert of Algiers" drawing a spontaneous burst of applause. The acting was in keeping with the production. Verma Felton was an ideal "Cigaret", fairly living the part. Her last scene was a fitting climax to a splendidly conceived characterization. Taylor Bennett's Black Hawk was one of the finest things he has done in the fourteen months he has been playing in Edmonton. Allen Strickfaden was an admirable Rockingham. The Bertie Cecil Royalieu of Robert E. Lawrence was a trifle heavy, but was, generally, a good performance. Marvel Phillips was a beautiful Silver Pheasant. The minor parts were well played. Business fine.

"Which One Shall I Marry", this week's offering of the Metropolitan Players, is by no means the best thing they have done. Mr. Luce and Miss Aubrey, who are usually so reliable, seemingly were unable to get into the spirit of the parts they were playing. This sort of thing is bound to occur occasionally where an actor has to play a different part each week. Fred Sullivan was good as Advice and Marguerite Klein was an excellent Kitty Moran. The direction and setting were excellent and business good. It must be admitted that the play appeared to please the majority of the audience.

STOCK CHATTER

Marble Tuttle is art director with the Stunt Walker Company at the Shubert Theater, Louisville, Ky.

"The Exciters" is being released by the American Play Company, Inc., of New York, for stock production in all territory.

Stock artists will confer a great favor by contributing news items that concern themselves or the company of which they are members. Consideration will not be given unsigned letters.

Hooper Atchley, the new leading man with the Leon E. Brown Players, Woonsocket, R. I., has settled down for the season, having leased a house for eight months, filled his cellar with coal and is about to buy a new model six.

Dave A. Hellman has returned to Miami, Fla., for the winter. Mr. Hellman has helped much to bring the Gene Lewis-Olga Worth Stock Company, of which he was former business manager, into the foreground in Southern cities.

Among the new stock releases announced by the National Play Company, of New York, are "East Side-West Side", "Lilies of the Field", "The Faithful Heart", "Fools Errant", and DeWitt Newing's latest play, "The Unseen Way".

"Some Baby," as presented by the Broadway Players at the Van Curler Theater, Schenectady, N. Y., the week of November 12, drew splendid crowds. Schenectady had seen the play but once before, Jefferson DeAngelis playing it for a single night at the same theater in the not distant past.

Since the organization of the Hippodrome Players, holding forth at the Hippodrome Theater, Dallas, Tex., business is said to have increased 50 per cent. Earl Camison has joined for juveniles. The company boasts of being 100 per cent Equity and equally so for The Billboard. Last week "On the Hiring Line" went over big. "Nice People" is the current bill, with "Enter Madame" to follow.

The Leon E. Brown Players gave a meritorious presentation of "East Is West" at the Bijou Theater in Woonsocket, R. I., November 12 and week. Worthy of mention also was the musical program given between the acts by the newly organized Bijou Theater orchestra, under the leadership of Henry I. Stoddard, and which comprises Mr. Stoddard, violin; Fred M. Puffer, piano; Hildaire LeClere, clarinet, and Edward Wehrin, cello.

Claribel Fontaine, who was leading woman for T. Daniel Frawley during his around-the-world tour, is now the popular leading woman of the Hippodrome Players, Dallas, Tex. Recently Miss Fontaine was the honor guest at the Elks' Circus there, and of special interest to her was the "Hawaii" side-show. During her trip around the world she spent some time in Honolulu, where she took the greatest delight in the plaintive Hawaiian music.

The salaries of the Equity members of the stock company at the Kurtz, Bethlehem, Pa., which closed Saturday night, November 18, after four weeks, were all protected by a bond which the manager gave. The loss sustained by the venture, which was under the management of Harold W. Helberger, was about \$10,000. The company was cast and rehearsed in New York under the strictest Equity supervision and conditions.

Lyle C. Clement has met with general favor as leading man with the Peruchl Players in Chattanooga, Tenn., his work in "Mile-a-Minute Kendall", "Stop Thief" and "Kick In" being especially praised by the local critics. When Mr. Clement made his debut with the company the early part of November he received a reception that few actors at the Bijou have been accorded even after spending quite a long time there. At one of the night performances of his opening week at the Bijou he was presented with a huge basket of chrysanthemums over the footlights. His wife, Iva Shepherd, stock leading actress, is featured in one of Ethel Clifton's acts on the Coast.

Helen Olcott, who lives with her mother at 266 State street, Brooklyn, N. Y., is only nine years old, but has already made a reputation on the legitimate stage and screen. When only four years of age she appeared with Alice Brady in "Maternity". Subsequently she was seen with Justine Johnston in "The Plaything of Broadway", with June Caprice in "Unknown 271", and Olga Petrova in "The Light Within". Recently she was engaged for a part in "His Better Half", a comedy, in which Flora Finch starred. While appearing with Margaret Wycherly in "Eyvind of the Hills" she

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WINDSOR P. DAGGETT,

202 West 74th Street, NEW YORK, N. Y.

gained wide fame, and she received much favorable criticism while with Andrew Mack and his stock company. Altho of tender age, she has traveled all over the United States in stock. Helen is possessed of good looks and has a charming personality. She has just finished an engagement with the Poll Players in "Daddies" at Waterbury, Conn.

Jack Soanes' Garrick Players at the Family Theater, Ottawa, Can., last week played to good houses with "Facing the Music" as their vehicle. An innovation in the program was the introduction of the Lionel Mortimer Trio in instrumental music during the performance. Manager Soanes is to be congratulated on this improvement in his program arrangements. Preceding the usual performance daily, Manager Soanes staged a one-act comedy, "My Wife's Husband". This sketch was written and produced by Bobby Reed, of the Garrick Players, and won repeated plaudits from the audiences. This bright little playlet deserved the seal of success given it by the patrons of the Family.

The Woodward Players the week of November 12 revived "The Road to Yesterday", a whimsical tale of English life in the 17th Century, at the Majestic Theater, Detroit. Walter Davis, original leading man with the Woodward Players, rejoined the company the opening night after a temporary absence and was greeted with enthusiastic applause when he appeared upon the stage. Ann Davis appeared to advantage in the many-costumed part of Elspeth Tyrrell and handled the part with her customary deftness. Nedde Harrigan, a pretty and pleasing young woman, scheduled to do second business, made her debut in the role of Malena Leveson, giving a good account of herself and being warmly received by Majestic fans. Walter Connelly, also a newcomer, made a favorable impression as Will Leveson. Jane Darwell, a veteran of the original company, also rejoined the night of November 12, appearing as Harriet Phelps, and was accorded a rousing welcome. Forrest Orr, J. Arthur Young, Alice Hanley, Glendora Forshee, Myra Montgomery, Richard Tabor, Douglas MacPherson and others of the splendid company handled their roles in a manner that contributed much to the smooth performance. The scenes were well conceived and the costumes quite elaborate and historically correct.

SOANES REDUCES PRICES

Ottawa, Can., Nov. 25.—"The Shepherd of the Hills", as put on at the Family Theater this week by the Garrick Players, under the personal direction and management of Jack Soanes, drew splendid audiences and struck a high note of appreciation at each performance. Manager Soanes is being heartily congratulated on the splendid line of shows he is presenting this season. In contrast to the farces lately put on by the Garrick Players this week's offering has a touching appeal to the tender side of nature. James Swift, as Preachin' Bill, interpreted a realistic character. Millie Beland, as "Pete", was practically perfection in her part. Incidentally, she made an excellent barefoot boy. Harvey Hays was at his best and bore himself with an insight into the character of Daniel Howit. Ramon Greenleaf was equally good. Florence Burroughs had not a strong part to play, but made the most of it. Jack Soanes added his skill as the bountiful Gibbs, playing his role with a convincing cleverness. Zaina Curzon was clever indeed in her attractive portrayal of Sammy Lane. Beginning week of the 27th Manager Soanes is reducing his prices to that of "popular prices", which will be popular especially at the matinees. With this he intends presenting a series of old-time plays that are better known to the drama lovers of the city.

BONSTELLE PLAYERS

Give Brilliant Performance of "Call the Doctor"

Detroit, Nov. 21.—Jessie Bonstelle and her capable players are giving a brilliant performance of Jean Archibald's hilarious comedy, "Call the Doctor", at the Shubert-Michigan this week.

Misa Bonstelle assumes the role of Joan Deering, a doctor of domestic difficulties, and as the heart specialist is well cast in a role that brings her seasoned skill and versatility into the picture with telling effect. Ann Harding, as the loving but unsophisticated wife who follows instructions of the doctor to win back an errant husband, gave a charming performance—wistful in the drab moments and effervescent in her triumph at the final curtain. Douglas Dumbrille displayed his genius to advantage as Howard Mowbray, the recent husband, playing the role with capital spirit. Calvin Thomas as Dudley Townsend, an attorney who develops a love affair for Joan, proved emphatically his penchant for comedy roles. Ann Carpenter as Alice Spencer, the home-wrecking vamp, turned in a fine characterization; Pauline Crell as Balog-Marie; Marie Curtis as Isabell Thomas; James Bliss as Judge Thomas; Willfred Bercey as Harriet Lane and Florence Hedges, a Detroit girl formerly in musical comedy, played Nellie the love-sick maid, in commendable fashion. Stephen Nastfoegel supplied some creditable scenes for the production.

Next—"School for Scandal".

STOCK AND ROAD SHOWS TO ALTERNATE IN ROCKFORD

Rockford, Ill., Nov. 24.—Clyde Waddell is organizing a stock company for the season at the Rockford Theater to open December 25 with "Three Wise Fools". The personnel of the company will be announced soon. Mr. Waddell states. Meantime Manager Johnson says that road shows will be played, and during the stock season will continue to be booked in whenever a sufficiently strong attraction is available. During these dates the stock company will play nearby towns.

OLGA WORTH TO BUILD APARTMENT HOUSE IN MIAMI

Miami, Fla., Nov. 23.—Olga Worth, of the Gene Lewis-Olga Worth Players, now playing at the Prince Theater, Houston, Tex., is in Miami this week looking after her real estate holdings, as the business at Houston is so good that it will be impossible for this company to play here this winter. Miss Worth purchased a lot here and will erect an apartment house, which will be complete before the close of the winter season.

STOCK COMPANY FAILS

Milwaukee, Wis., Nov. 24.—C. A. Niggemeyer's second attempt to open stock again ended disastrously and the Shubert Theater is again dark. The company, headed by Frances McHenry, failed to draw and has disbanded and Niggemeyer has left the city. There was a rumor that Miss McHenry would install her own company, but as yet nothing has transpired.

POLI PLAYERS SHIFT

Frances Williams and Georgiana Hewitt, recently with the Poll Players at Hartford, Conn., have joined the Poll Players at the Hyperion Theater in New Haven. Edmund Abbey, after a season with the Poll company in Hartford, has opened with the Poll Players in Bridgeport. Mr. Abbey was very popular with stock patrons at Hartford.

MARY TARRY DELAYS SHOW

Popular Ingenue Welcomed Back to Atlanta

Atlanta, Ga., Nov. 21.—The attitude of last night's capacity audience at the Forsyth Theater spelled success for "The House of Glass", the current offering of the Forsyth Players. Belle Bennett, new leading lady, and the masculine members of the company carry the burden of the play. Miss Bennett is her own blond self after having opened in "The Broken Wing" as the Latin type of brunet. She is distinctly feminine, so the two characters she has played here where she is dominated by the male of the species, John Litel, seem entirely suited to her type. Those of the first nighters who remained aloof from her charms as the Mexican girl were completely won over by her excellent interpretation of the Innocent ex-convict. She is the first real blond leading lady the Forsyth Players have presented and the change is most welcome. Miss Bennett is a finished actress and throws herself heart and soul into her work, depicting the strongest emotions in the most convincing manner.

John Litel added further to his laurels in an unsympathetic role, that of the iron-willed husband who would not give in until put in a tight corner, then only grudgingly. Holding the honors with the leads for artistic work is Rankin Mansfield, who plays the crook. His scene in the last act is one of the cleverest bits of acting that the players have offered. Gus A. Forbes furnishes the comedy as the corporation lawyer, while Robert W. Smiley was the dignified president of the railway. Walter Marshall was again the gruff detective. The rest of the cast had comparatively little to do.

At the opening performance and practically every performance, this week, the show was stopped or rather delayed in the first act by continued, spontaneous outbursts of applause at the first entrance. The reason? Mary Tarry! This popular ingenue has returned to Atlanta after a few weeks' engagement in Baltimore, and, as she is the original ingenue who opened with the company March 20 and played continuously for five months, she is being welcomed with open arms (literally and figuratively). The sets are artistic, especially the home in Kansas City.

Next week, "Nightie Night".

TURNING PATRONS AWAY AT MILWAUKEE STOCK HOUSE

Milwaukee, Wis., Nov. 24.—"The High Cost of Loving" is a huge success at Manager Gross' Garrick Theater this week. Turning them away is a rare occurrence this season, but that is what is happening, and that the audience are pleased is attested by the almost continuous laughter. A rather good plot that just escapes being risque and good work by the company make up a pleasant evening's entertainment. Oscar O'Shea carries the burden of the show and is a scream as the "mustard king" and receives good support from Bert Brown, Jay Collins and Blosser Jennings, but the dialect of Collins and Jennings is far from being German. Esther Evans does the best work of the ladies, and Howard Hall makes the audience and himself laugh as the studious Noel. The balance of the company gives adequate support.

Last week "Nice People" was presented and Miss Ross gave a very good rendition of the Larrimore role. The balance of the company did well, and the play was mounted even better than the original.

Loud whispering and talking at the back of the theater and in the foyer have been very annoying to the paying clientele.

Next week "East Is West"—H. R.

ADVOCATES CLEAN PLAYS

Detroit, Nov. 25.—In an address before the Women's City Club Thursday afternoon Jessie Bonstelle, actress and producer, flayed the theater-going public.

"The public will pay to see vulgar plays, but stay away from a play of an instructive or elevating nature," she said.

"Managers would produce the better kind of plays if they felt they were going to get support."

Miss Bonstelle urged the club women to work for the establishment of a municipal theater in Detroit.

WOODWARD PLAYERS, DETROIT

Detroit, Nov. 20.—"The Meanest Man in the World" is the Woodward Players' offering at Majestic Theater this week. Walter Davis has the principal role, which he interprets in a manner that secures many a laugh. Ann Davis plays Jane Hudson, rather a lean role for the leading woman, but she succeeded in pleasing the big Sunday night audience immensely. The bit of the play, however, is divided between J. Arthur Young as Hiram Leeds, the village miser, and Michael O'Brien, an Irish character bit played by William Amsdell. Frank Orr made a good impression

(Continued on page 28)

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(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

HARLEY SADLER

Buys Brunk's Interest

Popular Manager Will Put Out Two More Companies Under Canvas, Is Report

Harley Sadler, manager and equal owner of Brunk's Comedians (No. 3 show), is reported by U. E. Ackley to have bought Mr. Brunk's interest and will put two more repertoire companies under canvas soon after the holidays. The companies will be known in the future, according to Mr. Ackley, as Harley Sadler's Lone Star Attractions, each carrying a band and orchestra.

"Judging from Mr. Sadler's managerial ability in the past it's safe to say these companies will meet with unlimited success, for he is one of the most popular managers in the Southwest," Mr. Ackley writes. "Altho the weather has been unfavorable the past few weeks his present company has been doing capacity business, and in several towns on Saturday it was necessary to give two full shows at night to take care of the crowds, besides a matinee and concert. This fact can easily be verified. Now, if this company can play the same towns and do this kind of business and get thirty-five cents for a matinee why is it necessary for some other shows to cut their price to ten cents, also admit ladies free two and three nights a week? While it is no business of mine how any manager runs his show I believe a good share of Mr. Sadler's success is due to the fact that he gives his patrons a variety of entertainment. In addition to the regular dramatic cast there are seven feature vaudeville acts. Any show that goes after the business in the way that Mr. Sadler does is bound to get results. This company is 100 per cent Equity, with a union band and orchestra."

SHOWFOLK ANSWER APPEAL

Kansas City, Mo., Nov. 22.—Mrs. Lon Lincecum, wife of Lon Martin, as he is known to the show world, has requested the local office of The Billboard to convey her thanks and deepest gratitude to the kind showfolks who have so far come to her assistance in answer to the appeal in The Billboard of November 18 on page 28 for herself and husband, who is afflicted with tuberculosis. Thru these columns her appreciation is extended to the following: Mrs. Ruth Delmahe, \$17; Ed F. Felst, \$1; W. R. Tumber, \$1; Chet Wheeler, \$1; Gladstone Hotel, \$1; Alvido, \$1; Al W. Clark, of the Owens-Lacey Players, \$1; K. C. Office of The Billboard, \$3 (all of Kansas City); Mr. and Mrs. Al Freeland, \$1; Mr. and Mrs. Chas. Morrill, \$1; Mr. and Mrs. Urless Huff, \$1; Mr. Ted Ward, \$1 (all of J. Dong, Morgan Co. No. 2). Mr. Lincecum has started on his journey to Arizona, but more funds are needed for medicine, etc., and Mrs. Lincecum (Mrs. Martin) is earnestly praying for same.

CUTTER COMPANY

PLAYING IN OHIO

Warren, O., Nov. 23.—The Cutter Stock Company Saturday night at the Warren Opera House closed a highly successful engagement, playing to almost capacity nightly. Among favorite offerings of the company were "Pollyanna", "The Hottentot" and "Fair and Warmer". The company this season is one of the strongest ever seen under the Cutter banner and is playing much Ohio territory.

Ted and Virginia Maxwell say they are practically "snowed under" with orders. J. S. Angell is considering an entire repertoire for his two Iowa companies. Mr. Angell is the author of one of the winning plays of the season, "Smiles". Frederick Boon, of the Arlington Players in Montana, has written for an entire repertoire; Callahan's Comedians, thru Charles Henshaw, have requested three plays for their territory in Northern Illinois; three plays have gone to Morris Dubinsky for use in Kansas, Oklahoma and Texas. Boyd Holloway, manager of the Milt Tolbert show, has been sent a full line of plays, and the Ethel Tucker Stock Company in Walla Walla, Wash., will produce all of the Maxwell plays in stock.

GIFFORD PLAYERS

Successful in Minnesota—People Turned Away in Albert Lea

Albert Lea, Minn., Nov. 24.—The other week so many people came out nightly to see the Gifford Players at the Broadway Theater that the box-office was at a loss to take care of them. These players have been here before and it was very evident that their reputation as amusement artists is good. The opening play of the week's engagement was "Three Wise Fools", and the parts were all well done. The Gifford Players carry elaborate scenery and their costumes are of the best quality.

Altogether the company deserves much credit for putting on performances that are well worth the price of admission. Besides there is good music and vaudeville. Eskel Gifford has this season secured one of the best casts of players ever offered by him. Clyde M. Wadell and Corinne MacDonald are ably handling the leads, with Margaret MacDonald, Leroy Lewis, Alexander Lockwood, Frank H. Jaquet, E. G. Gifford, Betty Marcelle, Walter Ambler, Edith May Clark, J. Edwin Leone, Mabel Kane, Jerry C. McGee and James B. Howard supporting. Special features are the Phillips Duo and Avon Comedy Four. Eskel Gifford is manager and J. E. Leone is head. The company is making a successful tour of Minnesota.

SWEETS AT HOME

George D. Sweet and wife are now located in their home at 201 S. Prairie avenue, Sioux Falls, S. D., waiting for the grass to grow and the robins to make their appearance. After the close of the tent season, September 24, Mr. Sweet and his brother and their wives drove to Williston, N. D., and put in two weeks shooting grouse and ducks. Mr. Sweet informs The Billboard that the past season was one of the most successful in the history of the show and the sixth year the company has been motorized. George also says this is the only system and that not a night was lost the entire season. The company will reopen the first Monday in May for the 1923 season with the same motto: "Bigger and Better Than Ever."

SIMPSON IN HOUSES

November 27 marked the beginning of the fourth week of theater engagements in Missouri for Earl Simpson's Comedians. After closing the tent season Mr. Simpson laid off two weeks in which to strengthen his cast, which he now believes is the strongest he has ever assembled. Following is the roster: Eleanor Kelly, leads; Carry Elliot, second business; Elida Burton, characters and pianist; Oscar Holland, leads; W. Streeter, characters; Wayne Kirl, heavies, and Windy Oberhelm, advance. The company will close for Christmas week, to allow members to enjoy the Yuletide season as they so desire, and reopen January 1. Robert Sherman is now at work on all new plays for Mr. Simpson's next season's repertoire.

CORBETT WRITING NEW PLAY

Shannon M. Corbett, Canadian playwright and act author, and wife are having a fine time in Transcona Manitoba, where he is writing some new acts and another big play. Mr. Corbett, who was married in June, expects his new play to surpass "The Bootleggers' Repentance", his greatest success to date.

A WAY TO STOP BOOST IN TENT SHOW LICENSE

Fred Lytell, of the John J. Williams Stock Company, writes from Enfauila, Ala., under date of November 15, as follows:

"We closed a good tent season two weeks ago after thirty-seven weeks. We expect to play houses until the opening of the next tent season, April 1 or sooner. Mr. Williams carries twelve people and a four-piece orchestra, headed by Lee Allen. Cliff Beaman is pianist. Mr. Kelly clarinet, and Emmet Brooks drums. Mr. Williams' sister, May Blossom Williams, is doing all the leads. Besides those mentioned are Mrs. Bettie Williams and John, Jr., Mr. and Mrs. Royal Mitchel and A. M. Barnes, auto repairman. We have four one-ton trucks for the trunks and baggage and do not worry about the trains. We are playing Eufania this week to fair business. The Milt Tolbert show is following us in. Slias Green show is also here this Thursday.

"A certain advance man down South stated that in the last ten weeks the company which he represents did not fall under \$2,400 a week. I have been with Mr. Williams for my third year and in that time have seen three \$1,700 dates, and I know we have just as good a show as there is down here. This advance man is around the hotel before and after the show bragging about such business being done when he knows truthfully it's wrong. Somewhere within hearing distance is the town clerk taking it all in. The next morning the latter will tell others what he heard the advance man say. As a result the officials say that if the show people do that kind of business they take all the money out of town and the license should be raised to \$150 a week. Let's refrain from bragging about the business we do. By so doing perhaps managers can book a town at the old \$25 rate."

PRAISE HAYES COMPANY

We are advised by Ed Schumaker, of the Strand Theater, Drumright, Ok., that the Hayes Dramatic Company, which recently played there, consists of as good a bunch of entertainers as ever played the Strand. We quote Mr. Schumaker, in part, as follows: "In 'The Divorce Question' Mrs. Hayes, leading woman, simply magnetized her audience with her clever acting and pleasing personality. Fred Hayes, as Father Jerome, made a very favorable and lasting impression. Betty Stewart, popular ingenue, played the role of Minnie with marked ability, keeping her audience in tears thruout the entire second act. George Broad, altho a newcomer, shows ability and can be sure of success ahead. The family of Rices offered good specialties and handled their parts well. Chas. Dozier, general business, and Misa Gibbs, at the piano, complete the roster."

DIXON PLAYERS PLEASING LARGE CROWDS IN IOWA

The Dixon Stock Company is entertaining large crowds in Iowa theaters. The company is offering a change of play every night, and in the vaudeville offered during the shifting of scenes there is said to be excellence in each act. The show is said to have been planned along liberal lines and affords an evening of excellent entertainment. Don Dixon, manager of the company, has contracted for a complete repertoire of Maxwell plays.

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HERSCHELL PLAYERS

Present Funny Vehicle—Two New Players Join Company and Make Impression

Interest was kept up thruout the presentation of "The Lying-Flying Parson", the play offered by the Herschell Players at the Hippodrome Theater, Covington, Ky., Friday night, Nov. 24, at a clip that did not allow the audience a chance to think of other things, particularly the disturbance caused by a band of high school students who stormed the theater during the picture program for no apparent reason other than to give their favorite yell in advance of the Saturday football game. The play made a favorable impression on the audience, this being manifested by continuous laughter. Good clean comedy added to the enjoyment of the show. Just before the third and concluding act, Herschell Weiss addressed the audience concerning the next week's play and expressed his thanks for the interest shown thruout the evening and during the preceding eleven weeks of their local engagement. Mr. Weiss took the part of the Lying-Flying Parson, an innocent victim of circumstances, which he played admirably. The scenes between him and Charles Clemmons, who knows comedy values, kept the audience in a continual uproar. Robert Toepfert, who replaced Walter Alderson last week, was well received. Illa acting was heartily endorsed. Mr. Toepfert is a clean-cut fellow, a good actor, possesses a winning personality and made friends with those across the footlights at the start. He is quite an acquisition to the Herschell cast. Harry Lloyd played satisfactorily the part of the lawyer who came near shipwrecking the family ship. Dolores Devere was the love-sick cousin and gave a good performance. The work of Alma Mertz, the parson's wife, was most favorable. Miss Mertz made her first appearance with the Herschell Players, replacing Helen Scott (Mrs. Walter Alderson), and gives every impression of being a talented woman. Those who saw her in "The Lying-Flying Parson" will wait eagerly to see her in a role offering more opportunity. The third act sees all the clouds cleared away and the play ends happily. The stage was charmingly set for the single interior scene of the three acts. For those who have a grouch and intend carefully to preserve it, we advise not to see "The Lying-Flying Parson".

MYRKLE-HARDER COMPANY MOVES FROM JOHNSTOWN

Kingston, N. Y., Nov. 23.—The Myrkle-Harder Company will pay its annual visit to Kingston next week, stopping at the Kingston Opera House. In an open letter to the public, Mr. Harder says that the company has just closed a successful five months' engagement in Johnstown, Pa., where it played to an average of more than 10,000 people a week, despite "deplorable industrial conditions". "The Broken Wing" will be presented Monday night and "The Nightcap" Tuesday. The other four plays to be staged here will be chosen from those that met with the biggest reception in Johnstown.

WINNINGER COMPANY POPULAR IN MICHIGAN

Frank Winninger, they say, has never put out a better repertoire show than that presented this year. Frank always gives what he promises—a splendid entertainment—and Michigan audiences are reported turning out in big numbers. Press reports from all over Michigan speak very highly of the company and the plays being presented.

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- [] **MIRAGE**, by George M. P. Baird. A one-act play from the Pitt Players, Pittsburg, Pa. The scene is set in the Hopi Indian country of Arizona, on the roof of an adobe house. (2 m. 4 w.)
- [] **SOUNDING BRASS**, by Edward Hale Bierstadt. A tragedy in one act, laid in the warden's room of a prison. (3 m. 1 w.)
- [] **LITHUANIA**, by Rupert Brooks. A one-act drama from the Chicago Little Theatre. (5 m. 2 w.)
- [] **MANSIONS**, by Hildegarde Flanner. A play in one act from the Indiana Little Theatre Society, Indianapolis. (1 m. 2 w.)
- [] **SWEET AND TWENTY**, by Floyd Dell. Author of "Moon Call", etc. A comedy in one act from the Provincetown Players, New York. (3 m. 1 w.)
- [] **THE SHEPHERD IN THE DISTANCE**, by Holland Hudson. A pantomime in seven scenes from the Washington Square Players, New York. (10 char.)
- [] **THE STICK-UP**, by Pierre Loring. A fantastic comedy in one act from the Provincetown Players. (3 m.)
- [] **SCRAMBLED EGGS**, by Lawton Mackall and Francis R. 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.)

- [] **THE GHOST STORY**, by Booth Tarkington, author of "Sevenoaks". A comedy in one act for persons of no great age. (5 m. 5 w.)
- [] **SHAM**, by Frank G. Tompkins. A social satire in one act from the Arts & Crafts Theatre, Detroit. (3 m. 1 w.)
- [] **SIX WHO PASS WHILE THE LENTILS BOIL**, by Stuart Walker. A fantastic play in one act from the Portmanteau Theatre. (11 char.)
- [] **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.)
- [] **SOCIETY NOTES**, by Duffy R. West. A comedy in one act. (3 m. 3 w.) A wittily written thrust at social climbers and their publicity campaign.

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

WOODWARD PLAYERS, DETROIT
(Continued from page 27)

as "Bert" Nash, an office assistant. Richard Taber as Ned Stephens, chum of the hero; Walter Connolly as Fred Leggett, a brusque business man; Douglass MacPherson as an unscrupulous lawyer; Jane Darwell as Mrs. Clarke; Alice Hanley as Nellie Clarke and others in the cast gave characterizations which contributed materially to the splendid performance. The scenes were executed in good taste, the last act being especially attractive. Next, "Welcome Stranger".

STOCK LEADING WOMAN
Steps Into Difficult Role in "Lightnin'"

Owing to the death on November 19 of the beloved Frank Bacon, his daughter, Bessie, who was playing one of the most important roles in the special touring company of "Lightnin'" headed by Thomas Jefferson, was hastily summoned to Chicago. With only a few hours in which to prepare, Helena Shipman, well-known stock leading woman, stepped into the difficult role and gave a sparkling performance of the winsome Mrs. Davis, the vaudeville actress who comes to Nevada "on business". The part formerly assigned to Miss Shipman is now being played by Marguerite Miller. The success of this "Lightnin'" company this season is reported to have been phenomenal, it having played to over \$80,000 in three weeks in Detroit, nearly \$75,000 in two weeks in Kansas City and nearly a complete sell-out in advance for the three weeks' stay at the American in St. Louis.

POLI PLAYERS OPEN

Bridgeport, Conn., Nov. 22.—The Poli Players have opened the stock season at S. Z. Poli's new Majestic Theater with "The Man Who Came Back". The cast includes: Arthur Chatterton and Nila Mac, leads; Harold Kennedy, Betty Laurence, Edmund Abbey, Jay Ray, Orville Harris, Joa Storm, Jane Tarr, Claire Naitte, stage director; Edwin Vail, art director; Frank Ambrose, and Company Manager Menges, who was manager of Mr. Poli's Palace Theater, Hartford, when it ran stock.

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"EAST IS WEST"
Is Another Success for Saenger Players—"Bob" Jones Proves Capable Director

New Orleans, Nov. 22.—"East Is West", by the Saenger Players at the St. Charles Theater, proved another success for the artists and the director, opening Sunday matinee. The production is staged admirably and the special sets are receiving much praise from those who have had the pleasure of viewing them under the lighting system in use in that theater. "East Is West" is new in New Orleans and, in fact, new to many members of the company, but a very creditable performance is being given. Leonora Powers is really good as Ming Toy and received considerable applause. Foster Williams, leading man, again came in for his share of credit as Billy Benson, and made good from every angle. Credit should be given to William Melville, Lee Sterrett, Shirley Gray, Oris Holland, Antoinette Roche, Guy Htner, Albee Buchanan, Robert Jones and James Donlon. The scenic effects were painted by O. W. Wegner, in the theater's own studio, and are on a par with any seen with the so-called high-grade scenic productions. Much credit also must be given Robert Jones, assistant director, on whom has devolved the staging during the absence from the city of Walter Baldwin. He has a knack of knowing just how, and to him, in connection with the scenic department, can be given the credit for the artistic success of the company as a whole. So far there has been only one change in the company, Lola May succeeding Ruth Harding. Next week, "Up in Mabel's Room", to be followed by "The Broken Wing". Business is not what it ought to be, even with an evening newspaper giving away two thousand tickets for the past week, two one-dollar seats with each subscription to the paper for one week, at twenty cents a week.

BROADWAY PLAYERS
Seen to Advantage in "Common Clay"

Schenectady, N. Y., Nov. 22.—No better illustration of the wide difference in the nature of plays presented from week to week by stock companies could be found than in the case of the Broadway Players, who last week were seen in "Some Baby", and this week are on view in "Common Clay". The two pieces, far apart, one a light, frivolous, frolicsome fluff of unreality; the other a gripping, tragic and oppressive tale from life.

The Broadway Players have no John Mason, no Jane Cowi in their ranks, but they present the piece well. Ruth Robinson, of course, has the role of Ellen Neal and handles it nicely. She plays the long and trying court-room scene splendidly, a feat of no small size. Miss Robinson's characterization of the wronged girl is

one that wins her sympathy thruout the entire play. Charlotte Wade Daniels contributes a fine bit as the mother, a part played in New York by Mabel Colcord, who is now in stock. Miss Daniels' makeup is good, her slight brogue and hesitation in speaking amid the unfamiliar surroundings of the court convincing and her dramatic moments effective. Tommy Hutchinson, as the young rotter, shows that he can be more than breezily funny. True, his drunk scene in the first act has its elements of humor, but later he is called upon to show a transition from supercilious snobbery to honest sympathy for the plight of one wrecked by his misdeeds. Here Mr. Hutchinson does splendidly. Tho the character is an unpleasant one from first to last, the local juvenile manages to win for it a modicum of kindly feeling on the part of the audience. Harry Hollingsworth is cast as Hugh Fullerton, not a role calculated to make any group of stock fans wild over a leading man. Miriam Stoddard has a small bit as a society mother in the first act. In a white wig and a gorgeous black gown, Miss Stoddard holds up her reputation for striking appearance and sartorial elegance. Marie Hodgkins rather overdoes the debutante manner. Al Williams makes his debut as a butler and shows evidence of a stage experience that should fit him for a better role when it comes along. Frederick Webber was not letter perfect in his lines Monday night. A local paper mentioned this in its laudatory review of the opening performance. Jerome Kennedy, John Ellis and George Gray complete the cast. "Common Clay" calls for no elaborate scenic investitures. Business Monday night was big.

"THE BEAUTIFUL LIAR"
Offers Good Character Roles for Wilkes Players

Denver, Col., Nov. 22.—It is not at all difficult for Gladys George to make a favorable impression in "The Beautiful Liar", the rollicking farce of the Wilkes Players at the Denham Theater this week. But her effectiveness in the part is by no means limited to her personal charm. She displays most gratifying skill as a character comedienne. Miss George is admirably supported by Ivan Miller and the rest of the cast. Mr. Miller did his work exceedingly well, despite the handicap of a severe cold. Fanchon Everhart, Dora Cleman, Fred Dunbar, Ben Erway (the new member of the company), Guy Usher, Billee Leicester and George Cleveland divide the honors of the production equally in the other important character parts. Mildred Fitzgerald, who has frequently appeared to good advantage in extra roles, created something of a sensation in the part of Julia, a ludicrous boarding-house slavey. She provoked gales of mirth each time she appeared. The play is an exceedingly clever farce by Norman Ross and Edith Ellis.

CONVEYS TRUTH ABOUT "HER TEMPORARY HUSBAND"

Mt. Vernon, N. Y., Nov. 23.—In the suburbs of New York, but usually a thousand miles away, theatrically, Mt. Vernon this week has managed to snatch a play hot off the griddle of the big city's amusement pile. "Her Temporary Husband", which closed at the Frazee Theater, Saturday night after a fair New York run, opened at the Westchester Theater here Monday night as the week's attraction of the Westchester Players. For once Manager Feinblatt can truthfully say that he is presenting in stock a play which has just completed a metropolitan engagement. The Westchester Players' presentation is well liked by local stock fans. Alfred Swenson has the William Courtney role and puts in a strenuous two hours veering between a decrepit old man with whiskers and an athletic young man of up-to-the-minute appearance. Mr. Swenson is as convincing as the part allows. Lillian Desmond plays Blanche Ingraham and handles the role nicely. Frank Thomas contributes a good bit as the scheming Topping, and Harry Jackson helps to keep the craft above the water of unfeelingness by a laughable characterization of the attendant Judd. J. Dallas Hammond is cast as the doctor, played in Chicago and New York by George Parsons, who has directed in stock. Laurrett Browne is Kate Tanner, a nurse.

GOES HUSBAND'S BAIL

Syracuse, N. Y., Nov. 21.—Minna Gombel, stock actress, who is now in New York rehearsing for "Gringo", in which she will open during the holiday season, over the long-distance phone arranged with the Albany (N. Y.) authorities to free her husband and press agent, Fred Eggena, and personally pledged the amount of bail. It is said that Eggena's arrest was due to the fact that he stopped payment on a \$1,500 check, following a company transaction in which he was involved with Dr. E. W. Hannock, of Albany. The company was formed to manufacture a patent hot-water bottle. An automobile was bought for the company's use and shortly after its purchase it was wrecked in a collision in which two people were injured.

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"THE APOCALYPSE"

First Performance in New York

By the Oratorio Society, Soloists and Orchestra—Paolo Gallico's Prize Winner

New York, Nov. 23.—Last night in Carnegie Hall the Oratorio Society, under its regular conductor, Albert Stoessel, gave the first performance in this city of "The Apocalypse", by Paolo Gallico. This dramatic oratorio was the \$5,000 prize winner last year at a contest created by the National Federation of Women's Clubs. Mr. Gallico took a text compiled by Pauline Arnoux McArthur and Henri Pierre Roche, which is in four parts—a prologue, "Belshazzar's Feast"; "Armageddon"; "Babylon" and the "Millennium"—and has elaborately set it for an array of soloists, two sopranos, two contraltos, tenor, baritone and bass, full choruses, large orchestra, organ and chimes.

The musical setting is modern and difficult, but beautifully expresses the text, particularly in the choral numbers and orchestration, but much of the work for the several soloists is somewhat thanklessly extreme. Mme. Elsa Stralla and Dicie Howell, sopranos; Delphine March and Frieda Klink, contraltos; James Price, tenor; Edwin Swain, baritone, and Fred Patton, bass, were the soloists, and the orchestra was composed of most of the New York Symphony Society. The chorus numbered about 250, about equally balanced, with the male section rendering better service.

A more careful reading and understanding of this new and worthy oratorio would add much to the enjoyment of another performance, for it will doubtless be accorded this deserved recognition. Mr. Gallico was present last night and must have felt amply repaid for his efforts by the enthusiasm displayed.

MUSICIANS' FUND

Holds Annual Meeting and Elects Officers

In St. Louis, Mo., on November 15, the Musicians' Fund of America held its first annual meeting. Mrs. Lee Schweiger, founder and president, presided at the meeting, and reports were read by the president, also Mrs. J. Alex. Goodwin and Mrs. Conn B. Williams. The membership consists of one hundred and fifty-five musicians and lovers of music, located in almost every section of the country, and a new membership drive is being planned and will be commenced in January. After the reading of the reports the election of officers was held, in which all the present officers were re-elected, and Mrs. Schweiger was unanimously elected for the next five years. At the conclusion of the business meeting an open discussion was held as to the worthiness of the purpose for which the organization was formed, namely, to provide a pleasant, cheerful home for destitute and aged musicians, composers, teachers and singers.

LETZ QUARTET

Announces New York Concert for December 12

In Aeolian Hall, New York City, the evening of December 12, the Letz Quartet will give a program of chamber music of compositions by Mozart, Arnold Schonberg and a new work, presented for the first time in New York, by David Stanley Smith. The Quartet, consisting of Hans Letz, first violin; Edwin Bachman, second violin; Edward Kreiner, viola, and Horace Britt, cello, will be assisted by Hugo Kortschak, viola, and Isul Kefer, cello.

AMERICAN SINGERS' QUARTET ANNOUNCES FIRST CONCERT

The American Singers' Quartet will be heard for the first time in Stamford, Conn., the evening of December 11, when it will give one of its interesting ensemble programs.

TREMENDOUS OVATION

Accorded Paderewski at First Concert in New York City

The audience which packed every inch of available space in Carnegie Hall the afternoon of November 22 for the first concert given in New York City by Paderewski accorded the famous artist a tremendous ovation. As soon as he appeared upon the stage he was greeted with most enthusiastic applause and in scarcely a second's time everyone was on their feet in a spontaneous greeting in recognition of the splendid work of this noted man. Your editor confesses inability to properly or satisfactorily describe the concert given by this world famous artist. Perhaps, as some critics said, there were inaccuracies, but the interpretation given the Beethoven Sonata and the Chopin numbers will make the occasion one long to be remembered. One could listen many hours to this master of the piano.

GANNA WALSKA

To Begin Tour of This Country in January

Julius Dalber, concert manager, has announced Ganna Walska will begin a tour of the United States in January. She will give a concert in Paris on Christmas Day and will leave almost immediately for this country. Further details of the tour, it is said, will be announced very shortly.

FRANCES PERALTA

To Appear With Baltimore Orchestra

Frances Peralta, dramatic soprano of the Metropolitan Opera Company, will appear as soloist with the Symphony Orchestra of Baltimore, in that city, Sunday evening, January 21. This is Miss Peralta's third consecutive season with the Metropolitan forces.

NEW YORK RECITALS

November 17, in Aeolian Hall, a sonata recital was given by Francis Moore, pianist, and Hugo Kortschak, violinist. The program included the Bach Sonata in B Minor, the Brahms in G Major and the Sonata in A Major by Faure. These two players were as one in their interpretation of the three sonatas and particularly excellent was their reading of the Bach number.

November 19, in Aeolian Hall, Alexander Sifloti, pianist, played to an audience which completely filled the auditorium. In point of technique he evidenced the artistry which has placed him in the front rank of pianists. His playing is noteworthy because of its scholarly interpretation of each number.

November 21, in Aeolian Hall, the Flonzaley Quartet was heard in its first concert of the season. As is usual, these sterling artists afforded their audience an evening of rare enjoyment. They played Schubert's A Minor Quartet, Beethoven's E Minor Quartet and the more modern G Major Quartet of Arnold Bax. Each composition was given with exquisite tone, and the ensemble work was especially excellent, but then that is always true of the Flonzaleys. Would that they gave more concerts during the season.

November 22 Greta Masson, soprano, was heard in a song recital at the Town Hall. She possesses a voice of good quality, particularly in the upper register, and with her pleasing personality and good diction we predict she will be heard from in the future.

"CARMEN" TO BE GIVEN

At Thanksgiving Matinee by Metropolitan Opera Company

During this, the third week of the season of the Metropolitan Opera Company, a special matinee performance of "Carmen" will be given on Thanksgiving Day, with Mmes. Easton, Telva, Mario and Ryan, and Messrs. Martinielli, DeLuca, D'Angelo, Palmieri, Reschlian and Ananin in the cast. This will be directed by Mr. Hasselmann. Other operas for the balance of the week include "Traviata" on Thursday night; "Tosca" on Friday evening; and for the Saturday matinee "Don Carlos". For the week's closing performance Saturday night the popular "double bill" of "L'Oracolo" and "Pagliacci" is announced.

UNITED STATES OPERA CO.

To Present "Die Walkure" in Cincinnati December 2

Music lovers of Cincinnati are looking forward with a great deal of interest to the performance of "Die Walkure" which is to be given by the United States Opera Company, sponsored by Andreas Dippel, on the evening of December 2. The new organization, which opened in Pittsburgh last Saturday, also presented three performances of this same production in Allentown, Reading and Altoona. Mr. Dippel has included in his list of singers such artists as Julia Claussen, Elsa Stralla, Helen Stanley, Maria Hoff, Riccardo Martin, Louis Rozsa and Henri Scott.

CINCINNATI SYMPHONY

Completes Plans for Series of Children's Concerts

Under the direction of Fritz Relner, the Cincinnati Symphony will give during the 1922-'23 season a series of concerts for children, the first one of which is announced for December 5. As in previous years, the concerts will take place in Emery Auditorium and will be interpreted by Thomas James Kelly. The dates for the remaining three concerts in the series are January 9, February 13 and March 6. Already an annual amount of interest has been manifested in these programs and many orders for seats have been received.

Florence Macheth, American coloratura soprano, has been singing to crowded houses on her coast-to-coast tour and is now scheduled for appearances in the Southwest, appearing in Oklahoma City, Waco, Tex., and with the Choral Society of Port Arthur.

COMPOSER MEETS "FRANZ SCHUBERT"



Charles Wakefield Cadman, well-known American musical composer, and Princess Tiarina, Indian singer, call upon Franz Schubert (Hollis Devanny), of "Blossom Time", at the Century Theater, bringing together the old and modern in composers. Mr. Cadman and the Princess are to make a tour of America in a song recital, featuring only Indian melodies, most of which were written by Cadman. The composer and Mr. Devanny have been friends for many years, beginning their musical careers together in Pittsburgh.

—Photo, Wide World Photos.

HIGH PRAISE

Won by Edward Johnson on Appearances With Metropolitan Opera Co.

Edward Johnson, who made his debut with the Metropolitan Opera Company as Arvo in "The Love of Three Kings", which was given the first part of the second week of the season, was acclaimed by press and public as a distinct acquisition to the Metropolitan forces. Again upon his appearance as Dimitri in "Boris Godunoff" he made an excellent impression, and each succeeding appearance has but added to the praise accorded him, and thus another American artist has been given the honor really due him. Mr. Johnson, like many others, had first to win success in Europe before obtaining recognition in this, his homeland, but during the past two seasons when he appeared with the Chicago Opera Company, both in Chicago and during its New York engagement, he made many warm admirers, and it was his excellent singing with the Chicago organization which resulted in his engagement with the Metropolitan.

OSSIP GABRILOWITSCH,

Soloist With New York Symphony Society

New York, Nov. 21.—Mozart's Symphony in G Minor was the opening number by the New

TWO FEDERATION WINNERS

Engaged as Soloists by St. Louis Symphony for Sunday Concert

Rudolph Ganz, conductor of the St. Louis Symphony Orchestra, is the first orchestra director to engage as soloists one or more of the winners of the Federated Music Clubs' Biennial Contest. Deborah Nadworney, contralto, and Herman Rosen, violinist, two of the winners in the 1921 contest, have been engaged by Mr. Ganz for one of the Sunday afternoon concerts to be given by the St. Louis Symphony Orchestra, and thus these two young artists will have a most enviable opportunity to prove their ability.

York Symphony yesterday in Carnegie Hall, followed by a Suite—"LaPisanelia", by Pizzetti, one of Italy's present-day composers. This proved a distinct delight, beautifully new, unusual and with weird orchestration, Damrosch and orchestra apparently enjoying the novelties.

The treat of the afternoon, however, was Ossip Gabrilowitsch at the piano, with orchestra accompaniment, in Brahms' Concerto in B-Flat. He played inspiringly, in perfect unison with orchestra, with ease and dignity, and more than maintained his excellent reputation here.

MUSICAL COMEDY

REVUE · COMIC OPERA · SPECTACLE · PAGEANTRY

Conducted by GORDON WHYTE

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

MUSICAL COMEDY NOTES

A. P. Waxman has been engaged by F. C. Coppicus to look after his forthcoming venture into musical comedy.

Charles Mantle is now assistant stage manager with the "Greenwich Village Follies" company in New York.

The "Greenwich Village Follies" of 1921, featuring Ted Lewis and His Jazz Band, begins its Chicago run this week.

"Liza", a new musical comedy with an all-colored cast, opened at the Sixty-third Street Theater, New York, November 27.

Rosemary Hill has been engaged for a part in "The Little Kangaroo", of which Leon Rosebrook will be musical conductor.

Adele Astaire will play in "The Bunch and Judy" when it is produced in London. Malone and Grossmith have the English rights.

Ruth Russell Matlock and Serrita Lorraine are new additions to the Hippodrome show, New York. They are dancers and appear in the ballets.

Dorothy Seegar, who has been playing in Gilbert & Sullivan repertoire in the West, is now a member of the New York "Blossom Time" company.

Peggy Hoyt has been commissioned by Henry W. Savage to design costumes for "The Gingham Girl", the musical show in which he will star Peggy Wood.

F. B. Wells is to be stage manager with "The Little Kangaroo". He served in that capacity for nine years on the New Amsterdam Roof, New York.

Charles B. Cochrane, English manager, has left for London. While here he acquired the rights to several musical shows as well as a flock of dramas.

Marjorie Leach has been signed to play the part originated by Georgia O'Ramey in "Daffydill". She has been on the Coast under Morocco management.

"Blossom Time" recently passed its 450th performance and holds the record for the longest run on Broadway of all the musical shows in New York at present.

Schwab and Kusell celebrated the 10th performance of "The Gingham Girl" with a luncheon on the stage of the Earl Carroll Theater, New York, for the entire company.

Wilda Bennett is having her portrait painted by Howard Chandler Christy. She is in "The Lady in Ermine" and the portrait is to grace the lobby of the Ambassador Theater, New York.

Will Page, the new historian for Pillingham, announces that hereafter he is going to copyright all his mimeographed dispatches. At which we rise to remark in resounding tones, "Why spend all that money?"

"RED WIDOW" ONCE MORE

New York, Nov. 24.—George Damsel has taken "The Red Widow" for another tour of the country. Time will be played thru the Middle West, and the opening took place last Sunday at South Bend, Ind. This show was written many years ago by the late Wendell Wolf and Channing Pollock and was a big success.

NEW SHOW FOR SHUBERTS

New York, Nov. 24.—The Shuberts will shortly start rehearsals of a musical comedy called "The Cousin From Nowhere". This show is an adaptation from the German and the title may be changed before the piece opens. No announcement has been made yet as to who will be in the cast.

JOSEPH CAWTHORN, COMEDIAN, INJURED

Sprains Ligament in Right Leg While Rehearsing in "The Bunch and Judy"

Philadelphia, Nov. 24.—Joseph Cawthorn, the comedian with "The Bunch and Judy", now playing at the Garrick Theater, sprained a ligament in his right leg while rehearsing yesterday afternoon and there was no performance given last night. The piece will be acted again tonight with Johnny Dooley playing Cawthorn's role.

"The Bunch and Judy" is scheduled to open at the Globe Theater next Tuesday night and by that time it is expected that Cawthorn will be able to play.

The show has made a hit here and the hopes of all the company are sanguine for the prosperity of the New York engagement. In the cast are Fred and Adele Astaire, Ray Dooley, Grace Hayes, the Six Brown Brothers, Delano Jack T. Wagnay Fenwick, Bobbie Bosty, Phillip Tonge, George Towde, Bertha Holley, Patricia Clark, Helen Ely Rock, Irma Irving, Ruth White, Lilian White, Elaine Jilmer, Augustus Milton, Eugene Bevere and Frank Snyder.

"GLORY" COMING SOON

New York, Nov. 24.—The reunited writing trio of James Montgomery, Harry Tierney and Joseph McCarthy, who wrote "Irene", has completed a new musical comedy called "Glory" which the Vanderbilt Producing Company will put on during the holidays. It is said that part of the score of "The Little White House", which the same writers wrote last year, will be used in the new show. Additional music has been written for it by Maurice de Paekh.

The principal female role in "Glory" will be played by Patti Harold, who played in "Irene". Others in the cast will be Walter Regan, John Cherry, Robert O'Connor, Hales Groody, Mabel Perry and Irene Dunne.

REHEARSAL BY RADIO

New York, Nov. 24.—Ned Wayburn pulled a good publicity stunt last Wednesday when he arranged with the Westinghouse Company to broadcast by radio a rehearsal of "The Little Kangaroo". He had the entire company do a fifty-five-minute run and it was announced as "Behind the scenes with Ned Wayburn at a dress rehearsal of 'The Little Kangaroo'." It is estimated that 200,000 people heard the performance.

"MOLLY DARLING" LEAVES

New York, Nov. 24.—"Molly Darling" leaves the Globe Theater tomorrow night and takes to the road. The first stop is Philadelphia, where it takes the place of "The Bunch and Judy" at the Garrick Theater. The latter show takes the place of "Molly Darling" at the Globe. The original cast, including Jack Donahue, will go on tour.

NEW WINTER GARDEN SHOW

New York, Nov. 24.—Preparations have already been begun by the Shuberts on a new show for the Winter Garden. This show will not play the house until it has been remodeled, probably about the first of next year. Among those said to be engaged for the show are Benny Leonard, Bard and Pearl, Lou Holtz, Edythe Baker and Jimmy Hussey.

WILL ROGERS NOW SCRIBE

New York, Nov. 24.—Will Rogers, now playing with Ziegfeld's "Follies", is to be a regular contributor to Life, beginning with this issue. He will deal with topics of the day and discourse on them in the manner which has brought him fame on the stage. Rogers will continue with the "Follies", at least as long as it remains here.

THEATRICAL.

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"BETTER' OLE" BURNED

New York, Nov. 24.—Charles Coburn's production of "The Better 'Ole" was burned yesterday in a fire at his warehouse, 12 Gregory street, Jersey City. The building was destroyed and the scenery and costumes for "The Better 'Ole" were lost in the conflagration. James Campbell, a fireman, was badly burned on the hands when the ladder on which he was fighting the fire became ignited.

INJURED IN "FOLLIES"

New York, Nov. 24.—Suee Ivanoff, one of the choruses of Ziegfeld's "Follies", fell down the dressing room stairs at the New Amsterdam Theater last night and was severely hurt. Physicians fear that her spine is injured.

Miss Ivanoff has been in Ziegfeld shows for some time. She is in half a dozen numbers in the present "Follies" and in the Luceland number portrays the wedding gown.

TO STAR ELEANOR PAINTER

New York, Nov. 24.—Eleanor Painter is to be the star of a musical comedy called "The Cowboy Princess" which Florence Ziegfeld, Jr., will produce for her. The piece is an adaptation of a Viennese operetta.

"LONELY WIVES" TO MUSIC

New York, Nov. 24.—A. H. Woods has given up the idea of presenting "Lonely Wives" as a straight farce and has had the show made into a musical comedy. It is now in rehearsal at the Eltinge Theater. Martin Brown has written the libretto and William Ortman has written the score.

Charles Huggles has been engaged for the principal male part in the musical version and Mabel Withee and Charles have been engaged for other roles in the show. The piece will probably be taken out of town for a tryout and if it promises well will be brought into New York shortly.

GETS HOME TOWN RECEPTION

New York, Nov. 24.—Louise Groody was given a great reception when she arrived in Philadelphia last Sunday with "Good Morning, Dearie". She was met by a baggage band, a crew of motion picture men with a 30,000-candle-power lighting apparatus and a crowd which stormed the station.

Philadelphia is Miss Groody's home town, and she began an engagement there with "Good Morning, Dearie", at the Forrest Theater Monday night.

LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, November 25.

IN NEW YORK

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NEW OWNERS FOR "HAYSEED"

New York, Nov. 24.—E. Ray Goetz has sold his production of "Hayseed" to Ed Davidow and Rufus LaMaire. The piece has been in rehearsal for a week over the limit allowed by Equity and seeing little chance for an immediate Broadway opening, Goetz withdrew.

It was Goetz's intention to open the show "cold" on a Sunday night to an invited audience. He planned doing this because the piece is a satire on rural melodrama and he wanted to get a smart audience which would not miss the viewpoint. Evidently the new owners are willing to take a chance, for the opening took place last Monday at Stamford, Conn.

The piece is now carrying a subtitle and will be billed hereafter as "Our Nell". The book and lyrics are by A. E. Thomas and Brian Hooker, with music by George Gershwin and William Daly. In the cast are Mr. and Mrs. Jimmy Barry, Emma Haig, Olin Howland, Eva Clark, John Merkl, Thomas Conkey, Lora Sanderson and Guy Nicholas. W. H. Gilmore staged the book and the dances were put on by Julian Mitchell. The New York opening has been set for December 4 at the Nora Bayes Theater.

Speaking of recent acquisitions at the Hippodrome, we have the honor to report that there is a new elephant there. She is one year old and is said to be the smallest in the world. Her job right now is distributing programs.

"LITTLE KANGAROO" OPENING

New York, Nov. 24.—The opening date for "The Little Kangaroo" has been set for November 27 at Stamford, Conn., and the piece will be brought to Broadway a few weeks later.

This is a musical version of "Somebody's Luggage", with a score by Werner Janussen and book and lyrics by Mark Swan and James T. Powers. Mr. Powers will star in the piece. In his support are Marjorie Gatonson, Mauds Eburne, Flavia Arcaro, George Trabert, Patricia O'Hearn, Lionel Pepe, Barry Whitcomb, Edward Lester and Victor Cassimore. Ned Wayburn is staging the production.

STARS DONATE DOLLS

For Stage Children's Fund Bazaar

New York, Nov. 26.—Many prominent stage and screen stars have donated dolls for the bazaar to be held December 1 and 2 at the Hotel McAlpin for the benefit of the Stage Children's Fund. Among the donors to date are Mary Pickford, Douglas Fairbanks, George M. Cohan, Sophie Tucker, Florence Reed, Madge Kennedy, George White, Gilda Gray, Charlotte Greenwood, Helen Ford, Pauline Frederick and others. Mrs. Sol. Schwartz is in charge of the doll booth.

Shirley Barker is designing costumes for "The Little Kangaroo".

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TABLOIDS

(Communications to our Cincinnati Office.)

PRINCIPALS with Jack (Slim) Lord's Musi- girl Comedy Company include Thomas DePew, Billy Maxwell, Fred Lorch, Louise Fairfax and Nancy Brown.

THE GORDEN AMUSEMENT COMPANY an- nounces the presentation of "Rube" Ferns and his own show, which boasts of a cast of un- usual excellence.

"THE MONTE CARLO FOUR" opened with Younger's "Academy Girls" at the Palace Theater, Oklahoma City, November 19. The quartet is composed of Ernest Holder, first tenor; Bob Capers, second tenor; Homer Cory, baritone, and Elmer McDonald, basso.

ED. POE LOWRY and Walter Johnson have formed a partnership and are billed in vaude- ville as Lowry and Johnson, "The Hokus Boys". Mr. Lowry will be remembered as one of the first tabloid show managers in the South and Mr. Johnson as one of the best straight men in burlesque.

MANAGER JACK GROSS, of the Palace Theater, El Dorado, Kan., says that Jack Hutchinson's "Ziz Zaz Revue" broke all pre- vious records since the Palace has been under his management, and because of the company's popularity there he recently held it over for a second week.

ELLSWORTH BENBOW and Vernon Thomp- son are back in the tabloid business, and write that Michigan seems to be the garden spot of the world for good musical comedy shows. Their offering includes specialties on the piano, ban- jos, Chinese fiddles and novelty dances and char- acter songs.

H. A. MITCHELL, a member of the "Dixie Girls", is reported by George Downing, of 110 Queen street, Newbern, N. C., as lying seri- ously ill at the latter's home, where he would be pleased to hear from friends. Mr. Mitchell is said to have taken sick during the com- pany's engagement in Newbern.

THE FOLLY AMUSEMENT COMPANY has changed officers. Cliff Konrad is now president, Al Konrad is still secretary and treasurer and William R. Englehart is vice-president. The latter was formerly juvenile man with Bert Humphreys' "Dancing Buddies" and various other tabloid and burlesque shows.

RUBE WELCH with his "International Fol- lies" last Saturday night closed his second week of a four-week contract at the Casino Theater, Ottawa, Can. Manager Pete Kehayes of the theater reports a steadily increasing patronage with this show of eighteen working people, which consists of a splendid line of variety acts with plenty of wardrobe. Owing to the smallness of the stage at the Casino Manager Welch has been unable so far to use much of his regular show scenery, which handicaps the productions to a certain extent, but quantity and quality in the performances are freely given and well appreciated by the patrons of the Casino.

MARSHALL WALKER has taken entire con- trol of the "Whiz Bang Review" and says he is in no way connected with Billy Wehle. The company is now in its eighth week at the Strand Theater, Port Arthur, Tex., and the roster includes Marshall Walker, owner and pro- ducing comedian; Blanche Walker, characters; Bossy Morton, ingenue; Betty Whitlock, sou-

EDDIE BURCH



Who is making a name for himself in the Southwest with his "Classy Kids" Company.

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Medium size, good worker, one who can stand good treatment. Girls who have worked for me before, let me hear from you. Don't write; WIRE BERT HUMPHREY'S DANCING BUDDIES CO., Vaudeville Theater, Columbus, Ga., week Nov. 27.

bret; "Slick" Eason, Paul Martin, Steve Coleman, Tommy Pickert and Bunny Whitlock, prin- cipals; Viola Lakee, Virginia Harris, Mary Dick- erson, Dewey Morris, Jada Acker, Billy Del- mont, Margaret Ross and Irene Dickerson, chorus. Mr. Walker says he is using all spe- cial bills written by himself. CARRIE DELMAS and Babe Osborne, chorus girls, came into Cincinnati when the "Water Queen" closed its season and immediately joined Peck & Kohl's "Jazz Babies", a Mutual attraction, at People's Theater. They write in glowing terms of the treatment accorded them by the owners of the showboat, Mr. and Mrs. Hyatt. They will rejoin the Hyatt floating theater at the close of the burlesque season. HY HEATH opened at the Palace Theater, Beaumont, Tex., in the capacity of producer

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November 12. All script hills are being used. The roster includes: Hy Heath, producer; Morris Harding, featured comedian; Skinny Kimling, comedy; Ed, Jackson, characters; Ethel Regan, characters; Helen Jackson, soubret; Nellie La- Bell, Myrtle Pickert, Edith Topplin, Babe Mar- tin, Billie Erwin, Debbie Shegog and Emma Harding, chorus. Miss Topplin is chorus pro- ducer. Jim Topplin is musical director and manager for John I. Pittman, owner and lessee of the Palace. Business is reported excellent and the company fast becoming a favorite with Beaumont theatergoers.

PETE BYBEE'S "Folly Revue", under the management of Warren Candier, played to a crowded house Thursday night, November 16, at the Lyric Theater, Anniston, Ala., accord- ing to a letter signed B. J. Black. Just before the performance Chick Griffin, blackface com- edian and eccentric dancer, and Gladys Kirkland, (Continued on page 35)

FINED FOR SHOWING FILM WITHOUT CENSOR SANCTION

Richmond, Va., Nov. 22.—For his enterprise in presenting the movie drama, "Fools First", to a large and enthusiastic, to say nothing of a discriminating and wholly appreciative, audience at Lexington, Va., before it had passed under the official eye of the Virginia Board of Motion Picture Censors, Jack C. Reville, State agent of the First National Pic- tures, was haled to Police Court here recently and fined \$25.

The manager of the theater in Lexington was relieved of responsibility, the First Na- tional man explaining, "It was our error".

The case was watched with interest by a fast-growing contingent of citizens opposed to the principle of censorship. There is a strong probability that the next General Assembly will be asked to repeal the censorship law and abolish the board, the repudiation of the ob- noxious censorship in Massachusetts at the polls having strengthened opposition here.

DETROIT ARTIST PAINTED TABOR GRAND CURTAIN

Denver, Col., Nov. 22.—The beautiful old drop curtain at the Tabor Grand Opera House, now the Colorado Theater, whose creation was credited to an obscure German or Bohemian by Will Irwin in an article in an Eastern magazine this month, is the work of the late Robert Hopkins, Detroit artist, according to a com- munication from Charles S. Hathaway at Red- ford, Mich.

Mr. Hathaway relates how, in the spring of 1881, the artist, who then lived in Detroit, re- ceived a commission from H. A. W. Tabor to decorate the interior of the finest temple of the drama west of New York, and to include there- in the most impressively adequate drop curtain he could produce.

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Reports to Mutual Burlesque Association State

New York, Nov. 23.—There have been daily conferences of the executives of the M. B. A. during the past week and reports from the censors indicate that Dancing Dan Dody has made many desirable changes in the shows that he has directed so far and that business on the whole is satisfactory all along the circuit.

Rush Jermon and Harry Emerson, who sponsored the "Limit Girls" show which was forced to lay off at Baltimore, are now fully prepared to meet the requirements of the circuit with an entirely new show and east to open at the Olympic Theater, New York City, week of December 4, under the title of "Girls a la Carte", with Eddie Dale as featured comic, Belle Belmont, prima, and Harry Emerson, manager of the company.

Holyoke has been added to the circuit as a three-day stand between Boston and New York City, with the shows laying off the first three days of the week until such time as another house can be signed up for the first three days.

Al. Singer, general manager, and Dancing Dan Dody, the official doctor of shows on the circuit, will entrain on Friday for Wilkes-Barre and thence westward for a tour of the circuit for the purpose of making changes in shows when deemed advisable.

Bill Vail has been in the city for several days past and S. W. Manheim is due tomorrow. These two progressives of the Western Circuit will set in counseling conference.

A report from Fred Ulrich, representative of The Billboard in Philadelphia, relative to Mr. Singer's visit to Gladys Gans in the general hospital, Philadelphia, commended the Mutual Burlesque Association highly for the arrangements that Mr. Singer completed for the girl's care and maintenance until her recovery.

The executives of the M. B. A. deny that they are considering applications from former burlesque producing managers now in other fields of theatricals, but there is a well-founded rumor that several of the aforementioned producers are carrying on a flirtation with the Mutuals.

Alex Yobel, director of exploitation for the M. B. A., is preparing to leave the city on a secret mission in the interests of the M. B. A., and while Mr. Yobel will not admit it for publication we have good and sufficient reason to believe that on his return the M. B. A. will call several houses to the circuit, which will call for additional shows, as there is only one three-day and one full week layoff at the present time for the shows now on the circuit.

BOHEMIAN BURLESQUERS

New York, Nov. 20.—The announcement that the Burlesque Club would hold a "Bohemian Night" last Sunday had the effect of filling the club rooms with burlesquers and their friends who were all determined to do their share in making it a merry affair.

At the miniature banquet, held in the buffet, the best obtainable in cats and drinks was enjoyed, and it occasioned many renewals of acquaintance.

Among the entertainers were Broadway Melody Boys, including Harold Davis, violin; Leo Lazaro, banjo; E. Marcy, drums; Louis Stankoff, sax.; G. Ruggiero, cornet, and Harry Strauss, piano. Leah Leaska, prima; Daisy Martin, "queen of jazz"; Henny Fisher, child wonder; Clark and McCullough, comedians of the "Music Box Revue"; Sam Wilson, singer of Jewish numbers; All America Trio; Mile. 113, classical dancer; Jessie Rose, prima; Dolph Singer and Dan Maley, comedy talking; Bert Lehr, Dutch monolog; Nat Morton, Ethiopian

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eccentric; Louise Wright, prima; Dixie Mason and Harry Fields, comedy sketch; Nelle Nelson, soubret; Rose Sydell, songs; Al Watson, Dutch stories, and Wm. S. Campbell and Harry Hyams, Sandy Beach skit.

"Surprise Night", November 26

The success that attended the efforts of the entertainment committee on Sunday night resulted in a decision to stage a "Surprise Night" for November 26. The first "surprise" will be the introduction of an official introducer, who will introduce those present to one another.

This move on the part of the committee is to be commended, for there is nothing so embarrassing to a visitor as to see people greeting one another while the uninitiated remains a wall flower. There are members of the club, like in all other clubs, who were induced to join by some well-known member, who entertains them on their first visit, but who cannot be with them on subsequent visits, and one or two experiences as an unknown and unsought for is sufficient to make a newcomer feel out of place and drop out of the organization.

It is such a condition as this that causes a falling off in membership in fraternal organizations. More fraternalism in the greeting of newly elected members and visitors by the committee in charge of entertainments or the house committee when there are no entertainments and introducing them to other members will do much to hold members and do away with the necessity of continually seeking new members.—NELSE.

CHANGES ON COLUMBIA CIRCUIT

New York, Nov. 24.—There are several changes in the routing of Columbia Circuit shows for next week, viz.: "Greenwich Village Revue" will play the Park, Indianapolis; "Wine, Woman and Song", Cincinnati; "Radio Girls", Dayton; "Bubble, Bubble", Toledo;

Al. Reeves, Cleveland; "Giggles", Pittsburg; all of which open on Sunday. This will close up the lay-off week. The "Social Maids" having played the Columbia Theater, New York, earlier in the season, the reconstructed and reorganized "Social Maids" will play three week of November 27, under the title "Stone and Pillard", and the "Rockets" show will play Newburg and Poughkeepsie under the title of "Girls From Happyland" next week, after which there will be a complete re-routing of shows on the Columbia Circuit.

MARATSKY FOIL OF HOLDUP

New York, Nov. 22.—Most everyone in burlesque knows Louis Maratsky and his methods of selling diamonds to burlesquers on Columbia Corner, and they will be surprised to learn that Louis fell for the lure of a feminine voice that sounded like a prima donna making ready for a flash of Maratskys. Louis was in his usual room at the Hotel Margaret when the phone rang. A million-dollar voice requested him to bring the best obtainable over to the Seventh avenue eat shop for inspection of friend husband. As Louis was figuring out how many Hudson theaters he could build off the profits of the sale he was informed that he was wanted on the phone, and the same voice advised him to come to the Hotel De France, where hubby was waiting to give them the once over.

Maratsky hastened to the hotel and was ushered to the specified room. On entering he was held up by two gun-toting men, who led him into the bathroom, where they handed him a fast, but not funny, fall. While he lay at their mercy the bandits relieved him of something like \$4,000 worth of jewelry.

After warning Louis not to make an outcry until they made their getaway, the duo went bloozy, and by the time Louis untied himself they were on their merry way.

"UNCLE" JIM CURTIN PARTIED BY ELKS

New York, Nov. 24.—Eight hundred Elks of the Brooklyn Lodge decided to honor "Uncle" Jim Curtin on his seventy-third birthday with a handsome gold-mounted cane, and it fell to the lot of James E. Cooper's "Keep Smiling" Company to be the attraction at "Uncle" Jim's Empire Theater. And they not only kept the Elks smiling, but caused them to laugh out real loud all thru the show, with the exception of the period in which "Uncle" Jim acknowledged receipt of the cane, when there were a few moments of sentimental emotionalism. After the performance there was a banquet at the Elks' Club with the "Keep Smiling" Company as guest, which made for them a continuous performance until the wee small hours of morn, with the "Big Boss", James E., the life of the party.

Speaking of James E. Cooper, he has introduced a new method of working for the agents in advance of his shows by having the agent only two days ahead and four days back with the show. It is a conceded fact that an agent ahead of a burlesque show can do little or nothing in advertising the comic of his show until the last half of the week and, by letting him do that in advance and remain back with the show for four days, the agent can utilize the fore part of the week in advertising the attraction while it is playing.

While this move on the part of Manager Cooper will not meet the approval of agents in general it will give the ready and willing worker the opportunity of showing the manager back with the company just what he is doing in the way of co-operation in the interest of the show.

Burke and Liffete, who have been with Cooper's "Big Jamboree", are about to close that show for a vaudeville engagement.

SEEN AND HEARD

If Pearl Brady, formerly of Joe Wilton's "Hurly Burly" Company on the American Circuit, will send her present address to "Nelse" he will forward a letter from her uncle, P. J. Elar.

Charles (Kid) Koester, who has been recuperating at Lake Saranac, communicates that he will leave there on or about January 1 for Columbia Corner to connect with a show as manager or agent.

"Nelse" has important communications and requests to locate the whereabouts of Flo Kennedy, supposed to be in Chicago, likewise Len Fisher, who was with Billy Vail's "Sweet Sweeties" show last season.

Harry Fields and his "Hello Jake Girls", with Dixie Mason, were parted by the Fifteenth Assembly District Democratic Club while the show played the Olympic, New York at which time Dixie received floral tributes sufficient to keep the ushers busy for several trips.

A chorus girl in the "Band-Box Revue", who dropped out of the show to sit up with a sick friend and was let out on her return by Company Manager Harry Newman, decided to show Harry how it was done in Brooklyn by snubbing him for two weeks' salary in lieu of two weeks' notice, but the court decided that she had Brooklyn sized up wrong and dismissed the case.

BURLESQUE REVIEWS

"MAIDS OF AMERICA"

"MAIDS OF AMERICA"—A Columbia Circuit attraction staged by John G. Jermon, book and lyrics by William K. Wells, dance and ensembles by Ray Perez. Presented by J. Herbert Mack at the Casino Theater, Brooklyn, N. Y., week of November 20.

REVIEW

THE CAST—Jack Shutta, Fred Reeb, George Leon, Don Trent, Sidney J. Page, Gus Legert, Alfaretta Symonds, Florence Devere, Mildred Franklin.

CHORUS—Blanche Burnette, Dot Rawson, Bobbie Gordy, Babe DeLuore, Irene Long, Daise Hoffman, Babe Griffin, Catherine Bealy, Grace Kenny, Doray Fay, Elsie Connolly, May Dee, Alice Leon, Helen Nestor, Agnes Daly, Marie Bely, Beulah Stevens, May Marsh.

PART ONE

Scene 1 was a drape with alcove for Straights Don Trent and Sidney J. Page to proteg the show.

In front of drape appeared Jack Shutta, a clean-attired tramp comic with light facial makeup and painted goggles; George Leon, an eccentric boob comic with heavily lined face, black teeth and tight-fitting clothes, in a dream dialog, interrupted by Alfaretta Symonds, a personally perfect prima, who can sing, dance, read lines and wear basket gowns and costumes equally well, with an individuality seldom surpassed, who bribes the comics to be good by promising them a tour of Happyland.

Scene 2 was a fancy exterior for an ensemble of ten prancing ponies and eight show girls in a pretty number that was well staged.

Fred Reeb came on as a third comic in patty attire and with a Dutch mannerism, a la Danny Murphy, to accompany the other comics, who listened to a comedy recitation by Comic Shutta.

Don Trent, as a typical dope, handed out an entirely new line of patter that was well burlesqued by Comic Leon.

Comic Shutta and Prima Symonds put over a fast song and dance number that proved them to be versatile performers.

A bobbed blond from the chorus handled her lines well in "hit me" to Straight Page, and was burlesqued in a funny manner by Comic Leon to Mildred Franklin, a vivacious blond soubret, and Comic Shutta to a tough-talking

(Continued on page 112)

HARRY FIELDS AND HIS "HELLO JAKE GIRLS"

HARRY FIELDS AND HIS "HELLO JAKE GIRLS"—A Mutual Circuit attraction with Dixie Mason, staged by Harry (Hello Jake) Fields, numbers by Billy Koud, presented by Sam Raymond at the Star Theater, Brooklyn, N. Y., week of November 20.

REVIEW

THE CAST—Harry (Hello Jake) Fields, Tom Duff, Charles Tave, John Walsh, P. McGilhan, Dorothy Owens, Florence Drake and Dixie Mason.

CHORUS—Lena Dollard, Carolina Wallace, Vivian Robinson, Babe Mayson, Bobby White, Marie Martin, Peggy Sexton, June Martin, Bob, by Mohr, Helen Laville, Pearl Reed, Anna Brown, Goldie May, Billie Vernon, Annie Leslie and Louise Cramer.

PART ONE

Scene one was a realistic Chinatown set for an ensemble of exceptionally pretty, slender, talented and vivacious choristers in song and dance, far above the average in harmony of voice and unison of movements.

John Walsh, as a typical Chink, in song and delivery of lines was all that could be desired. Florence Drake, a petite brunette ingenue-soubret, in song and dance, was a pleasure to look at and listen to throught the show. She has youth, beauty, animation and ability.

Charles Tave, co-comic with Fields, is a short statured, always laughing, hard worker in a Patsy characterization that is laugh-evoking and more so by the droll delivery of lines and funny antics, which include numerous falls, songs, dances, whistling numbers and work-in-scenes. This boy is a comer. Watch him grow!

Harry (Hello Jake) Fields made his entry as one of the cleanest and cleverest Hebrew comics in burlesque. At no time does he say or do anything that robs the characterization of respect, and this is apparently appreciated by the audience, which gave him an ovation on his first appearance and laughed with and at him throught the entire performance.

Comic Fields' opening comedy included his selling of stripe clothes, tough guy to alums, whisky drinking and switching of hodge

(Continued on page 112)

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NEW YORK.

NEW THEATERS

A. V. Wade will open a new theater at Yeskum, Tex., soon.

The New Park Theater, Brainerd, Minn., was opened November 11. Motion pictures are being shown at that house.

It is reported that a theater, to cost between \$75,000 and \$100,000, is to be erected in Centerville, Ia., work to be started next spring.

The Strand Theater, Grand Island, Neb., is nearing completion and will be ready for opening soon. P. W. Carr will be the manager.

Louis Santikos announces that his \$1,000,000 theater at San Antonio, Tex., will be opened in the near future. The theater has not as yet been named.

Jack Root, former runner-up for the world's heavyweight boxing championship, is planning a \$250,000 theater and store building for South Pasadena, Calif.

The new \$300,000 Virginia Theater, Charleston, W. Va., seating 1,100, was formally opened November 20. Pictures constitute the policy at that house.

An \$80,000 picture theater is to be erected at 502 Beverly Drive, Beverly Hills, Calif., plans for which are being drawn up by Architect A. W. Hudson.

William Helnecke, who has been identified with the operation of picture houses in Lewistown, Mont., for about fourteen years, has secured a location on Main street, that city, where he will open a theater shortly.

Plans are being prepared for a modern business block in Bath, N. Y., to include a 1,400-seat theater, in which will be exhibited not only pictures, but vaudeville and road shows also. The Comerford Corporation will finance the project.

Contract for supplying chairs for the new National Theater, Richmond, Va., now under construction, has been awarded to Phillip Levy & Co., of Richmond. The National is located at Broad and Seventh streets. Jack C. Reville, manager of the Broadway Theater, that city, is in charge of the new theater.

The Crescent Amusement Company, of Nashville, Tenn., will erect a theater to play vaudeville and legitimate attractions, in Hopkinsville, Ky., at a cost of between \$100,000 and \$150,000. Seating capacity of this proposed theater will be 1,200. Work of construction is expected to be started not later than next spring.

Work has been commenced on the tearing down of the Elliott Building, formerly known as the Ott Building, in Independence, Mo. A three-story building, in which will be included a theater, is to be erected on the site. A 92-year lease on the ground is held by A. E. Elliott, who controls the Grand Theater, of Kansas City.

The \$60,000 Everett Theater, Middletown, Del., was formally opened the night of November 9. James E. Lewis is the proprietor of the Everett. It has a seating capacity of 800 and was designed by Hoffman & Henson, who planned the new Stanley Theater in Philadelphia.

A theater and store building may be erected on Grand avenue, between Sixth and Seventh streets, Los Angeles, Calif., by Col. J. B. Lankershim. Sketches for the projected theater are being prepared by Russell & Alpaugh, architects. The Winters Construction Company will give estimates of the cost.

R. F. Brennan & Brothers, who plan to erect a theater on Lafayette avenue, New Orleans, rejected all bids for the construction of their projected amusement house, believing them to be too high. They will undertake the work of construction themselves, according to Architects Montz & Maroney.

Ride on the theater and hotel to be constructed by the Consolidated Realty & Theater Company, at 821 Calhoun street, Fort Wayne, Ind., will be asked for about December 1. The cost of the building is estimated at \$1,250,000. Officials of the company say that when the contract is awarded work will begin as quickly as possible. The building will be eight stories high.

Alexander Frank and H. H. Saveride, of the Frank Amusement Company, have purchased the Risito Theater Building, Waterloo, Ia., from the H. H. McMurray estate, and with it acquired additional frontage of 72 feet adjoining the theater building. The Frank Amusement Company, it is understood, has already definite plans for the improvement of this 110-foot frontage by the erection of a theater building to be designed for legitimate and vaudeville attractions.



(Communications to Our New York Offices)

CARUSO'S BIOGRAPHY

It is not often that so entertaining a biography as that of Enrico Caruso, written by Pierre V. R. Key in collaboration with Bruno Zirato, is published. The author and his collaborator have dealt honestly with a great artist and if there is any fault in the book it is that they have understated his many fine qualities as man and artist rather than overstated them.

It would be well-nigh impossible, of course, to overrate Caruso's ability as a tenor. He occupied a position in that capacity in which he stood alone, but in an apparent effort to add to his dignity his biographers have either omitted or skipped hastily over some of the attributes which made both artists and public love him. His geniality, which amounted to playfulness, is not spoken of much, but to many who knew, it was one of the things which made him unique as an artist. It was this quality that enabled him to occupy the premier position in the finest musical organization in the world for seventeen years without ever a difference with any of the company or management that reached the public's ears. A great sense of humor and the ability to make others see the funny side of life prevented several artistic catastrophes at the Metropolitan, and when Caruso died there was many a sad heart among the people of that institution.

With the exception of this omission one can find little fault with this biography. The fullest details are given of Caruso's rise from the humblest of circumstances to the position he occupied. Those who heard him in his later years can hardly realize that at one time his voice was so light that doubts were felt as to whether he would ever amount to much as a grand opera tenor. For many years he could only sing the higher tones with the greatest of difficulty, if at all; but he kept on working and with little assistance from any teacher developed that golden voice which was later to amaze the world.

From obscure Italian opera houses where he sang, every day and sometimes twice a day, for a few lire, Caruso kept on working up to the better grade of houses until he reached the Metropolitan Opera House, via South America, Russia and Covent Garden. All these countries acclaimed him before his appearance here and then it was "touch and go" that he finally was contracted for. After his American triumphs his position was secure, at least it was to everybody but Caruso. To him every performance was a trial. He knew that if he sang at anything less than his top form, even tho that might be incomparably better than any other tenor, the public would say that Caruso was in bad voice. This was ever in his mind and, conscientious artist that he was, it added to his burden.

In the latter years of his career Caruso earned \$2,500 a performance for his operatic appearances in this country; \$7,000 was his usual fee for concerts; he received \$10,000 a performance for operatic appearances in Cuba and earned \$2,250,000 in phonograph royalties. And Gatti-Casazza said of him that no matter what sum was paid for Caruso he was the cheapest artist of all.

This biography of Caruso is fascinating reading. In the space at my disposal it is impossible to do any more than indicate in the most general way the scope of its contents. One has to read the book to appreciate its good qualities. Everyone interested in the stage or music will warm to this volume, for one senses immediately that the authors have tried to write fairly and honestly as well as interestingly. Unless I am greatly mistaken, this biography of Caruso will take its place with the very few good biographies of the great players.

AN ARNOLD BENNETT COMEDY

Arnold Bennett's latest comedy, *The Love Match*, has some of the qualities of his other plays, but it is not of his best. It is rather formless and quite talky. If it were not for the splendid dialog the play would amount to little, but Mr. Bennett can write dialog that sparkles and makes most pleasant reading.

A reading of *The Love Match* gives one the impression that some cutting, judiciously done, would improve the play a lot. As it is, one can get many smiles and quite a few laughs from the book, and it is so much superior to the usual comedy that it is only a comparison with the best of Bennett's work that makes one look for its flaws. He has done such good plays that one always expects the very best and is warranted in doing so by his past performances. If you are contented with something a shade under this you will enjoy *The Love Match*.

ANOTHER "SHAKESPEARE"

With all the discoveries that have been made as to the real author of the Shakespeare plays, one is tempted to ask who Shakespeare is, anyway. One of the latest is his identification with Edward de Vere, seventeenth Earl of Oxford.

This theory is put forward in *Shakespeare Identified*, by J. Thomas Looney, and the name of the author should not prejudice one against the book. It represents a vast amount of toll on the writer's part and if his story is not very convincing it is ingenious, to say the least. I will not trouble my readers with any details of Mr. Looney's hypothesis. If any of them belong to the cult of Shakespearean skeptics they will want to read the book. Those who do not will be bored. Personally the writer feels little interest in the authorship of the Shakespearean plays. The important fact is that we have the plays. And that is a fact which we should be profoundly thankful for. If someone else than Will Shakespeare wrote them I feel like saying, "What of it?" Someone did the job and whoever he was, Bacon, Shakespeare or Edward de Vere, he did a great one. "And that," as the Prince of Wales is reported to have remarked, "is that!"

IN THE MAGAZINES

Vanity Fair for December has its usual quota of pictures and articles about the play and players. There is a resume of what the season will bring forth by Kenneth Macgowan; *Hair Raising Satire*, a discussion of "R. U. R.," by Heywood Brown and *Letters From Dead Actors*, by Stark Young, the first of a series of criticisms of living players written in a very novel manner.

The *American Magazine* for December contains an article, called *The Story of a Great Vaudeville Manager*, by Frank B. Copley. It deals with the career of E. F. Albee and is a curious mixture of fact and fiction.

ENRICO CARUSO, by Pierre V. R. Key. In collaboration with Bruno Zirato. Published by Little, Brown & Company, 34 Beacon street, Boston, Mass. \$5.
 PUBLISHED BY GEORGE H. DORAN COMPANY, 24 MADISON AVENUE, NEW YORK CITY. \$1.50.
 SHAKESPEARE IDENTIFIED, by J. Thomas Looney. Published by Cecil Palmer, London, England. 21 shillings.

TABLOIDS

(Continued from page 33)

chorus girl, were remarried on the stage by a prominent minister of the city. Mr and Mrs. Griffin were previously married on the stage by a justice of the peace, but at the request of Mrs. Griffin's people to have the wedding solemnized by a minister the couple decided to remarry. Babe Groves was bridesmaid and Bernard Scott acted as best man. Other present on the stage during the ceremony were Warren Chandler, Billy Groves, Wilma Lasso, Jene Stanton, Ruth Brennan, Fritzie Renou and Pete Bylee, members of the company; Hubert Lyons, house manager; Joe Black, assistant house manager, and W. R. Sherrill, manager of the Vaudeville Theater, Columbus, Ga. After the wedding Messrs. Lyons and Black entertained the entire company with a banquet at the Busy Bee Cafe.

EDW. R. WOOD has taken over the management of the Family Theater, Rochester, N. Y. After playing four weeks of Mutual burlesque that house changed October 23 to Gus Sun vaudeville and tabloid attractions. Hal Hoyt's "Make It Snappy" Company opened a week's engagement at the Family and after the opening performance Manager Wood booked the attraction for a second week. "If this show, owned by Hal Hoyt and of which Gus Flaig is manager and producer, is a sample of the advance in tabloid then I can assure tabloid a long run in this house," states Mr Wood in his letter to *The Billboard*. "The cast of principals, headed by Hal Hoyt himself, is far superior to that seen with the average attraction. The scenery and costumes are the best and the bills are strictly first-class. Here is a company that is a credit to the profession; clean, snappy and first-class in every respect. It would do some of these tabloid managers a great deal of good to pay this company a visit en route and study the methods of production and department of the profession. The chorus is the snappiest lot of good-looking girls that has played Rochester this season; so good were these girls to look upon that the local papers ran a beauty contest. The cast is composed of Billie Emerson, Juliet Heath, Helen Murray, Gus Flaig, Art McConnell, Pete Mackey, Barry Clark, Ernie Creech, Louise LaRue, Hazel Welch, Clarabelle Williams, Howard Sisters, Catherine Clark, Alice White, Lenore Mullen and Helen Mitchell. In concluding this letter I deem it every manager's duty to inform the various house managers of these good attractions and thereby eliminate the bad ones."

IRRE WELCH'S "International Follies", which opened November 13 at the Casino Theater, Ottawa, Can., comprises the largest personnel of any company ever looked at this popular house. Manager Pete Kehayes has received many flattering press criticisms on this show and capably audiences give their daily seal of approval. With the Welch show may be mentioned Kathleen Byron, a lively soubrette; Caroline Joyce, prima donna, possessor of a splendid soprano voice of wide range; Alma Mack, Gertie Fitzgerald and Stella Fitzgerald, specialties; Earl Kearn and Edlie Dyer uphold the comedy of the show—both eccentric in their work and helping each other nicely in their laughs. Joe Edmonds, Scottish comedian, is acting as stage manager also, and much credit for the success of the show goes to him. Henri LeGrande, French singing comedian, is good and receives hearty applause in his French numbers as well as other work. Special mention must be made of Jean Pelletreau's Hawaiian dances. Mlle. Pelletreau, in regulation costumes, puts her numbers over in a clean and pleasing manner. Kathleen Byron is responsible for producing the various numbers, with electrical effects to George Sinclair. In the chorus are noticed: Lucille Durkin, Camille Riley, Billie Burnett, Ethel Jones, Dottie Dare, Margie Belanger, Eva Rogers, Anna Labole and others. The chorus is of the taller type girl and well balanced in general, working evenly and in a self-confident style. Several of the ensemble are quite catchy and pleasingly dressed.

"THE BROADWAY FOLLIES", with Att Candler as producer and principal comedian, proved to be one of the best bets of the year at the Bonita Theater, Atlanta, Ga., last week. Mr. Candler has utterly deserted the stereotyped in building up his entertainment organization, his principals, chorus, settings and method of presentation representing careful study and a most successful attempt in giving the public something out of the customary run similar attractions. Candler, himself, along with his partner, Lillian Meek, are a stellar duo of artists, contrasting comedy and class to the emphatic advantage of the "follies". His other supporting artists are uniformly above the average. Loretta Earl, an original and magnetic ingenue, helps make the team of Howard and Earl a feature act, and Lyle Clafin, straight, working in especially clean-cut fashion. Not fully satisfied with his present fine outfit, Candler has added two additional stars, Jo and Jean Mullin, a musical turn worthy of extra billing anywhere, a riot with their jazz harmony and nonsense, to round out a big time performance. The chorus is clever, well trained and is confident in costumes that are not only appropriate and attractive but which have not seen too many days on the road. "Broadway Follies" is booked for seven weeks in Florida.—(DAD) KATFMAN.

SAM H. HARRIS THEATER, NEW YORK

Beginning Thursday Evening, November 16, 1922

ARTHUR HOPKINS Presents

JOHN BARRYMORE

—In—

SHAKESPEARE'S

"TRAGEDY OF HAMLET"

Production Designed by Robert Edmond Jones

Staged by Arthur Hopkins

Francisco John Clark
Bernardo Lark Taylor
Horatio Frederick Lewis
Marcellus E. J. Ballantine
Ghost of Hamlet's Father Reginald Dole
Hamlet, Prince of Denmark John Barrymore
Claudius, King of Denmark Tyrone Power
Gertrude, Queen of Denmark Blanche Yurka
Polonius, Lord Chamberlain John S. O'Brien
Laertes, Son to Polonius Sidney Mather
Ophelia, Daughter to Polonius Rosalind Fuller
Rosencrantz Paul Huber
Guildenstern Lawrence Cecil
First Player Lark Taylor
Player King Burnel Lundee
Second Player Norman Hearn
Player Queen Richard Skinner
Lucianus Vadini Francoff
A Gentlewoman Stephanie D'Este
King's Messenger Frank Boyd
First Grave Digger Whitford Kane
Second Grave Digger Cecil Coveilly
A Priest Reginald Pole
Osric Oswald Stehli
Fortinbras London Adams

Arthur Hopkins has produced "Hamlet" with John Barrymore in the title role and with a set of scenery designed by Robert Edmond Jones, and as a result we can now settle for all time the question whether Shakespeare or Bacon wrote the plays attributed to the Bard of Avon. A commission of disinterested parties should be sent post-haste to St. Michael's Church, St. Albans (not Vermont), and another to the parish church at Stratford-on-Avon. Investigation should be made of the respective graves of Francis and William. The one who has turned over in his grave is the author of the play offered at the Sam H. Harris Theater, Forty-second street, New York City, just west of Broadway!!!

From sitting thru something which Mr. Hopkins playfully calls Shakespeare's "Tragedy of Hamlet", three things are evident. The beauty, the drama and the sense of the play have been slaughtered to appease the impertinent idiosyncrasies of Mr. Jones, the insensate conceit of Mr. Barrymore and the piffling pretense of Mr. Hopkins.

First Atrocity—The Stage setting; Shakespeare designated specifically locations in the castle of Elsinore where certain episodes took place; for example—and at random—"A platform before the Castle", "A room in Polonius' House", "A room in the Castle", "A room in the same", "Another room in the same", "A churchyard", "A hall in the Castle". Under the plea of simplicity, but what looks more like that thing called by the French "the ultimate economy", Mr. Jones has ordered otherwise. There is one setting. A high and narrow arch, more Moorish than Danish, leads out upon a narrow platform with two or three steps ascending from it on each side. A long, steep flight of stairs carries down to the stage. To make room for any action to take place upon the stage a platform (of which more later) has been built out into the audience. Into this idiotic area the entire action of the play is squeezed.

Here Hamlet meets his father's ghost, gives the king the third degree in the form of "The Murder of Gonzago", stabs Polonius and stages the bloody battle royal of the denouement. Here in her fit of madness, Ophelia chases up and down the Jonesy stairs like a Winter Garden coryphe gamboling on "the runway". Here, in the very spot where Hamlet advises her to enter the barefooted Carmelites, in the middle of the combination throne-

room—queen's bedroom—king's closet—churchyard—duel hall—the grave-diggers scoop out her last resting place. So Ophelia, the poor girl, got into the parlor at last!

To accomplish the killing of Polonius, a trifle less gorily than Mr. Hopkins and Mr. Barrymore butcher the play, Mr. Jones generously allows a batten to be lowered and from it has hung a set of draperies. Behind this "arras" poor Polonius ensconces himself with the wind from the "battlements" blowing down his back and the breezes from the "churchyard" hiking up his legs. There was really no need for Hamlet to stick him with a sword if Mr. Jones' idea of Elsinore is correct. Ten minutes behind the draperies in the Queen's bed-chamber as Mr. Jones designed it would have carried the old boy off with the flu.

The scene wherein Polonius and the King observe Hamlet's interview with Ophelia is arranged (according to Shakespeare) by the prime minister's words,

"Be you and I behind the arras then."

Mr. Jones' layout does away with all this. The two eavesdroppers simply walk off the first entrance (out onto Forty-first street), where they hide away from the audience—in a telephone booth for aught anyone knows. In order to see them Hamlet is obliged, without the slightest excuse, to dislocate his neck turning his head and looking off stage in the general direction of Battery Park. There isn't space enough to spare to give in detail all the other instances in which Shakespeare's arrangements of scene have been ignored, their continuity destroyed and the tragedy turned into a roaring burlesque. So much for Mr. Jones.

Second Atrocity—The Star's "performance":

John Barrymore is an experienced, talented actor. Physically he is the ideal "Hamlet" just as his brother, Lionel, was in build the ideal "Macbeth". He has the face, the voice and the technical equipment to play the part. But from his presentation of the role, to use the vernacular of the street, he doesn't know what it is all about. I was literally dumbfounded as I watched him. I had seen the literary geysers sent up in the press reviews by the slavering sycophants of the Barrymore Cult and was prepared to discount his performance just so much therefor. I had heard the comment (unpublished) of one of the best known of the older drama reporters that Mr. Barrymore's Prince of Denmark was "a song and dance Hamlet", but I was willing to give the actor the benefit of the doubt on the strength of the querulousness of the critic. But what I saw made me think that I was watching a parlor reading given by a full-grown high school youth who had just "read the book".

From beginning to end there is not a bit of Mr. Barrymore's performance that is a hand's height above mediocrity. Compared with the intelligence of Walter Hampden's portrayal his impersonation can be expressed by only one word, "ignorant". Contrasted to the exquisite spirituality, the polished scholarship and the appealing humanity of Forbes Robertson's "Hamlet", the Barrymore one is a pathetic exhibition of superficiality. It seems incredible that any educated man could study the lines of the play and with Mr. Barrymore's equipment as an actor altogether fail to give them their ostensible value. From his "Seems, madam! nay, it is!" to "The rest is silence," the characterization is fastened in the same monotonous key. The boy, sadly brooding over his father's death and ashamed of his mother's hasty marriage, at the open-

ing of the play, is identical with the bitter, soul-and-body-poisoned man who dies in Horatio's arms. There are moments when his acting is really stupid. For example: The advent of the players gives Hamlet the inspiration as to the means whereby he can know truly the manner of his father's death. Like a white-hot iron stabbed into his scruple-tortured brain (Mr. Barrymore is apparently unconscious of the religious psychology of the man he is impersonating) comes the thought,

"The play's the thing wherein I'll catch the conscience of the king!"

The most commonplace of actors would realize that in the line itself there is reached a tremendous climax, a magnificent exultation. Mr. Barrymore reads it with indifferent enthusiasm. Then, if you please, he stands calmly, makes a few notes on his tablets and exits leisurely and long enough after to suit himself and completely nullify the terrific impact of Shakespeare's words.

In the "get thee to a nunnery scene" with Ophelia he is as mushy as an Elinor Glyn hero. There is none of the savage misogynism of the Bard's "God hath given you one face, and you make yourselves another," etc. In Mr. Barrymore's reading. Perhaps it was due to the fact that Polonius and the King, whose detected presence behind the arras Shakespeare made the cause of the outbreak, had been hidden off in the wings somewhere by Mr. Jones. In the "To be, or not to be" soliloquy Mr. Barrymore neglects the natural alteration of mood and manner beginning with the lines, "To sleep! perchance to dream; ay, there's the rub." He read it all the same. These are only examples of the obvious oversights in his apprehension of the part.

But in other points Mr. Barrymore was fanatically careful. Especially in the matter of forcing everyone in the cast to talk upstage to him. I have heard many stories of stars being "upstage". But I never knew of one before who put an actor on a platform and shoved him out into the audience to be sure that the boss would have the center of the stage. That is what happens when Mr. Barrymore plays "Hamlet". In the wonderful scene where the remorse of the king finds expression in the speech beginning,

"O, my offense is rank, it smells to heaven,"

Shakespeare has the picture set in the king's closet, where on his knees before a crucifix or a reliquary Claudius tries to solve his tormented conscience. It is one of the most pathetic and appealing moments of the play. None of that for Mr. Barrymore. Claudius stalks from nowhere onto the platform built out into the audience and delivers the speech. He drops to his knees and buries his face in his hands. Presto! From out the drop curtains, plumb in the center of the stage, with the light shining on him, stands Mr. Barrymore staring.

"Now might I do it, pat, now he is praying," etc.

The speech finished, Mr. Barrymore withdraws majestically thru the curtains and leaves the king to get off the platform as best he can.

The queen talks upstage to him.

The first grave-digger reads his lines upstage to Mr. Barrymore planted on the steps behind him.

Everyone plays up to Mr. Barrymore all the time. All of which is fine for Mr. Barrymore, but pretty hard on the other actors and incidentally on Mr. Shakespeare's play. The most illuminating criticism of Mr. Barrymore's "Hamlet" is the fact that the Ghost is represented by a wandering spotlight and that wherever it turns Mr. Barrymore is always in it.

Third Atrocity—Mr. Hopkins' direction.

The conceit of a producer who can chuck Shakespeare's stage directions into the ashcan, hack Shakespeare's lines to pieces and alter the common sense of Shakespeare's business to suit his own primary school ideas is too ineffably colossal for comment from me. Suffice to say that Mr. Hopkins has not produced SHAKESPEARE'S "TRAGEDY OF HAMLET" at all. He has foisted off some precious poor stuff of his own and tacked onto it the name of a dead man who cannot sue him for libel.

Tyrone Power is excellent as Claudius, tho he did miss completely the drama of the situation where the queen drinks from the poisoned cup intended for Hamlet. That, in all probability, was the result of "direction". After seeing how everything and everyone else is subordinated to Mr. Barrymore during the play it is easy to believe that no one was permitted to interfere with Mr. Barrymore's "hogging" of the rostrum in the very last scene.

Blanche Yurka was satisfactory as the queen, tho she seemed pretty chipper most of the time, and especially on her final entrance. I fully expected her to chirp out, "Hello, everybody. How's every little thing." That, too, may have been the "comedy relief" demanded by the star to offset his gloom. Mr. Jones did manage his colors very well. This scarlet and purple groupings were vivid and beautiful. The rest is silence!!!!—PAT-TERSON JAMES.

BAYES THEATER, NEW YORK

Beginning Thursday Evening, November 16, 1922

EMPIRE PLAY CO., INC. Presents

A Drama of American Life

"VIRTUE?"

By William Everett
Staged by Oscar Eggle

Brooks, deputy sheriff Ben Hendricks
Dorothy Palmer, stenographer Floy Murray
Daniel Greene, attorney and counselor at law, and elder brother of "Dick" Greene George MacQuarrie
Ned McCormack, Jr., only son of the late Senator McCormack William Williams
Richard W. Greene ("Dick"), district attorney Henry G. Sell
Eleanor McCormack, daughter of the late Senator, in love with "Dick" Pauline Hermitage
Shirley Malcolm, the Governor's daughter Laura Arnold
Topsy, a maid Marion Hutchins
Robert McCormack Clarence Handysides
Robert Dumeau, a political leader Frank Sheridan

The widest exercise of charity cannot find the slightest possible excuse for this preposterous exhibition of producers' blindness. How anyone in the possession of their senses could watch the rehearsals of "Virtue?" and not know that it was an utter imbecility is beyond me. The common or garden variety of bad play has usually some sort of "protective coloration" which fooled someone, who put his money into it and immediately lost sight of everything else. It may be one good dramatic moment, an occasional dash of comedy, even a solitary nerve-tingling situation which obscures all its other yawning deficiencies. But "Virtue?" has absolutely nothing. There is not a snicker of laughter, a line of merit, a situation of interest in it from end to end. The title is obviously suggested by a girl who has flung herself to no avail at a young district attorney (her father's political enemy) and who wonders "if he will think any the less" of her for what she has done. Why she is worried no one can tell, because he wishes to marry her. There is a lot of talk about an innocent night they spent at a roadhouse, an automobile smash-up, an election contest for a judgeship, and even more slushy love-making. To make it harder there is

introduced a politician gunman, who takes a shot of whisky every ten seconds, a lovely daughter of the South who goes to his apartments to save her lover from killing him and gets herself attacked by the gentleman, a murder and a pile of other junk which only adds to the weight of the burden of sitting thru the thing. The acting, with the exception of Frank Sheridan, who manages to surmount a ludicrous slow motion picture tempo, is altogether villainous. Unless I am greatly mistaken, "Virtue?" will have been placed among the mothballs before this issue comes out. If it has not, then there is neither justice left in the world nor sense among its inhabitants.—PATTERSON JAMES.

JOLSON'S 59TH STREET THEATER, NEW YORK

Beginning Tuesday Evening, October 31, 1922

WILLIAM A. BRADY Presents "THE WORLD WE LIVE IN" (THE INSECT COMEDY)

By Josef and Karel Capek
Originally Produced at the National Theater of Czecho-Slovakia at Prague

Adapted and Arranged for the American Stage by Owen Davis

Scenic Production by Lee Simonson
From the Original Designs by Josef Capek and M. Hilar (Director of the National Theater at Prague)

The Prelude—A Forest Glade
The Vagrant.....Robert Edeson
The Professor.....N. St. Clair Hales

The Butterflies
Apatura Iris.....Beatrice Maude
Apatura Clytbia.....Lola Adler
Felix.....Kenneth MacKenna
Victor.....Rexford Kendrick
Otakar.....Etienne Girardot

Young Butterflies.....
.....Josine Carr
.....Elizabeth Jack
.....Selene Jackson
.....Martha Hatch

The Marauders
Chrysalis.....Mary Blair
Male Beetle.....Scott Cooper
Female Beetle.....Jane Corcoran
Another Male Beetle.....Paul Irving
Ichneumon Fly.....Edgar Norton
Its Larva.....Grace Dougherty
Male Cricket.....Vinton Freedley
Female Cricket.....Jill Middleton
Parasite.....Jasper Deeter

Band of Pillagers.....
.....William Evans
.....Frank Perry
.....Alvin Thomas

The Ants
Blind Ant.....Paul Irving
Dictator.....John Ward
Head of General Staff.....N. St. Clair Hales
Commander-in-Chief of Yellow Ants.....Kenneth MacKenna
Inventor.....James Dickey
Quartermaster.....Orlin T. Burke
Journalist.....Robert Lawler
War Worker.....May Hopkins
Bond Salesman.....Harold McGee
Telegrapher.....James Kinney
Messenger.....Seldon Bennett

Soldiers of the Ant Realm.....
.....Howard Jones
.....Paul Westley
.....William Prince
.....George Placit
.....Evan Parry
.....Herbert Lorimer

Ant Workmen, Soldiers, Clerks, Messengers, Wounded, Army of the Black, Army of the Yellow by many others.

Epilog—Life and Death
.....Alice Bower
.....Helen Vivian
.....Helenka Adamowska
.....Laura Panne

Moths.....
.....Francine Dowd
.....Alice Aynsworth
.....Estelle Gray
.....Miriam Hudson
.....Mildred Henry

Snails.....
.....Paul Irving
.....Jasper Deeter
Woodcutler.....Henry Mortimer
A Woman.....Susan Steele
A Baby.....Ann Martin

William A. Brady should be forgiven all his past stage sins for producing "The World We Live In". The brothers Capek, who wrote the play, should be given a hard look for tacking an anti-climax onto one of the finest bits of dramatic progression the New York theater has seen in years. How anyone who contrived the colossal third act could sit down right away and write the drooling, stupid epilog is a Czecho-Slovakian problem

that is too complex for me to solve. I am surprised that Mr. Brady doesn't chop off the last episode, which is a bald repetition of the first act, and send the audience out of the theater with the excitement of the great third act tingling all over it.

The exhibition of decadence among the butterflies which the authors have taken to introduce their savage attack on the contemporary life of human beings means nothing. It is as impersonally and unpleasantly clinical as a lecture on modern sex perversion. The dialog is frank to the actuality of filth, but fortunately the incapacity of the actors who do the scene render the lines almost meaningless.

It is in the second act when the Capeks get to the consideration of the predatory, selfish, parasitic phases of life that they open up the venom of their satire. Here the human vagrant watches a half-hour's doings among the insects. He sees Mr. and Mrs. Beetle rejoicing over the "pile" which they have worked and slaved to accumulate, planning where to hide it for safety and for provision against the future, and being robbed of it while they are off looking for a bank to put it in. The pile is a ball of manure!! There is the ascetic theory that wealth is nothing but filth set forth plainly enough for even a beetle to perceive.

Then he sees the Ichneumon fly killing with rabid impartiality everything eatable that comes in his way in order to feed his larva in the ground below. The right to life, love and the pursuit of happiness of the young crickets just married and setting up house mean nothing to him. He slays them for his insatiable offspring. Everything must die so that his kind may live. And in the end a parasite, who is a lazy coward and a glutton, crawls down into the hole and devours the larva. Which is another, but far more vivid and picturesque way of saying, "It is just three generations from shirt sleeves back to shirt sleeves!"

But it is in their onslaught upon war that the playwrights, in technique, thought and expression, rise to the heights of satirical greatness. The vagrant is awakened by the annoyance of ants crawling on him. He counts them, "One, two, three, four!" Instantly into vision comes an anthill, symbol of a nation of people. The ants—the laboring class—are working as steadily and unintelligently as the beat of a metronome. While a blind ant counts, "One, two, three, four!" under the eye of their masters they slave piling up material for the day when war is to be made upon the black ants for the strip of road that runs from the pine tree to the birch between the two blades of grass. Because they cannot do more than they are doing the count is changed to, "One, two, four!" Still the workers plod on unresisting. Then sounds the call to arms! The day of national need has arrived. They are summoned to the colors. They are exhorted in all the phrases of militaristic bunkum to fight gloriously and die nobly if need be—for the road that leads from the pine tree to the birch between the two blades of grass. They move, division after division, into the combat. Back comes the first news of success! The war lord thanks God in one breath and orders up the supports with another! The war workers take up subscriptions for "the boys"! The bond salesmen sell securities to keep the war going! The stage is a frenzy of activity. Then comes the bloody retreat—camouflaged even among the ants—by an announcement, "We are retiring to previously-prepared positions." At last the slaughter of the defeated, blacks, the triumph of the victorious yellows, and the self-same policy instantly started all over again by the winners, altho the bodies of those who have already acted out that policy are stretched out still warm before them.

On top of this comes the symbol of the moths who are born after a lot of

trouble and pain and die before their wings have scarce reached full growth, and the sight of a young girl carrying a new-born baby to the church to be christened!! As much as to say, "We are born after a lot of useless suffering and after a brief spell either as worker, marauder, butterfly or moth we die, and what are going to do about it?"

Robert Edeson, who plays the vagrant, reads intelligently, effectively and clearly. His makeup, instead of being that of the frowsy vagrant which he is supposed to be, is as clean and careful as if he were a guest at a shooting party in the Highlands. Jane Corcoran, Edgar Norton, Vinton Freedley, Jill Middleton and Jasper Deeter are especially good. With the exception of the women in the first act, who act as alluringly as a set of wax dummies, the roles are adequately played. The direction is faulty in several places. There is no speeding up of the movement among the ants in the third act even after the count has been hurried, and the march of the troops into battle is too leisurely. I suppose that is so ordered to give the soldiers a chance to get off one side of the stage, race around the back drop and come on again. "Supers" are not as cheap here as they are in Prague. Still the effect of acceleration could be obtained by changing the beat of the music. The reading of the line by the Dictator, "God! I appoint Thee colonel," for comedy is monstrous.

Here is another play which might have been properly produced by the Equity Players, Inc. It is not only novel, but it is thoughtful and it breeds thought. Mr. Brady is entitled to take a bow! A dozen of them if he likes. He might increase the commercial possibilities of the fantasy by cutting out the epilog. Anyway it wouldn't hurt them. Everyone who loves the theater and is honestly interested in it should see "The World We Live In".—PATTERSON JAMES.

COMEDY THEATER, NEW YORK
Beginning Tuesday Evening, November 14, 1922

HUGH FORD and FREDERICK STANHOPE Present

A. A. MILNE'S "THE ROMANTIC AGE"

New Comedy
Staged by Frederick Stanhope

Mrs. Knowle.....Daisy Belmore
Melisande, her daughter.....Margalo Gillmore
Jane Buzot, her niece.....Jean Ford
Alice.....Ida Mollthen
Mr. Knowle.....Marsh Allen
Baby.....Neil Martin
Gervase Mallory.....Leslie Howard
Ern.....Paul Jaccia
Master Susan.....J. M. Kerrigan

I can shut my eyes and picture what would happen to "The Romantic Age" if it had been written by an unknown, native playwright. But because Mr. Milne has already several successes to his credit he can sell anything he writes to the American producers. More power to him, say I! If there is easy money to be wrung out of the ignorance of the people controlling the theater I would much prefer to see it go for such airy bosh as "The Romantic Age" than to see it flung to the muck mongers. Mr. Milne, however whimsical he may be, is never stupid or annoying. To be sure in this latest effort of his to reach Broadway he is so fantastic as to be absurd. It is pushing the demands on the friendliest hospitality a bit too far when we are asked to accept, for very long, what the playwright's industrious admirers call "Barriresque whimsy". If the characters involved were some years younger the play might be considered as a gentle satire on the romantic yearnings of youth. But Melisande Knowle has had her hair done

up and her frocks let down for too long a time to indulge in blatherings about being courted by knights in mail without her father calling in the alienist from next door to look her over. I dare say Mr. Milne knows his England well enough without being he-spoken by anyone. A young woman of Melisande's age might dash about the bosky English dells looking for gnomes and fairies and suitors in doublet and hose, courtiers in ruff and plumed hat, and jongleurs with tinkling lutes and tales of Far Cathay. But if she did that sort of thing in this country she would find an insanity commission sitting on her case, and for all I know on the nape of her lovely neck before she could say "Alack-a-day!" Why, a girl cannot roam around Central Park in her nightie with a lantern and an empty tomato can looking for angle worms without being hauled into court as a "hug". That may be the reason why, with the exception of a few ecstatic souls, we look reprovingly at Mr. Milne and wonder how he gets away with it. If we believe the writer of "The Romantic Age", Mr. and Mrs. Knowle didn't mind at all their daughter's talk about cavaliers and high adventure and casement windows and galloping gents encased in nickelplated pig iron pants. That was part of her English heritage of free speech. They did grouse a little when she paid attention to their very well-bred growls about the bread sauce for the dinner chicken. That, however, was merely to prove with delightful irrelevancy that every Englishman's stomach is his castle. Apparently they never dreamed of having her psycho-analyzed to find out what it was that created the tin-plate complex in her. Neither did the neighbors dream of complaining to the authorities about the way the Knowles were neglecting their daughter. Over here a man can't let his infant die with the croup, and without the assistance of the doctor, unless some nosy creature or other drags him into court for violating Rule 18,984 of the Public Health Laws.

In the light of these facts, Mr. Milne's gossamer product may not last among us so long as other of his work. There is a lack of conviction in the play despite the author's declaration that "there is a type of girl who, in her heart, secretly thinks like" Melisande of his. How does he know? Her declension from the exacting damoiselle who scorns the work-a-day youth anxious to marry her to the sensible girl who is willing to wed the chap in knickers she first fell in love with because he wore Elizabethan garb is too swift to be sincere.

The cast is well chosen. I liked immensely Marsh Allen, who has the knack of reading Mr. Milne's lines for every bit of sly humor in them. Daisy Belmore, as the neurasthenic mother, was excellent (as she always is), and so was J. M. Kerrigan, who played with real flavor the Redgorow philosopher. Margalo Gillmore was very wistful and intent, and Leslie Howard was pleasing. Neil Martin acted very much as Grant Mitchell might have done in the same part, and little Paul Jaccia was a human boy. The lighting of the second act was a disgrace, Messrs. Kerrigan and Howard sitting in a brash yellow glare which disclosed the "join" of Mr. Kerrigan's wig and Mr. Howard's blinking.

The two glaring faults of the play are the age of Melisande and the fact that she was wide awake, not dreaming, when she encountered Mallory in the woods. No girl, no matter how romantic she may be, could meet in broad daylight a flesh and blood man clad, as Mallory was, in fancy dress costume and not yell for the police to protect her against an escaped lunatic. Disposed as most of us are to give Mr. Milne the doubtful benefit of "constructive criticism" in amount of special pleading to cover that particular flaw.—PATTERSON JAMES.

ACTORS' EQUITY ASSOCIATION

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A Great Man Dies

OUR deep regret at the loss of our vice-president, Frank Bacon, could not be exaggerated. Intuitively he always took the right side. He was gentle, appreciative, loving and just. He was one of the big, outstanding figures of the strike. We shall never forget the applause which greeted his speech a few days after the storm had broken, when he stated quaintly that he had asked his wife what he should do and she replied: "I've often cooked for you over an oil stove, Frank, and I guess I can do it again."

The respect in which he was held, the deep affection which everyone felt for him helped our cause immeasurably. We remember also the time when he was appointed chairman of an important committee, and therefore accredited in the press with some statement about which he knew nothing, something which had been carried thru by others without consultation with him. The newspaper reporters flocked around him and asked whether he was responsible for the certain action. His reply was at once: "Sure, those are my sentiments and that's what I authorized." Then, when the reporters were busy penning their notes, he whispered to us: "What the devil are they talking about?"

Frank Bacon's loyalty to the A. E. A. was a beautiful thing. The last time we saw him was in his dressing room at the Blackstone Theater, Chicago, about two months ago. He said to us: "I have been absent from the Council meetings for many months, but I want you to know that I have been in sympathy with every move which you have made." That is a pleasant recollection, to feel that his big heart never once admitted criticism or conflict with the plans which must necessarily be formulated in New York City without the knowledge of those who are many miles away.

We were glad that our president, John Emerson, could go to Chicago to represent the association at the funeral. Mr. Emerson was busy rehearsing a play when he was asked if he could spare the time. He knew that he could not, but he never hesitated in replying: "I will go anywhere to show the affection and esteem in which we all hold Frank Bacon."

Our President Emeritus, Francis Wilson, sent the following telegram:

"A great dramatic figure has passed. One that we can ill afford to lose. Frank Bacon was a maker of happiness, a happiness of which the world always stands in need. When the struggle came to protect the smaller people of his profession he never hesitated. 'Mother and I have cooked on an oil stove before,' he said, 'and I guess we can do so again.' It was a generous sacrifice, a noble example never to be forgotten by his fellow players. It seems cruel that Frank Bacon could not have lived long to enjoy the great success which came after a long struggle without recognition, but that brief success was unparalleled. He was gentle, kind and tender. Our hearts go into this fitting farewell message. Good-night, sweet peace, and flights of angels sing thee to thy rest."

The final word on Frank Bacon is to be found in The New York News. Here it is:
"Good-by, Lightnin' Bill. I'll bet the angels laughed and came way down the stairway way to meet you.
R. H. L."

A. E. A. vs. E. P. I.

It cannot be too strongly emphasized that Equity Players, Inc., and the Actors' Equity Association are distinct, both legally and financially.

It has come to our notice that those who are always busy in spreading unpleasant and untrue propaganda about the A. E. A. have first whispered and then openly stated that the raise in dues was rendered necessary because of Equity Players, Inc.

Whatever may happen to Equity Players, Inc., and at the present moment we can see nothing but success, no penny of loss will ever accrue to the treasury of the Actors' Equity Association.

United Hospital Fund

Those who wish to contribute to the United Hospital Fund of New York should send their checks or money orders to 105 E. Twenty-second Street, New York City.

The great nonmunicipal hospitals of New York and Brooklyn cared for 6,740 more patients in the last year than the year before and treated 87,618 more dispensary cases, according to the forty-third annual report of the United Hospital Fund. There were 4,895 more free

cases, 3,646 less public charges, 7,587 more ward-paying patients and 2,357 less private patients.

The increase from 188,532 patients to 195,281, however, is not due to a lowered health for the general community, the report states, but to the fact that the value of the hospitals is better appreciated by the public. People are becoming more intelligent regarding physical defects and illness and more ready to seek cures. It is a movement worthy of our members' attention.

The Biggest Ball of All

The compliments Equity has received about the Annual Ball given at the Astor Hotel Saturday night, November 18, are so many and so fulsome as to almost turn our heads.

Such affairs are stupendous undertakings. Those responsible, and their name is legion, deserve the highest commendation. It would be impossible for us to mention them individually, but there were two men with whom we must particularize: They were Mr. Hassard Short, the general director, and Mr. George LeGuere, the business manager. The Council has passed a vote of thanks to all who helped, especially nominating Mr. Short and Mr. LeGuere.

What a wonderful record Mr. Short has. Not only does he conceive and stage such marvelous productions as the "Music Box Revue", but he also has been responsible, either solely or in part, for the wonderful annual entertainments given by the A. E. A. each May in the Metropolitan Opera House, and then there are our balls, which he makes unique in the history of the city. We don't believe that New York has ever known or seen such delightful, such successful, such amazing affairs as he arranges for us each November.

The spirit and loyalty of Mr. LeGuere, too, are remarkable. For a whole week he was suffering from laryngitis. Before he could appear on the stage in "The Old Soak" he had to be treated by physicians, but that did not interfere with his being at his desk at ball headquarters and taking charge of the thousand and one details which are always involved in such entertainments.

Mlle. Cecile Sorel, leading woman of the Comedie Francaise Company, the national theater of France, who, as everyone knows, has made a smashing success of her two weeks' repertoire engagement in New York, sat in a box, decorated with the tri-color. During the pageant, when hundreds of Equity men and

women, including the biggest stars of today, were singing "Follow the Star", one of Equity's own songs, the proceedings were halted for a moment while everyone pointed at her box, spotlights were thrown upon her, and a huge bouquet of white chrysanthemums was lowered to her from an upper gallery. She was visibly deeply touched, as were the other members of her company with her, and she afterwards enthusiastically remarked: "This Equity is wonderful. There is nothing like it in the world. I must start an Equity in France when I return!"

Our only regret was that all Equity's many members could not have been present to share in the pleasure and triumph of the occasion. As it was the ballroom was crowded, and the surrounding rooms jammed with people.

At the time of writing the house has not been entirely counted up, so the receipts can only be approximated. It requires several days to settle the accounts of the army of solicitors who worked on the sale of tickets. The gross, however, will doubtless be over \$25,000, but out of that must be deducted war tax, the cost of 2,100 suppers, and the various expenses, such as orchestras, electrical effects, advertising and other items. We expect, however, that the net profit will amount to \$9,000, which would be about \$3,000 more than last year.

An Apology to Miss Eustace

It is to be deeply regretted that thru a typographical error it was announced in "Equity" that Jennie Eustace had died. The announcement should have read instead that it was her brother who had passed on. He was not a professional, but had many friends among the people of Equity.

Miss Eustace is still playing with the "Abraham Lincoln" Company.

"Paddy" Comes Marching Home— To P. M. A.

The "Paddy" Company, of which Mrs. Flske is a member, was originally organized by Geo. C. Tyler. Transfer of ownership was effected and it was turned over to H. H. Frazee, a manager belonging to the Independent group. Realizing that Equity members could not play with the company unless Mrs. Flske joined the A. E. A., which, apparently, she was unwilling to do, thru, of course, a lack of understanding of the A. E. A., Mr. Frazee has made application for membership to the P. M. A. as a solution of the dilemma.

Inequitable Actors

Communications like the following, received

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

Twenty-six new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Ann Smith, Marie Miller, Violet DeChevrier, Charles Murray Blackwood, Larrle Lawrence, Salome Clark, Leroy Bogues, Claudia DeLauney, Royal Trott, Margaret Boyce Collignon.

Anyone knowing the address of William Longman or Lillian Thomas will please notify this office.

Owing to the bad business conditions this season the council has ruled that managers will be allowed to lay off companies without salary the week before Christmas and Holy Week, providing that each company laid off gets at least two weeks' work after the layoff. There are to be no performances during this layoff—if only one performance is given full salary must be paid. Also there are to be no rehearsals.

There are to be no changes on the Chorus Equity contract unless those changes are agreed upon by the council of your organization. Recently a chorus girl obtained an engagement with a member of the Producing Managers' Association for whom she had worked previously.

The manager claimed that her conduct had been unsatisfactory in the previous engagement and told her he would not engage her unless she first signed an agreement that, should she be dismissed she would not only pay her own fare back to New York but that of her successor to join the company. This agreement she signed, saying nothing to her organization about it.

The Chorus Equity contract provides that, upon receiving notice, the fare of the chorus member is to be paid back to New York and, whether giving or receiving notice, the chorus member does not pay the fare of his successor. Ten days after joining this company the girl was dissatisfied and gave her notice. The management deducted the fare of her successor to join the company, the girl complained to her association and, when an official of the association took the matter up for her the agreement was produced. You cannot expect your association to protect you if you sign all kinds of agreements which are a violation of your contract.

Dues are now payable to May 1, 1925.

Has the Engagement Department your correct address?—DOROTHY BRYANT, Chorus Equity Association.

from Equity's Los Angeles office, are very disturbing:

"The case of two members who have been playing with a tent and repertoire show, which recently went into Taft, Calif., as a stock company, has come before us. Because of the propensity of the man for bootleg liquor and the ability of the woman to attend to everybody's business but her own, the manager claims that he was obliged to close the company. The manager contends that if he had discharged the man on his first offense the company would have immediately closed and the result would have been the same.

"These two members claimed their fare and excess baggage from Taft, Calif., to Asheville, N. C. After going into the case thoroughly it was found that although negotiations for the engagement were started while the actors were in Asheville, N. C., and various telegrams which might be construed as contracts passed between the managers and the actors at Asheville, the actual engagement was not consummated until after the members, becoming disgusted at the various delays, had left Asheville and gone to Chicago to seek other employment. It was while in Chicago that the final telegram, advancing money for tickets, was received.

"It was therefore ruled that the actors were only entitled to recover for the fare from Taft, Calif., to Chicago, Ill.

"It seems that this case just mentioned illustrated the havoc which can be wrought by one or two unreliable members. This company is closed and will be obliged to lay off at least two weeks until new members can be brought on and rehearsals held. Two members have forced seven other members out of work, and have caused the manager a great deal of expense."

We know that the average of conscientious and fair-minded members is as high in tent and rep. shows as in any other group of the dramatic profession, and we know that they expect Equity to stop such abuses as the one touched upon above, for their own self-respect, as well as for their economic advantage, and we want to assure them that Equity will never let up until they are protected fully from the unconscientious and inequitable actor.

Second-Hand First Nights

It has become a fad with the New York producers, it seems, to invite so-called drama students to special performances and dress rehearsals of new plays.

There may be some value in this plan from the students' point of view, but we are inclined to doubt whether the actor, suffering from the throes of a dress rehearsal, receives much benefit from their attendance. They do not make up a typical first-night audience, and they are inclined, in our opinion, to miss the true value of the play.

We know of one occasion lately when the drama students attended a dress rehearsal and the effect was that on the succeeding night, the opening, when the public attended, the performance had all the earmarks of a second night.

We can see value in several weeks on the road before opening in the metropolis, but we think that very often as much harm as good is done by the kind of dress rehearsals mentioned above.

Charges Preferred

For breaking the rules of the association, which have been endorsed by the membership at large, and for refusing to obey the instructions of Equity's representative, charges have been preferred against the following members:

Bertram Goltra,
William Degau,
Frederick J. Zint,
Mrs. Zint (Pearl Olsen).

These members are in the May Valentine "Robin Hood", comic opera company, which is operating on a non-Equity Shop policy.

Thirty days will be allowed these members to answer the charges.

The Friars' Indulgence

It is, of course, the prerogative of any club to invite whom it chooses as guests to a banquet; but, in our opinion, that club should not announce that said guests represent the heads of the amusement world, and omit the actor altogether, as was recently done by the Friars' Club, New York City.

No one denies that the manager is an integral part of the theater, and no one can deny (without appearing ridiculous) that the actor is just as important.

Experience

A manager organized a company and his financial responsibility was not clearly established.

(Continued on page 45)



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THE SPOKEN WORD

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AS THE missionary in "Rain", Miss Catherine Brooke is convincing to an extraordinary degree. Her Mrs. Davidson is inescapable. The slant of her hair, the strapping in of her waistline, the clawhammer of her walk, the cold chisel of her speech are barrow, owing to one's conceptions of life. The characterization is so true to possible fact that we dislike the sight of it. Then comes the unexpected in act three. We find that the creature is human, and our sympathy goes out for her, even in tears. There is no Jekyll and Hyde transformation, but a finely shaded and finely grasped piece of truthfulness.

Robert Kelly floundered about, the night I saw him, with more uncertainty in his grasp of the Rev. Alfred Davidson. In the first act I fell under the impression that he wasn't in condition to appear on the stage. What I missed in Mr. Kelly was definite transitions. He was too much the wrought-up, religious maniac all the time. The coming and going of conflict, the sight of temptation, the wrestling with his own flesh were not presented in a rhythm that carried us along with suspense and understanding of all that was taking place. John Colton and Clemence Randolph, the authors, have made their story unmistakably clear. Mr. Kelly did not rise to his opportunities of individual distinction. If his muffled tone and apparently toothless articulation is assumed he is going out of his way to create character. This artificial detail of speech becomes an obstacle. It takes more out of the audience than it puts into the character. The Reverend Davidson had an inflammable sort of piety that might have brought an ecstasy of mind and more religiousness of tone. This would have stood in good contrast to the trembling voice of the latent beast that was making up to its prey. Mr. Kelly was not especially authoritative in his changes of tone, and he seemed to think of his part as wrapped in confusion. Fritz Williams gave a quiet sort of distinction to Dr. McPhail, and Robert Elliott had good voice and understanding for the part of O'Hara.

Sadie Thompson and other characters come from the Middle West, and a common dialect of the United States is carried thru the play with consistency.

"Hospitality"

It is assuming a good deal of responsibility to make a play out of the whine. In "Hospitality", the Equity offering, the mother (Louise Closser Hale) is a constitutional whiner. She whines to the bitter end. Her son, Peter (Tom Powers), is not sufficiently independent of his family environment to escape a close call to a whine. At least, Peter thinks in terms of petty arguments and moral indecision. His wife (Phyllis Dovah) is selfish and irritable. The young sister is a product of a whining household. The boarder (Claude Cooper) is a lazy cynic. The aunt, who serves the almslike purpose of making dialog, is a little different, but she has no vital thing to do. She is just a walking lady whom the author has found convenient to do author's errands. Ruth (Margaret Burroughs) is the only balance in this "headache" family, and she is not on the stage enough to set things right. The whine is negative. It is a living disease, a cowardly shrinking from difficulties. It cramps the body. It cramps the voice, it cramps life. The whine in "Hospitality" has no humor. It has no contrast. It is a dead level.

There was no whine in the old mother in "Miss Lulu Bett". There was crustiness, equanimity, old age and caustic wit. There was something to laugh at. There was something to laugh with. The same is true of the mother in "Jane Clegg". The crustiness of old age is often a mark of vigor, a childish sort of pose, a playing an adroit game of opposition. It is a merry game of "tag" and "you're it". That is dramatic material. Because of the whine and the author's delight in the realism of doldrum life "Hospitality" is just as depressing, vocally, as "Malvaluba" was pleasing. The credentials of Louise Closser Hale and Tom Powers are not in question. They are the victims of a whining situation, and they can do nothing about it. No one can whine beautifully, and no audience wants an orchestration of whines unless they can laugh heartily at the weaknesses of human nature. To have sympathy for a whine is, humanly speaking, impossible. Therein is the fundamental quality of "Hospitality". For three acts the voices are all pitched at a sickly, complaining pitch. There is no health in anyone. Only last year Mr. Powers showed us some of the emotional beauty of his tone. Physically speaking, Mr. Powers could have given more vocal balance to "Hospitality" than he did. But he is a sensitive artist whose tone is shaded by his environment and by his feeling for a part. There is nothing in Peter to bring Mr. Powers out. He has cut himself down to the narrow realism of this play. Miss Hale has done the same thing.

There is nothing else to do. I should have taken my knitting to the theater. It is a play where one needs a secondary occupation.

The little time that Margaret Burroughs was on the stage she was refreshing in her healthfulness of tone and features. Stuart Sage was especially welcome in the last act. It is a play where Mr. Sage's voice shows up to some advantage. It is a manly voice of good quality. In diction Mr. Sage still trips up in an irritating manner. He seems uncertain of himself on certain sounds.

"The Awful Truth"

Henry Sweet described the music of the voice as follows: "Voice is produced by the action of the breath on the vocal chords in two ways:

"(a) If the glottis is entirely closed by the chords so that the air can only pass thru in a series of extremely rapid puffs we have the most sonorous form of voice known as the chest voice, or thick register of the voice.

"(b) If the chords are only brought close enough together to make their edges vibrate, without complete closure of the glottis, we get that thinner quality of voice known as the head voice or thin register, which in its thinnest and shrillest form is called the falsetto."

When I saw "The Gold Diggers"—at some time or other—I passed the evening without discovering any particular power in Miss Ina Claire. My fault. I went to "The Awful Truth" expecting to discover this power that gives her name such prominence. I didn't discover as much as I expected to. Miss Claire strikes me as knowing the monetary value of a blonde makeup, a good hearing, a beautiful gown and some "chic" manners. She knows an audience shrewdly and the stage gracefully. She makes an entrance and an exit with considerable winsomeness. She is often "cute" in popular praise when she holds her eyes this way or that way. She is economical in gesture and amazingly economical in vitality. She knows her audience so well that she knows how easy it is to make them laugh if she goes about it in the right way. This is what New York has come to with a certain class of theatergoers.

To return to Henry Sweet and his two kinds of voice, his discussion applies to Miss Claire.



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Miss Claire's head voice enables her to throw a line over with a good deal of mental precision. She seems to be resting her vocal chords in all parts of the play. She touches her voice lightly and sparingly. She has the thin quality that is easily heard, but the bigness of her vowel sound is often noticeably small. In some of her rapid speaking in the first act I couldn't understand a word she said. It is seldom that I have the difficulty of missing speeches.

It is not only my taste but my theory that the thick tone, in Henry Sweet's sense, belongs to the theater. I weary of these little voices that just pipe their little lines "cutely" and make a hit. If the waiting line to see "Itain" reaches to Fifth Avenue, 'round the Public Library and back again, I shall be glad. The public will hear Jeanne Eagels' voice, and perhaps it will learn to like voices and to look for them on the American stage.

Cora Witherspoon, to my ear, has a more interesting voice than Miss Claire, altho I recognize that it takes Miss Claire and her deftness of touch to amuse her audience. Louise Mackintosh is splendidly cast as the aunt. She has a voice to give color to acting and she has the fine air that gives weight to her character. The men are well contrasted and help to save the piece from pure artificiality. Paul Harvey, as the man from Oklahoma, and Bruce

McRae, as a man of the world, represent two different strata of American society. Mr. Harvey is delightfully faithful to his type in speech and as is Mr. McRae. George H. Barraud is playing a type of character—the stupid Englishman—which authors insist on putting into plays in spite of the shopworn comedy. Is there nothing more original to put before the public?

Answers

Q.—I usually hear "lawyer" pronounced "loler". Is this correct?

A.—This is not standard. It is a characteristic and common American pronunciation. The American pronounces the aw-sound in "law" on a low tongue. Professor Grandgent describes the tongue as drawn "as far back and as far down as it will go". The American also omits lip rounding on this sound, which further tends to throw the resonance backward. In going from this back-aw to the front y-sound the tongue makes a somewhat deliberate wavy motion. The sound becomes a long-atretched-oi, as in "oil", as you describe it. In standard pronunciation the division is "law-er". The aw-sound is made higher and more forward (on the tongue), and the -y is treated as a consonant, which is the i-sound glided as is "yes" and not the vowel i-sound as in "it" or its weaker form in "oil". To hear "awfully, awfully" pronounced by the three men in "East of Suez"—John Halliday, Leonard Mudie, Geoffrey Kerr—is to hear the standard aw-sound. The back tongue is raised so that it brings the resonance of law up and forward. The lips are rounded which also gives added precision to the sound. This is the vowel that belongs in "law". It is long in duration. The second syllable of "lawyer" consists of the quick glide of "yes" and the obscure e-sound of "novel" (law-ye).

The third syllable of "appreciation", "association" and "depreciation" in careful speech, is pronounced with a si-sound, (uh-prec-ee-ah-shn). "Appreciative" is pronounced with the shi-sound. "Associate" and "appreciate" have the shi-sound in the third syllable. Margaret Lawrence, in "Lawful Larceny", pronounced "appreciate" with the shi-sound; but that is unusual and might be considered over-precise. Hilda Spong, Frank Reicher, Bert Leigh and William Tilly (Columbia University) pronounce "appreciate" with shi.

In careful speech the "t" would be pronounced in "correctly", "directly" and "softly". This t-sound, coming before another consonant, would be the unaspirated t-sound, not the aspirated-t that we have in "winter" and "later". On "correctly", for instance, the tongue takes its stop position on the gums for -t and un-stops on -l. There is economy of movement but the -t is recognized by a holding of the stop. In "soften" the -t is mute. In the colloquial pronunciation of "directly" in the sense of immediately the -t is often left out. It might be omitted by some in "correctly". To omit the -t in "softly" would be vulgar pronunciation.

There are two t-sounds in "February". To leave out the first one is incorrect. "Library" often gives trouble because of the two r-sounds, but these combinations can be overcome with a little exercise. Practice this sentence: "A library literally littered with contemporary literature;" and then say "February".

Q.—In singing, is there any established usage in the pronunciation of final "er"?

A.—In America there is not an established standard. May Laird Brown, an authority on Lyric Diction and member of the New York Singing Teachers' Association, summarizes the situation as follows: "There seems to be no general agreement as to the proper treatment in singing of the consonant-r. Singers and phoneticians have decided that the guttural, noticeable in many localities but sacred in our North Central and Middle Western States, must not survive. Because of the stiffening at the back of the tongue and the extravagantly rolled-back tip it constitutes a vocal interference of the worst kind and is equally detrimental

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JEANNE EAGELS IN "RAIN"

"The smile is the acceptance of life."—S. S. Curry.

AFTER Jeanne Eagels has been on the stage ten minutes in the character of Sadie Thompson in "Rain" she has the whole audience in love with her. The smile in the audience is not something to see, it is something to feel. It is an eager, all-embracing recognition of a human character. It finds in Sadie Thompson an acceptance of life so courageous and inherent that it wishes to know her story, it wishes to hear her voice, it wishes to catch her freedom, it wishes to ride on the waves of life with her buoyancy. Sadie Thompson's smile is no chorus girl show-face, no child's simper. It is the sociability of her heart, it is her bodily hearing, it is her voice. It is in the indomitable courage that slings into oblivion the memory of pain. We cannot associate it with the liberties of a non-moral nature. It is greater than self-righteousness. It has faith to move mountains. We claim Sadie Thompson for our own, because we sense that she is a child of civilization and that her non-morality is but the onward marching of a soul that refuses to be worsted in the battle of life. That is why she is a human document, that is why her cuss words have no sting. She is simply marching on, going "over the top"—not knowing why.

We wait a long time to hear two voices on the same stage that so perfectly embody two diametrically opposite manifestations of human character as the voices of Miss Eagels and Catherine Brooke. Miss Brooke is the missionary—God save the mark; the petrification of a religious idea. Miss Eagels' voice is the boom itself, silent and reticent in its depths, but harmonious and billowy in its restful rhythm. Miss Brooke's voice in the character of Mrs. Davidson is but an instrumental, mechanical, iron fognorn incrustated in a rock. It glooms its one blind message: On ye is eternal death.

Miss Eagels' voice is a natural inheritance. Such voices are not made by man. It is relatively low-pitched, but its modulation is rich and full. It echoes something of a great beyond. It is the voice of an unfathomable spirit. It suggests a character that could go thru hell and not cry for mercy. There is a far-sighted warmth and wisdom in the tone that lures and sweeps the imagination. It is the billowy rhythm of Miss Eagels' voice, the gentle riding in of emotional content, its irresistible crescendo and its riding out into the deep waving its hand to all on shore that gives the voice of Sadie Thompson its strange fascination. Miss Eagels is no actress of tricks. She is a demonstration of being.

The last thing that comes to one's mind in regard to Miss Eagels is her elocution. Incidentally, I think her elocution is exactly fitted to the part. She uses her voice with the greatest ease and the greatest naturalness. She has depth and height of resonance without sharp contrasts in pitch. There is a certain elegance of taste even in her commonness of environment. There is a fundamental smile of body and soul in all that she does.

The medical scientist tells us that "speech consists not in uttering words, but in the power of word making." "Every word was originally made by a personality. . . . If there be no personality there can be no making of a word." This is quoted from William Hamm Thompson's scientific discussion of the brain. The author of a play furnishes words that are the creation of personality. The actor has to create personality to fit those words. "Speaking the speech" is only the mechanical part of expression. It is finding the content of the word that tests the artist. In these days of mere cleverness and superficial naturalness on the stage—and business of selling names—there is a very obvious reason why Jeanne Eagels is arresting attention. She is giving content to the word from the very wells of human experience. She is not clever here and there. She is not flipping "nifties" over the footlights to see how long they will satisfy the body. She is living on a plane of creation and one gets that from the time her parasol heaves in sight on her first entrance. This is drama and not theater. It is something to live by.

ACTORS' EQUITY ASSOCIATION

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A Great Man Dies

OUR deep regret at the loss of our vice-president, Frank Bacon, could not be exaggerated. Intuitively he always took the right side. He was gentle, appreciative, loving and just. He was one of the big, outstanding figures of the strike. We shall never forget the applause which greeted his speech a few days after the storm had broken, when he stated quaintly that he had asked his wife what he should do and she replied: "I've often cooked for you over an oil stove, Frank, and I guess I can do it again."

The respect in which he was held, the deep affection which everyone felt for him helped our cause immeasurably. We remember also the time when he was appointed chairman of an important committee, and therefore accredited in the press with some statement about which he knew nothing, something which had been carried thru by others without consultation with him. The newspaper reporters flocked around him and asked whether he was responsible for the certain action. His reply was at once: "Sure, those are my sentiments and that's what I authorized." Then, when the reporters were busy penning their notes, he whispered to us: "What the devil are they talking about?"

Frank Bacon's loyalty to the A. E. A. was a beautiful thing. The last time we saw him was in his dressing room at the Blackstone Theater, Chicago, about two months ago. He said to us: "I have been absent from the Council meetings for many months, but I want you to know that I have been in sympathy with every move which you have made." That is a pleasant recollection, to feel that his big heart never once admitted criticism or conflict with the plans which must necessarily be formulated in New York City without the knowledge of those who are many miles away.

We were glad that our president, John Emerson, could go to Chicago to represent the association at the funeral. Mr. Emerson was busy rehearsing a play when he was asked if he could spare the time. He knew that he could not, but he never hesitated in replying: "I will go anywhere to show the affection and esteem in which we all held Frank Bacon."

Our President Emeritus, Francis Wilson, sent the following telegram:

"A great dramatic figure has passed. One that we can ill afford to lose. Frank Bacon was a maker of happiness, a happiness of which the world always stands in need. When the struggle came to protect the smaller people of his profession he never hesitated. 'Mother and I have cooked on an oil stove before,' he said, 'and I guess we can do so again.' It was a generous sacrifice, a noble example never to be forgotten by his fellow players. It seems cruel that Frank Bacon could not have lived longer to enjoy the great success which came after a long struggle without recognition, but that brief success was unparalleled. He was gentle, kind and tender. Our hearts go into this fitting farewell message. Good-night, sweet peace, and flights of angels sing thee to thy rest."

The final word on Frank Bacon is to be found in The New York News. Here it is:

"Good-by, Lightnin' Bill. I'll bet the angels laughed and came way down the stary way to meet you. R. H. L."

A. E. A. vs. E. P. I.

It cannot be too strongly emphasized that Equity Players, Inc., and the Actors' Equity Association are distinct, both legally and financially.

It has come to our notice that those who are always busy in spreading unpleasant and untrue propaganda about the A. E. A. have first whispered and then openly stated that the rates in dues was rendered necessary because of Equity Players, Inc.

Whatever may happen to Equity Players, Inc., and at the present moment we can see nothing but success, no penny of loss will ever accrue to the treasury of the Actors' Equity Association.

United Hospital Fund

Those who wish to contribute to the United Hospital Fund of New York should send their checks or money orders to 105 E. Twenty-second Street, New York City.

The great nonmunicipal hospitals of New York and Brooklyn cared for 6,749 more patients in the last year than the year before and treated 87,618 more dispensary cases, according to the forty-third annual report of the United Hospital Fund. There were 4,895 more free

cases, 3,646 less public charges, 7,587 more ward-paying patients and 2,357 less private patients.

The increase from 188,532 patients to 195,281, however, is not due to a lowered health for the general community, the report states, but to the fact that the value of the hospitals is better appreciated by the public. People are becoming more intelligent regarding physical defects and illness and more ready to seek cures. It is a movement worthy of our members' attention.

The Biggest Ball of All

The compliments Equity has received about the Annual Ball given at the Astor Hotel Saturday night, November 18, are so many and so fulsome as to almost turn our heads.

Such affairs are stupendous undertakings. Those responsible, and their name is legion, deserve the highest commendation. It would be impossible for us to mention them individually, but there were two men with whom we must particularize: They were Mr. Hassard Short, the general director, and Mr. George LeGuere, the business manager. The Council has passed a vote of thanks to all who helped, especially nominating Mr. Short and Mr. LeGuere.

What a wonderful record Mr. Short has. Not only does he conceive and stage such marvelous productions as the "Music Box Revue", but he also has been responsible, either solely or in part, for the wonderful annual entertainments given by the A. E. A. each May in the Metropolitan Opera House, and then there are our balls, which he makes unique in the history of the city. We don't believe that New York has ever known or seen such delightful, such successful, such amazing affairs as he arranges for us each November.

The spirit and loyalty of Mr. LeGuere, too, are remarkable. For a whole week he was suffering from laryngitis. Before he could appear on the stage in "The Old Soak" he had to be treated by physicians, but that did not interfere with his being at his desk at ball headquarters and taking charge of the thousand and one details which are always involved in such entertainments.

Mlle. Cecile Sorel, leading woman of the Comedie Francaise Company, the national theater of France, who, as everyone knows, has made a smashing success of her two weeks' repertoire engagement in New York, sat in a box, decorated with the tri-color. During the pageant, when hundreds of Equity men and

women, including the biggest stars of today, were singing "Follow the Star", one of Equity's own songs, the proceedings were halted for a moment while everyone pointed at her box, spotlights were thrown upon her, and a huge bouquet of white chrysanthemums was lowered to her from an upper gallery. She was visibly deeply touched, as were the other members of her company with her, and she afterwards enthusiastically remarked: "This Equity is wonderful. There is nothing like it in the world. I must start an Equity in France when I return!"

Our only regret was that all Equity's many members could not have been present to share in the pleasure and triumph of the occasion. As it was the ballroom was crowded, and the surrounding rooms jammed with people.

At the time of writing the house has not been entirely counted up, so the receipts can only be approximated. It requires several days to settle the accounts of the army of solicitors who worked on the sale of tickets. The gross, however, will doubtless be over \$25,000, but out of that must be deducted war tax, the cost of 2,100 suppers, and the various expenses, such as orchestras, electrical effects, advertising and other items. We expect, however, that the net profit will amount to \$9,000, which would be about \$3,000 more than last year.

An Apology to Miss Eustace

It is to be deeply regretted that thru a typographical error it was announced in "Equity" that Jennie Eustace had died. The announcement should have read instead that it was her brother who had passed on. He was not a professional, but had many friends among the people of Equity.

Miss Eustace is still playing with the "Abraham Lincoln" Company.

"Paddy" Comes Marching Home— To P. M. A.

The "Paddy" Company, of which Mrs. Flske is a member, was originally organized by Geo. C. Tyler. Transfer of ownership was effected and it was turned over to H. H. Frazee, a manager belonging to the Independent group. Realizing that Equity members could not play with the company unless Mrs. Flske joined the A. E. A., which, apparently, she was unwilling to do, thru, of course, a lack of understanding of the A. E. A., Mr. Frazee has made application for membership to the P. M. A. as a solution of the dilemma.

Inequitable Actors

Communications like the following, received

Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

Twenty-six new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Ann Smith, Marie Miller, Violet DeChevriar, Charles Murray Blackwood, Larrle Lawrence, Salome Clark, Leroy Rogues, Claudia DeLauney, Royal Trott, Margaret Royce Collignon.

Anyone knowing the address of William Loughman or Lillian Thomas will please notify this office.

Owing to the bad business conditions this season the council has ruled that managers will be allowed to lay off companies without salary the week before Christmas and Holy Week, providing that each company laid off gets at least two weeks' work after the layoff. There are to be no performances during this layoff—if only one performance is given full salary must be paid. Also there are to be no rehearsals.

There are to be no changes on the Chorus Equity contract unless those changes are agreed upon by the council of your organization. Recently a chorus girl obtained an engagement with a member of the Producing Managers' Association for whom she had worked previously.

The manager claimed that her conduct had been unsatisfactory in the previous engagement and told her he would not engage her unless she first signed an agreement that should she be dismissed she would not only pay her own fare back to New York but that of her successor to join the company. This agreement she signed, saying nothing to her organization about it.

The Chorus Equity contract provides that, upon receiving notice, the fare of the chorus member is to be paid back to New York and, whether giving or receiving notice, the chorus member does not pay the fare of his successor. Ten days after joining this company the girl was dissatisfied and gave her notice. The management deducted the fare of her successor to join the company, the girl complained to her association and, when an official of the association took the matter up for her the agreement was produced. You cannot expect your association to protect you if you sign all kinds of agreements which are a violation of your contract.

Dues are now payable to May 1, 1923.

Has the Engagement Department your correct address?—DOROTHY BRYANT, Chorus Equity Association.



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from Equity's Los Angeles office, are very disturbing:

"The case of two members who have been playing with a tent and repertoire show, which recently went into Taft, Calif., as a stock company, has come before us. Because of the propensity of the man for bootleg liquor and the ability of the woman to attend to everybody's business but her own, the manager claims that he was obliged to close the company. The manager contends that if he had discharged the man on his first offense the company would have immediately closed and the result would have been the same.

"These two members claimed their fare and excess baggage from Taft, Calif., to Asheville, N. C. After going into the case thoroughly it was found that although negotiations for the engagement were started while the actors were in Asheville, N. C., and various telegrams which might be construed as contracts passed between the managers and the actors at Asheville, the actual engagement was not consummated until after the members, becoming disgusted at the various delays, had left Asheville and gone to Chicago to seek other employment. It was while in Chicago that the final telegram, advancing money for tickets, was received.

"It was therefore ruled that the actors were only entitled to recover for the fare from Taft, Calif., to Chicago, Ill.

"It seems that this case just mentioned illustrated the havoc which can be wrought by one or two unreliable members. This company is closed and will be obliged to lay off at least two weeks until new members can be brought on and rehearsals held. Two members have forced seven other members out of work, and have caused the manager a great deal of expense."

We know that the average of conscientious and fair-minded members is as high in tent and rep. shows as in any other group of the dramatic profession, and we know that they expect Equity to stop such abuses as the one touched upon above, for their own self-respect, as well as for their economic advantage, and we want to assure them that Equity will never let up until they are protected fully from the unconscientious and inequitable actor.

Second-Hand First Nights

It has become a fad with the New York producers, it seems, to invite so-called drama students to special performances and dress rehearsals of new plays.

There may be some value in this plan from the students' point of view, but we are inclined to doubt whether the actor, suffering from the throes of a dress rehearsal, receives much benefit from their attendance. They do not make up a typical first-night audience, and they are inclined, in our opinion, to miss the true values of the play.

We know of one occasion lately when the drama students attended a dress rehearsal and the effect was that on the succeeding night, the opening, when the public attended, the performance had all the earmarks of a second night.

We can see value in several weeks on the road before opening in the metropolis, but we think that very often as much harm as good is done by the kind of dress rehearsals mentioned above.

Charges Preferred

For breaking the rules of the association, which have been endorsed by the membership at large, and for refusing to obey the instructions of Equity's representative, charges have been preferred against the following members:

Bertram Goltra,
William Degau,
Frederick J. Zint.

Mrs. Zint (Pearl Olsen).

These members are in the May Valentine "Robin Hood", comic opera company, which is operating on a non-Equity Shop policy.

Thirty days will be allowed these members to answer the charges.

The Friars' Indulgence

It is, of course, the prerogative of any club to invite whom it chooses as guests to a banquet; but, in our opinion, that club should not announce that said guests represent the heads of the amusement world, and omit the actor altogether, as was recently done by the Friars' Club, New York City.

No one denies that the manager is an integral part of the theater, and no one can deny (without appearing ridiculous) that the actor is just as important.

Experience

A manager organized a company and his financial responsibility was not clearly estab-

(Continued on page 45)

THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

AS THE missionary in "Rain", Miss Catherine Brooke is convincing to an extraordinary degree. Her Mrs. Davidson is inescapable. The slant of her hair, the strapping of her waistline, the clawhammer of her walk, the cold chisel of her speech are harrowing to one's conceptions of life. The characterization is so true to possible fact that we dislike the sight of it. Then comes the unexpected in act three. We find that the creature is human, and our sympathy goes out for her, even in tears. There is no Jekyll and Hyde transformation, but a finely shaded and finely grasped piece of truthfulness.

Robert Kelly floundered about, the night I saw him, with more uncertainty in his grasp of the Rev. Alfred Davidson. In the first act I fell under the impression that he wasn't in condition to appear on the stage. What I missed in Mr. Kelly was definite transitions. He was too much the wrought-up, religious maniac all the time. The coming and going of conflict, the sight of temptation, the wrestling with his own flesh were not presented in a rhythm that carried us along with suspense and understanding of all that was taking place. John Colton and Clarence Randolph, the authors, have made their story unmistakably clear. Mr. Kelly did not rise to his opportunities of individual distinction. If his muffled tone and apparently toothless articulation is assumed he is going out of his way to create character. This artificial detail of speech becomes an obstacle. It takes more out of the audience than it puts into the character. The Reverend Davidson had an inflammable sort of plety that might have brought an ecstasy of mind and more religiousness of tone. This would have stood in good contrast to the trembling voice of the latent beast that was making up to its prey. Mr. Kelly was not especially authoritative in his changes of tone, and he seemed to think of his part as wrapped in confusion. Fritz Williams gave a quiet sort of distinction to Dr. McPhail, and Robert Elliott had good voice and understanding for the part of O'Hara.

Sadie Thompson and other characters come from the Middle West, and a common dialect of the United States is carried thru the play with consistency.

"Hospitality"

It is assuming a good deal of responsibility to make a play out of the whine. In "Hospitality", the Equity offering, the mother (Louise Closser Hale) is a constitutional whiner. She whines to the bitter end. Her son, Peter (Tom Powers), is not sufficiently independent of his family environment to escape a close call to a whine. At least, Peter thinks in terms of petty arguments and moral indecision. His wife (Phyllis Mayah) is selfish and irritable. The young sister is a product of a whining household. The boarder (Claude Cooper) is a lazy creature. The aunt, who serves the ample purpose of making a dog, is a little different, but she has no vital thing to do. She is just a walking lady whom the author has found convenient to do author's errands. Ruth (Margaret Burroughs) is the only balance in this "bedsack" family, and she is not on the stage enough to set things right. The whine is negative. It is a living disease, a cowardly shrinking from difficulties. It cramps the body, it cramps the voice, it cramps life. The whine in "Hospitality" has no humor. It has no contrast. It is a dead level.

There was no whine in the old mother in "Miss Lulu Bett". There was crustiness, epigram, old age and caustic wit. There was something to laugh at. There was something to laugh with. The same is true of the mother in "Jane Clegg". The crustiness of old age is often a mark of vigor, a childish sort of pose, a playing an adroit game of opposition. It is a merry game of "tag" and "you're it". That is dramatic material. Because of the whine and the author's delight in the realism of oldrum life "Hospitality" is just as displeasing, vocally, as "Malvaloca" was pleasing. The credentials of Louise Closser Hale and Tom Powers are not in question. They are the victims of a whining situation, and they can do nothing about it. No one can whine beautifully, and no audience wants an orchestration of whines unless they can laugh heartily at the weaknesses of human nature. To have sympathy for a whine is, humanly speaking, impossible. Therein is the fundamental sin of "Hospitality". For three acts the voices are all pitched at a sickly, condescending pitch. There is no health in anyone. Only last year Mr. Powers showed us some of the emotional beauty of his tone. Physically speaking, Mr. Powers could have given more vocal balance to "Hospitality" than he did. But he is a sensitive artist whose tone is shaded by his environment and by his feeling for a part. There is nothing in Peter to bring Mr. Powers out. He has cut himself down to the narrow realism of this play. Miss Hale has done the same thing.

There is nothing else to do. I should have taken my knitting to the theater. It is a play where one needs a secondary occupation.

The little time that Margaret Burroughs was on the stage she was refreshing in her healthfulness of tone and features. Stuart Sage was especially welcome in the last act. It is a play where Mr. Sage's voice shows up to some advantage. It is a mainly voice of good quality. In diction Mr. Sage still trips up in an irritating manner. He seems uncertain of himself on certain sounds.

"The Awful Truth"

Henry Sweet described the music of the voice as follows: "Voice is produced by the action of the breath on the vocal chords in two ways: (a) If the glottis is entirely closed by the chords so that the air can only pass thru in a series of extremely rapid puffs we have the most sonorous form of voice known as the chest voice, or thick register of the voice. (b) If the chords are only brought close enough together to make their edges vibrate, without complete closure of the glottis, we get that thinner quality of voice known as the head voice or thin register, which in its thinnest and shrillest form is called the falsetto."

When I saw "The Gold Diggers"—at some time or other—I passed the evening without discovering any particular power in Miss Ina Claire. My fault. I went to "The Awful Truth" expecting to discover this power that gives her name such prominence. I didn't discover as much as I expected to. Miss Claire strikes me as knowing the monetary value of a blonde makeup, a good hearing, a beautiful gown and some "chie" manners. She knows an audience shrewdly and the stage gracefully. She makes an entrance and an exit with considerable winsomeness. She is often "cute" in popular praise when she holds her eyes this way or that way. She is economical in gesture and amazingly economical in vitality. She knows her audience so well that she knows how easy it is to make them laugh if she goes about it in the right way. This is what New York has come to with a certain class of theatergoers.

To return to Henry Sweet and his two kinds of voice, his discussion applies to Miss Claire.

JEANNE EAGELS IN "RAIN"

"The smile is the acceptance of life."—S. S. Curry.

AFTER Jeanne Eagles has been on the stage ten minutes in the character of Sadie Thompson in "Rain" she has the whole audience in love with her. The smile in the audience is not something to see, it is something to feel. It is an eager, all-embracing recognition of a human character. It finds in Sadie Thompson an acceptance of life so courageous and inborn that it wishes to know her story, it wishes to hear her voice, it wishes to catch her freedom, it wishes to ride on the waves of life with her buoyancy. Sadie Thompson's smile is no chorus girl show-face, no child's simper. It is the sociability of her heart, it is her bodily bearing, it is her voice. It is in the indomitable courage that sings into oblivion the memory of pain. We cannot associate it with the libelous of a non-moral nature. It is greater than self-righteousness. It has faith to move mountains. We chime Sadie Thompson for our own, because we sense that she is a child of civilization and that her non-morality is but the onward marching of a soul that refuses to be worsted in the battle of life. That is why she is a human document, that is why her cuss words have no sting. She is simply marching on, going "over the top"—not knowing why.

We wait a long time to hear two voices on the same stage that so perfectly embody two diametrically opposite manifestations of human character as the voices of Miss Eagles and Catherine Brooke. Miss Brooke is the missionary—God save the mark; the petrification of a religious idea. Miss Eagles' voice is the ocean itself, silent and reticent in its depths, but harmonious and billowy in its restless rhythm. Miss Brooke's voice in the character of Mrs. Davidson is but an instrumental, mechanical, iron foghorn intrusted in a rock. It glooms its one blind message: On ye is eternal death.

Miss Eagles' voice is a natural inheritance. Such voices are not made by man. It is relatively low-pitched, but its modulation is rich and full. It echoes something of a great beyond. It is the voice of an unfathomable spirit. It suggests a character that could go thru hell and not cry for mercy. There is a far-sighted warmth and wisdom in the tone that lures and sweeps the imagination. It is the billowy rhythm of Miss Eagles' voice, the gentle riding in of emotional content, its irresistible crescendo and its riding out into the deep waving its hand to all on shore that gives the voice of Sadie Thompson its strange fascination. Miss Eagles is no actress of tricks. She is a demonstration of being.

The last thing that comes to one's mind in regard to Miss Eagles is her elocution. Incidentally, I think her elocution is exactly fitted to the part. She uses her voice with the greatest ease and the greatest naturalness. She has depth and height of resonance without sharp contrasts in pitch. There is a certain elegance of taste even in her commonness of environment. There is a fundamental smile of body and soul in all that she does.

The medical scientist tells us that "speech consists not in uttering words, but in the power of word making." "Every word was originally made by a personality. . . . If there be no personality there can be no making of a word." This is quoted from William Hanna Thompson's scientific discussion of the brain. The author of a play furnishes words that are the creation of personality. The actor has to create personality to fit these words. "Speaking the speech" is only the mechanical part of expression. It is finding the content of the word that tests the artist. In these days of mere cleverness and superficial naturalness on the stage—and business of selling Names—there is a very obvious reason why Jeanne Eagles is arresting attention. She is giving content to the word from the very wells of human experience. She is not clever here and there. She is not flipping "trifles" over the footlights to see how long they will satisfy the baby. She is living on a plane of creation and one gets that from the true her paraded heaves in sight on her first entrance. This is drama and not "theater". It is something to live by.



Who's this?

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Miss Claire's head voice enables her to throw a line over with a good deal of mental precision. She seems to be resting her vocal chords in all parts of the play. She touches her voice lightly and sparingly. She has the thin quality that is easily heard, but the bigness of her vowel sound is often noticeably small. In some of her rapid speaking in the first act I couldn't understand a word she said. It is seldom that I have the difficulty of missing speeches.

It is not only my taste but my theory that the thick tone, in Henry Sweet's sense, belongs to the theater. I weary of these little voices that just pipe their little lines "cutely" and make a hit. If the waiting line to see "Rain" reaches to Fifth Avenue, 'round the Public Library and back again, I shall be glad. The public will hear Jeanne Eagles' voice, and perhaps it will learn to like voices and to look for them on the American stage.

Cora Witherspoon, to my ear, has a more interesting voice than Miss Claire, altho I recognize that it takes Miss Claire and her deftness of touch to amuse her audience. Louise Mackintosh is splendidly cast as the aunt. She has a voice to give color to acting and she has the fine air that gives weight to her character. The men are well contrasted and help to save the piece from pure artificiality. Paul Harvey, as the man from Oklahoma, and Bruce

McRae, as a man of the world, represent two different strata of American society. Mr. Harvey is delightfully faithful to his type in speech and so is Mr. McRae. George H. Barraud is playing a type of character—the stupid Englishman—which authors insist on putting into plays in spite of the showman comedy. Is there nothing more original to put before the public?

Answers

Q.—I usually hear "lawyer" pronounced "lol-er". Is this correct?

A.—This is not standard. It is a characteristic and common American pronunciation. The American pronounces the aw-sound in "law" on a low tongue. Professor Grandgent describes the tongue as drawn "as far back and as far down as it will go". The American also omits lip rounding on this sound, which further tends to throw the resonance backward. In going from this back aw to the front y-sound the tongue makes a somewhat deliberate wavy motion. The sound becomes a long-streched ol, as in "oil", as you describe it. In standard pronunciation the division is "law-yer". The aw-sound is made higher and more forward (on the tongue), and the y is treated as a consonant, which the l-sound glided as is "yes" and not the vowel i-sound as in "it" or its weaker form in "oil". To hear "awfully, awfully" pronounced by the three men in "East of Suz" —John Halliday, Leonard Mudie, Geoffrey Kerr —is to hear the standard aw-sound. The back tongue is raised so that it brings the resonance of law up and forward. The lips are rounded which also gives added precision to the sound. This is the vowel that belongs in "law". It is long in duration. The second syllable of "lawyer" consists of the quick glide of "yes" and the obscure e-sound of "novel" (law-ye).

The third syllable of "appreciation", "association" and "depreciation" in careful speech, is pronounced with a si-sound, (uh-pree-si-ah-shn). "Appreciative" is pronounced with the shi-sound. "Associate" and "appreciate" have the shi-sound in the third syllable. Margaret Laurence, in "Lawful Larceny", pronounced "appreciate" with the si-sound; but that is unusual and might be considered over-precise. Hilda Spong, Frank Reicher, Bert Leigh and William Tilly (Columbia University) pronounce "appreciate" with shi.

In careful speech the "t" would be pronounced in "correctly", "directly" and "softly". This t-sound, coming before another consonant, would be the unaspirated t-sound, not the aspirated-t that we have in "winter" and "later". On "correctly", for instance, the tongue takes its stop position on the gums for -t and un-stops on -l. There is economy of movement but the -t is recognized by a holding of the stop. In "soften" the -t is mute. In the colloquial pronunciation of "directly" in the sense of immediately the -t is often left out. It might be omitted by some in "correctly". To omit the -t in "softly" would be vulgar pronunciation.

There are two r-sounds in "February". To leave out the first one is incorrect. "Library" often gives trouble because of the two r-sounds, but these combinations can be overcome with a little exercise. Practice this sentence: "A library literally littered with contemporary literature;" and then say "February".

Q.—In singing, is there any established usage in the pronunciation of final "er"?

A.—In America there is not an established standard. May Laird Brown, an authority on Lyric Diction and member of the New York Singing Teachers' Association, summarizes the situation as follows: "There seems to be no general agreement as to the proper treatment in singing of the consonant-r. Singers and phoneticians have decided that the guttural-r, noticeable in many localities but sacred in our North Central and Middle Western States, must not survive. Because of the stiffening at the back of the tongue and the extravagantly rolled-back tip it constitutes a vocal interference of the worst kind and is equally detrimental

(Continued on page 45)



By *Elita Miller Lenz*

THE SHOPPER

Address all orders and correspondence to Elita Miller Lenz, c/o The Billboard, 40 Broadway, New York. Making money copy for you. The Billboard Publishing Company. When the notices of The Shopper are free to our readers, she requests that you enclose a stamp for reply.

If you are thinking of buying "nudies" for Christmas gifts, you would do no more attractive set than the one illustrated. It is developed from French dress silk, and may be had in black, white, or pink, with all kinds of patterns and designs. The price is \$1.95, and the same silk pattern is \$1.95. When ordering, please specify Vest No. 349 and Buttons No. 121.

The opera dancing pumps are an accessory needed by every woman, for stage or social wear. They may be of short or medium vamp, with round or pointed toe and Louis heel. The sides are hand-tooled and the best shoe satin is used in the construction of the pump. The colors are black, white or flesh, or dyed any color to match your costume \$2 extra. Ten per cent discount to professionals.

Very smart and dainty are the slipper buckles of cut steel in latest design, set upon a black satin accordion plaited background, arranged in four rows of frills. This is the "happy medium" buckle that does not make the foot look larger than it really is. It is 3 1/2 inches in depth, including buckle and frills. The price is \$2. These artistic buckles will make last year's slippers appear up-to-date, and are a Christmas gift that your actress acquaintances will be sure to appreciate, both for their beauty and usefulness.

Have you stowed away in your trunk a collection of black silk stockings, discarded because of "runs"? If you have, now is the time to get them out and send them to the repair department of the French Hosiery Club, where they will be restored to their original complexion at a slight cost.

Black costume slips of soft black silk, offering straight lines with a slightly gathered hip may be purchased for \$3.

Sport hose for the traveling woman. Open-work clox, wool and silk mixture, full fashioned, in camel, black and white or green and brown lovat, with open-work clox; garter welt, \$2.50. Wool and silk broad ribbed to top, full fashioned, in Havana brown, camel, beige, beaver or gray mixtures, also black, \$2.25.

Parfait glove silk sports bloomers, in black, navy, taupe or brown, good quality silk, \$3.95.

Those in town may appreciate being reminded of the Oxington Gift Shop, where gifts of all types are featured, from 10 cents up. When in doubt what to buy a trip thru Oxington's will solve the question. The Oxington Shop is at Fortieth street and Fifth avenue.

Novelty jewelry for men and women may be found at Shaw's, Broadway and Forty-third street, at very reasonable prices. A professional discount to professionals. Out-of-town readers write The Shopper for a Shaw catalog.

Knitted goods, silk stockings and vests are being featured at Pain's, Forty-second street and Fifth avenue, at very reasonable prices. Out-of-town readers write The Shopper for a catalog.

Those exquisitely graceful evening slippers that bear the title of "Tango" and lace over the instep and about the ankles are sold by Glassberg, who gives a professional discount to actresses.

Weeping Willows!

John P. Meadbury, an humorist scrivener on the dailies, quipped a good one when he said a divorce lawyer doesn't have to know anything about law so long as his client knows how to cry. That's a real tip for some Broadway directors who are facing a long hard winter to "sign up" as legal assistants in coaching alimony-seeking damsels in the art of staging an effective Belasco weeping scene. The better she weeps the more the alimony.

Contra's Costumes

The lovely Contra, wife of Jean Postecque, was hesteran and fifth son of the third Earl of Postecque, who draped beautiful fabrics around her slender form, fastening them into gowns for the English aristocracy and prominent members of the stage, was not always a costume designer. Before her marriage to the Hon. John she was an actress. Wartime vicissitudes depleted the Postecque coffers, so the Hon. Mrs. Jean opened an antique shop. Altho the antique store was a grand failure it furnished Contra with beautiful fabrics. One day she began the shopping process. The more she draped the better she liked the idea of becoming a costume creator. All of which demonstrates that it is not so much specialized training that makes the successful designer as it is innate good taste. Unquestionably there are many actresses who possess a dormant talent for creating beautiful costumes.

Contra designs a dress from the type of material. The fabric is the all important feature with her, and she feels that the luxurious materials of the present are very inspiring. She shows a decided preference for the azalea

shades, yellow, pink, orange and flame, and, of course, black. She says that the graceful length for street wear is six inches from the ground. All of her evening gowns follow long, sweeping lines.

Booking "Last Half"

From Olean, N. Y., papers: "He was a rare one in the hiking game, agreed those at Union and State streets yesterday.

"Carrying a huge traveling bag and wearing a long overcoat, a short man halted for an instant to ask the road to Cleveland. He admitted that he was walking. He was shown the road and he was gone.

"He wasn't selling postcards with his photo, he didn't seek newspaper publicity and he didn't call on the postmaster for the imprint of the postage stamp on a book of travels."

It's easy to guess he was some "silence 'n' fun" comedian who had finally succeeded in booking the "last half" on the "Miles" Time.

Kitchenette Flappers

have seriously increased the fire hazards of New York City, according to Frank Mann.

(Continued on page 45)



Here are two little blackbirds which evidently escaped the fate of the four and twenty which were baked in the pie. Who would dream that blackbirds could beautify feminine "nudies"! They certainly impart Parisian chic to the set illustrated, which is described in the Shopper's column.

"Fanchette" is the name of this dainty adaptation of this colonial buckie. It is easily sewn to any type of slipper. (See Shopper's column.)

Very shapely indeed are the opera dancing pumps pictured, which may be had in black, white or flesh satin, or dyed to match your gown. (See Shopper's column.)

THE VANITY BOX

(a) "Pert"—a smart new rouge, in a fresh orange tint that is very youthful, gay and piquant, has arrived. "Pert" is a cream rouge that is easier to apply and blend than the dry rouges. It is waterproof and lasts all day or all evening thru, until you remove it with cold cream or soap and water. It is 75 cents a jar, or a sample for ten cents.

(b) The new sunburnt-tint evening white, which was created at the suggestion of Mme. Dorothy Jardon, opera star, is creating quite a sensation among stagefolk, for two reasons: First, because it is visible only in the beauty it bestows and second because it does not rub off. Some women who feel that they look better without rouge are using this sunburnt-tint as a substitute for rouge. Fifty cents a tube.

(c) Doctors will be interested to learn that "Pedafog", the antiseptic powder that relieves tired, painful feet, softens callouses and relieves perspiration, is now put up in 10-cent sample boxes.

(d) There is a preparation that when applied to the eyebrows and lashes promotes their growth and gives them a glossy, silken appearance. It may be had in a dark or colorless tint, for 50 cents a jar.

(e) Elizabeth Arden is selling a special Camomile Shampoo for blond hair, at 50 cents a package. It is not a bleach, but tends to bring out the golden glints of naturally fair hair.

(f) Another Arden preparation is Eye-Shado, a soft brown powder that is applied to the eyelids to give the eyes an interesting expression and to emphasize their size. It is splendid for stage make-up, imparting to the eyes a mysterious, languorous beauty. \$1 a box.

(g) There is also a liquid heading for the eyes that is applied with a tiny glass rod. This preparation is waterproof. Black or brown, 75 cents, or a sample for ten cents.

GLIMPSING THE MODE

WHAT MILADY WORE AT THE EQUITY BALL

We have attended many fashion shows during the season, but the greatest and most brilliant of them all was the Equity Ball, attended by over 2,000 actors and actresses—400 of 'em—with the ladies in the majority of course. Milord was well represented, his mind was so occupied with feminine loveliness and finery that he emitted only an occasional chirp now and then—something to the effect of "Let's dance" or "May I have the pleasure," etc.

The colorful velvets, satins, chiffons and shining metal clothes worn by the fortunate occupants of the boxes and galleries suggested a riotous bouquet. While all the colors of the spectrum were represented, flame color, that subtle shade that resembles a tangerine, varying shades of coral, silver and gold lace gowns, vivid red, pure white and shell pink, were the dominant colors. Black was conspicuous by its absence at the ball, altho it is well represented on the New York stage at the present time. Metal brocades are also seen on the New York stage, but it seems that women prefer the softer becomingness of velvet for social functions, where the complexion is more conspicuous.

There were no extreme décolleté effects, the tendency being toward the sleeveless gown, with a bateau or rounded neck.

THE PAGEANT BEAUTIES

Ethel Barrymore, who led the Equity Women's Pageant, wore a shell pink satin gown of very simple lines, but the incomparable Barrymore needs no "frills" to emphasize her queenliness. Florence Reed and Grace Lurie, both looking unusually beautiful, following directly behind her, wore Grecian line gowns of white, trimmed with rhinestones. Laurette Taylor, who carried the illuminated Star of Equity, looked very distinguished in a gown of amber velvet, trimmed at neck, sleeves and hem with wide bands of fawn-colored maribean.

It would take a volume to describe the gowns worn by the stars who carried "Our Flag", a feature of the Pageant, so we shall only mention in passing that they spared no effort to look their loveliest on behalf of Equity.

Cecile Sorel, the famous French actress, an Equity guest, occupied a center box and looked like a bride. Billows of white tulle flowed from her coronet-shaped white hat, studded with genuine diamonds, and her white satin gown followed the bouffant drapings of the Pompadour period. At the termination of the Equity Women's Pageant, the spotlight was turned on Mme. Sorel and a huge bouquet, tied with the tri-colors of France, was dropped on a ribbon from the balcony to her feet. It was the tribute of Equity's women to a French artist.

THE "JOLLIES" BEAUTIES

Mrs. Rodolph Valentino, who danced the Argentine Tango with her famous husband, was much admired for her flowerlike beauty and grace. She wore a black panne velvet costume, with fluted ruffles of orange silk about the bottom of the hem. Across one slim shoulder was flung a Spanish shawl of a solid, brilliant tangerine shade. Her dainty feet were shod with black satin dancing pumps with red heels. In her true-to-type Spanish coiffure was a tall comb and primroses at either side. Mr. Valentino's bouffant trousers were evidently cut from the same bolt of black panne velvet as was his partner's gown.

Vivienne Segal, of "The Yankee Princess", wore a yellow satin gown, lined with violet chiffon, draped to the front and fastened with a large sapphire buckle. On her blond head was a turban effect headdress, achieved with yellow satin and purple chiffon, finished in front with a rhinestone bow buckle.

And, oh, girls, Savoy, of Savoy and Brenna, who are lending spice to the "Greenwich Village Follies", squeezed his masculine figure into a perfect 36 gown of crystal beads and rhinestones, with wide wing sleeves. And on her—beg pardon, his—bewigged head was perched a devil-may-care black hat of staggering dimensions, trimmed with a maddening crowd of black glitter.

BEAUTIES WHO LOOKED ON

The Gillmore sisters were there and were much sought after, Miss Margalo being a pleasing vision in light green chiffon.

That striking brunette, Mrs. Max Fizman, now playing in "The Love Child", and who carried a cigaret holder in her hair in the play, wore white chiffon trimmed with gold beads.

Leatrice Joy was in a box with Thomas Meighan and several other ladies and gentlemen. She wore a clinging gown of white and gold brocade and her dark hair was dressed in a coronet braid.

Martha Hedman entered wearing a crimson velvet evening wrap with a silver fox collar.

(Continued on page 45)

LITTLE THEATERS

The Oxford Devereux Players of New York presented "Romeo and Juliet" at the Odell Memorial Building at the Green-sboro College, Greensboro, N. C., November 2.

The Radcliffe Club of New York gave two one-act plays and a dance on the evenings of November 28 and 29 at the Macbowell Club for the benefit of the Radcliffe College Endowment Fund.

Another little theater group has been formed in New York, under the direction of Edna E. Colladay, who would like to hear from dramatically inclined amateurs, at 29 Waverly place, New York.

The Drama League of New York has awarded a prize to Cornelia Melig for her play, "The Steadfast Princess", which is being offered at the children's Theater, in the Threshold Theater. The league is of the opinion that it is the best play for youngsters disclosed to date.

Officers of the Auburn (N. Y.) Dramatic Club have announced that the next entertainment to be staged by the club will be "The Gypsy Trail", by Robert Homsum, to be given in Osborne Hall, early in February. Mrs. Samuel Hopkins Adams, former Belasco star, who directed the previous entertainments of the club, is picking the cast for the coming production.

The Curtain, a group of New York drama enthusiasts who are planning a little theater movement, gave a dinner at the Hotel Commodore, New York, Tuesday evening, November 26. Prominent theatrical stars who were guests of honor and speakers were Jane Cowl, James Kirkwood, Margaret Matzenauer, Bruce McRae, George Middleton, Florence Reed and Frank Relcher.

Frank Shay, dealer in books, particularly those relating to the drama and the little theater, will play the leading role in "The Bedroom Suite", a one-act play by Christopher Morley, which will be a number on the bill of the Stockbridge Stocks, to be produced at the Metropolitan Theater (the Garden), New York, Tuesday evening, December 5. Don Marquis and Heywood Brown, two of New York's best-known columnists, have contributed three other plays to the bill: "Columnists' Night in the Theater", "Words and Thots" and "Death Says It Isn't So".

The University of Louisville Players presented the second play of their season of 1922-23, November 24 and 25, with two night performances and a matinee. The offering was a revival of Oliver Goldsmith's classic comedy, "She Stoops To Conquer", a play which has not been seen in Louisville since December, 1863. The cast included Misses Marjorie Warden, Helen Walker, Elizabeth Wilson, Dorothy Moreman; Messrs. Morris C. Robinson, Wilson W. Wyatt, O. B. Ellis, J. Brent Taylor and Lawrence Poston, Jr., president of the Players' Club. The cast was picked by Boyd Martin, dramatic critic of The Courier-Journal, director of dramatics at the U. of L.

The Players, of Providence, R. I., have prepared an elaborate program for the season and have mapped out a "major series" and a "minor series". Beginning with Louis N. Parker's "Summer Is a-Comin' In", the list includes a revival of "Sowing the Wind", as well as several dramas by Shaw and Ibsen. The members of the Players are very busy in their experimental laboratory, preparing scenery and lighting effects, etc. The club is also making a special effort to encourage playwrights in its midst. A board of managers, finance committee, dramatic committee, front of house committee, stagecraft committee, sub-committee on properties and costume committee have been appointed, each consisting of about a half-dozen enthusiastic members, all of whom are pledged to further the interests of the drama in Providence.

A unique form of co-operation, one between Applied Science and Art—between the Department of Drama and the Department of Electrical Engineering in a School of Engineering and Chemistry—is being tried out in the recent formation of the Play Workshop of the Polytechnic Institute of Brooklyn, N. Y. Membership is open for all students and professors who are interested in the work. Its purpose is, primarily, to develop ability in acting, lighting and scenic design, and secondly, to provide the students of the Department of Electrical Engineering with a well-equipped stage that may be used as a practical laboratory for experimental work in lighting. A complete "Little Theater" stage auditorium will be built in the Institute building. The Play Workshop is under the direction of Professor

mate theaters. The committee is considering two downtown locations for the establishment of a theater. Just as soon as decision has been made the work of remodeling the structure will be started. It is said that the club has taken its stand firmly on three points, i. e., to remove the control of the little theater movement from the hands of the artisans and craftsmen and return it to the actor and playwright; to awaken the interest of people, especially the younger generation, in the American theater and to organize at least one unit to present American plays with acting as the dominant feature, considering the matters of lighting and decoration of secondary importance.

The Stuyvesant Players, of which Lester Margon is general director, will present their first bill of their fifth consecutive season at the Greenwich House Theater, Sheridan Square, New York, on Friday and Saturday evenings, December 1 and 2, and Friday and Sunday evenings, December 8 and 10. On the program will be four one-act plays selected from about two hundred manuscripts. "Lies", a dramatic sat-

AT THE EQUITY BALL



Rodolph Valentino and his wife (Winifred Hudnut) giving an exhibition of the Argentine Tango, in their own inimitable way, at the annual Equity Ball, given at the Hotel Astor, New York, to the great pleasure of the stage and screen stars and large crowd of nonprofessionals who attended. —Photo: Wide World Photos.

S. Marlon Tucker, who is also president of the New York Drama League.

Minneapolis, Minn., is to have plenty of good plays right within its own "household", according to a committee representing the Minneapolis Repertoire Study Club, an organization of professional and semi-professional actors, writers and musicians. This club plans the establishment of at least one dramatic producing unit and a series of lectures on the American theater to be delivered before outlying clubs and organizations in an effort to stimulate interest and attendance in the legiti-

re on adolescent youth, by Ferenc Molnar, translated by Benjamin F. Glazer, and produced under the direction of Anatol Grilikhes, will have its American premiere on this occasion. Henry Myers, whose "The First Fifty Years" was acted on Broadway last season by Claire Fames and Tom Powers, is represented by his playlet, "The End of the Book", which is being presented under his direction. One of Malcolm La Prade's chess plays, "Stale Mate", will be given an interesting setting. This play also is being staged by the author, whose "Checkmates", published recently in Theater

(Continued on page 113)

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A LONDON LETTER

Treating of the "Legitimate"
By "COCKAIGNE"

Plays and Press

London, Nov. 19.—Bentrimo blames the Sunday press for the collapse in booking which decided him to take off "The Secret Agent" after only eleven performances. It is strange that some discrimination cannot be made by the critics so that their strictures may have some relation to the class of the goods with which they deal. Conrad's play, for instance, lacked construction and was formless to a degree that can only have been deliberately achieved, one would imagine. Yet it contained far more drama, more characterization, was infinitely better staged and acted than many pieces lately to be seen in the West End.

No one can blame a critic for dubbing Conrad's play a failure in playmaking, but it was a vital and stimulating failure and vastly more entertaining than many "phenomenal successes". Critics tend, however, to write of a work without regard to its quality, which makes for craftsmanship and is therefore to the good, but which may keep the public away from an arresting experiment which is very much worth seeing.

Keeping to a Policy

As I remarked before, however, I trust that Bentrimo and his associates will stick to their guns. Dramatists have to learn their job in the theater, and the bigger the job they tackle the more they need theatrical presentation to test their craftsmanship. And good luck will eventually accrue to the impresarios who give them a chance.

Police and the House

It is regrettable that Bentrimo has nothing ready to follow "The Secret Agent", and that the Ambassadors Theater passes into other hands ("Glamour" is transferred to that house next Monday). It is not sufficient for a management merely to take a definite line and to develop a certain school of plays and technique. The school must be associated with a certain playhouse if the people are to be won. This perpetual reshuffling from one theater to another is no good to the management and is bewildering to the audience. Unfortunately, while the scramble for theaters continues, it is impossible for managements to settle down, and, while the old character of our playhouses is lost, no new traditions are being established.

A few years ago one knew just where to go for a particular type of entertainment. A certain kind of piece acted in the best English comedy tradition was to be found at the St. James, for example. The Lyceum fare did not materially change. One was sure of the type of entertainment offered at the Gaiety. But think of the musical comedy patrol's despair when he goes to the Gaiety to find himself let in for Maeterlinck's "Betrothal". Imagine a melodrama lover wandering into the Lyceum to find "Abraham Lincoln" instead of the Melville "goods". Only two instances, these, but they serve. DuMaaurier is fortunate and wise in maintaining himself at Wyndham's, but Sybil Thorndike has only a temporary lease of the New. How much better it would be for all concerned if all such distinctive managements could establish themselves in their own shops. At present we go to a bootshop for cheese and to a library for fireworks. Is it any wonder that the theatergoer, like the man in the old song, "Don't know where we are"?

Travelers, Beware!

I strongly advise any artists who propose to visit England to make sure that their passports are correctly made out, stating clearly their reason for coming. Visitors should be sure also to register on landing, and notify of change of address strictly in accordance with prevailing regulations.

One American actor, whose passport was made out "for travel and study", found on arrival that the authorities did not propose to let him earn his living over here, and, altho he had joined a company, he and the Actors' Association, which came to his rescue, had the utmost difficulty in straightening the matter out.

I hear too that the authorities are on the qui vive for anyone who fails to obey rules to the letter. It seems indeed that Great Britain wants to get a bit of her own back for smuggy Ellis Island contretemps, which, by all I hear, are not likely to improve the Anglo-American entente. More's the pity.

Vaudeville and the Legit.

Many valuable additions to the dramatic experience of London have been made at the Coliseum, and Sir Oswald Stoll can claim in this regard a credit which many of our "legitimate" impresarios might envy.

Not the least significant contribution to the art of the theater is to be seen this week at the Stoll house, where Georges Berr and an admirable company from the Comedie Francaise appear in "Griegoire", by Theodore de Ban-

This admirable piece was well received, and Societaire Berr's delicate rendering of the part of the vagrant belladonnaer has a deserved ovation. Here is a masterpiece of swift and ultra-sensitive declamation, and one who can make verse sing and ripple and strike home.

After this French experiment we are to have a novel Italian one in the near future, it is rumored. The masterpiece of the Roman Teatro del Piccoli are due at this same hall, it is hoped, for Christmas. Special costumes, scenery, plays and music by renowned Italian artists are promised.

Marlowe's "Jew"

On November 6 the Phoenix Society revived "The Famous Tragedy of the Rich Jew of Malta", by Christopher Marlowe. Allan Wade, who produced, did not attempt the impossible by playing for the purely blood-curdling horror

So the other professions will have to look to the future. But until I hear to the contrary I shall refuse to believe that the President and Vice-president of the British Association are endorsing "The Doctor's Dilemma", or that Dora Lange is to appear in a music hall sketch entitled "Glammy Celliery".

Pool Hits Out

Whom Pool has given a lifetime of study and more than one man's share of talent to the cause of the theater. His productions of Shakespeare and other plays, under the auspices of the Elizabethan Stage Society, which he inaugurated, have influenced the English stage, and many recognize in Pool a grand old man of the stage. His worst enemies admit his selfless fighting spirit.

This week he lectures on Stage Gesture, and he hit out in fine style against realistic gesture, explaining that the artist need nature's movements only as the basis of his craft. He insisted on placidity for the hands, and pointed out that a good actor never crosses his arms on the stage if he can help it. "The hands come into conflict with the head," he stated, "and if your hand is in the least demonstrative when the mind is placid you run your effect."

He had some biting things to say about managers who encourage mediocre plays on the plea

given bad apples because it is not able to appreciate good ones," he says.

Pluck Rewarded

Miss Phyllis Dave, lead in "The Lady of the Rose", at Daly's, had a sudden breakdown recently, and a substitute had to be found two hours before the performance. A hurried choice was made of Miss Silken Evelyn, a chorister, who had never had a line to say before. Miss Evelyn was most successful, and the company cheered her at the end of the show. And "Jimmy" White, the boss, gave her a three-year contract right away.

Ian Hay's Plays

In addition to "The Happy Ending", which Robert Loraine tries out at Epsom on November 20, Ian Hay has a new farcical comedy, "Archibald's Afternoon", which Arthur Wellesley is producing at Portsmouth a week later.

Arthur Wellesley, who in private life is Lord Cowley, is the first actor-manager peer.

Film Artists and the A. A.

As a result of inquiries instituted by parties concerned for the organization of picture-players along union lines, it transpires that of those expressing opinions, five per cent were against any form of organization; thirty per cent favored a separate union (Film Artists' Federation); sixty-five per cent wanted an organization, but did not state of what kind.

The view is taken that a separate union would be expensive and difficult to organize, and I prophesy that the film actors will form a special branch, with internal autonomy inside the Actors' Association.

"The Hypocrites" Filmed

Henry Arthur Jones' popular play, "The Hypocrites", is being filmed in Holland by William Standing.

Melba—and Some Others

In an article in "The Daily Sketch" this week Dame Nellie Melba tells how Sarah Bernhardt taught her to act. "Other great women who have influenced and inspired me," she writes, "were Rejane, Duse and Ellen Terry, perhaps, the greatest of them all. I have had more pleasure from her acting than from anyone else in the world, and I adore her."

Unionizing Theaters

Commenting on the scope and activities of the Joint Committee of Entertainment Unions, the current number of the National Association of Theatrical Employees' official organ ("The Amusement Workers' News") says editorially: "The Joint Committee has plenty of work to do—the unionizing of all places of amusement in the United Kingdom. That way lies salvation. This will have to be undertaken at once."

The writer suggests mass meetings throuth the country with representatives of all four unions and local Trade and Labor Councils as speakers. He appeals also for a combination contract covering all interests.

A POPULAR ENGLISH PLAYWRITER



Mrs. Esme Wynne-Tyson, author of "Little Lovers", which was produced by the Repertory Players at the Aldwych Theater in London. Mrs. Wynne-Tyson wrote the play at the age of 19.
—Copyright Keystone View Co.

of the piece. Instead he used the minor characters, especially the two monks, as comic figures, which probably was not Marlowe's intention, but at least made the laughs go with and not against the stream of the play.

Ballot Holloway assumed with almost unflinching certainty the difficult character of the relentless Jew, and, but for occasional forgetfulness of the thick accent, gave a fine performance in an exigent part. Ernest Theisger, a player of sheer genius, had in the part of the Turkish slave, Ithamore, a fine opportunity for macho villainy and took it to the full. Frank Collier spoke the prolog eloquently and played a rollicking bully to the bounding, bustling, truly Elizabethan courtesan of Miss Margaret Yarde.

It speaks well for the initiative and energy of the actors that they are prepared to give their scanty leisure to the performance of work of this kind.

Church and Stage—And Medicine

The in-junctions between church and stage are frequently insisted upon in this country. Many of our juvenile leads apparently, judging by their histrionics, began their public career as curates, and I have no doubt that, were inner ecclesiastical history revealed to the laity, many a curate's black coat hides a heart that beats only for Thespis. But that's not all.

A very distinguished and much advertised actress has recently been writing in praise (and in the press) of a London missionary movement. And another favorite of fortune and the matinee maiden has been reading the lessons to a full church, after which the Bishop of Manchester ("wearing a straight make-up"), writes a correspondent) appealed for an alliance between church and stage.

Meantime Miss Jose Collins (Lady Robert Innes-Kerr), not to be outdone, has introduced an anti-influenza parade at the Gaiety, and is teaching the chorons of "The Last Waltz" how to inhale disinfectant thru cigaret tubes.

that such please the people. "It is as sensible as it is to say that the democracy must be

AUSTRALIA

By MARTIN C. BRENNAN,
114 Castlereagh Street, Sydney.

Sydney, Oct. 4.—The theaters protruding legitimate attractions are all doing well, but there appears to be a slump at the picture houses, if we except the usual Saturday night rush.

The Grand Opera House and the Hippodrome are still pegging away, thus providing work for quite a number of Australian performers. It is just possible that they will hang on till the Christmas season and, maybe, if the attractions can be secured, they will remain considerably longer. Such a happy state of affairs is something new to the Australian performer, and it is noteworthy that anybody having an act at the present time can successfully talk good business to managers.

A list of pantomime engagements includes some well-known local people. Nell Fleming, American comedienne, is to be principal girl at the Grand Opera House for George Marlow. Mona Magnet and J. H. Wakefield of the "Peep Show" Company will probably be featured in the Williamson-Tait pantomime in Melbourne.

Marie Le Varre, well known in America, will be prominent in "The Naughty Princess" when it opens here in a fortnight's time. This piece was a fliyer in Melbourne last month, but this is no indication that it will be so here. Temperamentally, Sydney and Melbourne are almost totally opposite.

The Australian Society of Magicians, having recently entertained The Idiots, that body reciprocated last week when a most enjoyable evening was held.

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Pique, the clown, who toured America with Effie Fellows, the Australian male impersonator, has spent quite a lot of money in a new horizontal bar offering with which he has been rehearsing for several weeks. It is just

(Continued on page III)

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MUSICAL MUSINGS

By the **MUSE**
(Communications to Cincinnati Office)

F. A. Zalesky is manager of the six-piece orchestra at the Princess Theater, Fort Dodge, Ia.

Steve Bowman, first-chair trombone with the Al G. Barnes Circus the past two seasons, is with Ralph E. Nicols' Comedians in Texas.

Ed Chenette advises that he is framing an eighteen-piece band with which he expects to open in big-time vaudeville about Christmas.

Ray D. Smith's Royal Scotch Highlanders' Band, of Toronto, Can., now touring the States, will give two concerts in Savannah, Ga., December 2.

Freddie Boorde, formerly with Ray V. Troy's Revue, is playing clarinet and saxophone with the Royal Palm Orchestra at the Casino, Lake Worth, Fla.

J. F. Sessions, who quit trouping a few years ago, has taken up residence in Moultrie, Ga., and, 'tis reported, is playing with C. H. Jennison's Band of that town.

Over 3,000 Okeh Company records of Karl L. King's march, "Cyrus the Great", played by the Necca Temple Band, of New York, have been sold thus far, it is claimed.

Thomas Middlekauff, formerly with Larry Conley's Orchestra in Mexico, is playing saxophone and violin with J. C. Turner's Orchestra, lately of Atlanta, Ga., which is playing at theaters in Michigan.

Walter Lankford, bandmaster on the L. G. Heth Shows, which recently closed the season in Birmingham, Ala., is wintering at his home in Bone Gap, Ill. He says most of the band boys remained in the lineup from start to finish.

The Paramount Orchestra, which is making winter quarters in Chillicothe, Mo., lines up with Curtiss Johnson on violin; Eddie Koontz, trumpet; Velo L. Anderson, sax.; Rex Oren, banjo; Carl Close, drums; Russell C. Vlack, piano-director.

John Fingerhut's Band is playing for land sales in and near Wilson, N. C. The work is reported as nice, good-paying and a probable all-winter engagement. Fingerhut's combination was on the Zeidman & Pollie Exposition Shows the past season.

The Original Virginia Five, said to have played in numerous States, are making headquarters at present in Knoxville, Tenn. The personnel: V. A. Johnston, manager and piano; H. S. Slagle, sax.; D. C. Leslie, sax., trumpet and clarinet; J. E. Bauer, violin and trumpet; L. M. Glenn, banjo; C. E. Thomas,

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trombone and sax., and A. F. Joseph, drums, xylophone and chimes.

Ed Bernard, formerly on the road, has started his second year as trombone and saxophone player at the Opera House in Greenville, Tex. The orchestra is said to be a hot one and includes Arthur Lange, piano-leader; Tanners Johnson, violin, and Fred Hudgens, drums.

Frank Pallma, who formerly directed bands in the East and was orchestra leader for various musical comedies, is to return to the Lagoon Theater, Minneapolis, November 26, as musical director. Since his last engagement in Minneapolis Pallma conducted orchestras on the West Coast.

J. W. "Smiles" Humphreys, drummer, narrates that his "Fun Makers" are meeting with success at the Hotel Wright, Sweetwater, Tex. A. L. Williams is pianist; Weldon Maples, cornet; Paul F. Donnelly, sax. and clarinet; De Witt M. Peters, trombone and sax., and Billie McGee, banjo.

Bill Darrell, old-time troupier with Gentry and others, and a cornet player that any big-town band would be proud of, is located at Richmond, Calif., where, with Mr. Hart, the director, he has helped build up the municipal band which enjoys an envious reputation in musical circles in that section.

Hank F. Young, with the band on the Sells-Floto Circus this year, arrived at his home in Pittsburg, Pa., October 6, and was under a doctor's care for ten days. The treatment, he says, has him fit as a fiddle and ready for the coming season. Hank will remain in the Smoky City during the cold weather period.

W. A. Phillips' Rainbow Orchestra recently began an indefinite engagement at the Wabkusa Hotel, Fort Dodge, Ia. He plays banjo and drums; W. W. Bawser, cello, stringed bass and banjo; Fred W. Holt, piano and banjo; M. T. Suker, violin and banjo; V. E. Grooms, sax.; H. E. Wells, sax.; Cliff R. Holtz, banjo, and Jake Mattas, drums.

Ace Brigade and his "Ten Virginians", billed as "the orchestra with personality", is registering successfully in its tour of the East. The aggregation, out of Charleston, W. Va.,

embraces Ace Brigade, leader, sax. and clarinet; Eddie Allen, sax. and clarinet; Bernard Beani, pianist; J. G. Walker, marimba, xylophone and drums; S. Copperman, violin; D. A. Cortese, piano-accordion and trumpet; L. Criener, trumpet; Jimmie Freshons, trombone; H. A. Masefield, Sonsophone; Fred Broke, banjo and entertainer. Joe Friedman is manager.

Al Sanders' Novelty Orchestra is back at the Seelbach Hotel, Louisville, Ky., for the fourth successive winter season and drawing bigger than before. Selbert and Coleburn, saxophonists, doubling trumpets, are still featured with the "pride of Kentucky" aggregation. During the past summer the orchestra filled a successful engagement at the Onondaga Hotel, in Syracuse, N. Y. "Louisville Blues", as played by Sanders and his boys, is said to be going over with a bang.

The question of long jumps served to remind a fan of this department about the time Jack Miller, bass drummer and trombone player, left the Buffalo Bill show in Buffalo, N. Y., and journeyed to Vancouver, B. C. It is alleged his purpose was to see an old friend and that the mission proved a bloomer as the feminine party had already taken unto herself a husband. Jack then jumped to Savannah, Ga., it is said, and rested up for a month. The purveyor of this information wonders if Jack is still hammering on the sheepskin or sliding thru with his slip horn. How about it, Miller?

The following advice to young musicians comes from a well-known ex-trouper whose name is withheld by request: "Don't be fooled and think it easy to get thru life on music alone. You may get by, but play safe and learn a trade while you are young and full of energy. You may not need it just now, but when you get up the line and have gray hairs you will be passed up by the music masters for members of the younger set who look better to the eye. Then that trade you learned in the winters of your early life will come to your rescue. Such trades as barber, paperhanger, photographer, sign writer, moving picture operator or bookkeeper will serve the purpose and not interfere with your music in any way. So swallow this, youngsters, bait, book, sinker and all. It's no idle fancy. It is backed up by years of experience and observation." It may be added that the author of the fore-

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"THAT THE PROFESSION MAY KNOW"
OPEN LETTERS
 "FOR OFT-TIMES VIEWS ARE LATEST NEWS"

St. Augustine, Fla., Nov. 20, 1922.

Editor The Billboard—I noticed in one of the Savannah (Ga.) papers that a team is advertised as Russell and Rose and that they are dancers. They played the Bijou, a Keith "family-time" theater, recently in Savannah. We use our own name, Russell and Rose, in our billing, which is more than a stage name, and we are programmed as "The Dancing Dandies". We are now en route with Gus Hill's and George Evans' Honey Boy Minstrels Combined. The parties who are using our name will please refrain from doing so.

(Signed) RUSSELL AND ROSE.

New York, November 21, 1922.

Editor The Billboard—I understand that the incoming governor of New York, the Hon. Al Smith, is going to appoint a new Boxing Commissioner, and, if such is the case, I would like to have the honor of nominating, thru your columns, an old resident of this State who is in my estimation the logical candidate for the office.

He is a man who has been a credit to the ring and the stage for over a quarter of a century. In every way he is fitted to fill this all-important position, and I am sure his appointment would be met with the approval of almost everyone.

His name is James J. Corbett.

(Signed) CAL. HARRIS.

Wilkes-Barre, Pa., Nov. 22, 1922.

Editor The Billboard—Last Friday I visited the Majestic Theater, this city. As The Billboard is staging such an energetic campaign against the coach shows and other things at this time, I thought you might be interested in knowing about it.

The show, "Pat White and His Irish Daisies", was about the rottenest thing I have seen in the show line, and I have seen some corkers on lots. The vulgarity used in this show is enough to have a whole carnival chased out of town. The filthy cracks made by the Jew comedian especially so. And then the coach. I have never seen a worse exhibition on a carnival lot than was staged by this dancer, Princess Zulika.

If the coach has got to go from the carnival, why not chase it from burlesque as well? Is it any different when shown in a theater than when staged on a carnival lot? I notice week after week that shows on the Mutual Wheel are carrying and featuring in the advertising, "Princess this or that will dance for you."

If you are not playing favoritism, get after the burlesque shows and have them clean up, too.

(Signed) STEPHEN E. CONNOR.

Vancouver, B. C., Nov. 16, 1922.

Editor The Billboard—in your November 4 issue I note that Barney Groves is named as manager of the Associated Stock Players, at the Empress Theater, this city. It is true that he is now manager, but was not when the Empress opened, August 14, or when "Getting Gertie's Garter" was played. And neither was J. Anthony Smythe the leading man. John G. Fee was leading man and the bill, "Getting Gertie's Garter", was the last

Mr. Fee worked in here, he having retired with me. I was then manager and still retain a one-third interest in the firm. Mr. Smythe replaced Mr. Fee and Barney Groves replaced me. I retired from the management owing to the fact that my partners, Messrs. Lautelton and DeLong, sold out the controlling interest which they held for one dollar and the assumption of the liabilities to Barney Groves and Margaret Marriott. I merely ask for a correction of that statement contained in the article referred to for the benefit of my many friends in and out of the profession so they may know why I am no longer acting as manager, front and back, of the Empress.

(Signed) LOUIS WIETHOFF.

Editor The Billboard—Since the days of Jesse James the word "outlaw" has been used rather liberally as meaning one who breaks the law, one who lives outside the law, one who has no respect for the laws of our country or the rights and privileges of his fellow man.

There are many classes of outlaws. Of course, the man who holds up an express train single-handed has the center of the stage, and a little later usually the center of a fifteen-episode movie serial. He is the sensational outlaw and receives the greatest amount of the spotlight.

Much has been said concerning the baseball outlaw—the outlaw manager, etc.—but we have heard not enough about the chief outlaw of show business—the unprofessional, unprincipled performer or musician who jumps a show without giving notice or before his notice has expired. We have or should have stronger laws, unwritten or otherwise, ethics and sense of responsibility than any other profession because more depends upon the individual employee than in any other profession. How often can one performer practically ruin a performance or a musician throw out of balance an orchestra or band by his absence? There is a mighty responsibility resting upon the shoulders of everyone connected with the production of any amusement organization, for no matter what happens "the show must go on", crippled or

otherwise. But what does the professional outlaw care about such sentiments? What is the honor of the profession to him? What is any responsibility to him? Nothing! Honor and professional courtesy are simply a cloak of conventionality that can easily be hung thoughtlessly and carelessly upon the already burdened shoulders of another.

To my mind the outlaw of show business is the greatest offender of them all, because he usually breaks the greatest number of laws. What difference does it make whether the laws that we have respected and adhered to for so long are down on the statutes or not? They should be traced in letters of fire upon the honor of every member of our profession, and he who violates these laws breaks the greatest and most sacred law in existence—the law of right.

I say that the man who leaves an organization without proper warning is an arch outlaw and should be treated as such by all managers and fellow performers. The manager who engages him should see that he has given his proper notice, but unfortunately there are some managers who care as little about the unwritten laws of show business as the outlaw himself. I know of one case where a band leader jumped our show because the manager to whom he was going would not hold the engagement open for him the customary length of time. So we will have to start cleaning house from both sides. The manager has just as much right to employ the outlaw as the outlaw has to jump a show—and that is none.

Let us get together and organize a checking system. If you engage a man from my show see that he has his two weeks' notice signed by me. If I engage a man from your show I should demand the same thing. Let's pull together, co-operate and clean up. Let's think of something else besides the money part of show business. Let's try to put a little more self-respect, a little more honor, a little more duty and professional consideration into this great old business of ours. Let's fight together to uphold the sacred traditions and unwritten laws of our noble profession and unite in running the outlaw of show business off the face of the show world until he is branded by all as the cowardly criminal he is.

(Signed) PAUL ENGLISH.

P. S.—During the last two seasons I have had at least eight union musicians to jump the show without notice or before their notice expired. It is very gratifying indeed to me to be able to say that there are no dramatic performers in my outlaw list.

FROM LONDON TOWN

The Vaudeville Field
 Billboard Office, 18 Charing Cross Road, W. C. 2
 By "WESTCENT"

Musical Conductors Associated

London, Nov. 13. — Alfred C. Reynolds, Hon. Secretary of the Musical Conductors' Association, draws attention to a circular which his association recently issued to all and sundry on the subject of foreign musicians. It is to the effect that "The Musical Conductors' Association consists of no members who are not of British nationality, and includes almost all the British conductors." The circular goes on to say that "It is feared that now that the war is over there is danger of the claims of the British artist being overlooked, and managers are cordially invited to co-operate against such a state of affairs by making every use of the Musical Conductors' Association when in need of a conductor." This is all very well as far as it goes, but the best way of carrying out the plans of the Musical Conductors' Association is for any conductor to refuse to conduct any orchestra except of British nationality or naturalization; but as not one single theater orchestra conductor is represented on the board of management of the Musical Directors' Association how is this possible? Of the seven—six of them knighted—names of the Honorary Council, not one of them but conducts a band every week liberally sprinkled with aliens. This is the steppingstone to that evil which Mr. Reynolds' association wants to avoid; so the association should begin on the bottom rung of the ladder.

Fight for Singer's Riches

It is reported that thirty-three relatives of Countess Casa di Mirandis, better known as Christina Nilsson, the celebrated Swedish vocalist, are proceeding against ten other relatives in England, France, Spain, and also the Swedish Musical Academy, in connection with the will. The estate is about two million kronen. It is understood that it is contended that the will is invalid.

Man Who Introduced Dan Leno to London

A living link with famous Irish comedians of the past is to be found in Edward Dermott (Ned Farrell), brother of the Great MacDermott, who now "thru a little ill-luck", to use his own words, is an inmate of Islington Workhouse (Poorhouse). "Old Mac", as he is still called, altho he dropped the first part of his name years ago, is 67. He is engaged as a clerk-messenger in the records department. He

still looks hale and hearty, altho he confessed he prefers a "job" to living on the "rates". His first connection with the stage was when, as a boy, he acted as the Great MacDermott's dresser. The more famous brother started as a comedian and dancer in the Penny Gaffs in High street, Shoreditch, when there were three houses a night and the patrons were admitted at a penny (2 cents) a time. At 21 Edward joined his brother, Thomas, and together they appeared on the Halls under the names of Dermott & Doyle. "We were knockabouts and used to have some grand times," Edward explained, smiling. "We usually opened with a double Irish act—comic songs and funny falls at the end of each dance. Our first appearance was at the Winchester in the Borough. We sang "Behind McCartney's Marc" and the "Aristocratic Terriers". In one part of our entertainment we introduced a boxing match, which caused great amusement. From the Winchester we would, on the same night, pass on to the Cambridge Music Hall in Commercial street, E. Then for the last turn we used to go to Collin's in Islington Green, now converted into a theater by Mr. Gulliver.

"As for salary, we thought \$20 a turn for the two of us a great deal of money. As time advanced we got \$100 a week for 'one all' (one turn at one house) in the provinces." Edward Dermott knew J. W. Ashcroft ("The Solid Man"), Pat Feeney, Walter Munroe, the Two Macs, Pat Rafferty and Michael Nolan. He claims to have introduced Dan Leno to London. "We were at Gateshead-on-Tyne at the time," he said. "Dan asked me what sort of an entertainment would go down in London. I told him to open with "I'm Going To Get Milk for the Twins" but not to do any clog dancing, as in the capital they could get it at threepence a bushel."

Leno in London

Leno, who was originally a clog dancer, took the advice and opened at the Middlesex, in Drury Lane, and the Foresters in Mile-End. From that day onwards he was a great success, and years afterwards publicly announced that Edward Dermott had introduced him to London. From 1885 to 1888 Edward Dermott was proprietor of the Star Theater, Wolverhampton, and produced three pantomimes. They were all successful, but he lost over \$10,000 on the traveling companies. So he came back

to London and with his brother, Doyle, opened "Macdermott's Universal Dramatic and Music Hall Agency" with offices in the Strand.

Later Doyle took the "Foresters", the "Variety", Hoxton, and the South London Palace, and Edward worked for him till his death in 1912. "Since then," Edward declared, "I have had no luck whatever. All my brothers are dead, and I am the last of the family. During the war I worked on the Midland railway as a coal trimmer. Then, like the rest, I fell out thru hard times. Altho from time to time I have endeavored to get work, I have failed. As far as I can foresee at present, my lot seems to be to remain where I am."

The publication of the foregoing in the London press got the officials of the V. A. B. F. busy and within twenty-four hours "Ned Farrell" was snugly ensconced in "Brimworth", the old pros' paradise at Twickenham. It's a wonder he didn't think of the V. A. B. F. before—maybe he, like many others, didn't want his poverty known.

Music-Hall Church

At one of the largest Nonconformist churches in Southport in Lancashire the Sunday evening services have been transferred to the local Palladium. Larger congregations are the result, many people attending who do not usually attend church. The usual cinema performance begins within half an hour of the conclusion of the service. Not a few persons afterwards book for "the pictures".

Baronet for "The Pictures"

A new recruit for "the pictures" is Sir Guy Laking, the nineteen-year-old holder of the baronetcy conferred on his grandfather, the court surgeon of Edward VII. Sir Guy owes his jump into the picture world to his likeness to Henry Darnley, husband of Mary Queen of Scots and father of James I. Stuart Blackton, who is producing a picture of the reign of Queen Elizabeth, had long been looking in vain for a young Darnley. One day, in a crowd of fifty or more waiting at the studio to see him, Mr. Blackton saw Sir Guy and, struck by the likeness, at once cast him for the part. (Oh, you Press Agent.) Lady Diana Manners and the Hon. Lois Stuart are already playing for Blackton.

Man With the Ax

"I was instrumental in getting 25 cents off your income tax (cheers and cries of "Encore!") and, of course, you all pay very large income tax," remarked Sir Eric Geddes in a speech at the annual dinner of the Stage Golfing Society. "I would advise you," continued Sir Eric, "not to vote for any candidate who fails to promise you another 50 cents off the income tax (cheers and laughter). I am one of those who claim to have had something to do with the reduction of the price of the golf ball by 25 cents and I can promise you nothing more will come off the price." Sir Eric referred to the many "intimate" scenes he had observed on the stage. "We know your intimate life and you know nothing of ours," he remarked. "I have even seen some of you shot, and that, of course, was added pleasure to the entertainment. In my early days in America I tried to be an actor, but the audience did not like me."

Paris Wants Music

"We want more British music." This was the deliberate expression of several leading French musicians and critics to Mr. Appleby Matthews, conductor of the Birmingham Municipal Orchestra, after a concert by the Lamoureux Orchestra in the Salle Gaveau, Paris. "British music," says Mr. Matthews, "is practically unknown in Paris, and there are great opportunities for British composers if only they will take advantage of them. The program of the concert consisted entirely of British music."

English Music Discovery

Zlatko Balokvic, a gifted young violinist who hails from Yugo-Slavia, is one of those foreign visitors who are making the discovery of English music. They are ceasing to be exceptions, but that does not impair their welcome. He has begun with John Ireland, whose

(Continued on page 68)

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MINSTRELSY

(Communications to our Cincinnati Office.)

The Lyric Four left the Hill-Evans Minstrel recently in Schenectady, N. Y. Harry E. Breen and Tom Greedy have joined the company.

Bobby Burns is one of the favorites with the White show with his soft-shoe dancing. "Fully up to the best standard of the minstrel stage and he had a few tricks of his own," to quote a Southern critic.

Restivo is making a pronounced hit in the South. He is a musician of marked ability and his piano-acordion specialty is one of the many pleasant treats served by the Lassies White Minstrels.

Ed. "Doc" Bacon is framing a minstrel company, to open in several weeks. The Ed. Fleist Theatrical Exchange of Kansas City is hooking the attraction, which will be known as Doc Bacon's Minstrels.

"The Dark-Town Picnic" is said to be a riot of song and dance and brings the performance of R. M. Harvey's Minstrels to a fitting close. The first half of the show is presented unsemble, with each member of the cast having something special to offer. The second part takes the form of an all-star vaudeville bill.

Mrs. Al Tint, who is not trouping this season, recently enjoyed two weeks with her husband, who is a vocalist with the Hill-Evans Minstrels, and widely heralds the show as "the best minstrel on the road". The yodeler and his wife will be together in burlesque next season.

Dan Fitch, playing the Keith Circuit, has assembled one of the best minstrel revues to be seen in vaudeville this season. With five men and two women Mr. Fitch's act is a bit on any bill. Fitch gives his own characterizations of the old Southern darkies. Dancing is a big feature of the act.

While the "Betty Jane", which is the cog-somen for the Van Arnam Minstrel car, was on her way thru the tube to Long Island November 19 the members of the company took in the city sights. The junior member of the organization, Ivor Lewis, who hails from Mystic, Ia., proved a big hit with the bunch as he gazed wide-eyed at the towering skyscrapers from the rubber-neck bus.

Flattering reports continue to reach this department of the performances given by Lassies White and his all-star minstrels. Clean comedy, clever dancing and beautiful singing combine to make the show even better than it was last year and gives evidence that this year's troupe will add still further to the growing laurels of Lassies White in the field of minstrelsy.

Members of the Hill-Evans Minstrel band are: James L. Finning, cornet leader; Al Tint, bass drum; D. Hewes, cymbals; Herbert Smith, cornet; W. G. (Pop) Smith, tuba; Duke Brand, trombone; W. G. Panghorn, trombone; Joe Perry, French horn; Fred Gertell, alto; Ralph Granato, cornet; R. Seymour, snare drum; M. C. Rose, saxophone; Victor L. Huff, Niel Korb, clarinet; D. Stone and Chas. Turner, clarinet.

J. C. O'Brien's Famous Georgia Minstrels have entered the State of South Carolina and the band will soon play "Home, Sweet Home". After a successful season, opening last March 1, the organization will close December 2, business in Tennessee, Virginia and the Carolinas was a little better than was expected. The personnel remained about the same all season. The advance car, in charge of Max C. Elliott, will pull into winter quarters early this



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week. Col. J. C. O'Brien will remain with the show until the season closes.

A bunch of minstrel boys were seen grouped about The Billboard entrance in New York Sunday afternoon, November 19, renewing acquaintances and recalling past experiences. They included Charley Zemater, Leo Dube, Bill Sears, Billy R. Bowman, Frank Gilmore, Jack Duncan, Jack Moran and Reese Williams. If the office had been open they probably would have given the editorial boys an earful. Reese Williams had some interesting yarns to relate about the old Donnelly-Hatfield Minstrels, of which he is remembered as one of its foremost members.

The Billboard representative at Macon, Ga., has the following to say regarding the Lassies White Minstrels: "Lassies White, November 20 and 21, as always, presented one of the best minstrel shows ever seen in Macon. Lassies' comedy and true-to-life Negro dialect, dancing and singing make him an artist that few equal and none surpass. His company is composed of good singers and dancers. Slim Vermont was in excellent mood and fancy. 'African Golf', presented by White and Vermont, was a roar from start to finish. The musical features and orchestra, the general appearance and the warm reception given this show will warrant its return to larger houses next season."

"When the Al G. Field Minstrels started back in the middle ages they were good, but now they are many times better," says The Atlanta (Ga.) Journal. "The show of today compared with the show of a few years back is like a modern high-powered car compared with the horseless buggy that marked the beginning of the benzine period. Above everything the performance has speed. It is really a hundred acts crowded into an evening, each good and followed so fast by the next one that a yawn is never possible." The Field Minstrels have been touring the country for thirty-five years and have become so well established as an amusement as to be able to continue a successful career despite the death of its founder.

Laporte (Ind.) people are still talking about the minstrel show given by the B. P. O. Elks No. 396 at Central Theater, recently, according to I. H. Petty, known professionally as "The Boy Tramp". "The production was staged under the personal direction of Ross Harvey, of the Joe Bren Producing Company, who deserves credit for his services," Mr. Petty writes. "After nine rehearsals the show went over with a scream. Will say it would make a lot of road shows jealous to see the talent we have here among the best people on earth. While it would be difficult to pick an individual star from the cast of characters in the little skit which comprised the first act, Don Medario, as the effeminate hotel clerk, was a scream. Next came (on Holloway in cork, as the hotel porter, who received encore after encore. Florence Low cleared a big hit in her bawdy song and dance, supported by LeRoy Patterson, the bellhop. Many people were turned away at the three performances.

THE SPOKEN DRAMA

(Continued from page 39)

to good voice production in speech and song. Its gradual elimination is assured, but in this country singers and phoneticians are still arguing the question of replacing it with one of the other r-sounds. In England cultivated speakers pronounce an r-sound as such only when it is immediately followed by a pronounced vowel in the same or following word. For example, in "brave", "red", "rose", etc., r is sounded, but not in "bette(r)", tho in such expressions as "forever and ever!" the first r is carried over as in French. The treatment of r when final or when followed by faint mutes differs according to the stress. Sometimes its presence is indicated by a slight vanish or obscuring in such words as "fair", "fire", "fear"; sometimes the preceding vowel is lengthened. This is the usual practice when r is followed by another consonant; "heart" being like heart. Well-trained English singers carry this speech usage into song successfully, and many Americans agree that it answers all requirements of distinctness and resonance. Others, however, prefer to substitute for the discarded inventor of the Middle West) either the trilled r of Italian or the Spanish r with its single click. The distinctness of "heart", "parting", "dear", etc., may not be denied, and, altho to some they sound like a brogue, they may yet become established." Jeannette Kling, reciter of plays and in-

structor in literature, who travels widely in chautauqua, university extension and Drama League circles, has several lectures and recitals on Shakespeare. Her wide experience enables her to speak interestingly on the attitude toward Shakespeare in this country. Miss Kling finds that in the cities, clubs that formerly devoted their time to reading the plays of Shakespeare have to a great extent turned their interest and energies elsewhere. They have not known how to make Shakespeare interesting to themselves. They forgot that they were reading drama and missed the real interest of the play by gibbling over non-essentials. When they hear Shakespeare properly presented they find him interesting and human. Miss Kling finds a steady improvement in the teaching of Shakespeare in the public schools. Shakespeare is being taught as a joy, not as a language study.

Van O. Browne, of the Redpath Lyceum Bureau, believes that the common people of the chautauqua are more and more interested in seeing worthwhile plays. They are tired of "hokum". His "Shylock" has been so successful on all occasions that he has been ordered from the office never to omit it from the program.

Mona Morgan, Shakespearean reader, of New York, is the first artist that the Westinghouse Electric Company (W.J.Z.) has scheduled for an indefinite series of recitals. Her first series proved so successful, and appreciation came from such a distance and from so many classes of people that the W.J.Z. will continue to feature the Shakespearean programs. Each reading takes from forty to fifty minutes.

SIDE GLANCES

(Continued from page 40)

Tenement House Commissioner of New York City. Mr. Mann in making this statement angrily and backing it up with statistics has shed new light on the flapper question. Flappers who spend enough time in the kitchen to increase the fire hazards have no time to live up to the appellations of frivolity heaped upon their poor little hobbled thinkeries.

GLIMPING THE MODE

(Continued from page 40)

and underneath a clinging, draped evening gown of silver cloth.

Madge Kennedy, leading lady in "The Spite Corner" at the Little Theater, wore a Periwinkle blue velvet gown of very simple lines, untrimmed, and about her slender throat a double strand of pearls.

Anita Stewart wore orchid chiffon, trimmed with crystal beads, with side panels of gray chiffon repeating the bead motifs, while the skirt was scalloped. She wore an ermine wrap and a silver and rhinestone hair band.

Alice Joyce looked very classic in a panel gown of white, elaborated with crystal beads. A plain silver cloth headress emphasized the dusky charm of her hair.

Rita Owin, Ziegfeld "Follies" dancer, who combs her hair straight back and wears a rural makeup on stage, looked very smart indeed in a red velvet evening gown, a black velvet leaf wreath in her fluffy bobbed hair, and not a vestige of rouge to mar the creamy pallor of her skin.

Many distinguished stars of the dramatic stage arrived in time for the Pageant and "Midnight Jollies", but departed immediately thereafter, thus cheating the curious reporters who would have gloried in reporting what they wore.

ACTORS' EQUITY ASSOCIATION

(Continued from page 38)

lished, so Equity's representatives secured a bond from him amounting to \$1,500.

Later, when this manager took a New York theater and brought the play in, the members of the company petitioned Equity to return the bond. Equity advised against it, but, however, felt compelled to follow the wishes of its members. The result was that at the end of the first week of the New York engagement the salaries were not paid in full, and at the time of writing it is doubtful whether the people will get all that should be coming to them.

The moral is that the representatives of the A. E. A. are experts in such matters and their advice should be followed if our members wish to be fully protected.—FRANK GILLMORE, Executive Secretary.

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

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.

Included in the crew of the Jack Singer Shubert unit, "Hello, New York", are: Frank Irish, stage carpenter; Ray Fulton, property master, and J. J. Savolina, electrician.

Brother Neil A. Miller, a member of Local Union No. 151, Lincoln, Neb., was recently struck on the head by a plank hurled by the wind from a passing freight train and instantly killed.

The editor of this column would appreciate a little co-operation from stage employees and projectionists in the shape of a few news notes. He will be more than glad to write about you if you only take the trouble of giving him some information concerning your local and what its members are doing.

According to the General Bulletin No. 116, of the I. A. T. S. E. & M. P. M. O., of November 21, the boys of Local Union No. 112, Oklahoma City, Ok., are mighty well pleased with the outcome of the recent election, and, by the way, are proud of their brother member, Jack Walton, who is now Governor-elect of the State of Oklahoma. Despite heavy opposition, Brother Walton was elected by more than 50,000 majority. He was a candidate on the Farmer-Labor ticket.

After having been on a general house strike for the past two weeks, stage hands and moving picture machine operators of Spokane, Wash., returned to the Hippodrome Theater, that city, in time for the afternoon performance on November 17. A compromise agreement was reached between Manager Maurice Oppenheimer and the stage hands' union whereby the house would be allowed to cut the stage crew from five to three regular hands, with one extra man provided for to work certain nights, the wage scale to be maintained. The stage hands left the house on November 6, when Mr. Oppenheimer served notice that only three men would be used. One week later the moving picture operators quit. Mr. Oppenheimer, assisted by several friends, operated the stage himself. The house is using A. & H. and affiliated acts, booked out of the Gus Sun office in Chicago.

Coincident with the recent death of Lester H. Claybourn, a charter member of the I. A. T. S. E. Local Union No. 94, Butte, Mont., his brother members adopted the following resolutions:

Whereas, It has pleased the Almighty God in His infinite wisdom to summon into His presence our beloved brother, Lester H. Claybourn; and

Whereas, He departed this life in the prime of his manhood and at the very threshold of a useful career; and

Whereas, The members of the I. A. T. S. E. and M. P. M. O., Local No. 94, of Butte, Mont., do mourn his loss and sympathize with his wife and family; therefore be it

Resolved, That we hereby express our deep and heartfelt sympathy to his friends, in their hour of grief; and be it further

Resolved, As a token to his memory, that our charter be draped in mourning for a period of sixty days; be it further

Resolved, That a copy of these resolutions be sent the brothers, wife and family, and a copy be spread upon the minutes of this local

(Signed) CHARLES MALLOY,
 SAM SPIEGEL,
 CARL FREDERICKS,
 Committee.

Mr. Claybourn was well known among vaudeville artists, having been stage manager of the S. & C. and Loew houses thruout the entire time those circuits included Butte. He was a baseball player of considerable ability, and it was while engaged in this pastime that death overtook him.

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"THAT THE PROFESSION MAY KNOW"
OPEN LETTERS
 "FOR OFTTIMES VIEWS ARE LIVEST NEWS"

St. Augustine, Fla., Nov. 20, 1922.
 Editor The Billboard—I noticed in one of the Savannah (Ga.) papers that a team is advertised as Russell and Rose and that they are dancers. They played the Bijou, a Keith "family-time" theater, recently in Savannah. We use our own name, Russell and Rose, in our billing, which is more than a stage name, and we are programmed as "The Dancing Dandies". We are now en route with Gus Hill's and George Evans' Honey Boy Minstrels Combined. The parties who are using our name will please refrain from doing so.
 (Signed) RUSSELL AND ROSE.

New York, November 21, 1922.
 Editor The Billboard—I understand that the incoming governor of New York, the Hon. Al Smith, is going to appoint a new Boxing Commissioner, and, if such is the case, I would like to have the honor of nominating, thru your columns, an old resident of this State who is in my estimation the logical candidate for the office.

He is a man who has been a credit to the ring and the stage for over a quarter of a century. In every way he is fitted to fill this all-important position, and I am sure his appointment would be met with the approval of almost everyone.

His name is James J. Corbett.
 (Signed) CAL. HARRIS.

Wilkes-Barre, Pa., Nov. 22, 1922.
 Editor The Billboard—Last Friday I visited the Majestic Theater, this city. As The Billboard is staging such an energetic campaign against the coach shows and other things at this time, I thought you might be interested in knowing about it.

The show, "Pat White and His Irish Daisies", was about the rottenest thing I have seen in the show line, and I have seen some corkers on lots. The vulgarity used in this show is enough to have a whole carnival chased out of town. The filthy cracks made by the Jew comedian especially so. And then the coach, I have never seen a worse exhibition on a carnival lot than was staged by this dancer, Princess Zulika.

If the coach has got to go from the carnival, why not chase it from burlesque as well? Is it any different when shown in a theater than when staged on a carnival lot? I notice week after week that shows on the Mutual Wheel are carrying and featuring in the advertising, "Princess this or that will dance for you."

If you are not playing favoritism, get after the burlesque shows and have them clean up, too.
 (Signed) STEPHEN E. CONNOR.

Vancouver, B. C., Nov. 16, 1922.
 Editor The Billboard—In your November 4 issue I note that Barney Groves is named as manager of the Associated Stock Players, at the Empress Theater, this city. It is true that he is now manager, but was not when the Empress opened, August 14, or when "Getting Gertie's Garter" was played. And neither was J. Anthony Smythe the leading man. John G. Fee was leading man and the bill, "Getting Gertie's Garter", was the last

Mr. Fee worked in here, he having retired with me. I was then manager and still retain a one-third interest in the firm. Mr. Smythe replaced Mr. Fee and Barney Groves replaced me. I retired from the management owing to the fact that my partners, Messrs. Lautelon and DeLong, sold out the controlling interest which they held for one dollar and the assumption of the liabilities to Barney Groves and Margaret Marriott. I merely ask for a correction of that statement contained in the article referred to for the benefit of my many friends in and out of the profession so they may know why I am no longer acting as manager, front and back, of the Empress.
 (Signed) LOUIS WIETHOFF.

Editor The Billboard—Since the days of Jesse James the word "outlaw" has been used rather liberally as meaning one who breaks the law, one who lives outside the law, one who has no respect for the laws of our country or the rights and privileges of his fellow man.

There are many classes of outlaws. Of course, the man who holds up an express train single-handed has the center of the stage, and a little later usually the center of a fifteen-episode movie serial. He is the sensational outlaw and receives the greatest amount of the spotlight.

Much has been said concerning the baseball outlaw—the outlaw manager, etc.—but we have heard not enough about the chief outlaw of show business—the unprofessional, unprincipled performer or musician who jumps a show without giving notice or before his notice has expired. We have or should have stronger laws, unwritten or otherwise, ethics and sense of responsibility than any other profession because more depends upon the individual employee than in any other profession. How often can one performer practically ruin a performance or a musician throw out of balance an orchestra or band by his absence? There is a mighty responsibility resting upon the shoulders of everyone connected with the production of any amusement organization, for no matter what happens "the show must go on", crippled or

otherwise. But what does the professional outlaw care about such sentiments? What is the honor of the profession to him? What is any responsibility to him? Nothing! Honor and professional courtesy are simply a cloak of conventionality that can easily be flung thoughtlessly and carelessly upon the already burdened shoulders of another.

To my mind the outlaw of show business is the greatest offender of them all, because he usually breaks the greatest number of laws. What difference does it make whether the laws that we have respected and adhered to for so long are down on the statutes or not? They should be traced in letters of fire upon the honor of every member of our profession, and he who violates these laws breaks the greatest and most sacred law in existence—the law of right.

I say that the man who leaves an organization without proper warning is an arch outlaw and should be treated as such by all managers and fellow performers. The manager who engages him should see that he has given his proper notice, but unfortunately there are some managers who care as little about the unwritten laws of show business as the outlaw himself. I know of one case where a band leader jumped our show because the manager to whom he was going would not hold the engagement open for him the customary length of time. So we will have to start cleaning house from both sides. The manager has just as much right to employ the outlaw as the outlaw has to jump a show—and that is none.

Let us get together and organize a checking system. If you engage a man from my show see that he has his two weeks' notice signed by me. If I engage a man from your show I should demand the same thing. Let's pull together, co-operate and clean up. Let's think of something else besides the money part of show business. Let's try to put a little more self-respect, a little more honor, a little more duty and professional consideration into this great old business of ours. Let's fight together to uphold the sacred traditions and unwritten laws of our noble profession and unite in running the outlaw of show business off the face of the show world until he is branded by all as the cowardly criminal he is.
 (Signed) PAUL ENGLISH.

P. S.—During the last two seasons I have had at least eight union musicians to jump the show without notice or before their notice expired. It is very gratifying indeed to me to be able to say that there are no dramatic performers in my outlaw list.

to London and with his brother, Doyle, opened "Macdermott's Universal Dramatic and Music Hall Agency" with offices in the Strand.

Later Doyle took the "Foresters", the "Variety", Hoxton, and the South London Palace, and Edward worked for him till his death in 1912. "Since then," Edward declared, "I have had no luck whatever. All my brothers are dead, and I am the last of the family. During the war I worked on the Midland railway as a coal trimmer. Then, like the rest, I fell out thru bad times. Altho from time to time I have endeavored to get work, I have failed. As far as I can foresee at present, my lot seems to be to remain where I am."

The publication of the foregoing in the London press got the officials of the V. A. B. F. busy and within twenty-four hours "Ned Farrell" was snugly ensconced in "Brisworth", the old pros' paradise at Twickenham. It's a wonder he didn't think of the V. A. B. F. before—maybe he, like many others, didn't want his poverty known.

Music-Hall Church

At one of the largest Nonconformist churches in Southport in Lancashire the Sunday evening services have been transferred to the local Palladium. Larger congregations are the result, many people attending who do not usually attend church. The usual cinema performance begins within half an hour of the conclusion of the service. Not a few persons afterwards book for "the pictures".

Baronet for "The Pictures"

A new recruit for "the pictures" is Sir Guy Laking, the nineteen-year-old holder of the baronetcy conferred on his grandfather, the court engineer of Edward VII. Sir Guy owes his jump into the picture world to his likeness to Henry Darnley, husband of Mary Queen of Scots and father of James I. Stuart Blackton, who is producing a picture of the reign of Queen Elizabeth, had long been looking in vain for a young Darnley. One day, in a crowd of fifty or more waiting at the studio to see him, Mr. Blackton saw Sir Guy and, struck by the likeness, at once cast him for the part. (Oh, you Press Agent.) Lady Diana Manners and the Hon. Lois Stuart are already playing for Blackton.

Man With the Ax

"I was instrumental in getting 25 cents off your income tax (cheers and cries of "Encore") and, of course, you all pay very large income tax," remarked Sir Eric Geddes in a speech at the annual dinner of the Stage Golfing Society. "I would advise you," continued Sir Eric, "not to vote for any candidate who fails to promise you another 50 cents off the income tax (cheers and laughter). I am one of those who claim to have had something to do with the reduction of the price of the golf ball by 25 cents and I can promise you nothing more will come off the price." Sir Eric referred to the many "intimate" scenes he had observed on the stage. "We know your intimate life and you know nothing of ours," he remarked. "I have even seen some of your shot, and that, of course, was added pleasure to the entertainment. In my early days in America I tried to be an actor, but the audience did not like me."

Paris Wants Music

"We want more British music." This was the deliberate expression of several leading French musicians and critics to Mr. Appleby Matthews, conductor of the Birmingham Municipal Orchestra, after a concert by the Lamoureux Orchestra in the Salle Gaveau, Paris. "British music," says Mr. Matthews, "is practically unknown in Paris, and there are great opportunities for British composers if only they will take advantage of them. The program of the concert consisted entirely of British music."

English Music Discovery

Zlatko Balokvic, a gifted young violinist who hails from Yugo-Slavia, is one of those foreign visitors who are making the discovery of English music. They are ceasing to be exceptions, but that does not impair their welcome. He has begun with John Ireland, whose
 (Continued on page 66)

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 By "WESTCENT"

Musical Conductors Associated

London, Nov. 13. — Alfred C. Reynolds, Hon. Secretary of the Musical Conductors' Association, draws attention to a circular which his association recently issued to all and sundry on the subject of foreign musicians. It is to the effect that "The Musical Conductors' Association consists of no members who are not of British nationality, and includes almost all the British conductors." The circular goes on to say that "It is feared that now that the war is over there is danger of the claims of the British artist being overlooked, and managers are cordially invited to co-operate against such a state of affairs by making every use of the Musical Conductors' Association when in need of a conductor." This is all very well as far as it goes, but the best way of carrying out the plans of the Musical Conductors' Association is for any conductor to refuse to conduct any orchestra except of British nationality or naturalization; but as not one single theater orchestral conductor is represented on the board of management of the Musical Directors' Association how is this possible? Of the seven-six of them knighted—names of the Honorary Council, not one of them but conducts a band every week liberally sprinkled with aliens. This is the steppingstone to that evil which Mr. Reynolds' association wants to avoid; so the association should begin on the bottom rung of the ladder.

Fight for Singer's Riches

It is reported that thirty-three relatives of Countess Casa di Miranda, better known as Christina Nilsson, the celebrated Swedish vocalist, are proceeding against ten other relatives in England, France, Spain, and also the Swedish Musical Academy, in connection with the will. The estate is about two million kronen. It is understood that it is contended that the will is invalid.

Man Who Introduced Dan Leno to London

A living link with famous Irish comedians of the past is to be found in Edward Dermott (Ned Farrell), brother of the Great MacDermott, who now "thru a little ill-luck", to use his own words, is an inmate of Islington Workhouse (Poorhouse). "Old Mac", as he is still called, altho he dropped the first part of his name years ago, is 67. He is engaged as a clerk-messenger in the records department. He

still looks hale and hearty, altho he confessed he prefers a "Job" to living on the "rates". His first connection with the stage was when, as a boy, he acted as the Great MacDermott's dresser. The more famous brother started as a comedian and dancer in the Penny Gaffs in High street, Shore-ditch, when there were three houses a night and the patrons were admitted at a penny (2 cents) a time. At 21 Edward joined his brother, Thomas, and together they appeared on the Halls under the names of Dermott & Doyle. "We were knockabouts and used to have some grand times," Edward explained, smiling. "We usually opened with a double Irish act—comic songs and funny falls at the end of each dance. Our first appearance was at the Winchester in the Borough. We sang "Behind McCartney's Mar" and the "Aristocratic Terriers". In one part of our entertainment we introduced a boxing match, which caused great amusement. From the Winchester we would, on the same night, pass on to the Cambridge Music Hall in Commercial street, E. Then for the last turn we used to go to Collin's in Islington Green, now converted into a theater by Mr. Gulliver.

"As for salary, we thought \$20 a turn for the two of us a great deal of money. As time advanced we got \$100 a week for 'one all' (one turn at one house) in the provinces." Edward Dermott knew J. W. Ashcroft ("The Sold Man"), Pat Peeney, Walter Manroe, the Two Macs, Pat Rafferty and Michael Nolan. He claims to have introduced Dan Leno to London. "We were at Gateshead-on-Tyne at the time," he said. "Dan asked me what sort of an entertainment would go down in London. I told him to open with "I'm Going To Get Milk for the Twins" but not to do any clog dancing, as in the capital they could get it at threepence a bushel."

Leno in London

Leno, who was originally a clog dancer, took the advice and opened at the Middlesex, in Drury Lane, and the Foresters in Mile-End. From that day onwards he was a great success, and years afterwards publicly announced that Edward Dermott had introduced him to London. From 1885 to 1888 Edward Dermott was proprietor of the Star Theater, Wolverhampton, and produced three pantomimes. They were all successful, but he lost over \$10,000 on the traveling companies. So he came back

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MAGIC AND MAGICIANS

EDITED AT THE CINCINNATI OFFICES OF THE BILLBOARD WHERE LETTERS AND NEWS ITEMS WILL BE GRATEFULLY RECEIVED

Alla Axim, crystal gazer and man of mystery, was added attraction at the Majestic, a movie, in Utica, N. Y., last week.

The Pittsburg (Pa.) Association of Magicians' social in the clubrooms November 23 featured an entertainment by the following members: B. Harrison, W. Lohmeyer, S. Janowski, H. Walter and E. Palarko.

Gilbert, the hypnotist, it is reported, will conclude a showing of several months in Twin Cities theaters about December 15 and take to the road after the holidays with Harry E. Dixon supervising his routing.

Pauline, "French psychologist", caused a male spectator to faint from shock at the Keith Theater, Syracuse, N. Y., recently when he drove all the blood from a subject's arm and reduced it to a cataleptic state.

Another glass ball worker is heard of. This time the name All Aldin is used. H. W. Kittle, who was in the water show on T. A. Wolfe's Superior Shows the past season, is named as manager of the newcomer.

Odeon, the mechanical figure, now billed as "The World's Greatest?", is under the management of C. W. Cracraft and plans to be featured as drawing card for indoor bazaars and shows in the Central West during the winter.

The Floyds, lyceum magicians, report a most successful trip in the South, where they are entertaining large audiences in schools and colleges. They will be in Texas and Louisiana this month under management of the Piedmont Bureau, of Asheville, N. C.

The "divided woman" illusion was exposed in pictures November 16-18 at Keeney's Theater, Kingston, N. Y., and, during the same period, the secret of the effect was revealed by an act at the Orpheum, a nearby vaudeville house.

Howard Thurston paid his annual three-day visit to Utica, N. Y., the first half of last week and, by the wonder of his show, drew more praise and space from the local papers than is usually accorded an attraction in that city. The "sawing a woman in half" illusion, according to the reviewer of The Daily Press, created the most interesting, thrilling and confusing experiment of the program.

In The Sphinx for November Editor Dr. A. M. Wilson seeks a definition of the word magic as applied to stage or other such performances of entertainments. He states: "I am in a muddle. Sir A. Conon Doyle says that Houdini is the greatest magician; Howard Thurston, on his letterhead, says that he is the greatest magician; my English friends says that David Devant is the greatest magician. The work of these three

truly great men is as dissimilar as is day and night. So what qualities constitute a magician? What is magic?" The issue contains its usual amount of reports from magical societies and material of interest to amateurs. The title page carries a picture of the Great Kara.

Wm. C. Turtle narrates that while experimenting recently with chemicals in an effort to originate new magical effects he hit upon a discovery which he believes will serve a long-wished-for purpose and cause him to lay aside his wand and reap the expected wealthy reward of the new idea. It has to do with the taking of iron out of water. Should it turn out as Turtle hopes he can point to his wand as a truly magical one.

Phil Baker, featured funster of the "Hello, New York" Shubert unit, gets a big laugh with the announcement: "Ladies and gentlemen; Houdini, the celebrated escape artist, will be unable to take his part in the show. He can't get the lock of his trunk open." This is closely associated with the story about a well-known "mindreader" who had to cancel a performance because he forgot where he placed his crystal.

Magical notes from New Orleans: "Arthur Lloyd, the 'human card index', recently played at the Palace and made the public like him. The film expose of 'sawing a woman in half' was shown at the Liberty Theater for a week. Edward Reguera, president of the New Orleans Magicians' Club, won first prize in the advance contest for the best solution of the illusion.

Begner and George Pearce, card manipulator, are reported to be busy filling local club dates."

D. L. Woodworth, who is presenting Rostand, the wizard, submits a clipping from a newspaper in Portland, Ore., which advertises: "Expose, Alexander, the Eddy's. Many Others. Menlo, Master Mystery Man. See Crystal Gazing, Table Tipping and Spirit Knocking. Auditorium, Sunday Eve., Nov. 10. With Tax—50c, 75c and \$1." Says Woodworth: "Such exposing of mental acts should be stopped, if it is possible to do so. Surely there ought to be some redress for the people whose name 'Menlo' uses in his expose advertisement."

Those who write this department about phenomenal business records and other smashing successes of mystery attractions are again reminded that their reports will bear the proper weight if accompanied by newspaper clippings, theater programs and, in unusual cases, box-office statements from theater managers. Frequently the parties who write about the wonderful strides being made by their shows and acts do not even let it be known that they have printed letterheads, such as would be expected of successful attractions.

Paul Rosini, the clever young magician of Gary, Ind., who was assistant to W. J. (Doc) Nixon last season, when Nixon presented his "Hong Kong Mysteries" in vaudeville, left the show of Grover C. George last week after having been with it for about a month. Incidentally, George bought the "Hong Kong Mysteries" act from Nixon and Rosini was back in his old position. While George's show was laying off in Dayton, O., the first part of last week there was a vacancy on the local Keith bill and George filled in with Nixon's former turn. The George attraction is booked for three stands of two days each this week in Wilmington, Hillsboro and a nearby town in the Buckeye State, but fulfillment of the dates is problematical, according to a report which states that George went East the latter part of last week to arrange different plans for his show.

if they would, and it's up to them to say it, for Felix says it not.

The Empress Theater, St. Louis, is heralding the current and coming attractions with a postcard in newspaper print that gives a review of the current attraction and the press agent's version of the coming one.

W. H. Brownell, well-known press and advance agent, is now handling the press for Dainty Little Edna Park and Her Players, at the Palace Theater, Wichita Falls, Tex., where the company will remain for the winter.

Walter Middleton, advance agent of "Animaldom", appeared on Broadway wearing a new fall sartorial sensation and a pensive look of contemplation on the prospects for next season, but refused to make any statements for publication.

Rod Wassoner, one of the old-time agents, was a visitor in Reading, Pa., November (Continued on page 66)

PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON
(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Pauline Cook of the Jenie Jacobs office is the press representative in advance of the Ring-Winner combination.

Gene Milton, ye old-time agent, who was managing a side-show on T. A. Wolfe's Superior Shows until the close of the season, can be seen frequently on Broadway.

Richard Maney is advance agent of the "Greenwich Village Follies" Company featuring Ted Lewis, which begins its Chicago run this week. John Sheeby is manager back with the show.

William Judkina Hewitt will entrain on the night of November 27 for Toronto and has reserved this column for the next issue for what he will tell us of the outdoor agents he meets

there, and William Judkina has a way of his own in telling that will make interesting reading.

Walter Berger, who is now resting at his home, 323 Fourteenth street, Toledo, O., communicates that he has been reading this column continuously and endorses the opinions set forth therein relative to agents and managers.

L. E. Azorsky, the well-known agent and manager, has decided to take a short layoff at his home, 1601 Austin street, Pittsburg, Pa., until the soft-coal smoke drives him out on the road again.

Felix Blei says: "Sure there are many agents doing nothing on Broadway." But what he can say about them they could say for themselves

ALLA RAGEH



Alla Rageh, Hindu Psychic and Crystal Gazer, who bears the title of "The Strangest Man on Earth", who this season is under the management of R. A. Nelson, is one of the youngest members in his profession. He offers a diversified performance of bewildering and perplexing mysteries.



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Vol. XXXIV. DEC. 2. No. 48

Editorial Comment

WILL ROGERS is one actor that is not eating his heart out to play Hamlet.

Think not, however, that he is satisfied with the status that a unique, highly original and splendidly developed style or method of expression has brought him.

He is not—decidedly not, distinctly not, positively not.

He would create genres after the manner of Sol Smith Russell, to whose image enshrined on his private altar Mr. Rogers daily bows down and before which he burns incense.

There are some of us that saw and remember Sol Smith Russell, and none that does will deny that in his way he was exceptionally gifted, but, that his art compared with that of Will Rogers or that it diverted, cheered and delighted a tenth part of the people, few will admit.

We wonder to whom Mr. Rogers is indebted for his estimate of Sol Smith Russell's attainments.

MANFIELD PARRISH seems to think that color will give motion pictures a new lease on life. At any rate, in speaking of the new Technicolor process, he says that he considers the invention one of endless possibilities and its application a revolution in the art of the screen.

He is right in a way. The successful application of color will increase the attractiveness of certain kinds of films—educational, travel pictures, etc.—but nothing on earth will bring back the vogue of the picture play but better picture plays. And better picture plays involve better art in their production.

THE Victor Talking Machine Company has released for distribution this month several records which are complete renderings of compositions never heard except on a symphonic orchestral program. Among them are: Beethoven's Seventh Symphony, Grieg's Concerto for the Pianoforte in A minor, Ravel's "Mother Goose" Suite, Dukas' "The Sorcerer's

a great body of people to keep appreciation of the best music has never been properly appreciated. To see Richard Strauss' "Ein Heldenleben" billed as the feature of the musical program at a motion picture house, as it was at the Capitol Theater, New York, last week, is to make one rub one's eyes and marvel.

"Ein Heldenleben" is a symphonic poem with a myriad of complexities in its score. Technically, its scoring is as far advanced over, say "The Ride of the Valkyries", as that composition is over an arrangement for ten parts and piano of "Three O'clock in the Morning". If there is a big enough public to appreciate the beauties of this composition and those marked for release by the Victor company, we have progressed indeed and the future for music in America looks more than bright.

WILL H. HAYS, in Philadelphia last week, said that the betterment of the movies was a responsibility of the individuals that

SHAPING NATIONAL POLICIES

WHILE Theater Owners as a class or trade or Press division of our national activities will, in the very nature of things, never become allied to any political party or set of political principles, yet the economic and other changes now agitating the public mind will have an important bearing on this as well as other industries, and none can afford to ignore the signs of the times.

Those who occupy the highlands sometimes content themselves with merely viewing casually the flood troubles of those in the more depressed areas, but there are tidal waves which at times sweep supposedly immune spots.

As a clearing house for the myriad activities of the Motion Picture business, the Motion Picture Theater Owners of America, thru President Sydney S. Cohen and others are maintaining a careful watch of the trend of events to keep the Theater Owner informed at least on the inner symptoms and, if circumstances demand it, advise him what to do.

Not even these men of excellent business vision foresaw the tidal wave of popular unrest along political lines which was to devastate certain strongholds in the recent election. Some supposedly astute politicians, who have wonderful hindsight, might try now to flatter themselves that they knew right along what was going to happen, but that is their boast. The facts are that in its magnitude, at least, it was not generally expected.

But it came and the immediate results stand at the gates of public place awaiting the signal time will give them to advance and take possession. The political complexion of the Nation has undergone a radical change. This is due almost entirely to economic reasons. More advanced thought now possesses the people than was hitherto the case. The manifestations of this since the election come in serious discussions of reform programs far in advance of any yet attempted. Popular sentiment is veering toward progressive radicalism, with the edges rubbed off much of it to make it generally acceptable.

New political parties are talked about. Governmental policies are to be discarded. We are in a great formative period, with a new publicity Richmond in the field—The Screen.

Our duty as citizens demand that we give to our country the best at our disposal always. What part will Motion Picture Theater Owners take in shaping these new public policies which mean so much to the people and to the business relations of the country?

Can Theater Owners afford to remain quiescent under such stress of national conditions and allow more assertive elements to usurp the right to speak for them? Will they permit politically unctured factors, of recent advent to this business, play the Screen for partisan advantage, either by withholding Theater Owner activity or diverting it into mistaken paths? Will the suggestion, so often made that this or these elements intend to capitalize the Screen thru Producer and Distributor control into a factional force to serve their political or financial masters, be verified?

Theater Owners must answer this question. It is presented here to awaken thought and give them an opportunity to shape proposed action. Theater Owners must always bear in mind that they are the custodians of the Screen Press of America, one of the most powerful media in existence for the shaping of public thought and action.

It is their duty to use this to advance the interests of Nation, State and Community. It is their duty to prevent sinister interests from controlling the Screen Press to accomplish an opposite purpose.

The air is recharged with economic and political transformations. Every element of expression will of necessity be enlisted in the impending controversies incident to any permanent shaping of events.

How far can Theater Owners go in this? The intelligent men and women who own the Screens in their Theaters will answer this question.

Apprentice" and the Saint-Saens Second Concerto for the Pianoforte. Last month the same firm released Richard Strauss' "Don Juan".

This is hardly popular music. In fact, it is the sort of music which has generally found only a limited audience in this or any other country. But the Victor people are not philanthropists. They make records to sell. If they issue a list of "high-brow" selections such as those just named, they must believe that there is a market for them and that they will sell in large enough quantities to warrant their manufacture.

To us this seems highly significant. It would seem to show the existence of a great number of highly cultured music lovers among the phonograph owners of America. And it would also indicate that the pioneer work of the symphonic organizations was bearing fruit. The big motion picture houses, too. Their share of the work in raising

make up the great public, and not a matter that could be accomplished by "any one person" or "group of persons", the quoted phrases evidently meaning himself and the members of the Motion Picture Producers and Distributors' Association.

Is Mr. Hays hedging?

Is Mr. Hays passing the buck?

He is attempting something, all right, all right, and it is not over-lording.

THEY have just laid the corner stone of a million-dollar theater to be erected to the memory of Mozart in the town in which he was born, Salzburg, Austria.

It is probably due to the belated, but none the less sharp pricking of the town's conscience, coupled with a sincere desire to make amends for its past neglect, for he was suffered to leave it without acknowledgments of

QUESTIONS AND ANSWERS

R. E. B.—In Great Britain today John Coates and Waldemar Bosing are considered prominent tenors.

C. E. S. & J. S. S.—Your request, being in the nature of an advertisement, must be taken up with that department.

W. E.—In real life Bessie Love, the screen actress, is known as Bessie Horton. To our knowledge she is not married.

M. E.—Sylvia Ashton was leading woman for Charles Murray in "Finnigan's Ball" twenty-four years ago. Both are now in pictures.

R. R.—There are said to be about 41,500 moving picture theaters in the world at the present time. Of this number about half are in the United States. This is according to latest statistics.

Q. D.—Lieut. Ormer Locklear, who thrilled thousands with his aerial maneuvers, was said to have been the first to change planes in midair. He met death at Los Angeles, Calif., August 2, 1921, while doing a scene in "The Skywayman" for the Fox Film Company.

S. L.—Lloyd Bacon, a chip of the old Bacon block, is playing in pictures, having recently played one of the star parts in the Federated film production of "Hearts and Masks". They say Lloyd idolized his noted father, and has inherited from him that human attractiveness which has already made him a film favorite. His acting methods, however, are said to be all his own.

THEATRICAL BRIEFS

Charles Mason has purchased the Playhouse, Curryville, Tex.

L. B. Brown has purchased the Royal Theater, Gatesville, Tex.

Smith & Mason have purchased the Mission Theater, Mission, Tex.

The Lyric Theater, San Marcus, Tex., has been closed temporarily.

W. B. Wallace has purchased the Majestic Theater, Eastland, Tex.

The Oh, Boy Theater, Holland, Tex., was destroyed by fire recently.

The name of the Queen Theater, Nacogdoches, Tex., has been changed to the Palace. A. Levy is manager.

any kind—and after he had long been recognized elsewhere.

Possibly it is better late than never. We are willing to go that far, but no farther. We would not even say probably.

MR. AUGUSTUS THOMAS protests that the theater does not belong to the actors. Mr. Thomas doth protest too much. The actors never pretended that the theater did. They were satisfied to claim the art-of-acting for their share, and they not only perfected their claim, but they established it.

They have it clinched. The actor's art is back in the actor's keeping, and it is going to remain there.

John Barrymore has taken his position among the great Hamlets of all time. His niche in the theater's hall of fame will be alongside those accorded to Burbage, Betterton, Garrick, Kemble, Edmund Kean, Macready, Forrest, Charles Kean, Phelps and Booth.

The Rodeo in New York is to be an annual event.

What sayeth Pendleton? Tex Austin already has the Garden sewed up for 1923 and avers that there and there only the real World's Championship contests will take place

The National Horse Show which came to an end last week in New York was one of the best yet held.

Incidentally the privileges (all scrupulously legitimate) yielded the best returns on record.

ACTORS AND UNIONISM

By CHAMPROUGE

PRIMITIVE man expressed his wants and emotions in pantomime. Later, as life became more complex, he added guttural sounds. These in turn became articulate. The field of pantomime's expression is limited, that of sound is bounded only by the intelligence of the individual. As man progressed he depended more and more on articulate sounds or words and less on pantomime, until, today, most animals are much better pantomimists than men. The art of acting is divided into two parts, oral and pantomime. While acting is the oldest of the arts pantomime is the older of the two branches, and the most universal. Acting is a natural gift, shared to a greater or lesser extent by all animate things. Children are natural actors; when they play "house" the leading lady is the mother; when it is "school" she is the teacher. When the boys play "soldiers" the leading man is the commanding general. It's all acting and generally very good acting. When two puppies roll over and over, snarling and biting at one another, they are pretending to fight; they are not angry, they do not hurt each other in the least—they are just acting. As long as humans or animals remain in their natural environment their acting is natural and good. The moment you give them a new setting and attempt to exhibit them before an audience all is changed. The things they have done unconsciously and naturally all their lives now become difficult or impossible. Long months and years are required to teach them to do the things before an audience that in private are as natural as breathing. Some can never be taught. We all know the sidewalk comedian can keep a crowd roaring by the hour with his funny stories who, on the stage, can kill the fattest comedy part ever written. We all know the men and women who can wear a passion to tatters at rehearsal and who, when they face an audience over the footlights, are as gentle as any sucking dove. While the number who can act well enough to be artistically and commercially successful is very limited, the number who think they can is limited only by the census report. Fortunately all who think they can act do not want to engage in it professionally but a sufficient number do to always keep the supply far in excess of the demand. Many who seek the stage never get beyond the threshold, but far too many do land right in the center and, with no qualification or equipment, remain there long enough to keep a worthy man or woman out of employment.

WE HEAR a great hue and cry about the restriction of art. The greatest restriction is the wild, uncontrolled, undisciplined mob that is daily storming the stage. Our stage is cluttered with novices while men and women of training and ability are walking from office to office in a vain effort to find an engagement in the profession to which they have devoted their lives that will give them a bare living. It would seem at times that, barring native birth, nothing so handicaps a man or woman in this great profession of ours as experience. The great trouble with the acting profession now and always, and from every point of view, is lack of standard. Every other profession requires a certain amount of preparation, generally years of it; a lot of hard work and the expenditure of considerable money. To enter the dramatic profession, the oldest and greatest of all the arts, all that is necessary is the desire and luck. If the desire is strong enough in the one seeking histrionic recognition, and the cash holds out, sooner or later he or she will find a manager who will give a chance or take one. If the dramatic art was hedged about as are the other arts and professions not only would it soon become one of the most highly developed, but one of the most lucrative of them all.

Of all this great throng that is seeking a footing on the American stage, drawn not only from the one hundred and five millions of our own population, but from the millions of other nations, there are probably not so many men and women out of the whole lot who are fitted by natural ability, training and experience to qualify as artists, as would fill the quota of a modern infantry regiment, or man a dreadnaught; yet many of them are constantly out of employment because the places that they could fill and fill well are occupied by beginners. This sort of thing lowers the whole plane of the American theater. The only notable exception to this condition is the Jewish theater. The Jewish actors have a closed-shop union and, in that way, the supply is only slightly in excess of the demand. They have a minimum wage below which no actor may work, and practically all the Jewish actors do work. They are engaged for a season of 33 weeks; add to this the short tours that most of them make to towns where there is no permanent theater and they get in a season of about 45 weeks. It stands to reason that one who works at his trade 40 or 45 weeks a year in time becomes a better workman than the one who works at it only 20 or 10 weeks or, as in many cases, none at

all. Often the versatility of the Jewish actor is held up as against the lack of it in the English-speaking actor. Nobody knows nowadays how versatile the American actor is, least of all the manager, as he will only engage him for a part that is just like something he has seen him play. Actors have been ruined because they have been unfortunate enough to make a hit as a policeman or a Negro. After that no manager could ever see them without a police coat and a badge on, or burnt cork on the face. Last spring one of our best comedians, who had been out of it for several seasons, made a hit in a character comedy part in a revival of an old comedy. In making up he thought it would give a little character to gray his hair over the ears. Before noon the next day he got three offers to play parts that were gray over the ears. Just think what he would have missed if he had happened to forget his cornstarch that night. Thirty years ago there was no more versatile actor in the world than the American actor. As a dialectician he probably excelled all others. Now he doesn't get a chance. If the part is German they must have a German; if it is Russian they must have a Russian. Lately the tendency seems to be to use a man with the natural color on him if there happens to be an Afro-American in the part.

While there seems to be no desire on the part of American actors for the closed union of the Jewish actors, still there is no denying the fact that it would work for the good of the actor and for the good of the theater as a whole if something could be done to check this unrestricted influx. The ideal thing would be an arrangement between actors and managers, but as long as our stage is in the hands of real estate agents it is not likely that any really beneficial arrangement can be arrived at. With its affiliation with organized labor, Equity could do much if it sees fit, but Equity is a conservative organization and will never put any restriction on the manager that it is not compelled to. It is a question whether a close union like the Jewish Union would be practical or desirable on the English-speaking stage. There is one thing that has been commented upon lately, and some think the tendency is growing, and that is to apologize for Equity's affiliation with union labor. Some rather prominent members seem to have taken the apologetic attitude. It is to be hoped that this form of snobbery will not grow. Equity does belong to the union and it is something to be proud of. I hold no brief

for the I. W. W. or the other organized gangs of outlaws that masquerade under the cloak of union labor, but I do hold that the honest labor union that believes in a fair day's work for a fair day's pay, that believes that the man who works with his hands is entitled to a decent living for himself and dependents, is not only a good thing but a necessity. Organization must be met with organization. We can exist without many things that we now have, but we cannot exist without labor.

The poet, the painter, the singer, the actor add to the joy of life. The hewers of wood and the drawers of water make life possible. "The pen is mightier than the sword." The hoe is mightier than either. The workmen who erected the walls on which Michael Angelo spread his wonderful creations are forgotten, but who performed the greater service for mankind? Labor unions have made their mistakes, many of them. The United States Senate, the greatest deliberative body in the world, has not always escaped criticism. Most of our Senators have had the advantage of a college education; most of our union men have not. Lawyers and doctors do not belong to federated labor; they don't have to, they each have a much better union of their own, they can not only prevent you and me from engaging in their business, but if we persist they'll put us in jail. If we wish to enter their profession we must spend four or five years in certain prescribed schools and then pass an examination before those with whom we may later come into competition. It is a good thing for them and the community at large that it is so. Preachers are protected in their calling. Actors seem to be about the only ones for whom protection is dangerous. Under our laws actors are the only ones who can be brought into this country under contract. Many years ago the Actors' Order of Friendship took this matter up and sent a delegation to Washington, headed by Louis Aldrich. The managers put up a stiff fight in which they were joined by Joseph Jefferson and Richard Mansfield. The old "restriction of art" cry was raised. It was shown that the actors did not vote while the managers cast and controlled many. The actors lost and nothing has been attempted since. The manager is prone to grow ultra-artistic when the actor asks for something practical.

It is assumed that as soon as the tired business man hears there is danger of a curtailment of the snapper crop, he will set up a howl; well, why not make some concession to the tired business man? I am sure we would be willing to meet him half way. However, he need not worry. The matter of restriction or no restriction is one for future consideration. In the meantime "let the flood rage on." Furthermore, we belong to union labor, we are not ashamed of it, and, by gosh! let us stand up like men and say so.

THEATRICAL BRIEFS

The old Comet Theater, Albia, Ia., closed for some time, was reopened November 10, under new management.

W. F. Hammond, of Kansas City, Mo., recently purchased the Blake Theater, Webb City, from Frank Wilson.

Madame Moulin, who recently arrived in New Orleans from France, has purchased the Laurel Theater, New Orleans, for \$4,000.

The largest picture theater in Muncie, Ind., and an adjoining restaurant, were gutted by fire the morning of November 18.

Emmett McBride has purchased the interest of his partner, Albert Copenhaver, in the Shelbyville Theater, Shelbyville, Mo.

The Victoria Theater, Eleventh avenue and Sixteenth street, Altoona, Pa., is now under the management of J. A. Farrah, of Harrisburg.

The Elite Theater, Waukegan, Ill., which was recently taken over by the firm of Lubliner & Trinz, is now under the management of Edward Trinz.

Chauncey Golder, of Rochester, N. Y., will shortly open the Gem Theater, Bath, which he has leased. Pictures will be shown six days a week.

The Louise Amusement Company recently sold the President Theater, Garfield Boulevard, Chicago, to Max Loeb, for a reported consideration of \$50,000.

William Roth recently sold a half interest in the Queen Theater, Marshall, Tex., to Claude Borough, who will jointly manage that house with Mr. Roth.

A fireproof flyloft, 50 feet high, is being built in the newly-opened Lindbo Theater, Freeport, Ill., a picture house, and other improvements of the stage are under way to prepare the theater for road attractions. John F. Ditt-

man, owner, has announced that the stage will be deepened and prepared to accommodate traveling shows.

M. H. Hnssey recently sold the Orpheum Theater, South Genessee street, Waukegan, Ill., to Attorney A. F. Beaubien for a reported price of \$18,500.

The old Bijou Theater, La Crosse, Wis., was recently purchased by Harry D. and Edward P. Newburg, from the La Crosse Theaters Company, for \$20,000.

The Globe Theater, Penns Grove, N. J., was destroyed by fire the night of November 11. Loss was estimated at \$50,000, partially covered by insurance.

After being dark for several months, the Strand Theater, Newton Falls, O., was reopened last week under the management of J. H. Rubin, of Cleveland.

Sophie Levinson sold the California Theater, Twenty-sixth street and Trumbull avenue, Chicago, two weeks ago, to Louis and Clara Brecks, for a reported price of \$75,000.

The building, housing the Dixie Theater, Haynesville, La., and the City Hotel there, were recently destroyed in a fire that did damage estimated at \$50,000.

A. L. Mitchell has taken over the Utopia Theater, a picture house, in Ft. Worth, Tex., and reopened it November 11. The Utopia was formerly known as the Strand.

The Strand Theater, Washington, Ga., was reopened recently under the management of the Strand Amusement Company, consisting of a group of Washington business men.

Nussbaum Brothers recently sold the Colonial Theater, a picture house, in Newark, N. J., to Leo Anis, president of the Colonial Enterprise Company. The Colonial was opened about five

(Continued on page 66)

WEEK AFTER NEXT

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.

A Cover in Seven Handsome Colors.

Some of the writers of Special Articles are:

BRANDER MATTHEWS

author, professor of dramatic literature at Columbia University, New York City; author of many works on the drama, dramatists, theatrical affairs, and contributor to many magazines, periodical publications and daily papers.

H. R. BARBOR

member of the National Union of Journalists, who has contributed to most of the big English dailies, including special series of articles to The Evening News, Daily News, Herald, etc.

LAWRENCE GILMAN

musical critic, author, editor program notes for symphonic concerts of the Philadelphia Symphony Orchestra, also the New York Philharmonic Orchestra. Contributor to many publications.

Walter Prichard Eaton

author, novelist, theatrical correspondent, dramatic critic and lecturer on dramatic topics. Member National Institute of Arts and Letters and Advisory Board of Equity Players, Inc.

GEORGE V. DENNY

who has been connected with The Carolina Playmakers, of Chapel Hill, N. C., ever since its organization four years ago. Starting as an actor he worked thru the stages of assistant director, designer of stage settings and business manager.

EDWIN P. NORWOOD

one of America's greatest circus press representatives, working in this capacity in advance of the Messrs. Ringling Bros.' Shows for many years, and one of the best liked men in the newspaper world; author of "The Adventures of Digge-dy Dan"; etc.

T. A. WOLFE

managing owner of the T. A. Wolfe Superior Shows, and a dominating figure in the out-of-door show world. He will write with forceful clarity upon the most vital subjects before the showmen today—the regeneration of the out-of-door show world.

HARRY VAN HOVEN

who has spent a life time catering to the amusement loving public. His experience has been broad in scope, covering almost every form of outdoor and indoor entertainment. He openly professes great faith in the amusement part of the future and in no uncertain terms.

J. A. JOYCE and

LARRY BERNSTEIN

two pitchers of thirty years or more experience, who will endeavor to show that the business of pitching and demonstrating is of very material benefit to the community.

LESTER LeGRANGE

whose vaudeville experience dates from the "Honky Tonk" days, and includes all branches from the State street "Girds" with their ten to fifteen shows a day, thru the various strata of Vaudeville up to the Palace.

ALAN DALE

(ALFRED J. COHEN)

author, playwright and dramatic critic on The New York Evening World, Journal, American and Cosmopolitan Service.

STARK YOUNG

author, editor, playwright and dramatic critic on The New Republic. Contributor to magazines and periodical publications.

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

FINANCIAL SUPPORT GIVEN MOTION PICTURES IN CHINA

1,800 Theaters To Be Modernized for Screen Purposes—Frank B. Chamberlain Cited as General Manager

James A. Thomas, for many years located in China as a leading executive for the British-American Tobacco Company, looms up largely as the leading spirit among a group of men who are seeking the way for tremendous improvement in China. Mr. Thomas has spent almost a quarter of a century in the Chinese empire, and, encouraged by the big potentates of the Chinese government, he is about to visualize his pet plan to bring modern motion pictures into that country.

Unlimited financial resources are at the command of Mr. Thomas, and it is said that the corporation which he will head is to be capitalized at \$8,000,000. The name of the company will shortly be announced, together with details of the plan recently launched by Mr. Thomas.

Frank B. Chamberlain, engaged in various capacities with the Famous Players Corporation, and who but recently resigned from that company, is named as the general manager of the new concern, which, it is intimated, will manage about 1,800 stations equipped with projection machines. These stations can hardly be dignified with the title of theater, but they will be clean, comfortable and properly fitted for the special purpose of amusing, entertaining and educating the 430,000,000 natives of China, many of whom have never seen a motion picture. It is a well-known fact that the only picture theaters in China at present are located in the "treaty ports".

No definite announcement has been made as yet as regards the type of films to be shown, but it is quite likely that in the first stages

of the undertaking educational pictures will predominate.

It is said that Mr. Thomas and Mr. Chamberlain, with a few other interested men, may leave for China before the first of the year.

The work of acquiring the necessary equipment and supplies to begin actual operations on the new project has been going ahead rapidly for some time past.

According to statistics there have been no moving picture theaters built in China during the last five years.

"HAMLET" FOR SCREEN?

At the Friars' dinner last Sunday night at the Astor Hotel, New York, Augustus Thomas suggested that John Barrymore's "Hamlet" should be placed upon the screen in order that the millions of people in the smaller cities throughout the country could see what really great acting can be contributed by an American player.

Mr. Thomas suggested that the entire motion picture industry and the entire Producing Managers' Association should co-operate on this project. Many producers gave their opinion as to the obstacles which would arise if Shakespeare's classic fell under the ban of the censors. Others contended that "Hamlet" would not attract the masses in paying numbers.

Another contention was that "Hamlet" would be able to draw on the strength of the Barrymore reputation both of the screen and stage. D. W. Griffith pointed out there are five murders in the plot of "Hamlet" and in the States of Pennsylvania and Illinois no scenes in which a murder takes place can be shown upon the screen.

Another fact that would react against the producing of Shakespeare's work would be the lack of dialog, which in the original is so poetically

WEEKLY CHAT

Tolerance!

The motion pictures are the greatest medium of expression—they possess the power to serve good or bad. Never was there a greater need for the right kind of propaganda than there is today. If they could show the world that a little more courtesy, a little more human kindness and a more tolerant attitude toward the foreigner, especially the poor emigrant, should be practiced by those in power, then the dark tragedy which occurred last week might have been averted. A Slovakian farmer out in South Dakota tolled, scrimped and sacrificed to save enough to take his delicate wife back to their homeland. Arriving in New York en route to the steamer he became confused by the noise and bustle of the great city. Someone directed him to the subway which would take him to the big ship. But a haughty and autocratic guard brusquely ordered him to remove from the platform of the train his various pieces of baggage. Frightened, he grabbed two bundles and stepped back on the station platform, his pale-faced wife looking on dumbfounded with fear. Immediately the big door swung to and the train moved off. The distraught man, expostulating and shrieking, ran down the track pleading for his loved one. But the iron door had closed her from his sight. Later, the poor woman, unable to express herself in English, was picked up and sent to the stationhouse. But the strain and shock had been too much for her weak constitution, and she collapsed from heart failure. Placed in the hospital, still calling pitifully for her husband, she died. The unhappy farmer, after many hours of misery, was taken to the morgue, where beyond a big iron door he saw again his dear love—white, silent, forever and ever lost to him.

And yet a little tolerance would have saved this unhappy couple.

A group photograph in *The Evening Telegram*, New York, of recent date, shows Hays, Landis and Thomas, with the caption over the expostmaster reading: "Will Hays, Tear of Morning Pictures."

Such a line creates an erroneous impression, for Mr. Hays is really only a salaried executive, regulating the destinies of the Motion Picture Producers' and Distributors' Association, engaged by eight film magnates and under pay to them. His powers do not extend to the exhibitor element. Theater owners are still free to fight their own battles.

The producing and distributing end is by no means the strongest factor in the motion picture industry, for the exhibitors must be reckoned with, and they refuse to be governed or dictated to by one individual.

Frank Bacon, one of the most lovable characters of the stage, is dead. The dream of his life was realized when he produced the play, "Lightnin'", which was a creation of his own brain. He had often made the statement that for thirty years he had labored hopefully upon the manuscript of the quaint and humorous drama. When success came to him he was frequently urged to place his masterpiece before the motion picture camera. But Mr. Bacon was an actor of the old school—the screen did not appeal to him as a medium of expression, because the human voice, which he believed was the greatest asset possessed by a player, could not be heard by the public. He told me of the offers made him by D. W. Griffith, but somehow the negotiations carried on at different periods fell thru.

What a memorial to his undoubted ability would have been a film with the venerable actor in the delightful role of Lightnin' Bill Jones. Posterity has been the loser by the delay which prevented the lovable personality, the unusual charm and genius of America's foremost actor from being visualized upon the screen.

"ROBIN HOOD" FOR LONDON

Charles B. Cochran, one of the leading theatrical managers in Great Britain, has arranged to present Douglas Fairbanks' picture, "Robin Hood", in London for an extended run. The premiere will probably occur around the Christmas holidays.



Martin Johnson among the cannibals of the South Sea Isles. An interesting picture, holding tremendous educational values. Distributed thru Associated Exhibitors, Inc.

TO FIGHT BLUE LAWS

Cleveland, O., Nov. 22.—The Motion Picture Theater Owners of Ohio are preparing for a final fight with organizations and individuals that oppose Sunday movies. The tactics of the campaign are now being considered. The movie men may insist on the rigid enforcement of all "blue" laws in those communities which enforce the law against Sunday movies. They may appeal for an initiated law that will strike the prohibition of Sunday movies from the statutes. They may seek to organize a tremendous sentiment among the Ohio movie fans that will force the next Legislature to repeal the present "blue" laws. This announcement is made by Sam Bullock, field representative of the organization, who has recently completed a tour of sixty counties in the State, lining up the owners of small picture houses. Mr. Bullock is manager of the Cleveland Motion Picture Exhibitors' Association, Film Building, Payne avenue and E. 21st street, this city.

BEBE DANIELS WRITES

Miss Marion Russell,
Editor Motion Picture Field,
The Billboard,
New York City:

My Dear Miss Russell—What I appreciate most about your criticisms is that they are constructive, that you do not resort to unkind sarcasm (which is never helpful), but give an unbiased, candid opinion. This is bound to be of assistance to the exhibitors and helpful to those of us who are continually striving to make better pictures. My best wishes are yours for continued success.

Very truly yours,

(Signed) BEBE DANIELS,
Famous Players-Lasky Corp., N. Y. City.

FILM MAGNATES DEPART FOR COAST

Last week was a memorable one in the lives of the chief executives of Famous Players-Lasky Corporation who started from New York on a transcontinental trip as guests of Adolph Zukor, president of the F. P.-L. C. Other officials in the party were Jesse L. Lasky, first vice-president; S. R. Kent, general manager of distribution, and Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion theaters, New York.

The employees of the various theaters under the Famous Players' banner saw the party off with flags flying while a hastily improvised band under the direction of the Rivoli and Rialto executive staff played lustily "The Stars and Stripes", "Hail, Hail, the Gang's All Here"; "On the 5:15", "California" and "He's a Jolly Good Fellow".

The Famous Players officials expect to attend a convention and general meeting of the principal heads of the various departments located at their studio in Hollywood.

Marcus Loew also left last week for an inspection tour of his holdings on the Pacific Coast.

WARNER BROTHERS EXPANDING

H. M. Warner, president of the Warner Bros. Corporation, returned from the Coast last week, where he completed arrangements involving a deal for a \$150,000 outlay whereby the firm purchased four and a half acres of land to add to its already large holdings in Hollywood,

expressed. Subtitles can never contain the beauty of the original and the material would thus descend into ordinary melodrama.

Another suggestion was offered that the censors might pass it without using the mutilating shears because it was "Hamlet".

The consensus of opinion seemed to be in favor of an early production with John Barrymore as the melancholy Dane.

Calif. The new plot is situated between Bronson and Van Nest avenues, running from Sunset boulevard to Fawnwood avenue. The erection of a studio to cost \$250,000 is already under way. It is expected that the new quarters will be ready before the spring of 1923 sets in. This unusual expansion has been made necessary by the increased program output, which means \$5,000,000 involved in the production end. Not only in this country but all over the world, Warner Bros. productions will blaze a trail for new and better pictures.

Warner Brothers also consummated an important booking deal with Mitchell H. Mark Realty Corporation whereby five of the Warner productions are booked for the Strand Theaters in New York, Brooklyn and Albany; the State Theater, Schenectady, N. Y., and the Troy Theater, Troy, N. Y. The productions booked include five of the series in the order named: "The Beautiful and Damned", "Heroes of the Street", "The Little Church Around the Corner", "Brass" and "Main Street". Two of the productions will be seen at the New York Strand Theater before the holidays.

IOWA-NEBRASKA CONVENTION

Meeting Lasted Two Days—Large Crowd Present

Leonard Trester, of the Omaha Chamber of Commerce, officially welcomed the visiting delegates to the third annual convention of the Motion Picture Theater Owners of Iowa and Nebraska, which was held at the Hotel Castle, Omaha, November 1 and 2.

A number of important personages were noted in the crowd and speeches were made by Major James C. Dohman, of Omaha; Dr. Thomas G. Patten, New York; Harold Horne, J. E. Kirk, secretary of the M. P. T. O. of Nebraska; A. J. Moeller, New York City, business manager of National Association of the M. P. T. O. A.; C. R. Osborne, vice-president Omaha Film Board of Trade; A. R. Pramer, president M. P. T. O. of Nebraska, and Dr. George E. Condra, State University of Nebraska.

The election resulted in the choice of the following officers:

H. A. Hayman, of Grand Island, Neb., was elected treasurer; A. R. Pramer, Omaha, re-elected president of M. P. T. O. A. of Nebraska; Frank Houston, Tekamah, Neb., second vice-president; J. E. Kirk, Omaha, re-elected secretary. Mr. Patten, who was the New York representative for Will H. Hays, gave a brief address on the desire of his chief to co-operate with the theater owners. He said in part:

"Our organization is viewing the motion picture industry from the exhibitor's standpoint. It is our desire to promote intelligent co-operation between the industry and the public. The producers and distributors are striving for harmonious relations with the exhibitors.

"I believe that the industry wants quality and I believe that every motion picture audience in this country will respond when quality is offered. We should be patient with those things which seem to be irremediable.

"Mr. Hays wants me to assure you that the organization which I represent is anxious to iron out the problems that cause friction. Active and hearty co-operation is what we desire and are willing to promote.

"There are possibilities and potentialities in the industry that none here can grasp. I venture to assert that ten years from now there will not be a man, woman or child in this country who will not be receiving some benefit thru the medium of the motion picture.

"Speaking for the producers, I will say that neither effort nor expense will be spared to obtain better bills, better actors. The producers will accommodate themselves to any public taste.

"You as exhibitors are the real point of contact between the public and the producer, and I wish you would remember that you have the whole American public as a possible clientele. The exhibitor should lend a listening ear to comments of patrons. You can approximate the undercurrent of opinion as to what the public wants."

A. J. Moeller also spoke of the value of organization. Following are a few excerpts from his address:

"The value of organization to the theater owner is very manifest. This is the only business of any considerable size where the production end, or the manufacturing division, seeks to control that section which constitutes the outlet to the public. The manufacturer of rails and locomotives and railroad cars and other material entering into the construction and operation of railroads has never attempted to control the railroad systems of this country.

"Yet, in some instances, the manufacturer of a motion picture film assumes the questionable right to dictate to the theater owner what kind of film he should or should not present to his patrons—the American public—and in every conceivable way attempts to fasten upon the theater owner an element of control that is obnoxious and un-American.

"The control of distribution has been the bugbear in the industry for some time, but thru the powers of intelligent organization, operating along constructive lines, theater owners have been able to prevent this trustification up to the present, and hope, by the introduction of new processes that will guarantee a freer and better distribution of pictures, to entirely avoid it and hold the theaters of this country absolutely within the service of the people."

GRIFFITH REPERTOIRE AT APOLLO

On account of a previous arrangement whereby the Danish producer, Sven Gade, requires the Apollo Theater, New York, to build the scenery for the presentation of "Johanna Kreisler", the Griffith picture, "One Exciting Night" may end its run in New York within the next two weeks. It is probable that Mr. Griffith will be able to extend the engagement to include the revival of "The Birth of a Nation" and "Intolerance", altho the Selwyn Theater may house these specials.

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Screenland Favorites

EVELYN GREELEY, a charming young recruit from the dramatic stage, is pictured herein. Miss Greeley began her screen career some years ago with the Essanay and Dixie Film Corporation. After valuable experience in minor roles she graduated to leading parts with the World Film Company. She created a large following in such productions as "Bring-up Betty", "The Oakdale Affair", "Me and Captain Kidd", "Phil for Short" and "Diane of Star Hollow". She also appeared as leading lady in support of Carlyle Blackwell in his early starring days under the World Film banner.



Miss Greeley is petite and pretty and registers splendidly. Her latest contribution to the screen is in the role of Phyllis Benton in the Hollandia Film production of "Buildog Drummond". This picture is to be released December 10 by the W. W. Hodkinson Corporation, and was screened in England and Holland with Miss Greeley and Carlyle Blackwell as the only American actors in the cast. The other players belonged in the countries above mentioned.

HOUDINI won fame and fortune as the Handcuff King while playing in vaudeville in this country and abroad. He has appeared before the crowned heads of England, France, Germany, Russia and Bavaria. Houdini was born April 6, 1874, in Appleton, Wis. He had had an eventful career in various stages of the show business.

from a small circus to a Punch and Judy show, rising by his ability and wit to one of the foremost entertainers in the world a few years ago he was tempted into motion pictures and his screen work achieved instant recognition in "The Master Mind", a fifteen-episode serial, and "The Grim Game", which was made by the Jesse Lasky



Co.; also "The Man From Beyond", which is now thrilling motion picture fans all over the country. Not content with being seen on the silver sheet, Houdini travels with his pictures, making personal appearances and doing a few minutes of magic as a side line. With such a combination it is no wonder that he has broken box-office records at every theater in which he has appeared. Houdini screens splendidly and astonished his admirers by his acting ability.

RAMON NOVARRO is the handsome young leading man whose admirable portrayals of important roles in Rex Ingram's productions for Metro, "The Prisoner of Zenda" and "Trifling Women", have caused critics to prophesy for him a brilliant screen career, the Mr. Novarro takes his sudden rise to fame very modestly. He is now working in the third Rex Ingram production, "The Passion Vine", which is being filmed in New Orleans.

This young star also appeared in the leading juvenile role in "The Rumbat of Omar Khayyam", a picture which has not yet been released, owing to litigation. But this work offered an opening and the true dramatic instinct of Mr. Novarro grasped the opportunity to appear in roles which would lift him up the ladder to stardom. But success was not gained without strenuous effort. After Mr. Novarro crossed the border from Mexico with his little brother in an effort to get into motion pictures, he claims to have waded out many pairs of shoes, trudging to the studios in a fruitless search for work. A season in New York as a professional dancer with Marion Morgan's troupe gave him added experience, but he returned to the Coast to seek work at film headquarters. And success came at last.



JACKIE COOGAN, born in Los Angeles October 28, 1915. Both of his parents were well-known vaudeville stars and the little chap inherits his histrionic ability, having been able to imitate the work of seasoned stars when he was still a tiny tot. He first at-

BIG STREET NEWS

Owen Moore is no longer with the Selznick organization.

Buddy Messenger has signed a contract to appear with the Century Company.

Macey Harlan is to appear in the first American-made picture made by Pola Negri.

J. D. Williams, who recently resigned from First National, left for California November 17.

Penrhyn Stanlaws is to direct an original story by Francis Marion, "The Song in the Dark".

May Allison is to begin work on "The Broad Road". Richard Travera will be her principal support.

Marguerite Clayton is to be the leading lady of Harry Carey when he appears in "The Canyon of the Foots".

George Walsh is to play the part of Rawdon Crawley in "Vanity Fair", the picture which Hugo Ballin is to direct.

James Kirkwood, whose services are constantly in demand, is to appear in "The Flaming Drums", which Edgar Lewis is making for C. C. Burr.

"The Last Days of Pompeii" will be made by the Principal Pictures Company and Irving Cummings expects to devote almost a year to the filming of the story.

There is a rumor that Ernest Luhtsch may direct Mary Pickford in "Dorothy Vernon of Mad-don Hall" when he arrives in this country in December. The production will be on a very large scale.

"Sons for Sale" is to have an all-star cast if we are to believe an energetic press agent who says that Frank Mayo, Lew Cody, Richard Dix and Claire Windsor are to appear together in Rupert Hughes' famous story.

"To'able David" (Inspiration Picture) has been awarded the photoplay Magazine medal of honor for 1921 as being the best photoplay of the year. The medal for 1920 was awarded to "Hammorsque" (Cosmopolitan and Paramount Pictures).

"Just a Mother" is the novel title of a very strong story by W. B. Maxwell. This story will be distributed by the Norca Pictures, Inc. The cast includes Isobel Elsom, Minna Grey, Wyndham Guise, Bertram Burleigh, Marie Wright, O. M. Hallard, James Lindsay and Tom Reynolds.

"The Toll of the Sea" is being shown this week at the Rialto Theater, New York, being the first full-length, five-reel drama made by the new Technicolor process company which was organized by William Travers Jerome, former district attorney. The film was made by the Metro Film Company.

"The Ten Commandments" are to be dramatized by Cecil B. De Mille, director general of the Famous Players-Lasky Corp. It is ex-

(Continued on page 66)

tracted the attention of Charlie Chaplin while performing an act in one of Annette Kellermann's vaudeville stunts. They met in the lobby after the show. Mr. Chaplin asserts that the little chap inspired the story of "The Kid", which is at present one of the best known pictures in the world.

This was really the beginning of his screen career. Shortly after the premiere of "The Kid" he was taken under the management of one of the big theater magnates of the Pacific Coast, under whose management he was starred by First National in "Peck's Bad Boy". Since then he has appeared in "My Boy" and "Tronble". These pictures added to his laurels and when "Oliver Twist" was recently presented at the Strand Theater, New York, the film was held over a second week on account of the great popularity enjoyed by this youthful protégé.



The Billboard Reviewing Service

"WHEN THE DESERT CALLS"

Pyramid Pictures presents "When the Desert Calls", a Ray C. Smallwood production, from the story by Donald McGibeny, directed by Ray C. Smallwood, distributed by American Releasing, shown at Cameo Theater, New York, beginning November 12.

Reviewed by MARION RUSSELL

Another Sheik picture which depends upon the appeal of desert scenes and situations to supply entertainment.

THE CRITICAL X-RAY

The picture might just as well have been titled "The Villain Still Pursues Her", because of the persistent attempts of the polished "Richard Manners" to ruin the life of Louise Caldwell, a young actress. He even hounds her footsteps after she has married a young bank clerk for the sake of his protection. Located in a frontier city on the Sahara Desert, the story introduces another man, George Stevenson, who so closely resembles Eldred Caldwell that the villain sends him to cash a forged check. The bank president charges Eldred for leaving him as being an embezzler. Then the hero supposedly attempts suicide and the wife, to escape the continuous attacks of the villain, runs off to the desert, where she finds protection with "The White Angel", who heads a caravan out on the sands. But that ubiquitous villain still pursues her until he is laid low by one of the Arabs. Then the war has been dragged into the story and five years later an English commandant decorating some of the great heroes, it transpires that after all it was not Caldwell who died, but the man who so closely resembled him, and the husband returns to his much-persecuted wife.

The last reels of the picture possessed the most entertaining values because there is action and the characters do not rush in and out in pairs, nor is the villain so much in evidence as in the preceding reels. Violet Hemming as the heroine is not half so good on the screen as she is in the spoken drama. Sheldon Lewis as the pursuing wretch, J. Barney Sherry as an English gentleman and Robert Frazer as the hero who doubles two parts, being satisfactory in both, complete a cast far superior to the requirements of the story.

"When the Desert Calls" is rather misleading, for it does seem strange that a wife should run away to the sand dunes and leave the body of her husband lying in the streets. But then they do such things in the movies. The atmosphere for the most part was well conveyed and the production nicely embellished. **SUITABILITY**—Popular-priced theaters. **ENTERTAINMENT VALUE**—Fair.

"THE HEAD HUNTERS OF MALE-KULA"

Martin Johnson Film Company, released thru Associated Exhibitors, shown in projection room, New York, November 17.

Reviewed by MARION RUSSELL

This is probably one of the best of the Martin Johnson cannibal style of pictures and presents an interesting angle in which the natives view themselves on an improvised screen placed among the trees of the South Sea jungle. Amazing photography and many thrills make this unusual feature quite worth while.

THE CRITICAL X-RAY

This latest adventure picture shows Martin Johnson and his fearless young wife on their second trip into the South Sea jungle. We see again the familiar man-eating savages led by Nacapepe, their fierce-looking but very handsome, dark-skinned chief. Of course, there is no continuity or connected story, but merely a series of unusual scenes in which a volcano eruption is watched by the Johnsons and their body guard. Another interesting bit shows the monkey people who live in trees. These creatures are very small in stature and wondrously nimble. They climb the branches of large trees with the swiftness and agility of a monkey.

Other episodes filmed during the voyage was a close view of an impenetrable jungle, the lush-green foliage appearing as closely tangled as the woven by machinery. It was very amusing to see some of the natives eat baked clay for dessert, tho their chief food consists of Nangi nuts and roots of trees.

As an insight into the lives of these far-away people, this picture is highly recommended for its unusual box-office value.

"LOVE IN THE DARK"

A Harry Beaumont production for Metro, adapted by J. G. Hawks from a story by John Morosco, starring Viola Dana. Shown at projection room, New York, November 14.

Reviewed by MARION RUSSELL

This is another one of those frolicsome Viola Dana type of pictures without any depth, but many complications permit the piquant star to "carry on".

THE CRITICAL X-RAY

The hero, Tim O'Brien, is supposed to be blind in the daylight but after sunset is able to see perfectly. This unusual affliction has made him helpless and the prey to criminals, his wife being the leader of a band of crooks. But he preferred to go straight and when his wife is killed in an automobile accident he escapes the vigilance of the police and secures honest work which might enable him to provide for his little son Red. A young girl from an orphanage has been taking care of this little boy, and it is thru her good efforts that she eventually saves Tim from the police and brings up the youngster far removed from the scenes of crime, where his baby days were spent. The first part of the picture does not promise anything very startling, most of the scenes occurring between Miss Dana and a very clever little boy. Unfortunately we do not know the name of the child, but he certainly will be a fine actor when he grows up, if his actions of today are any criterion. In the cast was noted the name of John Harron, brother of the late Bobby Harron. His part was not of any great significance he brought out all the best points of the role. Cullen Landis as Tim was vivid as usual and Edward Connelly had a small, tho genial, part as that of the Rev. Dr. Horton. Arline Pretty was cast in a minor role which only lasted thru two reels. While there is introduced a gambling den at a summer resort, there is nothing offensive in the picture and it will provide an evening of pleasant entertainment for those who are not too exacting. But the titles are far-fetched and not suited to the age of the little boy, who talks slang like a rouser.

SUITABILITY—Residential sections. **ENTERTAINMENT VALUE**—About the average of the Dana pictures.

"RIDIN' WILD"

Starring Edward (Hoot) Gibson, directed by Nat Ross, story and scenario by Roy Myers, a Universal attraction, shown at projection room, New York, November 14.

Reviewed by MARION RUSSELL

The story resembles something of a plea for the Quaker faith. But before the four reels unwind Hoot Gibson is riding after the villains with the same old gusto.

THE CRITICAL X-RAY

It must be a difficult task to secure new material for an actor who specializes in Wild West pictures, but the producers have succeeded in supplying a new angle to "Ridin' Wild", and the result is entertainment about the average. The first three reels are rather slow and much time is consumed in depicting the faith which a kindly, sweet-faced old mother places in her son's promise to remain true to the Quaker principles, despite the fact that the Henderson family have moved to the Wild West where lawless acts call for a man with his hand constantly on the trigger. Cyril Henderson harkens to the voice of his early training, until his father is accused of a crime committed by another. This arouses all the fighting blood and he becomes a man strong in the belief that he has a right to fight for those he loves. Of course there is a love romance in which the sheriff's daughter is the pretty heroine and this budding love affair spurs the hero on to

"THE PRIDE OF PALOMAR"

Cosmopolitan Productions presents "The Pride of Palomar" with an all-star cast, from the novel by Peter B. Kyne, directed by Frank Borsage, scenario by Grant Carpenter and John Lynch, a Paramount picture, shown at Rivoli Theater, New York, week of November 13.

Reviewed by MARION RUSSELL

This picture is a mixture of all the familiar ingredients used in constructing a production to attract the popular taste. Neither a great nor yet a poor picture, for it is relieved by a goodly portion of humor and given an extra thrill by the introduction of a horse race.

THE CRITICAL X-RAY

The picture is supposed to be laid in California and therefore the semi-tropical scenery which abounds in that section fits well into the atmosphere, giving some charming views of old missions and California hills, and a local rodeo supplies amusement and laughter by the very natural stunts indulged in by cowboys and cowgirls.

The story, as we said, follows the beaten path and shows how a gritty young American utilizing his native wits succeeds in ousting some despoilers of his property, the rancho Palomar. Forrest Stanley, as Don Mike, the last of his line, having served overseas, returns to find his father dead and his ancestral estate jeopardized by John Parker and Okada, a Japanese potato baron. How he circumvents the plans of the Japanese schemer, and wins the derby with his horse, Panchito, supplies the motif of the story.

The audience bished the action of the Japanese in striking a match across the bust of George Washington and laughed in derision at his threat that "he would come back again with a Japanese army and take the rancho for nothing." Probably it was not the intention of the producers to make this situation appear like propaganda against the invasion of Japanese as land holders in California, but anyway it plants that thought in the mind of the audience. Aside from this little digression many humorous incidents supply laughter, such as the rumbling old automobile of an ancient make which creaks and groans its way across the country. George Nichols furnished most of the laughter as he drove this rickety conveyance which balked more times than we can remember.

A love story runs thru the central idea with Marjorie Daw trying to save her lover, Forrest Stanley, by proffering a check for \$50,000 to pay off the mortgage on his rancho. This is another angle that caused a laugh of derision at the very idea that this young girl should possess so large a sum of cash. That always seems to be the trouble in the movie dramas, exaggeration, which prevents any situation from convincing the skeptical.

Warner Oland contributed another portrait of the wily Japanese for which line of endeavor he has won constant praise. Then there were Joseph Dowling, James Barrow, Tote De Crow, Eagle Eye and Alfred Allen.

The semi-Spanish atmosphere pervaded the Fiesta scene, and the realism which surrounded the more dramatic situations, including a cleverly run race on a regular race course, lifted the picture up to the standard of Cosmopolitan productions.

SUITABILITY—High-class theaters. **ENTERTAINMENT VALUE**—Good.

greater efforts and he breaks loose with a vengeance.

The last part of the picture is filled with rapid riding, pursuit and escape and other melodramatic stunts which give speed and action to the picture. Mr. Gibson plays with his usually easy manner, and Edna Murphy is the girl in question.

SUITABILITY—Family trade. **ENTERTAINMENT VALUE**—Fair.

"ANNA ASCENDS"

Adolph Zukor presents Alice Brady in "Anna Ascends", directed by Victor Fleming, from the play by Harry Chapman Ford, scenario by Margaret Turnbull, a Paramount picture, shown at Rialto Theater, New York, week of November 12.

Reviewed by MARION RUSSELL

We are glad to record the fact that Alice Brady appears more like her old charming self in this picture. The story, too, may have something to do with the added attractiveness which seemed so sadly lacking in "Missing Millions".

THE CRITICAL X-RAY

The one outstanding highlight of this film is the detailed showing of a location rarely, if ever, utilized for motion pictures—that is the Syrian headquarters in lower Manhattan. In a quaint little coffee house, presided over by a Syrian and a young immigrant girl Anna, the business does not rely so much upon the sale of coffee as it does as a rendezvous for a high-class gang of smugglers, who ship the crown jewels of Russia in plebeian coffee boxes which thus pass the custom authorities and reach the little shop downtown. But Anna is ignorant of this, her chief occupation being to rise out of her humble surroundings and give free rein to her literary ambition. An inquisitive reporter who happens to be the son of the owner of a prosperous New York newspaper seeks to run the gang to earth and in this way becomes interested in the dark-eyed little waitress. When learning of the misdeeds of the proprietor, Anna quits the coffee house after a struggle with the chief villain whom she believes she has killed, and manages to hide away, rising each year in a better strata of life. As a writer she gains fame with a novel, "Anna Ascends". Later she prevents the marriage of one of the international villains to the sister of the reporter whom she loves, and also learns that she is not the murderess she has all along believed, as "the baron" had recovered from his slight wound. Misa Brady runs the gamut of screen emotions and is very charming in the earlier scenes, as her eyes sparkle with the same old fascination that helped to win her success early in her career. It is quite possible to admire the picture for the situations and incidents are all plausible and it shows a progression in the right direction by the heroine. There are just sufficient thrills and action to make the story dramatic.

We regret that the camera was not more generous to Nita Naldi, for only occasional flashes were given of this statuesque beauty.

David Powell sauntered thru a few scenes in his amiable manner and Robert Ellis made a pleasing hero.

There was contrast in the scenes and Miss Brady seized every opportunity to make herself charming in the latter part of the picture when she "dressed up", losing all resemblance to the little immigrant in the earlier period. The picture has box-office value as a melodrama depicting scenes along New York Harbor which will prove vastly interesting in sections of the country far removed from the big city.

SUITABILITY—Family trade and residential sections. **ENTERTAINMENT VALUE**—Good.

It is announced that Theda Bara is to make her reappearance on the screen as a Seiznick star in "The Easiest Way", the stage play made famous by Francea Starr.



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FRANK BACON THE MAN

Lessons Taught Unconsciously by the Great Actor-Author, and Intimate Phases of Character That Reveal His Soul

Last August a little group of Home Talent producers met at the Sherman Hotel, Chicago, for the purpose of organizing some sort of association which would have the betterment of their own work as an object to be attained, if they could only organize their forces.

At that meeting Frank Bacon appeared and gave a wonderful address. No, it was more a conversational bit of advice, such as a father would give. It was inspiring, a portion of his own great soul that seemed to pour out. His words leavened the hopes and aims of all who heard him. Many of the delegates returned to their work feeling that to have come into contact with this great life recompensed them for all the time and effort that they had spent in coming to Chicago to attend the convention.

I shall never forget the contrast in the way that the great actor responded when I invited him to speak at that gathering and the way some of the ones who were actively interested in the amateur productions responded when they were asked to meet with their fellow workers. To a few of the latter class the invitation appeared only an opportunity to show open hostility to even the thought of doing anything for anyone but themselves. To Frank Bacon, the great-souled commoner, it was but another opportunity to serve his fellowman. He thanked me for giving him the privilege of meeting the Home Talent producers.

That was characteristic of his whole life, it was a page out of his book of life. It was a part of the one big story that will be told as long as there is an interest in the stage and its history.

Frank Bacon was the easiest approached man I ever met. He made every one at ease in his presence. And the reason was that he never asked what am I going to get out of this? What does this mean to me? He only asked what can I do for you?

He numbered among his friends the most noted men and women of this country, and he had to guard his health and strength by selecting his activities so as to be able to accomplish the things he wanted to do, and in spite of the fact that he had smashed all records for successful runs and was in the spotlight of the world he never allowed anything to interfere with his efforts to give himself to all, rich, poor, famed or unsung.

When he came to Chicago and the masses were crowding in buying tickets months in advance, heaping both riches and glory upon him, he found time to accept many of the luncheon club engagements that came to him, and there he made friends by the score, for to meet Frank Bacon was to admire, yes, love him. He was like a big brother who never preached, but who somehow made every group conscious of the fact that he radiated something or some strange power that only a few men ever possess.

He lived at the Blackstone Hotel, but he enjoyed a business man's lunch as gracefully as a courtier would the favor of a king, and he made everyone who came under the spell of his magnetic presence feel that the only reason he was there was that he had come in response to their wishes that he might serve them.

Lecturers, actors, musicians, entertainers debate whether it pays to do things free, but Frank Bacon knew. He used to say: "There is more real worth in the gentle, erratic love of Old Bill Jones or Rip Van Winkle than there is in the cynical success of the hardened, remorseless business genius."

He would ask the definition of success in his own quaint way: "Is success something that comes to you after you have starved your souls and stamped your lives and narrowed your visions searching for it?"

All who had even the most casual acquaintance with him realized that success made no difference with "mother and me", as he so tenderly referred to his co-worker and better self, the good wife who had shared his reverses and helped him extract pleasure out of living.

He often said: "Success has brought us nothing we did not have before; that is, nothing that really mattered." Then he would add:

"You see we had happiness before. We believed in taking our happiness as we went along. When you do that there is no such thing as failure." "Lightnin'" was "Bill Jones" and Bill Jones was Frank Bacon's life, philosophy, observations and deductions all made into a living being.

The study of that play is impossible without some knowledge of its author, the man who created the immortal character. "Lightnin'" had a run of 1,800 performances with Frank Bacon in the leading role. It had earned three million dollars at the time of his death. He had reached the pinnacle of fame. He had everything won that an actor sets out to win, with one exception. He wanted to go back and play for the folks in his own little home town and prove to them that he really was able to act.

How many thousands of lives have been crushed out by this great juggernaut, home-town criticism, home town lack of appreciation, home-town encouragement that goes to strangers and is withheld from its own children.

Frank Bacon had not forgotten his own years of struggle to prove that he had ability and could entertain, amuse, even instruct and inspire the world. That is why he seemed so delighted to even have the opportunity to meet with the home-talent producers, for it was evident that he was reaching out beyond the men and women, most of whose aims and objects were merely to get the money, while his aim was to reach the longing hearts that will be beating faster as the curtain goes up in the village opera house, and the amateurs of today and tomorrow realize that at last they have found one place where they can express their yearnings, their longings, their soul's desire, even if but for a few fleeting moments.

He never forgot the struggling ambitions of the young actor or what most of the intolerant world dubs "would-be actors". He knew when at the moment he himself had about made up his mind to cease to try to make the stage his calling and number the attempt to be an actor with his already overlarge list of what the world calls failures that the great Edwin Booth filled an engagement at San Jose, Calif., and so fired the mind of the then barnstormer that he decided to stick, and stick he did. For seventeen years he played in a stock company at the Alcazar Theater, San Francisco, where it took the great earthquake to drive him away and send him East where fame and fortune was finally run down, after every possible avenue had been blocked and there was nothing else to do but to accept him and his offering at his own valuation.

Frank Bacon was a life member of the Kiwanis Club, and during his stay in Chicago he made a number of visits to the various clubs in the city, where he was always the honored guest.

The fourteen Chicago Kiwanis clubs showed their appreciation of the great generosity of spirit shown by him. The Kiwanians went in a body, nearly one thousand, to the Blackstone Theater, where the house had been reserved for the members and their wives, and a special Kiwanis evening with Bill Jones made an impression on the minds of those who were so fortunate as to be present that it is already one of the cherished memories of hundreds of busy business and professional men and their wives.

One incident worthy of note, which was characteristic of the great soul of Frank Bacon, happened when the Austin Kiwanis Club had him scheduled for a noon luncheon talk. They had papered the town with special banner decorations welcoming Frank Bacon to Austin, but the day that he was to visit Austin found it raining cats and dogs, as they say when the good gates of heaven are turned loose.

The members began to telephone to Louis O. Runner, who had planned an auto parade of escort to welcome him to Austin, and they all wanted to know if it wouldn't be best to cancel the engagement. "I should say not," was Mr. Runner's reply. "Why Frank Bacon has just phoned that he is on his way. Get every-

body in line, and let's show him that rain can't stop us." The result was that in a few minutes about a hundred business men were at phones, each one with the same message: "Get out your car. We're going to meet Frank Bacon. Don't fail. Telephone your friends."

When Frank Bacon arrived at the imaginary line which gives you license to say now that I have stepped over you I am in Austin he found the streets jammed with autos. He couldn't believe his own eyes. He was due to talk about twenty minutes, but this inspiring evidence of welcome so entranced him that he talked for forty minutes. He asked the committee if it would roll up one of the wet and bedraggled hanners that he might take it back to the hotel, for, he said: "I know mother would like to see it." And, like a boy ready to deliver a high-school oration, he said: "I can't eat before I talk." He asked the committee to put his luncheon into a box, and he took it with him and ate it in his dressing room just before the matinee performance. It was not the lunch that he prized, but the spirit that was back of all that was said and done by these hundreds of generous Austinites who could lay aside their own affairs long enough to join in this effort to live for an hour in the higher realm where selfishness might be laid aside and the welfare of our better natures might be given a moment of free play.

Frank Bacon, with the greatest success of his day and age, was never so great as when he was helping his fellow actors. He was a leader in the Actors' Equity Association, and all his life he had shared his lot with his fellow craftsmen.

When in the low ebb of the tide Mrs. Bacon kept boarders and other actors skipped their board bill he never complained nor railed against his class. He would smilingly say: "Well, they had to eat some place."

When chorus girls were fighting for their rights Frank Bacon never once counted the cost, but threw himself into the breach and enlisted in the way to fight alongside of the humblest of his fellow artists doing battle against the managers.

That same spirit of unselfishness went with him to the end. When he retired from the cast to take a little rest the doctors ordered him to bed, but he refused to go, and he continued to meet his friends right up to the last.

His philosophy of life needs to be taught and lived more than it has been during the past generation. Here it is: "Experience has taught me that if you do your best, take your happiness as you go along, and hold out a helping hand to the other fellow occasionally, success is going to catch you in the long run, and the chances are the longer it waits the bigger it will be. And the best part of this tip that I am giving you is that if success never does come you won't miss it much. You will already have had it."

Frank Bacon was Frank Bacon just as "Abe" Lincoln was "Abe" Lincoln, which was another evidence of his greatness. He didn't need even to be called "Mister"—he was just Frank Bacon.

His greatest contribution to our time was his practical demonstration that the American people who loved Sol Smith Russell's "Poor Relations", Joe Jefferson's "Rip Van Winkle", Denman Thompson's "Old Homestead" are still able to pick out from the moral slush, the jazz-craved inanities, the mythology and sexual perversity that is set before us in the name of art, and locate the real merit, clean fun, noble effort and tolerance of human frailty, and reward these qualities.

Frank Bacon was to the drama much what James Whitcomb Riley, Eugene Field and Mark Twain were to literature.

But the greatest of all of his contributions was his demonstration of the fact that he can still be great and be tolerant of other people's weaknesses, lapses and even moral delinquencies. Old Bill Jones was a liar, he was lazy, he was indolent, a boozefighter, but lovable and human. So by some great, subtle power that is only possessed or attained by a few in each generation, Frank Bacon made us all feel that we could overlook all of Bill's failures and shortcomings and love him for his good qualities.

Frank Bacon was never a preacher and yet his playing, his play, his personality was at all times a plea for the audience to forget and forgive, to live and love.

Jesus was the most tolerant of men; he even prayed in the hour of his agony: "Father, forgive them, for they know not what they do."

Frank Bacon reached that high pinnacle that only the few attain who are able to love their

(Continued on page 56)

EDITOR STARTS BOOST FOR FREE CHAUTAUQUA

About 60 men signed an agreement with the White & Myers Chautauqua Company for their season's program of six days next July. The White & Myers Chautauqua is one of the best on the road and its entertainment is of the highest class, with features for the youngest child up to the grown folks. The junior program is very interesting and instructive and the children have a small tent for their part of the program which further brings into realization to the children that they have a chautauqua all to themselves.

Miss Katharine Ryan, of Kansas City, Mo., spent a pleasant week here getting the contract signed.

To make the chautauqua a real community benefit where the poor people and those who cannot afford to spend the necessary money for

(Continued on page 56)

GEORGE H. TURNER

Executive Secretary of the I. L. C. A.

When Paul M. Pearson was re-elected president of the I. L. C. A. the thought back of those who wanted him elected, even against his protests, was that he had outlined a number of plans which the members thought ought to be carried out and they felt that he was the person to carry them into effect.

Mr. Pearson accepted a re-election on the stipulation that he would be given a free hand and that in addition he would be given a fund of \$5,000 at least and this to be guaranteed for three years, and still further that he would insist on at least having the final say as to who would be selected to act as executive secretary.

The Board of Directors sort of turned the tables on Paul and put it up to him to pick his own secretary, and he drafted George H. Turner from his own office and put him to work at once.

Mr. Turner has been with the Swarthmore System since it started, and has been at the head of its organizing force, so that he has certainly had great experience in this line. Before going with the Pennsylvania circuits he was in charge as manager of the Old Salem Chautauqua and did much to make that Illinois assembly a noted one.

Mr. Turner has also done much lecturing for the Swarthmore System, and was all booked up for a long season when he was drafted into this work. The arrangements are that Mr. Turner has simply been loaned to the I. L. C. A. for one year, after which time a permanent secretary will probably be elected or appointed.

Mr. Turner's salary with the Swarthmore System was \$5,000 a year, which the I. L. C. A. has agreed to take over and pay for this year.

Mr. Turner plunged right in to make the Washington conference a success. Already



there is evidence that George is the man for the place. He hasn't much of a budget to work with and whatever he does get across will be by push and enthusiasm.

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R. E. Kennington, lessee of the Century, has generously donated the use of the theater for that evening, and there will be no admission charge.

The event is simply a joint effort on the part of The Hattiesburg American and The Daily News to give the people of Jackson some excellent entertainment, and a cordial invitation is extended to everybody to attend.

There will be no reserved seats, so be on hand early, for it will be a big audience.

The chautauqua conducted by The Hattiesburg American for the entertainment of its friends in the towns in the Hattiesburg territory is an unique organization. The production in Jackson will be its 29th public appearance since early last summer, one production being staged each week. It has been enthusiastically received.

The piney woods metropolis contains some high-class talent, and The Daily News wants to assure its readers and the public generally that it will be highly entertained every minute by the Friday night production.

The list of artists will include vocal and instrumental soloists, readers, cartoonists, impersonators, blackface comedians, quartettes, duos, etc. It will be bright and snappy vaudeville of the highest class, with never a dull moment.

The party will make the trip to Jackson in automobiles, leaving Hattiesburg about the noon hour, and arriving in Jackson during the late afternoon. It will be the longest auto journey the organization has ever undertaken, the distance being ninety miles.

While in the city the artists will be the guests of The Daily News at local hotels. Many of them have warm, personal friends here who are looking forward to their coming with eager interest and pleasure.

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MAURICE A. BAKER
 Circuit Manager
The Glorious Girl
 A Harrington Adams, Inc., Production

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Among those who attended the meeting were Prof. Lee Kirkpatrick, superintendent of the Paris schools; Prof. J. W. Lancaster, of the Millersburg High School. Professor Kirkpatrick, of the Paris High School, who was elected secretary of the association, will correspond with the prospective speakers and with the cities interested, and will report the results of his correspondence at a meeting of the department of superintendents at Frankfort on December 15 and 16.

A committee composed of J. W. Ireland, of Frankfort; Mark Godman, of Shelbyville; A. K. McKenee, of Harrodsburg; C. F. Martin, of Owingsville, and J. W. Lancaster, of Millersburg, was appointed at the meeting to work out the financial arrangements for the program.

Central Kentucky cities interested in the movement are Danville, Harrodsburg, Lancaster, Stanford, Nicholasville, Lawrenceburg, Versailles, Winchester, Midway, Frankfort, Flemingsburg, Mt. Sterling, Carlisle, Maysville, Cynthiana, Georgetown, Richmond, Millersburg, Shelbyville, Somerset, Sharpshurg, Owingsville and Paris.

Among the probable speakers will be Dr. M. V. O'Shea, of Wisconsin; P. P. Claxton, former United States Commissioner of Education; Dr. J. J. Tigert, United States Commissioner of Education; Dr. C. H. Judd, of Chicago University; Dr. Bagley, of Columbia University; Dr. Burton, of Michigan; Dr. Butler, of the University of Chicago; Dr. Kirkpatrick, of Columbia; Dr. McLurry, of Peabody; Dr. Alderman, of

Virginia; Dr. Mims, of Vanderbilt, and Dr. Knight, of South Dakota.

Those present at the meeting were L. C. D. Lewis, of the Department of Education at Frankfort; Melleny Rhoads and M. A. Cassidy, of Lexington; C. Martin, of Owingsville; Lee Kirkpatrick, of Paris; A. K. McKenee, of Harrodsburg; V. T. Christian, of Stanford; A. P. Beaman, of Versailles; T. A. Heudricks, of Winchester; W. V. McChesney, of Midway; J. W. Ireland, of Frankfort; H. A. Babb, of Mt. Sterling; Duke Young, of Carlisle; J. W. Lancaster, of Shelbyville; H. L. Smith, of Nicholasville, and C. A. Martin, of Owingsville.—THE PARIS (KY.) NEWS.

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(Continued from page 35)

The week's educational benefits, we suggest that negotiations be made with the White & Myers Company to find out what they will sell us the week's chautauqua for. Then we could raise this amount and open the doors of the chautauqua free to everybody. That is our idea of doing good in our community and making the chautauqua what it is supposed to be, an educational and community uplifting feature. Besides this, it would be a commercial proposition and would advertise Martin and boost our merchants and business in general. A great big free chautauqua given by the people of Martin is what we consider the proper method by which the chautauqua is educational and an upbuilder of the better things of life. The people who have the money to pay their way into the chautauqua are not the ones who want to most benefit from an educational program. They can help themselves.

The Press will head the list with a \$25 donation to buy the week's entertainment from the Chautauqua Company and give it free to all and thereby do a community good. What will you do?—THE PRESS, Martin, Tenn.

FRANK BACON THE MAN

(Continued from page 53)

neighbor as themselves, and, when the history of our stage is finally written, we have no doubt that Old Bill Jones will win a place for Frank Bacon that will seat him close to Abou Ben Adhem, who in his day led all the rest, among the throngs who loved the Lord.

Frank Bacon has left us all a standard, an abiding example, and, if we would deserve to get more out of life, we must do more and more those things that bless our fellows and which by doing have won for Frank Bacon the same high rewards that they have won for other great souls that have animated human frailty as they journeyed thru life.

LYCEUM AND CHAUTAUQUA NOTES

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Walter Ricks was born in Missouri in the year 1878. His birthplace was at Troy, near Bowling Green, home of Champ Clark, Billy Sunday and the Ringling brothers. He stands today as one of the best living examples of Einstein's "Theory of Environment". As a boy Champ Clark inspired him to seek the platform; Billy Sunday, the ministry, and the Ringlings to join the circus field. The result was natural and obvious—a combination of the three, the lyceum and chautauqua.

Franklin, N. C., had a wonderful course for a small town. Louis Williams was there the other night and the door sale was \$110. G. H. Lyle is the local manager, and has sold the course to all the schools within a radius of more than twenty miles, so that they have students in attendance from all other schools in the district.

Galen Starr Ross, who conducts the Dunham Service Corporation at Columbus, O., reports that he has bought a fine home for himself and fian, where they are now taking solid comfort. His new vocational employment agency has

been wonderfully successful. We understand that they are now serving as confidential employment agents for more than 100 firms in Ohio. The Business Science Club has 550 active members, and they are conducting a live lyceum course. Ross says the latch string is always out at 1271 Lincoln street, where all lyceum and chautauqua folk are welcome.

Ray Andrews is responsible for this one: For three successive nights Emery Parnell, the new and proud father, had walked the floor with the baby. On the fourth night he became desperate, went out after dinner and returned with a bottle of soothing syrup. "Oh! Emery," exclaimed Elsie when she saw the label. "Why did you buy that. Don't you know it is very dangerous to give a child anything like that!" "Don't worry," was Emery's tired reply. "I'm going to take it myself."

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Charles Kilpatrick, who makes a specialty of insuring all show people, entertainers, concerters, troupers, chautauquans and all others who come under that name, is getting ready to make a trip around the world, which he expects to earn as the big premium that has been offered by his company to the one selling the most policies during the year.

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Does, man and wife; harp, saxophone... AL THORNBERG, care Billboard, Chicago

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oughly experienced in pictures, vaudeville... A. J. SCHMER, 401 E. Wood St., Waukegan, Minnesota

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Trumpet Player and Pianist. Man and wife... Address "TRUMPET", care Billboard, Cincinnati

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Clarinet—Experienced in All

lines at liberty now... ODELL MINER, Oklauga, Illinois

Clarinetist at Liberty—Experi-

enced B and O... H. M. SAILOR, care Centropolis Hotel, Kansas City, Missouri

Drummer—Experienced, Play-

ing Orpheum vaudeville and big picture... DRUMMER, Belvedere Theatre, Tuscaloosa, Alabama

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Leader or Side Man. Vaudeville, pictures... RAY WELCH, 2276 Vermont Ave., Toledo, Ohio

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Leader or Cornet. Band, orchestra. Double... FRED ROBERTS, Post, Texas

Keith Vaudeville Leader-Or-

ganist at Liberty on notice. Desire change... LEADER, Alamo Hotel, Tampa, Florida

Lady Cornetist—Desires To

locate in good town. Will go anywhere... LADY CORNETIST, care Billboard, New York

Organist—Desires Immediate

engagement. First-class musician. Expert... ORGANIST, Box 1208, Greensboro, North Carolina

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Liberty December 15th. Seeks engagement... "PIANIST CONDUCTOR", care Billboard, Cincinnati

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LEADER (VIOLINIST)—ALL LINES UNION... LEADER, care Billboard, Chicago

TROMBONE—EXPERIENCED... J. C. STOKESBURY, 504 East Duane, Des Moines, Iowa

VIOLIN LEADER—ALL LINES... VIOLIN LEADER, care The Billboard, Kansas City, Missouri

VIOLIN LEADER—EXPERIENCED IN ALL... H. KAMPER, 24 Grand St., Poughkeepsie, New York

VIOLINIST—MOVIES LOCATE... AL THOMPSON, Princeton, Illinois

AT LIBERTY—DRUMMER... J. MITCHELL, 410 No. Oak, Bloomington, Illinois

AT LIBERTY—A-1 Violin Leader... E. J. DEVANNA, 106 State St., Albany, New York

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HAYES AND HAYES, GYMNASTS, DOUBLE... Address Sandway, Mich

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FAIR SECRETARIES—Now booking all acts... Birmingham, Alabama

THE LA CROIX (Lady and Gentleman)... Fort Wayne, Ind. dec2

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At Liberty—Lady Pianist. Pic-... Address Billboard, New York

Experienced Pianist at Lib-... BOX 24, Hallville, Illinois

Piano Player at Liberty for... BOB SIEBERG, 611 Pearl St., Apt. No. 6, Sioux City, Iowa

Pianist at Liberty—A-No. 1... C. L. PECKHAM, Sun Theatre, Springfield, Ohio

Pianist—Pictures. A-1. Twelve... H. FRENCH BISSELL, General Delivery, Wilmington, Dela

Picture Pianist at Liberty—... D. D. BARTLEY, Clinton, Illinois

EXPERIENCED PIANIST—ALL LINES... JOHN FORSTER, 1616 So. St. Louis Ave., Chicago

FIRST-CLASS SOLO AND ORCHESTRA PIAN-... F. J. LAPIERRE, Gen. Del., Crawfordville, Ind.

AT LIBERTY—Lady Pianist, experienced in pictures... Address MUSICIAN, care Billboard, New York

AT LIBERTY—A-1 Piano Player, I read, transpose... C. V. ARBON, 15 Marston Ave., Detroit, Mich

AT LIBERTY—If you want first-class Lady Pianist... OCTAVIA MATTHEWS, 407 Water St., Warren, Pennsylvania

PIANISTE—Young lady desires position with orches-... PIANISTE, Box 5, Palmyra, Pa

PIANIST, young lady, desires position in hotel or... PIANIST, 810 Court St., Morganfield, Kentucky

YOUNG MAN, high-class Pianist at Liberty Decem-... B. D., care of Billboard, Cincinnati, Ohio

AT LIBERTY SINGERS

34 WORD, CASH (First Line Large Black Type) 24 WORD, CASH (First Line and Name Black Type) 16 WORD, CASH (Small Type) (No Ad Less Than 25c)

BEN CHURCHILL, Lyric Tenor... Chicago, Illinois

AT LIBERTY VAUDEVILLE ARTISTS

34 WORD, CASH (First Line Large Black Type) 24 WORD, CASH (First Line and Name Black Type) 16 WORD, CASH (Small Type) (No Ad Less Than 25c)

At Liberty—Knockabout Co-... GEORGE ANTHONY, 214 Townsend St., Lansing, Mich

At Liberty—Good Ground... L. WILSON, Billboard, Chicago

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ROUTE DEPARTMENT

Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

When no date is given the week of November 27-December 2 is to be supplied.

Abbott & White (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 4-9.

Benson & Baird (Pantages) Portland, Ore.; (Pantages) Portland, Ore.; (Pantages) Portland, Ore.

Burke, Walsh & Nana (Jefferson) New York 30-Dec. 2.

Clark & Manning (Liberty) Lincoln, Neb., 30-Dec. 2; (Novelty) Topeka, Kan., 4-6; (Globe) Kansas City, Mo., 7-9.

TAN ARAKIS

Presenting a Sensational Foot-Balancing Ladder. Week Nov. 27, Proctor's Theatre, Albany-Troy, N. Y. Direction Pat Casey Agency.

Arlington, Billy, & Co. (Temple) Rochester, N. Y.; (Shea) Buffalo 4-9.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

NAME

Table with 4 columns: WEEK, THEATER, CITY, STATE

Boreo (Shea) Buffalo; (Shea) Toronto 4-9.

Carlton, Ubert (Broadway) Springfield, Mass. Carney & Rose (Majestic) Grand Island, Neb., 30-Dec. 2; (Grand) Fargo, N. D., 7-9.

Dalley Bros. (Hipp.) Baltimore.

Babb, Carroll & Syrell (Majestic) Ft. Smith, Ark.

WIG Best Human Hair for Lady Substrate. \$2.50 Each; Tights, \$1.20; Hair Mixture or Chin Beard, 25c Each. Stage Properties. Catalog free. G. KLIPPERT, 48 Cooper St., New York.

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Tilton, Corinne (Broadway) New York.
Tilyor & Rogers (Loew's Lincoln Sq.) New York.
Timblin, Chas. (Klim) Boston, Ind.

Worth Weyton Four (Orpheum) Boston.
Wright & Welling (Majestic) Ft. Smith, Ark.
Wright's Lads & Lassies (Hijou) Birmingham, Ala.

Better Times: (Hippodrome) New York Sept. 2.
Blossom Time: (Century) New York Sept. 23.
Blossom Time: (Lyric) Philadelphia Oct. 23.

Seventh Heaven: (Booth) New York Oct. 30.
Shore Leave, with Frances Starr: (Lyceum) New York Aug. 8.
Shuffle Along, with Miller & Lytle: (Olympic) Chicago Nov. 12.

Turner Bros. (Astoria) Astoria, I. I., N. Y.
Tuscano Bros. (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 4-9.
Tyler & Cronin (Orpheum) Campaign, Ill., 30-Dec. 2. (Rialto) Racine, Wis., 7-9.

Zardo, Eric (Orpheum) Winnipeg, Can.
Zack & Randolph (Seventh St.) Minneapolis; (Orpheum) Sioux City, Ia., 4-6.
Zelays (Majestic) Cedar Rapids, Ia., 30-Dec. 2. (Orpheum) Des Moines 4-9.

First Year, with Gregory Kelly, John Golden, mgr.: Norfolk, Va., 27-Dec. 2; Greenville, N. C., 4; Washington 5; Newbern 6; Kingston 7; Goldsboro 8; Rocky Mount 9.

Three Wise Fools, John Golden, mgr.: Riverside, Calif., 30; San Bernardino Dec. 1; Rudlands 2; Salt Lake City, Utah, 4-6.
To the Ladies, with Helen Hayes: Detroit 26-Dec. 2; Cincinnati 3-9.

Wager, The (Proctor) Newark, N. J.; (81st St.) New York 4-9.
Wahletka, Princess (Majestic) Dallas, Tex.; (Majestic) Houston 4-9.

Bayes, Nora, & Co.: (Garrick) Chicago 27-Dec. 2.
Broadway Follies: (Princess) Toronto 27-Dec. 2.
Carnival of Fun: (Detroit O. H.) Detroit 27-Dec. 2.

Green Goddess, with George Artiss: (Cox) Cincinnati 27-Dec. 2.
Greenwich Village Follies, John Sheehy, mgr.: (Shubert Northern) Chicago Nov. 26, indef.
Greenwich Village Follies: (Shubert) New York Sept. 12, indef.

Uncle Tom's Cabin (Kibble's), Chas. R. Ackerman, mgr.: Lincoln, Neb., 29; Atchison, Kan., 30; St. Joseph, Mo., Dec. 1-2; (Grand) Kansas City 3-9.
Uncle Tom's Cabin (Newton & Livingston's No. 1), Thos. Alton, bus. mgr.: Huntington, Ind., 29; Ft. Wayne 30; Richmond Dec. 1; Xenia, O., 2; Springfield 4; Piqua 5; Marion 6; Ashland 7; Wooster 9.

Wagoner, Harry (Orpheum) Denver; (Orpheum) Lincoln, Neb., 4-9.
Watts & Hawley (Columbia) Far Rockaway, N. Y., 30-Dec. 2.
Wayne & Warren (Orpheum) Vancouver, Can.; (Moore) Seattle 4-9.

OUTDOOR FREE ACTS
(RUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)
Hugo, Capt. E. H.: (Fair) Tallahassee, Fla., 27-Dec. 2.

ALFRENO (Swartz) Greatest of All Comedy and Sensational High Wire Acts. Address Mrs. A. SWARTZ, Manager, care The Billboard, or 252 Fulton St., New York.

CONCERT AND OPERA
(RUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Althous, Paul; San Francisco Dec. 4.
Arden, Cecil: (Little) Philadelphia Dec. 6.
Ballester, Vicente, Mexican Grand Opera Co.: Mexico City, Mex., indef.

Webster & Riddor (Bushwick) Brooklyn.
Weber & Elliott (Loew's) Montreal.
Weber, Fred, & Co. (Miller) Milwaukee.
Weber Girl, Three (Regent) Lansing, Mich., 30-Dec. 2.

MARVELOUS MELVILLE
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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
(RUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Ahle's Irish Rose: (Republic) New York May 22, indef.

STOCK & REPERTOIRE
(RUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)
Allen Players: (New Empire) Edmonton, Alta., Can., indef.

RAILROAD
AND
OVERLAND

CIRCUS HIPPODROME MENAGERIE SIDE SHOW

PIT SHOWS
AND
PRIVILEGES

AND HIS MAJESTY, THE TROUPER

HORNE'S ZOOLOGICAL ARENA REBUILDING

Company Establishing Gardens in Los Angeles and Long Beach

Kansas City, Nov. 24.—The work of rebuilding the barns, stock farms, wagon yards and car yards of the Horne Zoological Arena Company, which were destroyed by fire near Independence, Mo., just east of here October 21, with a loss of \$90,000, has been commenced and soon they will assume their former appearance of a complete and well stocked animal farm, with everything brand new.

L. S. Horne, general manager of the concern, expects to leave Kansas City early in December for California where his company is establishing zoological gardens, botanical gardens and aquariums at Long Beach and Los Angeles. The main offices, factory for amusement devices, railway cars, etc., will be maintained in Kansas City, however, with Mr. Horne alternating his time between here and the West.

The Horne Zoological Arena Company's animal and menagerie exhibit in Chicago, from November 18 to December 2, is said to be the largest of its kind ever shown. From Chicago the exhibit goes to Winnipeg, Can., and will then make a tour of the United States.

The Horne Zoological Arena Co. recently sold a whip and ferris wheel to E. M. Diaz, of Eagle Pass, Tex., some whip wagons to Hen Mottie of the DeKreke Bros.' Show, a big lot of animals to Christy Bros.' Shows, and a private car to Jack Vivian, of Vivian's Dramatic Shows.

AUSTIN APPOINTED RECEIVER

For Gentry Bros.' Famous Shows

On petition of the Kansas City Terminal Trust Co., of Kansas City, Mo., which held notes amounting to \$12,000 and were due, the 61st District Court of Harris County, Tex., on November 8 appointed J. B. Austin receiver for Gentry Bros.' Famous Shows. Mr. Austin was required to give a bond in the sum of \$10,000, which was immediately furnished. The affairs of the show are now in the hands of the receiver, and no statement could be secured from Mr. Austin as to the future plans of the show. The address of the receiver's office is 324 Preston avenue, Houston, Tex.

PUBILLONES SHOW

Opens in Havana, Cuba, November 24

Havana, Cuba, Nov. 20.—Geratline Pubillones is going to try her luck again, in spite of the poor business done by the Santos & Artigas Circus, and is opening at the National Theater at Havana November 24. Some numbers announced for the opening night are Mr. and Mrs. Sugragnes, who are comic bar performers; the wild bull tamer, Senorita Lydia de Sarabia, with her bulls, and Joseph Perdigon, the dancer. The little bull tamer is from Sevilla, Spain.

The Cuban clowns, Pepito and Chocolate, well known to Havana children, will also amuse the public. Some of the acts are returning here from Vera Cruz, Mex. The Thais are now on the way here and will appear during the first week of December. The Four Watson Brothers are also coming down. On November 18 these acts sailed from New York on the steamer Siboney. The Reekies, aerial act; The Renegons, dwarfs; The Burtinos, wire walkers; Foolish and Wise, trained mule and dog act; The Kings of Speed, motorcyclists; Poodles and Dottie, clowns. The Fliss, Wild West riders, who have signed a professional contract, are coming from Philadelphia. There are no eight more acts coming from the Parish Circus at Madrid, Spain.

UNSIGHTLY BILLBOARDS

Condemned by Planning Boards of Massachusetts

Boston, Nov. 25.—Unsightly billboards which disfigure highways and parkways and the practice of plastering trees and telegraph posts with posters, came in for severe condemnation at the ninth annual conference of the Massachusetts Planning Boards called by Governor Cox in behalf of the Department of Public Welfare and the Massachusetts Federation of Planning Boards this week. It was declared that the highways are being spoiled by unsightly boards.

TO ERECT MONUMENT TO BUFFALO BILL

Denver, Col., Nov. 21.—The Cody Memorial Association is planning the erection of a monument to Buffalo Bill on a site close to the picturesque grave on the summit of Look-out Mountain in the form of a big pyramid of loose stones with a solid base, probably circular in shape.

The constantly growing pile of stones on the grave within the enclosure, made by tourists, supplied the inspiration to the association for the permanent monument. This pile started a short time after the fence was built, tourists throwing small pieces of rock, stones and even hairpins and small coins within the enclosure. Small signs will be placed along the roads leading to the top of the mountain, bearing an inscription something like this:

"As you pass along the stony trails that lead to the top of the hill,
Pick up a rock and place it on
The grave of Buffalo Bill."

States and organizations will send engraved stones to place on the face of the monument. It is believed. When it is complete an equestrian statue of the famous scout will be placed on the top.

The grave has become a veritable shrine for pilgrims, thousands of whom received their earliest impressions of the West from the tales of Buffalo Bill, the great Buffalo Bill Wild West Show, and late in his life from moving pictures of his exploits.

GRAFT! GRAFT! GRAFT!

Graft among Ellis Island guards and employees. . . . In a synagogue sale in Boston. . . . In New York police department 18 men stood for promotion graft. . . . Republican leaders in New York State are charged with graft in accepting lavish campaign descriptions and then not using them as such. . . . There was bootlegging graft. . . . Graft at Washington. . . . Graft at Chicago. . . . All Graft in prohibition enforcement. . . . All of the foregoing in one issue of a New York daily paper, Tuesday of last week. . . . What's a little graft in the show business? . . . Between friends? . . . Nothing at all. . . . Only enough—just enough—to ruin it, and, if allowed to run on, drive every self-respecting man and woman out of it. . . . That's all. . . . But that's quite enough.

I. A. B. P. & B., LOCAL NO. 5

St. Louis, Nov. 23.—At the regular meeting of Local No. 5 on November 21 the following officers were elected for the coming year: A. Klopman, president; H. Smith, vice-president; W. Gartzolo, financial secretary; C. Betts, treasurer; O. Lendholm, business agent; J. Choate, corresponding secretary (also business agent for E. St. Louis); G. Denton, sergeant-at-arms; C. O. Skinner, J. Comray and B. Miller, trustees.

O. Lendholm, formerly in the billposting department of the St. Louis Poster Advertising Company, is now connected with the Criterion Advertising Company of New York City. He

looks after St. Louis for that company. He is a member of Local No. 5.

The following visiting members attended the regular meeting November 22: G. Morehouse, E. Boiby, A. Cooper and P. Deloper, Bert Wheeler, representing the Criterion Advertising Company of New York, paid this city a call on official business for that company.

The following members on the advance of the Hagenbeck-Wallace Winter Circus are here arranging and billing for the coming of that circus to the Coliseum for a week's stay, beginning December 4: Joe Donahue (in charge), F. Hooley, C. Porter, L. Lewis, E. T. Markham, T. Buck and J. L. Gihhart on the car, and W. Beckwell, Chas. Young and H. Stone, in charge of the brigade.—BEN F. MILLER.

LOS ANGELES NOTES

T. S. Plank writes from Venice, Calif., under date of November 29, as follows: "The Los Angeles Auto Show closed last night. It was held under canvas. Al Butler, contracting agent, was in charge of the ticket sellers. Dusty Rhodes, of the Howe Show, had the big auto parking space directly across the street on the circus lot and he got plenty of cocoanuts for that. Dusty put all the trouperes to work that he could. Al Crooks and wife and Curly Phillips were seen in Los Angeles last week. Charles Bonware, late manager of the Howe Show, is with the Thos. H. Ince Studio at Culver City. Louis Roth and Red McCoy arrived at the Harnes quarters at Palma City to remove all animals and three bulls that were there to the winter quarters at Dallas, Tex. Al Sands, contracting agent of the Hagenbeck-Wallace Circus, arrived at his home at Venice yesterday. Alfred Wolf, of the Barnes Circus, also arrived here last week. All circus people are looking forward to the big circus picture to start this Thursday at the United Studios, with Jackie Coogan as the star, and the big Grotto Circus, under auspices of the Masons, at Prager Park, Los Angeles, from December 8 to 16. Admission to the big show will be ten cents for everybody."

ELEPHANT BREAKS NECK

Jumbo, one of the largest elephants of the Gollmar Bros.' Circus, which was recently sold to a wholesale grocer of Columbus, Miss., who maintains a private zoo, had its neck broken in a rescue attempt. On November 4 Jumbo was loaded on the Tupelo (Miss.) Cotton Mill truck and started on its joy ride to Armory, where it was to have been loaded in a car for its destination. Jumbo was in charge of its keeper, but was unruly from the beginning. When the truck had reached Tom Creek bottom and was crossing a bridge the animal was thrown forward, which infuriated it so much that it ran backward, completely upsetting the truck and its passengers. The escaping elephant took to the woods, pursued by the keeper, when the heat turned and threw the keeper about twenty feet into the air, and continued its race. In crossing a rough it mired down in the mud to its body. The men tried every device to get it out and finally they put a chain around its head and, using a tackle, tried to pull it out, and in doing so broke its neck and the animal died within three minutes.

COL. OWENS VISITS CIRCUS

Chicago, Nov. 23.—Col. F. J. Owens has not been stricken with paralysis in his right arm as some person reported. The temporary ailment is due solely to the task of shaking hands with the staff and attaches of the Hagenbeck-Wallace Circus, now current in the Coliseum. It is presumed that this statement will clear the matter up.

Show
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HORNE'S ZOOLOGICAL ARENA CO., Kansas City, Mo.

Dramatic Tents

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UNDER THE MARQUEE

By CIRCUS SOLLY

Do you remember when L. B. Greenhaw was about the Happy Hour Carnival?

C. E. Marquette reports that his aerial animal number was a big success this year.

Joe Lloyd expects to be with the John Robinson Circus next season. Will spend the winter in Des Moines, Ia.

The Sparks show did turnaway at St. Petersburg, Fla., but the State on the whole has not been as good as last year.

Wesley LaPearl is in Philadelphia after closing his sixth season with Doc Oyler's Museum at the Richmond (Va.) Fair.

The Ringling Bros. Circus made its first trip to the Pacific Coast in 1900. Their San Francisco date was September 19 to 20.

Chas. Sparks sold the show (two days) at Tampa, Fla., to the Masous of that city for \$5000. They did quite well with it.

Charles Mack, well known to circus troupers, is putting on "punch" at one of Cincinnati's big department stores and is a great draw.

Mr. and Mrs. E. C. Myers are located at Ashland, Ky., for the winter. Myers is in the wholesale and retail honey business and doing nicely.

Berace Laird, producing clown of the Walter L. Main Circus, will again be with that show next season. Johnny Wright was recently seen on Broadway with Laird.

Chas. Parker, the old-time circus painter, is at present painting scenery for the Hilla Morgan stock company. He expects to be on out of the big ones this winter.

Arthur Borella, clown, who closed his summer season with the Sells-Floto Circus at Ardmore, Ok., November 8, opened in Milwaukee, November 14, with the Hagenbeck-Wallace Winter Circus.

Billy and Milly Lindeman are now the sole owners of Lindeman Bros. Motorized Circus, reports Art Young for the show. The show will be bigger and better next season and open April 29.

Eddie Jackson postcards that the Sparks Circus gave three performances the first day of the two-day engagement at Tampa, Fla., November 17 and 18. Two shows were given at night and every performance was to capacity.

Col. W. E. Franklin and wife arrived at St. Petersburg, Fla., November 14, for their annual winter stay. The Colonel's address is "East 146 Second avenue, North St. Petersburg, Fla."

Vernon Beaver recently closed as contracting agent with the Sparks' Circus and is now at his home in Des Moines, Ia. Reports that he enjoyed a very pleasant season and is engaged to go back next year.

George Salthouse, who was electrician with the Ringling-Barnum Circus, is now electrician with the road company of the "Greenwich Village Follies". He will again be with the white tops next spring.

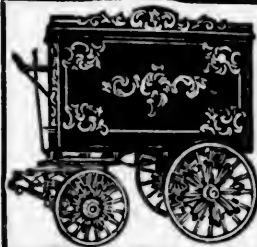
The first year of the Ringling Bros. Circus as a railroad show was 1890. The show opened at Baraboo, Wis., Saturday, May 3, and closed at Chicago Junction, O., October 21. They played 54 stands in Iowa during this season.

The Famous Damm Bros., with a new act, were a big hit at the Girard Theater, Philadelphia, recently. While in Philly the Damm Bros. met Roy Barrett, clown, of the Ringling-Barnum Circus, who is living in the Quaker City.

Four ex-circus troupers, formerly with the Sells-Floto Circus, are now with Lassen White's All-Star Minstrels, enjoying a prosperous season. "High Brown" Bobby Burns is doing an end and Risty Campbell, Clarence Tucker and Jingle Corsey are in the band.

The Howe show is wintering at Ft. Dodge, Ia., and there are a lot of the boys who have been identified with Fred Buchanan around town. There is some talk of a show going out from Graner, but nothing definite can be obtained from the Buchanan winter quarters.

Joe Spissell, clown with the Ringling-Barnum Circus, has returned to his home in Hartford, Conn., and will build a big mechanical novelty clown act for next season. Joe called on Fred



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Noian, pantryman; James Malloy, camp fireman; Mother Flynn and Joshua Brown, waiters, connected with the cookhouse on the Walter L. Main Shows in 1918, 1919 and 1920, will again be seen on that show next season, according to Lem Hemmingway.

J. M. Carrington, who fifty years ago was owner of Carrington's Circus, then one of the larger traveling organizations which toured the country throughout the year, died recently in Richmond, Va., at the age of seventy-five years. The funeral was held at South Boston, Va., November 20. Carrington was a close friend of Jerry Mugivan, Charles Sparks and Johnny Jones and would visit their shows every season.

Des Moines, Ia., had more circuses during the season of 1905 than any other city or town ever had in any one season. The list follows: May 15, the Great Wm. P. Hall Shows; May 19 and 20, Gentry Bros. Famous Shows; May 25, Campbell Bros. Great Consolidated Shows; June 12, Carl Hagenbeck's Trained Wild Animal Shows; July 17, Barnum & Bailey Greatest Show on Earth; August 11, the Great Floto Shows (Circus Beautiful); August 14, Pawnee Bill's Historic Wild West & Far East; August 28, the Great Adam Forepaugh & Sells Bros. Enormous Shows United.

From the Olathe (Kan.) Register, date of November 11: "The next best thing to having a circus in town is to have one passing thru the town. Saturday morning just when the fire whistle blew the Sells-Floto Circus passed thru on the Santa Fe en route to Topeka. There were exactly fifty-seven cars, counting the caboose. A good many of the boys in town had quite a time dividing their interest between the fire and the circus." H. E. Julien, Olathe's city treasurer, hopes some circus will stop off for about eighteen or twenty hours on their way thru next summer.

On November 18 the Boston Store at Ft. Dodge, Ia., pulled off a big Santa Claus and Christmas tree stunt with the assistance of Milt Martin and Wm. Ray, clowns of Howe's Great London Circus, which is wintering there at the fair grounds. The clowns, representing Santa Claus, and their assistants came into town drawn by six of the circus ponies in a house built over one of the cages. At least 5,000 children were on the streets to greet them and each one was given a sack of candy and nuts by the clowns, who stuck to their jobs from 10 a. m. to 1:30 p. m. At 2 p. m. Tom Ryan came in from the fair grounds with more ponies and from 2 until 5 o'clock all the kiddies were treated to a ride on the ponies. A block was roped off from traffic and the children had their own way. It was a gala day for the children in Ft. Dodge and Mr. Charon of the Boston Store and M. E. Golden and Tom Ryan, of the Howe Show, should be congratulated for their efforts.

The success of Mugivan and Bowers reads like a fairy tale. They launched the Van Amburg Circus first. It opened at Pleasant Hill, Mo., April 22, 1905. The title was changed to Howe's Great London Show in 1908. This show was successfully operated until 1917. In 1911 they sent out Sanger's Greater European Circus, the same having been purchased from Dode Fisk. On October 4, 1913, the title was changed to Robinson's Famous Shows. In 1916 it was known as the John Robinson's 10 Big Shows and in 1917 Howe's Great London Show was taken off the road and one big show was launched under the title of John Robinson. The John Robinson Circus was reduced to thirty cars for 1918, which size it has remained ever since. Mr. Mugivan being the active manager of this show. In 1919 they acquired the Hagenbeck-Wallace Circus from Ed Ballard. It has been operated as a thirty-car show also. Mr. Bowers having managed this circus. It is reported to have been the best business-getter of their big shows. Ed C. Knupp has been the general agent for the Hagenbeck-Wallace Circus since they have had control of it. In 1920 they sent out the Howe show again with fifteen cars and under the management of C. D. Odom. The show was increased in 1921 to twenty-five cars and in 1922 the title was changed to Gollmar Bros. Circus, the Howe title having been turned over to M. E. Golden and Chas. Adams. The Sells-Floto Circus was added to their list of major circus properties in 1921 and Zack Terrell was made manager. The circus was of thirty-car size, the same as the Robinson and Hagenbeck-Wallace properties. During their Boston engagement this year the show was increased to forty cars. The Sells-Floto Circus went to the Pacific Coast each year. With the addition of the Hagenbeck-Wallace Circus, Mr. Ballard became identified with Messrs. Mugivan and Bowers. This trio now controls the John Robinson, Hagenbeck-Wallace, Sells-Floto & Buffalo Bill, and the Gollmar Bros.' & Yankee Robinson circuses.

Fred Buchanan's Yankee Robinson Circus opened on wagons at Adel, Ia., Thursday, May 3, 1906. It was a wagon show during the seasons of 1906, 1907 and until Thursday, July 7, 1908, at Edgley, N. D., where railway equipment was waiting for the show. It pulled

(Continued on page 73)

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Send in your specifications for quotations. Place your orders now for next season.

and Mme Pradna when they played at Poll's Capitol Theater, Hartford, recently.

The Tampa (Fla.) Morning Tribune got out a special edition on November 16 in behalf of the Egypt Temple of Shriners and the Sparks Circus. It was some flash. The circus was there November 17 and 18, under auspices of the Shrine Band and Patrol.

Bill Campbell, of the Campbell, Bailey & Hutchinson Circus, visited the Great Keystone Show at Coneta, N. C., and sold to Manager Dock a lion, bear and a cage, which were added to the side-show. Mr. Dock will keep the show out all winter, says H. R. Brisson.

It will be good news for circus folks to learn that Francis (Doc) Hastings, who is at the Cook County Hospital Chicago, is now doing a little walking every day and is very optimistic as to his recovery. "Doc" would

appreciate hearing from troupers (if only a post card). Letters should be addressed to 1647 W. 21st street, Chicago, Ill.

Mme. Bradna opened her vaudeville season at Poll's Palace Theater, Bridgeport, Conn., with her novelty act, "The Circus Beautiful", using her riding horses, trained dogs, doves and props. The act was one of the features of the Ringling-Barnum Circus the past season.

Bill Koplin and wife, after closing with the Sells-Floto Circus, played an engagement at the indoor circus held at Springfield, Ill., week of November 13. They were Billboard (Cincinnati) visitors November 20 and stated that they will make their home in Cincinnati for the winter. Will be back with Sells-Floto again next season.

Charles Pesse, steward; John L. Downing, head waiter; Jim Millen, first cook; Paddy

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THE CORRAL

By ROWDY WADDY

It's high time for contest people to think and act.

The general cleanup of amusements has been going heavy all season.

Frontier CONTESTS have no immoral exhibitions, but there's been much deception.

The old order of things has now passed out—beyond recuperating. Have you "passed out" with it?

H. H., Boston, Mass.—Yes, there used to be a writer in this column titled "Whistling Annie". There is also a bucking horse known by the same name.

A "contest" must be on the level and a contest in all that the word implies—not a makebelieve.

The various working-together cliques among contestants, traveling from one contest to another (splitting the jack), MUST GO.

The Billboard is for right and fairness to ALL, and we are going after having this meted out. A "spade will be a spade"—not a cover-up.

James G., Los Angeles, Calif.—Barney Demarest is the man who usually handles the Wild West at Hillside Park, Newark, N. J.

H. D., Birmingham, Ala.—We have heard nothing to the effect that Will Rogers would head a Wild West show next season.

Don't miss Guy Weadick's article on how to preserve Roundup, Rodeo, Stampede and Fron-

tier Day Celebrations in the Christmas Number of The Billboard.

Guess that "Ill ol' New York City" and the East have now awakened to the fact that they have lacked a hulluva lot of seeing all the big thrilling and worth-while entertainments every year.

Did you notice that Milt Hinkle's Wild West show has a bucking steer over there called "Sober Sam", that crippled up one of the boys? Bet our Sober Sam will have something to say about this.

Fred Beebe, who for the past several weeks has been in San Antonio, Tex., arranging details for the reproduction of last year's Roundup, advises The Billboard that the dates of the show will be March 6-11, and will be staged under the auspices of the San Antonio Fire and Police Departments. Mr. Beebe also states the event will be larger and better than ever before

with much larger amounts hung up for the purses, also that arrangements have been made thru Mayor Black and the City Commissioners to hold the Roundup right in the heart of the city instead of the old speedway, which is five and one-half miles out. Chief A. J. Goetz, of the fire department, and formerly a real cowboy, will have charge of the committees.

B. L., Brooklyn, N. Y.—The Stampede held in New York City in 1916 had the special paper you mention. It was from drawings made by Edward Borein, the cowboy artist, and was printed by the Miner Litho. Co. We understand that it is copyrighted by Guy Weadick. Don't know the man you refer to, but suggest you write to the Secretary of the Cowboys' Union, of Las Vegas, N. M.

In answer to inquiries that might arise Mabel Strickland and Bonnie Gray split first prize and winning honors in the Ladies' Trick Riding in the finals at the Madison Square Garden Bo-

(Continued on page 91)



SOME OF THE "HANDS" AT TEX AUSTIN'S COWBOY CHAMPIONSHIP CON

RINKS & SKATERS

(Communications to our Cincinnati Offices.)

RICHMOND (VA.) RINK POPULAR

The Coliseum Skating Rink, Richmond, Va., is claimed by fans in that section to be about the best rink in the South. Manager Edward Cowardin has given much thought and is sparing no expense, it is said, to incorporate up-to-the-minute features and offer classic exhibition acts at the rink. Leo Dogie, of Cleveland, O., is floor manager, and is credited with handling his job of initiating new recruits into the mysteries of equilibrium in tip-top fashion. Business so far this season is reported as excellent.

TO HOLD MEETS IN CHICAGO

Joe Laury, who continues to pass under the wire first at the weekly races being held at Riverview Park, Chicago, communicates that Joe Donaubauer, manager of the rink, will stage an Illinois championship meet for amateurs from December 19 to 24 and the "world's professional meet" from January 20 to 27. Rudy Windlich, who has won numerous amateur races, is declared by Laury to be a real comer. Windlich is under Laury's care.

GOOD BUSINESS AT JUDD RINK

H. L. Bruno, manager of J. D. Judd's Auditorium Rink in Youngstown, O., reports business to be good and growing steadily. The block parties, he says, are particularly popular. Roland Clout, manager of the Judd Rink in Cleveland, O., and his wife are scheduled to give an exhibition at the Youngstown rink soon. Mr. Bruno managed rinks for the past seven years, having been with H. L. Clark at Elwood City, Pa., for two years and with W. E. Giorno, portable rink operator, for five seasons. Mr. Bruno is cashier at the Auditorium Rink.

TO START 22D SEASON

Leslie L. Williams, who managed rinks in various parts of the country and was exhibition skater for the Henley Skate Co., is in charge of Coliseum Rink, Richmond, Ind., which will begin its twenty-first season Thanksgiving Day. Dances were conducted at the rink during the summer. Herbert Williams is president of the company. The staff will include: Elizabeth Williams, cashier; Harrison Fry, skate room; James Tomple, doorman; Roy Wenger, officer; Charles Basson, concessions; Fred Newman, check room, and Johnny Bricker, Owen Eye and Harry Williams as

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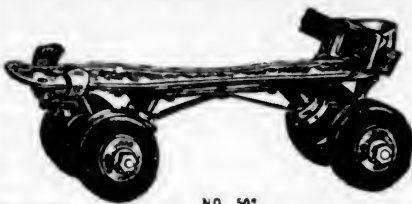
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Instructors. Mr. Williams reminds that Richmond has made itself felt in polo circles and expresses favor for the formation of a polo league such as recently suggested in this column by Peter J. Shea, manager of Carlin's Rink, Baltimore, Md.

SKATING NOTES

In Westfield, Mass., where five municipal ice rinks will be operated this winter, the ground will be sprayed at first, to provide a frozen surface, and the thickness of the ice gradually built up to give a surface of excellent smoothness.

Bacon and Fontaine are presenting their skating act with the Weber & Fields Shubert unit.

The turn of Jack McLallen and May Carson, in which the male member causes a lot of laughs with his "Oh, Sarah" comedy, proved that funny situations help considerably in putting over the skillful part of a skating act. When skating acts in general add good laugh-evoking business to their routines they will be spotted better than in opening or closing position on vaudeville bills. Too, such improvement will make more openings in vaudeville for skating acts.

UNDER THE MARQUEE

(Continued from page 73)

into Edgley as an overland circus and went out that night as a railroad show, closing at Bolivar, Mo., in a snowstorm, October 12. It was a successful big show after that until the close of the season of 1921, when it was sold.

CIRCUS PICKUPS

And Notes About People You Know
By FLETCHER SMITH

Frank Saul, who had charge of the front door with the Main Circus annex department the past season, after the close of the season enjoyed a visit with relatives in the East and then left for his home in Adrian, Mich. He will be back, as usual, next spring.

Jack Crook, of the Walter L. Main Circus ticket department, will make a trip to South America this winter, returning in time for the opening next spring.

Micahua de Ortega, with her husband, Jaadore, who spent several weeks visiting their young son at New Haven, Conn., are now in New York and have a good line of vaudeville dates to carry them thru the winter.

This is probably the last season trouping for Gus Barnes, solo cornetist for Bill Fowler with the Main Circus band, as he will next summer again fill the position as director of a Cincinnati concert band playing park engagements. Gus is at his home in the Queen City for the winter.

Harry Horne, an old-time circus general agent who quit the business to take up stage management and who was the general stage director for the Majestic Theater in Lima the past summer, has located for the winter at Watertown, N. Y., where he is putting on all royalty plays for the approval of the natives. Harry's last circus engagement was with Tucker's Little Giant Circus out of Springfield, Mass.

Harry Frank, who used to be an actor and later an advance agent with De Rue Bros. and Sousa's Band, is regaining his health at his home at Gloversville, N. Y., and may take the road again this winter. Harry says he still has his silly kid speciality up his sleeve and can make good as ever with it.

A. Noise, a musician with the Bill Fowler band the past season, has gone back to acting again and is playing an important part with Jim Cole's "King of Tramps" Company and doubling alto in the band. Noise is an old-time "Tom" man and a real trouper.

Most everyone in the "Tom" business knows Tommy Madden, who when he was not doing Marks or Legree spent his time up at Bolivar, N. Y., joining every lodge in sight. Tommy's vest looks like a war veteran's from its lodge insignias, but he is still in the game and trouping with Jim Cole, making money on the side with his advertising banners. Tommy is a real trouper and a real oldtimer.

Joe Coffey, who had the wrestler, Nick Londras, with the Main Circus the past season, is managing wrestling bouts and handling a stable of fighters up in New England. After a few fair dates he returned to his home in Massachusetts and will work in and around Providence this winter.

Java Koen, superintendent of lights with the Main Circus the past season, is doing so well in Havre de Grace this winter that he has decided to make it his permanent home. He has leased a flat on Washington street and has engaged in the plumbing business. Java, Jr., is now some lively boy.

A colored show recently played the town hall at Port Deposit, Md., and stood them up at fifty cents a head. If they had sold reserved seats they would have doubled their intake, which was better than \$100. It's a good little showtown six miles from Havre de Grace with a good stage but no scenery. Rent is \$15 and license \$2. Northeast, Md., is another good little town with a good theater seating 450 which can be rented and no license to pay. Havre de Grace is going to rebuild its city hall and put in a stage and scenery. Small shows with a hand can get money down this way as there has not been a traveling show in any of these towns for more than two years. The Wilton Theater at Havre de Grace, Md., playing pictures, will play road attractions on a percentage and this town is ripe for a good road show.

Ralph Somerville, of the Walter L. Main Circus, proved himself a pretty good showman when he took over the defunct "Step Along" Company and played out its bookings around Havre de Grace. He got better than \$100 a night in all the towns with fourteen people all told and made all his jumps by truck, coming back to Havre de Grace each night. The band and orchestra with the show is still in Havre de Grace and making good money playing for dances.

C. R. Reno has had the Eastern shore of Maryland all to himself this summer with his repertoire show under canvas and has done so well that he is playing return dates in the opera houses this winter. He has a good show and is doing good business. Somebody has overlooked a bet in not playing the Eastern shore, especially a minstrel show with a band.

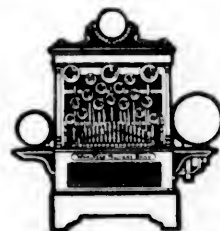
Have it on good authority that the Guy Bros.' Minstrels are making it out of Canada and will be down in Maryland and over their old territory early in December. The last time the show played Havre de Grace it got better than \$400 and John Van Arman went over that figure last winter here.

French's show boat is about to wind up its season by playing along the towns in Chesapeake Bay, having moved by easy stages up the coast from North Carolina. His is the only boat show to play the coast towns from Wilmington, N. C., to Wilmington, Del., and his business has been wonderful all season. With the show is an oldtimer in George Laval, both a musician and comedian. George and Billy Sears of the Van Arnam Minstrels started in the business at the same time from Haverhill, Mass. George says he is going back to Haverhill to see Sam Cyr and the rest of the old-time bunch this fall as soon as the boat slips for the winter, and that will be about December 10.

George Clark, of Medina, N. Y., but who has successfully managed a string of concessions at Wolcott Beach, N. Y., the past season, is getting ready to put out a "Tom" show this winter. He has the dogs and all he needs now is a few actors. Since his last venture with "Tom" he has raised a family big enough to play most all the parts and his nut ought to be small enough to make the venture a success.

And speaking of "Uncle Tom's Cabin", there is Billy Purlong up at Corfu, N. Y., justice of the peace, news dealer, watchmaker and repairer, constable and lord knows what else, who visited the writer at Batavia and swore he was going to put out a show this winter. He writes that if he could get Ralph Somerville to play leads he would start right now booking.

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FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION
WITH THEIR PRIVILEGES AND CONCESSIONS

BRAZILIAN CENTENNIAL EXPO. WELL UNDER WAY

Is Going To Eclipse Anything of the Kind Ever
Before Attempted in South America, Says
Showman Who Has Seen
Preparations

By GEORGE SHERMAN

Rio de Janeiro, Brazil, Oct. 27.—While the official opening of the Brazilian Centennial Exposition was observed on Independence Day, September 7, 1922, with an attendance of more than 500,000, the real beginning of festivities has been postponed until December 1. Spring will have then advanced to the comparative season of June 1 in the States. Contrary to opinion in North America, the people in Brazil do things pretty thoroughly when they get started, but it is a mighty difficult matter for them to hurry. Proverbially they are prone to put too much trust in amanha (tomorrow). As a result many of the buildings were incomplete on opening day and the structures intended for the housing of the various amusement enterprises were only just begun. The undertaking received very little publicity in the United States during the period of early construction and it was not until Congress passed a bill appropriating one million dollars for the erection of a permanent building on the grounds that recognition of the enterprise began to spread thru the channel of news items in the press. Without seeking first-hand information from authoritative sources and from showmen who are acquainted with conditions in South America a number of aggressive concessionaires from the States came here months too early with bag and baggage—all ready to "stick up the big flag". All of these were disappointed and most of them have returned to the United States. No doubt they are prophesying a "boom". But mark what an old timer has to say thru The Billboard: This is going to be one of the clearest, most brilliant, most interesting, most beautiful and a truly wonderful international exposition. It is the culmination of enchantment in Latin-American art endeavor. And my promise of a full measure of liberal attendance is a surety. Not the volume and the crowds that one might expect if the show were located in a densely settled spot in the States—but, in this country of magnificent distances, they are going to come continuously and consistently from Rio (with her million and a quarter of population to draw from), from her near environs, and even from the far off States of Rio Grande do Sul and Mato Grosso to the south and west and Amazonia far to the north. And they will come to spend. They are good sports down here. All incoming steamers from the Argentine, from the United States and from Europe have been carrying capacity business to these parts for several months past and the floating foreign population of Rio has been maintained constantly at between seventy-five and one hundred thousand. The American contingent is now probably in the neighborhood of eight thousand. Nevertheless, housing conditions and hotel accommodations are exceptionally good and rates have not been advanced perceptibly. Rooms and board in the very best hotels here including the new and very modern Gloria, The Palace, The International and a half dozen other hotels that compare favorably with the best in Atlantic City can be had at this writing at from forty mill reis a day and up. At present rates of exchange this is equal to about five dollars American money. In the second-class hotels and the Penão rooms and board range from eight mill reis a day up, or from one to two dollars. These last named prices include French table d'hôte service.

Of the American concessionaires and showmen there are only a few of us left and we are going to remain and see it out.

Jack Chism and his wife Billie, well known Texan rough riders and rifle experts, who have made the rounds of South America for the past fifteen years, are going to put on a Wild West and bronco-busting show with an aggregation of about ten performers. And perhaps you don't think they love the Wild West stuff down here. American films of frontier life pack them in and I predict that Jack is "fixing" to clean up.

Jack Valley, another successful showman from the States, who has been doing good business in the Japanese Park at Buenos Aires for several years past, was in Rio several days ago and I am told that he is arranging to put on an extensive water show.

The Shipp & Feltus Circus, an American enterprise, that has been showing in a Coliseum in the heart of Rio for some time past, has just moved under a top in Niteroy across the bay. I understand that this show will occupy space in the amusement section of the exposition as soon as things get under way. How-

ever, the roster of this show is made up almost entirely of South American and European performers. The Five Yumazettis, aerial and acrobatic performers, connected with the Ringling shows for some years in the past, are

AT THE BRAZILIAN CENTENNIAL EXPOSITION



Above is shown one of the magnificent buildings at the entrance to the amusement section of the Brazilian Centennial Exposition in Rio de Janeiro. When the picture was taken the exterior construction was almost completed. According to an old showman who is familiar with conditions in South America, the centennial event promises to be a truly wonderful international exposition.

the only performers well known to Americans on the Shipp & Feltus bill.

The above are the only American acts now playing in Rio. It seems to me that this splendid field is being neglected by performers in the States and that a few first-class acts would do well during the exposition period. All of the large cafes, clubs and amusement enterprises are playing to good business and there seems to be an extreme shortage of first-class acts.

Practically all of the concessions and rides now on the grounds are owned and controlled by Fernando Lopez, a Brazilian, who is in sole charge of the amusement section. However, there is considerable space open for disposal and some of this is being contracted for by Americans now on the grounds.

Sam Mirlach, of New York City, formerly treasurer of the Mirlach Carnival Shows, operating in the States, is busy on several grand stands, and he proposes to open up with dolls and baskets. The matter of permits for wheels is still under discussion, but all other games of skill and chance will be permitted.

George Ritter, well known to concessionaires in San Francisco and the Pacific Coast, is also putting his stores in shape for the opening and will probably operate American games of skill.

Roatrix Sherman, who closed her black and white show at 807 Boardwalk, Atlantic City, the middle of September, is erecting an artistic pavilion on the Avenue of Nations. She will be assisted in the Silhouette shop by her mother, Josephine Sherman, who conducted a similar concession at Cedar Point on Lake Erie during the summers of 1920 and 1921. Since 1911 The Shermans have conducted successful enterprises at Riverview, Chicago, all the State fairs of the East and Middle West, including the Dallas (Tex.) Exposition and the Toronto Exposition, the Anglo-American Exposition, at Shepherd's Bush, London, in 1911; the Pan-American Exposition, at San Francisco;

the California Exposition, at San Diego, and a dozen of America's leading resorts.

The exposition proper is a marvel of coloration and architectural diversity and beauty. It is situated in the most beautiful spot in all the world. The grounds occupy nearly a mile of a crescent of the water front overlooking an amazing panorama of the Rio de Janeiro bay, rimmed with lofty and fantastic mountain shapes. In the near distance is Sugar Loaf Mountain with its world-famous aerial cable car. Far off to the right looms the majestic Corcorado, whose spire pierces the clouds and whose summit is ascended annually by thousands of tourists from all over the world. It is reached by a cog incline that passes thru an amazing wilderness of tropical jungle. Taken all in all, a visit to the Brazilian Centennial Exposition is worth the combined pleasures of an ordinary lifetime.

In addition to an expenditure of nearly sixty millions by the various States of the Federal Government more than twenty foreign countries have joined to make this a truly international show.

The main entrance to the amusement section is a magnificent building. As this is written the exterior construction is in the final stage of completion, in the opposite side of this avenue and facing this entrance are the magnificent structures of the following nations

IOWA FAIR MANAGERS

Will Meet in Des Moines December 12—Good Time Promised

Don V. Moore will lead the community singing at the banquet which will wind up the fifteenth annual meeting of the Iowa Fair Managers' Association, to be held at the Savory Hotel, Des Moines, December 12.

Who would miss the meeting after reading that one little item?

Don V. Moore can sing! And a lot of the other fair boys from the State where the tall corn grows can sing! So that one feature alone will be well worth going to the meeting to hear. But that is only one item in a long list of good things. A splendid program has been prepared which assures every fair man who attends full value in both practical information and pleasure. Head the program and judge for yourself. Here it is:

FORENOON, DECEMBER 12

Registration, distribution of badges, payment of dues, roll call, appointment of committees, reports of officers, secretary's synopsis of the year's work.

Discussion of the questions of importance to fairs, received by the secretary from members previous to the meeting. These questions to be different from those scheduled on the afternoon program.

Establishment of a question box. All members are invited to write questions they are interested in and to hand same to the chairman, who will read them and ask for the discussion of them as provided for in the afternoon program.

AFTERNOON SESSION

- 1:30—Concessions and How To Handle Them, E. W. Gately, Spencer. Discussion led by M. B. Bacon, Davenport.
- 2:00—Problems in Conducting Harness Racing, E. J. Martin, Decorah. Discussion led by F. B. Selby, Corydon.
- 2:30—Election of Officers.
- 2:45—Main Insurance for Iowa Fairs, A. R. Corey, Des Moines. Discussion led by Chas. H. Barber, Mason City.
- 3:00—The Advance Sale of Season Tickets, C. E. Beaman, Okaloosa. Discussion led by J. C. Bookner, Clarinda.
- 3:30—Keeping District Fair Managers' Association Alive, E. A. Giles, Independence. Discussion led by H. M. Carlson, Maquoketa.
- 4:00—Opening of Question Box when questions are read answers are requested from members present.
- 5:00—Adjournment.

BANQUET, 6:00 P.M.

Music by T. Fred Henry's Orchestra.
Community singing led by D. V. Moore, Sioux City.

Address of Welcome, Major of Des Moines, Iowa.
Response of Welcome, H. S. Stanbery, Ft. Dodge.

THEATER PARTY, 8:00 P.M.

The annual meeting of the Iowa State Fair Board will be held the day following the meeting of the fair managers. The Capitol Building will be the meeting place.

OFFICERS OF RUSHVILLE FAIR

Rushville, Ill., Nov. 17.—Directors of the Schuyler County Fair Association held their annual meeting last week. The officers were elected as follows: President, Howard F. Dyson; vice-president, A. J. Lashmet; secretary, W. S. Henderson; treasurer, Charles M. Crandall.

length of the Avenue of Nations and return. This ride is doing capacity business, with a constant waiting line. As a criterion this ride speaks splendid business for all the amusement enterprises as soon as the exposition gets in full swing.

There are still a few American concessionaires in Rio who expect to locate and eventually I expect to see a representation of some fifteen or twenty in various enterprises.

The greatest drawback to the American concessionaire and showman is the present rate of Brazilian exchange. The mill reis, which is normally rated at about three for a dollar, has recently dropped to about eight and a half for a dollar. But there is one everlasting consoling feature in connection and that is in the fact that the dollar goes a long way for current expenses and native material here, and yet the depreciation has not acted very unfavorably against the price that one can demand for first-class amusement. In this connection it is interesting to note that while living expenses here are anywhere from one-half to one-fourth of prices in the States, based on exchange, the moving picture houses and all forms of entertainment are getting from fifty to one hundred per cent more for admissions on a similar basis. Therefore, in my mind, it all works out very satisfactorily.

General admission to the exposition is one mill reis or about twelve and one-half cents. On special occasions two mill reis. This will help to swell the attendance and will permit of the bulk of the money being diverted to the amusement.

If you are a showman and know your business, or a performer with the real goods, you may find an unexpected opportunity here in Brazil, if you are a pleasure seeker come here by all means.

in the order named: France, Belgium, Norway, Czeckoslovakia, Mexico, Denmark and Italy. The handsome American building, of Brazilian granite, which has been brought to the last stages of successful completion under the masterful direction of Colonel D. F. Collier, representative in charge of the United States Commission, is located a stone's throw distant from this group and only a few hundred yards from the main entrance to the exposition grounds.

The rear enclosure of the amusement section is arranged in the form of a great semi-circle, resembling an arched bridge, the top of which has been developed into an extensive scenic roller coaster. Each of the arches, which extend from one end to the other of the grounds, is occupied by the smaller concessions, including grand stores, novelty shops, skill games, juice and refreshment stalls and the like. The larger concessions, shows and special rides are scattered throughout the hippodrome.

The most attractive of the rides are of American manufacture and were supplied by the R. S. Uzzell Corporation, of New York City. They include the Whip, an aerial swing and the Peede. In addition the Uzzell corporation has also supplied the cars for the scenic coaster. All of these rides are owned and operated by The Fernando Lopez interests. All remaining rides and similar attractions are of European importation and include carousels and swings purchased from H. R. F. Merlens, Hamburg, Germany; "Das Verirtekte Hans", brought from a Berlin Amusement Park, and a number of other devices from Argentine and France. The larger buildings of the enclosure, which are to be used for the housing of shows, illusions and novelty exhibitions, are being erected by Brazilians. All of these are nearing completion and will be in operation by November 15.

The only ride that has been operating continuously since the opening of the exposition is an inter-rural railway that runs the entire

"I WANT ATTRACTIONS" FOR MY 1923 FAIRS YOU'LL DO BETTER WITH ME

FOR SEVERAL REASONS Can Offer Standard and Desirable Outdoor Attractions CONSECUTIVE TIME FOR FAIRS GET IN TOUCH WITH THIS OFFICE

"ABSOLUTELY" THE



MR. SECRETARY WHEN YOU ARE READY TO BUY FREE ATTRACTIONS

See me or my representatives before contracting elsewhere

"You Owe It to Your Purse"

ENTIRE SECOND FLOOR MAJESTIC THEATRE BLDG., DUBUQUE, IOWA Long Distance Phone 658 GENERAL BOOKING OFFICES FOR SERVICE

CANTON MEETING

Of Ohio Fair Circuit One of Most Enthusiastic Ever Held

One of the most enthusiastic meetings in the twenty-two years of its existence was held November 20 and 21 in Canton, O., by the Ohio Fair Circuit...

The various group meetings occupied the Monday morning session. The first general session was held Monday afternoon...

Mr. Sandles presented a number of recommendations among them being one that the expense limit per member be raised from \$29.75 to \$35...

Visiting delegates were taken in autos to the McKinley Monument, where a brief, but impressive, service was held...

The Monday evening meeting was the high spot of the convention. Several of the speakers programmed could not be present...

M. D. Cutler, known as "The Harry Lander of Michigan", made a tremendous hit with his clever Scottish ballads rendered in the style of Harry Lander.

The Miller Trio, two girls and a man, followed and entertained the crowd with some lively music. Two male singers and monologists also entertained.

Sam Levy, representing the United Fairs Booking Association, told some clever stories in his inimitable style and received loud and long applause.

"Pat" Sandles then took the floor and gave a stirring fair talk. He urged the elimination of objectionable features from Ohio fairs and asked that more attention be given to educational features.

Justice Owens being absent, his place was taken by Mrs. Barger, who made a splendid talk. Mrs. Barger is a member of the State Board of Agriculture and a leader in boys' and girls' club work in her county.

Tom Harman, of the National Stockman and Farmer Pitsburg, Pa., proved himself an excellent story teller and kept the assemblage in an uproar of laughter for ten minutes.

Dr. A. E. Day, pastor of a Methodist Church in Canton, proved himself a jolly good fellow and told some excellent stories. He was followed by Col. Fred Terry, of Indianapolis, who spoke on various phases of the racing game

Arranging for Next Season's Fall Booking Commencing August 18

A. F. THAVIU CHICAGO, ILLINOIS



CERVONE'S BAND MAKES AN EXCELLENT RECORD

Cervone and His Band, a musical organization which has made an impressive entry into the field of State and county fairs...

Engagements were also played at Paducah, Ky., and Chicago for the Fraternal Amusement Co. of Chicago, of which E. P. Caruthers of the United Fairs Booking offices is president.

The band is now rehearsing and preparing several new novelties which promise to be hits, while several of the old numbers and novelties which helped gain the organization the reputation it now enjoys will be retained.

HAMMOND (LA.) FAIR

Hammond, La., Nov. 22.—The Florida Parishes Fair at Hammond had a very successful season, according to a fair official. The weather was ideal throughout the week and the attendance far exceeded that of previous years.

The agricultural and educational exhibits were far ahead of expectations, due to the untiring efforts of Manager A. A. Ormsby of the fair association, County Agent H. E. Cressell and a corps of able assistants.

Plans are now under way to stage a spring racing meet on the fair grounds at Hammond following the races in New Orleans.

SPRINGFIELD (O.) FAIR OFFICERS MEET

Springfield, O., Nov. 15.—Ray Johnson was elected a member of the Clark County Agricultural Society at the annual meeting here Saturday afternoon.

The society took no action toward plans for the 1923 County Fair, as it is expected that this will be taken up at the January meeting of the board of directors.

FAIR NOTES

The fair at Moultrie, Ga., was a success, according to reports. More money was spent on the amusement features this year than ever before.

The fair held at Belcourt, N. D., this fall, though hurriedly planned and meagerly advertised, was a marked success.

The Spartanburg (S. C.) Fair was not only well attended, but the exhibits were fully up to the high standard of previous years.

Fred L. Kelly, secretary of the Warren County Fair Association, Bowling Green, Ky., in his report for the 1922 fair, shows a loss of \$1,210.70.

COMMUNITY CENTER IDEA

Is Being Considered by Savannah Tri-State Exposition—Civic Park May Be Established

Following the close of the Tri-State Exposition at Savannah, Ga., recently, officials of the organization turned their attention to the improvements to be made during the coming year and various methods to make the show larger and more important than it has been.

It is expected that in a few months definite plans will be laid before the directors for the many improvements that have been proposed to make the Tri-State Exposition grounds a community center where activities of every size and nature may be held.

Dr. B. K. Hammonde, manager of the exposition, has made a tentative outline which, if put into effect, will prove the means of an unlimited expansion of the local institution.

It is believed that thru a proper system of landscape architecture the grounds can be improved so that the tract of the exposition will present the appearance of a park. In fact, this is the real purpose of this undertaking, to make the grounds a place where grown people as well as children may go for frolic and fun.

Considering the small amount of space for the number of exhibitors who wished to get exhibits in the exposition this year, the buildings presented a good appearance. It has been seen, however, that the women's exhibit building is much too small. The idea at present is to convert the Dent-Carter building into an administration building for the show next year.

In order to develop the grounds into a civic park, giving the community an opportunity to enjoy outdoor exercise with the most modern devices, Mr. Hammonde will make an effort to introduce an innovation in that the grounds will have every means of attracting the out-of-doors public.

(Continued on page 92)

J. C. FOWLER



Mr. Fowler is business manager of the South Texas State Fair, Beaumont, Tex. The initial fair on the new grounds this fall was a splendid success, and much of the credit goes to Mr. Fowler for his untiring and efficient work.

CENTRAL CANADA EXHIBITION

Considering Whether To Move to New Location

Ottawa, Can., Nov. 18.—Various opinions were expressed by prominent business men of Ottawa City last week on the question of abolishing the Central Canada Exhibition annually held there.

The present talk is the natural outcome of a suggestion to sell the grounds as inadequate for the exhibition and secure new property in another location more adaptable and extensive for the purpose.

Local references to the side-shows at last exhibition are recalled for, as The Billboard representative here saw each and every one and nothing in the least objectionable could be found.

On the other hand, much might be said in reference to the concessionaires, a great many of whom strongly objected to parting with dolls and other prizes when won by the outsider.

CALICO ROCK FAIR

Calico Rock, Ark., Nov. 15.—The Calico Rock Fair Association has begun to make preparations for the next four-county fair which will be held here next September.

PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES
WITH ITEMS OF INTEREST TO MUSICIANS

IMPROVEMENTS COSTING \$60,000

To Be Made at East Lake Park
for Coming Season—Three
New Rides Included

Birmingham, Ala., Nov. 24.—Provisions for the erection of \$60,000 worth of new amusement devices for East Lake Park, Birmingham's municipally-owned resort, were made by the city commission at its meeting this week. A giant coaster and a dodgem will be installed under a ten-year lease with Elmer, Smith & Schwab, an amusement company of New Orleans.

Work on the new devices will be started in a few weeks in order to have them ready for the opening next season. Plans for placing a seaplane at East Lake are being worked out by Commissioner William I. Harrison. Resolutions providing for the contract will be presented at the next meeting of the commission. It all is estimated that more than \$60,000 will be spent on the park.

Under the terms of the contract with the New Orleans concern the city will receive 15 per cent of the gross receipts from the roller coaster and dodgem. During the third year the city will receive 17½ per cent of the gross receipts and for the fourth and all succeeding years the city will receive 25 per cent of the gross receipts. The contract provides that the city shall pay for the cost of the current to run the devices up to one per cent of the gross receipts, but any cost above that is to be paid by the operators.

All cost of erecting the roller coaster and dodgem will be paid by the amusement company, and insurance must be carried against liability in order to protect the city. At the end of ten years the contract provides that the site shall be cleared by the company without cost to the city and the grounds be put in the shape they were before the devices were erected.

The giant dip coaster, or scenic railway, is an undulating affair with a total trackage of more than a half mile. The track dips from a height of sixty-five feet to one of five feet below the surface of the ground.

ONLY MERCHANDISE WHEELS

Will Be Permitted at Belvedere Beach
Next Season

Keansburg, N. J., Nov. 25.—President P. Lewis and Manager Williams of Belvedere Beach, who expect to surpass their strides of the past season at the resort next year, advise that money wheels will be barred and that only straight merchandise wheels will be allowed to operate.

Additional improvements will be made in the Belvedere Casino, which is claimed to be the finest dancette on the Jersey coast, and in the mammoth swimming pool, completed last July. Big patronage at the pool proved its demand despite the nearness of a fine white sand bathing beach. The half mile of spacious boardwalk also has added to the attractiveness of Belvedere. Another feature of the resort is its large, shady picnic grove.

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

LAKEWOOD PARK'S NEW DRESS

Will Be Complete for 1923—Dr. S. A. DeWaltoff and Managers of His Parks To Attend N. A. A. P. Convention

Waterbury, Conn., Nov. 25.—Next season will mark the third year for Lakewood Park under the ownership of Dr. S. A. DeWaltoff and will see the culmination of the program for all new buildings. Much of this improvement work has been done during the past two seasons and with it has been overcome the bad reputation Lakewood suffered in previous years. The frolic has been removed from the park and is to be replaced by a whip. Work of replacing the last of the old buildings also is under way.

Dr. DeWaltoff will attend the coming N. A. A. P. convention in Chicago and will be accompanied by Robert J. Eustace, manager of Lakewood; A. S. Lynch, manager of the DeWaltoff park in New Haven, and Clarence Willard, manager of the DeWaltoff resort in Hart-

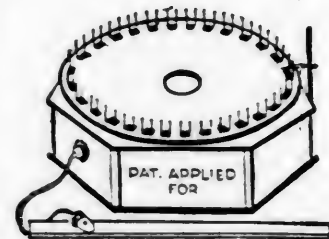
ford. Mr. Eustace is to address the convention on "How To Win Public Confidence." His work with the local Chamber of Commerce has had much to do in getting public confidence behind various projects and his extensive amusement work has been characterized by the confidence he secures for his ideas.

"SEE YOU IN CHICAGO"

"Will see you in Chicago at the Congress Hotel at the N. A. A. P. Convention, December 6, 7 and 8," is the byword among park managers throughout the country at this hour. According to advance information, as told in the special story on page 5 of this issue, the convention will be bigger and better than ever.

Fred J. Collins, who recently resigned as manager of Mid-City Park, Albany, N. Y., postcards from Daytona, Fla., that he is enjoying his stay there. Mid-City Park has been taken over by Kendall B. Hassard, who will manage it.

0	6	11	2	7
1	0	0	13	4
12	3	0	10	15
9	14	8	10	15



New Style Flashers, New Skill Games and Wheels, now exhibited in my Show Room. Catalogue will be ready January 15.

WILLIAM ROTT, (Inventor and Manufacturer)
New Located at 48 East 9th Street, near Broadway,
NEW YORK CITY.



SPILLMAN ENG. CORP.

Manufacturers of
SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT.
TO 48-FT. PORTABLE CAROUSSELS, 50 FT.
AND 60-FT. PARK MACHINES.

Write for Catalog. NORTH TONAWANDA, N.Y.

S. ASCH

EXPOSITION and PARK BUILDER,
383 Canal St., New York.

Designer and Builder of the NIAGARA FALLS W-
fect and Decorations for Madison Square Garden Pool.
Keep me in mind for the 1923 season.

PATENTS MANUFACTURER
Promptly procured. Trade
Marks registered in the
U. S. and abroad. Call for
or write. FREE ADVICE.
Phone. Vanderbilt 7212.
520 FIFTH AVE.
NEW YORK

BLOW BALL RACE

Improved Model. Patented Nov. 7, 1922. The lowest
priced, flashiest group skill game for parks. Portable
for carnivals. E. E. BEHR, Mgr., 4015 Pabst Ave.,
Milwaukee, Wisconsin.

We Put Pep Into Stale Money Getters

Our Novelties for 1923 include

OBSTACLE RACE, RABBIT RACE, DIVING GAME, MIRROR RACE,
LOOP-THE-LOOP, FISHING CONTEST

NOTE: Our basic Kentucky Derby Patent No. 1203852 has been
adjudged a valid pioneer patent covering counter controlled games of
skill. Our appeal on the Balloon Racer will be heard in December. Be
careful what you buy and avoid infringement.

KENTUCKY DERBY CO., Inc.

ARNOLD NEBLE, Pres.

108 John Street,

New York City, N. Y.

OUR GAMES WILL BE ON DISPLAY AT PARK MANAGERS' CONVENTION

CONGRESS HOTEL, CHICAGO, DEC. 6th, 7th and 8th

The Balloon Racer, The Cony Race, Diver Game,
Foot Ball Game, Iron Pirate, Base Ball Game.

Write for Our New 1923 Catalogue

CHESTER-POLLARD AMUSEMENT CO., 1416 Broadway, New York City

MILLER & BAKER, Inc.

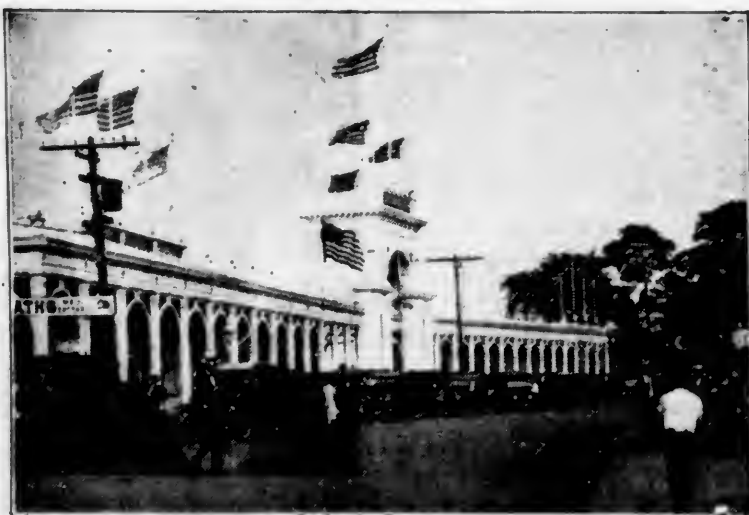
DESIGNERS AND BUILDERS OF

Amusement Parks and Amusement Park Devices
and MILLER PATENTED COASTERS

Suite 719 Liberty Bldg.,

BRIDGEPORT, CONN.

ENTRANCE TO PARADISE PARK.



Paradise Park, the new amusement resort opened this year at Rye Beach, N. Y., bids fair to take its place among the leading Eastern parks. An attractive entrance has been built, as shown above. The outstanding edifice of the entire resort. Call and be convinced.

PARADISE PARK

JOSEPH HAIGHT and FRED H. PONTY,
Owners and Operators.

RYE BEACH, RYE, N. Y.

(Seven Days a Week)

Opens its second Season, Saturday, May 12, and closes Sunday, September
30, 1923. Making the longest run of any Amusement Park in the East.

Still have propositions open for ROLLER COASTER, OLD MILL, VIR-
GINIA REEL and CATERPILLAR, or any other modern Park Amusements.
A few choice spaces open for Skee-Ball, Shooting Gallery or any other
Legitimate Concessions suitable for a high-class park. Address all com-
munications

FRED H. PONTY, 8 South Main Street, Port Chester, N. Y.

SPECIAL NOTE—Rye Beach is located 12 miles from the New York
City, line on Long Island Sound. 2,000,000 people to draw from. The Park
is right at the water's edge.

NEW RIDES FOR 1923

We Announce H. F. MAYNES' New World Beater

THE CATERPILLAR (FIRST KNOWN AS THE RAIN-BOW TUNNEL)

THE MOST REMARKABLE RIDE EVER BUILT ANYWHERE

We have the exclusive license from Mr. Maynes to build this ride in parks.

This wonderful ride took in over \$24,000 in eight weeks; a most astonishing figure. It got over \$1,600 in one day at Atlanta and over \$1,800 in one day at Columbia, S. C. It frequently earned as much as all the other rides combined. Detail figures will be furnished for the asking. The ride is 65 feet in diameter, carries 48 people,



and is the greatest repeater ever built. Caterpillars are now being built for Coney Island, Revere Beach, River-view Park, Chicago, and 25 other parks. Bert Earle has bought ten to operate in leading parks on the Pacific Coast. We are now contracting for April delivery. Wire at once for full data on the Caterpillar, the funniest, laughing-est ride ever built.

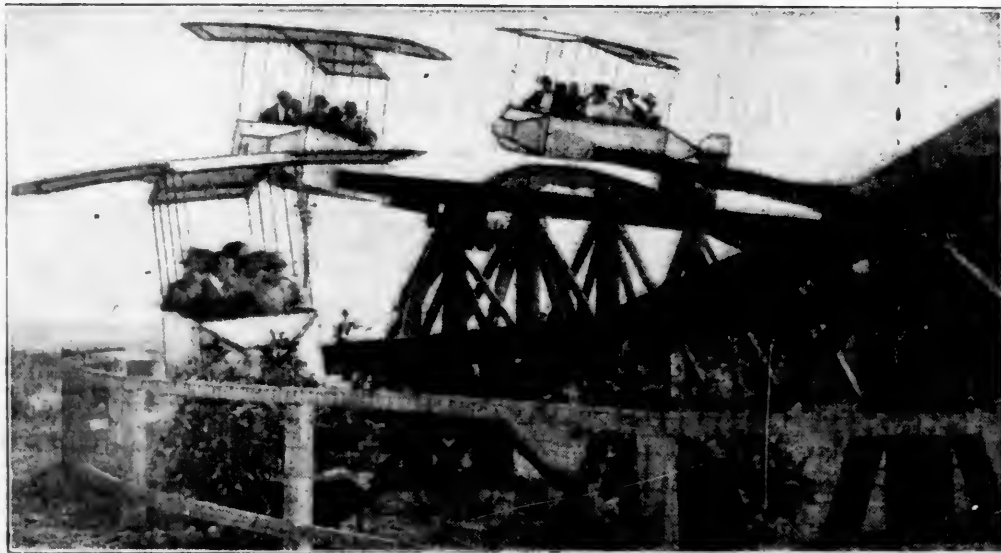
We Announce JOHN F. FISHER'S Splendid Park Success

THE JOYPLANE

This is the ride that beat the \$45,000 Coaster at Cedar Point Park, Sandusky, Ohio, more than half of the time. This ride is a thriller, with a wonderful kick, and a great repeater.

We have the exclusive license to build this ride from Mr. Fisher.

A second Joy-plane made a big success at River-view Park, Chicago. It was operated by Robert Loehr of Cleveland, who will have



another at his Cleveland Park for 1923. This ride will also be operated for 1923 at Seelig Zoo Park, Los Angeles; West View Park, Pittsburg; Columbus, Ohio; Coney Island, and with Johnny J. Jones. The Joy-plane is the most thrilling ride ever built outside of the roller coaster. It is now built entirely of steel, is 100 feet in diameter and carries 48 passengers.

THE BUTTERFLY

This is the ride that is said by all to be the most beautiful ride ever built. It earned its cost in ten weeks on the Johnny J. Jones Shows in Western Canada this season. Started in June, five more were sold within ten days and delivered in August.

The Butterfly will be operated in many big parks for 1923, including the new Seelig Zoo Park in Los Angeles. This ride is the prettiest decoration and the most attractive device ever installed in a park. Only a limited number will be built for next season. We therefore urge early placing of orders. Space required, 75 feet diameter. It carries 24 passengers.

And Not the Least

THE SEAPLANE

A standard ride for all amusement parks. More than 300 Seaplanes and Traver Circle Swings have been built throughout the world. The sun never sets on the Seaplane. Built for both parks and carnivals.

The Seaplane is a cool, pleasing ride for patrons of all ages and all classes. Our big Seaplane car has a six-cylinder motor, with electric motor on the inside. No park is complete without a Seaplane. Send for long list of Seaplane operators, including all the leading parks and carnivals all over the world.

COME TO THE PARK MEN'S CONVENTION AT CHICAGO

MEET US AT CHICAGO

WRITE, WIRE OR COME TO SEE US

TRAVER ENGINEERING CO., Beaver Falls, Pa.

MASTER RIDE BUILDERS TO THE WORLD

WE LEAD THE PROCESSION IN THE BUILDING OF NOVELTY RIDES

EDWARD J. SCHMIDT

Invites Inventors and Concessionaires to meet him at the

NATIONAL ASSOCIATION OF AMUSEMENT PARKS

CONGRESS HOTEL, CHICAGO
—DECEMBER 6, 7, 8, 1922—

With a view of installing their devices or concessions upon an equitable percentage basis or outright purchase in the coming money-getting resort of America

SUNNYSIDE PARK

DETROIT, MICHIGAN

The Livest and Fastest Growing City in America

Address preliminary communications to

DETROIT PARK AMUSEMENT CO., - Detroit, Michigan

EDWARD J. SCHMIDT, President

Post Office Box 1081

508 Monroe Avenue

MEMBERS OF NATIONAL ASSOCIATION OF AMUSEMENT PARKS

RALPH PRATT TO VISIT EUROPE IN INTEREST OF DODGEM CO.

Will Go From N. A. A. P. Convention
to International and Amusement
Fair in London

Lawrence, Mass., Nov. 24.—Ralph Pratt, treasurer of the Dodgem Company, is making preparations for an extended trip abroad this winter. The fame of Dodgem has spread to many European countries and Mr. Pratt is making the trip primarily to satisfy such demands.

He will sail from New York December 12 for London. Before starting the trip he will attend the convention of the National Association of Amusement Parks in Chicago.

Upon arrival in England Mr. Pratt will attend the great International and Amusement Fair at London, which is held every year and is internationally known as the largest fair of its kind in the world. It will begin on December 22 and continue until January 22. One of the feature attractions of this fair will be the showing of the Dodgem, and Mr. Pratt intends to spend five weeks there in the interests of this popular ride. He will also visit his former home in Bradford, Yorkshire, England.

Upon the completion of his stay in England Mr. Pratt will visit France, Spain, Italy, Switzerland, Germany and Denmark, from which he has received applications for the Dodgem.

Mr. Pratt's business activities are not restricted alone to his interest in the Dodgem Company, as he has large real estate holdings here at Salisbury Beach and in Haverhill and also owns and operates several amusement devices at the beach. He is treasurer and majority stockholder of the Salisbury Beach Ocean Bath Pavilion Company and is interested in several amusement parks in this vicinity. Mr. Pratt at one time owned a chain of theaters throughout New England, only one of which, a moving picture house in Exeter, N. H., still remains in his possession.

There is no greater indication of the universal success of the Dodgem than the European demand for this great amusement feature, he declares. In the past two years more than one million dollars' worth of cars have been sold and the supply is always in arrears of the demand. Dodgemes are in operation in all of the European countries named as well as in California and even China and Honolulu. He expects to return home in March.

"PADDY" SHEA QUITS CONEY?

(Continued from page 78)

and one of its wealthiest residents, let it be known today that he is quitting the resort for good and henceforth will make his home in California. The "Mayor" for years ran his "Irish cabaret" on Coney's Bowery. Before prohibition he often sold from 250 to 300 kegs of beer on busy days, but last season he refused to open his place.

CONEY ISLAND, N. Y.

The new Boardwalk is now 9/10 finished, and will positively be completed early in spring. This will make Coney Island the greatest amusement place in the world. Our property is located in the heart of the Boardwalk.

We will lease: All or any part of vacant space, 299x300 ft. on Surf Avenue, from 20th to 21st Street, one block below Steeplechase Park. Also over 400 ft. on Ocean front, running from 20th to 22nd Street. Best spot in the country for any amusement enterprise. Will also lease the Washington Baths (3,000 bath houses). Apply at once to

DAVID FRIEDMAN 44 West 77th Street. NEW YORK CITY
Telephone: Schuyler 6666.

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.

WANTED FOR RIVERVIEW PARK, Des Moines, Iowa

Concessionaires, to place on liberal percentage basis, Dodgem, Ferris Wheel, Merry-Go-Round (to be placed under building to be built by concessionaire), and any other rides which will not conflict with Big Dipper, Coaster, Seaplane, Whip, Miniature Railway or Old Mill. All small Concessions, such as Eating and Drinking Booths and Games of Skill, are placed. No room for more. Pleased to hear from Musical Comedy Producer with modern script bills, wardrobe and scenery, or organized Mustal Comedy Companies of 18 to 25 people. HAVE FOR SALE OR TRADE or good Ferris Wheel, one of Parker's Three-Ahead Jumping-Horse Carry-Us-Alls, having 36 horses, 2 chariots, electric motor, with Style 147 Organ and good Tent Ton with side wall. Address

OMER J. KENYON, Mgr. Majestic Theatre, Des Moines, Iowa.

PARK AT SIOUX CITY

To Be Operated by Des Moines Firm
on City Property for a Yearly
Rental and Part of Receipts

Sioux City, Ia., Nov. 24.—An amusement park was assured for this city recently when the city council agreed to contract with a Des Moines amusement company to lease approximately ten acres of Riverside Park.

Councilman P. J. Dalton of the parks and public property department presented the proposed contract which, with a few alterations, will be accepted on his motion, it was agreed.

The site which will be converted into an amusement park is located on the river front and is bounded by the Shore Acree Boat Club grounds and the Riverside Boat Club grounds, the new road to the club grounds and the streetcar tracks. The park will be free to the public from 6 o'clock in the morning until 6 o'clock in the evening excepting Sundays and holidays. The contract will run one year from February 2, 1923, with the privilege of renewing each year for a period of fourteen years.

The city will receive from the company \$1,000 a year, to be paid in four equal installments, due in February, May, August and November. The sum of \$250 will be paid upon execution of the contract. The city is to receive 5 per cent of the receipts.

ELEPHANT AND GIRAFFE DIE

Animals on exhibition in New York City are mourning the loss of two of their members. Hattie, the twenty-three-year-old elephant that was a favorite at Central Park since 1894, died there last week. Veterinarians who treated Hattie say she ate too many peanuts. The other death was of the first baby giraffe ever born at the Bronx Zoo. His death was somewhat expected for, as a rule, the first born of wild animals in captivity lacks vitality. Andreas Zingragen, giraffe expert for the Ringling Brothers' menagerie, in winter quarters at Bridgeport, Conn., was summoned and managed to feed the falling baby a quart of milk. The improvement was encouraging and Zingragen returned to Bridgeport, but the next morning the giraffe was found dead.

TAKE OVER EXPOSITION PARK

Evansville, Ind., Nov. 25.—The Rendezvous Amusement Company plans to take over Exposition Park and spend approximately \$27,000 for new features. The first improvement will be the completion of the amphitheater. The company plans to operate other amusement parks, according to its officials. The incorporators are Henry F. Kersting, Allie L. Holland, Jacob H. Weber, Fred Weber, Manson Reichert and Frank C. Eng. Plays and concerts are among the attractions planned for the resort next season.

VISIT THE DODGEM BOOTH AT THE NATIONAL ASSOCIATION OF AMUSEMENT PARKS CONVENTION, CONGRESS HOTEL, CHICAGO, DECEMBER 6, 7 AND 8. DEMONSTRATION GIVEN AT RIVERVIEW PARK.

Remember the 1923

DODGEM

IS SOLD WITH a WRITTEN GUARANTEE to FURNISH ALL BROKEN or DEFECTIVE PARTS for a PERIOD of ONE YEAR

REMEMBER we are the originators of the trolley ride and will protect our customers against costly litigation. REMEMBER the Dodgem is patented, not patent applied for. Play safe, don't let a little first cost keep you from buying the ride that has proven its worth as a big money getter. REMEMBER the Dodgem goes either backward or forward. You need no extra help to push cars apart, no signs directing your patrons to bump cars at right angles, like a certain imitation trolley ride. One man can take care of thirty-car ride, and it is very simple to operate. "Turn the wheel," that's all. Read the following letter from D. S. Humphrey:

Euclid Beach, Cleveland, Ohio, Nov. 18, 1922.

Stoehrer & Pratt Dodgem Corp., Lawrence, Mass.

Gentlemen:—Of all our rides we consider "The Dodgem" the best attraction and a big earner. We are more than pleased with it.

1921 grossed \$39,260.00 at 20 cents a ride, 186,300 people riding.

1922 grossed \$32,836.00 at 10 cents a ride, 328,360 people riding.

One man kept the 45 cars in first-class repair and still had time for other work this year.

Yours very truly,

(Signed) By D. S. HUMPHREY, President.

Send for circular and testimonials. We have dozens of such letters. 1,600 cars already sold.

Pay small deposit now and be sure of delivery when you want it. Don't wait for something better. There is nothing better. The longer you have it the more money you get. Persons riding once ride always. Repeats larger in 1922 than 1921. Sold by:

MILLER & BAKER

Bridgeport, Conn., and 3041 Grand Central Terminal Bldg., New York City.

J. L. KAUFMAN, RALPH PRATT, STOEHRER & PRATT DODGEM CORP.

706 Bay State Bldg., Lawrence, Mass.

MEMBER OF THE NATIONAL ASSOCIATION OF AMUSEMENT PARKS

FIRE AT SILVER LAKE PARK

Destroys Theater, Bathhouse and Concession Booths—Loss Is Close to \$30,000

Bellingham, Mass., Nov. 23.—A theater, several bathhouses and booths of five concessionaires were totally destroyed by a fire that started at Silver Lake Amusement Park here last week. The total damage is estimated at between \$25,000 and \$30,000. The buildings were owned by the Milford, Attleboro & Woonsocket Railway Company and leased to Emile P. Gauvin of Bellingham.

Mr. Gauvin is of the opinion that the fire was incendiary.

When discovered the blaze was sweeping the bathhouses and it apparently had started in the corner occupied by the office. The few persons who live in the vicinity made an unsuccessful attempt to extinguish it and aid from the Woonsocket fire department was sought. Chief Cole sent Hose No. 5 to the scene. The buildings had burned to the ground before they arrived. The firemen directed their attention to prevent the blaze from spreading to the hotel, wooden bridges over which trolley cars pass, the dance hall and other buildings, none of which were damaged.

It is said the theater cost \$20,000 when it was erected some years ago. The bathhouses cost \$6,000 and the booths were valued at about \$200 each. The booths were subleased as follows: Lunchroom, James Kiley, Woonsocket; sea grill, Harry Penhallow, Forestdale; ice cream parlor, Liberty Confectionery Company, Woonsocket; popcorn, Avelard Merchants, Woonsocket; jewelry, George Vanasse, Woonsocket.

NEW PARK AT TUSCALOOSA

Tuscaloosa, Ala., Nov. 25.—Another amusement park for this town is in course of construction just south of the old fair grounds and is to be ready for opening early next spring. W. L. Pounds is promoter of the project and C. M. Ayres is supervising the engineering work. A feature will be a lake, to be fed by twelve springs, and a modern swimming pool. The present plans call for an investment of \$10,000. Mr. Pounds expects to increase this by \$25,000 within a few seasons.

DOHERTY UNDER CONTRACT

Arrangements were made last week whereby Dore-Devil Doherty is to appear under the executive management of The Wirth Blumenfeld Fair Booking Association, Inc., for 1923. During the past season Wirth Blumenfeld played Doherty at several of the foremost amusement resorts in this country, Mexico and Canada. It is reported that Doherty is to play return engagements where he broke attendance records.

Concessions at Coney Island, New York, brought the city \$73,000 last year, according to Park Commissioner J. N. Harman. In 1918 the concessions netted \$17,000 for the city.

1923 MODEL

J. W. ELY AEROPLANE SWING

"The Highest Class of High Flyers"

on exhibition at the

CHICAGO CONVENTION

DECEMBER 6-7-8

BOOTH 17

J. W. ELY COMPANY, INC.

116 Main Street, - - - White Plains, N. Y.

SEE THE

RACEAWAY

THE NEW RIDE

at the

CHICAGO CONVENTION

DECEMBER 6-7-8

BOOTH 16

Raceaway "AMUSEMENT" Ride Corp.

J. W. ELY, President

Factory and Gen. Office: Bronx Street, White Plains, N. Y.

"AMUSEMENT" our Middle Name.

HEADLINE VAUDEVILLE ACT IS MADE INTO NEW PARK GAME

The Iron Pirate, one of three new games to be introduced by the Chester Pollard Amusement Company next season, is a decided departure from other games.

The scenic effect of this game is the same as is used in one of its acts, "Married Via Wireless", that has headlined the B. F. Keith and Orpheum circuits and is considered one of the most realistic and sensational scenic effects seen in vaudeville.

Credit is given the Chester Pollard Company for helping bring the game business up to the high standard of novelty and entertainment which it now enjoys. Its games, The Ballon Race, Rabbit Race and Diver Game, were attractions to many parks last season and afforded so much amusement to the players and spectators that several park managers, it is said, found it convenient to eliminate free acts.

The Iron Pirate consists of a scenic reproduction of a fortified harbor with realistic water effect, break-down forts and a six-foot battleship. The counter is equipped with a battery of miniature naval guns. When the mechanism is put into operation by the attendant turning a switch, it causes the battleships to sail across the foreground, rolling and in full fighting trim, the forts on shore going into action at the same time. The ship and forts are so constructed that when they are hit certain sections break away. On the side of the ship are portholes, or targets, with numbers corresponding to those on the guns fired by the players. When a shot enters the porthole there is a loud explosion and the ship catches fire and sinks. The forts are equipped in the same manner so that while the "battle" is in progress there is plenty of excitement. The player who is first to sink the ship is the winner and is announced by an electrical indicating device. As soon as the ship is sunk the operator throws in the lever and the game is automatically set up for the next battle.

IMPROVING WOODLAWN PARK

Trenton, N. J., Nov. 24.—George B. Bishop is making many preparations for further development of his new Woodlawn Park. Contracts have been signed and construction has been started on an ice cream parlor, 75 x 150 feet. The park consists of a thirty-acre tract, lying between two of this city's main thoroughfares, one side bordering on the Lincoln Highway. Two new entrances will be erected, making three to the park, one on the highway and one on each of the avenues. A section is being developed with all the requirements of an up-to-date picnic grove. The probability is that a few new amusement devices will be installed. The opening date for next season has been set for May 20. As heretofore the entertainments will consist of high-class attractions.

Arthur R. Wilber, manager of Blue Grass Park, Lexington, Ky., announces that a pony track and seaplane will be new features at the resort next season.

PEREY TURNSTILES

FASTER THAN A TICKET SELLER-IT REGISTERS EVERY ADMISSION

A FEW PROMINENT PARKS OPERATING OUR MACHINES:

RIVERVIEW PARK, Chicago.
KRUG PARK, Omaha, Neb.
RAMONA PARK, Grand Rapids, Mich.
LIBERTY HEIGHTS PARK, Baltimore, Md.
WHITE CITY PARK, Chicago, Ill.

LUNA PARK, Coney Island, N. Y.
STEEPLECHASE PARK, Coney Island, N. Y.
DOMINION PARK, Montreal, Canada.
KENNYWOOD PARK, Pittsburg, Pa.
ELECTRIC PARK, Kansas City, Mo.

PEREY TURNSTILES CONFORM IN EVERY WAY WITH GOVERNMENT REGULATIONS
See Our Exhibit Booth No. 8, Congress Hotel, Chicago, December 6, 7 and 8, 1922.

Every Dollar Reaches Your Safe

PEREY MANUFACTURING CO., 30 CHURCH ST. Hudson Terminal Bldg. N.Y. City

ATLANTIC CITY BOARDWALK STYLE BEING WIDELY COPIED

Atlantic City, Nov. 23.—Coney Island officials who sought information as to the details of Boardwalk construction here last year have put their newly-acquired knowledge to practical use by creating the first 1,000 feet of a new boardwalk modeled upon the famous Atlantic City strollway.

The marvellously effective system of planing that was devised by Boardwalk Superintendent Kirk Loveland, after long experimenting, seemingly has become the model for boardwalk building thruout the world. As far as New Zealand requests have poured in upon Director Steinbricker of the city street department for detailed description of the herringbone method of wooden strip surfacing which has outworn the old method of planing in straight rows, and not only in Coney Island but from the Western coast the Loveland system has been approved as the most satisfactory way of pleasing the pedestrians and protecting the life of the wood.

In width the Coney Island esplanade outdistances that of this resort, being 100 feet wide, while the one here is but sixty feet, but in other respects it is a counterpart of the local Boardwalk, while in length it cannot approach the miles of raffled footway in this city. The surface is of southern pine, laid in angles, with runways for chairs if desired to introduce them.

Coney Island has furnished the first imitation of the Atlantic City Boardwalk without its marvelous surroundings of hotels and walk shops. It is expected to have the Coney Island boardwalk completed by spring and to hold the dedication ceremonies in May. It will be a monument to the foresight of Superintendent Loveland, whose ideas have been so generously copied.

Venice Pier Ocean Park Pier Santa Monica Pier
LOS ANGELES
WILL J. FARLEY, Venice
Long Beach Pier Redondo Beach Seal Beach

Los Angeles, Nov. 18.—Los Angeles after celebrating Armistice Week to its fullest extent entered this week into the society event of its annual automobile show. It was the greatest ever held in this city or in fact west of the Mississippi.

The motion picture theaters are all reporting good business, likewise the two big vaudeville houses.

The Morocco and Majestic theater stock companies are thru with their recent big runs and are offering new plays for the approval of their patrons. At the Morocco "The Boomerang" has succeeded "Abie's Irish Rose" and has caught the fancy of the theatergoers. The Majestic after two weeks of "The Champion" will put on "The Meanest Man in the World". The Mason Opera House will have Tom Wisc in "Three Wise Fools" for a week's stay, and "Chuckles", a musical comedy with forty colored comedians, will hold forth at the Philharmonic Auditorium. On the amusement piers the cloak of winter is wearing much better than last year, due to the fact that the rains have been late in starting and the weather is daily around 70 degrees, making the ocean front still a desired spot. The piers, chiefly thru their many amusement men's associations, are preparing for big Thanksgiving and Christmas holiday celebrations and harring rain they will be the biggest ever put on. With the many event-headed for charitable Christmas funds and other purposes Los Angeles will find that she has much to patronize before the year ends.

Charles Hugo, who departed some time ago for China to take army pictures for the Chinese Government, has arrived at his destination and is already at work.

The "Syncope Party", given this week at McCarthy's Cinderella Roof Hall by Mildred Davis, was a huge success. The studios all turned out and a most enjoyable evening was the result.

Harold Lloyd will eat his turkey dinner in Los Angeles, according to a wire from him from New York. It is expected that he will bring back the rights for filming Frank Craven's comedy, "The First Year", for his next production.

E. A. Herrick, who has been connected with the Western Show Print at Seattle for a

BELVEDERE BEACH AMUSEMENT PARK

The Bright Spot of **KEANSBURG, NEW JERSEY** Between the two Boat Piers

WE WANT a few more legitimate Concessionaires and Rides for the 1923 season. Excellent opportunity for Carousels, Games of Skill. Apply to owners.
P. LICARI, INC. (R. O. Williams, Manager), Keansburg, New Jersey.

FOR SALE

Owners of a modern RIDE, located at a growing resort near Washington, D. C., catering to Washington and Baltimore excursionists, wish to retire from park business. Have exclusive contract with many favorable terms that runs until 1935, which is worth much more than price asked. Ride is 4,000 feet in length, constructed of Georgia pine and but five years old. Has been kept in first-class condition. Good money-maker for live wire. This is a most exceptional opportunity and must be handled quick. Price one-third of cost. Address for details, giving reference as to ability to handle.
H. HERSCHBERGER, Eiks' Club, Washington, D. C.

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.

number of years, has arrived in Los Angeles for the purpose of establishing a show printing plant in this city. The firm will be known as the Majestic Show Printing Company and is expected to be in operation about January 1.

So great has been the demand for "The Humming Bird" that Oliver Morosco has canceled his road engagements for Maude Fulton, and will continue the play at the Regan until time for the New York engagement.

L. C. Zelleno writes that he will move from San Francisco into Los Angeles about November 25.

Conrad Birk has joined the staff of the Century Comedy Studios, and has been as-

signed to the Al Herman Company. He was previously with Harold Lloyd as gag writer.

A three-day New Year Mardi Gras as elaborate as those held in the large Eastern cities is under preparation for the Venice Pier, David Davis, Sr., president of the Venice Amusement Men's Association, has arranged a program that will be unique as well as most grotesque. King Joy and Queen Beauty will be crowned at midnight New Year's eve.

J. L. (Judge) Karnes has arrived home from San Antonio. He states that the many trials and worries incident to the loss of his
(Continued on page 84)

EXHIBITIONAL AVIATION

BALLOON ASCENSIONS AND PARACHUTE DROPS

SGT. BUTON VISITS

FINED \$50 FOR DOING A FAVOR

Dare-Devil Has Successful Season—Perfects New Daring Stunts for Next Season

Sgt. C. C. Buton, one of the most intrepid wing-walkers and aerial acrobats in the country, was a caller at The Billboard office in Cincinnati November 23 and stated that next season he will have two entirely new and most dangerous and nerve-testing feats ever devised by an aeronaut. Sgt. Buton, who is connected with the Curtis Exhibition Company, of Buffalo, N. Y., furnished the highlights to many Eastern fairs the past season, which, he says, was one of the most successful and busiest of his career. Buton claims to have his new aerial stunts perfected to the last degree, one having been "shot" by the Fox Corporation and to be released soon. Winds play nasty tricks sometimes, and the dare-devil related an incident which happened in Union City, Pa., at the Fourth of July celebration, when he experienced the first and only mishap of the season. His plane made a bad landing and he sustained a broken arm and severe lacerations of the body. Buton will again be booked thru the Curtis Company next season, and says he will be ready to generally risk his neck for the delirium of the city folks about May 15, opening in Buffalo, under the management of E. M. Remer and with Don C. Gould, a Buffalo ace, as his pilot. Buton will play return engagements at Crystal Beach, Bertie Fair and Cayuga, all Canada, and Lockport, N. Y., all contracts having been signed. The intrepid, who is wintering in Dayton, O., hasn't much to say about himself, the various magazines and newspapers have devoted many columns of space to his awe-inspiring exhibitions, many calling him the "premier dare-devil of them all."

Sam J. Taylor, an aviator, who spent the week of the Tri-State Fair Exposition, Savannah, Ga., giving stunts to demonstrate his ability as an expert aviator, gave a series of his exhibitions too near the tops of buildings, trees, fences and the people for public safety recently in that city, with the result that he was arrested and fined \$50 in Police Court. Taylor said he thought the people would appreciate the flying and that he at his own expense flew over the fair grounds, knowing it was "Savannah Day" and thinking to add to the program. He did not think the enterprise especially hazardous, explaining how the momentum of the plane would carry it out of danger to the spectators if anything happened. Later in the day Taylor retained E. E. Holmes, attorney, to certify his case, it is understood. The certiorari was based on the contention of the defendant that he was giving the entertainment without cost for the entertainment of the spectators, and that his "stunts" did not violate any city ordinance, State laws, nor did it constitute disorderly conduct.

STEWART COMPANY

HAS GOOD SEASON

The Stewart Aerial Attraction Company, of South Bend, Ind., has practically closed what is considered a good season, filling quite a number of engagements and experiencing only one forced postponement, due to weather conditions, which was at Wakarusa, Ind., for the American Legion homecoming during September. J. M. Stewart, manager of the above company, was married November 6 to Mary Hoeller, an Indiana girl, by the Rev. G. W. Titus, in Elkhart, Ind. The couple are living in Elkhart at present.

CODY FLYING CIRCUS

Thrills With Daring Stunts—The Chronicle's Aerial Show Attracts Nearly 30,000 People

Augusta, Ga., Nov. 22.—Probably the biggest crowd ever gathered on Broad street at one time witnessed the most thrilling exhibition that was ever put on in this city or section, recently when the Mabel Cody Flying Circus performed for nearly 50,000 people, who attended The Chronicle's great aerial exhibition, which lasted about three hours. The great crowd saw a man change planes in midair while each machine was going at the rate of 60 miles per hour, saw loop-the-loops, tail spins and acrobatic stunts on the wings of speeding airplanes and a great climax when a parachute jump was made from an altitude of 2,500 feet, the aviator floating gracefully before a west wind and landing toward the eastern extremity of the city unscathed.

The ushering in of the big show was unaccompanied by any flare of trumpet and was without the accompaniment of band music. Curly Burns, manager of the Mabel Cody Flying Circus, was driven up and down Broad street a few minutes before 3 o'clock and thru a megaphone announced the stellar attractions of the day, the greatest aerial performance ever put on in this city or section.

MAYNARDS GET \$3,000 BY AIR CIRCUS BENEFIT

The receipts of the aerial circus at Curtis Field, Garden City, N. Y., under auspices of the American Legion, for the benefit of the widow and four children of Lieut. Edwin W. Maynard, the "Flying Parson", were approximately \$3,000. More than 4,000 people attended. Two parachute jumps from an altitude of 2,000 feet were feature events. Lieut. Hubert Julian, a Negro flyer of the Canadian Air Service, and former Lieut. Leroy Carlson jumped from airplanes, Julian landing a mile away from the field. A ten-mile race, a landing-to-the-mark contest and stunt flying were on the program. Twelve army planes from Mitchell Field flew in formation over the crowd.

MABEL CODY CIRCUS BUYS THIRTY PLANES

According to Curly Burns, manager of the Mabel Cody Flying Circus, his company has purchased thirty Government planes which have been on the field at Americus, Ga., and will bring these planes to Augusta, Ga., where they will be kept until they can be sold. Mr. Burns reports that the Government aviation field at Americus has been completely abandoned. Airplanes and hangars have been sold and the Government aviators who were stationed there have been transferred to Kelly Field in Texas. The planes which were bought by the Mabel Cody Company will be kept in hangars at Augusta, Ga.

THOMAS GRISHAN THRILLS

The Mauidin Aircraft Corporation, of Fulton, Mo., furnished a few exciting moments for those attending the sale of the Swift estate by the Nat Town Site Company, of Omaha, Neb., at Jefferson City, Mo., the other day. Thomas Grishan, professional wing walker and parachute jumper of the Mauidin Corporation, furnished the thriller by jumping from a plane at a height of 2,500 feet. His chute failed to open until within a few hundred feet of the ground, but he landed safely.

LEYSON MAKES RECORD AT HARTFORD AIR MEET

Over 150,000 people attended the three-day meet held on the municipal aviation field at Hartford, Conn., November 10, 11 and 12. Capt. Leyson broke the New England altitude record, climbing to 19,800 feet. Lieut. Valentine, Sergeant Hudson, Corp. Turner, Lieut. Stanley and Lieut. Barrows, aviators, took part. Lieut. Moffatt flew from Boston to Hartford in forty-one minutes.

ADDINGTON'S AERIAL GLIDER

Springfield, O., Nov. 26.—Charles Addington, local inventor, claims he has perfected plans for an aerial glider which will remain in the air for an indefinite period and permit the pilot to ride hundreds of miles on air currents alone. Addington says he has succeeded in remaining in the air for 15 minutes and that with the new glider he can remain in the air until ready to land.

Last Call

FOR YOUR AD

TIME AND TIDE
WAIT FOR
NO MAN

IF YOU WILL PREPARE COPY FOR
YOUR DISPLAY ADVERTISEMENT
NOW, AND MAIL IT, THERE IS STILL
TIME TO INSERT AN ADVERTISEMENT
OF ANY SIZE IN ~ ~ ~ ~ ~

The Christmas Billboard

BUT NOT IN A PREFERRED POSITION

NOW and not later is the time to rush copy for the

BUMPER EDITION-101,000 COPIES

Some of the best authorities on circulation claim an average of five readers per copy,
figure it at the lowest average two readers per copy. The result is impressive.

LAST FORMS CLOSE TIGHT
SATURDAY MIDNIGHT
DECEMBER

AT CINCINNATI

ISSUED
DECEMBER 11th
DATED SATURDAY
DECEMBER 16th

9th

The Billboard Publishing Co.
BOX 872 CINCINNATI, OHIO.

RIDING DEVICES AND CONCESSIONS

FAIR GROUND EXHIBITION

CARNIVALS

EXPOSITION MIDWAY SHOWS

BANDS AND SENSATIONAL FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

CURRENT YEAR'S TOUR ENDS FOR CON T. KENNEDY SHOWS

Closing Engagement of Thirty-One Weeks' Season Played at Corsicana, Tex.—Winter Quarters on Cotton Palace Grounds at Waco

The Con T. Kennedy Shows closed a successful season of thirty-one weeks at Corsicana, Tex. November 12, and the team of thirty cars...

On fair was played by the show this year, including Big Badger Fair, Platteville, Wis.; Missouri State Fair, Wisconsin State Fair, Big Northeast Missouri Fair, Kansas City Fair, Kansas State Fair, Oklahoma State Fair, Oklahoma City Free Fair, East Texas Fair and the Texas Cotton Palace. The season exceeded expectations...

Work in winter quarters will start immediately after the holidays and many new fronts, new rides and new shows will be seen under the Kennedy banner the coming season. Nine more cars will be delivered to winter quarters by the Venice Transportation Company...

At this writing fifty of the people are loading up for Mr. Kennedy's Luna Park at Miami.

VEAL BROS.' SHOWS

Veal Bros.' Shows played Columbia, Ga., week ending November 18, and on Friday afternoon, at three o'clock, members of the show held a memorial service at the graves of those killed in the wreck of the Kennedy Show train in 1915.

Several new faces appeared on the midway at Columbia among them being E. B. and Jim Braden. There were also many visitors, James Lloyd has joined as general agent, and Ethel operated a baby rack. M. L. Morris, who underwent an operation to have a piece of bone removed from his jaw, has returned to the show and is about completely recovered.

F. L. FLACK A VISITOR

Among recent visitors to the Cincinnati office of The Billboard was F. L. Flack, owner and manager of the Great Northwestern Shows, who was in the city on business and visiting friends.

Mr. Flack, who is one of the best-known showmen of the North Central States, is a man of business who does not appear to speak affectedly, but from his better judgment. Also he is unassuming as to claim for carrying either the best or among the largest shows on the road.

NEW SALEBOARD HOUSE

Chicago, Nov. 23.—A new salesboard house has opened headquarters at 115 North La Salle street, under the name of the Top-Notch Sales Service, and is in position to give salesboard operators quick and solid values.

Fla., where they will enjoy a much-needed rest for the winter months in the park, and enjoy the ocean beach. Mr. Kennedy and his secretary, Mr. Kressmann, will meet Mr. Talbot and journey to Toronto, and from there to New York and other Eastern points, and on to Florida.

This has been an uneventful year with the show as far as wrecks and accidents are concerned. Weather conditions were generally favorable until the closing engagement, which was closed in rain and mud.

SAM E. SPENCER SHOWS

Winter Quarters at Brookville, Pa.

Brookville, Pa., Nov. 22.—After a good season, mostly in the central territory of Pennsylvania, the Sam E. Spencer Shows are now in winter quarters at this place. The riding devices, which are owned by Sam E. Spencer, and most of the paraphernalia have been stored in the main buildings of Brookville Park, and work will commence soon on repainting the rides and other show property for the coming season.

T. A. WOLFE'S SUPERIOR SHOWS

Close Season and Go Into Winter Quarters at Augusta, Ga.

With the exhibition paraphernalia and railroad equipment of T. A. Wolfe's Superior Shows snugly put away in winter quarters at Augusta, Ga., Mr. Wolfe placed a force of men at work doing whatever advance preparations could be attended to before the real activity toward the re-embellishing and adding to his organization starts immediately after his return from his visit to the fair secretaries' meeting at Toronto, Can.

The closing engagement, played here, was very satisfactory in point of business. Augusta took to the show like a duck to water and the local press devoted much space to the attractions and their general excellence.

GEORGE TOMLINSON, NOTICE!

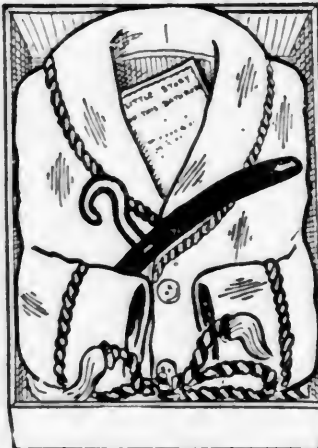
Mrs. Eliza Tomlinson, 2913 Railway street, Regina, Sask., Can., writes that her husband died early the past summer and that she is very desirous of hearing from or learning the whereabouts of her son, George Crosby Tomlinson.

ROBERT KLINE WITH Z. & P.

The word reached The Billboard last week that Robert R. Kline had signed as general agent for the Zeidman & Polle Exposition Show and was preparing to start his duties with that organization at once and would be among those present at the fair secretaries' meeting in Toronto.

SOMETHING NEW!

TO TAKE THE PLACE OF COMMONPLACE BLANKETS. THE UNIQUE



"International" BATH ROBE

FALL DAYS ARE BATH ROBE DAYS

"INTERNATIONAL" BATH ROBES

WILL OUTSELL ANY OTHER PREMIUM OF SIMILAR VALUE FIVE TO ONE! "THE BATHROBE WITH THE HANGER!" Reg. U. S. Pat. Off.

ATLANTIC BATH ROBE CO.

Fair Distributors of the "INTERNATIONAL" Bathrobes. 127-129-131-133 West 26th Street, New York City.

TWO WONDERFUL PREMIUM ROBES.

F923—LADY'S BATH ROBE. Made of Chinese Design Black Cloth. Collar, cuffs and pockets trimmed with silk ribbon. Collar fastened with cord. Fancy slide at waist. Extremely showy. A sparkling gem for Christmas and sales-boards. Boxed individually with a clever enameled hanger. Sizes 36 to 46. \$4.00 EACH.

F924—GENTLEMAN'S BATH ROBE. Made of heavy Black Cloth. Silk cord on collar. Three buttons. Shawl collar. Cuffs and pockets made of REVERSED side of goods, making this robe the prettiest garment ever exhibited. Sure fire, possessing more dash and splendor than any Indian Bath Robe ever made. Assorted rich colors. Boxed individually with enameled hanger. Sizes 36 to 46. We want every premium user to try this Robe, and have made a special price of \$4.50 EACH.

Each "INTERNATIONAL" Bath Robe is packed in an attractive display box, together with a clever enameled hanger. Terms: 25% with order, balance C. O. D. NO ROBES AT RETAIL.

THIS FACT SHOULD NOT BE FORGOTTEN—WOOL WILL ALWAYS OUTSELL COTTON

In order to get a wide distribution for Cayuse Indian Blankets we quote the following reduced prices for a limited period:

CAYUSE BLANKETS, \$5.00 CAYUSE SHAWLS, \$6.00 WHITE GLACIER PARK BLANKETS, \$6.75

We are direct Mill Representatives. Prompt deliveries from either New York or Chicago.

CAYUSE INDIAN BLANKET CO.

S. W. GLOVER, Mgr.

Office and Salesrooms: 207 Putnam Building, 1493 Broadway, New York (Adjoining Billboard Office). 300 Palmer House, Chicago, Illinois

MORE SHOWFOLKS SAIL FOR SOUTH AMERICA

Among those booked to sail for Montevideo, Uruguay, S. A., from New York, November 15, were Mr. and Mrs. C. E. Bradshaw, Mrs. A. A. Shaw, Ethelene Gill and H. E. Mohrten, as the second contingent of a party arranged to play the Ramirez Playa in Montevideo for a period of four months, during the summer season there.

Another contingent of this same party is to leave New York on the Vasari in about two weeks, this being delayed because of some purchased riding devices not being delivered in time for the sailing of the Vasari.

Joseph F. Kelley returned from New York from the American Coney Island Shows, which have been touring South America, for a visit with his mother. He reported business quite satisfactory and the weather alabundant. He expects to return on the Vasari.

J. D. WRIGHT, SR., INJURED

Word reached The Billboard early last week that John D. Wright, Sr., father of J. D. (Jack) Wright, the well-known general agent and special event promoter, recently received serious injuries and was confined at St. Elizabeth Hospital, La Fayette, Ind. Mr. Wright is one of the oldest engineers on the Lake Erie & Western from point of service and is known to many showmen. He was bringing his train toward La Fayette when, near Boswell, Ind., a bolt from some of the mechanism struck him and he was also struck by the engine's reverse lever. He was rendered unconscious and was taken to St. Elizabeth Hospital, where he received treatment. Late report said that he was considered out of danger of losing his life, although his recovery will be slow and he will probably have to remain at the hospital for a long time. His son (Jack), who is associated with C. E. Shuler in the production of indoor shows this fall and winter, returned to La Fayette, but was expected to return to Dayton, O., some time last week.

"SELECTION OF THE RIGHT COMPANY TO JOIN IS MOST ESSENTIAL TO YOUR SEASON'S SUCCESS"

Northwestern Shows

Now Booking Concessions and Shows for 1923

Address all letters to
F. L. FLACK, Manager NORTHWESTERN SHOWS
 36 East Woodbridge Street, DETROIT, MICH. Phone, Northway 5995

Caterpillar

(First called Rainbow Tunnel)

Contracts for this new, sensational ride now being operated on the Johnny J. Jones' Show have been let.

The Traver Engineering Co., of Beaver Falls, Pa., will build and sell all the stationary rides.

The Spillman Engineering Corp., North Tonawanda, N. Y., will build and sell all the portable Rides.

PATENTS GRANTED

No. 1,397,009, November 15, 1921.

Reissue, 15,244, December 6, 1921.

Application Serial No. 559,986 filed May 11, 1922, will be issued by the U. S. Patent Office December 12, 1922. Other patents pending in United States, Canada and foreign countries.

All persons are warned that the Caterpillar ride is thoroughly protected by the above patents, and any infringement will be prosecuted jointly by the Traver Engineering Co., the Spillman Engineering Corp. and myself.

H. F. MAYNES, Patentee.

W. I. SWAIN SHOW COMPANY, INC.

WANTED—One for each Show, by the year, Mechanical Superintendents. Must show mechanical acquirements, including electric lighting. We carry two Universals on each Show. Two Four-Horse Drivers, capable of carrying for prize \$2,000 Four-Horse Teams. The Show will close a ninety-week season December 16th. Opening two Shows early in February. WANTED—Man and Woman for winter quarters. Swain Building, New Orleans. Kosciusko, Miss., week December 4th.

CARNIVAL FOR SALE

GREAT WHITE WAY SHOWS

AS I WISH TO RETIRE WILL SELL ENTIRE OUTFIT OF A TEN-CAR SHOW. REPUTATION THE BEST IN THE COUNTRY FOR A SHOW OF ITS SIZE. Will sell all as going concern, or will sell Shows, Rides and Wagons and lease Cars. A SNAP FOR SOMEONE! All of the above located in Chicago. Address
 C. M. NIGRO, care Driver Bros., 1309-1315 West Harrison St., Chicago, Illinois.

American Legion's Big Fun Frolic and Merchandise Exposition

Dec. 4 to Dec. 9, to be held at Statesville, N. C., in Co-Operative Tobacco Warehouse. WANTED—Circus Acts doing two or more preferred, Demonstrators, Trade Journal Solicitors, Red Hot Orchestra, Legitimate Concessions. Wire, don't write. Twelve thousand tickets sold. Space limited. Good spots to follow. **PAUL W. DRAKE, Director, American Legion.**

MENTION US, PLEASE—THE BILLBOARD.

ALL-AMERICAN SHOWS

In Winter Quarters at Lawton, Ok.

The All-American Shows recently brought their season to a close at Hollis, Ok., and will winter at Lawton, where quarters have been arranged at the fair grounds. The average business for the season was fair.

The season opened in Temple, Tex., and the show played some very good spots. The show started with six shows, two rides and twenty concessions and two shows and one ride were added later to this number. All with the caravan seemed satisfied with the results obtained.

Louis Hart and wife purchased a two-passenger auto to tour—somewhere. R. J. Grammer had a good season on the 10-in-1. Mr. and Mrs. Martyne bought a car and will tour Florida for the winter. E. A. Pittman closed with six concessions. He will spend the winter at Temple, Ok. Shorty Summers and wife will motor to Illinois for the off months. Frank Crotty and Billie Van will tour to Texarkana, Ark., for the winter. Bob Mays will be in winter quarters of the show, where he will build and rebuild things for season 1923. Harvey Barlow and wife will operate their new car to Louisiana for the winter months, and Curly Mitchell will go to Homer, La., where he will remain with his family, also get his cookhouse ready for the spring opening. Manager Butts and wife will go to Illinois to transact some business. The writer will take the Minstrel Show, which had a good season, to play theaters this winter. The executive staff of the shows includes James Mathews, trainmaster; Robert Mays, superintendent; Mrs. Butts, secretary, and Fred (Nip) Butts, owner and manager.—**JOHNNIE CANNON** (for the Show).

MR. AND MRS. STEPHENS IN NEED OF ASSISTANCE

The writer of a communication to The Billboard (wished his name withheld), from Oklahoma City, Ok., advises that the veteran show people, Mr. and Mrs. W. L. Stephens, known to most carnival folks thruout the Middle West, are located at 408 West California street, Oklahoma City, and that it might be a pleasure to many of their friends to contribute to them a little needed financial assistance. "Mother" Stephens, as she has been reverently referred to, was credited with being the first to toss a dollar into the hat for the Outdoor Showmen's League when it was organized in the animal show tent of the C. A. Wortham Shows in 1915 and has been one of the very best to lend her hand and purse to those in need. She was known as "Mother" Holston until her marriage to Mr. Stephens on the Con T. Kennedy Shows at Duluth, Minn., in 1920. Her husband has also been always ready and on hand when showfolks were in need of aid. The past season they joined the A. C. Clark Shows in March. Mr. Stephens in charge of the rides, with which they remained until the veteran showman's health began failing and he has not been able to recover, having had his second stroke of paralysis since arriving at Oklahoma City and is confined to his bed almost continuously. The writer further states that they have lost practically all of their personal belongings and that he feels sure their friends will gladly help them, especially those able to do so, who have been aided by them in the past. Mr. Stephens is a member of the Moose, No. 1117, Virginia, Minn. They may be addressed as above mentioned.

LIPPA AMUSEMENT CO.

To Be Launched in the Spring

Leo Lippa, who last year was connected with the Richards & Lippa Amusement Company, will launch the Lippa Amusement Company next spring to operate thru Wisconsin, Illinois, Indiana and Ohio, and he states that an absolutely clean policy will be followed. Five shows, two rides and about twenty-five concessions will be carried. An abundance of decorations will also be with the show for use during special events. The writer will act as secretary and will also present a tabloid musical comedy and six of the concessions.

Mr. Lippa is at present in the East, where he expects to remain until about January 1, when he will return to Chicago, to get the show ready for the new season.—**WM. STOCK** (for the Show).

LOOF SHOWS IN QUARTERS

Aberdeen, S. D., Nov. 22.—The Loof Shows are housed for the winter in a spacious barn at Le. Moore, N. D., after bringing their season to a close. Manager Loof and Jimmie Fanconer, general agent and assistant manager, have returned to winter quarters after a brief business trip to take personal charge of things.

Mr. Loof has started several men on rebuilding, repainting, etc., which force will be increased toward spring. The management intends to open the next season about April 15, weather permitting. Practically all the members have gone to their homes for the winter. Bill Allman, Mat and George Osborn and Ray Fay are wintering at Lead, S. D. Monty Stephens and the writer are staying here in Aberdeen—taking "a chance" on zero weather and snow drifts.—**FRED DIXON** (for the Show).

CONTRACTS ENTIRE OUTPUT

Kansas City, Mo., Nov. 22.—The purchasing agent for the Midwest Hair Doll Factory, of which A. N. Rice is sole owner, has just returned from a trip to California, where he closed contracts for the entire output of ostrich plumes from two of the finest and largest ostrich farms there. Mr. Rice informs the Kansas City representative of The Billboard that he intends to specialize in a high-grade ostrich plume shade and dress the coming year. Mr. Rice reports having had a most prosperous season 1922.

The Midwest Hair Doll Factory is one of the largest manufacturers of dolls in the Middle West. The plant is up to date in every way, well lighted and equipped with every facility and material for turning out good looking dolls, doll dresses and doll lamps.

Look thru the Letter List in this issue. There may be a letter addressed to you.

AIRO

UNEQUALED QUALITY

BALLOONS

GAS and GAS APPARATUS

We positively do not sell Jobs or Seconds



603 Third Ave. NEW YORK

Big Special Offers

To Concessionaires, Carnival Workers, Agents and Canvassers



Medium Sized Sachet, \$1.75 per Gross.
 Long Vial Lilac Perfume, \$1.75 per Gross. Sold only two gross to the box.
 Long Big Vial Rose Perfume, \$1.85 per Gross.
 Fancy Bottle Perfume, with glass stoppers, gold labels, assorted odors and colors, in fancy display box. \$1.60 for 2-Dozen Box. This must be seen to be appreciated.

Big One-Ounce, Fancy Glass Stoppered, 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.
 Fancy Wrapped Toilet Soap, 500 per Dozen.
 Compact Rouge, in round box. Has mirror and puff on inside. 75c Dozen.

Big Gold Labeled Face Powder, 90c per Dozen Boxes.

Send for 1923 Illustrated Catalogue. Just off the press.

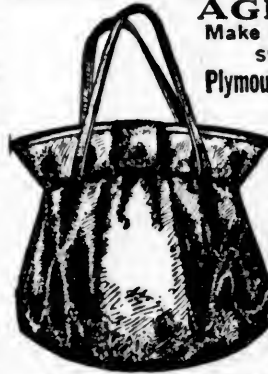
National Soap & Perfume Co.

20 East Lake 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 leatherette. 15x16. Satin lined and waterproof. Sample Bag, 65c. Prepaid.

Ladies, sell them in your spare time. Money back if not satisfied or 7. Write for wholesale prices and make some real money.

25x58 ARTZKRAFT FELT RUGS reduced to \$13.00 per Dozen. Sample, \$1.50. Prepaid.

E. H. CONDON,

Dept. 1, 77 Bedford St., Boston, Mass.

Doughnut Business Is Good



We have all kinds of Doughnut Making, Cooking, Serving Equipment, from the simplest to the finest for fancy doughnut shops. We also have a tried and proven selling plan for wholesaling Doughnuts that is very profitable, which we furnish free to our customers.

TALCO PREPARED DOUGHNUT MIXTURE, in 200-lb. barrels, per pound, 11 1/2c.

Write for complete catalogue.

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

THE DIXIELAND SHOWS

WANT

Merry-Go-Round that can get up Monday nights, small Band that can play real music, TO JOIN AT ONCE. Any clean Show that don't conflict. Especially attractive offer to Minstrel show, WITH or WITHOUT TOP. All Concessions open. No exclusives, no flat joints. Shooting Gallery Al, come on. Jack Norman, a chance to make IT POSSIBLE. Jack Wilson, Jack Snider, other oldtimers, don't write. Wire or come on. Out all winter, playing the money spots. Who knows Dixieland better than the Dixieland? Who will treat you more fair? Thanksgiving Week Celebration, Nov. 27 to Dec. 2, Chaffee, Mo.; following week Blytheville, Ark. (Cotton Belt) then into Memphis, Tenn. J. W. (DADDY) HILDRETH, Mgr.

PONIES

Shetlands, All colors, steers and sexes. \$85.00 up. Also

Midget Horses, 30 inches high.

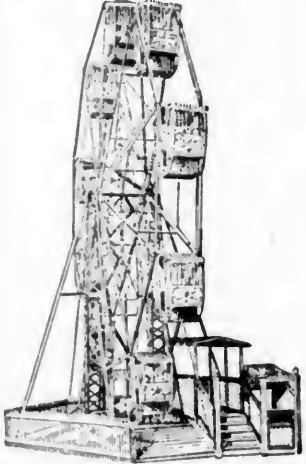
FRANK WITTE, SR., P. O. Box 186, Cincinnati, O.

MASKS

Per Gross, \$2.65; Dozen, 30c. Wax Noses, Novelties, Animal Masks, Caps, Hats. Ask Free Catalog. G. KLIPPERT, 48 Cooper Square, New York.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

SUPERIOR in every way



For your 1923 Midway, do not overlook this new Parker product, conceded as the best and fastest rise of its 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.
LEAVENWORTH, KANSAS

NEW LOW PRICES—and a Big Improvement in Our NEV-R FAIL CLUTCH PENCIL

Now it propels and repels the lead. Every Pencil is a perfect pencil with small lead. Nothing to get out of order. Made of Golding metal, the color that won't wear off. Will sell faster than ever!

- In bulk, per Gross, - - **\$9.00**
- Mounted on Easel Display Cards, per Gr., - - **\$10.25**
- Extra Leads, three in each tube, per Gr. tubes - - **\$4.00**
- Special 120G Pencils in bulk, per Gross, - - **\$8.00**
- Cigarette Cases, made of Golding Metal, per Gr. - **\$9.00**

25% deposit on C. O. D. orders. Include remittance with parcel post orders.

ORIENTAL MFG. CO.

Dept. 10, 891 Broad St., Providence, R. I.

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, 15x17 in.

\$3.25
Per doz. Sample bag, prepaid, 50c.
\$35.00
Per gross in gross lots.

3-1 Bags, same as above, in assorted colors. \$5.00 per dozen. Sample Bag, prepaid, 65c.

"AUNT MAY" WOMEN'S WATERPROOF APRONS

Size 24x36. Twelve different patterns or cretonne patterns to choose from.

PRICE, \$3.60 PER DOZEN. \$40.00 per Gross in Gross Lots. Sample Apron, 50c, Prepaid.

"AUNT 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, \$5.00 per Dozen. Sample Bag, Size 14x15 in., 65c, Prepaid. Size 12x10, \$3.00 Doz. Sample, prepaid, 40c.

Over 45 other fast sellers. Our new Catalog now ready. Write for it.

CENTRAL MAIL ORDER HOUSE.

"Maximum Quality at Minimum Prices."
223 Commercial St., Dept. B., BOSTON, MASS.

ARMADILLO BASKETS, RATTLESNAKE BELTS AND POLISHED HORN NOVELTIES.

Beautiful Baskets made from the shell of the Armadillo, when lined with silk, making beautiful work or flower baskets for the ladies. Belts in all widths made with rattlesnake skins, Angora goat skins tanned for Russ. Highly polished Horn Novelties. Good sellers for curio stores or concessionaires. Write me for prices and particulars.

R. O. POWELL, San Antonio, Tex.

410 So. Flores Street.

FOR SALE

Merry-Go-Round

45-ft. Merry-Go-Round, stationary type, in good condition; Motor and small Organ. Now standing in Johnstown, Pa. Address

WILLIAM VELTE, Mars, Pennsylvania.

SAY "I SAW IT IN THE BILLBOARD."

N. C. It is possible that Mr. Itels will make a trip to Porto Rico during the winter, but he will be back in the olive wagon of the Z. & P. organization when it starts its new season, for his fifth year under that banner.

J. E. Monarch Informs from Lynchburg, Va., that after several seasons with caravans, including Mann & West, Central States, Krause Greater, Frank West's and others, he has taken up a position in the union ticket office of the N. & W. C. & O. and Southern in Lynchburg and that he will gladly give show-folks whatever information on local surroundings, railroads, etc., he has at hand should they pay him a visit when in Lynchburg.

The DeKreko Bros.' auto that has been with the caravan the past two years has been in some very peculiar places and in many cities and States. It got in jail in New Orleans, being left too close to a tugging down town—they don't warn you there, they haul them to the jail house and put 'em in the pound. After seeing several of the hickersups at the Court House Harry Crandell finally convinced them that as a stranger the car ought to be released without a fine, which was done.

While you are reading this the editor of this department is arranging the notes from and of carnival folk to appear in "Caravans" in the big Christmas special. These notes must all be ready for the press by December 5. All it has is no certain individual. Each paragraph of the profession is a part of "him" (the being a mythical designation) and each has a right to stand in squibs concerning themselves and friends—mimos, of course, malicious slams at each other and outright advertising. Send them in quick—right now—so that they may be prepared in time for the big edition, to the Cincinnati office.

Prince Elmer, the Midget Village manager the past season with the J. F. Murphy Shows and sometimes referred to as the "smallest press agent", wrote from El Paso, Tex., November 20, that he had been working in the South in the interest of the Tom Atkinson Dog, Pony and Monkey Circus and intended leaving El Paso in about a week for Los Angeles, Calif., from where the show is scheduled to start.

A fellow writes that he heard that "Manager Ex-a-Grate", manager of the "Great Wheelbarrow Shows", caused the outfit to lose a stand some time ago because of delay. He used all the wheelbarrows to haul the skin-um stores and coach and '49 dancers' wardrobe into a big pile and had a big bonfire on Armistice Day—making the lucky boys and the town "fixers" and shills propel the "barrows. Probably "Kid" Miller will stand up and tell the folks about the incident!

F. H. Jenkins has been basking in the "sunshine of Florida" the past year, having laid off the road this pasting season, but says he will be back in the fold next summer. Jenkins concludes his letter with the following: "When you started the campaign against immoral shows, etc., it was the best thing that ever happened to the outdoor show world, also the public. More so the public, for without 'Mr. Public' there would be no shows. Keep up the good work."

Stories of and on hunters are already on tap. One has it that Frank Meeker, the past season handmaster with the J. F. Murphy Shows, shot and killed a big, husky rabbit near an auto at winter quarters at Norfolk. One of Frank's friends gives Meeker's trusty dog credit for "getting him", while another opined that the rabbit dropped dead from fright, near the car in which Messrs. McLendon and Benson were seated, altho Frank still contended that he shot 'im. (Dead rabbits "tell no tales").

Doc Howard, of Impalement Howards, dropped a few lines from Virden, Ill., saying that they had closed a long season with T. A. Wolfe's Superior Shows at Augusta and that they will be with the same caravan next season. Doc highly praises the treatment they received with that organization, especially Manager Wolfe and Ed Mahoney, who managed the No. 2 Circus Side-show, in which the Howards appeared. They had just concluded an engagement at an indoor circus at Springfield, Ill., and expected to work these events for the winter.

Nick Starck, the well-known bandmaster, the past season with the Brundage Shows, informs All that himself and wife and daughter, Irene, are spending the winter at their home in Muscatine, Ia. Prof. Starck says he has two wonderful doubles at present—playing jobs and between times shooting "cotton-tails". Says he lost his old record recently when he killed two rabbits out of nine shots (maybe someone put blank shells in the belt, think, Nick?). Perry and Carl, the two sons, are enjoying the "sunny South", the former in Memphis and the latter in San Antonio.

C. W. Craycraft has taken the management of Odson, the Mental Mystic, to play dates thru the Middle West. Odson bills as the "Human" and had Cincinnatians guessing recently when he appeared in one of the large store windows as a mechanical man and advertising a special make of clothing. This winter he will work for and at indoor shows, etc., and some independent vaudeville engagements. Mr. Craycraft is best known to show-folks as a producer of indoor events and minstrel shows. Both Craycraft and Odson were last week visitors to The Billboard, Cincinnati office.

The past season's summary book of Wortham's World's Best Shows states that the shows made their initial Houston, Tex., appearance November 9-10 for the fair there. Coincident with this a Bedouin advises All that the cars and wagons of the show had been treated to a coat of green paint and "Bookman and Gerety (oney Island Shows)" substituted for the title, also that the name "Wortham" was eliminated from show fronts. However, so the informant adds, with grief in almost all its phases running full blast and wide open on the Independent fair midway, outside of a few tip-ups and rolldowns the carnival's concessions were not to be strongly endorsed. The report also stated that the large majority of the show's

(Continued on page 88)

Jumping Frog



\$6.00
Per Gross

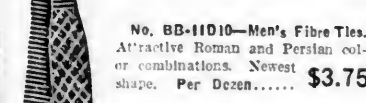
No. BB-N191—Jumping Frog. A big novelty and fun maker. Made of metal pressed into exact shape of a live frog. Length, 2 1/4 inches; natural green color. It demonstrates itself, causing the frog to make a quick jump. **\$6.00** Per Gross

RUBBER BELTS



No. BB-45C23—Rubber Belts. Black and cordovan, with nickel buckles. **\$15.00** Per Gross

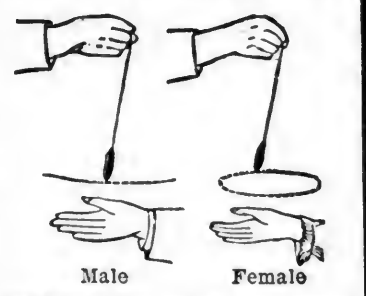
MEN'S KNITTED TIES



No. BB-11010—Men's Fibre Ties. Attractive Roman and Persian color combinations. Newest shape. Per Dozen..... **\$3.75**

No. BB-11070—Men's Knitted Grenadine Ties. New patterns, snappy colors. Combination: silk and fibre. Assorted 1/2 dozen in box. Per Dozen. **\$5.75**

Sex Indicator



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 cord 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. **\$6.00** Per Gross

FLYING BIRDS



No. BN3867—Flying Birds. Long decorated sticks. Best ever made. New stock. Why pay more than our price? **\$5.75** Per Gross

Send for the Shure Winner Catalog No. 97
—768 PAGES—

Contains complete lines of Novelty and Staple Goods, with prices reduced to date. **Send only on request.** Send for this Catalog even if you have a previous issue.

N. SHURE CO.

Madison and Franklin Streets, CHICAGO, ILLINOIS.

\$36.50 LOOK \$36.50

OUR SPECIAL OFFER! GET THIS!
ALL VALUABLE PRIZES:

- | LIST OF PRIZES: | |
|------------------------------|-----------------------------|
| 1 Pearl Necklace. | 2 Small Cigarette Holders. |
| 1 Man's Watch (7-Jewel). | 1 High-Grade Whisky Flask. |
| 1 Ladies' Watch (10-Jewel). | 2 Pair Cuff Links. |
| 2 Kaitman Pipes. | 1 Gold Filled Pen. |
| 2 Cigarette Cases. | 1 Gold Filled Pen. |
| 2 Pearl Hand e Knives. | 1 Cigarette Package Holder. |
| 1 Cigarette Holder, in Case. | 2 Safety Razors. |
- Complete with a 1,500 10c, or 3,000 5c Board.
Be sure to state what Board you want. Satisfaction guaranteed or money returned. No questions asked. 25% deposit, balance C. O. D.
Send for our New Salesboard Assortment Circular, just out.

TOP-NOTCH SALES SERVICE

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Peerless Equipment Gets the Big Money!

MODEL "B"

MODEL "C"

MODEL "D"

Don't experiment! Line up with a sure money-maker. Good the year round on special spots or permanent locations.

Own a Peerless, the original time-tried Kettle-Popper. Backed by six years' unequalled performance. Unbeatable for capacity, compactness, portability and the quality and flavor of the corn produced. Three models. Adapted to every use.

Investigate our new Model "C" for road and show use. Same big capacity, same famous Peerless Patent Kettle. Comes complete with permanent carrying case. Weight, 80 pounds. Low price.

Another Sensational Profit Maker
The Peerless Coating Machine. Complete equipment for chocolate coating, refrigerating, storing and selling Ice Cream Snow Balls, etc. Three models.

Write for Circular Today. Address Dept. B
NATIONAL SALES COMPANY
DES MOINES, IA., 714 Mulberry St.
PITTSBURGH, PA., 6022 Center Ave.

Selling Out Candy Business

24 50c Boxes, 12 \$1.00 Boxes, 1 \$1.50 Box, 1 \$3.00 Box, strictly fresh Nougats, Caramels and Creams, with 700-hole Board, \$11.00 each. Cash with order. 75-player Jotted Corn Games, \$10.00 each. Also Roulette and Put and Take Boards.
E. B. HILL, 1256 West North Ave., Chicago.



MUIR'S PILLOWS
 ROUND AND SQUARE FOR
Carnivals and Bazaars
 ALWAYS GET THE PLAY
Chinese Baskets

Same prompt service and square dealing as on our Pillows.

AGENTS: Our Pillow Sales Card Deal is the greatest money maker for small capital ever devised. \$1.75 brings sample Card and Pillow, postpaid.

MUIR ART CO.
19 East Cedar St., CHICAGO, ILL.



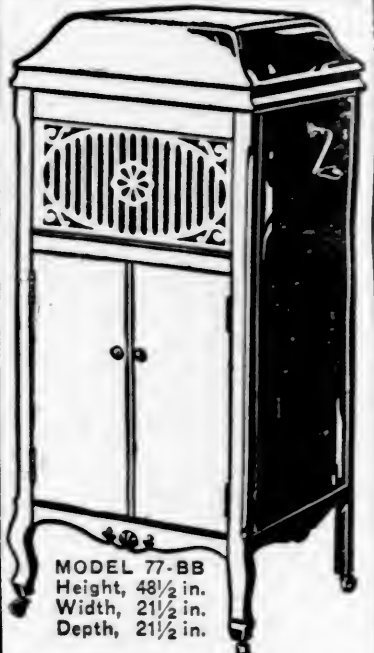
A REAL PILLOW SALESBOARD

A four-color, 1,000-hole Board showing Pillows in their natural colors. Ten Pillows and Board come neatly packed in strong carton. Send for list of various Pillow Assortments.

Only \$39.75

F. O. B. Chicago, for this \$150.00 high-grade Photograph—less than actual cost to manufacturer today. Order NOW, or mail \$10.00 deposit for later shipping date.

SPECIAL PREMIUM FREE
with each Photograph. The well-known Frank L. Oteson Course in Modern Ballroom Dancing. Simple. Fully illustrated, accompanied by chart.



MODEL 77-BB
Height, 48 1/2 in.
Width, 21 1/2 in.
Depth, 21 1/2 in.

This beautiful Queen Anne Period Cabinet, which is scientifically constructed and also fitted with the latest type double spring motor, which has been tested and is positively noiseless. The latest improved type of tone-arms and reproducers, which play all makes of records. Silken plush turn-tables with level edges; also have our all-wood tone chambers, which give the loudest volume and clearest tone; automatic cover supporters and tone modifier.

Beautiful in appearance, faultless in design, real piano oak or mahogany finish, tone quality unexcelled.

Retail Value, - - - \$150.00
Factory Price, - - - 85.00
Our Cut Price, Oak Finish, 39.75
Mahogany, - - - 40.75

Write your order. They won't last long. Be sure to state finish wanted.
JOSEPH HAGN COMPANY
223-225 W. Madison St. (Dept. B), Chicago, Ill.

SMASHING PRICE REDUCTIONS
ON THE **K. & G. Plume and Lamp Doll Sensations**



AND GENUINE CAYUSE INDIAN BLANKETS
 No. 8—PLUME DOLL \$ 50.00 per 100
 No. 5—PLUME DOLL 100.00 per 100
 No. 43—PLUME LAMP DOLL (as illustrated) 150.00 per 100
JUNIOR STAR PLUMES (as illustrated) 25.00 per 100
 No. 42—PLUME LAMP DOLL 250.00 per 100
 SEPARATE PLUMES (as per cut, real ostrich feathers) 40.00 per 100
OUR NEW FLAPPER PLUME (skin and shade complete) 50.00 per 100
 All the above Plume Dresses and Shades come in a variety of ten different colors.
 Try Our New Hair Gown Dolls. Special. \$25.00 per 100.
UKULELES Quantity Price \$1.50 Each
BANJO UKES Quantity Price 1.75 Each

WE ARE DIRECT MILL REPRESENTATIVES FOR THE FAMOUS CAYUSE INDIAN BLANKETS.

Blankets \$5.25 Each
Shawls (with fringe) 6.25 Each
Glacier Park Blankets 7.00 Each

Anticipate Your Requirements. Order at Once. Goods Shipped Same Day Order is Received.
KINDEL & GRAHAM,
785-787 Mission Street. San Francisco, Calif.

CARNIVAL CARAVANS

(Continued from page 87)

concessions were stock wheels and that they dealt out much fun and interest to the fair patrons, but that because of the "steal-um" stores so much in evidence, it is possible that the straight merchandise wheels will be again banned at Houston, as they were last year after a certain other caravan played there.

Quite a number of showfolks have already gathered in and around Salisbury, N. C. Among the folks seen there recently—transient and winter hibernators—were B. L. Morgan, Frank Hartman, Chas. Lentz, George McKeel, J. H. Hodges, Walter Fox, K. F. (Brownie) Smith, Harold Porter, "Kid" Whirlow and others. Incidentally, it is reported that the Armistice Day celebration held there on the fair grounds, under the management of Benton Ludwick, proved a very remunerative event, there being no objection to stock wheels, and with several shows and fireworks at night on the entertainment program.

Well, Mr. Legitimate Show Man, Ride Man, Concessionaire, "Ee" you arousing yourself from being a "monkey", "yokel", "easy mark" or whatever other sobriquet could be applied for the grifters and rotten show managers, or company managers? Or will you still be satisfied and think yourself "having a good time" (a "trouser") by being allowed a little "cop and blow" business now and then that they may "grab a few more thousand" and wreak complete destruction on your whole profession? If the former, you're slow at getting next to yourself, and if the latter, you are some real "fall-guy" for the confidence men.

It seems that some exclusively circus press agents would at least refrain from leaving their object so openly exposed when trying to "inform" The Billboard what they "saw" at carnivals. It's not so bad for town or "fixable" editors to let them get away with it, but for 'em to try and pull it on an experienced department editor (who has had much experience with both circuses and carnivals) in an exclusive amusement publication is not so "refreshing". By the way, the circuses have been getting by pretty nicely with practically the same entertainment year after year, and the press agents should be satisfied to let well enough alone. And that's a tip to a couple of considered "big ones", too.

As a result of All's request in last issue for showfolks to send in brief biographies of themselves, including their birthplaces, when they entered the profession, with whom, and other data, three (two of them very prominent showmen) responded, for which they have our thanks. We would like to have each showman's and showwoman's biography filed away in our room for that purpose. Incidentally, a concessionaire passed away recently in the South and not only could there be no data published on his connections with the show business, but we could give no definite answer to inquiries as to the departed's home town or the addresses of relatives. These biographies are not to "make tab" as some might imagine, but for a well-intended and gratis service.

It is due the Zeldman & Polle Shows and especially Milt Hinkle, who had the Wild West there the past summer, to repeat that the latter did have buffalo (a male and a female), which were received by Hinkle while the shows were playing Decatur, Ind., week of July 31, and were exhibited with his attraction the remainder of the season. Mention was made of this feature being added in the August 26 issue (in The Corral) and was referred to several times afterward in this publication. The squib in Mr. Hewitt's "Random Rambles", issue of November 4, saying that "we" knew of no other Wild West with a carnival carrying buffalo other than Jack King's was an individual expression and the "we" in this instance did not refer to The Billboard.

The "Krazy Tangler" on the DeKreko Bros.' Shows has a big revolving barrel for an exit and all patrons must "come out thru it". Unless you are very careful you will find yourself everywhere but on your feet. Recently, so the story goes, a party of four men went thru. A real big fellow, one of the party, started thru the barrel and was going good; in fact, too good to suit one of the party, who leaped upon his back, causing both to fall. Louis Grasser, who runs the show, stopped the barrel. The smaller of the two jumped up and commenced berating Louie. "What the heck did you stop the thing for?" he yelled. "Well, Mister, the cork is out of your bottle, and I thought perhaps you wouldn't want to waste it all," said Louie. The fellow hastily grabbed the bottle and muttered his thanks and sheepishly walked away while the crowd in front made a good belly out of the affair.

The Urbana (Ill.) Courier of recent date carried the following: "The Illinois Chamber has started a statewide investigation of traveling

For Bazaars and In-Door Shows

We are in a position to handle all or any part of your Concessions on percentage or rental basis, giving you first-class references. If you intend to operate your own Concessions, we can furnish you with operators who understand how to serve the public at reasonable terms. Can supply you with Wheels, Lay-Outs and all Paraphernalia. We carry a full line of up-to-date merchandise for these occasions at prices that are lowest.

PREMIUM SUPPLY COMPANY

171-173-175-177 N. Wells Street, CHICAGO, ILLINOIS

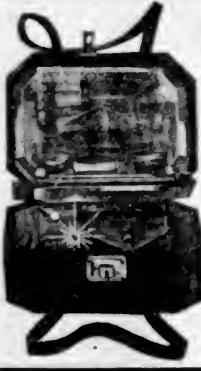


AGENTS AND CONCESSION MEN

Here is a big bit for you. Lion and Tiger Rugs and Table Scarfs, size 24x40, cotton felt, \$12.50 per Dozen. Sample, \$1.35 All Wool, \$18.00 Dozen. Sample, \$1.75. Heavy Felt, \$21.00 Dozen. Sample, \$2.00.

We make beautiful Table Scarfs and Dollies, also Luncheon Sets. Samples sent C. O. D. if you desire. Send for circulars. Act quick. Big holiday line.

BRADFORD & CO., Inc.,
St. Joseph, Michigan.



Agents! Salesboard Operators!
ELECTRICALLY LIGHTED VANITY BOXES OR CANTEENS

Large Standard-Sized Octagon, Double Mirror, elaborately equipped, highest grade Gold Lining. Genuine Pencil Grain Patent..... \$54.00 Doz.
Same, Octagon, in Moleskin Patent..... \$48.00 Doz.
Keystone-Shape Bags, with larger fittings and highest grade Gold Cloth Lining..... \$18.00 Doz.

Buying on price alone is dangerous, but we guarantee that these vanities represent the best workmanship, and prices away below other manufacturers. 25% deposit with order.

M. W. A. CO., 160 No. Wells Street, CHICAGO, ILL.

Baskets for Carnival and Fairs

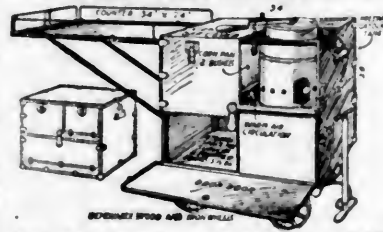
Fruit and Grocery Baskets, from \$3.00 to \$9.00 per dozen, all good sizes, fancy and whole willow. Chinese Baskets, 5 to nest, 10 rings, 10 tassels, \$3.00 per nest, 50 nests to case. Large stock to select from.
DESIRE MARNHOUT, 1727 North Front Street. Philadelphia, Pa.



SEND NO MONEY

If You Can Tell It From a **GENUINE DIAMOND** Send It Back
To prove our blue-white MEXICAN DIAMOND closely resembles a genuine diamond with same DAZZLING RAINBOW FIRE, we will send a selected 1 carat gem in Ladies' "Solitaire" Ring (Cat. price, \$4.98) for \$1.00. If not pleased return in 3 days for money back less handling charges. Write for Free Catalog. Agents Wanted. **MEXICAN DIAMOND IMPORTING CO., Dept. NB, Las Cruces, N. Mex.** (Exclusive controllers Mexican Diamonds.)

BEST FOR THE ROADMAN TALCO KETTLE CORN POPPER



Built in a powerfully constructed and handsomely decorated trunk, which makes it ideal for Road work and just as good at permanent locations. The TALCO closed Kettle Popper produces delicious, tender, "popped in flavor" corn, which always outsells any other kind and brings greater year-round profits—at the rate of \$200.00 to \$1,000.00 monthly—depending upon opportunities. Write for full information. Electrically operated if desired. We also make numerous other designs of Kettle Popper Machines.
TALBOT MFG. CO., 1817-19 Pine St., St. Louis, Mo.

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, tan shade only. Sizes 36 to 46. **\$2.95 EACH** Any Quantity.

Goodyear RAINCOAT COMPANY

5 East Broadway, New York City.

SEND NO MONEY for these AUTOMATICS



25 MILITARY MODEL.
A man's gun, built for hard service. .32 caliber. Shoots 19 quick shots hard and straight. Blue steel safety attachment. No. 111. Reg. value, \$25.00. NOW... **\$12.75**
Also .25 cal. 7-shot, small, accurate, reliable, safety, blue steel, checkered grips. No. 66, value \$22.00. **\$9.75 NOW**
All our guns shoot Standard American Ammunition. All guns guaranteed new. Order one of these specials now. Limited supply. Send cash or money order, or if you prefer—SEND NO MONEY. Pay postman on arrival, plus postage. Examine merchandise carefully and if not as represented just return it and get your MONEY BACK.
REPUBLIC TRADING CO.
150 Nassau St., Dept. 191. NEW YORK.

EVANS' CORNO GAME

IS A THOROUGHLY PROVEN, PERFECT COMBINATION. EVERY CARD HAS EXACTLY THE SAME OPPORTUNITY. DON'T USE INFORMAL SETS. WITH HAPHAZARD COMBINATIONS. **ESPECIALLY ADAPTED FOR INDOOR BAZAARS, INDOOR CIRCUSES, ETC.**
WRITE FOR FULL DESCRIPTION AND PRICE. EVERYTHING FOR THE CONCESSIONAIRE. GET EVANS' LIST OF THE SEASON'S WINNERS, CONTAINING 66 NEW AND MONEY MAKING IDEAS.
H. C. EVANS & CO.,
1528 W. Adams St., CHICAGO

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

UNIVERSAL SPECIALS FOR THE HOLIDAY TRADE HERE ARE THE SEASON'S BIGGEST MONEY GETTERS



WE ARE THE ORIGINAL MANUFACTURERS OF THE NIGHT LIGHT VANITY CASE.

ALL OUR VANITY CASES ARE ELECTRICALLY EQUIPPED.

WE INVITE COMPARISON OF OTHER MFG. VANITY CASES.



NO. 120X, \$18.00 PER DOZEN.

The above Vanity Case is perfect in its electrical construction and is gold lined—3-piece fittings and coin purse and full size mirror. Sample, \$1.65, postpaid.

SATISFACTION GUARANTEED

SOME OF OUR OTHER PRICES

No. 120...\$19.50 Doz. Sample, \$1.85.

No. 103...\$24.00 Doz. Sample, \$2.20.

No. 130...\$33.00 Doz. Sample, \$3.00.

No. 124...\$36.00 Doz. Sample, \$3.25.

No. 140...\$42.00 Doz. Sample, \$3.75.

No. 117...\$48.00 Doz. Sample, \$4.25.

No. 131X...\$60.00 Doz. Sample, \$5.50.

GIVE US A TRIAL AND YOU WILL WIRE BACK FOR MORE.



NO. 118X, \$54.00 DOZEN.

This beautiful octagon shaped, electric lighted Vanity Case has double French Mirrors, gold lined, elaborately equipped with tray. Sample, \$5.00.



NO. 102, \$21.50 DOZEN.

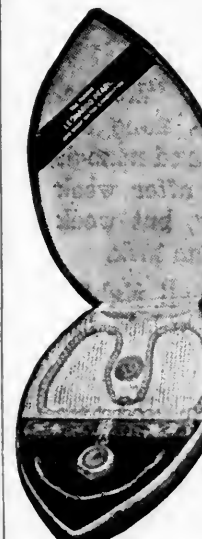
The above Vanity Case is perfect in its electrical construction, gold lined, 3-piece fittings, genuine leather. Comes in the following colors: Grey, Brown, Black and Gun Metal. Specify color wanted.

UNIVERSAL LEATHER GOODS CO., 442 N. Wells Street, CHICAGO, ILL.

carnivals and the harm that they do to a community, with the idea in mind that State legislation may be obtained to regulate them. The Urbana Association of Commerce went on record a year ago against the traveling carnival and heartily endorses the proposed investigation.

"Investigate" and "regulate"! That reads more human and justifiable than many editors have been allowing in attacks of carnival! If that is the real foundation upon which the Chamber is working, it's highly commendable. There are hundreds of excellent attractions with carnivals, and investigation and then action will get rid of the riff-raff and allow the former to entertain an ever-ready public.

In a two-and-a-quarter-column article published in a magazine and reproduced in The Elgin (Ill.) Courier of November 18, credited with being written by John J. Birch, Ph. B., of Schenectady, N. Y., against "traveling carnivals" (with all reference to the bad features and absolutely no credit for the good, with some of the most disgraceful statements imaginable against the "majority of women" with "so-called carnivals") appeared the following figures: "When it is remembered that the patronage of the 150 carnivals showing in the United States, with an average attendance of 1,000 persons per day for six months, totals 18,750,000 persons, the enormity of their influence is realized." This followed the prediction: "The time is not far distant when all the States will enact laws prohibiting carnivals from showing." Now, here is a counteractive way of figuring: If 18,750,000 persons show by their patronage that they do want carnivals, it can be followed that if elimination proceedings are waged against them as a profession (not the bad points alone), the "DON'T WANT" propaganda has its foundation with those in competitive business, or who because of "too highbrowish" characteristics, crankism or other inclinations do not care to attend them. It seems that the writers of such articles would secure more sanction for their statements if they would censor the graft and immoral shows and the crooked local politicians and officials who stand for them—through "fixing"—but commend the many truly meritorious, educational and entertaining attractions—merry-go-rounds, Ferris wheels and the numerous other later riding devices; the wild and domestic animal exhibits and performances, the war relics exhibits, the mechanical fun shows, trained dogs, ponies and monkeys, electrical shows of various nature, and the dozens of other exhibitions that any man, woman or child need not feel timid (socially or morally) about visiting. The Billboard is strong for the cleaning out of undesirable in the show business (and this pertains to non-professionals as well), but it cannot support publicity that would tear down the reputations of all because of the few. It would be better to encourage merit, not discredit, especially when such figures as 18,750,000 citizens are given as representing those in favor of such outdoor entertainment. They are just and know facts—not fiction. That's why there are over a hundred traveling carnivals in the United States.



WORLD'S FAMOUS ORIGINAL LEONARDO PEARL AND WRIST WATCH COMBINATION

This combination contains a 24-inch Leonardo opalescent, high luster, 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.

5.00 EACH

FIVE BIG ITEMS FOR **\$5.00**

CAN YOU BEAT IT?

25% deposit must accompany all C. O. D. orders.

House of Heiman J. Herskovitz,
85 Bowery, NEW YORK CITY
Long Distance Phone, Orchard 391.

44,379.85 IN FIFTY-FOUR DAYS
Made by one of our NEW BASE BALL PITCHING MACHINES in town of 9,420 population. This shows the merits and possibilities of our new perfected, self-operating "ELECTRIC BASE BALL GAME" (The Latest Sensational Indoor Game), THE BASE BALL GAME. The greatest game of games. THERE IS A REASON! Because it is the only game of merit, which is interesting, fascinating and exciting, with great exercise combined for player, that is enjoyed by every one, and profits therefrom enjoyed by the owners; therefore the game pleases every one. We have just perfected this new Base Ball Mechanical Pitching Machine, which is superior to the human as a pitcher. This machine throws several grades of alternating curve balls, and throws over 50,000 balls daily at that. Some arm!
We have ready for shipment these money-making Electric Base Ball Machines. Our price and terms are liberal. This is your opportunity to get in on this proposition and soon be independent.
These machines are mechanically self-operating, speedy and durable, and fast profit makers, simple in construction, easily installed. Best stock material used.
This game is great exercise and practice for the professional and amateur ball player, and for the bankers, doctors, lawyers, merchants, clerks and everybody, young and old. It is played almost the same as outdoor base ball, only more interesting, and is fascinating and exciting.
Wire or write us for prices and terms on these new, sensational machines. Also agency proposition for your city or town. Address ELECTRIC BASE BALL GAME COMPANY (Owners, Mfrs. and Distributors), 1606 Commerce St., Dallas, Texas.

SAM MECANIC, General Manager. HARRY RAMISH, Business Manager.

Keystone Exposition Shows

MECANIC & RAMISH, Managers.

Want for Season of 1923

SHOWS OF MERIT, with or without outfits. John B. Davis, Harry Dickerson, Tom Atkinson, write.

LEGITIMATE CONCESSIONS. No exclusives. Working People in all departments. CAN PLACE first-class General Agent who knows New England territory. Fair Secretaries, get in touch with us. Address 1826 East Cambria Street, Philadelphia.

CALIFORNIA FRANK'S WESTERN ATTRACTIONS

Just finished a season of Fairs, including Superior, Wis.; Jackson, Mich.; Allentown, Pa.; Birmingham, Ala., and Tex Austin's Rodeo, Madison Square Garden, New York. At Royal Winter Fair, Toronto, Canada, week Nov. 22. Open time later. Western Act Bucking Horses, Bucking Brahma Steers and other stock furnished for Fairs, Rodeos and Coliseum Shows. Permanent address, Ridgway, Colorado. Present address, Royal Winter Fair, Toronto, Canada.
C. J. HOPLEY, Manager.

VOSS UNITED SHOWS WANT
Musical Performers, one Team, Musicians—Cornet, Slide Trombone, Casses Man, Nelson, come on. CAN PLACE 5-in-1 or Grand Show with neat frameup. Legitimate Concessions. Out all winter. Tloga, La., week Nov. 27; Woodworth, La., week Dec. 4; McNary, La., week Dec. 11.
JOHN F. VOSS, Manager.

The Eleventh Hour.

BECAUSE they were received too late one hundred and fourteen advertisements were left out of the Christmas issue last year.

It is ever thus.

It happened the year before that, and the year before that, and the year before that.

It is so easy to put off—to procrastinate—and so hard to make a start—to actually tackle the preparation and writing of an advertisement.

Our warnings fall on deaf ears.

The culprits see and read them. "No special position after November 25, none but emergency ads after December 9, and none at all after December 10." Week after week we have pounded on these facts, but week after week the dawdlers put off the task.

"They'll get it in, all right, all right," they tell themselves. "I'm a little late, but they'll get it in."

That is just what the one hundred and fourteen clients whose copy was left out last year said. But it availed them nothing.

So once more, December 9 at Cincinnati is the deadline day, and 6 p.m. the last hour.

Emergency ads, such as "help wanted", etc., will be accepted the following day to the extent of two pages only. But nothing except emergency ads will be accepted on December 10.

The printing order will be the largest ever—101,000 copies. No advance in rates.

It is a great opportunity to test the pulling power of a paper.

Our "Spring Special" is also great in its way, but it is largely national circulation.

Our Christmas issue is national and international in reach. It literally goes all over the world.

There is no other theatrical paper that compares with The Billboard as an advertising medium.

It is peerless in its class.

It stands alone in its class.

And its Christmas issue is the crowning issue of the whole year for advertising potency and efficiency.

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

LOS ANGELES

(Continued from page 82)

employer and the deaths of his friends on the Wortnam Shows make him long for the winter rest in the breezes of the Pacific.

Under the direction of Eddie Glina the Jackie Coogan production of "Toby Tyler" is going ahead at a rapid gait at the United Studios.

Bud Harrison asks me to kindly correct the announcement in the papers that Mrs. Harrison was not a professional. Before her marriage she was Ruby Darby, leading lady of the Burbank Theater Company, and Bud is the leading man. After the ceremony they moved to their home at 21st and Arlington avenue. Bud is doing great work in the "Hi Jinks" Company at the Burbank.

Sid Grauman entertained the 100 members of the Famous Players-Lasky Corporation at his New Egyptian Theater in Hollywood during their convention here and all voted the Egyptian Theater the handsomest they had seen.

John T. Backman and Will E. Smith, his able lieutenant, are putting on Punch, trained cockatoos and ventriloquism at a Broadway department store for the children patrons.

M. C. Levee, president of the United Studios, announces the following staff for the production of "The Isle of Dead Ships": Maurice Tournier, supervising director; Scott K. Seal, production manager and assistant director; "Bud" Erickson, second assistant director; Milton Menasco, art director; Arthur L. Todd, chief cinematographer, and Frank Evans, assistant cinematographer.

The Municipal Auditorium at Venice and Ocean Park on the beach is to try out an experiment that if successful will mean much to the bay districts theatrically. It remained for Manager Wyatt of the Mason Opera House to make it possible. The comedy "Three Wise Fools" will play this auditorium for two days preceding its appearance at the Mason. This will make it possible for traveling shows to get more time on the Coast and should the venture meet with success there is plenty of money for the erection of a real theater for the proper presentation of road attractions.

Bryant Washburn will return to the movies after his engagements here in vanderlille. He has been engaged by Myron Selznick for a prominent part in the all-star cast that will produce "Bupert of Hentzau" for the screen.

Ernest Pickering has announced that the Pickering Pleasure Pier will be right at the front next season in the way of amusements and features for attracting the public. The force of his office is busy on many details that will be announced as soon as they are fully completed.

It is reported here that after an exhaustive study of the motion picture producing conditions in both Los Angeles and New York the Associated First National Pictures, Inc., has cast its lot in favor of Los Angeles, and plans are being laid immediately for the production of from fifteen to twenty feature pictures during the next few months.

Col. J. B. Lankershim of this city is planning to erect a theater and store building in the heart of the Los Angeles downtown district. Sketches are being prepared by Russell & Alpanagh, architects, and estimates of cost are being submitted by the Western Construction Company.

W. H. (Bill) Rice is back from the big Cotton Pageant, which he managed at Calexico, Calif., on the border of Mexico. Bill reports that the event made money. He is at present at work on a big pageant for the Bine Lodge Masons here in Los Angeles week of December 8.

Allan Holubar is busy casting for "The White Frontier", a picture of the Canadian Northwest, and expects to start producing shortly at the United Studios.

Larry Judge has turned night into day around the picture studios. He has never been in as much demand as this winter, yet he has found time to be around most of the day, in some capacity or another.

Alexander, "The Man Who Knows", is to begin his annual engagement at the Pantages Theater here next week.

W. A. Cory, manager of Aloha Amusement Park, in Honolulu, has been a visitor in Los Angeles all week, departing for his home Sunday night. He will take back with him contracts for LaRose and LaRose, Swan's Seals and Alligators and Mat Gay, the high diver, as free attractions at his park.

Camera work on the first of the big Leah Baird special productions has just been finished at the Thomas Ince Studios in Culver City. With the finishing of the last shots it was decided to title the picture "When Civilization Failed".

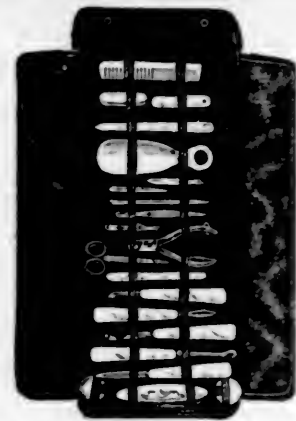
Harry W. McGeary did most of the business on the Venice Pier last Sunday with the ape, "Napoleon", still the same great attraction he was in vanderlille.

Ben Turpin, famous cross-eyed screen comedian, is planning to produce his impressions of the inside of a hospital. He is at present recovering from an operation performed at the California Lutheran Hospital and expects to leave it in the next week.

Charles Keeran has set December 17 as the date for his big indoor circus under the auspices of the Eagles at Bakersfield, Calif.

Jim Sams, who manages the Rosemary Theater in Ocean Park, has made it felt that he is a real showman. His attractions have been materially better since his return.

Curtis Ireland and Mrs. Ireland entertained a party of showmen, including Colonel Ramaden



21-PIECE French Ivory Manicure Set

with beautiful etherette case at \$15.00 Per Doz.

See our other ad on page 96.

25% deposit, balance C. O. D. Prompt shipments

R. & S. MFG. CO.

House of Myer A. Fingold

32 Union Square, New York City

HERE IT IS!

That Gas Producing Oil Burner Everyone Is Looking for.



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and wife, at his home the past week, and it was a most pleasant affair. The Billboard office manager and Mrs. Farley were guests.

The Pacific Coast Showmen's Association is announcing a big meeting for the coming week in which a program for the winter entertainment of its members will be mapped out.

King C. Keene, who predicts the future and lets the past go by, on the Venice Pier is predicting that the Pacific Coast Showmen's Association will be the largest association of its kind in the country.

THE CORRAL (Continued from page 74)

The judges were unable to make a decision between them. The loving cup was an added prize and Mabel Strickland was the fortunate one in winning in the "tossup" for its ownership.

Because of fitting the latter half of the story on Tex Austin's Rodeo at Madison Square Garden into the last form of last issue a part of it had to be held out. Three of the paragraphs omitted follow:

A highly commendable feature of the event, from the patrons' standpoint, was the neatly and costly gotten up program, filled with information to them—practically laymen. Large cuts depicting the nature of the various contests and the rules under which the contestants were appearing gave the audience opportunity to read a few lines and become immediately interested in what was transpiring.

An attempt to specialize on the prominent people not included in the professional amusement field "taking in" the Rodeo and showing themselves exceedingly enthusiastic would be futile. They would run into the thousands. However, when among the best-known theatrical and outdoor showmen show themselves unusually interested it is evidence of quality, and those present included Charles Ringling, John Ringling, Tex Rickard, Major Gordon W. Lullie (Lawnee Bill), Douglas Fairbanks, Peter Sun, Andrew Downie, Will Rogers and a host of others.

There were a number of accidents to the contestants recorded during the Rodeo, but this is not to be expected when daring riders (such as was the caliber of those contesting at the Garden) engage in their favorite thrilling adventures, and the characteristic spirit of not giving in to minor injuries and "up again and at 'em" was prevalent throughout the entire engagement. Beside Mr. Austin had all along announced that it would be a contest, not a mere show, and each entrant was inspired to make it so.

Dear Rowdy—The cleanup thing you fellers hev waged on outside show bizness sure is causin' a hull lot of talk an' a dern sight more thinkin'. I sure think that it's goin' to set sum of the folks in the Wild West bizness to get to use a their heads to try an' figer out that this is about the time in the game that the deck is goin' to be dealt all out an' no joker used. I wuz talkin' to a man the other day that's been nixed up in quite a few of these Wild West things, an' he sure spilled me an awful regardin' the way that sum of these yere mutchly touted contests has been pulled off both from the promoter's side an' the contestants'. It sure sounded like grand larceny in plans, but like petty larceny at the finish. Here's hoim't that the best of them together an' do sumthin'. Remember, you fellers kept a-tellin' the contestants that they wuz a-killin' the goose that laid the golden eggs. If it ain't stopped purty soon, the only geese there'll be left will be them that's trin' to make a livin' in Wild West—an' they won't be any more eggs 'cept "soft-boiled" uns—an' they'll mostly all be stale.

I wuz readin' in your column a letter from Nellie Bradden. Three cheers fer Nell! She's still in the game an' a-keepin' strong, accordin' to her letter. Sum of these yere hobbied lady bronk riders that think they are doin' something dartin' wuz perched up on a bronk, all tied on, aught to get sum of the oldtimers to tell them how Nell Bradden rode bronks 25 or 30 years ago in a side saddle—yessiree, and she rode 'em. An' to think she's still exhibitin'. Good fer you, Nell, old girl—more power to you! There's another feller that should be a-romin' 'round yet, that wuz entertainin' the folks 25 years ago, doin' bronk ridin', pony express, trick ridin' an' sich like. He's more than of a votin' age now, but I'll hev a fight today he kin get out in front of an audience an' make 'em think he's a world beater. He originally come from around Wilcox, Ariz., an' his name wuz George Hooker. I think they called him Mexican George in the show ring. Do you ever hear anything of him now? He wuz a great feller to "give away ranches". Maybe he's out lookin' fer some more now. He musta give Arizona an' New Mexico away long ago. Outside of that he wuz "there" in a Wild West arena.

I hear Tommy Kernan had out a Wild West outfit, showing as free attraction at fairs this year, that wuz the real thing. It that kid had as good performers in their lines as he is in hisn, with his layout, you kin tell the world they'd sure put the folks on a show. He's a great feller, is this Kernan, and he should 'cause he's get a Daddy that's hard to foiler. I met the old gent twice, an' I'll claim he's a real bird sure 'nough. When you see Tommy tell him to tell his dad that the feller with the whiskers, that wears a big black hat and a black string tie, like he wears, that one was saved from thirty on the desert by him, wuz sayin' howdy—he'll know which desert, 'cause it's the driest an' I wuz ever on. Well, so long, Rowdy, my arm's gettin' better now since I use the same liniment on it that they oil the "henry" I fell out of with. Tonclly yours, SOBEK SAM.

T. A. WOLFE IN CINCINNATI

T. A. Wolfe, operating head of T. A. Wolfe's Superior Shows, spent a day in Cincinnati last week on business and was a very welcome visitor to The Billboard.

Mr. Wolfe was highly pleased with the securing of new clean and commodious winter quarters for his show at Augusta, Ga., where he had a few days previously left about fourteen men under capable management to do some odd jobs and make preparation for the starting of building and rebuilding operations immediately on his return from his trip, which would include Toronto, Can., for the fair secretaries' meeting. He expressed deep regret at the loss to the show world of Clarence A. Wortham as well as the other well-known showmen called during the past season.

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No. 108—Toilet Set. Very fine white ivory finish, long handle, hot-net mirror, size 7 1/2 in., with 11-row hair brush and 7 1/2-in. comb to match. Put up in an attractive fancy lined box. Set. \$2.25



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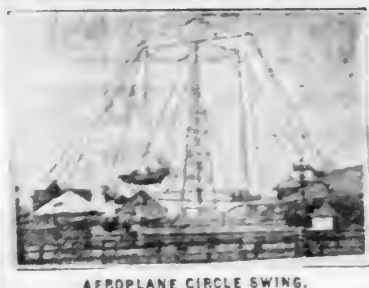
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FROLIC.

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.

Coffeyville, Kan., Nov. 18, 1922.
Editor The Billboard—A few lines relative to the Gold Medal Shows. I saw them in Ottawa, Kan. Stood in front of a tip-up joint for about thirty minutes and watched them work. They worked for two bits, and let no one, man, woman or child, get by. Also two swinging balls. The 49 camp was nothing to brag about. I also saw the show in Clinton, Ia., earlier in the season. They had more grit with it at that time. I am not against a good grifter, but I do hate to see a four-flushing manager running his show wide open and then trying to whitewash himself in The Billboard. I have worked and shilled on joints a little in the past, so I am a judge of what constitutes a grift. Harry Gillick sure had plenty of grift on his show this past season, and he would be more of a man if he would admit it. I think I know more about grift than the Chief of Police of Ottawa, who gives the Gold Medal Shows a clean bill.
(Signed) HARRY L. DAVIES.

P. S.—I am not a carnival stiff. God forbid.

New Vienna, O., Nov. 22, 1922.
Editor The Billboard—Just saw a picture and item regarding Pat Collins, of Swains, Eng., being elected to Parliament in England. I just got a letter to the same effect from there myself, as at it is the town where I was born. I knew him when I was a boy and was pleased to see it. I also knew his father when he had a small road show and I think he was the first to have moving pictures on the road. He had a black tent and called it the Cinematograph Show and, as told, they were in poor circumstances. He had a small winter quarters and manufactured gondolas, employing about five or six people. I am in the carnival business and have a riding device. I have been with T. A. Wolfe's, Sofia United and Doc Hottkamp and last season was in a park at Rockford, Ill., but came back at my hotel for the winter. I congratulate you on your clean-up campaign, as plenty of good work can be done to make a carnival a fit place for a man's wife and family, as well as any other line of business.
(Signed) THOMAS LEES.

Niles, O., Nov. 22, 1922.
Editor The Billboard—I have been reading the comments and letters you have published in regard to outdoor amusements, and I know that it will prove to be the one thing that will put this end of the show business and the people connected with it on the pedestal of public favor. And they will be looked up to as a credit to any city they might be in. It will forever silence the evil tongues of the narrow-minded reformers, who only reform for the dollars they get.

In regard to all kinds of strong joints and dirty-girl shows, their day has come. The better class of showmen will come out next season with something that will be a credit to them. Who you have a clean show the press and public are with you. How long did dirty pictures last? It will get worse than censorship if there is not a change. What a laugh it must give the average newspaper man when a press agent comes into the office and tells what a clean show he has, and then the very first night they pay you a visit and see a big sign in front of a show, "For Men Only", and not once but several strong joints and chumps suit the intelligence of the men you want to help you? If your show carries these joints be honest with them and you will get better treatment and be thought more of.

I see that Dave Lachman is coming out with National advertisers. That is a grand idea. Last season Guy Dodson talked that same thing over with me, and I think he will try it out this season. Four years ago in a certain State there was a bill presented at the capital to prevent carnivals from showing in the State, and it was only stopped by the motion picture men. It was under the guise of censorship.

When you have no organization you are helpless. The motion picture men have a strong body. Why not the outdoor men? When a show plays a town it expects to make money. Then why stand around and call your patrons saps, town monkeys and chumps? It must make a lady or gent feel good to have a roushneck call them that and then want them to spend their money with you. Some nerved All shows want protection from the so-called rowdy class. Now, if you have a clean show you will not have any cause for protection.

At the election just held here in Ohio the dyes went out and the same forces will stop the dirty shows if you do not clean up your own yard. Who will be the Moses to lead the scattered flock together? There are plenty if they will only come to the front. You have published some mighty good letters. Let's have more of the same kind.
(Signed) KING PERRY.

Hillsboro, Tex., Nov. 17, 1922.
Editor The Billboard—Here are a few lines for your clean-up columns. I am a circus performer, have been with all kinds of shows, and I find that there is the same swindle (if you would call it swindle) in the merchandise wheels as in the fat joints. As a regular circus grifter, don't let kids play. I know quite a few who won't take from anyone that looks like he needs it, but I stood around at Shreveport and saw little girls and boys playing the so-called legitimate games and each time they would get a thin stick pin or a whistle. And the hamburger joints, we all know, put pancake flour and stale bread in their meat cakes to make them large. All a fellow has to do is

I have observed from the outside and I believe, like M. T. Clark, that you could never organize show people in a thousand years. Managers meet in the winter and eat and drink together and in summer they are at each others' throats ready to crush the other fellow.

Little Rock, Ark., Nov. 20, 1922.
Editor The Billboard—I have just read an article in The Billboard in which Jean De Kreko refers to two articles which ran one after the other in an issue of The Billboard some time back, and which concern the Arkansas State Fair. Under the heading, "Only One Gaff Store at Arkansas State Fair", I cited an incident of a man being arrested and fined for operating a roll-down joint. As this article was signed by me I think it only fair to myself to state herein that as far as I knew there was no other happening on the Greater Alamo Shows when they played the fair to mar the record of the show, but I did not say that everything was clean. Mr. De Kreko states that another article, a short time previous to mine, said that "Daily inspection of all amusements was made and some of them ordered closed." That there might be less doubt as to the authenticity of my article I say, in justice to myself, that I

Next Week **THE STORY OF TORONTO** The Billboard will have William Judkins Hewitt, Fred High, Nat S. Green and Watche at Toronto to report the convention of

The International Association of Fairs and Expositions

and will add eight pages to carry it in full.
Reserve your copy at your Newsdealer's.

to eat a meal in the cookhouse and he will think the hi-jacker is an honest man compared to those of the cookhouses. I was hurt in 1911 when with a grift show and the manager paid my salary for three months until I was able to work, and in 1921 I fell while doing my act and the manager kept me over two months before I could work and I was paid every week. It was a grift show and it was operated in such a manner a performer would never know grift was with it. I am sure no children were robbed, or anyone else for that matter, on that show. On the other hand, a show in 1908 that was bitter against grift left us all stranded in Colorado. The manager even had two acrobats vagged to get rid of them; also a Sunday-school show, that had eight cars which kept me all winter on my own expense, and when we opened gave me four weeks' work and then let me go because they got someone else cheaper. They insisted on paying all laundry bills so they could charge 25 per cent for money advanced. I am not trying to boost the grift, only I think the Johnny Newcomers have ruined the private business. Go to any carnival or fair and look at the faces behind the joints. They look very much like the ones you see in the pawn shops and second-hand clothing stores. I think they are to blame for all this muckraking. They ruined the booking offices. It got so it cost an act all its salary to get a route. I think your crusade should have been put in more experienced hands. As it is, you have let some of the so-called legitimate privileges get by. Of course they use slum that is advertised in your valuable paper. I will end by saying I know quite a few grifters who are men and operate their business just the same as the merchant or any other business man.
(Signed) ARTHUR BURSON.

P. S.—I am not trying to say grift is the thing, but if the old-time circus grifter had kept the mice out of circuses, it would have been much better for everyone in the circus business. As for carnivals, I only know what

do not know whose article that was. My presence at the fair was to cover it for The Billboard, not the carnival. This I did, but I heard and saw much of the Alamo Show.

I repeat that I do not know whether or not the man who was arrested and fined for operating the roll-down was a member of the Alamo Show. And I should like also to state that if the "daily inspection" of the shows was made it was on the first day of the fair. They surely did not continue the closing of the shows every day, as after the first closing that would have been unnecessary. And again, if the closings were done in a quiet and red descriptives of newspapers. As nothing was published in the Little Rock press about it, The Billboard was the only paper to carry the article in its effort to "make the show world safe for decency." Of course there were the usual number of arrests for drunks, peace disturbers and the like. But as the closings of the amusements were not displayed in the papers how could the closings affect the patronage of the shows? So long as the public doesn't know the shows are safe, but the effect comes with exposure. So evidently they were closed silently, for I understand the Alamo Shows did a fair business.

Mr. De Kreko, no doubt, knows more about the Alamo Shows than I do, but if the Alamo Shows carried ordinarily any illegal concessions, dirty girl shows, or any other filth they omitted them here, or if they worked they were not conspicuous, and there was no complaint from them. These kind of things have been attempted before in Little Rock, generally with the same result—they would either leave or be run out before they got started. But as I said before, I covered the fair—not the carnival. The incident herein repeated was the only one that I could see that had a tendency to defame the shows, and it did not last long.
(Signed) JAMES S. LEAVELLE.

Watkins, N. Y., Nov. 21, 1922.
Editor The Billboard—The movement by The Billboard to clean up carnivals has been watched very carefully by the writer from week to week, and the reason that we did not express ourselves is that we wanted to see how the move was to be conducted.

Now that the evidence seems to be pretty well in the hands of the "jury", may we be allowed to offer our humble opinion in regard to this very important phase of outdoor amusement? The writer has for a considerable time been of the same opinion as The Billboard in regard to the necessity of all classes of outdoor amusements cleaning house. This includes circuses as well as carnivals and fair associations. He realized that it was only a matter of a short time until the carnivals, at least, would have to do something in the matter. And I mention carnivals not because they are more guilty than some of the circuses with dirty girl shows and grift. And I mention carnivals not because they are more guilty than many fair secretaries with their graft and favoritism and exorbitant rates demanded for space, etc. I mention carnivals because they have no organization or big money behind them and can easily be made the "goat" for the big circuses and fair associations.

The carnival managers should have taken the lead, taking all the facts and conditions into consideration, but they have not. What do we find? A man like Charles Ringling takes the lead. He is to lead the carnivals out of the wilderness into the promised land, a modern Moses, if you please. We are not desirous of taking any credit from Mr. Ringling, nor do we seek to question his motives in presuming to lay before carnivaldom his stone slab with his ten commandments.

But we do ask ourselves wherein is the logic of his position sustained by the facts in the case. Mr. Ringling is perhaps the biggest personage in the circus world. The modern circus is in competition with the so-called carnival. Since when did the circus magnate's heart start to bleed for the poor little carnivals, with their dirty girl shows and grift? May we not expect to see the "Standard Oil" start a movement in the near future (if we use the same sort of logic) for "the general improvement of the economic and general business conditions of its competitors"? If that happened, what would be the attitude of the competitors? We venture to say they would prick up their ears and take notice quick. When the lamb and the lion lie down together! So much in regard to the leadership in this movement.

Now a word in regard to the methods used in this campaign. Is The Billboard aware of the fact that during the last several years all the carnivals, I say all, have been run along lines that spelled eventual ruination to the business? On second thought I may amend the above statement to read, all but about one.

That being the case, why, at this stage of the game, select a few for denunciation and criticism when we all know from the biggest down they have been and are all guilty? Would it not be more in keeping with the dignity of The Billboard to wait until those interested in this movement get together at Toronto or elsewhere and perfected their organization, made their rules and regulations, invited large and small showmen to join and then, if there be some that violate the rules of the association, show them up? This business of picking out a few shows for ridicule seems to the writer as unfair and unjust, and cannot serve the best interests of what we are after.

The writer does not say that such and such a show is wrong or right. He does say, however, that as late as yesterday they were all wrong. And until we know just what the rules are to be, let's save our energies for better things. Now just a word relative to the method followed in this clean-up campaign. In the October 7 edition of The Billboard, on page 53, Mr. Ringling fires the shot heard "round the show world" and elsewhere. Very significantly he lays down ten rules, or commandments, for the tent showmen. The first of these is "no games of chance". What does this mean? Will The Billboard let us have its idea of what is meant? If unable to do so will The Billboard find out from Mr. Ringling just what he means in regard to no games of chance? This sweeping statement, or commandment, will do more to cut out all concessions than any other one thing and leave thousands of clean concessionaires in the desert of uncertainty and doubt from now until next spring. This commandment outdoes in severity the most rabid professional reformer, and we now see what it means to the clean concessionaire when The Billboard prints in the issue of November 18: "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, etc.

Were the chances for the merchandise wheels "so precarious" before The Billboard and Mr. Ringling started something that they apparently cannot now control? I don't think so. The Billboard undoubtedly has heard of the magician and the monster. If runs that a great magician, from somewhere in the East, after long years of failure finally succeeded.

Mechanical Toys and Holiday Specialties



\$48.00 Per Gross

Jazzbo Jim, \$48.00 Per Gross

BB. 479/1.—Jazzbo-Jim, full of life and plenty of action. Per Dozen \$4.25

Gross Lots, \$48.00

We have the following Toys for immediate delivery: The Crawling Beetle, Mechanical Butterfly, Kiddo Mechanical Kar, Hornpipe Dancer, Rollo Chair, Climbing Monkey, Coon Jigger, Daredevil Mexican, Cycle of Future, Running Mice, Chic-chic Wooden Toy, Fur Monkeys, Wire Toys, Flying Birds, Mouth Organs, Pop Guns, Balloons, Teddy Bears, Hula Dolls, Red Paper Bells, Mama Dolls, Toy Banjos, Jumping Rabbits. The "Kaos Meow," hit of the season.

If interested in Manicure Sets, Silverware, Jewelry, Watches, write for Flyers Nos. 82 and 83. We require on Holiday Goods one-half money in advance.

M. GERBER,
Underselling Streetmen's Supply House,
505 Market St., PHILADELPHIA, PA.

"THE FLAPPER" 45c



CORENSEN
LOS ANGELES, CAL.

FOR SALE World's Wonderful Mechanical Exhibition. Exact reproduction of "LORD'S LAST FLAPPER". Thirteen life sized characters around table, moving arms, heads, lips, eyes. Marvellous, elaborate costumes. Also showing the Ascension, beautiful scenery, all operated by electricity. Everything complete, including fine shipping cases. Cost over \$10,000 and twelve years' time building. Inventor dead. Never been exhibited. Chance for some one to make a fortune. Must be sold to settle estate. S. W. CRAWFORD, Adm., Brooks Bldg., East Liverpool, Ohio.

making a terrible monster come forth from an empty bottle. That was a great achievement. But lo! The monster could not be made to return from whence he came and finally destroyed the magician.

I believe The Billboard is honest in its "heart", but I think it has gone the wrong way about this clean-up proposition; that in its eagerness to clean up it has made hearts turn to stone and ears become deaf to reason by many of its methods being too crude.

I believe The Billboard will return to sanity soon and that it will remain a big factor in this necessary work of putting the carnival business once more upon the honorable and useful basis as of yore.

We all say with you "Away with grift and the dirty girl shows." And we add "Long live the clean concessions, even if there is an element of 'chance' in them"—for the American people love a game of chance once in a while.

If we seriously desire to cut out all games of chance and gambling in this country I propose that we start not with the little concourse who gives away a baby doll, or perhaps a blanket, but with Wall street that gambles in the bread of the nation and in the life of the nation. Let's start after the big game. The big rascals who steal millions from the people and who are apparently immune, so far, from prosecution.

The writer will add for your information that he has never had anything to do with "grift", but has been in the refreshment and cookhouse end of the game for some years.

(Signed) JAMES J. KELLY,
145 South Monroe St.

COMMUNITY CENTER IDEA

(Continued from page 77)

be a large playground under the direction of adult leadership. It will be composed of the usual attractions for the tots, and the baseball diamonds, tennis courts and football fields for the youths. So as to stimulate interest among the fans in the horse races, the outlay will provide for an amphitheater to be erected within the next two or three years. It is believed that this feature will do more to attract people to the grounds than any other. It will be used for horse shows, football games and other outdoor activities.

In connection with this idea the management is in hopes of making possible an annual horse show that will attract national attention. A kennel and cat show are also in the outline for further developments.

Something that has been commented upon but has not been overlooked is the small capacity of the poultry and swine buildings. These buildings are built so that additions can be easily made. In this department a judging ring will be built for the next exposition to enable the exhibitors to make a showing of their swine. One feature of this ring will be the numerous live stock shows which can be held at stated intervals during the year. This will also help the commercial interests of the community as farmers of this section will be attracted here with their cattle for frequent sales. The educational advantages offered by such a plan will make the exposition much more popular with the farmers and stock raisers.

Conservatively placing the total week's attendance at 55,000, A. W. Morehouse said that the exposition this year has been an improvement in many ways over the show of the preceding year. As an example, the Morehouse building has been filled with exhibits of local manufacturers, the Johnson building housed more booths than in 1921 and the Dent-Carter building was unable to care for all of the entries in the women's department. The fireworks were much more elaborate, and the followers of the turf found a decided improvement in the horse races.

From a business standpoint, the weather was ideal during the entire week, and the attendance was a surprise to the directors when it is taken into consideration that numerous expositions and fairs over the country failed to open this season because of the condition of the country. It was found that thru the departure from the previous year's system of admitting children the organization benefited greatly. Contrary to expectations of the show people, who consider the first and last days of any fair the off days of the contract, the opening day at the Savannah institution was the occasion of 18,000 school children thronging the grounds. The attendance of children on the closing day was well over the 5,000 mark, 4,803 of these being accommodated on the street cars.

The management has been congratulated upon the absence of disorder on the grounds during the time of the show. Thru the co-operation of the County Commissioners and the Chatham County Police, who patrolled the grounds, disorder was conspicuous by its absence. Several times prohibition officers visited the exposition for the purpose of finding liquor. There was none to be found.

Special credit is given the civic bodies, the Board of Trade, retail merchants, Young Men's Club, Boy Scouts, Builders' Exchange, Senior High School and school authorities for the success of the exposition this year.

BRIEF CASES



A Real Item For Premium Users
Made of genuine Cow Hide Leather, with lock and key, in black, brown and mahogany.
\$3.25 each, \$6.00 doz.
SAMPLE, \$3.75, PREPAID.
We manufacture a complete line of Brief Cases from \$2.00 up. Also Boston Bags from \$1.75 up. Special Prices on Bill Folds.
20% deposit must accompany all C. O. D. orders.
HYGRADE LEATHER GOODS CO.
71-75 Spring Street, NEW YORK CITY.

SOMETHING NEW Salesboard Operators

A CANDY ASSORTMENT WITH NO BLANKS!!!

EVERYONE BUYS EVERYONE WINS!

No. 9 ASSORTMENT
Sells for \$11.25. Retail for \$30.00.
300-Hole 10c Board Free.

Contains

15 35c Boxes.	1 \$2.00 Box.
6 75c Boxes.	1 \$3.50 Box.
2 \$1.25 Boxes.	275 Chocolate Bars.

No. 10 ASSORTMENT.
Sells for \$20.00. Retail for \$60.00.
600-Hole 10c Board Free.

Contains

30 35c Boxes.	1 \$4.00 Box.
8 75c Boxes.	1 \$6.00 Box.
4 \$1.25 Boxes.	
2 \$2.00 Boxes.	554 Chocolate Bars.

Only high-grade, delicious Chocolates, assorted flavors, caramels, marshmallows, etc., are used in these assortments. Packed in attractive boxes.
By dealing direct with the manufacturer you are guaranteed fresh Chocolates at all times, as well as prompt shipments.
Our superior grade of Chocolates means repeat business for you.
Complete price list of our full line of fancy box Chocolates sent on request.
Big operators, who make up their own assortments, get in touch with us and let us quote you prices and send you sample.

CURTIS IRELAND CANDY CORPORATION
309 Church St., NEW YORK, N. Y. 24 S. Main St., ST. LOUIS, MO.



"Well Satisfied—Shipment No. 11 O. K." SAYS NEWMAN

Enclosed find \$5.00 for standing deposit. Ship another Offer No. 11 to this address. FRED NEWMAN, Rocky Mount, N. C.

This is what they all say about Kirchen Flower Baskets—THE QUICKEST MONEY GETTER FOR THE CONCESSION BOYS.

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 red, beautifully colored gold bronze. FREE with this offer, four dozen beautiful large Chrysanthemums, 25¢ with all orders, balance C. O. D.

KIRCHEN BROS., 222 W. Madison St. CHICAGO, ILL.

Get Ready Christmas Rush!

FOR THE

Humpty Dumpty Wrestlers
Tin Arms and Legs.
N 9234 Consists of two wooden figures connected with tin arms, bushy fur heads and loosely jointed tin legs. Goes through all the motions of prize fighters or wrestlers when manipulated. Per 1,000..... \$25.00

Serpentine Garters
Good quality rubber stock, assorted colors, nickel plated metal buckles. A fast profitable seller.
BM 4978-1 Gro. in pkg.
Gro., \$7.50

High-Grade Razors
Assorted black and white handles, highly polished steel blades, round and square ends. An exceedingly good premium item.
B-12-1 Doz. in carton.
Doz., \$3.50

SEND FOR CATALOG AND XMAS CIRCULAR

We handle a complete line of Holiday Goods, Toys and Novelties for Streetmen, Concessionaires and Carnival Workers. Give us a trial. Let us prove that we can quote you better prices and give good service, too.

LEVIN BROS., 6th and Ohio Sts., Terre Haute, Ind.
Wholesale Only

ITEMS FOR CHRISTMAS

- If our merchandise does not satisfy, shoot it back and get your money refunded.
- Gyroscope Top, very attractive, in colors, best made, \$1.75 per Dozen, \$18.00 per Gross.
 - Play Chickens. A catchy item that will get top money. Don't fail to get this. Head and tail moves simultaneously. \$11.50 Gross, \$1.00 Dozen.
 - 21-Piece Manicure Sets, Gold stain, \$14.40 per Dozen. Sample, \$1.35.
 - 21-Piece Manicure Set, Velvet lining, \$16.00 per Dozen. Sample, \$1.40.
 - Indestructible Pearl Bead. Nice luster, 21-inch, 10-Kt. gold clasp. \$1.35. With attractive silk lined box, \$1.85 Each.
 - Beautiful Imported Beaded Bags. Metal frame, silk cord chain. \$21.00 Dozen. Sample, \$2.00.
 - As above, in drawing, \$16.50 Dozen. Sample, \$1.50.
 - Gold-Filled Pen and Pencil Sets, in attractive box, 12-Kt. Point, \$1.15 Each. Sample, \$1.25.
 - Hammered Metal Clocks, with an alarm. \$13.80 per Dozen. Sample, \$1.25.
 - Mechanical Auto. \$2.25 per Dozen, \$25.50 per Gross.
 - 25% deposit on C. O. D. orders. M. KLEIN & BRO., 46 No. 10th St., Philadelphia, PA.

ELI FERRIS WHEEL FOR SALE

In first-class condition. Seats have Eli mirrors. Gold leaf trimmed. Also beautiful Ticket Box. This includes Maple Shade Wagon which holds entire wheel. All good as new. Will sell very reasonable. ED FINE, 2803 North Kedzie Avenue, Chicago, Illinois.

EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.

SAY "I SAW IT IN THE BILLBOARD."

SINGER BROS. NEW YORK

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 Case Lots 20 Clocks to Case Glass Columns

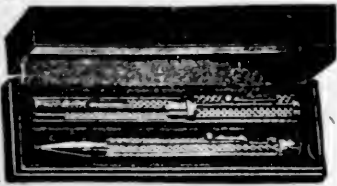
Order Quick

B. B. 90—Silveroid Finish, Glass Column, Metal Time Clock. Height, 15 1/2 inches; width at base, 8 1/4 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 marvellous 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. In less than Case Lots, Each **\$4.95**.

B. B. 100—The Famous White House Clock, White Ivory, enameled, with a good, reliable movement. Good time-keeper. Height, 4 1/2 inches; case, 6 inches. A big seller and an excellent premium item. Each **\$2.10**

SALESBOARD AND PREMIUM ITEMS

- B. B. 69—Race Sport Watch, Dozen.....\$ 6.00
- B. B. 70—21-Piece Marquise Set, Dozen..... 15.00
- B. B. 71—White House Clock, White Ivory, Each 2.25
- B. B. 73—One-Bell Alarm Clock, Each..... 72 1/2
- B. B. 75—14-Size Nickel Watch, Each..... .85
- B. B. 75—Miniature Time Clock, Each..... .85
- B. B. 77—16-Size Gilt Watch, Chain and Knife, in Case, Set..... 1.85
- B. B. 78—Orator Wrist Watch, Link Bracelet and Ribbon Band, in Case, Set..... 3.25
- B. B. 82—Shaving Stand, with Mirror, Cup and Brush, 12 1/2 inches High, Each..... .75
- B. B. 84—Wm. A. Rogers 26-Piece Silver Set..... 4.75
- B. B. 85—Beaded Bags, Draw String Topp., Doz. 6.00
- B. B. 86—Opera Glass, in Box, Dozen..... 4.90
- B. B. 87—Cigarette Case, Nickel, Dozen..... 12.00
- B. B. 88—Art Photo Cigarette Case, Nickel, Doz. 1.75



- B. B. 6627—Gold-Filled Fountain Pen, Self-Filler, with solid gold pen point and clutch. Gold-plated Clutch Pen. Put up in handsome velvet-lined box. Complete.....\$ 1.95
- B. B. 6741—Chatelaine Fountain Pen and Pencil Set, Self-Filler, with solid gold pen point. Pencil of magazine type, with extra leads. Pen and Pencil hand-somely engraved. In velvet-lined box. Complete..... 2.15
- B. B. 6744—Gold-Filled Mounted, Self-Filling Fountain Pen, with gold-filled Pen tip to match. Reels and extra leads. In handsome velvet-covered, satin-lined box. The big seller everywhere. Complete..... 2.35
- B. B. 6740—Fountain Pen and Pencil Set. Pen is gold-plated, with solid gold point, self-filler and with clutch. Pencil is gilt throughout, with clutch. Put up in very attractive box. Complete..... 1.20 Dozen Sets, \$13.50.
- B. B. 7219—Gold-Plated Fountain Pen and Pencil Set. Pen is self-filler. Each set in a box. Dozen Sets..... 3.50

Imported—Indestructible FRENCH PEARLS
 "LA PRINCESS"—No. B. B. 7154—Size 4 to 8, 24 inches long, solid gold clasp. Complete **\$1.75** with fine plush case.
 "LA PRINCESS GRANDE"—Imported French Indestructible Pearls—No. B. B. 6540—24 inches long, solid gold clasp. Beautiful Oriental color and lustre. Complete with attractive plush case **\$2.35**

- B. B. 6573—French Opalescent indestructible Pearl Necklace, 24 inches long, with 14-Kt. White Gold Clasp. Put up in fancy velvet-lined box. One of the latest products. Complete.....\$ 3.75
- B. B. 6982—SPECIAL—Indestructible Imported Pearls. Length, 24 inches. Solid gold clasp. Put up in velvet box. Complete. 1.55

Thousands More in Our
"SINGER'S ANNUAL"
 Complete Catalogue NOW READY
 See That You Get It.

For Samples only, add 50c each to prices quoted. No order filled for less than \$5.00. 25% deposit must accompany all C. O. D. orders.

Ask for "Catalogue B. B. 33".
Singer Brothers
 536-538 Broadway, NEW YORK CITY.

PIPES

by GASOLINE BILL BAKER

Christmas is coming! Have you prepared for the holiday trade? If undecided what to handle, shake yourself together—get busy.

One more issue after this and then the big Christmas Special edition (101,000 copies) of The Billboard.

Those Christmas Special pipes—send them in quick, fellows, as they must be prepared for the linotype machines, and this cannot be done later than December 4.

Bobble Wilkey postcards that he has been handling rubber belts and other goods in Virginia and West Virginia and that business has been very good with him.

Al and Joe—Al wins, as the first snowflakes fell in Cincy November 24 (not enough to see them on the ground, but they could be seen falling by close watching).

Ed Myer says that razors have been going good for him down in Oklahoma and he expects to stay somewhere in those diggin's all winter—provided business doesn't fall off.

Chas. Stahl and wife recently departed from Eastern Ohio for St. Louis and the wonder would this mean that Chas. is about to again visit his old haunts along the Pacific Coast?

Heard that both "Kid" Henry and Eddie Reagan have been doing their bit for Capper publications thru Oklahoma and both, until recently, with nifty auton. Reagan sold his at a good figure at Guyman.

Ray Pierce hasn't let us know how that "wonderful proposition" he had in mind regarding an "Old Pitchmen's Home" and each to kick in with a few grand while still in the going is progressing. How 'bout it, Ray? Have you "cemented" the points together yet?

T. A. H., Natic, Mass.—There are mail order journals published, several of them, but so far as the writer knows there is no magazine or even no other department in amusement weeklies printed in the interest of all pitchmen and demonstrators than "Pipes" in The Billboard.

Eddie Oliver made a pleasure and business trip from Dayton, O., to Cincinnati one day last week and dropped in for a few minutes' confab with the writer. Eddie reported having a very good summer season with his various ventures in and out of Dayton, and is, as usual, getting ready for Christmas business and will doubtless again demonstrate gyroscope tops.

Word reached us last week, via Buffalo, that Les Paull had a successful season on Lake Erie excursion steamers and was to leave soon, via "gas buggy" for the balmy South, making Cleveland, Toledo, Detroit and ten days in Chicago en route. Leslie is working five-line one tools and doing nicely, says F. M. Mullen, of Buffalo.

G. W. Peterson piped from Birmingham, Ala., that the Missus, himself and crew were on their way to the West Coast and had been doing well with paper in the South. Says he met Yon the pen worker, who was raking in the shekels at Macon, Ga. Peterson added that Yon is a clean worker and opined that if all would work likewise things would be better for everybody.

Mark A. Steele, of the paper frat., postcarded from Oklahoma City: "Since circuses and carnivals have been halted to clean up, let's have more of the subscription men—those who stop not done so—get hep to themselves and start working for sheets which very seldom, if ever, make deliveries and for questionable concerns. Business has been good for me. Am en route to Florida, via Texas."

From Detroit—Regards from the boys in the "Motor City"—Arthur Engel, art needles, who is getting a large store (with space for about twenty pitchmen) in the heart of the city ready for holiday business; Larry Bragg, soap; Archie Bragg, buttons; Mike Whalen, who is still getting his share of doughnut money, and "Blackie", who is working pens in one of the big department stores.

Oh, boy! Here's a "pip" on one of the paper boys now in the Southwest from another there: E. D. (Kid) Henry and Ed Reagan, of subscriptions fame, were in a certain town in Oklahoma and doing very well, working on the street. Henry became short of stock and went to a corner where a sale was being conducted. He bid on a horse for the sport of the thing and, surprisingly, the animal was "knocked off" to him—for \$1.75—but, get the climax— it's rich. Henry took the horse and tied it to (Continued on page 96)

WRITE FOR FREE CATALOG Pay Cash and Save the Difference.



\$1.00 Pencil Free with Each Watch.
 Beautiful Platinum Finish Wrist Watch. 10 Sapphire Jewels, handsome Silver or Gold Dial, Grey or Black Ribbon, in Box. A \$15.00 Flash. **\$4.45**

Same style Watch as above, with 15 Jewels and 25-Year Case \$9.75.
 Round Gold-Plated Wrist Watch, with Bracelet and Box, \$2.75 Each.
 21-Piece Ivory Manure Sets, \$15.00 a Dozen. 25% deposit on all C. O. D. orders.
AMERICAN JEWELRY CO., 26 Arcade, Cincinnati, O.

Three Christmas Specials That Get the Money



TWO INSTRUMENTS TO THE SET

Dandy Wall Telephone

A good seller for Xmas. Sample 35 cents. \$10.00 deposit required for every gross ordered.



Just Received two carloads of Original Dandy and Hurst Tops. Place your order now—avoid disappointment. Prompt shipment guaranteed. \$5.00 deposit required on every gross ordered. Sample Mailed, 15c.

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. Sample Mailed, 20c.



Fountain Pen Workers

We have the real Fountain Pens—Eagle, Gold Finish, per gross, \$13.50. Gold Finish Clips, 75c per gross. Holly Boxes, \$1.50 per gr. Write for Fountain Pen Price List and Circular



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

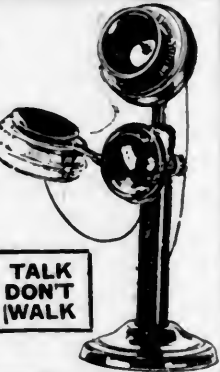
HEAVIEST STOCK **UNBREAKABLE COMBS** **FINEST QUALITY**
 Trade "AMBERLITE" Mark.
 PRICES
 59130—Fine Comb, 3 1/2 x 1 7/8..... Gross, \$13.00
 59150—Fine Comb, 3 3/4 x 2 1/8..... Gross, 24.00
 56314—Dressing Comb, 7 1/4 x 1 1/4..... Gross, 15.00
 56312—Dressing Comb, 7 3/4 x 1 1/4..... Gross, 21.00
 56313—Dressing Comb, 7 3/4 x 1 1/4..... Gross, 21.00
 56330—Barber Comb, 6 1/2 x 1..... Gross, 18.00
 56216—Pocket Comb, 4 1/2 x 1..... Gross, 6.60
 Leatherette Slides, Metal Rims..... Gross, 1.50

IF YOU WANT TO MAKE MONEY HANDLE LINE USED BY ORIGINAL SUCCESSFUL DEMONSTRATORS. BE CONVINCED OF THE QUALITY AND WEIGHT. COMPARE WITH OTHER LINES. TRY AND SEE. SEND FOR OUR SAMPLE ASSORTMENT. SENT PREPAID FOR \$1.50.
THE COMB HOUSE OF AMERICA, 7 and 9 Waverly Pl., New York City.

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.



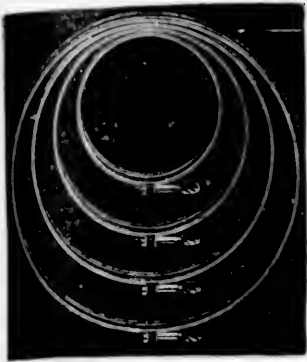
TALK DON'T WALK

Fountain Pens, Gyroscope Tops and other specialties. You all know the button set that is getting the money.
Kelley, The Specialty King
 21 and 23 Ann St., NEW YORK CITY.

CHINESE BASKETS

Assortment of 55 Baskets at \$16.00. Shipping weight, 22 lbs.
 Sachet Basket, trimmed with Tassels..... \$19.00 per 100
 Nest of 5, 5 Tassels, 5 Rings, at..... 2.20 per Nest
 Nest of 5, 7 Tassels, 7 Rings, at..... 2.65 per Nest
 Packed 5 Nests of above Baskets in packages. Shipping weight, only 16 lbs. Prices for goods P. O. B. San Francisco. One-half of amount deposit required on each order, balance C. O. D., no matter who you are. Delivery in any quantity to be made within the same hour as order received.
AMERICAN-CHINESE SALES CO., San Francisco, Calif.
 817 Sacramento Street.

PARISIAN PERFECT ADJUSTABLE HOOPS



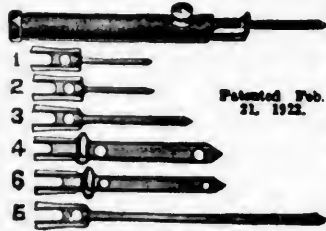
Just what you want. Note the thumb screw. Flat headed and long enough to get the necessary pressure to tighten the hoop. O H H O W EASY!!

A hoop that will meet EVERY DEMAND. Can be used for all classes of fancy work. Every lady will see its merits. Can not be outclassed when used for the heavy FRENCH EMBROIDERIES.

Manufactured by PARISIAN ART NEEDLE CO.

The New Perfected Original Parisian Art Needle

(ALWAYS) 6 POINTS. FIRST BEST NEEDLE! LAST BEST NEEDLE! BEST NEEDLE ALWAYS! QUALITY OUR STANDARD.



Patented Feb. 21, 1922.

Our new ORIGINAL 6-POINT NEEDLE has a point for each kind of French Embroidery, from the finest silk thread to all sizes of yarn and carpet rag. The Original PARISIAN ART NEEDLE is made of nickel silver and will not rust. ALL NEEDLES GUARANTEED TO AGENTS AND CUSTOMERS. NOTE IMPROVEMENT ON SHANK OF POINT! THE GAUGE WILL NOT SLIP!

OUR NEW REDUCED PRICES WILL INTEREST YOU:

Needles with 4 Points, Numbers 1, 2, 3, 4, \$28.00 per 100, in 100 lots.

Send \$1.00 for sample of our Needle, complete with 6 different size points. Receive sample of work, full instructions and particulars. Better still, send \$2.25 for agent's complete working outfit, consisting of one 6-point Needle, one full-size Pillow, designed in colors; four balls of Perle Cotton, and work started, showing you how it is made.

NUMBERS 5 AND 6 POINTS, PER 100, \$2.50.

25% cash required on all C. O. D. orders. Get busy, folks. Our Needles sell two to one better than other needles on the market. Write today.

PARISIAN ART NEEDLE CO.

914 North Rush Street,

CHICAGO, ILL.

STAMPED PATTERNS

All designs done by hand with air-brush in colors, tinted shades to work.

PILLOWS, per Dozen.....\$2.50

RUNNERS, per Dozen.....\$4.50

CENTER PIECES, per Dozen, \$6.50

These goods are of extra fine grade of crash. All of our goods are of quality.

STAMPED RUGS, in colors, on extra fine grade of burlap, from \$6.00 to \$1.50 Each.

RICHARDSON PERLE COTTON, sizes 3 and 6, in all colors. 75c per box.

PARISIAN ART NEEDLE CO.

Another Big Sensation

3 FOR 1

A RING—A PIN AND A STUD
A Complete Set of Three on One Card

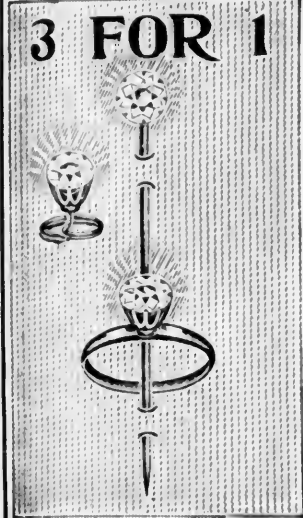
It's a real big hit and certainly gets the money. The Ring, Pin and Stud are all Tiffany settings, with one-karat imported French White Stones, full cut and all the dazzle and sparkle of the real diamond. They are fine gold finish, acid test and are mounted on cards as shown in illustration. It's the big sensation and gets the fifty-cent pieces with a rush. Act quick.

1 Dozen Sets, \$1.50 | 3 Dozen Sets, \$4.25

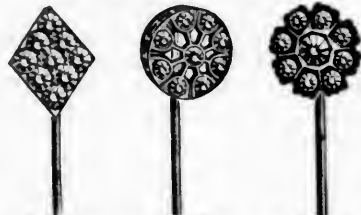
\$15.00 PER GROSS SETS

A FEW MORE BIG BARGAINS

Genuine Sterling Silver
Top Stick Pins



No. 7707.



No. 50, \$2.50 per Doz., \$28.00 per Gross.
No. 52, \$2.00 per Doz., \$22.50 per Gross.
No. 92, \$2.50 per Doz., \$28.00 per Gross.

HERE IS THE BEST BET
Looks Like a Million Dollars

Orange blossom hand engraved shank, green gold finish. Set with 1/2-Kt. Egyptian Im. Diamond. It's the biggest bet of this season and sells like hot cakes.

1 Doz., \$1.75. 1 Gro., \$18.00

OUR BIG SAMPLE OFFER

We want you to see these wonderful new creations and examine them to your own satisfaction, so if you will send us a P. C. Money Order for one dollar and twenty-six (\$1.26) cents, we will send you one (1) each of the Rings and Stick Pins by registered mail, postage paid.

Krauth and Reed
Importers and Manufacturers
1118-19-21 Masonic Temple, CHICAGO, ILL.

AMERICA'S LARGEST WHITE STONE DEALERS.

AMERICA'S LARGEST WHITE STONE DEALERS.

\$12 an Hour!
Yet He Had Never Sold Anything Before

Ye gods! Some seller! W. H. Marion, a beginner, made forty calls and landed thirty-six in three hours! Sells like hot cakes!

THAT IS WHAT YOU CAN MAKE with our Novel Packages as Christmas Gifts. We show here "NIFTY NINE," which only costs you 75c in 100 lots. We have others costing from 25c to \$2.00. Something for every member of the Family. All sold at half store prices or better. Sell 500 yourself to the housewives, 500 more to business firms for their help and 1,000 more to factories and large offices, getting someone in each place to get the orders for you, and you can easily make \$1,000.00 in profits before Christmas. Easy to clean up big if you ACT QUICK and follow our suggestions.

NIFTY NINE, the leader. We urge you to try out quick and get a line on what can be done.

Some Seller at \$1.75

LOOKS LIKE \$5.00 WORTH
COSTS YOU ONLY 75c

ONE BUCK PROFIT ON EVERY SALE!

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.



NIFTY NINE, IN DISPLAY CASE, SENT POSTPAID FOR \$2.00. \$25.00 deposit for 100 Boxes. We will throw in 10 Boxes Free and 2 Display Cases. You Cannot Lose. Big Rush Now To Christmas. Hurry up! Act now.

E. M. DAVIS COMPANY, Dept. 9319, CHICAGO.

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

SALESBOARD OPERATORS, AGENTS, BAZAAR WORKERS—HERE IS A GOLD MINE

BUY DIRECT FROM THE MANUFACTURER.

LATEST IMPROVED, ELECTRIC-LIGHTED VANITY CASES
Made of Genuine Leather, in Black, Brown or Grey, Keystone or Square shape. Beautifully gold lined. Has all the necessary fittings, coin purse and leveled mirror. The kind that retails for \$6.00.

SPECIAL PRICE, \$24.00 Doz.
Sample, prepaid, \$2.25.

OCTAGON SHAPE, ELECTRIC-LIGHTED VANITY CASES
with two beveled mirrors and elaborate fitted tray. High grade gold polished fittings. Beautifully gold lined, with brass lock and key. The kind that retails for \$15.00.

SPECIAL PRICE, \$54.00 Doz.
Sample, prepaid, \$5.00.

All cases carefully inspected before leaving our factory. Highest grade of workmanship guaranteed. All orders shipped same day as received. One-fourth deposit, balance C. O. D. ACT QUICK. DON'T LOSE THIS MONEY-MAKING OPPORTUNITY. SEND YOUR ORDER AT ONCE.

R. RUTENBERG MFG. CO., - - 160 North Wells Street, CHICAGO

MAGAZINE MEN CREW MANAGERS

We have several new sheets, Paid-in-Full and Part-Payment receipts. Lower turn-in, special Farm Sheets at 50 turn-in. Those who have written before write again.
INTERNATIONAL SERVICE BUREAU, Publicity Bldg., Boston, Massachusetts.



Get down to real business where you can make money quick and easy selling our high-grade Electric Belts, Volvair Electric Insles and Medical Batteries. An exceptionally good line for trouper making one to six-day stands. 500 to 1,000% profit. 25¢ for sample belt or pair of insles. 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.,
(Incorporated 1891), Burlington, Kansas.



BE A GOOD FELLOW—MENTION THE BILLBOARD TO OUR ADVERTISERS.

LOOK—DEMONSTRATORS—LOOK

INVISIBLE New Patented **SOFT COLLAR HOLDER**



Comes in three links or six links. Five cards marked "50 cents" Sell fast at a quarter.

Just out—never before shown. Very practical and useful. A neat little piece of gold-filled jewelry every man needs and wants. Just demonstrate and the sale is yours.

Guaranteed Against Tearing or Defacing Collar in Any Way.



\$15.00 Per Gross

FREE with your first order for a gross will give you without cost a gross of Celluloid Back Collar Buttons—a great pass-out number that almost makes 'em buy.

The wonder item of the age for Store Window Demonstrators and Pitchmen.
INVISIBLE LINK COMPANY
R. 1609—110 South Dearborn St. CHICAGO, ILL.

Yes—Eye Openers—Yes!



Vest Pocket Razor, Metal, Nickel, Velvet Case, \$2.00 per Dozen, \$21.00 per Gross. Gold Mounted Self-Filling Fountain Pens, \$13.50 per Dozen, \$126.00 per Gross. Gold Plated Clips, 750 per Gross. Gold Plated Clip Pencils, \$7.50 per Dozen, \$75.00 per Gross. Silvered Nickel Arm Bands, first quality, \$3.75 per Dozen. Band Rings, \$1.25 per Gross. Chains, in bulk, \$7.50 per Gross. The Famous Berrios Diamond Stick Pin, \$4.50 per Gross. Extra Hollow Ground Razors, \$9.50 per Dozen. Razor Strope, \$2.75 per Dozen. 12-Light Opera Glasses, in attractive Leatherette Cases, \$4.50 per Dozen. Genuine Leather Billfolds, \$20.00 per Gross. Gold Filled Self-Filling Fountain Pen, 11-Kt. Solid Gold Point and Fencil, complete in Box, \$1.25 per Set, \$12.00 per Dozen Sets. 14-Kt. Gold Filled Mounted Self-Filling Fountain Pen, 11-Kt. Solid Gold Point, with Prong and Expen Pencil, complete, with Beautiful Box, \$2.00 per Set, \$20.00 per Dozen. Beautiful Ladies' Wrist Watch, Gold Filled Case, with Bracelet and Box, complete, \$3.00. Ladies' Wrist Watch, Platinum Finish Case, 10-Jewel, with Ribbon, complete in Box, \$4.00. 21-Piece French Ivory Manicure Set, in Leatherette Case, \$15.00 per Dozen. Other 21-Piece Beautiful Manicure Sets, in Shell and French Ivory, with Gold Extravaz and Beautiful Cases, at \$18.00, \$24.00 and \$27.00 per Dozen. Imported First Quality Vacuum Bottles, \$8.50 per Dozen. Imported All-Aluminum Vacuum Bottles, \$9.00 per Dozen. French Ivory White House Clocks, American Made Movement, \$2.25 Each. Gold-Plated Parlor Clock, Size 7x1, \$2.00 Each. Nickel Swinging Desk Clocks, \$1.25 Each. Midget Desk Clocks, 65c Each. Dice Clocks, \$12.50 per Dozen. American Made, Top Bell, Silver Dial, Black Hands, Alarm Clocks, 75c Each. American Made, White Dial, Alarm Clocks, 65c Each. American Made, Back Bell Radiolite Alarm Clocks, \$1.40 Each. Pencil Sharpeners, \$6.00 per Gross. 5-in-1 Tool Chests, \$16.50 per Gross. We carry a complete line of Hair Clippers, Barber Shears, Pocket Knives. Ask for our Price List. We Make Prompt Shipments. 25% deposit, balance C. O. D.
R. & S. MFG. CO.
House of Myer A. Finegold,
32 Union Square, NEW YORK CITY.

BIGGEST SELLER ON EARTH

Betty Brown Sport Beads

Here is a real winner, boys; it is selling like wildfire; the craze of the season. Every lady who sees them wants one. You can sell several gross a day at the Fairs and during the Holidays. They will be the leading sellers in the South this winter.

A Regular Mortgage Raiser

These new, wonderful beads are made entirely of metal, and are so swedged together, one bead into the other, that they cannot be pulled apart, making them practically unbreakable. Each string is 48 inches long. They come in all the colors of the rainbow and sell readily at \$1.00 a string.

Price, per dozen..... \$ 3.00
Price, per half gross..... \$16.50
Price, per gross..... \$30.00
Sample, postpaid..... 30c

If you want to make a bankroll during the Holidays and through the South this winter, you can do it with this wonderful seller. Send for a quantity, or at least a sample, today.

C. ARLINGTON BARNES

31-33 Spruce St., Leominster, Mass.



PIPES

(Continued from page 94)

his automobile, and the very first man he accosted while passing was signed up at three bucks for three years, and "Kid" gave him the horse as a premium.

C. R. Johnson landed in Waterloo, Ia., and he says he right away got a Billboard and scanned the "Pipes," after which he in a friendly way pushed this one: "Well, well, can it be true that M. T. Hagan is in 'sunny California'? Hope his stay will be longer than the last time. What's that, his wife is with him? I'll say he will stay." (There's two good-natured "kidders" for you—Hagan and Johnson.)

Boys, while it is pardonable (from the fact that a fellow sometimes figures that someone else will do so), there has been a laxity on sending in accounts, as soon as possible, regarding deaths in the profession for publication. Every roadman is interested and feels grief when one of the Knights passes on. So, no matter if you do think one or more of the other boys will send the information, it requires but a few minutes of time to also send a few lines. It is but due each other.

When last heard of Fred X. Williams, who last winter made nearly all the big kennel shows in the country with a dog paper, was in the Southwest, not finished with his outdoor activities for the year. Formerly Fred for several years had with him at the dog shows his faithful canine companion, Bloomer. Bloomer, however, died last spring and he will be missed at the indoor shows this winter, provided his master decides to again make them, which Williams doubtless will. Whatsay, Fred?

E. J. (James) Vezina piped from Denver, Col., November 17: "We expect to open our medicine show next week after laying off since last May. Will work towns around Denver for some time. My wife (Lela), who underwent an operation last summer and had a close shave with losing her life, is slowly but steadily improving. I am very glad to note the stand The Billboard has taken toward the banishing of undesirables in both pitfdom and the carnival and circus professions. Let the good work be continued by all of us!"

Dr. Jack Crawford and wife returned home to Cincinnati a few weeks ago from their summer's work on the road in their auto. Jack and the Missus are two of the fraternity who have heart interest in their brother and sister professionals—unassuming in character and always ready to encourage others; in a few words, they make friends and can be credited successful. Jack has been doing some pitching now and then since his arrival, in the suburbs and trips out of the city.

Ed Foley reports having success with his pitches in Ohio towns not too far from his home city, Cambridge; also that Dr. Thurber, of the same town, had been doing likewise, taking in Springfield and Hamilton. Ed concludes his letter thus: "Each mayor or other official I have consulted lately about working in their towns has asked me how I was selling my goods. I told them and in every case they said, 'All right, go ahead,' but each of them intimated that they allow no more give-away or load-'em-up sales in their towns. So keep up the good work, boys. The campaign is reaping good results and the 'dirt' will soon be cleaned up."

The pipe in last issue relative to Doc Hesse was delayed in being published for a few weeks because of there being too many of almost the same comment to be printed in various departments and all in about the same edition. This might serve as needed enlightenment to a certain party who sent it in and raved like a mad bull because it didn't appear as soon as he expected. Bill does his very best with communications and, by the way, he has much to contend with that the boys cannot understand when sending the notes in—each can
(Continued on page 98)

Sterling Silver Finish Flashing White Stones



Top set with fine cut White Stone Brilliant, 4 white stones on the sides

PER DOZ., \$1.35 PER GRO., \$15.00

Gold-Filled MOOSE TEETH



Each mounting stamped 14-k Set in enameled mountings, finest imitation procurable, guaranteed acid-proof. Sample, 50c PER DOZEN, \$4.00

S. B. LAVICK, INC.
411-415 South Wells Street, CHICAGO

BARGAINS

Beadette Bag
No. 5642—High-Grade Velvet Bag, with beautiful imitation beaded designs, with silver finish bows and chain. Size 6 1/2 x 6 1/2 inches.
PER DOZ., \$5.75. Samples, Postpaid, 60c.

Toilet Box
No. 4988—Can be used as Collar Box, Handkerchief Box, Glove Box, etc. Finished in fancy enameled designs, daintily enameled. Size, 5 1/2 x 6 1/2 inches.
PER DOZ., \$3.00. Samples, postpaid, 35c.

French Ivory Dresser Set
SPECIAL—Beautiful 8-Piece French Ivory Dresser Set, consisting of Powder Box, Hair Receiver, Rouge Jar, Nail Buffer, Nail File, Cuticle Trimmer, Button Hook and Shoe Horn.
PER DOZ., \$8.50. Samples, postpaid, 80c.
25% deposit required with all orders. Sample orders must be paid in full.
ED HAHN, "He Treats You Right"
222 W. Madison Street, CHICAGO, ILL.

AGENTS WANTED
Match Scratcher for the Steering Wheel. Handiest novelty, yet to be had. Simply snaps on the spider. Ornamental and durable. Handy for driver to strike a match. Same. 25c. \$1.50 a Dozen. \$10.00 a Gross. C. O. D., postage paid.
JOHN LOMAN MFG. CO.
Box 341, Bristol, Conn.

HELP WANTED, MALE. SILK HOISERY
We cater to the profession. Guarantee heel and toe for two months. 12-Strand, \$1.50 per Pair. Chicago, \$1.75 per Pair. Gen's, \$1.00 per Pair. **WHEEL HOISERY CO.**, 161 Clinton Place, Newark, New Jersey.

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

BALLOONS DIRECT FROM THE MANUFACTURER

Wa Specialize in Advertising Balloons.
Your name and ad printed on a 70 Assorted Colored Balloons, and shipped the same day order is received. \$21.00 per Thousand.
90 Heavy Transparent Pure Gum, 5 different colors, 15 different pictures printed on both sides. Gross, \$ 4.50
70 Heavy, with 15 Different Pictures. Gr. Gross, 2.50
350 Monster Gas Balloons. Gross, 10.00
70 Heavy Patriotic. Gr. Gross, 3.75
125 Airship Gross, 3.00
Large Monster Squawkers. Gross, 7.50
70 Squawkers. Gross, 4.00
Sausage Squawkers. Gross, 3.50
Balloons free, 25% with order, balance C. O. D.
Catalog free, 25% with order, balance C. O. D.
YALE RUBBER CO.
15 E. 17th St., NEW YORK CITY.

Selling by Thousands

KNOW YOUR LUCK OR HOW TO BE HAPPY THOUGH BORN

By **VIRETTE CHARTYS**
This new booklet has taken New York by storm. Explains the vibrations of numbers and astral influences. Shows whether names, birth numbers, etc., vibrate in harmony. Gives birthstone, lucky day, color, lucky number, etc., for every month in the year. Big discount to dealers. Retail for a quarter.
T. P. ARNOLD
5 West 47th, New York

SPECIAL

Running Mice. Everyone perfect \$5.00 Gr and guaranteed. American Make.
PITT NOVELTY CO.
407 Fourth Avenue, Pittsburgh, Pa.



AGENTS—DEMONSTRATORS—STREETMEN

HENRY SCHWARTZ HAS ANOTHER LIVE ONE THE BEST BET YET—SELLS EVERYWHERE

Get Your Xmas Bankroll With This Sure Winner.

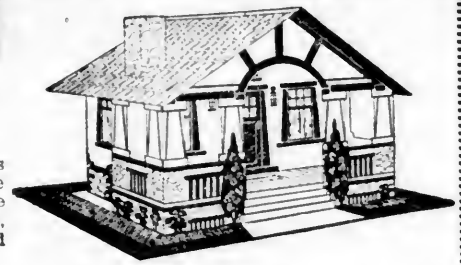
Get in on this, boys, while it's going like wild-fire. New York is going crazy over it. Nothing like it before. "The Instructive Toy," a collapsible house, made of heavy cardboard, each one packed in an individual envelope. The "House" is painted in red, white and green, and the "Bungalow" is painted in green and white.

Send 25c for Sample. Write for particulars.

HENRY SCHWARTZ

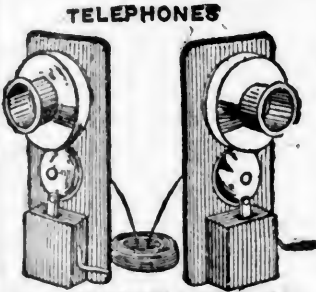
15 ANN STREET, NEW YORK

Buy a House Without a Mortgage



Buy a Bungalow Without a Mortgage

Winners for Christmas



TELEPHONES

TWO INSTRUMENTS TO THE SET Dandy money-getter for Xmas. Send 35c for sample.



Hurst & Forster Dandy tops. Large stock on hand. Sample, 25c.

American and Austrian Self-Filling Pens, as low as \$12.00 per Gross. Send \$1.00 for sample assortment.



Tin and Paper Legs, at right prices. Large stock on hand. Sample, 25 cents.



Best Running Mice. No larries. Priced right. Sample, 10 cents.

Pencils from \$3.50 per gross and up. Send 50 cents for 6 samples.



Gold Self-Filling Fountain Pen, with gold clip. Also Gold Clutch Pencil, with 3 extra leads inside, with clips, in velvet-lined box. Looks like \$5.00 set. Send 50 cents for sample set. Can be retailed for 50 cents and you can almost double your money.

CHARLES J. MacNALLY

"The house which will eventually serve you."

21 ANN ST., NEW YORK CITY.

SENSATIONAL XMAS SELLER



AGENTS!

COSTS YOU 55c each

YOU SELL FOR \$1.50 or \$1.75

9-PIECE COMBINATION TOILET SET

RETAIL DRUG STORE PRICE, \$3.50.

Size of Box, 6x12 inches.

NOW IS THE TIME TO LINE UP with the "House-of-Quality". Articles guaranteed to please. RUSH 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.



\$15.00 Men's Rubber Belts \$15.00 Per Gr.

Black, brown and gray, plain stitched and corrugated, with high-grade satin finish adjustable buckles. Sizes 32 to 46. Positively the best quality Belt and Buckle on the market at the price.

LADIES' RUBBER APRONS, \$3.75 per Dozen, or \$42.00 per Gross.
LADIES' TWO-TONE SPORT BELTS, \$15.00 per Gross.
\$3.00 deposit required with each gross ordered.

OSEROFF BROTHERS, Rubber Product Distributors AKRON, OHIO.

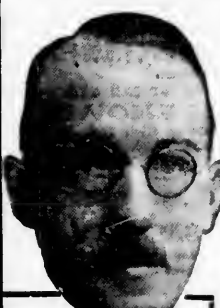
PAPERMEN

We cover the U. S. A. We got 'em, boys. Can take city as well as rural circulation. Open receipts. If you are a producer and square shooter, and want to sell a paper that goes out for the full time paid for, write SUBSCRIBERS' SERVICE, Union Nat'l Bank Bldg., Box 113, Wichita, Kansas.

EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.

\$215 In One Day

New Invention Sweeping Country Like Wildfire!



SAYS
F.W. Bentley
of Philadelphia

"To Gods—some seller! I made \$215 today."

Buy Car With Profits. "Have earned enough in one month to buy me a new auto."

S. W. Knappen, Cal.

\$7 Profit per Hour. "I started out and made \$21.50 in about 3 hours. The Oliver does the work. It certainly is the real thing."

L. Zucker, Ohio.

"Sells Like Beer in a Dry Town."

"Am sending today for 7 Oliver's. This is one day's orders (\$85 profit). Selling like beer in a dry town."

W. H. Drew, Mich.

Mr. T.'s 28th Order in Six Months.

"Ship 52 Oliver's, 10 No. 30, 6 No. 1, 12 No. 2, 24 No. 4." (Mr. T.'s profit on this order alone is \$711.)

G. T. Ottawa, Can.

Russel Earned \$3,300 in Five Months.

"Have earned \$680 profit a month for last six months."

A. M. Russel, Conn.

Carmegy—\$1,000 a Month. "Am making \$1,000 per month. I have made big money before, but did not expect so much. Your Burner is just the thing."

J. Carmegy, S. D.

Berger—\$258.50 per Week. "Send following weekly hereafter: 10 No. 1, 8 No. 2, 4 No. 5."

R. Berger, Ont.

\$11.75 in Ten Minutes. "I took order for a neighbor. \$11.75 profit in ten minutes."

Mrs. N. B. Hattiesburg, Miss.

\$43.00 in One Evening. "I made \$43 last night selling Oliver Burners."

N. B. Chelan, Wash.

It Sells Itself

Agents find it no work at all to sell this amazing invention—the Oliver new improved Oil-Gas Burner. They just show it—taking only one minute to connect it—then light it. And the sale is made! This new invention is its own salesman. It sells itself! The Oliver Oil-Gas Burner is the most timely thing that could be put out. It dispenses entirely with coal and wood when both are now high-priced. It burns the cheapest fuel—oil. It saves a woman work in times when she is looking for just such things. Just as much as a little heat as wanted, off and on instantly by simply turning a valve.

Agents Are Making Fortunes

know it is the thing they want. You will realize that this is a proposition that will pay you as big money as it does others. We have a definite number of open territories which we are ready to dispose of to those who act quickly. Every territory allotted is filled with big money-making opportunities. And this big money comes easily. Because not only does this invention practically sell itself on sight, but when you have sold one this one will sell several others, as soon as your customer's friends and neighbors see it. And through our special plan you get extra commissions for every sale in your territory. You can also make big money just by using your spare time. Note how N. B. Chelan, made \$43 in one evening.

Big Profits Quickly Made

You, too, can use this secret of big money. You do not need to be a high-powered salesman. The Oliver's amazing features sell it for you. When people see it they know it is the thing they want. You will realize that this is a proposition that will pay you as big money as it does others. We have a definite number of open territories which we are ready to dispose of to those who act quickly. Every territory allotted is filled with big money-making opportunities. And this big money comes easily. Because not only does this invention practically sell itself on sight, but when you have sold one this one will sell several others, as soon as your customer's friends and neighbors see it. And through our special plan you get extra commissions for every sale in your territory. You can also make big money just by using your spare time. Note how N. B. Chelan, made \$43 in one evening.

The Secret of Big Money

Of course, now that you know the facts, you yourself can understand why this new invention is going over like wildfire. And you can understand why F. W. Bentley made \$215 in one day. Why J. Carmegy made \$1,000 in one month, and why hundreds of other agents are cleaning up big, too. These men know the secret of big money. They know a good thing when they see it, and they know that the time is ripe for this new Oliver improved Oil-Gas Burner. They know that this age of high-priced coal and wood makes it necessary for some substitute. They see ships and locomotives being run by oil and big buildings being heated by it. And they know that an invention that makes use of this cheap fuel for every home—and yet does it so as to give more heat than coal or wood—is the thing they want to tie up to.

Coupon Brings Full Offer

If you want to make at least \$5,000 a year easily, mail this coupon now for our offer. We are not making any extravagant claims about this. We do not have to. We believe that your common sense will indicate a good proposition to you when you know about it. We want to give you the facts. Won't you write us? And by doing so quickly you will be allotted an exclusive territory with private selling rights. The coupon will bring you the facts and will save you writing a letter. But mail the coupon at once.

OLIVER OIL-GAS BURNER AND MACHINE CO.

2173-X Oliver Bldg. ST. LOUIS, MO.

Oliver Oil-Gas Burner and Machine Co., 2173-X Oliver Bldg., St. Louis, Mo.

Please send me full facts about how I can make at least \$5,000 a year representing you in my territory. Also your plan if I just wish to make big money in my spare time.

Name
Address

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.

Demonstrators, Street Men and Agents

HERE IS A RED ONE FOR CHRISTMAS



One operator sold two gross the first day, another one sold 26 to one customer, another one gross in two hours or less. This is what you want right now—the best seller. Each one in a box in five flashy colors, different combinations.

Costs You 12½c, sells for 25c, \$18 per gross.
25% Cash with Order.

Carl Raasor, Eddie Armstrong, George Davis, Doc. R. C. Allen, Curley Reese, Whity Burge, get in on this.

JIM WHITE
THE BIRD THAT NEVER PLAYED A BLOOMER.

FRANBEN-OLISTAN COMPANY
Manufacturing
TOYS AND NOVELTIES
WILKINSBURG STATION, PITTSBURGH, PA.

SAMPLE 30c. prepaid

RUBBER BELTS, First Quality.....\$16.00 Per Gross
Black, Brown, and Gray, Plain, Imitation stitch and walrus.

RUBBER KEY CASES, First Quality, \$16.00 Per Gross
Black and Brown.

WE HANDLE THE BEST WE CAN GET.

AGENTS, STREETMEN, MEDICINE SHOWS

REOLO TONIC PILLS. A Reconstructive System Strengthening. Reolo Makes Rich Red Blood. REGULAR PRICE, \$8.00 A DOZEN. OUR PRICE A DOZEN, \$2.00. 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 Price List on Other Bargains.

BUY IN KANSAS CITY AND SAVE EXPRESS.

U. S. SALES CO., 7th and Delaware Sts., KANSAS CITY, MO.

Boys, A New One



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.

HOLIDAY SUPPLY CO.
610 Blue Island Ave., CHICAGO, ILL.

6 FUSES IN ONE PLUG 25c.

"Turn to the Right—Beck Comes Your Light."

Approved by Underwriters' Laboratories, New fuse brought in place by turning butts. Ends fuse troubles due to use of Washers, Ironers, etc., as a new fuse is always ready.

DISTRIBUTING AGENTS WANTED

Repeater 6 is one of the finest agent's propositions on the market. Every home is a live prospect, also office buildings, stores, factories, etc. You can carry the sample in your pocket. Deliveries are easy, sales are quick, market enormous. Send 25c for sample and full particulars or send \$1.00 for five.

MOSS-SCHURY MANUFACTURING CO., INC., Detroit, Michigan.
448 E. Woodbridge Street.

SAME SUPERIOR QUALITY



\$20.00 Gr.

No. 8-7—GENUINE FINE BLACK LEATHER 7-1/2 Billbooks, Smooth finish. Not to be compared with others for less money. Stamped "WARRANTED GENUINE LEATHER." Wrapped individually. Sample, 35c. \$2.00 PER DOZEN, \$20.00 PER GROSS. With Outside Snap Fastener, DOZ. \$2.15; GR. \$21.50. One-third deposit with order, balance C. O. D.

BREDEL & CO., 337 W. Madison St., Chicago, Ill.

Rubber Belts

\$15.50 per gro.

Same belt formerly sold at \$18.00 per gro.

WOOL SILK KNITTED TIES, \$3.35 Dozen. Sample, 35c.

SILK CLOTH TIES, \$2.65 per Dozen. Sample, 35c.

KEY HOLDERS, \$13.50 per Gross, \$1.25 Dozen. Sample, 25c.

SAFETY RAZORS (Vest Pocket Size), \$3.00 per Dozen. Sample, 35c.

INTERNATIONAL DISTRIBUTING CO.
333 South Dearborn St., CHICAGO, ILLINOIS

RADIO GAS LIGHTER

Fastest 25c Seller on the Market, \$1.00 per Dozen, \$9.00 per Gross, Sample, 10c. 25% deposit with all C. O. D. orders.

RAPID MFG. CO., 10 E. 14th St., New York.

"BOYS" Clean Up With METAL LEAP FROGS



\$7.50 GROSS

Our Heavy Rubber No. 70 Gas Balloons, with two-color Xmas design, \$4.00 Gross. With advertisement on each, 500 Lot, \$15.00; 1,000 Lot, \$30.00.

DEMONSTRATORS

Our Paper Fading Trick is setting the coin. Sells for 15c to 25c. Get wise. Sample, 10c. Per 100, \$4.00.

SOUTHERNERS

Your big week of celebrating is near. We have FIREWORKS of every description. Get a copy of our Catalog quickly. It's free.

BRAZEL NOVELTY MFG. CO.
1700 Elth Street, Cincinnati, O.

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., 209 N. Los Angeles St., Los Angeles, Cal.

WHY NOT MAKE \$350 A WEEK

See our advertisement on page 115

Goodyear Company, Inc.

PIPES

(Continued from page 96)

only see it from one angle, while this scribe has a look at it from all sides in order to keep unjust accusations of outsiders down to as low an ebb as possible. (Sorry that some do not understand and appreciate this.)

One of the oldest living wire jewelry workers is F. L. Thomas, 3260 River road, Columbus, O. Mr. Thomas advises that he has been sick almost a year with what was pronounced tuberculosis and an abscess on one of his lungs, but that he is now able to be up and around the house. F. L. is nearly 54 years of age and has only himself and wife (whom he adds is also in very poor health) in his family, and they lost practically everything they had, including their home, last year. He asks that road folks and others knowing him contribute some money to him, no matter how small the amounts, to aid him in buying a small stock of wire, beads, shells, etc., in order that he can make up some jewelry in the house and sell it to aid in his maintenance. He has the tools. He can be addressed as above.

According to a newspaper clipping from Macon, Ga., the City Council there put up the bars against street salesmen, the action being taken after a letter from the general secretary of the Chamber of Commerce was presented at the meeting and which stated that the "business men of the city regarded the faker as objectionable, and that they had been operating at the expense of established business houses." Isn't it wonderful—the great interest (3) local business men take (?) in what they consider objectionable (?) to the citizens (?) of the city? And how the "business" men do like to see that term "faker" when talking to the citizenry against a few other American citizens paying a license and earning a few paltry dollars—in opposition to the "established business houses", as they are always sure to point out!

Harry Williams, the calculator man, and Guy Warner, the physical culturist, had early last week reached Memphis, Tenn., on their way South. Postcards from them stated that the town was another case of "riding a willing horse to death". Memphis had been closed on the good spots for several years, but had again opened. Harry says he visited the mayor and when refusing him a permit the official stated that the traveling merchants had poured into the town and abused the privilege. They add: "Why is that the boys in this profession cannot learn to move on before they become eyesores and wear out their welcome, instead of pounding all day long and every day in the same spots and towns?"

Quite a gathering of the traveling salesmen made the recent fair at Milton, Pa. Among them were: Doc Jones, working scope—jumped back to Newark; Jack McKay, with soap; Tom Barnabee; Johnny McMahon, playing banjo and entertaining for Bill Stump, and bond for the Coast; Doc Davis, with med.; and with Burnell picking the ol' banjo; J. Hewett, the "Newark shoelace king"; "Shilliber Joe", with peelers, and Jack Myers, from the Bronx, was also there, according to the report, and about to put on a jam, but a State copper was wised up and shook him down and he was given the gate. The foregoing is from two roadmen, who say they and a bunch of "straight" workers have decided to help clean out the riff-raff of the game and make it a "safe" occupation for a real salesman to make a living at.

Some of the knights, and some with excellent personality and selling ability, seeing others with far less such qualifications prosper, while they appear to stick in the same old rut, get to wondering at the cause—even do they themselves try to do their utmost. The fact is they try, but fall far short of doing their utmost. They do not look about them for opportunities, and keep looking until it becomes a habit and they succeed. One cannot do it all in thinking. Observation brings inspirations and from the latter has sprung pep and the greatest successes the world has known. (Now it's a ten-to-one shot that some of the very ones above referred to, after reading the foregoing, will say: "What the h— big suc-

Concessionaires STREETMEN, AGENTS

Best Quality Silk Knitted Ties

Every Tie guaranteed first quality. Guaranteed not to wrinkle. Beautiful assorted colors.

\$4.00 per doz. \$45.00 per gross
Sample Tie, prepaid, 50c.

RUBBER BELTS

In brown, black and tan colors. All firsts. No seconds. With Giant Grip Buckles or Roller \$16.00 Buckles. Per Gross..... C. O. D. 25% with order, balance C. O. D. Write for Catalog. IT IS FREE.

M. K. BRODY
1118-1120 South Halsted Street, CHICAGO, ILLINOIS

Demostriators, Pitchmen—1350 made in one day with Shur-Stick Cement. Special price gross lots. Sample, 10c. Circular free.

UNITED CEMENT CO., 332-334 Plymouth, Chicago.

AGENTS "TAKE ME HOME PACKAGE" contains merchandise valued at \$3.00 and sells handsily at a bargain price, \$1.50. Send 50c for sample package to-day and prices in quantity lots.

NEW YORK SYRAC TRADING GOODS CO., 53 East Houston Street, New York.

200 Joker's Novelties

MAGIC PUZZLES, POPULAR BOOKS, PUT AND TAKE NOVELTIES.

Write for Illustrated catalogue, 10c. Agents wanted. **WAYNE ART STUDIO, Clinton St., Ft. Wayne, Ind.**

AGENTS—FREE SAMPLE—New patented. Necessity in every home. Big profit. Four to ten sales at every house. Write for free sample.

HOME CURTAIN ROD CO., Providence, R. I.

SOME THERMOMETER!

18 INCHES WIDE, 80 INCHES LONG.

JUMBO THERMOMETER, BAROMETER AND EIGHT DAY CLOCK



This is the biggest thing in advertising. It's not only big in feet and inches, but in dollars and cents. Scores of men are making big successes by selling advertising space on the "Jumbo".

\$100.00 FOR A DAY AND A HALF WORK

Display space in public places and on prominent corners is easily secured for the big "JUMBO" Thermometer. The fourteen advertising spaces go like hot cakes—some of our men sell out the board in a day and a half or less.

Write Us Today and Let Us Send You Full Details. CAN MAKE IMMEDIATE SHIPMENTS.

The Chaney Mfg. Co., BOX 8, BRINGFIELD, OHIO.

WANTED AGENTS AND REPRESENTATIVES for our TWO BAND GARTER for Ladies.

SOMETHING NEW! Will hold seams of hose straight and prevent wrinkles. WONDERFUL CHRISTMAS SELLER.

A CLEAN-UP! Send 25c for Sample. **\$3.00 TO AGENTS.**

TAYLOR-KNIGHT GARTER CO.
227 Arlyle Bldg., 12th and McGee Streets, KANSAS CITY, MO.

MAKE BIG MONEY ELGIN AND WALTHAM WATCHES.

\$3.75 up

Large assortment of Swiss new Watches at very low prices. Wholesale only. Ask for free Catalog.

J. M. Bargain House
55 Chrysis St., New York, N. Y.

REAL MONEY!

If you want to make some real money this winter, write me. I have a brand new proposition which has never been worked. It will surprise you.

Cannot describe in this ad, but ten seconds' demonstration and you will be sold on it. Sample on request. No curiosity seeker. I want real hustlers. Write today.

SALES MANAGER,
1100 Davidson Bldg., Kansas City, Mo.

MAGAZINE MEN

Write immediately for our new price list, containing paid-in-full special offers on trade publications, automobile, tire, phonograph, music, radio, moving picture, farming, machine shop, coal, etc. All are standard, first-class publications.

TRADE PERIODICAL SERVICE CO.
1400 Broadway, NEW YORK, N. Y.

Pat. Food

Every Man Wants the "HATBONE"



A backbone for soft hats. Keeps your hat in shape. No sagging and wrinkling. Holds the crease. Price, \$2.10 per Dozen. Sample mailed for 25c.

JUNG-KANS MFG. CO.
Celluloid Advertising Novelties, Milwaukee, Wis.
1397 Green Bay Ave.

Big Money

Made by agents selling our wonderful face Soap, Perfumes, Toilet Articles, Spices, Extracts, etc. Free estimate and sample on request. Money in your pocket.

Lacassia Co., Dept. 472, St. Louis, Mo.

YOU CAN MAKE MORE MONEY WITH THESE GOODS

Per Gross: Scented Sachet, small size \$1.85; Scented Sachet, large size \$2.00; Court Plaster, best grade \$1.75; Wall Plaster \$1.60; Nail Files \$1.50.

Prudent shipments always. Deposit must be sent for C. O. D. shipments.

CHAS. UFERT 133 W. 15th Street, NEW YORK.

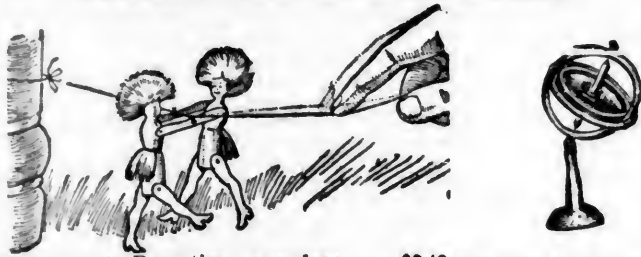
KIRBY TUFTING NEEDLES (Nickel Plated), \$10.00 per 100, or \$40.00 per 500. Address: KIRBY BROS., Collinsville, Oklahoma.

WANTED AGENTS

To sell the new Superior Comb Cleaner. Retail for 25c. Agents' sample, 10c. Write for wholesale prices.

SUPERIOR NOVELTY CO., Hartford, Conn.

CHRISTMAS SPECIALTIES



No. 5397—Humpty Dumpties, paper legs.....	\$2.10 Per 100.	\$20.50 Per 1,000
No. 1862—Humpty Dumpties, tin legs.....	\$2.25 Per 100.	\$22.00 Per 1,000
No. 4294—Mech. Crawling Snake.....	Dozen, \$1.80.	Gross, \$21.00
No. 4830—Mech. Dump Cart, 8 in. long.....	Dozen, \$1.50.	Gross, \$17.50
No. 4272—Fur Jumping Rabbit, all best quality.....	Dozen, \$3.60	
No. 5356—Ronson Repeaters, Famous Fire-Shooting Gun.....	Dozen, \$1.60.	Gross, \$18.00
No. 4290—Canary Songster, the good brass one.....	Dozen, \$1.80.	Gross, \$21.00
No. 4276—Rubber Bulb Barking Dog, best grade.....	80c Dozen.	\$9.00 Gross
No. 5966—Fur-Covered Bobbing Clown, 8-in. size.....	70c Dozen.	\$8.00 Gross

222 WEST MADISON STREET CHICAGO, ILL.

cesses has that 'stiff' made that he can tell someone else what to do? To these Bill would like to say that he doesn't hold himself up as an example in any of his pluggings, as he refuses to plead guilty to being that egotistical, but—well, let's hope they read it again and that it will prove an inspiration)

"Zip" (A. B.) Hibler, the corn dope man, carries one of the old gags a little further (of course, he's 'kidding', but—read it): "Dear Bill—I haven't decided yet what I will do with it, but (if practically) I am sure I will make a big fortune—possibly 40,000,000 iron men. I have an idea of a process for growing warts on the back of people's necks, and if it can be successfully placed on the market it should go big—economists can have them either nickel or goldplated and avoid the expense of buying collar buttons and the worry of hunting them under dressers. I've had several enticing offers from button manufacturers—one seemed to threaten me with assassination if I attempted to put it over—and, by the way, I wouldn't mention this to anyone (not even you) if it wasn't that I want to show how envious some people are of someone else's prosperity, and that I might use you for a witness in case I am done away with because of the 'discovery'. I will probably handle the distribution of the wonderful process thru district rights and royalties (that would be lasting, eh?). You can advise those who care to take the matter up that they are assured they will need no stripes or heavy leetlers to lug around for demonstration, neither will they be bothered by envious, baby-crying local merchants or their official agents of the 'law', as people would surely just call at their offices and carry the article away in gross lots—many would use them for Christmas presents."

SOME MORE BIG MONEY GETTERS



Radio Jazz Bow Neckties. The hit of State street and Broadway. Everybody wearing Radio Jazz Bowties. No tying, no wrinkling, just put around collar same as a four-in-hand and hook on to tie. Save time, trouble and temper. Sells at sight. Come on, boys, get in on some of our money getters.

\$3.00 PER DOZEN.
\$35.00 PER GROSS.

Silk Fiber Neckties, the biggest seller of the day. Some of the boys selling ten gross a week, making big money. There is only one big seller, and I have it. Comes in assorted colors. Get in touch with one who knows the game and makes a study of it, and who knows the best sellers.

\$3.75 PER DOZEN. \$42.00 PER GROSS.

Another new one. Just the thing for Amas, Glass Cigar Whisky Flask. Carry in your pocket as cigar. Enough for three drinks. Has cork like a bottle, yet it is a cigar made of glass. Sells like wild fire.

\$10.00 PER 100.
Sample of each of the above Ties and Whisky Flask, postpaid, for \$1.00.



No. 666—Here's an honest-to-goodness flash. Takes a diamond expert to tell the difference from a genuine. 14K gold filled, heavy hand-made mounting, with a 2K white stone imitation diamond. Sells at sight. Wonderful Xmas present for any one. Big flash.

\$2.50 DOZEN.

No. 999—Another Big Flash! Solid sterling silver. Green gold finish. White stone imitation diamond. Has the same glitter genuine diamond. Sells on sight. Flashy enough for any business man to wear.

\$2.00 OR \$23.00 PER DOZEN.

MEXICAN DIAMOND KING
Send in for Our Latest Catalogue.
36 West Randolph Street. CHICAGO, ILL.

District Managers! Crew Managers!

SOMETHING NEW! SOMETHING DIFFERENT!

Our proposition is new and unique. Our magazines are the only one in its class and devoted to the most controversial subject of the day. We want producers, men who can stand prosperity.

Proposition Sweeping the Country. Best Seller of the Year.

THE RATIONAL AMERICA LEAGUE
201 American National Bank Bldg.
Washington, D. C.

SILK GRENADINE TIES

FROM MILL DIRECT TO YOU.
SAVING YOU JOBBER'S PROFIT

These Ties are made of the best 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.

SERPENTINE GARTERS

No nobs or pads. All delectable colors and high-grade elastic. Plain or nickel-plated clasp. \$7.50 gross. \$4.00 1/2 gross, \$1.00 doz. 15c Sample. Write now. 25% deposit required on all C. O. D. shipments.

Manufactured by
E. Z. ART NEEDLE CO.
513 North Dearborn Street. CHICAGO, ILL.

SOMETHING NEW

BOYS, HERE IS SOMETHING NEW.
LADIES' RUBBER GARTERS IN COLORS

Take the place of silk and are washable. Nothing like it and no one else has them. \$1.25 sellers, \$7.50 dozen; \$1.00 sellers, \$6.00 dozen; 75c sellers, \$4.50 dozen; 50c sellers, \$3.00 dozen. Will go big for Xmas presents. Get busy. Make money. Send \$2.00 for samples of each, postpaid.
AKRON BELT & RUBBER CO., Akron, Ohio.

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.

The Simplex Typewriter

Only \$275. A Boston customer wrote Jan. 3d, 1921: "The Simplex can't be beat for three times the money. I am well pleased." Send \$2.75 cash. M. O. Registered Letter, or "Try me with a C. O. D. I'll rush your order right away. We thank you."
WARD PUB. CO., Tilton, New Hampshire.

Agents and Streetmen HANDS THEM OUT ONE AT A TIME.

A cigarette with one hand. A note of the thumb and a fresh smoke is ready. Sample, 50c. Big money selling them. Prices on request.
ROYHELE MFG. CO., 165 Marcell St., New York, N. Y.

AGENTS WANTED

YOU CAN SELL OUR RUBBER APRONS and IRON BOARD COVERS, OUR PRICES are: Heavy Reversible 20x80 Padded Iron Board Covers cost you 54c. RUBBER APRONS, good size, \$2.75 per dozen. Leatherette Shopping Bags, \$3.00 dozen. All 100% fast sellers. Free sample line. Write quick.
DEPT B. AM. B. CO., 329 W. Monroe St., Chicago.

HELP WANTED, MALE—Concessionaires, Streetmen, Agents. Best Ladies' and Gents' Pure Silk Hosiery. Guaranteed heel and toe for two months. Ladies', \$12.50 per Dozen. Sheep Hose, \$13.50 per Dozen. Gents', \$7.50 per Dozen. STEEL MILK HOSIERY CO., 101 Clinton Place, Newark, N. J.

MEN AND WOMEN EARN

large daily profits selling "Stick-On" Window Lock. Wanted on every window; sells at sight; big repeater; sells 10c each. Write for price and free sample.
STICK-ON WINDOW LOCK CO., 176 Fulton St., New York City.

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 canvas in every hospital will subscribe. If you have never worked hospitals before, WE SHOW YOU HOW. If you have "Not Seen" RESTRICTED TERRITORY PHOTOGRAPHS YOU ON RENEWALS. IS to 35 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 \$1.00 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

RUBBER BELTS—\$14.40 per gro.
Roller Bar Buckles.
\$15.50 per gro.—Ratchet Buckles

Black, Brown or Grey, Stitched, Plain or Watrus. All first-class goods. Try our Belts and see how your Belt sales increase. 25% deposit, balance C. O. D. Samples 25c.
HOWARD RUBBER CO., 595 North Howard Street, Akron, Ohio.

AGENTS: \$60 a Week

taking orders for Kerosafe Burner— the all stove. Burns kerosene (coal oil), cheapest fuel known. Quickly lighted; turns off by valve.

Thomas Mfg. Co. B-518 Dayton, Ohio

The Golden Opportunity

AGENTS AND CONCESSIONAIRES This Rich Looking, Genuine 3-1 COMBINATION SHOPPING BAG
Special Price, **\$3.20 PER DOZEN**
\$36.00 Per Gross

Made of new and heavy Auto Leather. When opened measures 17 1/2 x 12 1/2 inches. Sample, 50c, prepaid. All orders shipped same day as received. 25% with all orders, balance C. O. D.
MATTHEW BROS., 808 S. Marshfield Ave. CHICAGO, ILL.

Stylish Furs
WE CATER TO
PAVIES AND CANVASSERS
Send for Catalogue
S. P. PLATT WHOLESALE FURRIERS
308 S. Market St., Chicago.

Sell Sharpeners

E. Z. Way Knife and Scissor Sharpeners Are Selling Fast
Gross, \$10.50
Doz. 90c
Samples, 25c Each.
Postage extra—13 lbs. to Gross.
WESTERN NOVELTY CO.
406 S. Los Angeles St., Los Angeles, California.

EARN \$100 A WEEK

The South is Calling You! The 1923 Mandelietto makes 4 Post Card Photos a minute on the spot. No plates, films or dark room. No experience required. WE TRUST YOU. Write today for our pay-as-you-earn offer. **CHICAGO FERRI-TYPE CO., Dept. G. 2431 W. 14th St., Chicago, Ill.**

DEMONSTRATORS WANTED

I have an A-No. 1 article, new in the field. Can be worked the year around in department stores. Send 50c for samples and particulars.
R. CARTER, 1107 N. Karlov Ave., Chicago.

THE SPIELER, OR HOW TO DO BUSINESS ON THE ROAD. Is the best book ever published for Show, Privilege and Concession People, Crowd Workers, Salesmen, etc. Price, 50c; 3 for \$1.00. Address J. C. KLOOTWYK, 52 South Division Ave., Grand Rapids, Michigan.

GO INTO BUSINESS for Yourself Establish and operate a New, Unique Specialty Candy Factory in your community. We furnish everything. Money-making opportunity unlimited. Either men or women. Write for it today. Don't put it off!
W. MULLYER RAGSDALE, Drawer 42a EAST ORANGE, N. J.

AGENTS—BEST FIBRE BROMS
two kinds, stiff and soft. Samples 75c each. Dozen Lots or more, \$7.50 Dozen. **GRAU BROS., 1862 Central Ave., Cincinnati, Ohio.**

AGENTS' BRAND NEW KNIFE SHARPENER

Here's the simplest and most practical Knife Sharpener ever invented. Puts a keen edge on any kind of knife. Wonderful Seller—every home wants—show it—a sale is made. Big profits for hustlers—easy to make \$2.00 an hour. 350 other fast selling Household Articles. Get the Agency—your chance to clean up. Write quick—today—territory going fast. **The American Products Co., 759 Third St. Cincinnati, O.**

UNITED Earn Money at Home In Your Spare Time

Our men are making as high as \$500 per month—sell and part time. You can make and sell glass signs, name and number plates by new "Patented" method. No art training needed. Big demand for signs. Everyone wants a United. Write today for full details about our complete, fascinating course in sign making and selling by our easy system.
UNITED LETTERING COMPANY
Jones Law Building, Pittsburgh, Pa.

AGENTS: \$6.00 A DAY

Newest Invention **Coal-Oil Burner**
Cheapest Fuel Known
Most perfect burner ever invented for heating, cooking, baking. Fits any stove. Heats over to baking point in 10 minutes. Low priced. Make \$6 to \$12 a day. You take orders. We deliver and collect. Pay you daily. No capital needed. Write for terms and sample.
PARKER MFG. CO., Burnet 010 Dayton, Ohio

GERMAN SILVER KEY CHECKS

YOU can be your own boss with our Key Check Outfit Good for \$5 a day stamping names on pocket key checks, jobs, etc. Sample check, with your name and address, 20c.
PEASE DIE WORKS, Dept. D, Winchester, N. H.

PAPER MEN

Wanted for Paper Paper and Dealer Publication. Cir. Mgr., 305 Merchants Bank Bldg., Indianapolis, Ind.

Circus and Carnival News

LARGE MEETING OF LEAGUE

Many Members Off the Road Attend To Make the Miamians Sit Up and Take Notice

CON T. KENNEDY

Chicago, Nov. 25.—Many familiar faces that had not been seen for a long time attended the regular meeting of the Showmen's League of America last night. President Edward F. Caruthers, Treasurer Edward P. Neumann and Secretary C. R. (Zebba) Fisher were in their seats.

On motion the lights were turned out and the members stood in silent prayer a moment in memory of the late Les Seaburg, a deceased member of the body. Thanks were voted the management of the Hagenbeck-Wallace Circus, showing in the Cosmos, for courtesies extended league members. "Plain Talk" Morris was called on and made a snappy little talk. He was followed by Bill Morris, who spoke at more length.

The present is a crucial moment in the life of the outdoor show business," declared Mr. Morris. "The showmen simply must get organized for their mutual protection. I am most wholeheartedly in favor of any movement that will cleanse and elevate the profession and such a movement, properly conducted, will have my heartiest cooperation. I say to every one of you, let's get on a business basis and shoot straight."

Other members who spoke briefly were Babo Degarian, Harry McKay, Ben Faust and Ivan Snapp.

The subject of a membership drive was discussed and opinion seemed to also favor making the clubrooms more attractive and cater to more different tastes than at present. It seemed to be the sense of the meeting that a library and line of popular magazines should be installed in the clubrooms. Bill Morris offered ten volumes as a nucleus to such a library and Harry Coddington offered \$3 a month to buy new magazines. Col. Fred J. Owens offered five large volumes of the History of the World to the growing collection. Others from different parts of the room offered books and President Caruthers said he would donate a handsome bookcase.

A motion was made to appoint a committee to prepare a ritual and motion was passed. The committee appointed at last meeting to get figures on a theater in which to hold a Minstrel some Sunday afternoon in January or February asked for more time.

REJOICING AMONG DEKREKOS

When Long-Lost Brother Arrives in This Country

New York, Nov. 27.—There is great rejoicing among DeKreko Brothers, proprietors and managers of DeKreko Bros.' Shows.

DeKrekos are Armenians and hail from Harpoon. When they came to America many years ago they left behind with their parents a baby brother.

When the World War broke out Armenia became a very hotbed of violence and strife. Harpoon was given over to massacre, rapine and outrage. DeKrekos were keenly concerned. They made frantic efforts to get in communication with Benjamin, the brother, now grown to man's estate, but without avail. For eight years they have kept up their efforts.

Last week they were rewarded for their long and constant endeavors.

Benjamin DeKreko arrived in New York and Krekor DeKreko came from New Orleans and met him. Benjamin is a student. For the last four years he has been connected with the Near East Relief and has done wonderful rescue work for that splendid institution. His features bear the impress of suffering and the privations there which he has passed, but his spirit is unbroken. He speaks excellent English.

His first call was made at The Billboard's New York office. After visiting with relatives in Boston for a week or two he will proceed South with Krekor and join the shows.

NEW ORGANIZATION

Will Play South All Winter Is Report

Word reached The Billboard last week from the South that Michael Camilla, a well-known concessionaire and for a number of years with the John J. Jones Exposition, had organized the Southern Amusement Co. and would play Florida, Georgia and Alabama during the winter months. According to the report the new organization will carry seven shows and three rides and will open early this month in West Tampa, with several other stands in Florida to follow. An Italian hand is to be under the direction of Prof. Michael Angelo. George Hassendorf is general agent, Ernie Young manager, and Harry Pitts secretary and treasurer.

GREAT INTEREST IN COMING CHICAGO PARK CONVENTION

New York, Nov. 26.—Never before in the history of the amusement park business has there been so much interest emanating from here in favor of the convention of the National Association of Amusement Parks at Chicago next week. Among the notables who will attend are Frank W. Darling, president of the L. A. Thompson Scenic Railway Company, accompanied by Harry E. Tudor, manager of the Thompson Park, Rockaway Beach, N. Y.

LARVETT AND WILLIAMS ACTIVE IN PORTO RICO

New York, Nov. 26.—Jules Larvett and Benjamin Williams have completed all arrangements for the appearance of their amusements in San Juan, Porto Rico, opening December 25.

WALLACES IN NEW YORK

New York, Nov. 26.—Mr. and Mrs. John E. Wallace, concessionaires and ride operators on the Matthew J. Riley Shows, are in the city.

Miami Fla., Nov. 24.—Con T. Kennedy will open Luna Park, fifteen acres in the heart of Miami, within the next few weeks. It has been announced by George Hartman. Mr. Kennedy is arranging plans for one of the biggest undertakings of the entire season in the way of amusements.

Luna Park, with its fifteen acres, will be devoted to only the best and most meritorious attractions, says Mr. Hartman. The following have already been secured: Brown & Tyler's four sides, animal shows, free attractions, Al Sternberg's Metedrome, Evans' Big animal show, Jack King's Wild West Show, a midjet show, snake show, crystal gazer, Prof. Lockhart, Penny Arcade, etc.

Mr. Hartman also announced that there would be a free gate. There will also be a large skating rink, where dancing and skating will be held. A large orchestra has been secured. The mammoth attraction will play under five orders, as follows: Elks, Scimitars, American Legion, Firemen and Policemen, to be given a week apart.

NOVELTY SHOW FOR HAVANA

New York, Nov. 26.—Al Noda and a company of fourteen entertainers sailed yesterday for Havana, Cuba, to present a novelty show in Habana Park for the entire winter season, changing programs every two weeks. The production will be under the direction of Stage Manager Cornell, late of the Raymond Hitchcock "Hitchy Koo" Company.

Through the clean-up to the Promised Land—the land wherein every showman will

1. encounter a welcome at every stand he makes;
2. command the respect of his clients and patrons;
3. enjoy the confidence of the authorities everywhere;
4. obtain protection for his womankind from insult and calumny;
5. meet with courtesy and consideration at hotels and lodging houses;
6. cut his worries and anxieties in two;
7. find all shut-out ordinances abolished;
8. find greatly reduced license fees;
9. find fair dealing, lower lots and locals, and reasonable charges and expenses;
10. find the demand for free tickets tempered and reduced;
11. make more money;
12. be proud to openly proclaim himself a showman.

If the clean-up campaign delivers only one or two of the above, is it worth while?

BROWN & DYER SHOWS

End Season at Fitzgerald, Ga., Where Commodious Winter Quarters Are Secured

The week ending November 18 the Brown & Dyer Shows played Dawson, Ga., where business was satisfactory. They then moved to Fitzgerald for the week following and where they were to close the season and go into winter quarters, having one of the finest buildings a show would want (the building is 700 feet long, 100 feet wide and has trackage of ample space to place all cars, twenty in number).

A brief resume of the past few weeks: The show played the fair at Albany, Ga., week ending November 4, but receipts were far below expectations. At Moultrie, Ga., the show grossed \$500 more than on the "big day" at Albany, and in Blakely, a town of 2,000, the gross was \$800 more than at Albany.

Many of the show folks are getting ready to leave for their winter homes. Frank Allen and wife go to Detroit, Mich.; also Joe Verneck, Carl Hathaway and Ernie Ladd. Mrs. O. A. Stewart, who has been under the doctor's care, is fast improving and hopes to be out soon. The dance that was to be given at Blakely was postponed until this week, as the show is going to give a farewell dance, which has always been the custom of the Brown & Dyer Shows. Dakota Max is to put out a wagon show at the close of the season. He has bought four 10-ton "caterpillars" and says that he can get over the road much quicker than with horses, and that it requires less feed. Joe Hollowell was a guest of Mr. and Mrs. Arch E. Clair during the Albany Fair.

Al Dernberger is going to spend the winter months in Pasadena, Calif. Bill Wilks will go to Buffalo, N. Y., when the season ends to visit some old friends he met while the show was playing there last summer, and then on to Florida, his old stamping grounds. Ralph Barr and wife and Homer Simmons will go to Tampa, Fla.; Mr. and Mrs. Leslie Prim to Knoxville, Tenn., to spend a few weeks at

HILLIAR'S ROUTE BOOK

An increasingly and quite commendably gotten-up affair was the annual season of 1922 route book and summary of the "Hinton & Cherry Shows," arranged by William J. Hilliar, who the past two seasons has been general press representative for that organization.

The booklet is of excellent quality of paper, with durable cover, and the composition and press work almost exceptional. In addition to brief comment on the season as a whole full pages at intervals are given to photo reproductions of leading executives, including President Hinton Grubler, of the company. A complete list of the attractions carried is also published, as are the names of the executive staff, with exception of Angelo Mammoth, musical director, which omission came about thru an error. Mr. Hilliar and the R. & C. attaches may be proud of the production.

TAXIER BROS. PREPARING TO LAUNCH OWN CARNIVAL

New York, Nov. 26.—Theodore and Louis Taxier, ride operators for the past five years with the James F. Murphy Shows, are making preparations to launch their own carnival next season.

CARSON TO SAN JUAN

New York, Nov. 26.—Irving Carson, motor-drome operator, left New Haven last week for New Orleans to ship his device to San Juan for the Christmas carnival in the Porto Rican capital.

LEAVE FOR HAVANA

New York, Nov. 26.—Mr. and Mrs. J. Beck and Mrs. Gazella Luttman sailed for Havana, Cuba, yesterday, to present Mr. Beck's reptile exhibit in Habana Park for four months.

THE WONDER CABINET

CHARMU WITH MUSIC FROM THE AIR



A dependable, efficient Radio Receiver, encased in a handsome miniature Phonograph Cabinet. CHARMU will positively receive within a radius of 30 miles the splendid concerts and instructive lectures, etc., now being broadcast as clearly and accurately as any Crystal Receiver made, regardless of price. Needs no batteries. Simple to operate. Any child can do it. Any telephone wire or electric light socket can serve as your aerial. Actual size, 6 1/2 x 3 1/2 x 3 1/4.

CHARMU, equipped with single phone \$3.75. Equipped with double phone and headpiece, \$5.00. 20% with order, balance C. O. D.

MACK MFG. CO., 93 Thompson St., N. Y. City

AGENTS, CANVASSERS ATTENTION!



In order to introduce the big money making possibilities of the SASSY DOLL, the Rubber Spiggy Doll, we will guarantee the sale of your first order. Money refunded on all unsold dolls.

Retail at 50c.
\$30.00 A GROSS,
F. O. B. Kansas City, Mo.
20% with order, balance
C. O. D.

**G. H. SALES CO.
KANSAS CITY, MO.**

WANTED GEN'L AGENT and TWO PROMOTERS

who understand advance sale tickets. Three days and week stands. Apply Legation, Billy Owens, wire address. WANT Circus Acts, American Musicians or Organized Band for big show. All kinds of legitimate Concessions. Would like to hear from responsible Concession Man capable of taking the big end of privileges or percentage. Side Show People and Colored Musicians for Side Show Band address CHARLES F. CURRAN. All others, CHRIS. M. SMITH, this week, Concord, N. C. Wire.

DeKREKO BROS.' SHOWS

Concluding Their Engagement in New Orleans

New Orleans, La., Nov. 21.—DeKreko Bros.' Shows played ten days on Canal and Gayoso streets, under the Parish Affairs of the American Legion, and the date was put on the books as one of the few bad ones of the season. Rain spoiled any efforts to show on the three days, and killed both Saturday and Sunday openings, so it was almost a bloomer. The show moved to Sixth and Carondelet Friday, opening Saturday night. Despite rain Sunday morning a big crowd came out both nights and the shows and rides did a very nice business. This date is under the Theatrical Mutual Association. They are a real live committee and have planned several stunts for the week. Monday night they pulled a big Hattie Royal among twelve of the local Negro shoeshiners of the city. There was much rivalry and about 2,000 enthusiasts and friends were on hand to see the event. Eddie Gonzales had charge of the affair and handled things very satisfactorily. Lorena, the famous lady high diver, is giving her statue dive daily on the lot as a free attraction. Kay DeKreko left Saturday night for New York to assist in getting his brother, Gregory, lately arrived from the Far East, thru Ellis Island. Fred Wheeler was laid up a few days with an attack of the dengue fever. Mr. and Mrs. Harry E. Crandell leave Monday in their auto for their winter home in Altoona, Pa. They will be joined there by Harry's father and mother, who will spend the winter with the show's general agent. Harry says he is going to play farmer this winter, and expects to clean the Gulf waters of man's fish. Happy Metz and wife are still turning them into the big Wonderland show and this week added a crayon artist to the already large number of attractions. Bob Burke, popular concessionaire, gave all his agents a party this week on one of the rainy nights. Will Johnson of the Gray Show, was a caller at the office wagon. From here the shows move to Morgau City for a week's showing under the Elks' Christmas Toy Fund, on the main streets, the dates being November 28 to December 3, inclusive.—CHARLES W. WEDGE (Press Representative).

H. G. TRAVER IN NEW YORK

New York, Nov. 26.—H. G. Traver, of the Traver Engineering Company, Beaver Falls, Pa., was a recent visitor in the city.

.... Dots
CIRCUS AND CARNIVAL
--- Dashes ---

New York, Nov. 26.—Burns O'Sullivan—Have no fear of launching that circus you have in mind. Good, clean ones all make money. We "gotta de proof", as Belle Baker's song goes.

John G. Robinson—You tell the circus world what circus Robinson's Famous Military Elephants go with season 1923.

Thirty elephants with the Sells-Floto Circus next season—is a question. They had twenty last season. Why not more if the show is graduating to sixty-five cars as some say?

Many circus performers are now en route from various countries of the globe to present their acts at the International Circus and Christmas Fair, Olympia, London.

Ben Powell, once of the Ringling Bros.' Circus, lives at Stratford, Conn. Drop him a line. A word of good cheer will mean much to him.

Owners and Managers—Christmas is coming. Don't forget the boys who stuck thru all the trials and tribulations of the past season and years. A greeting card, if nothing more, will be appreciated by them.

El C. Warner, general agent of the Sells-Floto Circus, and C. W. Finney, the general contracting agent, recently spent some time in New York at the Hotel Continental, combining business with pleasure. They went West.

Signor Pedro Fernandez, of Madrid, Spain, is, according to Arturo A. Shaw, the most distinguished looking and efficient of all circus general agents. Mr. Shaw says he knows South America thoroughly, its States, provinces, cities, towns, villages, its people and its laws. Signor is advance agent and manager of Shipp & Felts, now in Brazil. Tell us why.

A grafter will seek to employ and educate a local boy or man to become a grafter. Have him double cross his home town friends and then when the squawk comes run away and leave him to hold the bag. Sometimes the localite takes to the proposal as a bit of a lark or accepts the grafter's offer thinking his time has come to become worldly wise, or else he is hungry for a career of crime. Taken any way it can be analyzed, it's a dead wrong.

The abolition of the Fagan schools on the fair grounds is one of the most serious problems up for the consideration of the local manager, secretary or civic uplift bodies. Fair secretary, this is one of the real evils of so much ground space at so much a foot.

It is always possible to tell by the newness of the merchandise behind a store if the "joint" is legitimate or otherwise. If the stock is shopworn it's a cinch it's a strong line-up store. If it is clean and bright and there is plenty of it on display it is certain (almost) that the store is legitimate and the operator is giving the public a run for its money.

Independent carnival showmen with shows and reputations to sustain are demanding an accounting now from the owners and managers to show them what kind of company they are going to be in next season. The independent show owner is becoming educated to real conditions, because he is each season taking in less and less money, and the existence of the strong joint evil is beginning to dawn upon him. So much for the better thought which is gradually pulling the right thinkers out of the mire. Independent showmen, know your company or else don't sign up. There are plenty of clean carnivals which will be glad to have you. Look about you and investigate.

The James F. Murphy Shows closed the season abruptly in Norfolk, Va.

The dominating idea in the minds of so many of the men on the lots is to get the money while the getting is good with no thought to future operations of the public opinion or welfare.

No wheels were allowed to operate at Freeport, L. I., N. Y., but other kinds of concessions less satisfying or legitimate were permitted unmolested.

Many grafting stores, card workers and other kinds of money-sneatching schemes were permitted on the midway of the fair at Winston-Salem, N. C.

Grafters were allowed to fairly run away with the fair at Lynchburg, Va.

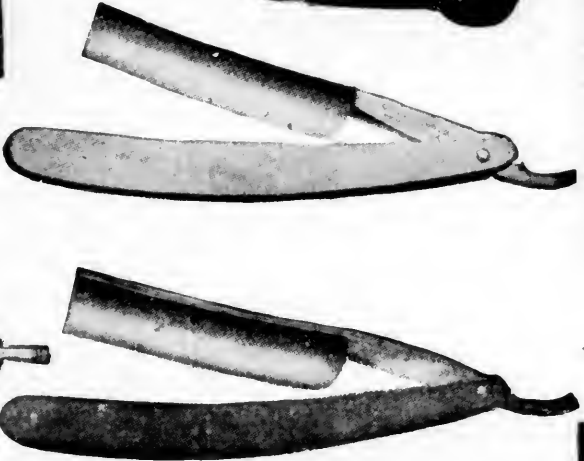
The report that the Greater Sheesley Shows were operated out of Canada because of graft has gained such wide circulation it becomes necessary to ask its owner for an accounting.

A certain New York free act booking agent is charged with using women to trap certain fair secretaries so that he can get contracts for free acts.

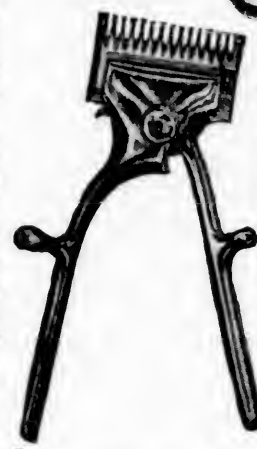
So many grafters are going to the West in droves and South America, and so many of the same clan are coming back. There is no use journeying to countries where they know what real grafting is, thinking one can operate a strong joint. The cities of Santo Domingo and Port au Prince are immune to grafters, according to reliable information.

It reports that the World's Standard Shows hall had a holding in Eastern Canada is gaining much momentum, now that this company is sailed for Panama and the west coast of

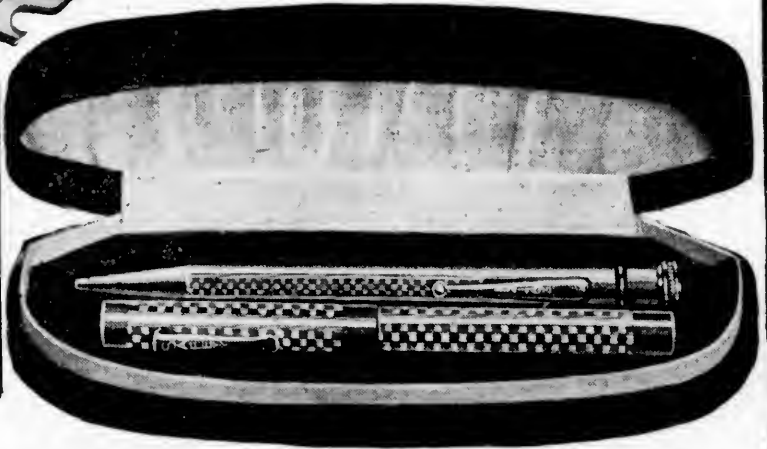
Send for THIS FAST SELLING SALES BOARD Outfit



COMPLETE OUTFIT
\$25.00



A BIG WINNER
This is one of the most sensational and fastest selling sales board outfits ever produced. Wherever they have been tried not only quick sales have been made, because repeat orders are pouring in. Why shouldn't they? Every item pictured represents real merchandise and attracts quick buyers.



The marvelous line of merchandise pictured and included in this Sales Board outfit consists of: No. 1—1 Military Model 32-calibre Blue Steel Automatic, with an extra Magazine free, thereby making it possible to use it for 19 shots. No. 2—1 25-calibre Blue Steel, 7-shot Automatic. No. 3—1 Forged Steel Razor, in box. No. 4—1 Boy Scout Fine Steel Knife. No. 5—1 extra fine quality Forged Steel Razor, in box. No. 6—1 Two-Blade Novelty Knife, which every man will try to win. No. 7—Extra quality Hair Clippers. No. 8—14-kt. Gold-plated Fountain Pen and Pencil outfit in a handsome silk-finished lined box. All of this merchandise is of very high quality and is not the ordinary kind generally used for Sales Board purposes. The second your customers see this wonderful display they are sure to make a big effort to win one of these big, valuable prizes. Order at once and cash in on this big opportunity.

HOW TO ORDER.
Send post office money order or certified check in advance for 20% of your order and we will ship C. O. D. Satisfaction guaranteed or money refunded.

CONSUMERS SPORTING GOODS CO.
1265 Broadway, NEW YORK, N. Y.

SALESBOARD FREE
An \$66-Value Sales Board, which brings in \$80.00, furnished free with each outfit.

SOUTHERN COMBINED ATTRACTIONS

WILL PLAY THE BIGGEST RED ONE OF THE SEASON
SMACKOVER, ARKANSAS—10 Days Starting November 29th
The World's Greatest Oil Boom. 200 population jumps to 20,000 in three months. First show in had to change entire route to make it. EVERYBODY COME ON.

South America. It would only have been fair for this information to leak out when they were on North American soil.

Seven men were accused of cheating the public at a carnival in New York and they all pleaded guilty. They by this certainly must have been parties to a misdemeanor. They take

light and turn yellow when accused—not when they are proved guilty—and they call themselves men—showmen, too.

A p. c. wheel operator was fined \$500 at the Milton (Pa.) Fair, and in default of the amount was given six months in Duquesneville. Friends, they say, came in his rescue thru a

local fixer. The grafter certainly does sometimes honor the local boy highly.

H. N. Endy always asks the fair secretary to cooperate with him to help operate a clean midway. Answer: Because he is a showman. He operated merchandise wheels at both the Strasburg and Nazareth, Pa., fairs, but no strong stuff.

FOX IN CHICAGO

Chicago, Nov. 25.—Among visitors to The Billboard office yesterday were G. L. (Happy) Fox, secretary to W. R. Hirsch, secretary-manager of the Louisiana State Fair, and Mitt Morris and "Plain Dave" Morris, of the Morris & Castle Shows. All were headed for the Toronto Exposition.

KAHNLINE



6974 Bird Design Ash Trays, \$6.00 per Dozen.



5765 Glass Sugar and Cream Set, trimmed with sterling silver deposit. No breakage. Packed one set in a box. \$12.00 per Dozen.



No. 835 Jumping Rabbits, \$4.00 Doz.



No. 90 Bobbing Monkeys, 75c Dozen.



No. 840 Jumping Bears, \$4.00 per Dozen. No. 834 Jumping Fur Dogs, \$4.00 per Dozen.

Salesboard and Premium Items!

Table listing various items such as Photograph Cigarette Cases, Pen and Pencil Sets, and Musical Instruments with their respective prices per dozen.

D-O-L-L-S!

Table listing various dolls including Mama Dolls, K. & K. Girl Dolls, and German Bisque Dolls with prices per dozen.

Streetmen's and Pitchmen's Items!

Table listing various items for streetmen and pitchmen, including Gold and Silver Bead Necklaces, Moving Picture Cards, and Pencil Sharpeners.

T-O-Y-S!

Table listing various toys such as Mechanical Snakes, Punch-Judy Hand and Finger Dolls, and Musical Instruments.

Revolvers, Guns, Etc.!

Table listing various types of revolvers and guns, including 'Brownie' Automatic, Spanish Break-Open Revolver, and 'Fitz-Mann' Automatic.

Manicure Sets!

Table listing various manicure sets, including 5-piece, 6-piece, and 12-piece sets in different cases.

Note: 25% deposit required on all C. O. D. orders. WE DO NOT DELIVER FREE. When small items are ordered, include enough to cover parcel post charges.

"LINE O' TWO OF NEWS"

New York, Nov. 25.—Bert H. Swartz, secretary West Virginia State Fair, was in the city this week, from Wheeling, en route to Toronto. He made the McAlpin Hotel his stopping place.

New York, Nov. 25.—Several large carnivals, backed by local money, are now in the making in this city to go on tour season 1923. Several managers and agents have announced partnerships, details of which will be forthcoming after the holidays.

New York, Nov. 25.—Max Linderman, associate owner and manager of the World of Mirth Shows, was in the city this week.

New York, Nov. 25.—Victor D. Levitt, associate owner and manager of the Levitt, Brown & Huggins Shows, arrived here last week to make this city his winter home. He came from the Pacific Coast, via Chicago.

Jacksonville, Fla., Nov. 25.—William B. Evans, of Evans & Gordon's freak animal shows, arrived here last Monday from Coney Island, N. Y., their headquarters. He booked two shows at Miami for the winter. He plans to leave here soon for Havana, Cuba, where he will install the largest and finest of all the freak animal exhibits, in which this firm specializes.

New York, Nov. 25.—Gene R. Milton, side-show manager, T. A. Wolfe's Superior Shows, left for a trip to Philadelphia, Cleveland and Buffalo, to be gone several weeks on business.

New York, Nov. 25.—Ike Rose, manager Rose's Royal Midget Entertainers, a headlining vaudeville act, arrived from Chicago last Monday. A few hours after his arrival he had booked them for a New York showing, to open December 11. After a visit to The Billboard he left to see Houdini and to lease, rent or buy a midget elephant for the act.

New York, Nov. 25.—Word reached this city last week that J. Gordon Bostock, now a London (England) theatrical producer, will enter the outdoor field in Great Britain season 1923. A "Virginia Reel" ride is said to be the first attraction he will install—location not named at present.

New York, Nov. 25.—John Wendler, of the Allen Herschell Company, Inc., North Tonawanda, N. Y., was here this week on a sales trip and to arrange for the shipping of some carousels to South America. He stopped at the York Hotel, where he talked with many prospective customers. Mr. Wendler said while in The Billboard office that his firm has several more orders on its books for early deliveries than it did at this time last year, which he thinks is very encouraging.

New York, Nov. 25.—Alexander A. Lowande arrived here Sunday, November 19, from Rio de Janeiro, Brazil, on the Lampert & Holt line S. S. Vestris. He had been touring South America with the Lowande & Gardner Circus, which he says is still in existence and playing in the Brazilian capital at present. He also reports the New York Circus as doing well in that country. Mr. Lowande plans a short stay in America and hopes to again join his circus at Trinidad, when it arrives there to exhibit, some weeks hence.

New York, Nov. 21.—Charles E. Pelton, the well-known talker and lecturer, who is running a War Exhibit on Broadway, is still confined to his apartments in the Longacre Hotel and is quite ill. He is withal cheerful and hopes to successfully combat his disease in time.

New York, Nov. 21.—John Metz was a Billboard caller today. He and Frank Lamar had the side-show on the Al G. Barnes Circus since last June, succeeding at that time Bobby Kane. Mr. Metz closed the season with Barnes' show at Dallas, Tex., October 27, and soon after came to New York, following which he was taken ill and forced to remain indoors two weeks. Now he is well on his way to better health and will soon present some special attractions in vaudeville and at indoor events.

ON TO TORONTO

Well-Known Fair and Show Men Pass Thru New York To Attend Important Convention

New York, Nov. 26.—Among those who passed thru this city en route to Toronto last week were: Rubin Gruber, James C. Simpson, Johnny J. Jones, Larry Lloyd, W. J. Stark, President McKenna, of the Edmonton (Can.) Exhibition; F. Percy Moresby, R. A. Brown, president, and James L. Dent, secretary, of the Birmingham (Ala.) Fair; Max Heller, organ builder, of Macedonia, O.; Max Linderman, I. J. Polack, R. S. Uzzell, Felix Biel, Maurice B. Legg, Sidney Reynolds, George Hamid, Max Goodman and others, who made reservations to arrive in time for the opening of the convention. Victor D. Levitt doubted the necessity for his presence, there. James T. Clyde was called to Columbus, O., on business matters requiring immediate attention and did not know if he could make the trip, but stated he would have sentiment for and deep interest in the results of the gathering of fair men and showfolk at Toronto.

JONES CONFERS WITH COTO

New York, Nov. 26.—Johnny J. Jones held a conference with F. A. Coto, business manager of Habana Park, Havana, Cuba, yesterday, in reference to final arrangements for the shipping of a cargo of rides and shows to Havana for the winter park season.

HAWN & HUNT CIRCUS

New York, Nov. 26.—Word is circulating in the South that the Hawn & Hunt Circus will take the road next season with five or six cars. D. C. Hawn and Kid Hunt are backing the enterprise.

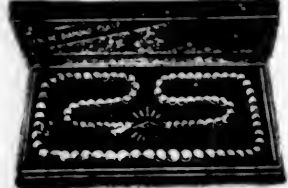


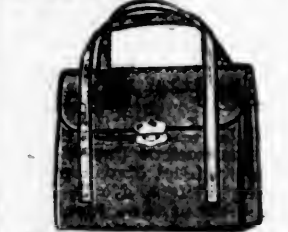
Table listing jewelry items such as La Vega Indestructible Pearl Necklaces, Fine Pearl Necklaces, and La Tausca Pearl Necklaces with prices per dozen.



Table listing clock items such as White House Clocks, Ivory Clocks, and High-Grade Grained Ivory Clocks with prices per dozen.



912 Japanese Handy or Candy Boxes, beautifully decorated, sets of five. \$21.00 per Dozen Sets.



825 Parisian Handy Bag, 9x7 1/2x3, for over-night business, outfit and utility purposes. Made of real black patent leather. \$11.00 per Dozen.



Table listing Gillette Type Razors with prices per dozen.

Table listing blades for above razors with prices per gross.

Some exhibition managers and fair secretaries seem to think the Midway is just so much space that should be filled with canvas and lumber. They do not reason on behalf of their public. With them it is so many feet of space at so much a foot.

RANDOM RAMBLES

"Before kings and emperors I would like to stand and be called showman—but never have I craved their crowns."

By WILLIAM JUDKINS HEWITT

If the carnival owner has been successful in building up an organization requiring from thirty to forty cars to transport it, is he not fully qualified to direct the amusement end of your exhibition or fair? Should he not receive consideration?

THE MEETING OF THE INTERNATIONAL ASSOCIATION OF FAIRS AND EXPOSITIONS IN TORONTO, THIS WEEK, MARKS AN EPOCH IN THE ANNALS OF THE GREAT NORTH AMERICAN FAIR AND EXHIBITION INDUSTRY. IT IS GOOD FOR MEN REPRESENTATIVE OF SUCH INSTITUTIONS FOR THE PUBLIC'S ADVANCEMENT TO MEET IN CONVENTION, THE TIME BEING MOST OPPORTUNE FOR SUCH A GATHERING. FROM THE REMOTEST PARTS OF THIS CONTINENT MANY HAVE JOURNEYED, ALL HAVING ANSWERED THE CALL TO ASSEMBLE FOR THE COMMON CAUSE AND A BETTER UNDERSTANDING BETWEEN EACH AND EVERY INDIVIDUAL MEMBER OF THE ORGANIZATION AND ITS ALLIED AFFILIATIONS. THE GAUNTLET OF SELF-INTEREST HAS LONG SINCE BEEN THROWN DOWN, AND THE HIGHWAY FOR BETTER PLANS OF OPERATION LOOKING TOWARD BETTER BUSINESS AND GREATER ATTENDANCE HAS BEEN CLEARED. THE PRESENCE OF SO MANY NOTABLES IN THE GREAT OUTDOOR FIELD WARRANTS THE PENALTY THAT THE INTERNATIONAL ASSOCIATION OF FAIRS AND EXPOSITIONS MUST CONTINUE TO SERVE ITS MEMBERSHIP, ITS PUBLIC AND ITS AFFILIATIONS. TO EACH WHO HAS RESPONDED TO THE ROLL CALL THERE COMES A THRILL OF PRIDE CONSOLING TO MEN WHO ACHIEVE, FOR WHEN MEN RESPOND TO DUTY THAT IN ITSELF IS THEIR SUPREME MOMENT. LONG LIVE THE INTERNATIONAL ASSOCIATION OF FAIRS AND EXPOSITIONS, ITS HONORABLE MEMBERSHIP INDIVIDUALLY AND COLLECTIVELY.

The carnival owner and manager is now on the very threshold of season 1923.

The resolutions to govern their future activities have been made, signed, sealed and delivered to their better selves. Of this we are assured.

THERE IS NOT ONE IN THE BUSINESS WHO HAS NOT SAID UNTO HIMSELF: "MY ORGANIZATION SHALL BECOME ONE TO UPLIFT THE PUBLIC AND NOT ONE TO DEGRADE IT."

All big men in the world know that an open purse, an open account book and freely given credit is the best way in the long run to discover the character of men—it's expensive though.

"I promise to pay" and failure to do so—or to come to the front to explain the failure—proves who are the cowards. Their "shunning" fully justifies their being called cowards.

Victor D. Levitt, of the Levitt, Brown & Huggins Shows, is planning to spend a few weeks in New York. He expects to return to his winter quarters in Portland, Ore., after the holidays.

James Patterson—The eyes of the show world are on you. Your silence makes us wonder what the big surprise is for season 1923.

The above reminds us of Harry S. Noyes, once general agent for the Great Patterson Shows.

Ever see so many "I've nothing to say" fellows?

We hate to see 'em left on the lot, but the laws of evolution and the progress of education make it imperative. Those who have the best interests of the fair and show business at heart know who we mean. They need neither chart nor compass to understand.

Among the "Aces" of American carnival press agents we find Beverly White, Edward R. Satter, William F. Floto, William J. Hilliar, Sydney Wire, Dick Collins, Carleton Collins, J. Wilkinson Crowther, N. J. Shelton and several more awaiting nomination. You name them. Why not come back to the fold, Frank Graham Scott?

Oh, look at the park and circus men in the lobby—they, too, are interested. Why shouldn't they be? It's outdoor show business all showmen are interested in now. Took a long time to get all branches together. So much for the power of the press we have been talking about.

This is the golden hour for the amusement park men—and he knows it.

H. F. Maynes, we are told, is going to give us another new riding device early next year. We suppose Johnny J. Jones will get first call on it.

John W. Moore made all the showmen and indoor promoters in New York last week open their eyes. Some rubbed them twice to see if what they were seeing was really before them and not an illusion. How John W. does it is his own secret. He fears no opposition.

many of his friends say. He is now playing Washington, D. C., for the Shriners.

Matthew J. Riley is reported to have closed a most successful "last half" season at Bishopville, S. C.

Walter L. Main (himself) is operating an elephant school in his home town, Geneva, O., according to report reaching Broadway last week.

Al Holstein, one time notable as an independent showman, but in recent years a carnival general agent, spent a few days on Broadway recently. He arrived from the West. The story goes that he will be ahead of a big show now enlarging at its winter quarters in Milwaukee, Wis. Make a guess.

A prominent carnival showman told this writer last week that at that time the golden rule of the outdoor show business was only two inches long, but that after the Toronto meeting it would be turned into a tape line long enough to reach around the world.

Will there be one carnival on the road season 1923 with all new shows in fact and not on paper?

There will never be any improvement in some carnivals until the owners learn how to locate the cookhouse away from the main entrance to the grounds.

Those whom the gods would destroy they first make mad. Dogs get mad—men don't. Who's mad now?

Much liquor now and then makes fools of the best of men. Who's drinking? Not us men.

If a town is closed—blame the agent. If the paper is wet when the show gets in—blame the agent.

If the manager has to do the agent's work—blame the agent. If the auspices happens to be one man—blame the agent.

If the show does not get open on time—blame the agent. If the railroad rate is too high—blame the agent.

If the agent quits because he did not get his salary—blame the owner. If the owner did not get what he wanted at the meeting—blame it all.

Young man gone West is C. W. Parker. Young man coming East again is the same C. W. Parker. C. W. says it's time for all men to start to plant seeds in the Garden of Human Kindness. He says so emphatically.

If some of the shows were as good as many of the rides are and most of the concessions were kept off the grounds there would not be much to holler about when organizing for season 1923.

Blessed is the owner and manager who can point with pride to his shows now in winter quarters—not on paper or "going to have".

Some fair manager may not have room for a large midway, but they all certainly have room for a good one—and there are plenty of good ones.

Keep your eyes on the Zeldman & Pollie Shows for season 1923. They are way up at the top if what showmen tell us is true—and we believe real showmen when they tell us anything.



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.

CORN GAME
BINGO GAMES, COMPLETE, READY TO OPERATE. IMMEDIATE PARCEL POST SERVICE.
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THE THREE BEST INDOOR SHRINE CIRCUSES IN THE CAROLINAS

Shrine Circus, Charlotte, N. C. Week Dec. 4.
Shrine Circus, Greenville, S. C. Week Dec. 11.
Shrine Circus, Spartanburg, S. C. Week Dec. 18.

Will place all kinds of legitimate Wheels, Grind Stores, Ball Games. Have sold exclusive Blankets, Lamp Dolls. No grift, no P. C. Wire, no time to write. **E. H. STANLEY, Director, Stonewall Hotel, Charlotte, N. C.**

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For the following Celebrations: Ft. Pierce, Jan. 8 to 13, inclusive; Lake Worth, Jan. 22 to 27, inclusive; Ft. Lauderdale, Jan. 29 to Feb. 3, inclusive, 1923. All under strong auspices. All in Florida. WANT Program and Contest Men. Wire me at once Al Anderson and Joe Cately, wire me. Address all communications to **F. J. BRADY, Manager Celebrations, Lake Worth, Florida.**

WANTED
ACT FOR INDOOR CIRCUS
that can double two or more Acts. Must be A-1. Give time of act, also dimensions of rigging for Indoor Circus. **JOE REEVES, St. Charles, Mo.** December 14, 15, 16. Name price in first letter.

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COMPLETE CARNIVAL, \$2,000.00—Merry-Go-Round, four Shows, complete, etc. etc. Title worth price. Owner quitting and willing to sacrifice for quick cash sale. Write NOW for details. CARNIVAL BARGAIN, care Billboard, Cincinnati.

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TRADE SHOWS AND INDOOR EXPOSITIONS

INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS, BAZAARS, RADIO SHOWS

SOLDIER BOYS' CIRCUS

At Springfield, Ill., a Success—Artists Commended

The 19th Field Artillery's Indoor Circus, given at the Armory at Springfield, Ill., during the week ending November 18, under the management and direction of L. A. Martin, was reported to have presented an excellent array of entertainment talent and the receipts all that could be expected under rather frigid atmospheric conditions.

One of the commendable incidents of the week was when the artists appearing on the program visited St. Joseph's Sanitarium and presented their amusement offerings to the numerous crippled children. Coincident with this Miss R. Kinseala, secretary of the Crippled Children's Educational and Aid Society of Sangamon County, addressed the following letter of appreciation to the artists: "We wish to assure you all of our great appreciation of your kindness and unselfishness in giving up your day of rest to devote it in bringing a day of sunshine into the dreary lives of those patient little sufferers last Friday at St. Joseph's Sanitarium. I wish to extend to you the sincere thanks of the sisters in charge of the children and of the members of our organization." The artists appearing on the program and to whom this message was conveyed were: The Kepkin Trio, the St. Julians, Mac LaMar, Delmore Sisters, the Delmore Trio, Lessaka and Anita, and Irma Barlow and Company.

PRETENTIOUS PROGRAM FOR SHRINE CIRCUS

Charlotte, N. C., Nov. 23.—What promises to be the most complete Shrine Circus ever staged in the Piedmont section of North Carolina will open its doors Monday, December 4, and run to and including the following Saturday.

The Shrine Circus, under the auspices of the Oasis Temple Band and Patrol, will be held under a regulation circus tent with a seating capacity of 4,000 people. The tent will be located at Third and South Bryon streets, in the very heart of Charlotte. There will be from 50,000 to 75,000 Shriners visiting the city that week.

E. H. Stanley, who successfully directed and managed the Shrine Exposition at Durham, N. C., last fall, will manage and direct this enterprise for the Shriners. Mr. Stanley has booked the following well-known circus acts in connection with this show:

Iboda Royal's performing elephants, high school and dancing horses, statue horses, performing ponies and bucking mares; C. D. Bristol's performing stallions; Herman Joseph, well-known clown; Ben S. Moore and Company, sensational trapeze artists; Walter Stanton and Company, wonderful "rooster" act; Carl Larkin and Company, jugglers and novelty balancers; Eckhart and Gladys, double trapeze and iron-fist artists; Chick Reed and his comedy acrobatic act. This will make a total of twenty-one acts, together with Yarbrough's Royal Hussar Band of twenty-four pieces, which will furnish the music for the circus proper.

The concert feature of the circus will be furnished by Milt Hinkle and his Congress of Rough-Riding Cowboys and Comedians.

Two performances a day will be given, together with a daily street parade, and as an extra feature the celebrated Shrine Band of eighty pieces will render a concert at each performance.

At the conclusion of the week's engagement at Charlotte this entire circus program will be moved to Greenville, S. C., to furnish the attractions for the Shrine Circus in Textile Hall there, commencing December 11.

CHARITY BENEFIT SHOW

New Orleans, Nov. 25.—"The Passing Show," a musical and dance pageant, will be given at Jerusalem Temple January 14 by Ruth Harrison, impresario and charity worker. Seventy-five girls will be selected to take part in "The Glory of the Flag," a revue to be directed by Prof. Louis Ferrenbach. Consuls of all countries represented in New Orleans are interested in the work and will assist. The affair will be given for the benefit of Warrington House, an institution for the down and out.

FOOD SHOW POPULAR

Savannah, Ga., Nov. 22.—The Second Annual Food and Health Show this week at Municipal Auditorium and under the auspices of the Retail Food Dealers' Association is being managed by George R. Herbert, who was responsible for the great success of the first exposition of this nature held here in 1921. Thru Mr. Herbert's efforts and able direction this year's event is testing the capacity of the Auditorium for space to accommodate the many exhibits and demonstration booths secured by anxious exhibitors.

FRED R. GLASS

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Now with Harlass, Inc.,
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EXPOSITION BOOTHS, FLOATS, HISTORICAL PAGEANTS and CAFE DECORATIONS.
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SENSATIONAL REHEARSAL

Chicago, Nov. 25.—While working a leopard act with the Hagenbeck-Wallace Winter Circus on the rehearsal day of its engagement in Milwaukee last week, Betty Castle, one of the best-known woman performers of wild animals in the country, was injured by a leopard which leaped on her during the try-out. Altho she suffered four gashes in her right arm, Miss Castle was game and didn't miss a single performance.

During the rehearsal Capt. Tabor's scallion bit him under the right eye and the wrestling bear, getting the drift of things, bit its trainer on the neck. Miss Castle said another helper was bitten by a seal and one of the Wild West riders was thrown into the seats. At that, while it was a lively evening, nobody was killed and most of them stayed in the job. Miss Castle has her two little boys with her.

DECIDED SUCCESS

Wooster, O., Nov. 21.—With capacity audiences in attendance each night, the Elks Festival of Progress, promoted by C. E. Schuler and J. D. Wright, Jr., closed Saturday night at the Armory. The show was the most successful of its kind ever held here and was accorded excellent support by the townspeople, and as the result the Elks lodge and the promoters as well made money. Booths were arranged along both sides of the Armory, with Elks operating most of the wheels. A booth was given gratis to the Board of Trade and one of the local churches. Harry O'Brien and his orchestra, of Springfield, featured the

AUDIENCE APPRECIATIVE

Hagenbeck-Wallace Winter Circus at Coliseum, Chicago

Chicago, Nov. 25.—The Hagenbeck-Wallace Winter Circus opened Monday night in the Coliseum with one of the most finished performances perhaps of its kind ever seen in the indoor circus world. In fact, among the best acts known to the circus profession were present and they were all working full time. The Coliseum was well heated and all ready for the big show and the crowd of auditors was most fully appreciative as they should have been. The performance was excellent, which is the least that could be said. Probably never before has there been so pretentious and ample a program in an indoor winter festival where circus acts were produced. The program was published in the last issue.

INDOOR BENEFIT BAZAAR

Picher, Ok., Nov. 24.—An Indoor Benefit Bazaar, under the auspices of the Picher Fire Department, is slated for production here January 13-21, and judging from early demand for tickets in advance of the dates the event will prove a gratifying financial success. The Mack Hale Amusement Enterprises, of St. Louis, have been awarded contract for the furnishing of amusements for the affair. Among the features will be bands, free acts, slide-shows, concessions, including straight merchandise wheels, and one of the main events will be a stype show.

AT WANAMAKER'S TOY WORLD



Some of the showfolks who are taking part in the colorful pageant that is being put on at the John Wanamaker store in New York City twice a week. In the picture are shown, left to right: Joe Short, George Auger, Helen Short and Dan O'Brien.

KNISELY-McINNIS BUSY

Massillon, O., Nov. 22.—Kniseley and McInnis, well-known Akron indoor-circus promoters, who last week successfully promoted the American Legion Circus at Barberton, O., will stage a similar show in Maitz Hall here, opening next Monday and continuing till December 2, under auspices of the American Legion. All arrangements for the opening have been completed. Paul F. Clark's Wild Animal acts will feature, other acts including the Flying La-Pearls, William Schultz's novelty acts and several of those which appeared at the Barberton show. E. L. Stottler, who had charge of the booths at Barberton, is supervising the building of the local show. Kniseley and McInnis have several Ohio spots to follow Massillon.

COMMERCIAL EXPO.

AT SANDUSKY

Sandusky, O., Nov. 24.—All details on plans and construction have about been completed for the holding of the Sandusky Commercial Exposition in the former Kroma Color Company building, on East Market street, November 25 to and including December 2. The entertainment program will include orchestral selections, singing, radio concerts, vaudeville acts, dancing, motion pictures and other features. W. F. Bolly is manager of the affair, other executives of the company, which will make a specialty of like events under auspices of chambers of commerce, being Chas. McInaway, secretary and treasurer; Harry Parker, advance; F. A. W. Dean, decorations; and Wm. Waterfield, construction superintendent. The room is profusely decorated in patriotic colors, flags and draperies, and numerous neatly arranged mercantile exhibit booths fill the hall. There are several classes of commercial displays and the Sandusky merchants have taken interestingly to the project.

show. Vaudeville, a stype show and park-plant dancing were other entertaining features. The automobile prize promotion went over big.

COREY BAZAAR CO.

Rositter, Pa., Nov. 21.—The third week of the season for the Corey Bazaar Company here opened last night to very poor business. The preceding stands were good except the opening spot, Bakerton, which was fair. The roster of the company follows:

E. S. Corey, owner and manager; Mrs. E. S. Corey, assistant manager; Nick Farrell, agent; Wm. Sake, billposter; George Allen and H. H. Leslie, contest agents; James Hart has the Circus Side-Show; Young Bull Montana, the Athletic Arena, and the free attractions are provided by Sig. Sautelle (the veteran circus man) with Punch and Judy, magic and ventriloquism; P. L. Felix Wehrle's trained monkeys and the Keystone Jazz Band. Of the concessions Mars Allen, assisted by LeRoy Fountain and Joe Reb, has blankets, pictures and turkeys; E. Pedt, pitch-till-you-win; Corey's dolls, parasols, teddy bears, pillows, aluminum ware, auto robes and candy, with Bobbie Collins, Joe DeConza, Bob Baxter, Dick McHenry, Ed Lane and Mark O'Brien as agents. Mrs. Joe DeConza has the refreshments. Next week's stand is Sagamore, Pa.

TAYLOR DIRECTING SHOW

Canton, O., Nov. 24.—Under the direction of William Taylor, late aerobat with the Hagenbeck-Wallace Circus, an Indoor Carnival and Circus, with many unique features, will be held the week of December 18 in the Lions' Clubrooms, South Market street. Indoor fireworks will be offered for the first time here. A small admission fee will be charged and the program will change nightly. An orchestra will furnish music for the show, and after the performance there will be dancing.

INTERESTING TOY PAGEANT FEATURE AT WANAMAKER'S

New York, Nov. 22.—Last Saturday we had the pleasure of visiting Wanamaker's for the purpose of viewing the pageant that is put on in the Toy World twice a week, and it certainly looks like Bill Larkin, the director of arts and decoration for this institution, had put on a "Chaue-Souris" all his own.

The decoration of the immense floor space occupied by the Toy World smacks of the Russian influence. Twenty columns on this big floor are topped off with immense illuminated crowns blinding in bright colors, and thru the ornamental openings in same there is a continual change of light, evidently produced by the use of a flasher. The remaining twenty columns are decorated with colorful stripes and Russian ornamentation. Around each ball globe light of which there are sixty on this floor is an ornamental shade with artistic openings cut in fancy design. A very regal-looking throne highly decorated in Russian design is in the center of the headquarters of Santa Claus.

While making the above observations, seated comfortably in a position reserved for the press our thoughtful host, we suddenly heard the trumpet call announcing the coming of the pageant. Yes, here they come, and right at the head of the line swinging his trusty cane is Santa Claus. We had no idea who was playing the part until he shouted "Hello, there!" Just as we heard it at Luna Park Circus last summer; then we knew it was "Dan O'Brien," one-time famous high leaper of the New York Hippodrome and Barnum & Bailey's Circus. Following Danny was a dusky band of sixteen pieces dressed in wooden soldier costumes and led by a six-foot drum major who looked the part. They were playing the "Parade of the Wooden Soldiers" and putting it over in fine shape under the direction of Bandmaster Lieut. Frederick W. Simpson, formerly leader of the 15th Regiment Band. Following the band was a cute little lady wheeling a big doll in a carriage which was almost as big as herself, both dressed in a similar manner—she came nearer we discovered it was Helen Short, who was with the Ruding-Barnum & Bailey show season of 1921, and with Captain La Belle at Coney Island during the past summer. Then came the Russian girls looking all pretty, dolled up in Russian costume. The next division was made up of Mecca girls, daintily costumed, followed by an East Indian prince and princess.

A great portable seat with high back done in Russian design served as a traveling throne for "King and Queen of Carnival." This was placed along the line of march by two of the "King's Guard" appropriately costumed. Parade-Marshal Larkin must have thought this comedy was due about now for we next had a big black (dressed-up) bear walking along chained to a uniformed trainer who constantly spoke Russian and prodded him into doing his tricks with a large club; there also followed a lion and a tiger both chained to their trainers; also a baboon. Two cages of animals (stuffed) followed, these accompanied by an escort of six forty-two clowns.

A little story book stuff was now in order and along came "Jack and the Giant" impersonated by George Auger and Joe Short, both of the Ruding-Barnum & Bailey show. George looked even bigger than ever in a very sporty Irish homespun and his famous Stetson hat. Joe made a very fine "Jack the Giant Killer" and looked very important with his little tin sword. The pair made a decided hit as they passed along the line both with the old and young. A bit of clownland finished off the parade, which consisted of a big game head which covered the man who carried same almost completely. This head bowed to the audience right and left as it passed thru. Six professionals on pogo sticks followed, dressed as white-faced clowns, and did some wonderful tricks—hoop, rope jumping, high jumping and other trick stuff on pogos.

The whole line requires the services of about sixty five actors and was conceived, together with the entire decorative scheme, by W. F. Larkin, who last year devised the 62-foot mechanical pantomime, "Aladdin and Wonderful Lamp", which over 250,000 kiddies visited. Mr. Larkin is assisted this year by Irene Hyslop, who supervises the dressing and makeup of the characters for the pageant; the costumes are by Eaves and Chas. Christie. "Lillian Owens' Marionettes" are filling a three week's engagement in the Wanamaker Auditorium, giving a vaudeville show twice daily. "Lavonia" is doing magic in the Toy World dressed as a Hindu magician.

FIREMEN'S INDOOR FROLIC

Slated for Beckley, W. Va.

Beckley, W. Va., Nov. 24.—Augmented interest is being manifested in the coming benefit event, the Firemen's Indoor Frolic, scheduled to start December 9 and close the 16th. Beckley being situated in the heart of one of the richest coal fields in the world and with everybody boosting, the success of the frolic seems assured.

The affair will occupy about 3,000 feet of floor space and there will be a world of entertainment and amusement features provided. The Mayor and City Records are on the committee and the bankers and other local business men are hustling to make it a big success, among the hard workers being T. B. Payne, the secretary.

SECOND ANNUAL

SHRINE EXPOSITION, DURHAM, NORTH CAROLINA

DECEMBER 25, 1922, TO JANUARY 1, 1923 — 100,000 TO DRAW FROM

WANTED—Band, Jazz Orchestra, free and pay attractions suitable for indoor exposition that can operate in limited space. WANTED—Lion or Seal Act, lawful concessions of all kinds, including legitimate wheels. This will be the biggest thing ever pulled off in North Carolina. Attractions of every nature should be addressed to THOS. C. FOSTER, Manager, First National Bank Building. Phone: No. 750—Durham, N. C.

W. O. W. FROLIC

Starts Promisingly at Portsmouth, O.

Portsmouth, O., Nov. 21.—The W. O. W. Mardi Gras Frolic, at the Auditorium here this week, got under way Monday with an excellent showing and a very promising start. Admission tickets were sold in whirlwind fashion last week at 10 cents. The ladies' popularity contest and the automobile event have both produced a live, big interest.

The Auditorium was elaborately decorated for the frolic. There was plenty of lively music furnished by Blankfield's Blue Grass Jazzers of seven pieces, while the vaudeville program presented four acts, comprising Sadler Hays, ribe comedy and burlesque soloists; Eunice Mason, singing comedienne; Chief Lone Star, in a novelty Indian act, and Baby Bernadine, versatile songstress. The local merchants donated liberally for the "Booby" and other prizes to be given away each night, while the grand prize, a 1923-model automobile, will be awarded Saturday night. Among the concessionaires present were the following: Ed A. Hoek, silver-ware wheel, with Albert Hoek in charge, and canton vanity cases, A. Wyatt in charge; H. (Turkey) Snider, "copo"; with J. W. Chapman as assistant; Johnnie Maddox, blankets; F. B. Reeves, country store, with Mrs. Reeves in charge; George Rogers, flower wheel (roses and carnations) with J. M. Brennan in charge; doll wheel, Eddie Green in charge; ham and bacon, Ike Chapman managing; candy, Jeff Treager managing, and groceries, with B. F. Myers in charge. The W. O. W. committee operates the lunch and soft drink concessions and is represented in each booth by a member of the lodge. Mr. Rogers has charge of the automobile contest, with F. B. Reeves as assistant, and the celebration is under the direct management of George S. Rogers, assisted by Cecil E. Vogel and "Bud" Marshall.

MOOSE INDOOR FROLIC

Portland, Ore., Nov. 22.—The Moose Building Fund Benefit Frolic, to be staged at Municipal Auditorium here December 18-22, will be under the personal direction of Benjamin Beck, who has been arranging an excellent program of entertainment and amusements. The affair is under the auspices of Loyal Order of Moose, No. 291. The admission fee will be \$1 which will admit the patrons to the vaudeville program, the dancing and other special features arranged. There are to be concessions which, according to the management, will not include graft games, but merchandise wheels will be in use. At the conclusion of each night's program an automobile will be given away absolutely free. Mr. Beck, brother-in-law of the late Max S. Witt, was director of the Cherry Fair, at Salem, Ore., in 1916, which was editorially spoken of as the best cherry fair that city ever had. He intends remaining in the indoor frolic business after the conclusion of the Portland show.

DETROIT SHRINE CIRCUS FOR HUNTINGTON, W. VA.

M. B. Allen, promoter of the Elks' Charity Relief Fund Circus, to be held in Huntington, W. Va., December 11 to 16, visited the home office of The Billboard on Monday of last week and informed that the Elks had booked the Detroit Circus Committee, under the direction of Owen Dayport. Mr. Allen says that they will have a \$7,500 program. He also stated that the Elks of Charleston are also contemplating putting on the Detroit Circus.

MERCHANDISE WHEELS POPULAR

New York, Nov. 26.—Merchandise wheels were operated at the Mecca Temple Shrine Indoor Circus all last week in the Seventy-first Regiment Armory. The patrons freely expressed themselves by liberal patronage that they were getting full value in high-class novelty merchandise at every booth.

MOORE'S INDOOR CIRCUS

New York, Nov. 26.—John W. Moore, after closing one of the most successful indoor circuses for the Mecca Temple Shrine in the Seventy-first Regiment Armory last night, left for Washington, D. C., to inaugurate a similar event there, opening tomorrow evening.

A GRAFTING CARNIVAL

(Continued from page 7)

week. Last night when I visited the show there were three Percentage wheels, two Drop Cases, one Cloth or so-called Eight-pin Game, one Hyeronimus Cage and one Six Arrow Spindle. Everything running full blast except the sandbag privilege, which probably could have been placed.

The clipping referred to in the letter carries an Anderson date line of November 18 and reads thus: "At the meeting of the Civic Association of Anderson Friday afternoon a petition was proposed and unanimously adopted to be sent the City Council of Anderson and the Chamber of Commerce of Anderson, not to allow any such gambling delusion in this city at any future time as hereinafter the recent carnival which was here, believing that they are demoralizing and a harmful influence. This petition was signed Civic Association of Anderson, Frances Finley

THE FIVE FLYING FISHERS

WORLD'S GREATEST DOUBLE FLYING AND RETURN ACT. AT LIBERTY FOR INDOOR CIRCUSES.

Two Feature Acts, as follows: No. 1—Double Flying and Return Act. 5 people. No. 2—Horizontal Bar and Cradle Novelty, 3 people. For terms and prices, write or wire. FIVE FLYING FISHERS, 1514 So Wright Street, Bloomington, Illinois.

CHAMBER OF COMMERCE BIG INDOOR FAIR

LAGRANGE, INDIANA

All Legitimate Merchandise Wheels open. Want to hear from good Indoor Acts. Five nights, December 19 to 23, 1922. Jack McKinney, write. Address all wires and mail to JACK G. SMITH, Lagrange, Ind.

XTMAS WEEK, DECEMBER 16th to 23d

TWO SATURDAYS, BEDFORD, INDIANA

THE BUSIEST SPOT IN AMERICA, FREE DOOR

WANTED—Shows, Col. Harrison and Platform Shows, write. Can use Boxers and Wrestlers, Inside Free Acts, Program Man. Concessions of all kinds for sale, exclusive to right parties. The Famous Aiken Shows, Bill Aiken, Mgr.; J. Welch, Sec'y. The Famous Aiken Shows open the 1923 tour, first week in April, at Sturgis, Ky., down town, carrying five Shows, three Rides, Band and 25 Concessions. Want Ferris Wheel and two more Shows. Have two big Rides and three clean Shows. Now closing contracts for the sale of exclusive Concessions to the right parties. BILL AIKEN, Mgr., Bedford, Ind.

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NEW YORK CITY

Iron, president, Rita A. Horton, secretary. The motion was that this petition should be presented at once. "At this meeting Mayor Andrew Stuer was the guest of honor and made a talk complimenting this organization on its past work and pledging the co-operation of the city council in any work for the betterment of the city in the future."

The Low Dufour Shows are probably the carnival referred to, as they played the fair at Anderson November 6-11.

Verdict Based on Centuries Old Law

A lawsuit of great interest to outdoor showmen, carnival showmen in particular, was settled at Duluth, Minn., November 20, when District Judge H. A. Lancer invoked an old English law, upon which the statutes of the United States are based, in directing a verdict in favor of J. J. Russell, defendant in a suit for \$2,136 instituted by Snapp Bros., owners of the Snapp Bros. Shows, which played in Duluth several months ago. The suit was brought to force payment for concessions granted Russell during the show season.

Judge Lancer quoted the case tried before the English courts centuries ago, in which a highway robber brought suit to obtain an equal division of spoils from his partner in crime, as applicable to the case in litigation. The case was thrown out of court, he said. "That has been the accepted law for centuries past," Judge Lancer added, "and the courts are not here to interfere with unlawful contracts."

Russell maintained that the concessions were granted for the installation of gambling devices contrary to the law of Minnesota and the laws in other States where the carnival showed.

"When two or more parties are guilty of unlawful or immoral acts nothing can be done but dismiss the case," Judge Lancer continued. "According to the testimony of Russell, gambling of the most flagrant character was in progress, for which both men should have been sent to jail."

With the Lucky Boys in Alabama

Macon, Ga., November 18, 1922. Editor The Billboard—Seven years ago a carnival played Talladega, Ala., with a \$90,000 camp, Coach Show and plenty of Grift. As a result all carnivals have since been barred in Talladega until the advent of the Miller Bros. Shows this week. A rather peculiar local condition was responsible for the Miller Bros. being able to play this city, according to information given the writer by one of the city officials. The city backs its local base-

ball team and had a deficit of \$500 the past season. Miller Bros. agreed to act this deficit and were granted the license to play. I visited the lot in company with a local business man and counted thirty-seven concessions, seven shows and three rides. If the lucky boys didn't get their bankroll at Talladega it was their own fault for they were all running wide open and everything went. From the expressions of several business men of the little city this spot will from now on be closed tighter than ever.

Visited the Roberts Shows at Opelika, Ala., the next day, and found the Timps, P. C. Big Bucks and straight money wheels going full blast, all doing big business.

The next day I visited the Brown & Dyer Shows at Dawson, Ga., and can say this for them, that the lucky boys were keeping well covered up the night I was on the lot, but all doing business.

The Brown & Dyer Shows have been granted permission by the city council to winter at Central City Park here at Macon, and to show in the park the week before going into winter quarters. Their first application was refused by the park commissioner, who claimed that it cost the city \$150 to clean up after the Rubin & Cherry Shows left. There was also considerable opposition to allowing any more carnivals to come in, but this objection was overcome when Brown & Dyer made the second application on the grounds that their wintering here would add considerable business to the city.

(Signed) C. A. CONYERS.

"Trained Wild Animal"—A New Name for the Grifter on the M. L. Clark Circus

Addressed to the "Clean-up Editor" comes a copy of The Trumann News of Trumann, Ark., dated November 17, and on the front page is found almost three columns of matter about a visit to the M. L. Clark & Son's Circus when the show appeared in that town Tuesday night, November 14. The writer of the article saw "trained wild animals" the like of which he had never seen before. The article is too long for publication, but in part reads:

"Leaving the side-show, we went to the trained wild animal tent, where we looked at the lions, the monkeys, the camel and the elephant.

"As we walked around the tent, viewing the animals, both wild and tame, we ran across what we presume was a 'trained wild animal from Borneo'. And, O, boy, this gentleman was some performer! He had three playing cards—two blacks and a red one— which he passed from hand to hand in rapid

succession, and he was so well trained that he could drop these cards face down on a piece of cardboard that another fellow was holding so that he could entice the crowd around him to bet which was the red card.

"A little boy, some twelve or fifteen years of age, was so interested in the game that he would exclaim: 'I know where the red card is!' But he was told to stay out of the game and that he must not tell anything. For occasionally someone would win, and when the 'trained wild animal' that is the way they had the tent labeled) would pay off the boy would see the winner put five dollars into his pocket. Doubtless it seemed to him an easy way to make money.

"It was an exciting game from start to finish, and the fact that the 'trained wild animal' had enough intelligence to get so many interested and at the same time keep the boy out of the game was marvelous. He paid off several times—five dollars at a click but, being flush with money, and desiring we wanted to see the other kinds of 'wild animals' they had on exhibit, we again decided to move on.

"We had some but a few steps when we came to another 'wild animal' making an awful noise about paying off. If it takes the last dollar that daddy has in the barn."

"Upon learning that this animal could talk, we decided to step up a little closer and see what he was making so much fuss about. He was hovering over a table like an old hen trying to hover forty half grown chickens, and the way he was talking in the money was astonishing. He had some painted figures—black and red—in the table, and in a cigar box, which he would shake now and then, were to be found a lot of closed discs, which contained numbers in red and black which corresponded with the numbers on the board.

The 'trained wild animal' would bet on the black figures, while he allowed his 'side partners' and the 'sneakers' to bet on the red—and the way the money exchanged hands during the short time we looked on was a sight to behold. One man drew a disc from the box and if he was lucky all were paid off. Even the several twenty-dollar 'bets' were paid, we took particular pains to see that 'daddy' got his share of money in the 'barn' and that his roll was apparently growing.

"A young fellow standing by said to us: 'I don't see how he can win anything at that game.' We replied: 'That is that fellow's trick, and if he couldn't make money at it he would quit it.'"

"Growing tired of the excitement and wanting to see the big show, we started to move on. Before we left a friend of ours looked up toward the sky and exclaimed: 'Well, this tent has the lid on, but I'll be damned if Trumann ain't a wide open town tonight!' We suppose the 'trained animals' thought the same thing, for if there ever was a gambling scheme they had it. Naturally, everybody is afraid of wild animals, so we presume no arrests were made—anyway, we did not hear of any while we were on the ground.

"And the boy? Maybe he will give the lesson of Tuesday night serious thought in after years and become a 'trained wild animal' himself. Who knows?"

"The circus? Well, we stayed for it, but haven't space to mention it here."

TORONTO MEETING BIDS FAIR TO HAVE RECORD-BREAKING ATTENDANCE

(Continued from page 7)

or any other unfair device where merchandises prizes are given.

3. Houselike Kootchie Dance.
4. So-called '49 Camp or any other show or concession in which hired women dance with men patrons.
5. Any secret or "behind the curtain" show or blow off given for men only.
6. Any show or exhibition which in character is obscene or suggestive.

Another story had it that the supply men—the firms that specialize in merchandise for wheel men—were solidly for the suppression of the money wheels and games and would lobby very persistently for a vote of confidence or a resolution of endorsement of the cleanup and especially of the proposed Central Bureau, which the supply men are eager to support financially.

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DEATHS

In the Profession

ATKINS—Franzoni, well-known acrobat appearing with the Apollo Troupe, died...

BLANKENBOP—Arch, vice-president of the International Association of Editors and Publishers...

BERETON—Austin, 60, journalist and dramatic critic, and devoted friend of the late Henry Irving...

BROOKS—Rosalie, daughter of Phil and Flo Brooks, well known in vaudeville...

BURTON—Carlton G., celebrated musical director and widely known through musical circles...

CANEVALLY—Paul, 65, former agent of the Vitagraph Co. in France...

CARRINGTON—J. M., 70, who fifty years ago operated Carrington's Circus...

CARSON—Johnnie, 25, better known to carnival trouper as the "Southern Kid"...

CLAYBOURN—Lester H., theater member of the I. A. T. S. E. & M. P. M. O. G. Local Union No. 94...

DUVALL—Eugene, 35, dropped dead at Nambour, Queensland, Australia...

EARNEST—Mrs. H., mother of Dora Early Hyatt, died November 17...

ENGELHARDT—The mother of Irene Engelhardt, secretary to Francis Reid of the A. I. Erlanger office...

FISHER—James Lloyd, 27, brother and partner of Bob Fisher, with whom he appeared as Fisher and Lloyd...

FOX—James, head of the scenic department of the Metropolitan Opera House, New York...

GEBEL—Clarence O., 23, high diver with the Greater Alamo Shows, died at Mexia, Tex...

GILMORE—John H., born in Ottawa, Can., 65 years ago, and who for many years was leading man in popular plays...

HORBEL—Emile, 59, French playwright and revue author, died in Paris recently...

HOWARD—George Bronson, 38, noted playwright and novelist, was found dead in his apartments in Los Angeles...

JOINT—James W., father of C. I. Joint, carnival man, and of Polly McJohnt, aquatic performer...

KEOGH—Charles W., 61, veteran theatrical manager associated with his brother William C. Keogh...

LINDSEY—William, actor and playwright, died in Boston, Mass., November 25...

LOTOCANO—Jack, director of the Police Minstrels in New York for many years...

MACKIE—Dr. E. W., veteran medicine showman of Savannah, Ga., died at Wilson, N. C...

MARCONI—T. C., well-known carnival man and manufacturer of the famous "gemma saive"...

MEUNIER—Joseph, French poet and playwright, died in Toulouse, France...

MILLER—Neil, member of the I. A. T. S. E. & M. P. M. O. G. Local Union No. 101, Lincoln, Neb...

PROVOST—Marcel, 51, French novelist, several of whose works have been dramatized...

RAE—Jessie, mother of John G. Rae, of the Bankers' Stock Company, died at her home in Philadelphia...

RYAN—Kate, 65, old-time actress, died at the Trumbull Hospital, Brookline, Mass...

SANDBERG—Leo G., well-known Milwaukee doll dress manufacturer and former carnival trouper...

SANFORD—Walter, 37, prominent manager, died in a hospital at White Plains, N. Y...

SIMPSON—Mrs. Edward, noted singer and beauty of Berler, Mo., died recently...

IN MEMORY OF MY DARLING HUSBAND, FRANK I. STONE

STEVENSON—Mrs. W. Yorke, founder of the Philadelphia Art Alliance, and who was endeavoring to establish a "Passion Play"...

SUTHERLAND—The mother of Anne Sutherland died November 23, in Chicago...

TRIDON—Andre, 45, noted authority on psycho-analysis and at one time a chautauqua lecturer...

WALL—Edward R., 23, formerly of the Ringling Circus, and of late years with the Meyer and Bowers organizations...

IN LOVING MEMORY OF "BABE", MY WIFE, ESTELLE MAE WHITMORE

WILLIAMS—Roger, 65, music composer, and at one time with the band of the Barnum & Bailey Circus...

MARRIAGES

In the Profession

ATBE-SEGAL—Robert, Atbe, who is associated with the importing firm of Nichols & Company...

BACON-SCAGLIONE—Margaret, non-professional, of New Orleans, and August Scaglione...

BIGNOLI-THOMPSON—Signor Giuseppe Bignoli, of 104 East 14th street, New York...

BLENNER-REIZLAFF—Victor Blenner, of Sabina, Ia., and Alma Reizlaff...

BRADLEY-SOMMER-Blake, James B. Bradley, of "The Com-Rack"...

BURTON COCHRAN—Katie S. Burton, trumpet player with the National Theater Orchestra...

BUTLER-LYONS—Dick Butler, a member of the Best Smith "Hastings Wonders" Company...

CARR-BERCHER—Russell Carr, son of Fred Russell, the contrabassist and Dave Bercher...

DAVIES-BROWNE—Alfred Douglas Davies, non-professional, and Dot Browne...

DAVIS-TAYLOR—Paul Davis, press representative of the "Good Morning, Dear" Company...

FERGUSON-COLE—David Ferguson, widely known vaudeville artist, and Vera Bayles Cole...

FLINT-PITTMAN—Joseph Flint, with the Wild West Show on the Ringling Bros. Barnum & Bailey Shows...

FYFFE-POOLEY—Will Fyffe, the Scotch comedian, was married in London...

JARVIS-HOLMES—Chester William Jarvis and Audrey Holmes, vaudeville artists, were married in Memphis...

JOHNSON-WELLS—Joseph Johnson, movie property man, was married in Salem, N. Y...

KLEIN-GATES—Bill J. Klein, tattooed man with the T. A. Wolfe Superior Shows...

MARTIN-ARNAI—Wade Martin, advance agent of the "Cat and Canary" Company...

MOORE-PARNELL—William Robert Moore, of Gollmar Bros' Circus, and Mabel Parnell...

MURRAY-BOYET—Ted Murray, of the "Golden Gate Four", featured in the Will King show...

SEAGER-HERRARD—John C. Seager, Jr., treasurer of the Seager Steamship Company...

STEWART-HOSSLER—J. M. Stewart, manager of the Stewart Aerial Attraction Company...

non-professional, of Dayton, O., were married in Indianapolis, Ind., November 2. YELTON-ROY—Clarence W. Yelton, automobile mechanic of Chester, Pa...

COMING MARRIAGES

In the Profession

Florence Walton last week announced that she will be married during Christmas week to Leon Lettrich...

David Tolow and Rose Cohen, both of the Fred Fisher, Inc., staff, New York City, announced their engagement recently...

DIVORCES

In the Profession

George Siegmann, actor and director, was recently made defendant in a suit for divorce by his wife...

BIRTHS

To Members of the Profession

To Mr. and Mrs. J. J. Crossette, at their home, 506 West Kalamazoo street, Lansing, Mich...

To Mr. and Mrs. George Earle, at their home in Eagle City, Kan...

To Mr. and Mrs. Hubert Emmons, at their home in Mt. Summit, Ind...

To Mr. and Mrs. Billy Myers, at their home in Louisville, Ky...

To Mr. and Mrs. Elmer Noland, at their home in Jerseyville, Ill...

To Mr. and Mrs. James Smith, colored, at their home in Wichita, Kan...

ST. LOUIS

ALLEN R. CENTER 2046 Railway Exchange Phone Olive 1733

St. Louis, Nov. 24—Eddie Ward, premier to his line of aerial acrobats, is coming to St. Louis with the Hagenbeck-Wallace Circus...

The "Voice of Mystery" featured the program of the Better Homes Show at the Coliseum last week...

The Hagenbeck-Wallace Circus will come to St. Louis on December 4 under the auspices of the Moolah Temple Shrine...

Michael Plavin, universally known as "Candy" Plavin, is recuperating from a serious operation performed by the Mayo Brothers...

Wm. Triplett has reorganized his repertoire show and has added two new members: M/G...

non, a popular specialty dancer, and John Little, who plays juvenile parts and does specialties. The show opened at Ste. Genevieve Monday. The Columbia Theatrical Exchange, of which Bobby Hsigan is manager, books the talent for this attraction.

Doc Richardson, with his indoor "Devil's Gulch", which opened at Wood River last week under the auspices of the American Legion, enjoyed excellent business. This week they are playing Gillespie. The show is equipped with special scenery which was built in St. Louis recently, carries twenty people and a jazz band, and has been making a specialty of holding a "popular-lady" contest in each town played.

Tom Christy and his show are in town this week. The show opens Monday at Pacific, Mo. The Great Ravetta is the leading attraction.

Princess Indita has recovered from a six weeks' illness and is now able to be around once more.

Emma Calve, world-famous artist, will sing at the Odeon on Thanksgiving night.

The German Theater Company presented "Die Spanische Fliege" (The Spanish Fly) at the Eagles' Auditorium, Jefferson and Lafayette streets. The play was directed by George Buddus, and contained plenty of humorous situations.

Charles Rann Kennedy, author of "The Servant in the House" and other plays, and Edith Wynne Matthison, Kennedy gave two delightful programs at the Little Theater on Monday afternoon and evening. The program included "Andrea del Sarto" (Brownings), a scene from "The School for Scandal" and a scene from "Sister Beatrice".

SAN FRANCISCO

STUART B. DUNBAR
209 Pantagea Theater Bldg.

Theatrical history was made in San Francisco Sunday afternoon, November 19, at the Alcazar Theater when Frank Keenan, eminent star of both stage and screen, made his initial appearance in the world premiere of "Peter Weston", a drama by Frank Dazey and Leighton Osmun.

Keenan appeared in the title role—the part of a father who expects his children to follow in his footsteps and directed by him in all they do. The story follows the theme of the domination of the younger generation by the old, and the play is full of startling climaxes and surprises.

Mary Newcomb, a newcomer at the Alcazar, but one who already has won herself scores of San Francisco friends, appeared as Keenan's chief support. The balance of the company included Ernest Wilke, Emmett Vagan, Jerome Sheldon, Netta Sutherland, Hope Brown, Norman Feuser, George P. Wehrer, Aneyn McNulty and Harry Leland.

Thomas Wilkes, in bringing "Peter Weston" to this city, is giving San Francisco audiences the opportunity to pass upon the play prior to its production in New York. The Metropolitan staging already has been arranged for and the scenery used here is to be shipped to Broadway intact.

H. C. Rawlings and his well-known "Happy Bear Family" was a Billboard visitor during the week just past, having been playing in Oakland. Rawlings states that he has had continuous booking since opening his season in Seattle and has enough work ahead to make things look very bright for the winter months. It is Rawlings' expectation that he will play the vaudeville time in this district for several weeks before heading southward. While in San Francisco Rawlings received a flattering offer from the Navy Department for the use of his bears in California recruiting publicity work. He has not as yet made a decision as to whether or not he will accept this offer.

J. J. Davis ("Jakey") was a Billboard visitor during the past week and reported that he is in the midst of a very brisk holiday business and that his big Stevenson street factory is working to capacity. Davis has introduced a number of new holiday features in his well-known line of carnival, bazaar and novelty numbers and declares that they are selling like hot cakes.

George Royser, well-known manager and advance agent, has been appointed business manager and advance representative of the new Harry Fox show, "Oh, Look", which is slated to open at Gilroy, Calif., November 27. Harry Bailey, former manager of "Greenwich Village Follies", and more recently manager of the "Oh, Look" Company.

Foley & Burk, popular Coast carnival organization, have been engaged to play an extended engagement at Aloha Park, Honolulu, and will leave here for the island metropolis within a short time. This is the first time a carnival organization of the caliber of Foley & Burk has been booked for the islands and it is expected that the innovation will prove a sensation for the Honolulu folks.

Another Honolulu engagement, also for Aloha Park, is that of La Rose and La Rose, well-known aerial act, which departed from this port on a Matson liner during the week just past. The La Rose engagement is for three weeks as a free attraction at the park, following which it is their intention to play the island time independently for a few weeks.

Ben Beno, aerialist, late of Foley & Burk, played a successful engagement, terminating during the past week at the Elks' Circus and Industrial Exposition, staged by Fred Wilkins at Richmond, Calif. Wilkins, by the way, became a member of San Francisco Lodge, No. 3, B. P. O. E., a week or two ago.

KANSAS CITY

IRENE SHELLEY.
226 Lee Bldg., S. E. Cor. 10th and Main Sts.
Phone 0978 Main.

Kansas City, Nov. 21—Everyone here is looking forward to the third annual Thanksgiving bazaar to be held by the Ladies' Auxiliary of the Heart of America Showman's Club, at the Coates House, November 29.

Billy Allen, an old-time showman, called at the office, November 16, passing thru C. C.

on his way to Texas. Says he is still doing nicely.

J. E. (Jockey) Day was a breezy visitor November 18, coming from Fort Worth, Tex. Mr. Day was general agent this summer for the Lucky Bill and Honest Bill Shows, and was here on his way to Lancaster, Mo., winter quarters of these shows, to make arrangements to have some of the animals sent to Ottumwa, Ia., where he is expecting to stage a big indoor circus the first week in December.

Max Herman, of the Brandage Shows, is a frequent visitor in town. Since the shows' close he has secured a position on a railroad.

Eddie Hearts, of the Great Patterson Shows, was here November 20 en route to Birmingham, Ala.

Grace Wilbur Brown, after closing the season with the Lucky Bill Shows and leaving winter quarters at Lancaster, Mo., came to K. C. for a few days then on home to Quenemo, Kan., and from there to Oklahoma City for a visit a few weeks.

The Religious Drama Producing Company is successfully presenting its big spectacular production of "The Pilgrim's Progress" at the Grand Theater this week. The company was organized and equipped here and is one of the biggest things this city has ever attempted in a theatrical way. It will make a Southern tour.

Florence Rayfield, ingenue with the McIntyre & Keith show, "Red Pepper", at the Schubert Theater this week, a Kansas City girl and received much favorable mention from the local press.

A pre-showing of the film, "Oliver Twist", with Jackie Cogan in the title role, was given at the Doric Theater November 21 for the benefit of teachers of the local schools who were present to pass on its usefulness to school children. There were about 700 teachers present.

The cast for "The Truth", the play to be produced by the Kansas City Theater, has been announced as follows by Director Marcus Ford: Freeman Field, Wm. T. Lawrence, Robt. T. Crowder, Ily White, Marjorie McClucca Huttig, Phyllis Carrington Haun, Loretto Lamb, Lela Ward Gaston and Kermit Martin. "The Truth" will be presented the week of November 27 in the Ivanhoe Temple (Mission).

The Heart of America Showman's Club entertained with a theater party November 20 at the Garden Theater, where Al and Lois Bridge and their musical stock company are the attraction.

BILLBOARD CALLERS

(NEW YORK OFFICE)
Joe D. Cramer, Kerney P. Speedy, Jerry Barrett, Mr. and Mrs. Gene R. Milton, Eddie Mack, Arno Hutchinson, Tex Cooper, Alexander A. Lowande, James E. Orr, Jules Larvett, Samuel J. Gordon, S. W. Glover.

Johannes Josefsson, is planning to enter a Broadway cabaret production with his Icelandic "Glima" troupe. Is still playing big-time vaudeville.

Guy Weadick, of Weadick and LaDue, in a Western act, "Ropin' and Gabbin'". Came from Indianapolis, Ind., where they played the big vaudeville house of that city. They opened on the Loew Vaudeville Time in New York, at the Greeley Square Theater, Monday, November 20.

Harry Davis, motion picture photographer. Ed C. Warner, general agent Sells-Floto Circus, has had twenty offers to play fair dates season 1923.

L. H. McClure, stage carpenter and prop. builder. Is now with the Seidie Scenic Studios, New York.

John P. Martin, amusement promoter, New York.

T. A. Wolfe, owner and manager T. A. Wolfe Superior Shows, accompanied by Gene R. Milton, side-show manager with his organization. Mr. Wolfe left for Chicago, Cincinnati and Cleveland. Will attend the meeting in Toronto. Mr. Milton will travel a while with his sister in New York and will then go to his home in Buffalo, N. Y., for the holidays.

M. B. Lovett, veteran theatrical producer. Lucile Anderson, aquatic performer. Has finished her fall season.

C. P. Farrington, circus agent. Louis J. Beck, just before leaving for Havana, Cuba, to open his reptile show in Havana Park.

Elmer Tenley, of the Galec Phonograph Company, New York.

Eddie Davis, concessionaire. Left for the South and New Orleans to winter.

Charles N. Harris, circus man, of Schuylerville, N. Y.

Harry E. Skelton, to announce the death of his brother.

Louie King, of King & Holland, indoor show promoters, with offices in New York.

H. H. Burton, past season with Bernardi Greater Shows, in advance. Was recently ahead of "Hello Prosperity", a theatrical attraction.

J. A. Cotes, who is partner with Charles E. Pelton, operating a war exhibit on Broadway. Mr. Pelton is very ill in his apartments in the Longacre Hotel, New York.

W. C. Fleming, general agent T. A. Wolfe Superior Shows. Just before leaving with Mrs. Fleming for their home in Buffalo. He will go West and then to Toronto for the fair meeting.

Charles DePill, high-wire novelty artist. C. E. Avery, of Rochester. Operating chewing candy machine in the Kresge ten-cent stores in New York and New Jersey.

Lil Kerslake, owner and manager Kerslake's Trained Elephants. Says the best season he ever had. Played sixteen fairs in eight different States. Was booked by Ethel Robinson, of Chicago, who will also do his booking for season 1923.

Mrs. George Primrose, is playing Primrose's Minstrels on the Loew Vaudeville Time, booked until March, 1923. She is also presenting the Mallory Twins in the late George Primrose dances, in vaudeville. Mr. Primrose taught them some years ago.

Meste Clayton, hopes to have five prints of Houdini's "Man from Beyond" picture working before the winter is over. He broke an eleven-year-standing house record in Boston recently. He has played the Bowdoin Square Theater six weeks in twenty-five months. He says his record still stands at the Bowdoin Square and St. James theaters in Boston.

The Great Gravtroy. Played one of the leading pit shows at Coney Island, N. Y., the

past season, presenting a combination novelty act of jugglers, balancing, fire eating and magic. Will play museums and indoor events for the winter. He is a life member of the Actor Fund and Showmen's League of America—latter has its home in Chicago.

Harry Griffin, trombonist. Arrived from San Francisco, via the Panama Canal and Havana, Cuba.

Bert W. Earles, just before sailing for Germany. Had a wife from W. H. Rice, telling about his "Ten Cent" Circus for the Shriners in Los Angeles, Calif.

George Tashin, concessionaire. Been playing around New York all season.

Windy O'Neil and Muroch Cook, last season with Ringling-Barnum Circus.

Max Goodman, of the Fair Trading Company, New York.

Harry Corson Clarke, Arthur Hill, Loula J. Beck, Ike Friedman, Harry Row. Louis King, comedy magician.

W. J. Goddy, New York representative Bunte Bros. Candy Company of Chicago.

Tony Nasca, handmaster. Wintering in New York.

Joseph Dick, insurance agent, New York.

Horace Goldin, master magician. Just after trying out his new act in New Brunswick, N. J.

Jeff Keating, sideshow talker.

Mickey Guy, comedian and one-time owner and manager Brown & Bowers' Minstrels. Is now in vaudeville with Charles Abern's Comedians, playing big-time vaudeville. The act opens in Cleveland for a long tour week of November 20. He was accompanied by John R. VanArman, the minstrel owner, whom he was with one season.

Eddie Emerson, interior decorator. Has been brightening up some of the William Fox houses in and around New York.

Andy Byrnes, orchestra leader, formerly of Schubert's Winter Garden, New York.

A. D. Murray, the well-known carnival talker and showman. Mr. and Mrs. Murray are wintering in New York.

LeRoy Carlson, manager of the Carlson Aerial Advertising Company, New Orleans, La. In New York to interview fair booking agencies about next season's dates.

R. C. Carlisle, Wild West showman. Worked at the Kadoe, Madison Square Garden, New York.

Herbert (Slats) Beeson, wire walker, late of the Sells-Floto Circus.

Harry Cohen, one time with "World of Birth" and the W. J. Bloch's International Exposition, in from Pittsburgh, Pa.

Arthur Hill. Now has a connection with the special entertainment department of the Keith Booking Exchange, according to his own information. The first event will be a circus display on Friday, November 24, at the Hotel Men's Exposition, New York.

STUPENDOUS EVENT

(Continued from page 5)
riding act. Les Miles, Della Cassa, Indian elephants presented by three ladies and two trainers. Captain Leyland with a troupe of three California sealions. Sijares and Brother, Mexican wirewalkers. The Victorias, comedy cyclists. Enrico Rastelli, Italian juggler. Rico Sturlax troupe of Italian equestrians. The Aleximes, French trapeze artists (four men and one woman). Baptista Schreiber, Danish haute ecole exponent. Miss Yolande, Italian bareback rider. Miss Nolan, with twenty trained cockatoos and parrots. Miss Lavinia, Italian tumbler. Theo. Howard and partner, comedy gymnast and clown. Cowboy musical riding act. Messrs. Schuman Brothers, celebrated Swedish circus proprietors, who will offer a series of interesting equestrian acts.

In addition to the foregoing there will be a number of clowns, including Whimsical Walker, the royal clown from Drury Lane; Pimpo, billed as "the greatest English clown"; Doodles, billed as "the greatest Scottish clown"; and six others.

NEW VAUDEVILLE THEATER OPENS

(Continued from page 5)
has been the keynote, the old ivory and gold color scheme predominating. Retiring and smoking rooms have been provided for each floor. The latter have been decorated with medieval tapestries and rugs of Italian velvet.

Back stage there is a bath for each dressing room, bath and showers for all the musicians and even the stage hands and house employees.

The theater is controlled by Ike Libson, theatrical magnate of Cincinnati, and is located at Ludlow and Fourth streets. It is the eighth Keith theater in the Buckeye State and places this second only to New York in the number of Keith houses.

The opening program was furnished by the following entertainers: Billy B. Van and James J. Corbett, the Hegedus Sisters, Eva Shirley and Adler's Band, Claude and Marion, "Stars of Yesterday", the Ed Janis Revue and Hager and Goodwin.

CHARLES WARREN EXAMINED IN LEAVITT-WITMARK SUIT

(Continued from page 5)
livered to Witmarks for \$2,000 his entire production and publication rights for America and England to two operettas called "Kin Fu" and "The Belle of Budapest" written by three Hungarians: Barna, Farago and Markus. Leavitt retained rights for Australia, South Africa and India, he claims, but Witmarks are alleged to have violated the terms of his contract by arranging with one Maurice Bandman for production rights for India and South Africa and publication rights for India to the firm of West & Co., Ltd., of London.

Leavitt alleges that the operetta, "Kin Fu", was produced in London at the Drury Lane Theater under the title of "Shanghai" in 1918 by J. L. Sachs, who had purchased the English rights from Witmarks. He charges, moreover, that he was not informed of this transaction and of the sale to Bandman of the rights for India and South Africa, which Witmarks deeded knowledge of. Warren was examined on the ground that he knows about the transactions with Bandman for the India rights, in affidavits filed by Leavitt he charges that credit for the music for "Shanghai" was given to Isadore Witmark, and that no mention was made of the name of the real composer of the score. Leavitt also states that he has known Julius Witmark for a great many years, as

Julius, when a boy, had been a singer in one of his shows, which was known as "M. B. Leavitt's Giganteen Minstrels", early in the eighties.

U. S. GRAND OPERA STARTS

(Continued from page 5)

come of the new grand opera venture and enables Andreas Dippel to realize an ambition of several years, in which he overcame many obstacles to organize the United States Grand Opera Company.

Julia Culp, of the Metropolitan Opera Company, scored a triumph in Brunnhilda. The part of Siegmund was filled by Rudolph Jung, a German, who appeared here for the first time. A local critic sees Jung as one with all of the merits and faults of Teuton tenors by stating that his tone was pleasing, although he had a tendency to sing off pitch at times. Henri Scott, a favorite here, gave a creditable Hindung, which was one of the best pieces he has handled here. Other members of the cast included Itel-on Stanley, Frieda Klink, Louis Rosza, Elizabeth Durland, Phradie Wells, Gabrielle Claus, Annes McCoy, Mabel Jacobs, Louise Dose and Rose Reed.

Considering that the company was assembled for the first time yesterday morning and held only one rehearsal, the smoothness of last night's performance was surprising.

WIDE INTEREST TAKEN

(Continued from page 5)

am at a loss to know what to do with further requests.

"Four years ago I was one of a half-dozen park men who gathered around a table in Pittsburgh, Pa., with nothing but a lot of debts for the association and mighty grim prospects. Realizing the necessity for organization we left Pittsburgh with a determination to put the association over, root, bog or die. We met in Chicago a few weeks later, after a lot of hard work, and mustered up an attendance of about forty. And we have been jumping with leaps and bounds ever since.

"At our third meeting, last year, there was an attendance of about two hundred and a wonderful display of devices and merchandise. This year should show a fifty per cent increase, from present indications, and with the foreign park men becoming so interested in our doings it is difficult to forecast what may be expected, more especially in the exhibition end of future conventions."

Mr. Hodge states that invitations were mailed to park owners and managers November 15, and it is the association's wish that if any were overlooked they are welcome to communicate with the N. A. A. P. office at Riverview Park, Chicago, for invitations.

The program of the convention is as published in the Parks, Piers and Beaches Department of The Billboard, issue of November 4.

The list of exhibitors includes William Dentez, Tanaga Theater Co. of America, American Sanitary Look Corp., W. R. Tothill, Monarch Electric Co., Percy Mfg. Co., Stoehrer & Pratt Dodge Corp., Philadelphia Toboggan Co., Dayton Fun House, Miller & Baker, J. W. Ely Co., Lussé Brothers, Spillman Engineering Corp., Kentucky Derby Co., R. R. Uzzell Corp., Traver Engineering Co., Amusement Builders' Corp., Wm. Gent Vending Machine Co., Damon-Chapman Co., Moore-Masters Mfg. Co., Saranic Machine Works, The Billboards, Fascinating Candy Co., Pain's Fireworks Co., Sunlite Aluminum Co., Shotwell Mfg. Co., Sanisco Co., Seable Ball Racer Co., Thearle-Duffield Fireworks Co., J. L. Art Co., Temington Candy, Adolph Koss, Chester Pollard Amusement Co., N. Shure Co., Automatic Fishpond Co., Premium Supply Co., Rand-McNally Co., E. Elisinger Co., Taiyo Trading Co., Blum Brothers, Wilson Shirt Co., Badger Toy Co., and others.

"I THANK YOU"

We ought to be thankful For all the good things That are given to us to enjoy. In the days of our childhood We never forget The happiness of our first toy. To every one here Is a memory dear. And some blessing that each can recall, But there is no other Like the joy of a mother. To her we owe thanks most of all.

After the cares of the day To mine I tenderly say: "I thank you for the happy hours We've spent together, dear. I thank you for your smiles so sweet—Your gentle voice I long to hear. I thank you for your tenderness That makes this earth a Paradise. I thank God, too, that He created you. And your love I will always prize."

We ought to be grateful For all of those gifts That are lavished on us From on High—For the warmth Of the sunshine, That always revives The beautiful flowers ere they die. The wonderful song In a nightingale's throat, The stars shining so bright up above, For those—and the glory Of some sweet old love story.

For what would life be without love? Offer the thanks that are due, Say to the sweetheart who's true, "I thank you for the happy hours We've spent together, dear. I thank you for your smiles so sweet—Your gentle voice I long to hear. I thank you for your tenderness That makes this earth a Paradise. I thank God, too, that He created you—And your love I will always prize."

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- "Rucker, John
- Ruhl, Mystery
- "Rund, M.
- "Runkon, Hy
- Rush, R. E.
- (S)Rush, W. E.
- Rushing, W. E.
- Russell, Bobbie
- Russell, Vincent
- Russell, I.
- Russell, Strawberry
- Russell, J. J.
- Russell, I. A.
- Ruth, Scott
- Rutter, Art
- Ryan, Jas.
- "Ryan, Tom
- Sa, Jib.
- "Sa, N. A. Vaite, Jean
- Saletra, Harry
- Salisbury, W. N.
- Salisbury, W. N.
- Salt, J. J.
- "Salyers, Claude
- "Samples, Jack
- Sample, R. I.
- "Samson & Pauletto
- Samyra, Mangel
- Sanford, Jesse A.
- Sanford, Everett
- Sanford, Paul
- Sankus & Shyvers
- Sante, Earl
- Sartin, Harold R.
- Saulte, Gerauni
- Saudera, Alex
- Savastano, Lorenzo
- Savo, Paul
- Saxon, Thos. J.
- Saxton, Albert
- Say, Howard
- Seaman, Walter
- "Schaefer, Ernest
- Schaffer, Jack W.
- Schall, J. J.
- Scharlin, Harold
- Schaub, Oscar
- "Schehaeus, Geo. H.
- Schenck, Harry
- Schiller, Ed E.
- (K)Schiller, Walter
- Schmidt, L. H.
- Schmidt, Carl D.
- Schneiderman, Ira
- Schofield, Earl
- Schoz, Greter E.
- Schrimsher, Fred
- Schwab, Gus
- Scott, D. J.
- Scott, Cecil D.
- Scott, Harry B.
- Scott, Wm. A.
- (K)Scott, Victor
- Scott, B. A.
- Seaman, Paul E.
- Sears, E. J.
- Seattle, C. L.
- Schering, Kirk
- "Scheier, Chas.
- Seldena
- Sellis, Chas.
- "Selman, Wm. C.
- Selma, E. E.
- Selzer, Louis
- Sevier, Chas. D.
- Serlan, Sam
- Seroc, Albert
- Seroc, Jack
- Seward, H. E.
- Sewell, Chester
- Shapiro, H. E.
- Shaw, Cliff
- "Shaw, Cliff
- Shay, Eugene H.
- Shaw, Barney
- Shelton, John P.
- Shelton, H. E.
- Robinson, Chas.
- Robinson, Noah
- Robinson, Roy
- Rockwell, Everett W.
- Rodgers, Bert Jolly
- Rodgers, Louis I.
- Rodger, Charlie
- "Rodgers, Harry
- "Rodgers & Marvin
- Romer, Sid
- Rogers, Larry
- Rogers, Geo.
- "Rogers, Fred
- Rogers, Jim J.
- Rogers, Thos. E.
- "Rohrmoser, Geo. J.
- Roll, Lewis
- Roller, Larry S.
- Robert, Carl
- "Roblo, Alfred
- "Rollo, Geo.
- Rollo, the Limit
- Rock, J. E.
- Rock, Frank L.
- Roek, Harry
- Roe, Jimmie
- Rosenthal, Jake
- Rosini, Carl
- Rosini, Leo
- "Rosin, Maudie J.
- Rosa, Alec B.
- Rose, Chas.
- Roeh, Louis F.
- Rowe, Dr.
- Rowe, Australian
- "Rowntree, Smyth
- "Roy, Geo. P.
- "Roy, J. Geo.
- Rozell, Frank A.
- "Rubens, Maurice
- Ruby, Arthur
- "Rucker, John
- Ruhl, Mystery
- "Rund, M.
- "Runkon, Hy
- Rush, R. E.
- (S)Rush, W. E.
- Rushing, W. E.
- Russell, Bobbie
- Russell, Vincent
- Russell, I.
- Russell, Strawberry
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- Ruth, Scott
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- "Ryan, Tom
- Sa, Jib.
- "Sa, N. A. Vaite, Jean
- Saletra, Harry
- Salisbury, W. N.
- Salisbury, W. N.
- Salt, J. J.
- "Salyers, Claude
- "Samples, Jack
- Sample, R. I.
- "Samson & Pauletto
- Samyra, Mangel
- Sanford, Jesse A.
- Sanford, Everett
- Sanford, Paul
- Sankus & Shyvers
- Sante, Earl
- Sartin, Harold R.
- Saulte, Gerauni
- Saudera, Alex
- Savastano, Lorenzo
- Savo, Paul
- Saxon, Thos. J.
- Saxton, Albert
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- Schaub, Oscar
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- Schenck, Harry
- Schiller, Ed E.
- (K)Schiller, Walter
- Schmidt, L. H.
- Schmidt, Carl D.
- Schneiderman, Ira
- Schofield, Earl
- Schoz, Greter E.
- Schrimsher, Fred
- Schwab, Gus
- Scott, D. J.
- Scott

ADDITIONAL ROUTES

(Received Too Late for Classification)

Chof Ling Hee Troupe: (Davis) Pittsburg 27-Dec. 2.
Conboy & Leigh: (Majestic) Fairbury, Neb., 30-Dec. 2; (Empress) Nebraska City 4-5.
Crawford's, Jack, Bon-Ton (Irvine; (Orpheum) Joplin, Mo., 26-Dec. 2; (Colonial) Pittsburg, Kan., 3-9.
Cudney & Fleming Combined Shows: Nashville, Ark., 27-Dec. 2.
Empire Greater Shows, Wm. R. Harris, mgr.: Dunn, N. C., 27-Dec. 2.
Eve, George E. Wintz, mgr.: Jackson, Miss., 30, Yazoo City Dec. 1; Vicksburg 2; Greenville 4; Greenwood 6.
Golden State Orch., P. M. Bihlman, mgr.: Petersburg, Va., 30-Dec. 2; (Colonial) Petersburg 4-9.
Iroquois Comedy Co., E. G. Flansburg, mgr.: Omar, N. Y., 27-Dec. 2.
Ley, Jack, & Four Crowell Sisters: (Palace) Detroit 27-Dec. 2; (Washington) Bay City 4-6; (Fanrot O. H.) Lima, O., 7-9.
Majestic Shows: Dublin, Ga., 27-Dec. 2.
Murphy, D. D., Shows (Correction): Truman, Ark., 27-Dec. 2.
Newman the Great, J. R. Keller, mgr.: Minot, N. D., 27-Dec. 2; Kenmare 3-9.
Ohama, Mental Mystic, & Hawaiians: (O. H.) Gillespie, Ill., 27-Dec. 2.
Riley, Matthew J., Shows: Bishopville, S. C., 27-Dec. 2.
Smith Greater Shows: Concord, N. C., 27-Dec. 2.
Taylor & Peggy: (Washington) Indianapolis, Ind., 27-Dec. 2.

AUSTRALIA

(Continued from page 42)

possible that the money has been spent in vain, as the performer met with a nasty fall while rehearsing last week, and is now in a Sydney hospital. The latest news is that he may be permanently disabled so far as professional work is concerned.

Wirth's Circus is in Perth, where business is said to be remarkably good. Quite on the cards that this combination will not play Sydney next Easter. If this is the case it will be the first time in many years that this city has been missed. Of late the old traditional circus has been almost a minus quantity, too much of the semi-vaudeville element being introduced. As the Hippodrome is a colossal place, these acts do not show to advantage. It is some years now since the Wirths have provided a show that could be favorably spoken of. This is one reason why a certain amusement man in this town is anxious to feel the pulse of the people, with a view to bringing over a big circus and wonder show—of which I spoke in recent issues of The Billboard.

Melbourne's annual show opened in fine weather last week and to a record number of exhibits. Circus and carnival workers were well in evidence and the takings, on the whole, were exceptionally satisfactory.

Perry's Circus, after an extended tour of West Australia, caught the Victorian Show dates, and will subsequently go on a very comprehensive tour of that country.

So great was the demand for space at the Melbourne annual show that many big workers were crowded out. These included Frank Lysill, one of the most astute men in the business. Frank thought that all he had to do was to send in his card at the eleventh hour. This time he was a week late, the last available foot of space being located seven days before.

"Theater Day" in Perth has just been celebrated. As a result the public hospitals of that State will benefit considerably.

Con Colleano, one of the greatest wire acts in this or any other country, has left his father's circus and will play a season under the management of Harry G. Musgrove at the Tivoli. Backward and forward acrobats on the tight wire are mere child's play to Con.

Brull and Hemsley had a successful court case against Harrington Reynolds, Jr., in Brisbane last week. The latter, who played America with "The Haberdashery" for several seasons, sold the Australian rights to Arthur Hemsley, and when the latter went to

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25 ALL VALUABLE PRIZES

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- 5 SILVER \$1.00 CHARMS, Coins included.
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2 CUFF LINK SETS.
2 15-JEWEL 10-YEAR GENTS' WATCHES.
1 FINE QUALITY BEADED BAG.
2 \$4.00 SOLID GOLD FOUNTAIN PENS.
2 GENTS' SCARF PINS.
2 STAG POCKET KNIVES.
4 \$5.00 GOLD COINS, in Box.

Complete with a 2,000-Hole 10c Board. Price, \$65.00
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FREE 26-Piece ROGERS SILVER SET FREE with every one of our Candy Sales Boards. The best high-grade Chocolates in fancy boxes. OH, BOY! ANOTHER HUM-DINGER WHILE THEY LAST. LOT No. 1, 76 Winners, 800-Hole Board. LOT No. 2, 146 Winners, 1,000-Hole Board.

NOVELTIES FOR INDOOR SHOWS. GENUINE CALIFORNIA OSTRICH PLUMES AND SHADES, Flappers, 45¢; Star Plumets, 40¢. DE LUXE DOLL LAMPS, with Shade and Dress, \$1.00 Each. DE LUXE DOLL LAMPS, 60c Each. FRISCO CURL DOLLS, 30c Each. TINSSEL DRESSES, 10c. CHICAGO DOLLS, 27 in., very flashy, \$2.00 Dozen, three Dozen Case. Company of Milwaukee, Wis. Deposit required on all orders. Shipments made same day ordered. A. J. ZIV, Manager. WESTERN DOLL MFG. CO. (Phone, Franklin 5131), 175 North Jefferson Street, CHICAGO.

draw the money. Salary will be no object, as witness the figures he paid such stars as Willie Bard, Ella Shields, George Carney and Talbot O'Farrell.

Tom Zeno (Newall) has joined forces with Hal, the jesting juggler, and the pair are working an entirely new and novel act as Kayle and Coyne.

Rosie Parkes, of Edwardes and Parkes, who toured America some two years ago, recently underwent a very serious operation, which will probably mean her retirement from stage work for some considerable time. The act is easily the best of its kind in Australia.

Nellie Webb, the American divorcee, who came back here a few weeks ago, is still the guest of the Hon. H. D. McIntosh. She has appeared at a couple of charity matinees, but there appears to be no possibility of her clicking for an engagement, as she was very unsuccessful here seven years ago, and has not shown any improvement at the aforesaid entertainments.

Myto, the Australian card manipulator, is to return here next April, under the management of Harry G. Musgrove.

The manager of Soles' Circus has just bought the baby elephant at the Taronga Park Zoo.

John O'Donoghue, managing director of United Artists, returned from his quick-lunch visit to New Zealand last week. He had very little to say and is apparently marking time. There appears to be a spirit of unrest permeating the head office, where Messrs. Silverstone and Mack Whiting, American representatives of the Big Four, are apparently in charge of affairs, despite the fact that O'D. is supposed to be the big thing. We are waiting for matters to readjust themselves.

Kenneth Brampton, a clever English actor resident here for many years, has enough confidence in the future of Australian films that he is expending his surplus wealth in forming a company for the production of local stories.

Bill Duff, Melbourne manager for Seiznick, is confined to his bed with a severe attack of rheumatism.

Tim Wiseman, inspector of biographs in Victoria, and who was for many years well known in theatrical circles, has had to vacate his position, owing to ill health. The cold Melbourne climate never agreed with Timothy, who is now rejoicing in real Australian sunshine, provided by Sydney.

Wilson J. Hicks, brother of the chief of Paramount in this country, is due in Australia next week. He is a newspaper man, and will probably be attached to the big film exchange here.

Several changes have been made in the personnel of several of the exchanges in Perth (W. A.). That capital city has long remained in the background, so far as films were concerned, but now an effort is being made to bring it in line with the other State capitals.

Leslie "Squizzzy" Taylor is being exploited by a picture syndicate for an appearance in the movies. Taylor is an under-world hero whose vigilance, and the aid of friends, found him successfully eluding the police for over a year. He gave himself up, and is now being lauded by a certain section of Melbourne's community. Now there is a legitimate outcry against the proposition to produce the film, and it is quite possible that the authorities will refuse their sanction.

There are several instances of women successfully running picture theaters in this country. One of these is Mrs. Russack, of Sutherland (N. S. W.). With her two sons, this lady presents a very fine show. She had the misfortune to severely injure an ankle recently, while attending to some work in connection with the theater.

Hughie Roberts, manager of Clifton Hill Theater, Melbourne, was recently married. The bride was never connected with the industry.

Exclusive Manufacturers and Originators of THAT CALIFORNIA LAMP DOLL. 90c—COMPLETE—90c. Each Doll wrapped and packed in corrugated cartons. Shipped in Victoria Boxes, F. O. B. KANSAS CITY. Our Famous Pan-Amer. Hair Dolls: No. 1, \$40.00 per 100; No. 2, \$32.50 per 100; No. 3, Painted Hair, \$20.00 per 100; Garland Trimmed Dresses, \$8.00 per 100; Hula Hula Dancers, \$27.00 per Doz. Horns and Noise Makers, Balloons and Squawkers, Confetti and Serpentine, Blankets, Chinese Baskets, Slum Manicure Sets and Salesboards. One-half deposit required on all orders. PAN-AMERICAN DOLL & NOV. CO., TRACY C. (JIMMY) HICKS, President. Phone, Harrison 4174. 1115 Broadway, KANSAS CITY, MO.

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put it on in the Northern capital he found that the tabloid had been staged under another title at an adjacent theater a few weeks previously. Hemsley was awarded \$20 and costs. Bert Le Blanc and Jake Mack, American Hebrew comedians who have been in this country for many years, have again joined forces and will produce their Kolb and Dill form of burlesques at the Grand Opera House, under the direction of George Marlow. Harry G. Musgrove announces that he is out to book any act that thinks he or she can

MAIDS OF AMERICA

(Continued from page 34)

brunet. Soubret Franklin speeded up the show with a jazz number, in which she showed her pep and personality in a likable manner.

Prima Symonds, in a kissing hit with Comic Leon, pulled a howl of laughter and applause when she remarked on the side: "Here's where I earn my salary." Florence Devere, a pretty, slender, black-haired singing and dancing ingenue, as a stiletto-wielding Spanish Sororista on Comic Shutta and Leon, demonstrated dramatic burlesque ability of a high order.

Soubret Franklin also pulled a round of laughter and applause as a French girl listening to would-be French comics. Comic Shutta and Leon put over a corking good parody.

Scene 3 was a pictorial stage entrance drop for Comic Reeb, a letter-reading "Johnnie", to be interrupted by arriving chorus girls, who, in individual lines, were perfect, supplemented by Comic Shutta as the bum-making recitator, followed by Soubret Franklin, crying telegram from dead father to come home to Fricco.

Scene 4 was a full stage golden semi-yr. for a League Alley parade by the choristers in gorgeous gowns and Ingene Devere to hold up Comic Leon and Reeb to pay her poker losses to jealous husband Page.

Soubret Page and Comic Leon harmonized well in a saxophone specialty, which was followed by a rope act by Page, a la Will Rogers. Page danced within the loop without missing a step.

Don Trent, characterizing an old roue at table with Prima Symonds, laments his fast-fading life as the parading girls go by and become rejuvenated by the song of Prima Symonds into a dancing juvenile for a novel finish. A comedy quartet shot one by one by Comic Shutta, and he in turn went over mildly. Prima Symonds, wearing a soubret costume as "Melody", appeared in an introductory hit and was a personal picture of attractiveness. This led up to the finale.

PART TWO

Scene 1 was an Oriental scene of splendor for a bit of comedy by Sultan Shutta, followed by Prima Symonds in a song recital of a Chinese love story, enacted by the other principals in pantomime, and received the applause that it merited from an audience that evidently appreciated the melodramatic even in burlesque shows.

Scene 2 was a drop in one for Comic Shutta and Leon to inspect their purchases for home while seated on boxes back to back. They remarked on their own purchase while apparently referring to the others. This was followed by the case of booze claimed by each until the cop came.

Scene 3 was a hotel lobby for Comic Watchman Reeb to dust the pictures, peek in keyholes and try to sleep on a blanket squirrel bed, but it could not compare with Bobby Barry's portrayal.

COMMENT

Scenery, lighting, gowning and costuming above the average on the circuit.

The feminine principals are exceptionally attractive and talented. The same is applicable to the choristers.

The three comics are conscientious workers who co-operated for the desired results by their clean and clever manner of working, but there was an inexplicable something lacking, especially in the second half on the part of the comics, and the material given them made the women stand out conspicuously as the entertainers.—NELSE.

HARRY FIELDS AND HIS

HELLO JAKE GIRLS

(Continued from page 34)

with Revenue Officer Tom Duffy, a manly appearing character-straight.

Dixie Mason, the captivating blond soubret, has lost none of her personal attractiveness or popularity. She sang, danced, cartwheeled, split and worked in scenes as well if not better than in other shows in which she won sufficient favor along with Comic Fields to attract the attention of the "powers that be", who now have them heading their own show, with still further advancement in sight.

Dorothy Owens is the prima donna and what she lacks in voice culture is made up in her pleasingly plump form, gorgeous gowns and smiling countenance.

Comic Fields held a funny dialog with Soubret Mason on "Jewish (money) music" and love, followed by Comic Fields' matrimonial halcyons, which burst along with his fidelity to Friend Wife, and that in turn by Comic Fields' hop-smoking patter burlesque of Prima Owens.

Scene two was a drop, in one, for Comic Tary and Juvenile-Straight John Walsh in a singing and dancing specialty that went over well.

Scene three was a fancy exterior for Prima Owens in song, followed by Juvenile Walsh and Soubret Mason in a domestic quarrel hit with the comics as the fall guys, and fall they did all over the stage to the laughter and applause of the audience and the tough-guy-paths of Duffy, the peacemaker.

Ingene Drake, in song and dance, stopped the show. Prima Owens, in a wedding number, brought on Groom Fields and Parson Duffy for a novel version of an old bit along different

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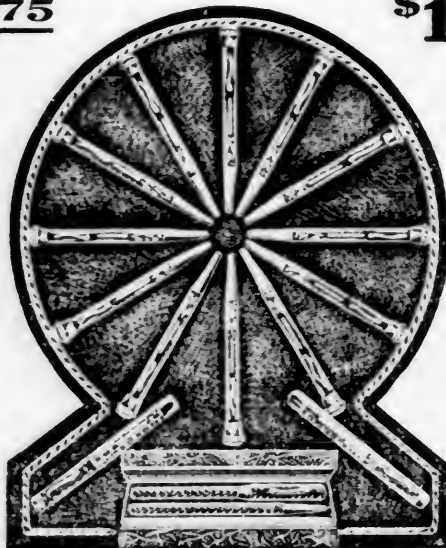
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lines. Soubret Mason made a great flash of form in her blond attractiveness, old-gold leotard and gold tights, and the audience amply repaid her for her appearance.

Comic Tary, in a score-crow dance, was all to the good and led up to the finale ensemble.

PART TWO

Scene one was a cabaret set for Duffy and Walsh to work straight, in full evening dress, with Juvenile Walsh leading the chorus in bare-leg, rolled-sock ensemble.

Comic Fields and Juvenile Walsh in the whisky and glass checker game made the bit funner than ever. Straight Duffy rehearsing the comics in meeting Prima Owens with the presentation of red rose was made laughable by Comic Fields' whisky shampoo and lighted-cigar-from-vest-pocket, and members of the audience evidently liked it for later on they showered Fields with gold-banded and silver-foil-wrapped cigars until he had a handful.

After putting over a corking good song number Soubret Mason reappeared in ingenue gown for a "love candy" bench session with Comic Fields and his hat slap, and later his broad, fat-hand slap to her bare back evoked continuous laughter and applause.

Ingene Drake's "Georgette" number was a vocalistic hit and, with her artistic ensemble, made an attractive picture.

Comic Fields' double-voice song recital parody on prohibition was well applauded. Straight Duffy and the comics worked the "three-floor cuspidor" on Soubret Mason for laughs, and followed with the comics falling for Duffy's "dre" and his shooting of Fields.

Soubret Mason, a la Eva Tanguay, put over a fast number in which she presented individual shimmering choristers who delivered the goods in a vivacious manner, and it would be hard to pick the winner. However, there was a lady doll blond whose personality is a big asset to the show. She is the "chickiest" chorister we have seen in burlesque, and the number could have held the stage indefinitely for the audience couldn't get enough.

Straight Duffy's "fire alarm" punctured the comics in the rear and failed to reach Soubret Mason amid the laughter and applause of the audience.

COMMENT

Scenery above the average in sets. Gowning of Prima Owens costly, attractive and changed frequently. Costumes of Soubret Mason far from the ordinary and up to the standard of Broadway shows. Costumes of choristers attractive and changed frequently.

The company talented and well cast. Never have we seen Harry (Hello Jake) Fields and Dixie Mason to better advantage, and we herein predict that they will head a big-time show next season as Fields has shown that he can and will produce clean and clever burlesque and, furthermore, has the ability to stage-manage, which is made manifest by his unexcelled chorus. Seldom have we seen one that compares with this in personality, ability and a willingness to work through the entire performance. The choristers are a credit to their teacher, Billy Koud. Verily, Fields has given to the Mutual Circuit a show that stands out pre-eminently.—NELSE.

MINSKY BROS.' BURLESQUE'S

New York, Nov. 22.—Ye editor of burlesque recently attended a performance of the Minsky Brothers' Burlesque "S" at their New Park Music Hall, Columbus Circle, for the first time since its opening night, and, having more time to look around, found the house to be one of the finest of its kind in the city.

There have been several changes in the scenic productions since the opening night, and it is safe to say that few burlesque theaters are better equipped in scenic and lighting effects. The scenic effects are the work of John Wenger, conceded to be one of the best scenic artists in the city.

There have also been several changes in the cast, and those who remain of the original company have taken on an air of burlesque mora in keeping with the presentation, if we except the lack of makeup of the comics, Tom Howard and Harry Bentley.

Tom Howard has discarded his former putty nose and grease-painted face which lent an additional comedy aspect to his personality and now confines himself to a clean face, set off in a modified ludicrous manner by goggles and tight-fitting trousers. Otherwise his makeup is that of an ordinary light comedian, whereas his former makeup and mannerism made him stand out pre-eminent as a new, novel and unique characterization of his original self in burlesque, and why Tom should sacrifice what has proved to be a big asset in his every appearance on the stage for a more modified characterization is beyond our understanding.

Furthermore Tom is evidently gaining in health and taking on weight, for his face is filling out and he is getting better looking, all of which tends to rob his characteristics of its former uniqueness.

Harry Bentley, who has also sacrificed his former burlesque makeup for that of a light (Dutch) comedian, likewise suffers in comparison by the change.

Sallie Fields has modified both her readings and ravings in song and lines and shows a decided improvement over her first appearance at Minsky's.

William Wainwright, who does characters in the first part, was all that could be desired in a Western characterization. His makeup, mannerisms and delivery of lines were typical of the character he was portraying, but in the second part he appeared in ordinary street attire.

Joe Lyons appears to better advantage as the straight man than he did on the opening. He is easier in his lines and action, and makes frequent changes of attire to suit the scene he is working in, and is at his best in full evening dress, which he wears like one accustomed to it at all times.

Ham Tree Harrington has more to do in the present show than he had in the opening show, and in a scene with Tom Howard makes an excellent foil, but he is at his best in a song-recital specialty with an exceptionally intellectual, refined, pretty, slender, light colored girl, programmed as Lemon, who delivered her lines like a thoroughly experienced and talented actress. As this clever girl is so far removed from the lemon class we made inquiries and learned from J. A. Jackson, "The Page" of The Billboard, that she is Alice Brown.

Sam Mann is a clean-cut juvenile who sings well in a specialty, and his imitation of Al Jolson is a classic.

Helen Adair, a pretty, plump ingenue, formerly of Union Square, is a newcomer to the Park and makes good in songs and scenes.

Ina Hayward, who created a sensation in one of Hartig & Seamon's shows at the Columbe Theater several seasons ago when she appeared as a statuesque brunet prima in transparent black spider-web tights and feathered head-dress, is also a newcomer to the Park, but the Ina of today is not the Ina of yesterday. However, the audience liked her and we'll let it go at that.

It is very evident that Billy Minsky is not overlooking the fact that choristers are so essential to the success of his Burlesque "S" as his principals, for he has made a decided improvement in his chorus, and, as it stands now, it is the equal to any of them in burlesque or other Broadway shows. While their poses, groupings, ensembles, singing and dancing numbers were a la Sol Fields, the program credits them to Will H. Smith, and they are a credit to him in their work and a credit to the one who selected them for their attractive personalities.

During the intermission Joe Lyons came before the curtain and announced that an entirely new show, with several changes in cast, would be put on for the week of November 19, and that every Thursday night an extra midnight show would be given and that it would be attended by numerous vaudeville, musical comedy and burlesque folks from other shows who would come on the stage and clown with the Minsky Company for the entertainment of the audience.

The Minsky Bros. have decided on the policy of having songs especially written for their productions instead of securing them from the various publishers. They already claim that at least one of the Sullivan-Brookina numbers,

Some 'Little Someone', will prove as popular as any number in any Broadway show."

While we did not agree with Billy Minsky on the success of his opening show, we are glad to note that Billy is making every effort to give his patrons what, in his opinion, they desire most in the way of burlesque, and it's plain to the least observant that he is sparing no expense in doing so, for his scenic, lighting and costuming effects are far above the average to be found in burlesque and his shows are clean.

Billy Minsky is to be commended for the courtesy of his attaches, which extends from Home Manager Mike Joyce, who is on the front to the ticket sellers in the box-office, the usherets, and even the candy butchers, for there are none of those petty annoyances found in so many theaters where the box-office attaches believe it beneath their dignity to be pleasing in the selection of tickets and the usherets in seeing people to their seats. And there is no mixed noisy patter among the usherets nor the candy butchers to mar the performance on stage.—NELSE.

DETROIT DELINEATIONS

The last two weeks brought burlesque to different from the other brands seen here so often that it is no wonder the owners and managers are enthusiastic and pleased with their efforts. Dave Marlon and "His Own Show" was one of the favorites, as it featured Marlon himself as "Snuffy". It was a sure-fire hit. An added attraction that increased the box-office receipts was the animal act (lions), which is the best ever offered at the Gayety.

Marlon enjoyed sightseeing around Detroit and thinks this a marvelous city. It is a great pleasure for him to look around for old-time patrons, and he was pleased with the generous hand given him on his appearance.

Ed Daley's "Broadway Brevities" at the Gayety is one of the most wonderfully staged productions seen here in many a day. Walter Brown, a local favorite, held the principal role as comedian, while the show was built especially for the dainty star, Lena Daley. Another comedian, in blackface, who lent much valuable assistance was J. C. Flippen, while John Grant, with his assortment of "changes", kept 'em busy looking him over. Others who went over big were: Bernice LaBarr, Gladys Jackson, Rene Rene, Riehy Craig, Jr.; Arthur Seiby, Joe McKenzie and Jasbo Mahon.

The Avenue Theater continues to do S. R. O. on Saturdays and Sundays. Mabel Faleer, Detroit's favorite prima, is the big drawing headliner, with Jim Bennett a close second, as Jewish entrepreneur; Chas. Burns and Sam Mitchell, comedies, and Leon DeVoe, the most popular straight because of his ability of putting over a number. Dolly Morrissey, the featured soubret, always excellent, with Bobby Eckart and Helen Clayton furnishing plenty of thrills. An excellent chorus of twenty-four round out a company that makes the Avenue so popular.

A new arrival here last week was Margaret Raymond, formerly with "Giggles". She has secured a regular position with the Avenue "merry merries".

Jennie LaRose, well-known chorister of the Avenue, joined the "Broadway Flappers" and is on her way to Broadway.

Performers playing Detroit who have been unable to get The Billboard until Thursday can get it on Wednesday morning now. Since November 1 The Billboard has been put on all the down-town stands by "Michigander" and his "Special Delivery Service".—THE MICHIGANDER.

LITTLE THEATERS

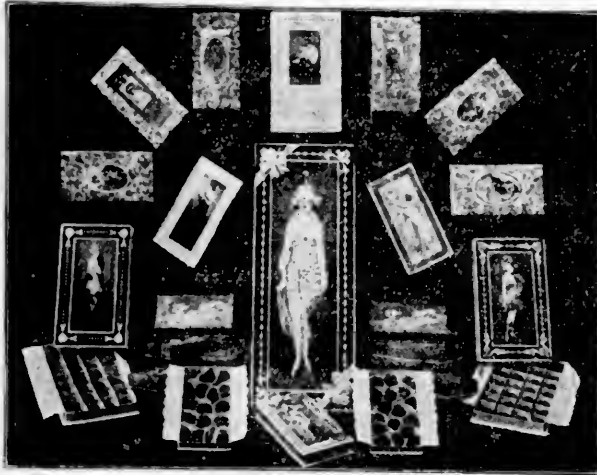
(Continued from page 41)

Magazine, was performed last summer by the Washington Square College Players. The fourth play of the bill is "A Stabile", by Joseph Sunderland. Leigh Lovel is the director. In addition to the four playlets there will be presented a dance poem called "The Green Cathedral" and a short group of character sketches.

Le Petit Theater du Vieux Carre, of New Orleans, opened its regular season Monday night, November 20, to an audience which completely filled the handsome little playhouse, which is severely plain and simple in its architecture, its interior arrangements and its seating. There is no class distinction, no reserved seats, no boxes—all are on the level of democracy as far as the auditors are concerned. Three one-act plays were given, "The Falcon and the Lady", "The Little Stone House" and "The Man in the Stalls", all of which were well received by the audience. To Oliver Hinsdell, the director, much credit must be given for the painstaking efforts in directing the plays, and it goes without saying that his efforts are appreciated, both by the players themselves and members of the little theater movement in this city. Mrs. Oscar Nixon, president, was presented with the decoration of the Order of the Palmes Academiques of the French Government by Charles Barret, French consul-general, as a recognition of the important work being done

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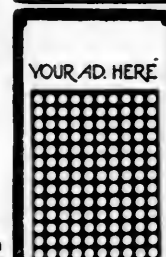
plays at their little theater in Kemper Lane, Friday evening, November 10. The performance was received enthusiastically. The next bill of this group will consist of three plays to be given December 6. The outstanding fea-

The Little Playhouse Company of Cincinnati, O., opened its season with a bill of one-act

ture of this performance will be Maeterlinck's "Death of Tintagiles". In the working out of the settings, lighting and general mood of this unusual play psychological experiments have been conducted in which the reactions of the pulse beats of a number of people upon hearing the reading of the drama have been noted and worked into a "compositograph", upon which the relative emotional intensity of each scene is based. The idea in mind for staging is to provide a setting that by feeling and atmosphere assists in the action of the play and to provide in each act a suitable symbol of this action. Just as Richard Wagner in his operas carried thru them a different "leit-motif", which was symbolic of certain emotions and characters, the designer has adopted a "form-motif" which recurs in each scene. This type of setting is called by its designer, David Mudgett, "symbolic Impressionism". Scene models for this production are now on exhibition along with a number of other designs and models, at the studio of the Little Playhouse. The exhibit is open to the public and is the first of its kind in Cincinnati.

The North End Players successfully "Come Out of the Kitchen" in Ruth Chatterton's former starring vehicle of similar name, at Dana Hall, Troy, N. Y., Monday evening, November 13, repeating their performance on Tuesday, Wednesday and Thursday nights of the same week. The play, a delightful dainty, sweetened with the sugar of romance, was served surprisingly well by the amateur thespians, due in no small degree to skillful handling of the main roles by Marjorie Taylor and Howard G. Seaman. In addition to playing one of the lead Mr. Seaman directed the production and thus gained added laurels. J. A. Wildman, Warren Marshal and Ruth Pitts were seen as the brothers and sister of Olivia Danglerfield, Miss Taylor's character. Bessie W. Wright was a Southern "mammy", Carl Ives a gentleman of statistical propensity and poetic avocation, Lorna Reynolds the overbearing mother-in-law and Alida Miller Ives an obedient daughter in all but matters of heart. Jack R. G. Nichols offered a bit of real Scotch humor. The production would do credit to any amateur offering, with a kitchen and two interior rooms of a Southern mansion that looked like the real thing. The kitchen set with its stove, water pump and all the other paraphernalia of a housewife's castle, had an unmistakable air of hominess about it. The North End Players are booked to present "Come Out of the Kitchen" at Germain Hall, Watervliet, the Skidmore School of Art, Saratoga, and other places in the near future.

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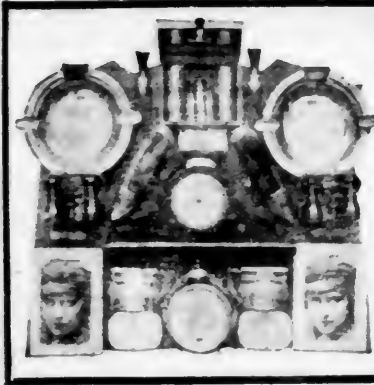
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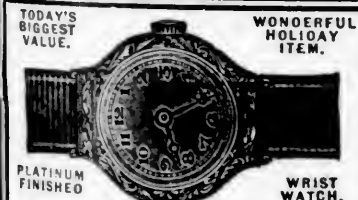
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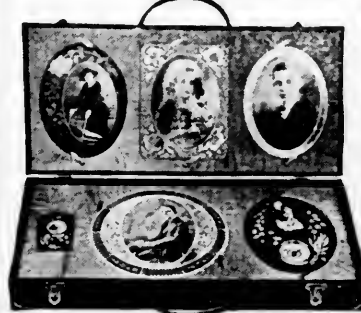
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*Died Kansas City, Mo.,
November 14, 1922*

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