

The Billboard



**A WEEKLY
THEATRICAL DIGEST
AND
REVIEW OF THE SHOW WORLD**

OCTOBER 25, 1919.

PRICE 15¢

★

124 PAGES.

EVANS' MONEY GETTERS



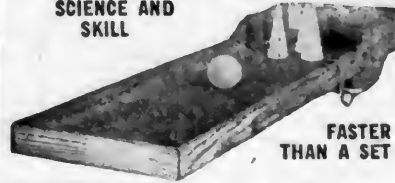
EVANS' DEVIL'S BOWLING ALLEY. A GREAT GRIND STORE. Write for full information and price.



EVANS' RACE TRACK, EQUIPPED WITH EITHER HORSES OR AUTOMOBILES. Write for price.

Evans' Three-Pin Board

SCIENCE AND SKILL



FASTER THAN A SET

One of the newest and best games on the market.



LAY DOWN PERCENTAGE WHEELS, ALL DESCRIPTIONS.

BIGGEST AND BEST LINE OF CONCESSIONAIRES' SUPPLIES IN THE COUNTRY.

CANDY THE FAMOUS ROBIN HOOD CHOCOLATES

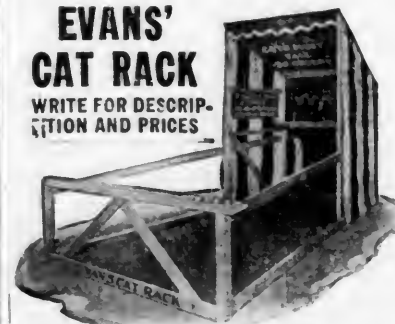
BRINGS 'EM BACK FOR MORE. FLASHY, UP-TO-DATE BOXES, ALL SIZES. GIVE-AWAY CANDY, \$18.00 PER 1,000 BOXES

BIGGEST AND BEST LINE OF CONCESSIONAIRES' SUPPLIES IN THE COUNTRY. Write for prices and full description. Prompt deliveries. Immediate shipments.

DOLLS Unbreakable Wood Fibre Composition Dolls, Stuffed Dolls, Character Dolls, Bears.

EVANS' CAT RACK

WRITE FOR DESCRIPTION AND PRICES



H. C. EVANS & CO.,

1528 West Adams St., CHICAGO, ILL.

10c THE SILENT SALESMAN 5c

contains 1,200 Balls Finest Quality Chewing Gum. Every Ball Perfectly Wrapped in Bright, Beautiful Tin-Foil. All Colors—Red, Blue, Green, Gold, Purple, Silver. No Selled or Unclean Gum. No Dirt, No Dust. No Germs. Clean, Sanitary, Sweet, Fragrant. Every Ball Has Concealed Number Wrapped Under the Tin-Foil. No Boring and Boiling of Gum or Numbers Sticking in Holes Due to Hot or Damp Weather. Tin-Foil Also Prevents Melting or Softening of Candy Coating on Gum. Over 150 Numbers Draw Trade Premiums—10c to \$2.50. Every Net of Balls Takes in \$60.00 and Does It Fast. Some Locations Average \$50.00 Per Week. May Be Operated Where All Other Machines Have Been Prohibited. Not a Gambling Machine—Only a Merchandise Trade Booster and Stimulator.

The "Sanichu" Gum Vender is the newest, most up-to-date, attractive machine of any kind that has ever been offered. Requires no Cashier. Delivers its own Merchandise. Always Works. Never Out of Order. And how it does gather the nickels!

First load of Gum pays a nice profit in addition to paying for entire Machine and load of Gum.

Operators—No matter what machines you may have you should investigate and get the first in your field and get exclusive control of the Sanichu, as the Public will buy only Sanichu Gum when it is offered. Every Machine placed will earn \$1.00 per day. Special and attractive Terms and Prices to you and exclusive Territory.

Retail Cigar Stores, Confectioneries, Saloons, Billiard Halls and Country Stores—Our Machine will double your profits. Sells your own merchandise. No fancy, overpriced premiums. Trade checks when desired. Write us for prices and particulars.

Price: Dime or Nickel Machine, Machine and 1,200 Balls Gum, \$30.00

Gum for Reloading: 1,200 Balls, \$12.00



TRADE BOOSTER

5c THE SANICHU GUM COMPANY 10c 3624 COTTAGE GROVE, CHICAGO, ILL.

Salesmen—We want full time or side-line men in every County and State in the Union.

Liberal Commissions and Renewals on all resales of Gum. 100 machines sold will yield \$300.00 monthly renewals. One side-line man averaging \$20.00 daily. No sample necessary—only Photograph.

Candy, Cigar, Grocery, Soft Drink, Brewery, Sales Board and Specialty Novelty Men, communicate. Exclusive territory.

Ball Gum, assorted, 100 boxes to case, 100 balls to box.

Per case, - - \$33.50 1,200 balls, assorted, 4.50

F. D. B. Chicago.

EVENTUALLY WHY NOT NOW?

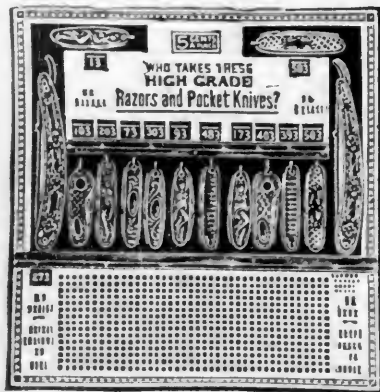
We know, sooner or later, we will get an order for our No. 100—12 G. F. Art and Fancy Handle Knives and two Fine American Steel Razors, on a 600-hole Salesboard, complete..... **\$7.00**

No. 200—Same as above, with 14 Knives (no Razors), on an 800-hole Salesboard.. **\$7.00**

No. 100—Board with 24 Knives and 2 Razors, on a 1,000-hole Salesboard..... **\$14.00**

(We Sell Dice. Write for Prices.) (10% with order, balance C. O. D.)

HECHT, COHEN & CO. 337-339 West Madison St., Chicago, Ill.



AN AUTOMATIC FISHPOND COST \$300.00

We have one that we used eight weeks at Fairs this season, and is in A-1 condition. \$250 to the first buyer. Automatic Fishpond Co., 2014 Adams St., Toledo, Ohio.

LITTLE WONDER LIGHTS

Lights for the Parlor, Library and Dining Room. Lights for stores, schools, churches, tents, showmen, etc. Park and street lights, and Little Wonder Hand Lanterns. Little Wonder patented gasoline lights are BRIGHTER THAN ELECTRICITY, CHEAPER THAN OIL. Thousands in use everywhere. Wonderful dependable safe steady pure white lights for every purpose. We want selling distributors where we are not represented. Write for Little Wonder Catalogue and Prices. LITTLE WONDER MFG. CO., 152 E. 5th St., Toledo, Ind.

Were You Ever Offered a Grocery Store?

You can handle Sugar, Flour, Canned Goods, Dried Fruit, Coffee and entire line of Groceries, as well as Paints, Roofing, Aluminum Ware and Automobile Oil, with no rent to pay. No money invested. Take large orders from samples. Goods are guaranteed and prompt quality. Selling experience not necessary. Steady, profitable work for "workers." Address HUTCHCOCK-HILL CO., Dept. 214, Chicago, Ill. Reference: Any bank or express company.

A NEW AND EASY WAY TO PAINT SIGNS AND BANNERS.

OUR PATTERNS DO THE WORK. No experience required. Anyone can paint all kinds of Signs, Stickers, Cards, etc., on any surface with our new and easy system of lettering. Complete outfit containing eight alphabets of letters, assorted styles and sizes, from 2 to 12 inches high, also four sets of figures, etc. Not printed, but life size patterns cut out of durable tag board, which can be used over and over again for years. Also Brushes, Colors and Book of Instructions. Priced at \$7.50. Satisfaction guaranteed. ACME SALES CO., Empire Bldg., Denver, Colorado.

NEW ERA SYSTEMS AUTOMATIC BAKERIES

\$100.00 to \$1,000.00 a week profit. We install complete outfit as low as \$2,500.00. Be the first in your territory. NEW ERA SYSTEMS, 1923 Forbes Street, Pittsburgh, Pennsylvania.

FOR SALE SLOT MACHINES OF ALL KINDS FOR SALE CHEAP. Address SICKING MFG. CO., 1931 Freeman Ave., Cincinnati, Ohio.

FREE We pay all express charges within 100-mile radius when cash in full is sent with orders, commencing October 15 to January 1, 1920. **FREE**

REAL HAIR

Doll stands 13 inches high, movable arms, celluloid finish, fancy crepe paper dresses. Complete, ready to put on your stand.

\$9.00 Per Dozen \$100.00 Per Gross

A. KOSS

115 So. Dearborn St., Tel. Monticello 8984, CHICAGO, ILL.



REAL HAIR

Wigs only, with Hair Nets and Pins, ready to put on your doll.

Sample Dozen, Prepaid, \$3.50

Gross Lots, \$36.00

One-third advance with all orders, balance C. O. D.

NOTE—This wig on your doll will get you some real money.

Each Doll wrapped in tissue paper, with arms attached, and tied in individual excelsior padded boxes, making deliveries certain.

LOOK!

IT'S NEW AND DIFFERENT

The old fashioned knife deal will not get a look in with this new combination knife and money deal beside it. Has 9 3 1/2-inch Pearl Handle Pocket Knives, two fine Razors and five Transparent Currency Tubes in which you insert \$1.00 bills.

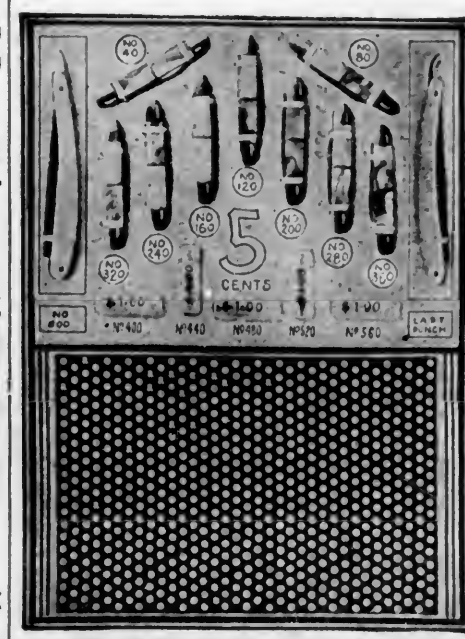
720-HOLE. 5c BOARD. RETAILS AT \$36.00.

PRICE, \$7.50

10% with order, balance C. O. D.

Send for catalog.

GEORGE A. JOHNSON & CO., 1547 N. Wells St., CHICAGO, ILLS.



MENTION US, PLEASE—THE BILLBOARD.

WANTED FOR PINFOLD'S DIXIE MINSTRELS

COLORED BAND AND ORCHESTRA OF 10 MEN

Also Musicians, all instruments, to double band and stage; Singers, Dancers and People in all lines for first-class Minstrel Show. Salary sure. All winter's work. Finest two-car Show in America. People who have worked for me the past eight years, if any of you are at liberty, come on back home. Can always make room for real people. Want good Banner Man, also good, reliable, white Boss Canvasman that understands Primo Lights. Wire quick. Show opens October 25th at Memphis, Tenn. Wire **PINFOLD'S DIXIE MINSTRELS,** - - - **Memphis, Tenn.**

WANTED

Legitimate Concessions of All Kinds

Street Fair and Carnivals. Auspices Y. M. C. A. Week October 27 to November 2, Jefferson and Lasalle. Another celebration, same auspices, to follow. Come on; no time for mail. Frank E. Layman, Manager, Y. M. C. A. Headquarters, Jefferson and Lasalle Sts., St. Louis, Mo.

K. F. KETCHUM ANNOUNCES

That He Opens a String of BAZAARS in Armories

starting in one of New England's best spots, thirty miles from New York, November 8th, and continuing throughout the winter. Also that the American Exposition Shows opens the 1920 season early in April in Connecticut. If you have Rides, Shows, Wheels, Grind Stores, Wrestling Show, Cabaret Show, Palmistry or Vaudeville Acts, or any attraction I can use indoors or for 1920 outdoors, get in touch with me immediately.

K. F. KETCHUM, 1547 Broadway, Room 605, Gaiety Theatre Building.

MARVEL DOUBLE STRENGTH SPARK INTENSIFIERS FOR ANY MAKE OF AUTOMOBILE

AGENTS are making more money selling MARVEL INTENSIFIERS than any other article on the market. We furnish signs, circulars and all advertising matter. WE ARE MANUFACTURERS. BUY DIRECT FROM US and eliminate all middlemen's profit.

\$6.00 PER DOZEN. \$50.00 PER GROSS.

Sample, to Agents only, 50 Cents.

FOSTER MANUFACTURING CO., 1968 Lincoln Avenue, Chicago, Illinois.

TATTNALL COUNTY DAY AND NIGHT FAIR

Reidsville, Ga., Opening Oct. 28-Nov. 1, Inclusive

Want Shows and Concessions of all kinds. Roberts United Shows furnish all attractions. Come on, boys, we will place you. Headed direct for Mississippi Delta. Want Piano Player and Drummer for Cabaret; also Lady Dancers. Ten Cents and all tips. Out all winter. Man to take charge of Two-Abreast Herschell-Spillman Swing. All address STANLEY ROBERTS, Milledgeville, Georgia.

VIOLINIST AND PIANIST WANT POSITIONS

at once in Vaudeville or Picture House. Have complete library. Will furnish references. A. F. of M.

MR. AND MRS. ALEX. J. MILLER, Liberty Hotel, Sedalia, Missouri.

WANTED--- Jumping Horse Merry-Go-Round, Big Eli Wheel

Must be cheap for cash.

HARRY BILLICK, 6425 South Park Avenue, CHICAGO.

Wanted, Colored Performers

FOR MY BIG

DIXIE MINSTREL SHOW

Six-piece Colored Jazz Band, Talker for Plant. Show. Will place one Meritorious Platform Show. Concessions, come on. No exclusive for the Fair Dates. Oneonta, Ala., Fair, Oct. 27 to Nov. 1; week Nov. 3 to 8, Clanton, Ala. Mr. J. E. Hosmer, come on. Fair Committees, come and look this show over. It is a Ten-Car Show. No Joins wanted. Shows, address W. H. DAVIS, late of Johnny J. Jones Show; all others, address D. M. ATWOOD.

WANTED

FOR MARTINHO LOWANDE, JR., CIRCUS

Touring West Indies, Central and South America for one year or longer. Lady and Man Animal Trainer who can perform, Washburn's Lions and Wrestling Bears, big Wire Act, big Casting Act, big Musical Act with Ladies, Lady Iron Jaw Act, Troupe of Japs, Bar Performers, Spanish Speaking Clowns, big Snake Show and Freaks of all kinds for Side-Show. Trap Drummer, with all Traps. Musicians. Also other acts suitable for One-Ring Circus. Address

FRED J. MARTINE, General Representative,

142 West Forty-sixth Street, New York, N. Y. General Theatrical Exchange.

HARRY K. MAIN SHOWS

WANT CLEAN CONCESSIONS OF ALL KINDS

No exclusives. Can place good plant, people. Buck Suber, wire or come on. Address HARRY K. MAIN SHOWS, Brewton, Ala., this week; Evergreen, Ala., next week; Molino, Fla., to follow. All day and night fairs.

TWO A A BILLPOSTERS WANTED

Year-round work on one of the best plants in Illinois. Good pay. Write ED. A. MITCHELL, Manager Deatur Postng Service, Inc., Deatur, Illinois.

ALL ABOARD FOR THE SOUTH.

Great White Way Shows

can place for Southern tour MERRY-GO-ROUND, PLANTATION SHOW, high-class CABARET and Ball Games. This week, Linton, Ind.; week Oct. 27th, Robinson, Ill.; week Nov. 3d, Eldorado, Ill. C. M. NIGRO, Mgr.

PERFORMERS, Solder Men and High Pitch Men

make your DAILY EXPENSES by working ONE HOUR each day, selling 3-IN-1, and have your FULL SALARY coming at end of week. NO EXPERIENCE NECESSARY. The BEST and EASIEST selling article ever put on the market. Every business house, office and home uses it. You can carry \$10.00 worth in your pocket. Send 10c for sample.

GRACE & STONE, 784 9th Ave., New York City, New York.

YARBOROUGH'S CONCERT BAND

Fifteen high-class Musicians. Have some open time after January 1st. Fine library. Winter Resorts, Parks and Celebrations in Florida, take notice. Wire or write T. R. YARBOROUGH, Douglas, Ga., week of Oct. 20th. WANTED-- Bass Drummer.

COSTUMER THEATRICAL HISTORICAL

An actual Play Correctly Costumed

Tel 1625 Stuyvesant CARL A. WUSTE 400 11th St New York

Opera Chairs



Necessarily good, because
**Made in Grand Rapids,
 the Furniture City.**
 ALL STYLES, VENEERED AND
 UPHOLSTERED.
 Low prices on quality goods.
 Send blue print or sketch for Free
 Seating Plan.

STEEL FURNITURE CO.
 Dept. B, Grand Rapids, Michigan
 NEW YORK CITY—Albert E. Bobe, 28 E. 22d St.
 CHARLOTTE, N. C.—Lawton D. Jordan, 205 Trust
 Bldg.

SCENERY

Diamond Dye, Oil or Water Colors.
SHELL SCENIC STUDIO, COLUMBUS, OHIO.

SCENERY FOR HIRE

AMELIA GRAIN, Philadelphia.

POPCORN

Prompt Shipments. Any variety. Write for prices.
AMERICAN POPCORN CO., Box 432, Sioux City, Ia.

PIT SHOW CURIOSITIES

Two-Head Giants, Devil Childs, Mermaids, Sea Horse,
 Indian Mummies, with or without Banners, all
 ready to ship. Lots of others **NELSON SUPPLY
 STORE, 514 E. 4th St., Boston, Massachusetts.**

VIOLINIST

A-1. Will be at liberty after Nov. 1. Desire position
 in first-class picture or vaudeville house where good-
 sized orchestra is used. Young and ambitious. Re-
 sulting in solo work. A. F. of M. State all in
 first letter. **THEO. F. LINKEVICH, Grand Theatre,
 Bradford, Pennsylvania.**

WANTED—MEDICINE LECTURER

Must be good office worker. Moderate salary to start.
 Must be able to command it. Address **MEDICINE
 LECTURER, care The Billboard, Cincinnati, Ohio.**

WANTED FOR HINGKLEY'S ALL-FEATURE SHOW

People doing two or three Acts, Sketches, Monologues,
 Dances; also Piano Player. **Harry Willard, let me
 hear from you, A. LEE HINGKLEY, Runge, Tex.,
 this week.**

MEDICINE PERFORMERS WANTED

One Musical Team, one B. F. (Coke) man, with plenty
 of specialties, music, dance; one Drummer, with full
 line of traps; one Venetianist. This show will work
 Florida all winter with platforms. Stop at hotels.
 I pay \$30.00 double, \$20.00 single, board and trans-
 portation, and you get in every Sunday morning. Don't
 have to make it. Already have it. If your dog works
 bring him along, but if he is just excess, no. Tickets
 to those I know. State all in first letter, and don't
 misrepresent, to **C. H. ZIMMERMAN, M. D., Do-
 than, Alabama.**

WANTED

OCELLIST: must be first-class and produce the goods.
DRUMMER: must play Bells and Tymbal.
 First-class piano house. Steady, strictly Union. Six-
 hour day six-day week. Salary, \$35.00. Write all in
 first. **BOB C. CASILLA, Leader, Strand Theatre, Nor-
 folk, Virginia.**

WANTED FOR MEDICINE SHOW

Performers, Sketch Teams, Piano Play-
 ers. State all in first letter. No time
 to dicker.
J. A. DUNCAN, Denmark, Wis.

Wanted, Useful People

that can change. Piano Players. Long engagement.
 Address **JIM WELCH, Permanent address, Box 612,
 Buffalo, New York.**

WANTED—Interpretative DANCER

to be aggressive, with ability and experience in ac-
 tions and theatrical dancing or ballet schooling. Up-
 derstand time and music. Singer preferred. State
 all in first letter. **ROYAL WALKER ACT,
 care The Billboard, Cincinnati, Ohio.**

WANTED, QUICK, LIVE AGENT

that understands Ohio, West Virginia, Virginia, Ken-
 tucky and the South, for one-night stand. Good salary
 and long engagement to right man. Also male Pianist
 and Violinist. Jerome K. Folk write **TOM DAVIS,
 712 Hamilton Ave., Cleveland, Ohio.**

WANTED—Med People in all lines; those doubling

musical of any kind preferred. Harmony Singers, Nov-
 elty Acts. Salary all you are worth. Pledger's Or-
 chestra write. **JOLLY JACK KNEEBREW, Plym-
 outh, Illinois.**

PIANO PLAYER WANTED for location. Must be

real dance man, with plenty of jazz. We pay good
 money and expect good, reliable man. **LYRIC OR-
 CHESTRA, Mitchell, South Dakota.**

WANTED MEDICINE PERFORMERS that

do comedy, sing and play real
 string jazz. Tickets if we know you. **STREETS &
 BERRY, Pine Bluff, Ark.**

CHEWING GUM

Get our Prices. We make all kinds.
HELMET GUM SHOP, Cincinnati, Ohio

**"VICTORY RED"
 PERSIAN IVORY
 NECK CHAINS**

ALL THE GIRLS ARE WILD ABOUT THEM!
 No. 316—Red Persian Ivory Neck Chains. Gold
 or silver finished chain. **\$10.75**
 Gross
 Same, with Red Heart Pendant. **\$21.50**
 Gross

No. E-11/2—Red Per-
 sian Ivory Neck Chalus,
 fancy designs, alternat-
 ing with straps. Pear
 drop pendant. **\$6.50**
 Dozen

100 DESIGNS AT
90c TO \$15 DOZEN
 Not yet cataloged.
 24-Sample Assortment
\$10.00

THEY COME IN OTHER COLORS.
 Send for the Sample Assortment to get a
 line on these goods. Our Buyer's Guide
 does not contain them.

ORIENTAL MFG. CO.
 Dept. 6.
 43 Sabin Street, PROVIDENCE, R. I.

**Fun
 from
 France.**

**BUCK PRINCE OLD KIDDY
 ACT**

**AGENTS
 SOLDIERS — SAILORS — CANVASSERS
 SELL THE ORIGINAL
 "FUN FROM FRANCE"**

Don't Get The Name Mixed With **IMITATORS**

Let quality and contents guide you when you
 pick the goods you want to sell.
 Experience has taught us that a small increase
 in quality of goods makes a larger increase in
 sales. **THEREFORE do NOT let low prices
 induce you to buy an inferior article. Send
 for free sample and price list.**

VICTOR W. BRUNZELL
 Circulation Dept.,
 1368 Broadway, Rooms 19-20. **NEW YORK, N. Y.**

WANTED
For Renos Favorite Players

Trap Drummer, with full line of Traps to double small parts. Violinist, with
 library that can handle all styles of music. Cornet Player to double Heavies
 or General Business. Snow playing three days, week and two-week stands.
 Going North. Has not closed in five years except for few days' rehearsal. No
 time to write. Wire lowest salary. Kingfisher, Okla., week of Oct. 20th;
 Marshall, Okla., Oct. 26, 27, 28, 29. Wire **MGR. RENOS PLAYERS.**

MAGAZINE MEN, ATTENTION!

If you have not already looked into our proposition write for particulars immediately. **TWO RE-
 CEIPTS—ONE FREE. AIKEN-JAMES, Magazine Specialist, 145 West 45th Street, New York City.**

MINSTREL SHOW FOR SALE

Two Cars, equipped for passenger service; 16 Parade Coats and Hats, 20 extra Band and Orchestra Halls,
 Tents, Seats, Lights and everything complete. Full description and terms upon application. Immediate
 possession. Everything bought new this spring. Might lease. Sell whole or separate.
W. P. CAMPBELL, Okemne, Oklahoma.

**WANTED IMMEDIATELY
 MUSICAL COMEDY PEOPLE ALL LINES**

Musicians for Jazz Band. Jack Gray, Warren Fabian, wire. Ellen Carpenter, Chorus Girls and Chorus
 Boys, Prima Donna, Sourette, Straight Man and Comedians. Address
EUGENE J. MURPHY, 1416 Broadway, Room 614, New York.

THE BILLBOARD

Published weekly at 25-27 Opera Place, Cincinnati, O.
SUBSCRIPTION PRICE, \$3.00 PER YEAR.

Entered as second-class mail matter June 4, 1897, at Post Office, Cin-
 cinnati, under act of March 3, 1879.

124 Pages. Vol. XXXI, No. 43, October 25, 1919. **PRICE, 15 CENTS.**

This issue contains 68 per cent reading matter and 32 per cent advertising.

AGENTS—OUTDOOR MEN

WHY pay high prices for an office or desk room when
YOU CAN HAVE YOUR MAIL DELIVERED at our
 office for \$1.00 PER MONTH? Also YOUR TELE-
 PHONE MESSAGES replied at the rate of 3c each.
WE REPRESENT YOU BY CALLERS. Our attend-
 ants are educated and are able to hold an intelligent
 conversation. We are owners of this building, there-
 fore we are permanent. Come in and talk it over.
**PRIVATE BOXES,
 GEORGE W. GUSTUS,
 214 West 34th Street, New York City.
 Tel. Groceries 3595. Mail Forwarded**

Musicians Wanted
VIOLINS, CORNET, CLARINET

Permanent engagement. Nights
 and Sunday matinee. State experi-
 ence. Scale, \$24.00. Open at
 once. Address **LEADER OF OR-
 CHESTRA, Regent Theatre, Bat-
 tle Creek, Mich.**

SALESMAN, SIDE OR MAIN LINE,
 to sell low priced 5,000-mile guaranteed Tires. 30x
 3 1/2 Non-Skid sells for \$11.95. Other sizes in propor-
 tion. Good money making proposition for live wires.
 Write **CONSOLIDATED TIRE CO., 616 So. Michigan,
 Chicago.**

AT LIBERTY
2 A-1 ACTS

Tight Wire and Single Trapeze. Address **ARTHUR
 WITTELEG, care The Billboard, Cincinnati, Ohio.**

MANAGERS, TAKE NOTICE

Open time in November for high-class Road Attrac-
 tions, Girl Shows, Minstrel Shows, strong Band Shows.
 This town is six years fresh on any road attraction.
 Population, 3,300; seating capacity, 500. Address **JOS.
 H. PERT, Manager, Com Theatre, Olathe, Kansas.**

AT LIBERTY
BAND MASTER AND CORNET SOLOIST

Just returned from France (Conductor of 125th F. A.
 Band) wishes to locate in a live town, to take charge
 of local band. Fifteen years' experience. Member
 A. F. of M. Wire or write. Only first-class offer
 will be considered. **ALFRED GRIMM, care Holton
 Sales Co., 345 So. Wabash Ave., Chicago.**

AT LIBERTY

A-1 CHARACTER AND GENERAL BUSINESS MAN
 Wardrobe and ability. Write of wire **FRANK WHITE-
 COMB, Atlantic, Iowa.**

ED ARMOND

Lecturer for Medicine Show, is open for a good offer.
 Get me the crowds and I will get the money. You
 are the manager. I'll get the money. **ED ARMOND,
 3728 Galena St., Milwaukee, Wisconsin.**

AT LIBERTY—TRAP DRUMMER

Full line of Traps. Play Bells, Marimba, Xylophone
 Sight reader. Experienced in all lines. Member A. F.
 of M. Address **DRUMMER, 721 N. Reas St., Penna-
 cola, Florida.**

AT LIBERTY

A wide-awake, experienced Motion Picture House
 Manager. Address **B. H. F., Box No. 61, Staunton,
 Virginia.**

I HAVE JUST RETURNED FROM THE A. E. F., and
 would like to join some professional Human Sing-
 ing, lady preferred, but any professional write. Ad-
 dress **JOHN K. HALE, 127 Galena Blvd., Aurora,
 Illinois.**

AT LIBERTY

Loads, Heavier, Character. Salary, \$35.00. Join
 our wire, **JACK HAMILTON, Room 7, K. of P.
 Bldg., Columbus, Indiana.**

**AT LIBERTY—WALTER L. WELLINGTON, A-1 Pi-
 ano Player. Read and fake. Good Straight Man.
 Lead numbers, also Saxophone Soloist. Up in act.
 Good dresser on and off. Steady and reliable. Tick-
 ets? Yes. Address General Delivery, Detroit, Mich.**

PASTIME THEATRE, Merryville, La.

Can use good Minstrel or Tallfold Dramatic two nights
 a month. Seating 450.

**ITALIAN OR AMERICAN MUSICIANS
 WANTED**

Slide Trombone, Cornet, Snare Drum, Bass Drum
 and others. Job all winter. Wire your lowest. Posi-
 tively we don't answer if you don't state price
 wanted in first letter. Address **BANDMASTER
 CARL OBLEY'S Greater Shows, Moncks Corner, S. C.**

**WANTED—
 UNCLE TOM PEOPLE**

Phineas, Hagar, Mark, St. Clair, Topsy and Piano
 Player, double usage. State lowest. Pay own
 travel. **TILLEY TILSON UNCLE TOM'S CABIN CO.,
 Wellsburg W. Va., Oct. 22; Yorkville, O. 24;
 Bridgeport, 26; Wheeling Hotel, Wheeling, W. Va.,
 28, 27, 28.**

WANTED—B. F. COMEDIAN

Change for six nights. Pay in advance. If fare paid
 after joining. State all in letter. **St. Med. Bennett
 Comedy Co., General Delivery, De Moines, Iowa.**

CHEWING GUM
CONCESSION AND SCHEME MEN

Get our prices before buying. Five or two-stick packages.
**EMPIRE GUM CO.,
 201 East 29th Street, CHICAGO, ILL.**

Though devoted primarily to the business end of the profession and functioning chiefly and more or less usefully in that modest capacity,

The Billboard

not only aims but contrives to be something more than a mere trade paper—something bigger and broader, in deed, than a class publication—because it serves no special interest, possesses convictions and the courage that springs from them and never distorts, bends, colors or edits the news to fit anyone's purpose, its own least of all.

Copyright, 1919, by The Billboard Publishing Company.

Published weekly at 25-27 Opera Place, Cincinnati, O. Subscription, \$3.00 per year. Entered as second-class mail matter June 4, 1897, at Post Office, Cincinnati, under act of March 3, 1879.

HARRY MOUNTFORD CALLED AS WITNESS IN FEDERAL HEARING

Big Surprise Sprung by Maurice Goodman, Attorney for Respondents—International Secretary of Actors' Organization Proves Most Interesting Witness of Entire Proceedings

New York, Oct. 18.—Harry Mountford was called to the witness stand Thursday in the hearing before the Federal Trade Commission of the case of the Vaudeville Managers' Protective Association et al., by Maurice Goodman, chief counsel for the respondents. This proved to be the big sensation of the investigation, as legally the respondents are bound by the answers of the witnesses they call. Mountford occupied the stand for the greater part of yesterday afternoon and part of this morning's session. His testimony was to the point and it was self-evident that he wanted to make every one of his points clearly and succinctly for the benefit of the Commission.

Apparently the purpose (as judged by the questions asked) in calling Mountford as a witness was to hold him up as a communist or other creed of "list" and try to create the impression that he is a "foreign agitator." Evidently, from Mountford's answers he doesn't come in the "list" class and the foreign part lies in the fact, as brought out by the testimony, that he was born in Dublin. That Mountford is an Irishman caused some glee among those of the spectators who did not know it till then.

Friday morning Mountford resumed his testimony, but his examination did not last long. This was the cause of much comment, as it was intimated Thursday by one of the V. M. P. A. counsel that Mountford would probably be on the stand all day. It is thought that this idea was relinquished at a conference of respondent's counsel Thursday night.

The entire time of the sessions of the hearing, which was held at the New York headquarters of the Federal Trade Commission, 20 West 38th street, commencing Tuesday, October 15, was occupied by the representing of the V. M. P. A. defense. The concluding session was held Friday, October 17, at which time it was announced that the Federal Trade Commission would have till November 10 to present briefs and the respondents till December 10. After this the procedure of the Commission is to hear oral argument, if either party desires, and after hearing this hand down its decision.

Every session of the hearing brought many spectators and the capa-

city of the hearing room was taxed at all times. The bulk of the witnesses called were well-known actors, who are either headliners or near-headliners. Most of these testified that they were well treated by the U. S. O. and that conditions were much better now than they were in the early days of vaudeville. At one point in the proceedings John Walsh, the Commission's counsel, said that the Commission was quite willing to admit that physical conditions in the theaters had improved along with the rest of conditions in the world and further questioning along this line was largely dropped.

The respondents were represented by Maurice Goodman, ex-Judge McCall and John Kelly. At the Commission's table sat John Walsh, Gaylor Hawkins and William Reeves.

TUESDAY MORNING, OCT. 14
(Direct Examination)

Examiner Moore started the hearing about ten o'clock and the first witness called was Pat Rooney, of Roo-

ney and Bent. Rooney testified that he was a life member of the White Rats and then went into the history of his experience in the show business. He traced the successive steps in his rise in the profession from the time when he and his sister got \$75 for the team till now, when he gets \$700 for his single act. He said that he opens next Thursday in an act with twelve people, for which he will receive \$2,250.

Rooney said that he had Harry Weber for an agent about four years ago and had him for about four years in all. He engaged Weber because he thought it better to have an agent and not because it was suggested by the booking office. Asked as to why he dropped Weber Rooney said that he was not booking him as he thought he should, but Weber did not want to release him. Rooney took this up with Albee and Albee called Weber, Gordon and Murdock into his office and told them that Rooney could book himself and that if Weber tried to hold him he would fire Weber out of the office.

Rooney testified that he was quite content to pay the booking fees and had never paid more than five per cent to the office and only five per cent to his agent when he had one.

Asked as to whether he knew what the "closed shop" meant, Rooney said that he did not know exactly but that he was not in favor of it. He also testified that he didn't think it was any advantage to be booked up two or three years ahead.

Rooney's direct-examination finished with the statement that he is a mem-

(Continued on page 12)

NEW THEATERS AT VANCOUVER

Vancouver Auditorium Theater, Ltd., Being Formed To Build Handsome Structure for High-Class Productions—Charles Royal Reported Back of Second Enterprise

Vancouver, B. C., Oct. 20.—If present plans do not go awry Vancouver will have two large new playhouses in the near future.

Incorporation arrangements are being made in Victoria by H. J. (Ednie) Porter, of this city, looking toward the formation of a \$500,000 stock company to be known as Vancouver Auditorium Theater, Ltd.

The plans provide for a handsome structure, to be the finest in the West, with seating accommodation for 2,200 people. The building would be used for production of operas and high-class plays, according to the correspondence now passing between the promoters and prominent men whose interest is sought.

Mr. Porter, it is said, is acting as organizing secretary for the company.

The second theatrical enterprise is reported to be in the hands of Charles Royal of the Empress Theater here. He has not yet announced any of his plans, but has for some time been interested in a theater site at Robson and Howe streets.

Mr. Royal has been prominent in Coast theatricals for the past fifteen years, and is now one of the leading members and owner of the Empress Stock Company, which is on its 209th consecutive week.

Incidentally business for all forms of amusement in Vancouver this season is proving very good.

CAN. SYNDICATE

To Operate Chain of Theaters

Will Extend From Montreal to Pacific Coast—Affiliated With Shubert, Klaw & Erlanger Interests

Montreal, Can., Oct. 20.—A big theatrical syndicate has just been formed for the purpose of operating a chain of theaters from Montreal to the Pacific Coast, it was announced here last Saturday. A theater will also be established in London, and the syndicate will be affiliated with the Shubert, Klaw & Erlanger Interests.

The main office of the organization will be located in this city and will be under the management of H. Wyndham Beauclerk.

The syndicate, according to the announcement, has taken over control of theaters in Toronto, Hamilton, London, Ont.; Peterboro, St. Thomas, Kingston, Winnipeg, Calgary, Edmonton, Saskatoon, Regina, Moosejaw and Victoria.

A new playhouse will be built in Vancouver.

Vendome at Nashville Dark

Nashville, Tenn., Oct. 19.—Nashville's oldtime theatergoers as well as the younger generation regret to a marked degree the passing of the Vendome, which closed its doors last night as a dramatic and musical comedy house after a performance of "So Long, Letty." This thirty-two-year-old house recently was purchased by the Loew Syndicate and will be converted into a pop. vaude. theater.

Local theatrical and real estate wiseacres predict that another house for legit. will shortly be erected.

Jane Grey Signed

New York, Oct. 19.—Jane Grey was engaged yesterday by Charles Frohman, Inc., for an important role in "Quick Work," in which Grace George will make her debut as a Frohman star.

"Chu Chin Chow" for Detroit

Detroit, Oct. 20.—"Chu Chin Chow," which smashed all previous records for a single week's business at the Shubert-Detroit Opera House last season, returns to that theater for a week commencing Monday, November 3.

Dockstader Recovering

New York, Oct. 18.—Lew Dockstader, who is at the Rockville Center, L. I., Sanitarium recovering from an operation, is doing nicely.

Last Week's Issue of The Billboard Contained 1,478 Classified Ads, Totaling 6,943 Lines, and 608 Display Ads, Totaling 25,807 Lines. 2,086 Ads, Occupying 32,750 Lines in All

The Edition of This Issue of The Billboard Is 50,950

COMING ATTRACTIONS AT CHICAGO PLAYHOUSES

Three Weeks of Shakespeare Scheduled for the Olympic—Lighter Form of Entertainment To Prevail at Most of the Theaters—"Bashful Hero" Opens at Princess

Chicago, Oct. 18.—Many changes of attractions for Chicago playhouses are planned for the next few weeks, the variety of entertainment ranging from a Shakespearean revival, which Robert Mantell will bring to the Olympic Theater, to the frothy and more or less scintillating "Scandals of 1919," which George White brings to the Colonial from a successful run in Philadelphia.

Some of the changes impending or already made are the following:

Nora Bayes will come to the Cort Theater November 16 in "Ladies First." The play will succeed "Cappy Rieks" at the Cort.

Walker Whiteside will come to the Blackstone Theater October 26 in "The Master of Ballantrae," a play by Robert Louis Stevenson. "A Regular Feller," now playing in that theater, will depart October 25. In the cast of "Ballantrae" will also be seen Sydney Shields, Herbert Druce and May Buckley.

Three weeks of Shakespeare will follow the engagement of "Flo-Flo" at the Olympic Theater, the latter play to begin Sunday, succeeding "Midnight." Robert Mantell will bring the Shakespearean revival here.

George White's "Scandals of 1919," now playing in Philadelphia, is booked for the Colonial Theater in the near future. Ann Pennington, the dancer, is in the cast.

Kelliher-Appelton

Well-Known S. W. W. R. Member
Weds Red Cross Field Director

New York, Oct. 18.—The following announcement of interest to members of the profession was sent out this week: "Mr. George J. Appelton announces the marriage of his daughter, Zaldee Noyes, to Mr. Grant Kelliher, on Thursday, the sixteenth of October, nineteen hundred and nineteen, Church of the Transfiguration, New York City."

Miss Appelton has been a well-loved member of the Stage Women's War Relief since the inception of the organization, working indefatigably and loyally. She was assistant director of the workroom for nearly two years, and then cheered many a wounded boy in hospital with her sunny smile and cheery presence. Recently she has been in the Home Newspaper Department, distributing daily the papers from all parts of the country to the wounded boys in the various hospitals in and about New York.

Mr. Kelliher is field director of the Red Cross at Bay Ridge.

Seattle Manager Killed

Seattle, Wash., Oct. 17.—Edward F. Kienstra, local attorney, is charged with first degree murder for the death of John Cicoria, owner of the Columbus Cabaret, 167 Washington street, resulting from a gunshot wound inflicted late Wednesday in Kienstra's office. Cicoria died early this morning. He was one of the wealthiest Italians in the city and was boss of Little Italy. The attorney claims shooting in self-defense. His aged mother witnessed it.

A shift in the house plans kept William Courtenay, co-star with Tom Wise in "Cappy Rieks," at the Cort Theater this week. He was to have started to New York last Monday to appear in "Civilian Clothés."

"The Bashful Hero," a Harold Brighouse play, opened at the Princess Theater Monday night, with Ernest Truex in the title role.

John H. VanTyne, the second by Mrs. Alhua Redding and the third by Mrs. Henrietta May.

The Christmas festival of the Stage Children will be more elaborate than ever before. It will be given at one of the theaters, which will probably be donated by Lee Shubert, who is the honorary president of the organization. Mrs. Millie Thorne is the president and founder of the Stage Children's Fund, Ida C. Nahn first vice-president, Frances Starr third vice-president and Mrs. Ben Hendricks fourth vice-president.

Stage War Work

Praised by W. G. McAdoo, formerly Secretary of Treasury

New York, Oct. 18.—In a speech in behalf of the Actors' National Memorial Day at the Lambs' Club on Wednesday night William G. McAdoo, former Secretary of the Treasury, paid

T. ROY BARNES



Mr. Barnes, who is well known in musical comedy, is now playing the Orpheum Circuit with Beale Crawford, as Barnes and Crawford.

Al G. Field's Illness

Al G. Field, the popular minstrel manager, writes that while on a hunting trip he had the misfortune to plunge into a lake. He was so thoroly chilled that it brought back an attack of the "flu" and he is now laid up at his home in Columbus, O. Mr. Field was on the eve of joining his company at Augusta, Ga., but now expects to join them in New Orleans November 1.

W. E. Joseph, auditor of the Al G. Field Minstrels, reports a phenomenal season so far.

Home for Stage Children

New York, Oct. 18.—As soon as the necessary money can be raised a summer home for stage children will be built either in this State or in the southern part of Connecticut. Three big card parties will be given to procure funds. These parties will take place in the Hotel Astor at an early date. The first will be given by Mrs.

high tribute to American actors and the theater. He said stagefolk had taken part in the Liberty Loan campaigns and other war work with a commendable enthusiasm. Speaking for the Actors' Memorial Fund he said that the purpose of the memorial day to be held December 5 all over the country is to put the Actors' Fund of America on a firm financial basis. Big business men have gotten behind the campaign to sell tickets for special performances to be given that day.

A committee of prominent Wall street men has been formed to obtain subscriptions in the financial district.

Minstrel Owner Dies

Pine Bluff, Ark., Oct. 18.—Guy A. Erickson, aged 27, owner and manager of the Georgia Smart Set Minstrels, died in a hospital Thursday. He became ill when his show was in Pine Bluff two months ago. The body was sent to Warren, Pa., his home, Thursday afternoon.

Conditions Again Normal

In Boston, and Theatrical Business Is Coming Back

Boston, Oct. 18.—The theatrical business in this city has at last regained its normal condition. After six weeks of very poor business, due to the actors' trouble and immediately followed by the police strike, the opening of the 1919-1920 season was recorded as the worst that Boston has ever seen from a financial standpoint. The State Guard has taken the places of the striking policemen and the conditions have been normal for several weeks, but the theater patrons could not be coaxed into the city. They looked for their amusement in their home towns and as a result the big shows in town had an awful slump in business. One opera company canceled its bookings at the Boston Opera House, but now that the situation has cleared up it is stated that the bookings have been made for later in the season.

Monday, Columbus Day, saw the first real day of the season when every theater in Boston played to capacity at both matinee and night. The managers figure that the slump is over and look for big business from now on. Woods' "Breakfast in Bed" at the Plymouth Theater, which opened at Boston in August and played all thru the dull period, was booked to leave last week, but arrangements were made for the production to remain at the Plymouth for several weeks longer. This will make up for what was lost at the opening of their season.

New bookings for this month are Mrs. Fiske in her new comedy, "Miss Nelly of New Orleans," at the Hollis St. Theater, October 29; George White's "Scandals of 1919" at the Colonial on October 27, and "The Challenge" at the Park Square, October 20.

New Vaude.-M. P. House

To Cost Half Million Will be Erected at Duluth

Duluth, Minn., Oct. 20.—Duluth's third theatrical enterprise within a month was launched last week when Frank N. Phelps, general manager of the Cook Brothers' Enterprises, announced that the Cooks had leased the St. Louis Hotel property for 100 years and a \$500,000 theater will be constructed next year. The Cook Brothers' Enterprises consist in part of the New Grand at Duluth and the New Palace at Superior. The new house will be used as a high-class vaudeville and picture theater. Undoubtedly the New Grand will be converted into a picture house. The property will be turned over to the lessees May 1, 1920.

Jerome in Booking Business

Chicago, Oct. 20.—After spending nine months in the wartime amusement service of the Knights of Columbus, visiting fourteen countries and assisting in making King Albert, of Belgium, a member of the Knights in New York, Elmer Jerome, widely known actor, has settled down in the booking business in Chicago.

Mr. Jerome described the magnitude of the K. of C. amusement service overseas to The Billboard. "The K. of C. Circus," he said, "was the largest ever in Europe, with the single exception of the Barnum & Bailey organization. We had 150 people and it took fourteen cars to move the circus from town to town. I was with the organization. All of the performances were free to our boys.

"At Brest Cora Youngblood Carson and her band, the Jersey City Police Quartet and myself went aboard the battleships and entertained the sailors. They got very little entertainment compared with the boys ashore."

Open-Air Theaters

In California To Be Among Most Ambitious Architectural Undertakings of Modern Times

Tacoma, Wash., Oct. 18.—Frederick Heath, local architect, left this morning for Los Angeles, Cal., to superintend the work of construction of two open-air theaters, which are said to be the most ambitious architectural undertakings of modern times, and quite unlike any other outdoor theaters in the world.

Heath drew the plans for the magnificent Greek theater which is to be built in Griffith Park, Los Angeles, and presented to that city by Col. Griffith J. Griffiths, also donor of the park bearing his name. The structure will be of reinforced concrete thruout, and will be of purest Greek Ionic style. The seating capacity will be 12,500.

Mr. Heath will also superintend the work of chiseling an amphitheater out of the solid granite top of Mt. Rubidoux, near Riverside, Cal. This theater will seat 10,000 people. It will be different from any other outdoor theater principally on account of the tremendous stage, which is 796 feet wide, or twice as big as that of the New York Hippodrome. Four hundred musicians can be accommodated in the orchestra pit. Dressing rooms, property rooms and all stage equipment are provided on equally elaborate proportions. The fame of the great stadium in this city, of which Mr. Heath was the supervising architect, inspired the Californians to build the two great outdoor structures above described.

Numismatists Honor Lardner

Providence, R. I., Oct. 18.—Foster Lardner, house manager of the E. F. Albee Theater here, was elected to the Board of Governors at the annual meeting of the National American Numismatic Society held in Philadelphia recently.

Mrs. Wayburn Improving

New York, Oct. 20.—Mrs. Ned Wayburn, who recently underwent a serious operation which put her in a very weak condition, is gradually gaining in strength. It is expected that she will soon be on her way to complete recovery.

Wilson Theater Interests

Negotiating for Purchase of Church of Messiah, Baltimore

Baltimore, Md., October 18.—The Wilson Theater Interests are negotiating for the Protestant Episcopal Church of the Messiah, Gay and Fayette streets, running back to the theater proper on Baltimore street. The building is comparatively new, having been erected after the old building had been destroyed by the big fire of 1904. It is a fine one, easily adaptable for use as a theater, and would have a big seating capacity.

New Theater for Toledo

Toledo, O., Oct. 19.—Business at the Strand Motion Picture Theater, formerly the Hoffbrau Cafe on Summit street, which began its career but a few weeks ago, has been so encouraging that the management has decided to rebuild. For this purpose a new company was formed and incorporated under the name of The Summit-Strand Co., with a capitalization of \$110,000. This company has secured a long lease to a large amount of space in the rear and adjacent to the present Strand. Contracts have been left for a large new theater on this site, with the Strand as it now stands forming the lobby for the new house, which will have a seating capacity of 2,000.

BROADWAY and BYWAYS

Address 1495.

William Judkins Hewitt

Phone, Bryant 8470.

INDIFFERENCE TO IMPENDING CHANGES IN ONE'S BUSINESS IS NOT GOOD UNDERSTANDING OR CONSISTENT WITH PROGRESS

New York, Oct. 18.—Nothing seems to halt the ever onward march of the theatrical business in this man's town.

No happening in this history of the stage has contributed so much to present activities as the "turnover" the industry received when the actor decided to declare himself in favor of the "new order" for all things theatrical.

Unknown play writers are being given the opportunity to present their conceptions of desirable stage material by new producers and new names are rapidly finding places in the big electric lights, which, in the opinion of the stage aspirant, fully indicates that they have really arrived.

The change from the beaten path has served to revive the public's interest in the theater beyond belief. Those that have not heretofore been theater patrons are becoming rapidly educated to the value of the theater and its offerings as entertainment, diversion, opportunity for new angles of thought and nerve appeasing recreation.

The wheels within wheels in the world's theatrical center are puzzling loud and long of the novelties now on the boards and of those to come.

It is true that many of the present season's contributions are in advance of the times and entirely over the heads of many, in the opinion of their authors—but what of it? If they do not survive the crucial test other themes will follow that may catch on.

Dross must be mixed with the pure metal, as is the order of all things revolutionary and progressive—that the pure gold may be permitted to shine more brightly.

Many of the well-meaning efforts of mortals suffer by comparison and it will ever be thus, "the fittest of these," as ordained must and will survive. So endeth the chapter to date in New York's theatrical firmament.

HOTELS ARE NOT HOMES

Many of the hotel proprietors in this city have promised their guests heat in their rooms in capsule form as a Christmas present from the various managements.

WOODS' COMING

A. H. Woods, masterful theatrical producer, is expected back to his desk next week after a long period of illness. His return will be welcomed and felt in theatrical affairs.

WISNER IN TOWN

John N. Wisner, former outdoor showman, now financier, traveler, observer and general cosmopolite of New Orleans and Bay St. Louis, Miss., visited town this week en route from a summer vacation in the wilds of the Maritime Provinces of Canada, to his home city on the Gulf of Mexico. Mrs. Wisner accompanied him and did her shopping here. Of the theaters visited he puts in the first rank "Happy Days," Hippodrome; "Ziegfeld Follies," New Amsterdam, and McIntyre and Heath in "Hello, Alexander," Forty-fourth Street Theater. Mr. and Mrs. Wisner will keep open house for all showmen friends from November 1 to June 1, 1920. The invitation is a general one, for truly J. N. is the showman's friend first, last and anon.

DON'T SEEM RIGHT

Tragedians doing a song and dance. Wooden shoe dancers dancing to grand opera tunes.

Melodramas that kill all the actors in the play before half of the first act is over.

That all the chorus in some musical comedies should sing thru their noses.

That any one man should claim credit for all the progress that has been made in vaudeville since its inception.

FROM MISSOURI

How history does repeat itself! The wristlet watch watcher of today goes thru exactly the same "patter" and "business" as the old cuff-shooting song and dance man of more years ago than we care to recall. Remember this?

Comedian enters R. I. E., looks around, faces audience and says confidentially:

"This is strange. Mary promised to meet me here at this hour (shoots cuffs). Wonder what can be keeping her? But while we are waiting we'll sing a little song. Give us a little music, professor."

Edition of 1919: The guy with the wartime wrist watch holdover leans against the mahogany now being polished by 2.75 per cent.

"This is strange," he says (shoots out wrist watch). "Bill said he would be here at this time. Wonder what the 'ell's keeping him. While we are waiting we'll have another drink. Give us some Punko, bartender."

Yes, she do repeat—George L. Macfarlane.

CURRENT HISTORY

Grace George—"She Would and She Did" play a limited engagement in New York.

E. H. Sothern—"He Would, But He Couldn't" settle the actors' strike.

Holbrook Blinn—"Met 'The Challenge'" and is successful.

Owen Davis—"Sees no reason for 'Those Who Walk in Darkness'" at 9:45 p.m. each night to packed theater.

Charles B. Dillingham—"Is having 'Happy Days' with 'Apple Blossoms'" and Fred Stone with his "Jack-o'-Lantern."

McIntyre and Heath—"Were it not for 'Goopus Feathers'" "Hello, Alexander" would not be as good as it is.

Were it not for a lot of blackface minstrel comedians some of the alleged musical comedies would be suffering for both the want of comedy and patronage.

JUST WHY

Are so many mystery shows going out?

Is it you never can see the ideal vaudeville performance?

Do some moving pictures move the audiences out before the show is half over?

Do so many vaudeville artists step out of the "picture" they have created to steal the applause that spoils the hit they have made?

Is there a feller calling himself "Karuzho" but not Enrico?

WANTED

A clever but not suggestive song for Sophie Tucker.

A new yodel song to take the place of "Roll on, Silvery Moon" and "He Climbed the Mountain So High."

A novelty song for Felix Adler to supplant "You Le Le Lay Off."

Good parts for good actors and good actors for good parts. And good books for both.

Spectacular clown numbers in vaudeville for children from eight to eighty-eight.

AMONG THE BEST

Eddie Mazier—Blackface comedian, singer and dancer.

Hugh Frayne—State organizer for the American Federation of Labor as (Continued on page 114)

Indianapolis Theaters

Trying To Distribute Attendance Evenly

Indianapolis, Oct. 18.—One of the interesting features of the local theatrical business is the efforts being made by leading houses to distribute attendance evenly thruout the day. This applies, of course, only to those giving continuous performances. The Lyric is getting a better business between 5 and 7 o'clock by urging its patrons, in its advertising in newspapers and on its own screen, to "drop in at supper-time."

The Circle, the leading motion picture house, under the management of S. Barret McCormick, took a new tack recently by featuring the time of the beginning of each show, and urging patrons to be on hand at the start. Mr. McCormick believes that this point is highly important. He argues that no one starts a meal with ice cream and cake, but that it would be just as logical to do so as to see the end of a picture before the beginning.

While these efforts are, of course, laudable and noteworthy, the fact remains that the habits of theatergoers of landing in their favorite show about 2 o'clock in the afternoon and 8 at night are extremely difficult to change.

Acquires Fort Wayne Theater

Fort Wayne, Ind., Oct. 18.—The Luna Amusement Company has added to its theaters the Lyric in this city. The house, which has a seating capacity of 900, is a combination tabloid and picture house, thoroly modern. The Luna Company, immediately upon taking possession of the house, thoroly overhauled and remodeled it, making it a most attractive show house. E. P. Leary, of La Fayette, Ind., is the capable manager of the house and is a young man of pleasing personality and unusual energy. He has already succeeded in increasing the business of the theater considerably. Mr. Leary is making many friends in Fort Wayne and is placing the Lyric on a firm foundation.

Ernie Young Claims Different

Chicago, Oct. 18.—The vexed subject of theater ticket brokerage in Chicago got a new lease on life this week when Ernie Young, a booking agent, aimed a broadside at Florence Couthoul, credited with having a monopoly of the theater ticket brokerage business of the city. Miss Couthoul recently made a statement in the newspapers in which she was quoted as saying that reports about her fabulous profits were inspired by rival ticket brokers who were dissatisfied with the arrangement she had with the theaters.

Mr. Young is quoted as saying that Miss Couthoul's statement that she sells tickets at the same price as charged at the box-offices is not a fact. Quoting an example Mr. Young is credited with saying that when Miss Couthoul returns her unsold tickets to the La Salle Theater the same tickets she charges \$3.30 for can be bought for \$2.20.

'Maid o' Money' Premiere

Detroit, Oct. 20.—"Maid o' Money," Guy Bolton's musical adaptation of "Brewster's Millions," is about to go into rehearsal here under the sponsorship of F. Ray Comstock and Morris Gest, and the premiere is to take place at the Shubert-Detroit Opera House Sunday evening, November 16. Harry Fox is to be the star and he is to be surrounded by a company of unusual strength and a carefully selected chorus. The scenes are being designed by Joseph Urban. Irving Berlin is writing the special numbers.

The DRAMATIC STAGE

HARRIS

To Present Many New Plays

Plans To Go Ahead With Numerous Productions While Cohan Is Taking Vacation

New York, Oct. 18.—Among the more important plays that Sam J. Harris will present while George M. Cohan is on his vacation will be "The Haunted Violin," a fantastic comedy by Crane Wilbur. It will open November 6 at the Apollo Theater, Atlantic City.

Other plays he has undertaken to present are: "Welcome Stranger," by Aaron Hoffman; "Mrs. Hope's Husband," a dramatization of Gellert Burgess' novel by George Scarborough; "The Way to Heaven," an Oriental fantasy by Earl Carroll; an American comedy by George M. Cohan; "Irisce Perdy," a romantic comedy by Francis and John T. McIntyre; "Queed," a dramatization of Snyder Harrison's novel by George Hazleton; "Home Again," a comedy by Thomas London; and "The Beautiful One," a musical play, the book and lyrics by Remond Wolf, for which Louis A. Hirsch has written the music.

"TOBY'S BOW" CLOSES

Toledo, O., Oct. 17.—"Toby's Bow," the week-end attraction at the Saxon Auditorium last week, suddenly ended its road tour at the close of the Toledo engagement. Its failure to make a financial success on the road is sighted as the reason for the sudden recall to New York. Unfortunate, lamentable, but the Billboard's representative is here to tell the world that this is one case where they can't blame the actors, and they can't blame the play. It is a delightful play, well acted and a splendid production, but the title is meaningless, has no appeal of any kind and is not even attractive. Change it, pick a catchy title, sing it out again and it's dollars to doughnuts it will "bring home the bacon."

CIVIC WELCOME FOR ACTOR

Guy Bates Post, appearing in Richard Walton Tully's "The Masquerader," was accorded an unusual honor on the occasion of his visit to Oakland, Cal. His appearance at Ye Liberty Theater, Oakland, on Tuesday night, October 7, was in the nature of a civic reception. His coming marked the first of the "big" actors to play the city in an entire week, and the Chamber of Commerce officials were on hand to welcome Mr. Post. The president of that body, H. C. Capwell, made a speech, greeting the actor as the "layer of the cornerstone of the edifice of Oakland" because of his departure from the usual three-night custom. Post replied in a few words, saying: "A man's home is his sanctuary, and I feel that the people of Oakland by inviting me into their homes have paid me the highest honor one man can pay another."

Mr. Post is scoring a wonderful success in "The Masquerader," Melville B. Raymond, manager in advance, is landing some nice newspaper publicity.

DORIS KEANE DUE THIS WEEK

New York, October 20.—Doris Keane is returning this week to America, after three years of triumph in London. There is a possibility that during her visit she may revive Romance in New York, and she has also a most tempting offer to do a play. Miss Keane is accompanied by her husband, Basil Sydney, who has been playing with her in "Romance" and who was the Romeo in her recent production of "Romeo and Juliet."

CHORUS EQUITY MEETING

New York, Oct. 20.—A meeting of the Chorus Equity Association of America will be held at the Amsterdam Opera House, 340 West 44th street, at 12 o'clock noon, Friday, October 24. The business under consideration is the confirmation of the election of officers, the election of a council, the adoption of a constitution and by-

laws and such other business as may lawfully be considered at a meeting of the members of this association. All loyal members should attend promptly as a large meeting is desirable. Cards must be shown at the door.

THE PLAYERS ORGANIZED

Chicago, Oct. 18.—The Players, a producing organization, to be financed by Chicago capital, has been organized and will open quarters in Central Music Hall, Van Buren street and Michigan avenue.

"The Call" will be the first production staged Oct. 23. Edward Locke and Victor Herbert have prepared the new number.

LOUIS MORGAN SOLE OWNER

"A Dangerous Girl" is owned and controlled exclusively by Louis Morgan, being leased from

George V. Hobart. In the cast are B. C. Hilliam, Donald Brian, Peggy Wood, Roland Young, Edouard Durand, Maxine Brown, Camille Dalberg, Richard Cramer, Annette Montell, Pauline Garon, John Willard, Bert Melville, George B. George, Adrian S. Rosley, Horace S. Ruwe and Frank R. Woods.

TACOMA DRAMA LEAGUE

Seattle, Oct. 18.—The Tacoma Drama League will offer a number of dramas during the present season at the Tacoma Theater, Tacoma, Wash. George Bernard Shaw's "You Never Can Tell" will be the initial production.

WILBUR SELLS PLAYS

New York, Oct. 18.—Crane Wilbur, the former motion picture star, then his brother-in-law, Ota Gygi, has sold three of his plays to

THE ENFRANCHISEMENT OF THE ACTOR

The number of persons deprived of the right to vote on any given election day is very large. Among traveling professions and other classes there is scarcely a greater proportion of absentees than in the case of the actor whom duty removes to a distance from the polling place at the time when the law requires votes to be cast.

This may in some measure explain the long-suffering abuses from the manager which came historically into the limelight during the actors' strike.

The actor could not influence the man in power and he could not, like other classes, legislate.

(Continued on page 10)

LIELA BENNETT

Becomes Broadway Favorite Over Night—Makes Good in "Thunder"

About two years ago Winchell Smith witnessed the premiere performance of a play by a mediocre stock company in which he was interested.

An unattractive little actress appeared in a minor character which necessitated considerable repose. Neither her name nor the character she essayed were tabulated upon the program.

Some months later, day after day, this frail little person made the rounds of the managers with a persistence of purpose as consistent as her rendition of a nameless role in a mediocre play in Brooklyn.

Mr. Smith, returning from luncheon upon the day that "Thunder" was accepted from Peg Franklin for presentation, noticed the irrepressible and spare applicant was again in evidence. Smith suggested to John Golden that he had better see her regarding the character of "Mandy Coulter." "She may not be able to play it, but by jove, she looks it to me," was Smith's recommendation; the fragile person was interviewed, and in fifteen minutes secured a contract to appear as a silent spectator in the court room scene in "Lightnin'" until such time as "Thunder" was produced, then she was to be given a trial in the character of "Mandy."

For the fifty-five weeks that "Lightnin'" has brightened Broadway, this sad-eyed ambitions little girl sat in stolid silence gazing longingly over the footlight awaiting the night when she would be given a chance to show New York what real stuff was in her.

Frank Bacon had his chance and made good. So why not she?

On the opening night of "Thunder" her opportunity arrived and she made good.

Every newspaper in New York on the following morning made special comment upon the "remarkable consistent characterization of 'Mandy Coulter.'"



Thus Liela Bennett, an obscure little actress of Newark, N. J., became a Broadway favorite in one night.

LONG RUN RECORDS BY THE DRAMATIC PLAYS IN NEW YORK

Number of consecutive performances up to and including Saturday, October 18.

PRODUCTIONS OF THE NEW SEASON

Adam and Eva.....	Longacre.....	Sep. 13.....	41
A Voice in the Dark.....	Republic.....	July 28.....	66
At 9:45.....	Van Erbilt.....	June 28.....	120
Civilian Clothes.....	Moroso.....	Sep. 12.....	41
Clarence.....	Hudson.....	Sep. 21.....	33
Dechasse.....	Ethel Barrymore.....	Oct. 5.....	17
East Is West.....	Astor.....	Dec. 27.....	317
First Is Last.....	Maxine Elliott.....	Sep. 18.....	49
Hamlet.....	Shubert.....	Oct. 6.....	14
Lightnin'.....	Galey.....	Aug. 24.....	177
Moonlight and Honeysuckle.....	Henry Miller.....	Sep. 23.....	25
Nightie Night.....	Princes.....	Aug. 7.....	51
Scandal.....	39th Street.....	Sep. 12.....	14
The Challenge.....	Broadhurst.....	July 17.....	71
The Crimson Alibi.....	Harris.....	Oct. 1.....	23
The Dancer.....	Lyrice.....	July 8.....	85
The Five Million.....	Eltzing.....	Oct. 6.....	17
The Girl in the Limousine.....	Lyeum.....	Sep. 20.....	33
The Gold Diggers.....	Plymouth.....	Feb. 19.....	35
The Jest (revival).....	48th Street.....	Oct. 2.....	21
The Storm.....	Criterion.....	Sep. 22.....	31
Thunder.....	Booth.....	Oct. 8.....	14
Too Many Husbands.....	Punch & Judy.....	Oct. 4.....	17
Where's Your Wife.....	Playhouse.....	Oct. 15.....	5
OPENS.....	Belmont.....	Oct. 13.....	8
A Young Man's Fancy.....	Fulton.....	Oct. 13.....	8
Boys Will Be Boys.....	Bijou.....	Oct. 14.....	7
Five O'Clock.....	Cort.....	(special 2 wks' eng.)	7
His Honor, Abe Potash.....	Criterion.....	Oct. 20.....	7
John Ferguson.....	Garrick.....	Oct. 13.....	8
On the Hiring Line.....	Manhattan O. H.....	Oct. 14.....	7
The Faithful.....			
The Luck of the Navy.....			

IN CHICAGO

A Regular Feller.....	Blackstone.....	Oct. 6.....	26
"Cappy Bicks.....	Courtney & Wise.....	Aug. 3.....	76
Daddies.....	Powers.....	Oct. 20.....	8
Tea for Three.....	La Salle.....	Sep. 20.....	36
The Rashful Hero.....	Ernest Truex.....	Oct. 13.....	18
The Aspidochelone.....	Edna's Grand.....	Sep. 21.....	36
*Up in Mabel's Room.....	Woods.....	Aug. 10.....	73

*From 20 to 30 performances lost account of actors' strike.

Ed Rowland, 534 State Lake Theater Building, Chicago. William C. Cushman has been managing the attraction, but is no longer in the employ of the Louis Morgan Enterprises, having voluntarily tendered his resignation. The company has been playing to excellent business throughout the Middle West, and is at the Boyd Theater, Omaha, this week (Oct. 19). The attraction will tour the larger one and two-night stand cities thru the East, starting some time in December.

SUCCEEDS MARGARET LAWRENCE

Chicago, Oct. 18.—Margaret Mower has joined the cast of "Tea for Three," playing at the LaSalle Theater. Miss Mower succeeds Margaret Lawrence.

"BUDDIES" OCCUPIES SELWYN

New York, Oct. 18.—It has been definitely decided that "Buddies," now playing at the Park Square Theater, Boston, will make its debut in this city at the Selwyn Theater.

At the same time this takes place, October 27, "The Challenge" will play at the Park Square Theater. This piece is the work of

A. H. Woods. They are: "An Eye for an Eye," "The Winged God," a novel farce, and "Arabian Nights," another farce. Woods has secured an option on another play, as yet unwritten.

POWERFUL FACTOR

In the Upbuilding of Civilization Is the Drama, Says Mrs. A. Starr Best

Detroit, Oct. 18.—Emphasizing the drama as the most powerful factor in the upbuilding of present day civilization, exceeding even the potentiality of the church in this respect, was the keynote of an address by Mrs. A. Starr Best, of Evanston, Ill., founder of the Drama League of America, before a large gathering of league members in Hotel Statler recently.

Mrs. Best, who is vice president of the national organization, said: "The Drama League was founded ten years ago to bring to the public notice its responsibility for the amusement of its own kind. We believe that the drama and recreation are the most potent force in present day civilization, replacing the church in this regard. The theater has such a great

(Continued on page 11)

The LEGITIMATE

BY MARIE F. LENNARDS

EDWIN MORDANT

Tells of His Activities During the Actors' Equity Association Strike

Mr. Edwin Mordant, asked by a Billboard representative concerning his recent activities during the Actors' Equity strike, said:

"During seventeen weeks' engagement in Chicago last spring I organized meetings, interviewed actors, managers and dramatic agents, and was chairman of a meeting at which more advantageous terms were secured for the Chicago actor engaged under the popular-price conditions that exist there. Indeed, so many conditions exist in the Middle West that we, in the East, are ignorant of, and they have to be dealt with from a different angle. It requires exhaustive study from an economic standpoint, and I have hopes that eventually the same Equitable contract will apply to all in the dramatic profession.

"I have long advocated organization of the chorus," continued Mr. Mordant, "and frequently recommended it. I held the first meetings in New York and Chicago that has resulted in the Chorus Equity Association.

"I was among the first lieutenants connected with the strike headquarters in New York and Chicago. After first three days went to Chicago, remaining for five weeks, until the strike ended and had established permanent offices for the Association at 1410 Masonic Temple.

"The result of the cleavage has been to ring the members of the theatrical profession to a better understanding and appreciation of each other. Am afraid we had entirely lost the spirit of fraternalism and comradeship that was, at one time, proverbial—we were rapidly becoming individualistic and selfish. But underneath it all was adherence to a principle of right and justice, and that has cemented us as nothing else could. Having fought for a principle—having upheld the Association that has stood for that principle—the actor has found himself, and he is more respected for having had the courage of his conviction and demonstrated his willingness to sacrifice for it.

"I know some of the managers respect us for our loyalty, for they have said so, and proven it by actions. No one can respect a deserter—they surely cannot hold much respect for themselves. The man who deliberately conspires to wreck an organization he helped to organize deserves the punishment meted out a Judas or Benedict Arnold. How can his associates trust or respect him? The same thing might occur again, and present assemblies would suffer the same fate."

After serving in various capacities of the printing trade, Mr. Mordant became compositor on The Baltimore Sun and American, and later became editor of The Star, Lonaconing, Md.

Venturing into the theatrical field, he made his debut with Charles Frohman's original production, "Aristocracy," Wallack's Theater, New York, November 10th, 1892.

Years later went to the Pacific coast with the Wicklow Postman, in which Eugene O'Rourke starred. Became leading man of stock companies at Boston and Philadelphia, and then went to the Pacific coast as leading man for Nance O'Neil in classic repertoire.

Engaged by Sullivan, Harris and Woods for production of The Fatal Wedding, in which he was leading man and stage director—having made the production. Followed with a starring tour in The Prisoner of Zenda.

For five years managed stock companies and own road companies. In November, 1905, went to the City of Mexico, leading feature with a dramatic stock company—first to visit there. Married Grace Atwell, leading woman of company, April 18th, 1906.

Was Duke Thesnus in "A Midsummer Night's Dream" (Annie Russell) at opening of Astor Theater, New York, September, 1906. Then followed a trip to the coast and the next season, also with The Spider's Web, in which John Cort starred Sarah Truax. Then two seasons in The Great Divide (Stephen Ghent) under the management of Henry Miller, followed by tour in The Servant in the House (The Drainman) under same management.

The next season Mr. and Mrs. Mordant were featured in a revival of The White Slave by Robert Campbell. Then came Ready Money (The Counterfeiter) and Potiphar in Joseph and His Brethren at Century Theatre, New York City; season at 39th St. Theatre (New York City) with At Bay; The Revolt at Maxine Elliott Theater and The Tempest at the Century; Henry Gillette's revivals of Sherlock Holmes and Secret Service at Empire Theater,

New York City; David Belasco's production of Atlas, and last two seasons at Eltinge Theater, New York City, with Business Before Pleasure, "Back with Barney Bernard—now a full-fledged actor—in His Honor, Abe Potash, at Bijou, New York.

In pictures—The Moth and the Flame, Chelsea 7750, Seven Sisters, Molly Make-Believe, Poor Little Popplina, The Royal Family, Prince and the Panzer, The Undying Flame.

Member The Lambs and New York Southern Society, councilman A. E. A. and delegate to Associated Actors and Artists of America.

Referring to the fun in the Barney Bernard show, Mr. Mordant said: "Sometimes funny things also occur in everyday affairs.

"In Kansas City at Hotel Baltimore, three or four years ago, a few of us returned from

Winter Garden productions. Following this engagement she was engaged for "The Melting of Molly," which was produced at the Broadhurst Theater by the Shuberts and in which she played the principal role.

But long before either of these engagements Miss Lowe had played the gamut of both dramatic and musical comedy roles in stock and road companies, the two most prominent being the "Trail of the Lonesome Pine" and "The Dawn of Tomorrow" on tour and in a Texas stock company. People did not associate the young woman with these Broadway or stock companies and when she first stepped on the stage the other night in one of the important dramatic parts seen in New York, and acquitted herself with such glory, the great audience thought it had discovered a new player.



EDWIN MORDANT

a party and were in my room having a good time.

"One of the boys, walking to the window looking across the court to the room opposite exclaimed wildly, 'My God! a man has cut his throat!' and sure enough there was a man all red from ear to ear.

"Fifteen or more of us rushed over, but we couldn't get into the room. The porter pushed the door in and this fellow, accused by the noise, sat up in bed and peered at us, and what we thought was blood was an uncolored red necktie that had framed his face across the throat, extending to both ears, and not the bloody gash it appeared to be from my window. "We sneaked out quietly without explanations."

ISABELLE LOWE

Since the opening of "The Dancer," the new comedy-drama by Edward Locke, which was presented for the first time Wednesday night, October 1, in the Harris Theater, New York, playgoers have been asking questions about Isabelle Lowe, the leading woman. "Who is Miss Lowe, where did she come from and has she been in a Broadway production before?" are some of the gossiping queries that are most persistent.

Miss Lowe first appeared in New York in "The Passing Show of 1918," one of the annual

Miss Lowe is under a contract for five years with her present producers, which stipulates that she shall have a new play every year and a season on Broadway.

The fact that her appearance in "The Dancer" was a surprise is taken as an indication that in the big city there are two classes of theatergoers, one for musical comedy and still another for drama.

THE ENFRANCHISEMENT OF THE ACTOR

(Continued from page 8)

islate his cause thru the government, because impermanency of his abode would not permit him to vote, and so he finally found his way out in organization which didn't stand for much because the laws he made were not recognized until he placed himself in a position thru labor unions to enforce these measures for his protection.

Perhaps the actors' strike would never have occurred if some years ago, when a body of actors brought their grievances before a congressman in the form of a long petition of signatures, he had given them the consideration they deserved. Instead, the congressman, scrutinizing the document, asked the actors' committee who waited upon him how many votes the petitioners controlled, and when it was explained that thru the necessity to travel the actor

had no votes with which to purchase his protection, the congressman simply passed the petition back, advising that under the circumstances he could do nothing for them.

Mr. Jacob S. Coxey, Sr., of Coxey's Army fame, has for years advocated a constitutional amendment providing for the initiative and referendum.

"The initiative and referendum," said Mr. Coxey, "are well tried and orderly means of enabling the voters to control the acts of their legislators and secure the legislation demanded by a majority of their people.

"For example, the people of Maine for years demanded a direct primary law. The legislature refused to pass it. An initiative petition signed by 12,000 voters was filed. The law was submitted to the general election of 1919 and adopted by a vote of 65,810 to 21,774. It has since been in operation. The referendum is a method by which any objectionable law passed by a legislature, signed by the governor, may, by petition of the people, be referred to the voters at the ensuing general election and vetoed by them if the majority votes 'no.'

"For example, the legislature in Washington in 1915 enacted a law seriously crippling the publicly owned port of Seattle which had cost the people \$7,000,000.

"It was efficient and much cheaper than the private ports.

"The voters rejected the act of the legislature by a vote of 193,253 against 43,264 for, so the port was saved.

"The condition of the country to-day," said Mr. Coxey when seen in his offices at 7th Avenue and 49th Street, "is very serious, and the people can't see ahead.

"They have no vision. Initiative and referendum would not only afford the actor a vote no matter where he happened to be on election day, but it would do much greater service—save the country from a revolution.

"Making of the amendment of the constitution," he said, "should be put in the hands of the people and the responsibility put on the people.

"The people do not make the laws now; the political parties make the laws.

"The people themselves have nothing to do with it.

"The parties," he continued, "make a campaign campaign and one of them wins.

"The voters simply give to the successful candidate the power of attorney to do as he pleases for six or eight years. The people know it, but do not realize its dangers.

"To return to the actor, there should be laws made in every State to allow people to vote thru the mails who are compelled to be away from their residence address.

"If congress won't do it the States could accomplish it.

"We are having rapid changes which I have seen coming for a long time.

"The people have lost faith in their representatives in congress and in their State legislatures.

The ratification of the State legislatures has done more to bring to the attention of the people the method of legislation which has prevented the people from having anything to do or say about legislatures.

"The same thing applies to our labor organizations," continued Mr. Coxey. "The rank and file have taken the reins out of the hands of their leaders and are insisting upon running the machine themselves.

"They have lost faith in their leaders, we same as the people have lost faith in the politician, and the only way that confidence and stability can be established in the minds of the people to-day is by adopting the constitution of the United States, so that when the people become dissatisfied with the lawmakers as they are to-day, they can propose amendments and make laws. This will away discontent.

"If the people are intelligent enough to select the representative, they are intelligent enough to vote for themselves.

"A politician said to me, 'But the people are not competent to vote for themselves.' I replied, 'Since when did you absorb all the intelligence of your district?'

"Well," he said, 'I study the questions and they don't.' 'But,' I replied, 'put the responsibility upon them and they'll study the questions.'

"What we want is a nation of thinkers. One doesn't have to think to vote the Democratic or Republican ticket, but with Initiative and Referendum we cannot vote without thinking

DRAMATIC STOCK

NEW COMPANY

Opens at Colonial, Baltimore

**Arthur La Rue and Ninita Guy
Bristow in Leads, With
Augustin J. Glassmire
as Director**

Baltimore, Oct. 18.—Baltimore is to have a new stock company, when on October 20, M. Thomas, who has assumed the management of the Colonial Theater, installs the "Colonial Players," many of whom have been identified with the Garrick Players of Washington.

The new management has been busily engaged in a thorough renovation of the theater, and in the installation of many innovations for the comfort of the patrons. The lighting system is being improved, and every effort is being made to make this the most comfortable house in the city.

The first play to be presented will be "Daddy Long Legs," and this will be followed by "Romance." Other plays to be presented will be "Everywoman," "Polly With a Past," "Nothing But the Truth," "Eyes of Youth," "Pollyanna," "Mile a Minute Kendall," "The Thirteenth Chair," and others of the same high type.

The director of the new company will be Augustin P. Glassmire, who has just finished a season of eighteen weeks as director of the Garrick Players, of Washington, and is well-known for his work as director, both of prominent stock organizations and with important stars.

Ninita Guy Bristow will be the leading woman in the new company. Miss Bristow is of the type that well sustains the reputation of her native State (Kentucky). She is a blonde; dainty, exquisite, and easily takes her place among the beauties of the blue grass region. The leading man will be Arthur La Rue, who has had extensive stock experience, having played with the New Theater Stock Company, of New York, and in stock organizations in Omaha.

Frank S. Peck will be the stage manager, having occupied the same position during the past summer with the Garrick Players, of Washington. He has had wide experience, and will be a valuable member of the Colonial Players.

Miss Christabel Hunter will play the leading roles. She is young and beautiful, and during the past season was a member of the company presenting Stuart Wallace's "Seventeen." She is a native of California, and began her stage career with the Bishop Players, of Oakland, California.

Miss Louise Gerard Huntington, who will play seconds and character bits, was formerly a member of the Garrick Players, of Washington. She is a striking brunette of the picturesque Spanish type, and will make many friends among the patrons of stock.

Ralph F. Mumby will play the juvenile and light comedy roles. He has been with the Helms productions of "Dark Rosalind," and left that company to accept the position with the Colonial Players.

Joseph Clancy, who will play character and comedy roles, was a member of the Garrick Players last summer, having prior to that time worked indefatigably in the United States Army Amusement Company in El Paso, Texas. He has had considerable stock experience with prominent stock companies.

Richard Parsons will fill the position of second man, and brings to his new position the experience gained in years of assiduous application to his work with other stock organizations.

Baltimore has had for several years various dramatic stock companies, but none have opened under more favorable auspices than the new "Colonial Players" stock company.—E. EDMUNDS FOSTER.

PALACE REOPENS

With Kinsey Komecy Company in Musical Stock

Toledo, Oct. 18.—The rejuvenation of a supposed dead theater took place Saturday night when the Palace Theater after having been closed for two years was reopened by the Kinsey Komecy Company in stock with Madge

Kinsey as the star. With but one exception the cast is the same as last season, when it had a very successful run at the Arcade. The opening production, "Our New Minister," was very heartily received by capacity audiences on Saturday night and Sunday matinee and night, which is very good evidence of another successful season. Managers M. I. Williams and Frank Miller by very strenuous efforts have made the old theater look very inviting. The offering for the coming week will be "The Warning."

KATHERINE BANNISTER DIES

Chicago, Oct. 17.—Katherine Bannister, 20 years old, an actress, died yesterday at the home of her mother, Mrs. E. R. Willard, of injuries suffered in an automobile accident July 1 at Fresno, Calif.

Miss Bannister suffered spinal injuries and after two months in a sanitarium was believed to be on the road to recovery before a relapse occurred.

SHAKESPEARE

Presented in Stock at the Arlington, Boston

Boston, Mass., Oct. 18.—Again the playgoers are to be favored with the laudable custom of Mr. Craig, manager of the Arlington Stock Company, in that he is renewing his practice of presenting Shakespearean repertoire for a few weeks of each season in stock. This was indulged in during the earlier days when the present Arlington Theater was then the Castle

Square. And well pleased are the stock audiences at the revivals.

"Romeo and Juliet" opened the repertoire last Monday and was followed by "Hamlet" Thursday. Large, enthusiastic audiences greeted the players with applause at the rise of each curtain.

The players put that in their character presentations which goes to produce effect. Miss Young acted Juliet with all the brilliancy that youth would allow, and Romeo, in the person of Mr. Powell, was an excellent portrayal. The Mercutio of Mr. Craig went straight to the spot intended. The actor-manager has of late never been in a part which he played to such good advantage.

ACADEMY PLAYERS

Haverhill, Mass., Oct. 18.—The Academy Players this week entered on their seventh successful week when Cecil Spooner's melodramatic success, "The Girl Who Came Back," was the splendid offering of this popular organization. Miss Irene Summerly, the charming leading lady, carried the role created by Miss Spooner and added many admirers to her already large list. Stewart Robbins, James J. Hayden, Jane Gilroy, Oscar Briggs, Sara Southern, Charles Newsom, Maude Atkinson, Hugh Cairns and Jack Daly, completed a capable cast.

The scenic production was of a caliber seldom offered in stock and the work of Artist Wirth is creating more admiration each week among the patrons of this stock company.

The Academy Players will next week offer Clara Kummer's delightful romantic comedy, "Good Gracions, Annabelle," in which Lola Fisher achieved such success.—B. LEITER.

PICTORIAL LITHOGRAPH PAPER

For all Classes of Attractions Carried in Stock Ready for Immediate Shipment.
WRITE FOR PRICES ON ENGRAVED BLOCK, TYPE WORK, CARDS, DATES, ETC.
Catalog and Date Books Mailed Free of Charge.
ACKERMANN-QUIGLEY LITHO CO.
115-117-119-121 WEST FIFTH STREET KANSAS CITY, MO.

Stock Location Wanted

ONE BILL A WEEK

for best and most successful Stock Company west of New York. Best company ever organized. Carload of scenery. Play only best and latest successes. Will get you real business if you have the city and theatre. Either lease or play on percentage. A sure-fire, successful organization. Address **PROMINENT STOCK MANAGER**, care **The Billboard**.

JIM DOUGHERTY WANTS PEOPLE IN ALL LINES

for a Number Two Show. A long, pleasant engagement for good people. Address **DOUGHERTY STOCK COMPANY**, BOX C, STAPLES, MINN.

WANT Director for Short Cast Scripts

and to do General Business; young Leading Woman, Character Woman, three General Business Men; Specialty People preferred. Circle stock. One bill every two weeks. Real money to real performers, and you get it. Tickets if you need same on baggage check. Act quick. J. E. O'Brien, Roy Lewis, Flavel Manley and Lawrence King, communicate with

WANTED FOR ORIGINAL WILLIAMS STOCK CO., Inc.

Two clever Opera! Business People, man and woman, for parts and specialties. Ability, wardrobe and congeniality essential. Will tour Florida in automobile. Who wants to come with us? Fish, hunt and have a good time. Salary guaranteed. Address **LAZONE-DeGAFFERELLY**, week Oct. 20, Cairo, Ga.; week Oct. 27, Moultrie, Ga.

WANTED--BIJOU THEATRE

Brilliant Pianist, with library of Popular, Classic and Jazz Music; Dramatic Stock. Matinees, Tuesday, Thursday, Saturday, Sunday. Prefer nonunion. **WELCH & WALBOURN**, Managers, Jackson, Mich.

WANTED—For Hazel Bee Hurd Stock Co.

Comedian who can do Specialties, Woman for General Business and Specialties, man and wife preferred; Man Piano Player, do some bits; \$30.00 and transportation. Rotation stock in good towns. Three bills monthly. Wire. Don't write. Tickets if not far. **FRED J. TWYMAN**, Manager, Oct. 23, 24, 25, Optima, Okla.; Oct. 27, 28, 29, Fergan, Okla.

DYE DROPS & BANNERS
AT LOWEST PRICES
ALL WORK GUARANTEED
HOUSE SCENERY, P.P. SCREENS, OIL PAINTED PORTRAITS,
SEND DIMENSIONS FOR PRICES, CATALOGUE & LITHO CATALOGUE.
ESTABLISHED ENKEBOLL ART CO. OMAHA NEBR. 1912

WANTED FOR MAY BELL MARKS STOCK COMPANY

People in all lines, for road show until Xmas, then stock in London, Ontario. People that do specialties preferred. Write age, weight, height, salary. Mail photo. Character Woman, Juvenile Leading Man, Comedian with dancing specialties, Single Musical Act, Vaudeville Team that can act. Address, by mail, R. W. MAICKS, St. Thomas, Ontario.

AT LIBERTY

Man and Wife, for Itip, or One-Nighter. Comed. R. & O. or lead Band. Small parts. Specialties. Wife, General Business. Quick study. Can join on wire. Tickets? Yes. **JESS ADAMS**, General Liberty, Omaha, Nebraska.

FIRST-CLASS STOCK

Provided for Yonkers by Forbes & Carroll

Yonkers, N. Y., Oct. 18.—Brilliant success has crowned the efforts of Gus. A. Forbes and F. James Carroll to provide this city with a first-class stock company. The Forbes Players, now in their seventh week of uninterrupted patronage, gained that popularity which assures them of success. It was necessary to move the orchestra back of the footlights several nights during the week in order to accommodate the theatergoers. Mr. Forbes distinguished himself as an actor of no mean ability and is appreciated in the leading characters. Miss Lillian Foster has firmly embedded herself in the hearts of Yonkers playgoers, her pleasing personality, unassuming manner and warming smile carrying her over. She plays opposite Mr. Forbes.

Others in the cast include Edith Harcourt, Flora Gade, Helen Robinson, Raymond Braulley, Ralph Sprague, Edwin E. Vickey and C. Nick Stark. F. James Carroll is untiring in his efforts as manager to bring around satisfaction on all sides. "Reunant" will be offered the coming week. The company is 100 per cent Equity.

CENTRAL PLAYERS PRESENT

"The Crowded Hour" to Good Business

Lynn, Mass., Oct. 18.—The Crowded Hour was played, to one of the best weeks the Central Square Theater here has ever known, by the Central Square Players this week. Richard Lasselle and Iva Shepherd have gained the good will of the patrons, and, together with the other two new members of the company, Charles Stevens and Frank Barron, make the company stronger than ever before.

Low Field's comedy, "The High Cost of Living," with David Baker as Ludwig Klinko, is billed for the coming week and should go over big thru the hustling of Ernie Hickey, in the box office, and Bud Rafter, house manager. "Pals" and "Potash and Perlmutter" will follow respectively.—THAYER.

PLAYS LEASED

Chicago, Oct. 18.—Fred Sigel, who has been in Chicago getting people for a new stock company, will play Aberdeen, Bellingham and Centralia, Wash. Mr. Sigel has leased "The Strat" from the Bennett Dramatic agency.

A. Milo Bennett has also leased "The Girl Without a Chance," to May La Porte, who has a traveling repertoire show in Ohio. Mr. Bennett has leased "The Road to Happiness," "Upstairs and Down" and "The Little Shepherd of Bargain Row," to the Hippodrome Stock company, in Salt Lake City. He has leased "The Unborn Child" to the Ed Williams stock company, at Anderson, Ind.

"Which One Shall I Marry?" has been leased to W. Palmer Morrison's repertoire company which will tour Colorado, Wyoming and Nevada. The same production has been leased to the Welsh & Waller stock company, at Jackson, Mich. "The Rosary," has been leased by the same agency to Tom Casey's new stock company at Hampton, Va., and the Jack Lewis Players, at Roanoke, Va.

FRECKLES

At the Auditorium, Lynn—Leona Powers Leves

Lynn, Mass., Oct. 18.—With Miner Watson in the title role, "Freckles" went over big here this week. Leona Powers also came in for her share of the glory. This talented leading lady has become more popular each week and is one of the best liked stock favorites in this vicinity. She will leave Saturday for Des Moines, Ia., where she will head the stock company in that city. Her many friends are sorry to see her go and her beaming personality will be sadly missed.—THAYER.

Look thru the Letter List in this issue.

For Sadness Can't Dwell Near an Irish Girl's Heart

(Wonderful Waltz Ballad)
 Words by J. THOS. KILEY Music by HERMAN A. HUMMEL
 REGULAR COPIES (BEAUTIFUL TITLE PAGE), 15 CENTS.
 ORCHESTRATIONS, 15 CENTS (any copy)
 Send Recent Program for Prof. Copy.

I WANT A BABY TO PLAY WITH

Words by P. H. SOMMERS. Music by HERMAN A. HUMMEL.
 (Some Jazz Song) (Great Production Number)
 Regular Copies, 15 Cents. Orch. Not Ready.
 Watch for our new ballad (My Italian Belle)

CLEVELAND MUSIC PUB. CO., 250 Colonial Arcade, CLEVELAND, OHIO

Our publications can be used without license or fee

MINNIE FISHER



THE ORIGINAL
 Featuring Her Hair Swivel Act in Vaudeville SEASON 1919-1920

MANAGERS!

ANIMAL ACTS, OPERA HOUSES, PICTURE SHOWS,
Do You Know

that our (B-D) will destroy all odors in your house without leaving an odor of any kind! You can work Animals, Dogs and Horses. Keep them in your house without an odor.

FUMIGATING

against Epidemics, "Flu," Small Pox, Diphtheria, Scarlet Fever, etc. It has no equal. Government Method Tests show it is five times as strong as pure carbolic acid as a germicide.

NOT A POISON TO MAN OR BEAST.
 Literature and large sample sent free on request.

GINSO CHEMICAL CO.,

1020 Frederick Avenue, ST. JOSEPH, MO.

TAYLOR TRUNKS

Send for Catalog
C.A. Taylor Trunk Works
 28 E. RANDOLPH ST. CHICAGO
 210 W. 44 STREET NEW YORK, N.Y.

ACTS LIKE GARMENTS

become frayed through long use. Get new comedy material from that gold mine of sure-fire laughter, MADISON'S BUDGET No. 17. Price, ONE DOLLAR. Contents include my latest monologues, parodies, minstrel first parts, acts for two and more performers, 200 single gags, poems; also a great one-act comedy. Send orders to JAMES MADISON, 1002 Third Avenue, New York.

ACTS

SKETCHES, MONOLOGUES, GAGS, PLAYS, SONG POEMS, ETC., WRITTEN. Music composed and arranged. Write for prices. Address ALEXANDER SEYMOUR, 150 W. 136th St., N. Y. City.

VAGABOND PLAYERS

Plan Busy Season—Three One-Act Plays for First Bill

Baltimore, Oct. 18.—The Vagabond Players have arranged to give a number of attractive performances during the winter. The dates have not yet been decided upon, but it is expected that they will be announced shortly.

The first bill will consist of three one-act plays. One of them, "The Little Brotherhood of Man," by Kenneth L. Roberts and Robert Garland, is a tragedy dealing with the last years of the Czar's family and the adventures of his daughter, Titiana. Both authors served with the United States Army in Siberia. The other plays will be comedies. One, "The Florist Shop," is a modern American comedy by Winnifred Hawbridge, and the other, "Love's Logic," is a present-day farcical comedy, translated from the French by Helen A. S. Penniman, a member of the Vagabonds.

Those who will take part in the productions this season are Nell Harrison Powers, Helen A. S. Penniman, Nina Galtier, Julia Reynolds Wood, Jacob Frank, Joseph Swikert, William Wood, Eric Haupt, Hemmen Vetter, Conway Hodges, Harry Welker, George Schmidt, Malcolm Lowenstein and Harris Henderson.—E. EDMUNDS FOSTER.

PLAY REPEATED

By the Jewett Players in Boston

Boston, Mass., Oct. 18.—Because of the success of "The Irresistible Marmaduke" as played by the Henry Jewett Players this delightful comedy, bordering on the farcical, will be continued another week at the Copley Theater. This play, which is being given for the first time in America, received most favorable attention. There has been only the highest praise for the piece from press and audience alike. There are a number of situations that produce the greatest hilarity, and the Henry Jewett Players in this piece have lived up to their reputations as clever actors, whether it be in serious work or in pieces of a farcical tendency.

Mr. Olive had the difficult role of Marmaduke, which calls for two distinct portrayals, and he does his work exceedingly well. Miss Newcombe is Lady Susan Keppel; Miss Hamilton, Dawson; Mr. Wingfield, Mortimer Gregory, and Miss Roach, Patricia O'Brien. The play is beautifully set, and from start to finish the piece affords a delightful entertainment.

STOCK NOTES

Marjory Foster, Arthur Holman and Mary Lincoln, have joined the Shubert stock company, in Milwaukee.

Eugene Spofford, of Chicago, is the new manager of the Hippodrome stock company, in Salt Lake City.

Grace Huff, leading woman at the Wilkes for the first two seasons, is now with the Shubert Stock Company, Minneapolis.

The Don Gray Stock organization is playing an indefinite engagement at the Strand theater, Bellingham, Wash., with semi-weekly change of bill.

Ivan Miller, leading man with the Wilkes Players, Seattle, season of 1918-'19, is playing in Minneapolis in a similar capacity with the Shubert Stock Company.

Harry C. LaTler opened a new stock organization at the Bijou Theater, in Quincy, Ill. Mr. LaTler recently closed a prosperous tent show for the season. He is a well known leading man.

Melvine Ardmore who has been recognized as a leading man in stock in the Midwest for the past ten years, has allied himself with Al Phillips and Company in a Western melodramatic sketch, "The Rustler," in which he will play the title role. The company will play the big time to the coast.

A DREAMY BALLAD

I KISS YOU ONLY IN MY DREAMS

PROFESSIONAL COPIES FREE

—BY—

EUGENE C. KINARY

965 MICHIGAN AVE., DETROIT, MICH.

Vaudeville Artists, LOOK!

Professional Singers, ATTENTION!

When Baby Called At Twilight, "Daddy, Dear!"

A ballad extraordinary, pathetic, appealing. Good enough to feature. Piano copies, 15 Cents. Free copies to professional singers. Address CENTRAL MUSIC CO., 946 Oak Street, San Francisco, Cal.

WANTED--MIDGETS

who can work in Musical Comedy and do Specialties, SOUBRETTE or PRIMA DONNA who can put over numbers CAN ALSO PLACE CHORUS GIRLS and SISTER TEAM that doubles Chorus. Top salaries. MATT KUSELL MIDGET MUSICAL FOLLIES, Hippodrome Theatre, Fairmont, W. Va., two weeks, starting October 27.

JAMES VASCHTON PLAYERS WANT AT ONCE

tall, dark Leading Man, Man for Characters, General Business Man, Light Comedian, Man for Bits (must play piano), Heavy Man, Ingenue (to play some leads), Character Woman. If you do Specialties it will get you the engagement. State what you do. Also salary. Must have A-1 Wardrobe on and off. Ability to play your line will keep you here indefinitely. Agent that can route and book thru the Virginias; must know the South. Address AL GOULD, Manager, Box 407, Ocean City, Maryland. P. S.—Regards to all old pals. Yes, we are still on the Ocean Front.

WANTED--For Musical Comedy, Now Playing

Top Tenor and Baritone for Male Quartette. Must play small parts. First-class Violin, Saxophone, Cello, Trap Drums for Orchestra. Can always use good Musical Comedy People with ability and extra good singing voices. HARVEY D. ORR, 1512 Tribune Building, CHICAGO, ILL.

Wanted--Leo Adde's Olympians

Want first-class Union Pianist; also two A-1 experienced Chorus Girls. Other useful Musical Comedy People wire or write. LEO ADDE, Lyric Theatre, Ft. Smith, Ark., till October 26th; then Morgan Theatre, Henryetta, Okla.

WANTED, AT ONCE! FOR GROTTO THEATRE BAY CITY, MICHIGAN

Nine or Ten-People Musical "Tab," good enough to keep indefinitely. Must be a regular organized company, with good wardrobe, bills and people strong enough to be featured. Two changes a week. I can furnish A-1 Comedian.

WANTED--TEAM, MAN AND WIFE

Wife must be Chorus Girl; Man, General Business. Also three Chorus Girls; salary, \$27.00. JACK RIPPEL'S BOYS AND GIRLS, care Barbour's Agency, Muskogee, Oklahoma.

WANTED, Colored Performers, MUSICIANS That Double Stage

to join at Easley, South Carolina, October 25th. Pork Chops, wire me at once. Show out all winter. The ghost walks Wednesday and Saturday. No hold-backs. Wire. No time to write. W. L. JAMISON, Easley, S. C.

AT LIBERTY Dolly-CARR-Jack

Comedy and General Business. A-1 Director, double some Clarinet and Saxophone. Wife, Soubrette and Juvenile Specialties. Wardrobe, ability and experience. Two real trouper. Wire only Matagorda, Tex., till October 24.

IN REPERTOIRE

ERNIE MARKS' CO.

Finishes Up on Fair Dates

Played to Largest Business It Has Ever Known—Number Two Company Also Doing Well

The Ernie Marks' Stock Company has just completed its tour of regular fair dates to the largest business it has ever known. The company is stronger this season than any previous and has booked return dates in every town played. The roster includes Ernie Marks, proprietor and manager; Kittle Marks, Teddie Marks, Norbert E. Dorente, Ed. H. Stauffer, Robert Dunbar, Sam Archer, Carrie Garlow, Clara Belle Prae, Francis Devlin, Billie Pritchard and George Brough, agent. The Ernie Marks Company No. 2 is going good under the management of W. L. Phillips who is surrounded by a strong company of excellent performers, including Mr. and Mrs. Lonkin, Grace Marks, Florence Phillips, Jimmie Stone, Robert Barrington, and George Hamilton, agent. Real harmony exists in both companies and the management expects a long and prosperous season.

LESLIE E. KELL SHOWS

The Leslie E. Kell Show No. 2, under the management of Gerald Kenyon, is more than breaking the ice this week at Lake City, Mo. The eight-piece band is quite an attraction and goes over big at all entertainments. Mr. Kell was a visitor Monday, October 13, when the show opened. He wore his usual "Missouri smile" that showed his satisfaction with the outfit. He left Tuesday to look over his No. 1 show. The roster includes: Jack La Rossa, Ben Smiler, Schuyler Irwin, George Brose, Left Syler, James McDermot, Amos Hyper, Walter Bryes, Helen Seers, Lorraine Simpkins, Morline Baker, Mamie Roberts, Ruth Kenyon, Gerald Kenyon, Roy (Tony) Barrett, advance.—SMILER. The Leslie E. Kell Show No. 1 continues to play to good business and is making many friends among the natives of Missouri.—IRISH.

CRAWFORD'S COMEDIANS

Crawford's Comedians closed the most successful season in the history of the show at Jooper, Mo., October 13. Business was at top scale all during the tour. The company remained intact from start until finish, with the exception of one team which was necessarily replaced. All have signed up to return next season and are looking forward to it. Manager Dave Stump purchased a beautiful car last week and is considering a trip to Florida in it. At the closing all the members of the company were entertained by the management at a banquet. It was a glorious affair but nevertheless a spirit of "blues" hung over the crowd as they were reluctant in leaving such managers as Crawford and Stump. The roster numbered 30 people with little "Peannit" Stump as mascot.—BILLY.

SHANNON IN OHIO

The Shannon Stock Company is now touring the State of Ohio and will soon head for the South. Harry Shannon, Jr., is back with the show having recovered from injuries received in an automobile accident. Gny Astor left recently for his farm in Akron, O., where he will spend a short vacation. R. C. Smith, who has been away from the show for five weeks with a one-nighter, will rejoin. The outfit now numbers 25 people and is doing an excellent business all along the line. The band and orchestra are big hits.

MORTON'S COMEDIANS

Walter A. Morton, now presenting Morton's Comedians thru Illinois and Iowa opened the season five weeks ago and is enjoying good business all along the line. Some excellent bills are being presented in a creditable manner. "The Brat" was selected to open the beginning of the season and after a trial of four weeks a switch was made to "Cominon People" and it is giving satisfaction. Other plays presented are: "The Cheerful Mr. Sorry", "Man's Plaything", "They Are My People" and "His Wedding Day." All of the above plays, with the

exception of "The Brat", are the property of Edwin Weaver, director and leading man.

The roster of the company is Walter A. Martin, owner and manager, Bruce Willis, business manager; Max Fletcher, advance; Craddock Rule, Edwin Weaver, James T. Harrington, George E. Wyers, Sam J. Grosse, Marion E. Franklin, Bettie Rollins, Allie Ellsmore, and Mabel Delph. Three members, Misses Ellsmore and Franklin and Mr. Grosse are ailing with a cold; the balance of the company are enjoying good health.

MORSE & SHREWSBURY

Will B. Morse and Marjorie Shrewsbury have joined the Hila-Morgan Stock Company and are going South for the winter months. Mr. Morse wishes to thank everyone who answered his late ad in The Billboard. There were so many replies that he was unable to answer all of them. The couple have recently closed with J. B. Angell's No. 1 Company.

DUBINSKY BROS.' NO. 1

The Dubinsky Bros.' Stock Company No. 1, under the management of Messrs. Terhune and Rosewall, has started on its 42 second week to banner business and the best season the show has ever had. The company played Pittsburg, Kan., week of September 29, to \$2,500 gross. Eleven Sundays spent at Frontenac in an aridome also showed big results. The company is in good shape and are giving very creditable performances. Arkansas is the next stand enroute South. The weather has been good and all are in the best of spirits. Ora Fritz of

Pittsburg visited the show, her stay being enjoyed by all, the members only regret that she couldn't remain longer.

The roster includes Abe Rosewall, Cleve Terhune, Alex Zessers, Jack Epperson, Jack Stewart, Alfred Morgan, Frank Sherman, Tony Biel, Arthur Wellington, Keuneth Merrill, Billie Bollinger, Tom Foster, Al Munn, Billy Beam, Grace Blehl, Leona Blehl, Lucile Blehl, Trixie Maskon, Marie Miller, Miss Bordelle, Kate Sherman, Wilma Bollinger and Bobbie Beam. The feature of the show is the Blehl ladies' orchestra. The company will stay out all winter, going South to the gulf.—C. T.

CHASE-LISTER CO.

The Chase Lister Company did a phenomenal business at Chadron, Neb., week of October 5, playing to \$2,063.50. The company and plays are of the best variety ever presented in this territory and we are giving other companies a hard chase for business records. The cast remains the same and the clever comedian, "Bush" Burrichter, is as popular as ever, being warmly received by audiences who are delighted at seeing him since his return from the army.—C. R. K.

THAYER-TUSON U. T. C. CO.

The Thayer-Tuson Uncle Tom's Cabin Company opened at Tippecanoe, O., Saturday, October 11, in a big rain to a very nice business which continued thruout the engagement. They are now playing the mining district with nine people and intend to add a band. The company is only playing one-night stands at present.

THE CHRISTMAS ISSUE OF THE BILLBOARD FOR 1919

will be quite the most notable annual number we have ever put out.

It will be larger than any of its predecessors (250 pages).

It will be better illustrated.

It will have a handsomer cover.

It will have a rotogravure section.

It will boast articles from a long list of prominent writers and authorities.

Note the following who have already promised us contributions. Watch this advertisement for the names of others that will be added from time to time.

BRANDER MATTHEWS,

Professor of Dramatic Literature, Columbia University, widely acknowledged writer on the drama in general and undoubtedly the greatest American Shakespearean authority deals with the subject.

SHAKESPEARE ON THE STAGE TODAY. In scholarly and illuminating fashion.

WALTER PRICHARD EATON,

one time Itasca Editor of The New York Tribune, New York Sun, American Magazine (to which he still contributes), author of "American Stage Today," "At the New Theatre and Others," "Plays and Players" and many novels, plays and short stories, and lectures on dramatic topics.

ALEXANDER WOOLLCOTT,

the brilliant Dramatic Critic of The New York Times, and one of the staff of The Stars and Stripes, the wonderfully successful organ of the A. E. F.

H. E. KREMBIEL,

Musical Critic The New York Tribune, and author of many works on music, concert and opera, editor "Annotated Bibliography of the Fine Arts," Translator Courtoisiers, "The Techniques of Violin Playing," etc., etc.

W. J. HENDERSON,

the widely read critic of The New York Sun, and author of "What Is Good Music?" "Festivals and Studies," "The Story of Music," "The Orchestra and Orchestral Music," "Richard Wagner: His Life and Dramas," "Modern Musical Drift," "Essentials of Italian Opera," etc., etc.

JAMES WILLIAM FITZPATRICK, ESQ.,

author of "The Wanderer," "The Pitcher and the Well," "The Empty Room," "The Turn of the Tide," and prizewinner in a short story contest of Collier's.

HARRY MOUNTFORD, ESQ.,

author of "When the Cat's Away," "My Uncle's Niece," "The Cats and the Kitten," "Greater Love," "Customs and Customs," etc., etc.

FRED HIGH,

Editor of Chautauqua and Lycens Department of The Billboard, and former Editor The Platform, author of many books on that and other subjects, will write on "Indications and Treatment of the Drift in the Lecture Field."

It will be for sale on every newsstand and at every book store throughout the English-speaking world at

15 CENTS A COPY

No advance over the price of a regular issue, despite the fact that it will be the biggest, most artistic and best Christmas Number of a theatrical paper ever published.

IT COMES OUT WEEK OF DECEMBER 14-20

It is none too soon to request your news dealer to order your copy now. You will do him a good turn if you will remind him at the same time that the demand for the issue will be especially big and urge him to provide for it.

TWO SECOND-HAND DRAMATIC OUTFITS FOR SALE CHEAP

Wire quick. They are bargains.

BAKER & LOCKWOOD MFG. COMPANY

KANSAS CITY, MO. 7th & Wyandotte	NEW YORK 473 Kent Ave., Brooklyn
-------------------------------------	-------------------------------------

**WANTED AT ONCE FOR THE
McDERMID PLAYERS,**
touring Manitoba and Saskatchewan, young Second Business Woman. People in all lines, write. **W. H. McDERMID,**
P. O. Box 1231, Winnipeg, Manitoba, Can.

WANTED FOR THE SHANNON STOCK CO.

First-class Specialty Man who can play good line of parts: prefer one who can play some instrument in Band. Also A G Trombone for B. & O.; first-class Violinist to direct Orchestra and double Haritone in Band. Name salary in first letter.
HARRY SHANNON, week Oct. 20, Gloucester, O.; 27-29, Wellington, O.; 30-Nov. 1, Jackson, O.

**JOIN ON WIRE
General Business People With SPECIALTIES**
Also Musical Team. Change for week. Minnes and Robert St. Clair, wire.
JACK H. KOHLER PLAYERS, Middletown, Mo., week Oct. 20; Bowling Green, Mo., week Oct. 27.

WANTED, Repertoire People, QUICK!

Leading Man, also young General Actor, also young General Business Woman who CAN and WILL do some Characters. Also Male Pianist who can do couple of Bits. State age, height, weight and all details.
MATTICE STOCK CO., Sussex, N. J., week Oct. 20; Stanhope, N. J., week Oct. 27.

**WANTED AT ONCE
General Business Man With Specialties**
Wire **LESTER LINDSEY THEATRE CO., Marshall, Mo.**

WANTED FOR JESSE BLAIR'S COMEDIANS
First-class Orchestra Leader, also Saxophone Player. Join at once.
JESSE C. BLAIR, Terrell, Texas.

PACE AND HANDY

PUBLISHERS OF THE UNIVERSAL HIT

"A GOOD MAN IS HARD TO FIND"

HAVE ANOTHER PHENOMENAL HIT IN

"THINK OF ME, LITTLE DADDY"

AND A PROFESSIONAL COPY IS READY FOR YOU

"BIG CHIEF BLUES"

IF YOU WANT JAZZ AND PLENTY OF IT GET THIS SONG



PACE & HANDY MUSIC CO., Inc., 1547 Broadway, NEW YORK
(THE HOME OF THE BLUES)

PERFORMERS TRUNKS

All Descriptions
New, Second-Hand, Showers. Reduced for this month.
1-3 Less Regular Prices
LORRAINE LUGGAGE SHOP,
531 Seventh Ave., bet. 38th and 39th Sts.,
New York, N. Y.

**Sporting and Magical Goods,
Dice, Cards, Books, Etc.**

All Goods GUARANTEED.
Catalogue Free.

NATIONAL SUPPLY CO.

Box 20. HURDLAND, MO.

**LADIES! Throw Away Your Bottles
Use Geranium Cream**

for whitening arms and neck. A wonderful preparation for beautifying the skin. Will not rub off. Does not streak or blotch. Convenient. Economical. 50c a jar, sent on receipt of price. Address GERANIUM CREAM CO., 5738 Prairie Ave., Chicago.

MAGNETIZED CIGARETTE

Latest Pocket Trick. 25c.
MELROSE MAGIC CO.,
160 E. Emerson Street, Milwaukee, Mass.

WANTED

WINTER SEASON, OPENING NOVEMBER 3rd.
Sketch Team, 8 P. Musical Team, Blackface, Girl to do natural Egyptian and fancy dancing. Piano Player, night reader. All must change often. A pleasant engagement for ladies and gentlemen. Salary every week. State salary, age, height and weight. Photos returned. Address WALTER HARTER, Maumee, Ohio.

WANTED—Teacher for Violin, Mandolin and Guitar.
Class work. Must be willing to teach our system our way and not over 25 years old. Good salary and commission. Steady position. Could use man or woman. Address H. J. SHROFF, care New England School of Music, Rooms 1-2 Marjorie Block, Battle Creek, Michigan.

Wanted Comedian

Sketch or Musical Team, Novelty Act. Explain all. Will answer by wire. DR. J. E. H. LONG, Kulpmont, Pennsylvania.

WANTED, QUICK

One union Painter, one Union Carpenter who can play string part, one Soubrette and two young Chorine Girls. State salary. Long season. Klaw & Lawrence Time. Address FOX COMEDY CO., 2367 Wheeler St., Cincinnati, Ohio.

Wanted--String Bass

Must be first class. Pictures. \$35.00 week. Six days. Union. Permanent. LYRIC THEATRE, Huntington West Virginia.

WANTED A-1 PIANO PLAYER

Central Mail the People write. Steady work. State all in first letter. Terms, \$50 and R. R.; Singles, \$25 and R. R. Bob Hildon, write. ED. F. WEISE, New Carlisle, Ohio.

WANTED FOR MED.—PEOPLE

all lines. Prefer those doubling piano. Give description of selves, acts and salary first letter. Wilkins and Lawther, write. TEDDY RHEA SHOW, Elston, Iowa.

PLEASANTVILLE, N. J.

MARTEL TAKES STOCK

Harry Martel, who for the past season has been connected with the Maddocks-Park Players in a managerial capacity, will launch his own company on the closing of The Maddocks-Park Players October 20.

The new management will retain the Maddocks-Park Company practically intact, and new additions will be made from time to time. Under the management of Martel The Maddocks-Park Company has done a phenomenal business.

Among those retained by Mr. Martel for the new company are: Earl Craddock, Hasel Shelton, Tom Alvin, Bert Pearson, Bill Henderson, Miss Billy Chester, Miss Lilly Rawson and Miss Pansy Williams.

As an extra added outside feature Martel has retained "Alvin," the man up high. This sensation is used before the performance nightly. Alvin performs on the swinging trapeze from 4 to 20 stories high, and is one of the greatest drawing cards that has been seen with a small show. He brings out the town population and then goes out and brings in the surrounding country. The company played a town listed at 3,000 population last week. All look forward to a pleasant season under the guidance of Harry Martel.—E. C.

THANKS FROM JOHN GILPIN

John Gilpin, who has been under the doctor's care for some length of time and who was ordered to Texas in order to recuperate, writes his heartfelt thanks for the aid rendered him by his many friends in getting to Texas. He wishes to notify them that he has arrived and is already feeling better. His friends can write him at 2420 Federal street, El Paso, Texas.

WOLVERTON'S COMEDIANS

Playing through east Texas, despite the heavy rains of the last two weeks business has been exceptionally good with Wolverton's Comedians. The company plays Winnsboro this week, then to Rockwall, where it will open under the big top. Mr. Wolverton recently purchased from the Dallas Tent and Awning Co. Besides the top the manager has also bought new scenery, chairs, stoves, etc., and will have one of the most comfortable and complete outfits in the South, for the winter season. A few additional pieces will be added to the orchestra this week, and the show will be on its southern route for the winter.—J. M. GARRETT.

KETT OPENS STOCK

Chicago, Oct. 17.—Jack Ward Kett opened a new stock organization at the Palace Theater in Toledo, October 11, for a permanent stay. Mr. Kett had a musical stock in Toledo and last season and is a widely known stage director.

REPERTOIRE NOTES

Bryant's Show Boat closed a successful season of 33 weeks at Marietta, O., Saturday, October 4. The boat will winter at Parkersburg, W. Va., where it will be overhauled and repaired for the coming spring.

Look thru the Letter List in this issue.

A. E. F. Musicians Wanted
To Open in Buffalo, NOV. 3, With the
"LOST BATTALION"

Same company owns "Yankee Doodle in Berlin" and the Sennett "Bathing Girls."

Preference given to those who either sing solos or in quartette or play saxophone. State your weekly salary.

Transportation paid after joining. Consecutive booking. Ticket? Yes. Write or wire full particulars to OMER HEBERT'S OVERSEAS REVUE, week October 20, Columbia Theatre, Detroit. After that, 584 Niagara Street, Buffalo, New York.

WANTED

For Royal Scotch Highlanders' Band

Xylophonist, doubling small drum; trombone. Band plays forty-four weeks each year, including winter season in Florida. Address ROY D. SMITH, Jackson, Miss., this week; Troy, Ala., next; Dothan, Ala., next.

WANTED, for Hi Henry's Minstrels

Minstrel Performers of all kinds; Singers, Dancers, Comedians. Feature Acts of all kinds. Band and Orchestra; those that double in Brass preferred. Address all communications to JOHN HIRAM HENRY, care Johnson Hotel, Willimantic, Conn. Managers with open time in Connecticut, Rhode Island, Vermont, Massachusetts, New Hampshire and Maine, please write. P. S.—Manuel Romaine, write.

Wanted, Novelty Act

that can change for week and work in Acts, or Sketch Team doing Novelty Acts. Don't write. Wire. Salary no object. Must be clever. J. J. HOLMES, week of October 20th, Bayard, Iowa.

WANTED, Sketch Team, Doing Singles and Doubles,

man do Blackface and lady Soubrette. Other good Tent Show Performers write. All must be good act workers and change often. Georgia and Florida all winter, as usual. Top salaries to good people. W. T. MILLER, Manager Miller Show, Kestler, Georgia.

Look YOUNGER and REMAIN 5 to 10 years younger. THOUSANDS of DOLLARS' worth for \$1.00

Simple and inexpensive. Your face and hands show the care you give or deny yourself. Certain foods, care, use of toilet requisites produce and retain better health and youth. PREVENT and REMOVE WRINKLES. Age no barrier. Formulas for Toilet Requisites. Information on care and foods on receipt of \$1. COLONIAL COMPANY, 502, 36 W. Randolph St., Chicago, Illinois.

WANTED---MARTEL'S COMEDIANS

General Business People with Specialties, for small dramatic parts. If you have a featured specialty, salary no object. Mrs. Hampton, "Aleta," wire Tom Alvin, care this show. CAN USE good Specialty People at all times. Company booked solid in theatres all winter. Write or wire. HARRY MARTEL, Manager "Martel's Comedians," Evelyn Theatre, Social Circle, Ga., week Oct. 20; Greendale Theatre, Greasboro, Ga., week Oct. 27.

DO YOU MENTION THE BILLBOARD WHEN YOU ANSWER OUR ADS?

VAUDEVILLE

ALL THE REAL NEWS FROM ALL THE CENTERS TERSELY TOLD, but no rumors, no spreads, no built-up stories, no exaggerated yarns, no spiteful gossip and especially no scandal or divorces. ITS SO, AND NOT SO-SO, IF YOU SEE IT IN THE BILLBOARD

PANTAGES

Planning Two-a-Day Circuit

And Orpheum Theater in Chicago To Go to Four a Day, According to Current Reports

Chicago, Oct. 20.—As an outgrowth of the report in Chicago this week of pending negotiations looking toward the reorganization of the Orpheum Circuit, it is said that Alexander Pantagos will start a two-show-a-day circuit, and that the Orpheum Theater will go to the four-show-a-day plan, in accordance with the policy of the State-Lake Theater. The Pantagos interests are at present playing the same policy.

The new arrangement, it is said, will give Pantagos the big circuit and make a family theater of McVicker's. It is further reported that Sam Kahl, who has been in charge of the booking office of the Western Vaudeville Managers' Association, will go to the executive department of that organization. It is also said today that an arrangement has been effected between the various managers whereby acts will be given twenty weeks' consecutive booking, with no layoffs, and that salaries may possibly be reduced as a result.

However, an authority very close to the impending changes offered the opinion that in the long run opposition will be created that will result in salaries advancing. He cited the case of Roger Imhoff, who, while testifying before the Federal Trade Commission last week, said he was drawing \$500 a week from the Keith interests, and that he already had a signed contract in his pocket for \$675 a week from Pantagos.

The same authority, whose name can not be used, said he believed all of the proposed changes would be in effect within six months. A further report said that Tink Humphrey, representing the Keith interests here, will go to New York to take charge of Keith's booking over the Western branch, and that Glen Burt will be made Keith's Chicago representative.

CLARKONIANS FOR ENGLAND

New York, Oct. 18.—Frank Wirth has just placed the famous Clarkonians, featured this year with the Ringling Barnum Circus, for a season in London. Altho the members of the act are English they have not appeared in their native land for several years.

NINA DAVIS IN NEW YORK

Nina Davis has just returned to New York, having played twenty-four consecutive weeks for the Western Vaudeville Managers' Association. Miss Davis expects to open shortly in New York on the big time.

FRIEDLAND FOR KEITH CIRCUIT

New York, Oct. 18.—Anatol Friedland, popular song composer, has arranged with the K. V. Exchange to compose, stage and appear in a musical tabloid, to be called "Music Land," which will be produced at the Palace Theater early in November.

OSCAR LOWANDE FOR VAUDE.

New York, Oct. 18.—Oscar Lowande, just closed with his own circus after a splendid season's business, will re-enter vaudeville with his equestrian act for the winter.

MARINELLI GOING TO EUROPE

New York, Oct. 18.—H. B. Marinelli will sail for Europe the latter part of next month, or the early part of December, visiting all of the principal cities for the purpose of making a thorough search for novelties and reviewing all the acts that have been contracted to appear over here. Another reason for his trip is to

make absolutely sure of the various theatrical conditions as they now exist before sending any more American acts to Europe, thereby avoiding any possible misunderstandings which might be detrimental and might cause big losses to artists and managers, as far as international bookings and traveling are concerned.

ILLNESS CAUSES CANCELTION

Milwaukee, Wis., Oct. 18.—With her maid here and her trunks in the dressing room of the Majestic Theater, Monday night, Irene Franklin, with her husband, Burton Green, who were to headline the bill this week at the Fehr playhouse, wired from Chicago Monday morning that she would be unable to keep the engagement owing to the serious illness of Mr. Green, who was taken sick when preparing to leave for this city. Miss Franklin got busy, however, and with the aid of the Chicago Orpheum office secured Anne Chandler and Sidney Landfeld, who arrived just in time to appear at the opening matinee Monday.

MEMPHIS DEALS OFF

Memphis, Tenn., Oct. 18.—Martin Beck in a letter to a local newspaper man makes the following terse remarks:

"Memphis is in need of a new Orpheum home, and it is the intent to shortly construct one. I have held consultation with several Memphis men, but the site offered did not suit, and, in consequence, all deals are off for the present."

Mr. Beck declares he will visit Memphis shortly for the purpose of going into the matter of a new Orpheum house.

"SNOWBALL" JACK OWENS

Special material written for the profession. Charges, \$5.00 a minute. Special Songs, Recitations, Trios, Quartets, Conversation Numbers, Openings, Novelty Numbers. Charges according to number and quality.

TO PERFORMERS EMBARRASSED

I have completed my Professional Encyclopaedia for the benefit of the performer that can not afford to pay \$5.00 a minute for special material. The book contains NEW, ORIGINAL, UP-TO-THE-MINUTE material for everyone connected with the Theatrical Profession, Monologs, Dialog, Singles, Doubles, Trios, Quartets, Musical Comedy, Original Songs, Openings, Novelty Numbers, Minstrel Scripts, End Gags, Magic, in fact everything pertaining to the amusement field. My charge for the above book is \$1.50 each, with the understanding that your money will be refunded if this is not the most valuable book offered to the profession. This is not a money-getter for me, only a volunteered assistance to the worthy performer that must have new material in order to proceed to progress.

Book mailed same day order is received.

"SNOWBALL" JACK OWENS, Billboard.

WARDROBE TRUNKS

Made of 3-ply Veneer Lumber covered with hard Vulcanized Fibre. Oval tops, four roomy drawers, including hat compartment, shoe pockets, laundry bag and twelve hangers in 12-in. hanger compartment. \$39.50

These trunks are guaranteed to give good service. Special at

Will ship on one-third deposit, balance C. O. D.

COMMERCE TRUNK CO.

174 W. Van Buren Street,

CHICAGO, ILLINOIS

BIG TIME VAUDEVILLE ACTS WRITTEN TO ORDER

Acts that will headline on any circuit. Three years' successful writing without one dissatisfied buyer. YOU should place your order with me BECAUSE

I WRITE YOUR ACT TO SUIT YOUR NEEDS.

I DELIVER WITHIN TEN DAYS FROM RECEIPT OF ORDER.

I HAVE NO STOCK MATERIAL TO WORK OFF ON YOU.

MY PRICES ARE THE LOWEST FOR HIGHEST QUALITY WORK.

I ISSUE A CONTRACT THAT PROTECTS YOU FULLY.

MY ACTS ARE ALL NEW, SURE FIRE, FULL OF "PIT" AND PUNCH!"

Write for prices and contract today.

N. J. BUCKWHEET, 714 No. 5th St., Philadelphia, Pennsylvania.

LOOK SHAKESPERE WAS RIGHT

"THE ACT'S THE THING!" Ability alone is insufficient; but your talent and my material will mean something. Interview by appointment. Phone 4281 Columbus. Equal attention to out-of-town orders.

ARTHUR NEALE, 152 W. 65th St., New York.

"O, DAT GAL O' MINE"

Fox-Trot—full of pep. FREE orchestration and professional copy to leaders and singers. THE MILLER PUB. CO. (Not Inc.), 124 Loomis St., Chicago.

LOUIS KINS-NER FREE

Chicago, Oct. 17.—Louis Kins-Ner, a vaudeville actor, was freed yesterday from a charge of complicity in the murder of Mrs. Louisa Brown at Maywood, a Chicago suburb, last month.

Kins-Ner was arrested in Pittsburg. At the hearing yesterday he produced a statement from S. Y. McCann, manager of a theater in Homestead, Pa., saying that Kins-Ner had appeared in this theater September 11, 12 and 13. The murder was committed September 12.

MOUNTFORD IN WASHINGTON

New York, Oct. 20.—Harry Mountford leaves tomorrow for Washington to appear on behalf of Grand Opera Chorus Alliance as the International Secretary, when the appeal of the detained opera chorister is argued before the Commissioner of Immigration.

These choristers have been held by the Immigration authorities on the ground that they are contract laborers, and Mountford is going to oppose their admission to the country on the ground that they are here to take the jobs away from members of the Chorus Union.

DUTTONS BOOKED FOR VAUDE.

The Duttons, Society Equestrians, who are now playing the fairs in the South, will close about November 9 and play vaudeville. They are booked over the Orpheum Time, and start at St. Paul November 16. They were one of the features at the Texas State Fair, and their act elicited much favorable notice.

WAR DEPARTMENT INQUIRY

Camp Booking Office To Be Investigated

New York, Oct. 18.—It was announced today in responsible quarters that the War Department would begin holding an inquiry into the conduct of the booking office that is supplying the Liberty theaters in the various camps with vaudeville, on Tuesday, October 21.

There has been talk for some time that this would happen and many complaints have been made to the War Department about the way the business was handled. The inquiry is the result of quiet investigation that has been going on for some time.

MYRTLE MASON IN VAUDE.

Chicago, Oct. 18.—Myrtle Mason, an attractive young Castilian singer from the Coast, is among the newest additions to Chicago vaudeville. She had her tryout one evening recently, and has been offered booking over big time.

Miss Mason, oddly enough, has a baritone-voice of exceptional range, depth and power. She starts her act off-stage, and surprises the auditors when a woman, instead of a man, walks on the stage. This is Miss Mason's first trip East. She has been singing in vaudeville on the Coast. The singer was discovered by J. B. Kaiver, of the music publishing house of Jerome H. Remick & Co., while he was selling "Tell Me" in the West. He prevailed on Miss Mason to come to Chicago, and aided her to secure an engagement. She is also still singing "Tell Me."

BIG ACT OPENS

New York, Oct. 18.—"Some Night," the musical comedy, has been cut down in running time to one hour, and is now at the Amphion Theater, Brooklyn, for its break-in. The act was such a tremendous hit that the manager announced from the stage the night of its opening, that, as hundreds had been turned away from the theater, he had engaged the act for the first half of the week. This will make a full week's run at this theater, a record for the house.

"Some Night" has a cast of eleven principals, ten chorus girls and a working crew of three. A massive set, with a practical staircase, is carried, and the production is probably the largest ever put on the vaudeville stage.

In the cast are: Joe Fields, Arthur Miller, Gale Wendell, Charles Whyte, Arline Williams, Carmen Seales, George Westcott, Helen and Gosse, Ada Nash, Charles Bates, and Musical Director Sam Korn. The act is owned and under the direction of Seymour Felix.

"MERCEDES" HAS CLEVER SHOW

"It's a great little show," is the verdict everywhere in regard to "Mercedes and the Miracle Show." Her "Revue of Wonders" is replete with mystifying acts that are highly entertaining. It is a combination of music, vaudeville, telepathy, ventriloquism, black art, sleight-of-hand, conjuring and dancing, and is drawing crowded houses wherever it shows. In addition to Mercedes herself the show includes Mile, Stanton, George Keuschling (Rush Blue Toy), Princess Wab-Letka and others.

"ANDERSON'S REVUE" NOV. 10

Chicago, Oct. 18.—"Anderson's Revue" is now rehearsing and will open on Llewellyn at McVicker's Theater November 10, according to Charles Anderson, the producer. The cast of the act is Habbette Dalzede, prima donna; Helen Dee, soprano, and a chorus of five girls. Bob Roberts is musical director.

Mr. Anderson told a reporter for The Billboard that he will remain in Chicago all season for the purpose of producing a number of new and big acts. He also said that, as an early announcement, he will open Green Mill Garden May 15 with a company of twenty-five people and his own song writers. Mr. Anderson had the revue at Green Mill Garden two years ago.

If you see it in The Billboard, tell them so.

100 PHOTOS Size, 8x10—For THEATRICAL or SCREEN PLAYERS \$21.⁷⁵
DELACROIX Studio - 1465 Broadway, Cor. 42nd Street, New York City

HERE ARE EIGHT HITS FROM THE PEN OF

ANITA OWEN

YOU WILL REMEMBER HER AS THE FAMOUS AUTHOR-COMPOSER OF "DAISIES WON'T TELL" AND THE GREAT COLORATURA NUMBER, "INVITATION"

We feel sure you will find something suited to your needs among the following selections:

- "LAND OF MY DREAMS"
- "MARY, YOU MUST MARRY ME"
- "DON'T BE SAD"
- "WANDER WITH ME TO LOVELAND"
- "TELL IT TO THE WORLD"
- "MY MEMORY OF YOU"
- "MY HEAVEN LIES WITHIN YOUR EYES"
- "I WANT YOUR LOVE OR NONE AT ALL"

Write for professional copies, which will be sent free on request. When in New York call and hear Miss Owen's interpretation of these numbers.

THE JONES MUSIC CO., GAIETY THEATRE BUILDING, **1545 Broadway, NEW YORK**

VAUDEVILLE NOTES

Anna Francis, formerly of Jim and Anna Francis team, is now doing a double act with Flo Wells. Jack Lewis is their agent.

George Morse, on the staff of Poll's Theater, Hartford, Conn., for seven years, has been appointed assistant to Manager Clancy at Poll's Palace in Hartford.

Bob Hendricks, blackface comedian, of the team of Miller and Hendricks, playing over the Western Vaudeville, was called to his home in Colville, Wash., owing to the serious illness of his mother.

Harry Bond, proprietor of Bond's Hotel, Hartford, Conn., is running vaudeville in his dining room. The bill consists of Myrtle Lipari, Ted Hoffman, Cloonan and Allman, Miss Slossa, Barnett and Murdock, and Harry Rose.

Buddy Morelock, of the team of Morelock and Watson, dealers that he was married at Bullochville, Ga., recently. He states that it was J. W. Murdock, his father, who took unto himself a wife. Buddy is still enjoying single blessedness—with his new auto.

Vice LeRoy and Jack Dreschner, teaming in "Oh, Vic" were on their way to Denver, when a freight wreck held them up in a small town in Wyoming, which, curiously enough, was named LeRoy.

Fred St. Onge, well known in vaudeville as a bicycle rider, has connected with the Hendee Mfg. Co., Corbin Screw Co. and the Continental Rubber Co., and will fill a somewhat unique po-

WRITTEN TO ORDER, PLAYS, SKETCHES, ACTS.

Up to the minute, original and exclusive material. Liberal terms. Bookings assured. W. E. NELSON PLAYWRITING CO., Suite 402, 500 Fifth Avenue, Corner 42d Street, New York City.

WANTED

FOR BIG TIME VAUDEVILLE ACT

Lady or Gent Gymnast; weight not over 125 lbs.; height, 5 ft., 4, or less. Write or wire EMMA BARLOW, Circus Days Co., 914 Penn. St., St. Joseph, Mo.

WANTED--A LADY PARTNER

for a three-night church and school proposition. Absolutely reliable. Going to California or Florida for winter. Must sing WELL and play piano. A good concert entertainer. State all and send photo. Will feature if O. K. HERMAN PRATT, Kinmundy, Illinois.

WANTED--VAUDEVILLE PERFORMERS

We can fill in a few weeks for you in Michigan. Write or wire. CAN PLACE Musical Performers most any time. KEYSTONE BOOKING EXCHANGE (W. F. Henderson), Suite 17 and 18 Wenham Block, Grand Rapids, Michigan.

WANTED, QUICK!

Sketch Team that can deliver the goods. Must change specialties strong for a week and work in acts. Nothing too good for this Show. Salary sure. State size and age. Consider silence a polite negative. Address DR. A. L. DAWSON, Lock Box 202, INDIANAPOLIS, IND.

Wanted -- A-No. 1 Chorus Ladies

for the high-class Vaudeville Act, "BRIDES OF FASHION." Opens in two weeks. Rehearsals now on. Wire. Don't write. Pay your own. Write or wire. KENNEDY & THOMAS, 233 West Miller Ave., Akron, Ohio. P. S.—Helen Day, Helen Berg, Lee Sisters, Betty Chester, Mai Chester, Ruby Wentworth, wira.

EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.

sition. He is to go from one city to another to teach, instruct and inform people as to the merits of bicycling, an incidentally promoting races to foster interest in the bicycle.

Friends of May Roberts (Mrs. L. Victor Gillard) will learn with regret of the death of her little pet, "Becky Sharp," in Salt Lake City, October 5. This little dog has traveled with her mistress all over the world, having been a source of pleasure to many friends, not only all over the United States, but also in Europe, China, Japan, Alaska, the Philippines and India.

Miller & Johnson's Jazz Orchestra, conducted by Eddle Miller, is meeting with unusual success over their dance circuit thru Southern Illinois. Among the numbers being programmed are "The Vamp," "My Desert Love," "Take It From Me," "Where Is the Girl I Left Behind," "Take Me to the Land of Jazz," "When the Cherry Blossoms Fall" and "Take Your Girl to the Movies." Harry Reed, xylophone, has been added to their orchestra.

TO IMPROVE SALEM THEATER

Salem, O., Oct. 18.—Manager Harry Steinberg, who recently acquired possession of the Grand Opera House here, announces that approximately \$10,000 will be spent on improvements already started. This will include the installation of a new "blow" system at an estimated cost of \$5,000. Steinberg also owns the Royal Theater here, Salem's only other playhouse.

Look thru the Letter List in this issue.

Order Blank.

CAPT. BECK'S BIG "4"

Order Blank.

Hildreth & Beck,
Freeport, L. I., N. Y.

Street..... City..... State.....

Dear Sirs:—Enclosed \$.....in (Stamps) for the following copies of music, or piano rolls marked X.
(Money Order)

- Why Must We Say "Good-Bye"? (Ballad)
-Piano Solo. 15c.
-Orchestra. 25c.
-Piano Roll (words). 90c.
- The Home Coming March and One-Step.
-Piano Solo. 15c.
-Orchestra. 40c.
-Military Band. 40c.
-Piano Roll. 75c.

- "Aviation" Waltzes.
-Piano Solo. 25c.
-Orchestra (Concert size). 80c.
-Piano Roll. 90c. (Three Waltzes).
- The VICTORY Liberty Loan March.
-Piano Solo. 15c.
-Orchestra (Small). 40c.....Orchestra (Full) 60c.
-Military Band (40 parts). 40c.
-Piano Roll. 75c.

SPECIAL.Piano solos of above four numbers 50c.
.....Piano solos of above four numbers, with 1st Violin parts 80c.
Extra 1st Violin parts 5c. each.

Sincerely,

BILLBOARD.

Name

CONCERT AND OPERA

CLASSIC DANCING-CHAMBER MUSIC-SYMPHONY CONCERTS

The Billboard wishes to specialize on news and notes concerning American artists, and to that end invites correspondence from them. Send us your programs and press notices and tell us about your engagements, the receptions you received, etc., etc. Address CONCERT EDITOR, The Billboard, 1493 Broadway, New York.

MASTER MUSICIAN

Is John Alden Carpenter

**Celebrated American Composer
Is Also Representative
Business Man—Works
Cover Wide Range**

Park Ridge, Chicago, is the home town of one of America's most celebrated composers, John Alden Carpenter. He is a descendant from a long line of American ancestry, and received his education in the University School of Chicago, and at Harvard University. His first instructor in music was his mother, who was a distinguished amateur singer, and then he studied piano with Amy Fay and theory with W. C. E. Seeboeck. While at Harvard he continued his studies with John K. Paine, and in 1906 he spent several months at Rome with Sir Edward Elgar at his home.

Upon returning to the United States he placed himself in the hands of Bernhard Ziehn of Chicago, who was one of the world's greatest musical theorists, and with whom he studied until Prof. Ziehn died in 1912. It was while studying with this great master that Mr. Carpenter entered the business firm of George C. Carpenter & Company, who deal in mill and railway supplies, and in 1897 he became vice-president of the concern. He did not allow his business interests to diminish his musical activities, and his works include many songs which have been sung all over the world by the leading artists.

Mr. Carpenter has written song cycles, and compositions for piano, violin and the symphony orchestra. His orchestral suite, "Adventures in a Perambulator," was used by the Chicago Orchestra in 1915, also by the New York Symphony and other famous orchestras. His new ballet pantomime, "The Birthday of the Infanta," which is based on Oscar Wilde's story, is to be presented during the coming season by the Chicago Opera Association.

Mr. Carpenter's sound musicianship, his broad culture and his poetic insight have made him a master-musician and composer, and he is recognized as representative of all that is best in American music and American traditions.

ALL-AMERICAN PROGRAM

Planned by Brooklyn Club

Etta Hamilton Morris, the Brooklyn soprano and director of the Philomela Ladies' Glee Club, will give two subscription concerts in the Brooklyn Academy of Music. The first, on December 8, will be an operatic program, with Percy Hemus, baritone, as soloist. In May the second concert will be presented with an all-American program, and with the idea of assisting young American artists, will present either a violinist, cellist or pianist as the result of a competition, which is to be held immediately after the first of the year. Mrs. Morris will herself be heard in recital in March.

"MUSIC FOR THE MASSES"

Is the Slogan of the Boston English Opera Company

Boston, Oct. 18.—At the Arlington Theater, formerly the Castle Square, the Boston English Opera Company will, on November 11, commence a twelve-week season of opera, at popular prices. Realizing that good music should be brought within the reach of the many, many people who can not afford the usual grand opera prices, also that music in dramatic form, that is opera, to be entirely understood and fully appreciated by the masses must be given in a language understood by all, the Boston English Opera Company will give all operas in English. The roster of the company includes many notable artists, mostly all of whom are Americans, and among them are Joseph F. Sheehan,

tenor; Hazel Eden, soprano; Stanley Peason, baritone; Ruth Kuerli, soprano; Leonard Sanford, tenor; Alice May Carley, contralto; Dillon Shallard, baritone; Kathryn Richmond, soprano; May Barton, mezzo-soprano; William Northway, baritone; Lynn Griffin, lyric tenor, and several others of like merit. An orchestra of twenty-five musicians, under the direction of Arthur Dunham, one of America's well-known conductors, has already been engaged, and arrangements are being made to give an exceedingly interesting series of operas.

caston, Fritz Kreisler, after an absence of three years, will again be heard. On January 22 Percy Grainger, the brilliant pianist and composer, will make his appearance with the orchestra, and at the final concert, which will be given February 21, Mischa Levitzki, the pianist, has been chosen to assist the orchestra.

MARGARET JAMIESON

New York, Oct. 15.—Margaret Jamieson gave a piano recital this afternoon at Aeolian Hall to

DOUBLE BILL

Presented by Society of American Singers for Second Week of Season

New York, Oct. 20.—The initial hearing this season of Gilbert & Sullivan's operas is being given this week at the Park Theater by the Society of American Singers. The first half of the week "Pinafore" and "Maid Mistress" are being given, with Frank Monlan as Sir Joseph in "Pinafore," Blanche Duffield as Josephine in "Maid Mistress" Lucy Gates appears in the role of Serpina, in which role she has won many triumphs, and Percy Hemus, as Pandolfo, the master.

During the last half of the week the event of importance will be the debut of Lady Tsien Mei, the Chinese prima donna, who made her operatic debut in the title role of "The Geisha."

BANNER YEAR

For St. Louis Concert Season

St. Louis, Oct. 20.—For the coming season a banner year of excellent musical events has been announced. The symphony orchestra will give 49 concerts, consisting of 14 pairs of regular concerts, 20 popular concerts and one special concert. Already 24 recitals have been arranged.

The season was opened last week when Rosa Penselle and Sacha Jacobsen appeared at the Odeon. Percy Grainger will appear October 21, and on the 24th a joint recital will be given by Mme. Frances Alia and Erin Ballard. The Vatican Choirs will give a concert on the 30th and some of the other artists scheduled for appearance in St. Louis are Fritz Kreisler, Olga Samaroff, Sophie Braslan, Maude Powell, Rachmaninoff, Schumann-Heink, Josef Hofmann, Frieda Hempel, Emma Roberts, Charles Galsberger, Harold Eaner, Emmy Destinn and Albert Spalding.

SERIES OF PEOPLE'S CONCERTS

Given by New York Symphony

The New York Symphony Orchestra will give this season a series of "People's Concerts," under the auspices of the Music League of the People's Institute. The series consists of six concerts at the DeWitt (Clinton and Stuyvesant High Schools and will be given on November 16, December 13, January 10, February 7 and March 17. The concerts will be directed by Willem Willeke and Rene Pollain, the assistant conductors of the New York Symphony Orchestra.

EXPERIENCED ARTISTS

Are Sought by Seattle Symphony Director

Seattle, Oct. 18.—On November 9 the 1919-1920 season of the Seattle Symphony Orchestra begins. During the season ten popular and ten regular symphony concerts will be given at Meany Hall, University of Washington. One hundred thousand dollars has been guaranteed to pay the musicians, but at the present time Director Spargur is having a difficult time finding experienced men to place in his orchestra, and is appealing to musicians from other cities.

JOHN McCORMACK

To Celebrate Tenth Anniversary at Hippodrome

New York, Oct. 19.—On Sunday evening November 9, John McCormack will give his first New York concert in this season. This will also be a celebration in honor of the tenth anniversary of his American debut, which occurred at the Manhattan Opera House, November 10, 1910. The anniversary concert is to be given at the Hippodrome and elaborate plans are being made for a suitable celebration of the double event.

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

JOHN ALDEN CARPENTER



Mr. Carpenter is one of America's most celebrated composers. He has written song cycles and compositions for piano, violin and the symphony orchestra, and is recognized as representative of all that is best in American music and American traditions.

SPECIAL PERFORMANCE

At Metropolitan for the Belgian King and Queen

New York, Oct. 18.—Invitations have been issued for a special operatic performance, to be given at the Metropolitan Opera House, October 25, by the Inter-Racial Council, which represents thirty nationalities in the United States, and the Metropolitan Opera Company in honor of the King and Queen of Belgium. This will be one of several special performances to be given this year in honor of various noted men and women of Europe, who will visit America.

NEW YORK SYMPHONY

Appearances in Philadelphia

The New York Symphony Orchestra, under Walter Damrosch's direction, will present four concerts this season in Philadelphia. The concerts will be given at the Academy of Music, the first one occurring October 28, with Mabel Garrison as soloist. The second concert, December 18, should be one of unusual interest to Philadelphia music lovers, as, on this oc-

casional, Fritz Kreisler, after an absence of three years, will again be heard. The principal number of the program was a Chopin Sonata, Op. 58, which was rendered in an acceptable manner.

MME. MENZELI,

Noted Danseuse, To Be Given Reception by Professional Women's League

New York, Oct. 18.—In the new clubrooms of the Professional Women's League the members will give a reception on Monday afternoon, October 27, to Mme. Menzeli, the noted danseuse, with whom many noted members of the profession have studied the art of dancing.

A NEW TRIO ANNOUNCED

There has very recently been formed a new chamber music organization, which will be known as The New York Trio, which is comprised of Clarence Adler, pianist; Solphine Guild, violinist, and Cornelius Van Vliet, cellist. Each of these musicians is well known as soloist and has had much experience with ensemble organizations. The new trio opens the season with the first of a series of concerts on Monday evening, December 1, in Aeolian Hall.

MUSICAL COMEDY

COMIC OPERA, SPECTACLE, PAGEANTRY
TAB SHOWS

MY HONOLULU GIRL

In Successful Tour in Canada

Show Playing at \$1.50 Top Thru Maritime Provinces—Jack Case Joins for Comedy Lead

Chicago, Oct. 18.—Dixie Vinson, manager for Norman Friedenwald's Eastern "My Honolulu Girl" company, has written The Billboard from the far Northeast, saying the organization is making a solid and expanding success.

The show opened its Canadian season October 16 at the Auditorium Theater in Quebec. A week of one-nighters was to follow in Sidney, St. John's, Halifax, Yarmouth and other towns. A week stand will be played in Prince Edward Island.

"We are carrying thirty people," Mr. Vinson writes, "including the Klueca Troupe of six Hawaiians. We are playing to a strong \$1.50 top."

Some changes have been made in the cast since the show left Chicago. Jack Case has replaced Bud Brownie as lead comedian. Brownie quit to push his own job. Interests, Charles Riggs is now first man ahead. Gardner Wilson is the capable assistant in front. The show is booked solid for several weeks.

"PECK'S BAD BOY" COMPANY

"Peck's Bad Boy" Company, which is touring the Middle West under the management of H. B. Morgan, is meeting with big success, playing to S. R. O. at many places. The cast consists of Roy E. Franca (Duffy), Violet Allfree (Miss Prim), John Craig (Col. Silence), H. B. Morgan (Dr. Gettem), Mrs. S. Payne (Mrs. Peck), Henry Heck (Shultz), Tommy Payne (Bad Boy) and Babe Payne (Bad Boy's girl, Minnie). The show is featuring Babe and Tommy Payne, and their specialties are going over in great style. Their dance of all nations is the hit of the bill, and it has the audience guessing from start to finish. They are two of the most clever juvenile entertainers on the road, and they have been getting splendid notices in the local newspapers. The show is getting a new setting for the second act. H. B. Morgan is company manager; Frank T. Gunn, business manager; Henry Heck, stage manager, and Melba Lucking, musical director.

WILL KILROY ELATED

Chicago, Oct. 18.—Will Kilroy, of Kilroy Britton, Inc., told a reporter for The Billboard that "My Sammy Girl" company is proving to be one of the biggest musical comedy successes that the producing firm has ever developed.

The "Girl" is playing to a \$1.50 top, and the business is virtually nightly turnover. Not a single change has been made in the cast thus far.

"We make few changes, anyhow," said Mr. Kilroy. "We try to start out 'all set' and if any changes are made our people make them themselves."

Mr. Kilroy said that "Stolen Sweets" is getting the business down in Pennsylvania. Darrell Lyall, who leased "Freckles" from Kilroy Britton, Inc., closed one of his companies in Wisconsin last week. The organization is said to have not been successful. All of the performers were paid in accordance with their Equity Association contracts, and the company was disbanded. Several of the actors were placed with Mr. Lyall's Eastern "Freckles" company, which is doing an excellent business.

BILLY ALLEN OPENS

East Liverpool, O., Oct. 18.—The Billy Allen Musical Comedy Company, headed by Billy Allen himself, inaugurated its eighth winter season at the Ceramic Theater last week. The tour again is under the direction of The Myrtle-Harder Amusement Company. Fred Carmelo is manager this season, Harry G. Clarke business representative, Jack Broderick musical director, Charles Pulten stage manager. Principals include Johnnie Lowry, Marguerite Dunn,

Bessie Scott, Tommie Woodhall and Bertha Terry. There is a chorus of 20. The company is offering a repertoire of musical tabs.

"DANCING WIDOW" SUCCESSFUL

New Philadelphia, O., Oct. 18.—Aubrey Mitchell's newest musical comedy, "The Dancing Widow," is playing to capacity business throughout Eastern Ohio and Western Pennsylvania. The tour of the show since the actors' strike ended has been most successful. The cast includes Mildred Cecil, Margarite De Von, Henrietta Hendricks, Vera Renaud, Harry Fentell, A. S. Byron, Robert T. Holden, Jack Adare and James Tomkins. The show is playing one-night stands and is picking excellent territory.

"MATINEE GIRL"

Preparing for Sixteenth Season

The "Matinee Girl" company, the pioneer musical comedy company of the West, will open its sixteenth season on or about the first of November. Dan Russell, as usual, will head this excellent company. Special scenery is being painted for every production.

The company will carry eighteen people and a chorus of ten girls, and will be under the personal management of Frank DeAtley, one of the best known showmen of the West.

"A HONOLULU HONEYMOON"

"A Honolulu Honeymoon," owned by Melroy and Clarke, and one of the most pretentious musical comedy offerings that has emanated from the Windy City this fall, is doing remarkably

well in Illinois and Iowa. Bert Rutherford, well-known circus man, is looking after the advance, and has two assistants, who are experienced circus billposters.

Ned Melroy, of the producing firm, is the star of the attraction, which has a personnel of 27, including Henry Ahlens and five native Hawaiians. Miss Tiny Collins, well-known as a toe dancer, is the soubrette.

The success of the attraction has so pleased Mr. Clarke, the senior member of the firm and former owner of the Empress Theater, Cincinnati, that he has decided to put out two more companies. They will be gotten together as soon as possible in Chicago.

"A Honolulu Honeymoon" is dressed regardless of expense, and its scenic treatment is said to be beautiful. The book was written by Mr. Melroy and the music by Archie McCabe.

ORGANIZING NO. 2 COMPANY

Chicago, Oct. 18.—William C. Cushman of Morgan & Cushman, owners of the "A Dangerous Girl" company, is in Chicago for the purpose of organizing Company No. 2.

BILLY DE HAVEN

To Be Featured With the Kennedy & Thomas New Musical Comedy Company

Akron, O., Oct. 18.—Billy De Haven, well-known comic and brother of Cecil De Haven, arrived here this week to begin rehearsals for the new musical comedy in which he is to be featured.

(Continued on page 115)

Musical Comedy Productions

"THE ROSE OF CHINA"

"THE ROSE OF CHINA"—A musical comedy in three acts. Book by Guy Bolton. Lyrics by P. G. Wodehouse. Music by Armand Vecsey. Ladies' Chinese costumes by Alice O'Neill. Men's Chinese costumes by Eaves Costume Co. Modern gowns by Giddings. Staged by Robert Milton and Julian Mitchell. Scenes designed and painted by Joseph Urban. Presented by F. Ray Comstock and Morris Gest for the first time on any stage at the Shubert-Detroit, Detroit, Monday evening, October 13.

THE CAST:

Ling Tao Jane Richardson
Tommy Tifford Oscar Shaw
Dum Tong Paul Irving
Tin-Fang-Law Stanley Bridges
Tao Lin George E. Mick
Wilson Peters Frank MacIntyre
Polly Baldwin Cecil Cunningham
Mandarin William H. Pringle
Grace Hobson Cynthia Perot
Priest Lee Dwyer
Jason Ivan Simpson
Ka Lin Margot Stafford
Ton Ka Louise Brownell

Detroit, Oct. 18.—"The Rose of China," as its name implies, radiates the atmosphere of old China; weird and mystical in perspective, yet full of Oriental coloring and charm, and rich in the vernacular of the mandarin.

The story has to do with a pair of adventurous young Americans, set down in China, one, Tommy Tifford, already selected by his guardian as a suitable husband for his daughter, Grace Hobson, the other, Wilson Peters, a tea buyer from the United States, who became engaged to a New England spinster, Polly Baldwin, thru a series of letters exchanged in answer to a matrimonial advertisement.

Polly turns up in China, and, in payment for resending her pet pebble from a gang of Celestial hoodlums, Tommy is pursued by the angry mob, which he eludes by taking refuge in the sacred gardens of the Mandarin, where he meets Ling Tao, who befriends him, and with whom he falls desperately in love. At this juncture Peters shifts into the scene. Being shy of fun, his mission there is to sell a dilapidated automobile to the Mandarin's son, who, having spent four years at Yale, has acquired a knowledge of motor cars and refuses to be fessed. Peters meets Ling Tao in the garden, and during an impassioned moment kisses the pretty Chinese maiden, which act is discovered by one of the Mandarin's servants, and the portly tea buyer is summarily sentenced to be hanged to death with a feather. Tommy picks up a business card which Peters dropped in the garden, and when he is summoned before the Mandarin to resolve the death sentence as penalty for picking a rose from the sacred tree, Ling Tao seeks to stave the Mandarin's wrath with a fervor born of love for the young American, and succeeds upon condition that she marries the condemned Tommy forthwith, in subscribing to the marriage tablet with Ling Tao, Tommy signs Peters' name, whence rightful complications unfold.

Altogether Polly, the New England spinster, became engaged to Wilson Peters, she had never seen him. Learning that the American who married Ling Tao bore that name, she proceeds to settle accounts with Tommy, whose address is held by her by the appearance of his guardian, who announces that arrangements are all set for his marriage with his daughter. Ling Tao, realizing the racial barrier, releases Tommy and returns to her father's home. Thus left free to gratify his heart's desire, Tommy's flame for his guardian's daughter wanes and he again seeks Ling Tao, whom he has grown to love madly. This is Dan Taplin's will just prior to the final curtain. Polly and Peters ditto.

Miss Richardson, as Ling Tao, is decidedly charming and slugs w. Her dainty personality is made doubly lovable by rich and beautiful costumes. Her work was artistic, and she won her audience at the outset. Oscar Shaw and Frank MacIntyre carry the principal masculine roles. The former as Tommy and the latter as Wilson Peters, the portly American tea buyer. The bulky comedian disported at his best and ran up a big score for laughs. Cecil Cunningham brought her seasoned accomplishment into skillful use in the role of Polly Baldwin.

(Continued on page 115)

LONG RUN RECORDS BY THE MUSICAL PLAYS IN NEW YORK

Number of consecutive performances up to and including Saturday, October 18.

PRODUCTIONS OF THE NEW SEASON

Apple Blossoms.....	Globe.....	Oct. 7.....	14
Greenwich Village Follies.....	Nora Bayes.....	July 15.....	172
Happy Days.....	Hippodrome.....	Aug. 23.....	91
Hello, Alexander.....	24th Street.....	Oct. 7.....	16
Hitchy Koo, 1919.....	Raymond Hitchcock.....	Oct. 6.....	10
New Ziegfeld Midnight Frolic.....	New Amsterdam Roof.....	Oct. 2.....	9
Nothing But Love.....	Longacre.....	Oct. 18.....	8
Oh, What a Girl.....	Central.....	July 28.....	60
Polly Boly Eyes.....	Knickerbocker.....	Sep. 25.....	24
See-Saw.....	George M. Coban.....	Sep. 23.....	41
Shubert Gaieties.....	Winter Garden.....	July 7.....	83
The Little Whopper.....	Casino.....	Oct. 13.....	8
The Royal Vagabond.....	Cohan & Harris.....	Feb. 17.....	256
Ziegfeld Follies.....	New Amsterdam.....	June 16.....	126

IN CHICAGO

Flo-Flo—Handers & Mills.....	Olympic.....	Oct. 19.....	9
Seven Lenses—Ada Wise Weeks.....	Hilthols.....	Sep. 15.....	53
Oh, Look—Dolly Sisters.....	Auditorium.....	Oct. 12.....	18
Somebody's Sweetheart.....	Garrick.....	Sep. 21.....	35
The Velvet Lady.....	Colonial.....	Oct. 19.....	9
Take It From Me.....	Studebaker.....	Aug. 17.....	66

*From 20 to 30 performances lost account of actors' strike.
**Policemen's benefit.

WANTED FOR THE MATINEE GIRL COMPANY With Dan Russell

Principals in all lines. People with Specialties. TEN CHORUS GIRLS. People who have been with the above company, write or wire FRANK DeATLEY, New Midland Hotel, 407 E. 9th St., Kansas City, Mo.

WANTED Chorus Girls, Salary \$30.00.

The show that has been out for four years without closing. Can place girls immediately or later. Write or wire. Always glad to hear from old friends and real musical comedy specialty people. Address FRANK KING'S DAINTY GIRLS CO., week of October 20, Bungalow Theatre, Durant, Oklahoma.

TABLOIDS

BILLY STEED, well-known comedian, is now managing Jimmie Wayne's new musical comedy company, "Gone," and making good thru the Middle West. Curly Stewart and Bobby St. Clair are big assets with the show. Kelly Hickey and Ida Miller are being featured as singers of late song hits. The show is now headed for Detroit, with a well satisfied cast.

LAWRENCE P. WALL and his Vampire Girls made a decided hit with his "Baseball Bill" at the Princess Theater, Waterloo, Neb., during the World Series. The show played to capacity and was really the best bill so far this season. Billy Band, as "Mike" Kerr, and Frank LaMont, as "Mike" Eller, twirlers, were a scream in their comedy antics as famed pitchers.

THE PRINCESS MAIDS, under the management of Walter L. Brown, is doing an excellent business thru Oklahoma and Texas with a company of sixteen people and an abundance of good features. All new bills prevail, and the company is endeavoring to play bills never seen before on the Barbour Circuit. The male quartet goes over good, with Marshall Walker, song writer, leading. He produces all the bills. Brown will soon change the name of his company to the Whirlwind Follies, and is now putting out a new line of paper.

ARTHUR O. HUEBNER'S American Follies is having the most prosperous season of its career, according to Jack Kinneard, the manager and producer. He continues: "Not being content with two A-1 Shows, Arthur Huebner is now working on his third show, which will be just as elaborate and classy as his other two. The American Follies played Muskogee, Ok., last week and is now playing Sapulpa. We are now in our fifty-third week without a layoff. The roster is as follows: Jack Kinneard, principal comic, ably assisted by Billy Hagan, second comic; Harry Anderson, straight; Bert DeVolla, prima donna and impersonator; Nell Richards, soprano, and a lively band of steppers, capably handled by Anna Hagan."

HIEBLE BROTHERS' "Columbia Revue" is doing fine on the Sun Time. The show is just seven weeks old, and has already gained a good reputation. The features are Zettler and Zettler, comedy spintners; pretty Annabelle Collins, witty songs; Billie Walker, the girl comic; Jack Stanton, ballad singer, and a fast-stepping chorus. The show is managed by Billy Zettler, who is the principal comedian; Claude De Voe is the second comic and general business man. Hieble Brothers have their third show in preparation, which they expect to launch in about two weeks. The "Columbia Revue" played Dover, O., last week, after which they will play Alliance, then two weeks in Cleveland. The company will be glad to hear from any friends.

BOBBY RYAN, comedian and producer, has launched a second and third company and has booked them solid in stock. The Military Maids is an excellent company and the others are expected to come up to the class of the first. Bobby is working hard and wants to give the managers everything and more than they bargained for. New wardrobe has been furnished and extra scenic effects added. Following is the roster of the three companies: Military Maids Company, Liberty Theater, Joplin, Mo., Billy Clifton, manager and comedian; Hal Thompson, comedian; Chet Umpleby, straight; Walter Brown, general business; Chick Delmar, light comedy; Lillian Colson, soprano; Josie Delmar, prima donna; chorus, Cole Sisters, Rita Loman, Apple Sisters, Nellie Bailey; Ralph Martin, musical director. Town Topics Company, Mystic Theater, Pittsburg, Kan., Bobby Ryan, manager and comedian; Billy ("Cork") Earl, comedian; Buddy Wood, straight; Russell Clutterback, general business; L. E. Blanchards, general business; Effie Bierig, soprano; Josie Carrello, ingenue; Miss LaRae, prima donna; chorus, Black Sisters, Francis Allen, Margaret Hall, Bernice Pitzer, Virginia Gardner, Erwin Sisters; Floyd Whiston, musical director. Parisian Beauties Company, McManis Theater, Eldorado, Kan., Tom Attaway, manager and comedian; Hal Wattle, comedian; Bob Carter, general business; Harry Moody, general business; Jack Hill, straight; Billy Mack, soprano; C. Morey, light comedy; chorus, Alice Walters, Opal Cole, Adelle Carter, Martin Sisters, Ruth Woodall, Irene Mobely; Mrs. Saddle Wattle, musical director.

DEVINE & JACKSON'S REVUE opened October 1, presenting a high-class line of tabloid musical comedies, with eleven people, featuring Billy Roland. Special scenery and a new

ATTENTION—TABLOID COMPANIES

If you have an A-1 company and want to work the best circuit in Kansas, Missouri, Oklahoma, Texas and Arkansas get in touch with us immediately. We can offer good, standard companies forty weeks' consecutive time, guarantees running from \$550.00 to \$1,000.00 weekly. Shows must be up in seven bills, carry not less than thirteen people and work not less than six girls in line. We can offer you immediate openings. We handle the booking of the better houses that demand the better shows. We issue blanket contracts guaranteeing 20 to 40 consecutive weeks. Don't make a mistake by doing business with other agents. Get in touch with us first and be protected. Wire, write or phone us full particulars at once.

TABLOID PEOPLE—We can place all useful Tab. People on a minute's notice on our own Shows and Shows that are working our time. You take no chances of getting on a bloomer when you secure your engagements through this office.

DRAMATIC PEOPLE—Keep in touch with us. We book and represent all of Dubinsky Bros.' Dramatic Shows, as well as the best of Independent Dramatic Shows. We have the exclusive placing of people on Dubinsky's Shows. Wire, write or phone us.

THEATRE MANAGERS—If you do not hold franchises with this office for your exclusive booking get in touch with us immediately. You are entitled to the increased business that good shows produce. Try some of our Feature Shows and be convinced.

CONSOLIDATED BOOKING OFFICES,
415, 416, 417 Reserve Bank Building, Kansas City, Missouri.

WANTED WANTED WANTED

To open October 27. Best Musical Tabloid in United States. Orpheum Theatre, Keokuk, Iowa. You can clean up here if you have the show. Wire what you have quick. We are now playing stock to immense business. D. E. REEVES.

WANTED—CHORUS GIRLS

You must be experienced and have good appearance. Height about 5 ft., 3; weight about 120. This is a guaranteed attraction, playing Gus Sun Time. Forty weeks' work. Join on wire. GEO. C. CLARKE, Manager "Naughty Sweethearts" Co., Hippodrome Theatre, Fairmont, West Virginia.

REAL MUSICAL COMEDY PEOPLE

for a real show, playing a real circuit: Specialty Teams, Harmony Singers, good Act to feature that can play parts. Chorus Girls, \$22.50. Jack LaPearl, Happy Jack Burns, Gene Brown, write.

THE MASQUERADERS, Strand Theatre, Mobile, Ala.

WANTED FOR MY TWO GIRL ACTS

Musical Comedy People in all lines. Chorus Girls that can sing and dance. Comedian strong enough to feature. Answer by letter full particulars. BILLIE BOYER, No. 312 West 48th Street, New York City, N. Y.

LOOK—Dramatic People—Musical Comedy Principals—LOOK

Want all those at liberty immediately. Wire quick. WANT for Permanent Stock, Leading Man, Leading Ingenue Woman, Ingenue. All three must be single and have highest ability. State your salary. EXPERIENCED CHORUS GIRLS for Acts and Tabs. Salary, \$25.00 to \$40.00. AL MAKINSON, Gayety Theatre Bldg., Kansas City, Missouri.

REYMOND WHITE and WILLIAM MORETTO

ST. LOUIS SHOW COMPANY

WANT Chorus Girls, two Comedians, two separate, one feature. We are going to open the biggest show in the U. S. Everything is new, never been on the market before. Write and send your picture. Paying good salary. FRANK RICHES, General Manager, 17 Market St., N. W. Cor., Philadelphia, Pa.

WANT QUICK for GALVIN WORLD OF FOLLIES

VERSATILE YOUNG CHARACTER WOMAN, who can lead numbers; CHORUS GIRLS, TROMBONE, TRAP DRUMMER, with full line of Traps; BARITONE, double Orchestra. All winter South. Week stands. One show nightly. No matinee. LENA REYBERNE, AL MORSEHEAD, WIRE QUICK. JAMES A. GALVIN, Canton, Miss.; next week, Crystal Springs, Miss.

line of wardrobe are carried. The act is now playing on the Sun Time.

TED WALDMAN, formerly with Frank King's Dainty Girls: Your people are worried about you. Get in touch with your mother at 514 Forty-eighth street, Brooklyn, N. Y.

Y. D. MAIDS just finished a successful week at the Opera House, Lawrence, Mass., where they played to good houses. The show is a Jay-Bee production, under the direction of William G. Sullivan. The cast includes Buckle Carleton, Billy Madden, Ned Nolan, Daisy Mosher, Harry O'Brien and a chorus of eight. Costumes and scenic effects are excellent.

PARIS BELLES recently played the Rex Theater, Waltham, Mass., to excellent business. The roster includes George Rubin, comic; Joe Publicover, characters; Tommy Anderson, straight; Helen Cosgrove, soprano; Jack Ryan, juvenile, and a chorus of eight.

THE SAM LOEB Hip, Hip, Hooray Girls Company closed a ten weeks' engagement at the Cozy in Houston. This is the third year that the Loeb show filled a ten weeks' engagement at the Cozy, and Manager Laskin has the highest regard for Loeb and his clever company. Loeb will take his show thru the States of Louisiana and Arkansas and reopen the Kyle at Beaumont with musical comedy stock in January, where he filled a fifteen-week engagement this summer. The Loeb show consists of sixteen people.

MORTON'S MUSICAL Extravaganza has added three new acts to the already large aggregation. Hy and Kitty Janson, who left the show on the 11th, have been replaced by Kane

will stay out until after the first of the year. H. L. Crawford will go to New York and Chicago soon in the interest of his business. When in Columbia, S. C., all friends are cordially invited to drop into the offices of Herschell L. Crawford Amusement Company.

BERT JACKSON and his Girls of Today Company report good business has been following them in the Southeastern States. All new wardrobe and scenery have been added. Walter A. Bohme, scenic artist, has done full justice to the latter. Bert is well satisfied with his aggregation of performers, and is jovial over the future outlook. He sends regards to all friends.

THE PEEK-A-BOO GIRLS is now in its fifteenth week in the oil fields of Texas and enjoying prosperity. Ernie DeVoy has returned looking better than ever after a two-week vacation. The roster includes Jess Meyers, principal comedian; Bob Oswald, second comedy; F. A. Flood, straight; Ernie DeVoy, character; Fannie Flood, character; Helen Lovell, soprano; W. C. Ries, musical director, and a chorus of ten pretty girls. New wardrobe and script bills are used.

BOBBY RYAN'S former Military Maids Company is playing at the Liberty Theater, Joplin, Mo., indefinitely. The company has changed its name to the University Girls, and is now owned by Clifton & Umpleby. All new wardrobe has been purchased, and a special lobby display arranged. The roster includes Billy Clifton, comedian; Chet Umpleby, straight; Lillian Colson, soprano; Chick Delmar, comedian; Jessie Hlatt, prima donna; Russell Clutterback, general business, and a chorus of six fast steppers. Ralph Martin directs at the piano.

J. LLOYD ALLEN, well-known provincial comedian, and his wife, Ethel Marie, known as the Southland's Sunny Soprano, have joined Arthur McLeod's "Isle of Roses" company in St. Louis. The show is booked solid and has been considerably strengthened by this addition.

LET'S GO, GIRLS Company is playing Burk Burnett, Tex., and the right side of the ledger is in evidence. Business has been wonderful, according to Al Stevens, principal comedian, who is very much elated over the good prospects in Texas. The company has a refreshing line of wardrobe and beautiful scenery and plays nothing but script bills. Eight principals, five men and three women, and a cracker-jack chorus are included in the roster. The company is booked by the Corrigan Amusement Enterprises.

VISIONS FROM VIN

In these turbulent times of strife and high prices it behooves one to look before they leap, at least that is the advice being given by Frank Confer, of the team of Confer and Schuyler. Frank says: "Never again will I play a fair date where there is an airplane carrying passengers at the rate of \$1 per minute on a fifteen-minute ride." The landlords enjoy the rides immensely, and the actor foots the bill for room rent.

There is a "L" of a lot of difference between unionism and Bolshevism, and the differences are gradually coming to light. The A. E. A. won its strike on a nation basis, and so will all organizations of a like nature, whereas the time is not far distant when the radical element will be shown the door. In days of yore they were called revolutionists, then they acquired the name of anarchists and from that they became I. W. W., and of late they are known as Bolsheviks, but with any name they are a menace to any country, and those who favor democracy will not tolerate the vile antics of the radicals.

Monna Richmond recently attended a theater party with friend husband, and she was gaily attired in a fire alarm shade of a coat. Shortly after their return to their hostelry the Morala Squad, better known as the Police Raiders, visited the hotel in quest of a little girl with a red coat, who was seen entering the hotel with a man. Quite naturally the P. Rs. went away empty-handed, but now there's a mixup. The captain of the P. Rs. wants to learn the identity of the miscreant who reported the occurrence. Friend Husband is vexed over the fact that he is suspected of robbing the cradle and the "little girl" in question has a red coat for sale. Such is life in the Windy City.

OUR NEW MUSICAL COMEDY PAPER NOW READY

THE DONALDSON LITCO. CO. NEWPORT, KY. (OPPOSITE CINCINNATI, O.)

SAM LOEB

can always use good CHORUS GIRLS. Salary, \$25.00. (Playing first-class houses only. Wire to SAM LOEB, Dayton, Tex.; week Oct. 19, Port Arthur, Tex.)

H. D. Zarrow's Permanent Address, BOX 435, SPRINGFIELD, OHIO.

BURLESQUE

Conducted By ALFRED NELSON

COLUMBIA BURLESQUE CIRCUIT

Attraction at the Casino Theater, Brooklyn, N. Y., week of October 13, 1919

JACOBS & JERMON, INC., Present the Extravaganza THE GOLDEN CROOK With BILLY ARLINGTON in "THEN, NOW AND HERE"

Book by Ahe Levitt, Music by Jack Strass and Ruby Cowen. Staged by Billy Arlington. Numbers, Marches and Ballet by Jas. C. Fulton. Costumes by the F. C. Hayden Co. and Orange Mfg. Co., N. Y. Shoes by L. Miller. Scenery by Klein, N. Y.

CHARACTERS ACT I—SCENES 1 AND 2 Hon. Peter Vandegriffen, the new Governor, and Homeless Hank, a vagabond..... Billy Arlington Sophia Vandegriffen, Peter's wife..... Ed Johnston Friendless Fred, Hank's pal..... Ed Johnston Conscience, their companion..... Juliet Belmont Roadside Roger, a vagabond..... Ed Hennessey Hon. Roger Roadside, the new Governor..... Ed Hennessey Patsy Knight, Priscilla's chum..... Louise Barlow Capt. Jinks, of the Horse Marines..... Walter LaFoye Priscilla Days, a Colonial Belle..... Ann Myers Right, one way of theirs..... Ethel Nesbit Wrong, another way..... Florence Collins Scene 1—The Governor's Mansion. Scene 2—Corridor of Ye Olde Tyme Colonial Mansion. Action of the first and second scenes takes place during the period of 1776. Scene 3—Specialty: Arlington, Johnston, Belmont. Scene 4—Songland.

ACT II Scene 1—Ballet De Luxe, introducing Barlow and Bennett, dancers par excellence. Pall Mall Trio, classy singers of classy songs. Ed Hennessey, Walter LaFoye and Carl Taylor. Scene 2—A Wonderful Time—Ann Myers and chorus. Scene 3—The Submarine. CHORUS—Ennsy Adams, Margaret Bell, Ethel Barnard, Marion Barnard, Florence Collins, May Callahan, Lillian Price, Maybelle Parker, Stella McDowell, Florence Moran, Marie McLean, Ethel Nesbit, Agnes Peppin, Dorothy Dufrene, Irene May, Alice Sterling, Hannah Silbert, Sonja Swanander, Grace Thornton, Elizabeth Wall, Agnes Winters, Margaret Anderson.

REVIEW: The opening scene was the interior of a Governor's mansion in Colonial days. An ensemble of twenty or more Colonial maids in appropriate costumes made their appearance to the delight of those in the audience who admire girlishness, for the Golden Crook chorus is made up, for the most part, of really young, pretty-faced, slender-formed girls.

Walter LaFoye, as Captain Jinks, made a most likable Colonial (bewigged, knickerbockered) soldier, who announced the coming of Billy Arlington (featured comic) as the new Governor. Arlington's appearance, with his comical bum make-up and mannerism, into which he injected an infectious laugh and jovial disposition, met a most hearty ovation from those assembled at the Casino Tuesday afternoon.

Ed Johnston (co-comic), in feminine attire, as his wife, caught the fancy of the audience by his make-up and repartee. Ed Hennessey, a Colonial vagabond, and a most likable one at that, in some manner became Governor, and looked and played the part well.

Into the scene then came Juliet Belmont, a talented, all-round artist, who interpreted Conscience, sang the song and acted the part, and did it well throughout the performance.

Comic Arlington had found a discarded slipper, which Conscience commanded him to recover under penalty of being an outcast vagabond until he, with the assistance of his co-comic, Johnston, who discarded his feminine make-up and reappeared as a male vagabond, could produce the slipper, for what purpose we couldn't determine.

Then appeared Ethel Meyers, a blond beauty, as Right and Florence Collins, a blackhaired captivator, as Wrong.

Right Ethel and Wrong Florence perplexed comic Arlington with their orders to do right and wrong, and the manner in which they did it was most laughable.

Speaking of Miss Nesbit and Miss Collins, let it be said here that there are few in burlesque who can excel them in personal appearance, for their contrast in beauty is really captivating, and the same can be said of the

goldtoothed blond chorister and the gold-locked end pony, who are on the rapid road to advancement.

Juliet Belmont, a suitable mate for any Romeo, then appeared and introduced the comica to Any Girl, interpreted by the choristers as Dignity, Recklessness, Melancholy and Passion, their manner of doing so demonstrating their individual talents in delivery of lines.

Louise Barlow (soubret), an exceptionally attractive singing, dancing and acting artist, furnished fast feed for Comic Arlington in reference to his genealogy.

Arlington, Johnston and Belmont, in "So Do I," made a great hit.

A singing specialty by Ann Myers (ingenue) made the house sit up and take notice when she sang "I Used To Call Him Baby," and on her recall put over "A Good Man Is Hard To Find," and her acting the lines of the latter song was the work of an able vocalistic artist. Into Songland came the choristers in attractive black and white stripe mantles.

Violinist Arlington and Guitarist Johnston, with Bill as the leader and Ed as the orchestra, evoked much laughter by their funny antics. Arlington and Taylor, in "Wait and See," followed by "Chillie Billie Bee," proved a vocalistic treat that was fully appreciated.

The choristers, discarding their mantles, reappeared in music-noted costumes as a background for the principals in their various vocalizations of Mendelssohn's "Spring Song," in an exceptionally melodious manner, which made a pleasing finale for part one.

The second part opened with a ballet de luxe by the choristers, which is a credit to the producer.

A singing and dancing specialty by Louise Barlow and Andy Bennett was well worth

while, and merited the applause and recalls accorded their ability.

The Pall Mall Trio, otherwise Ed Hennessey, Walter LaFoye and Carl Taylor, high-hatted, cutaway-coated and stripe-trousered, proved themselves vocalists, par excellence, with "A Little Birch Canoe and You" and "Babbies," while LaFoye put it over in great shape with "I've Got My Captain Working for Me Now."

The submarine scene, with Capt. LaFoye and Crew Arlington, in "Askm-E," the name of the Swiss navy ship dialog, was very amusing.

Arlington and Johnston, in front of a drop in one, did a lot of monkey business that was highly amusing.

A musical-noted drop in one made an appropriate background for Juliet Belmont in a vocal and violin specialty, with "Blue Bird," "My Little Violin Has Done a Lot for Me," and winding up with "Friends."

Vagabonds Arlington and Johnston, Tempress Ann Myers, Nance LaFoye and Policewoman Nesbit put over a laugh-evoking bit that was really enjoyable.

Juliet Belmont, in silver-spangled bodice and white tights, leading the girls in a series of drills, give us the mental vision and juvenile thrills that we enjoyed in Ye Olden Days watching Corinne and her girls in drills that, in our opinion, have never been excelled, but nearly equaled by the Golden Crooks.

COMMENT

Like all productions of the Jacobs & Jermon brand, the Golden Crook presentation is just what the program states it to be, an extravaganza, for the scenery and costumes are superb.

Granted that Billy Arlington is the featured comic, Bill does not hog the center of the stage, for he gives and takes with the others all that they individually and collectively can

do in harmonious co-operation to make the Golden Crook presentation what the Casino audience and house manager, Jim Sutherland, concede it to be, a meritorious burlesque offering of the uplift kind.—NEISE.

AMERICAN BURLESQUE ASSN.

Attraction at the Olympic Theater, New York City, Week of October 13, 1919

HARRY HASTINGS

offers the Pets of Burlesque "KEWPIE DOLLS"

with TOM HOWARD (where—ye-git-at-stuff.) A Burlesque Extravaganza in two acts and eight scenes entitled "TWO WISE FOOLS"

Book and Lyrics by Tom Howard. Musical numbers staged by Victor Hyde. Incidental Music by Hugh Schubert. Words and music of popular songs by Tom Howard, Irving Berlin, Harry Von Tilzer and Gilbert and Sandler. Scenery by Sundquest Studio, shoes by Pa-card. Wardrobe by Broadway Costuming Company. Produced under the personal direction of Mr. Harry Hastings.

Harry Morrison, Mgr. Chas. A. Foley, Agent.

THE CAST:

Zeke Silvers, a wise boob.....Tom Howard Mike Casey, who lost his son.....George Hart Charlie Woodley, a refined grafter.....Lew Denny Steve Graham, a train caller.....Mike Fertig Millie Haynes, a good fellow.....Anna Caplan Flo Davis, out for what she can get..... Edythe Lyons May Blake, a friend of Flo's.....Sybil Dunn Kate Smith, works for a living.....Harriet Berg Kewpie, a dog.....by himself CHORUS—Marge Dillon, Mamie Tucker, Mabel St. George, Effie Richardson, Dotsie Hall, Gerlie Crawford, Jen La Due, Jean Bayer, Goldie Mantell, May Sander, Laura Newman, Madeline Huffolo, Anna Hession, Marie Williams, Goldie Hart, Fay Fisher, Marie Harris and Eva Van Alton.

SYNOPSIS ACT I.—Scene 1—Interior of Pennsylvania Station, New York City. Scene 2—Exterior of Capitol at Washington, D. C. Scene 3—Interior of Cafe De Laignon, Paris, France. Scene 4—A Garden in Japan. Scene 5—A Citadel in Egypt.

ACT II.—Scene 1—The Broadwalk, Atlantic City, N. J. Scene 2—Exterior of the Pennsylvania Station, New York City. Scene 3—Interior of a Dive of the Underworld, New York City.

REVIEW

The opening scene depicted the interior of the P. R. R. Station with Mike Fertig (character) as a station master megaphone announcer of incoming and outgoing trains to a bevy of attractive feminine passengers, who did a few songs and danced prior to their entraining for more merriment.

The honk honk of an auto horn prepared the audience for the entry of a broadside prep auto with Fertig as chauffeur, and comics, Tom Howard and George Hart as passengers.

Tom Howard, the featured comic, presents an original eccentricity of make up and mannerism that creates laughter on his first appearance and this held good at the Olympic, Monday afternoon.

George Hart, co-comic, does an Irish and his characterization is most likeable, likewise his laugh, which makes a marked contrast to Howard's drollery.

The first bit was a dialogue between uniformed policeman Fertig and comic Hart, supplemented by Howard's side talk to a newsstand proprietress, misconstrued by the policeman to be addressed to him by Hart. Their manner of working it up evoked much laughter.

Another bit was led by Lew Denny (straight) with a decoy dog (live fox terrier) for copying wild women, which he sold to Howard and Howard to Hart, who worked it well with Misses Caplan and Lyons.

Denny's one sided dialogue with an imaginary waiter, and an imaginary meal gave Howard ample opportunity to put over some very droll and highly amusing lines in a most ludicrous manner.

Denny as a magician dropping an egg into hat and by a mystic ritual causing it to disappear, followed by Howard who forgot the ritual, while using Hart's hat, kept the audience in an uproar of laughter.

Edythe Lyons (soubret), an auburn haired, smiling faced, shapely formed damsel, while not a cultivated voiced singer, put her song

ANNOUNCEMENT!

AL. PIANTADOSI & CO., Inc.,

wishes to announce the enlargement of their Boston offices, at 228 Tremont Street, opposite Majestic Theatre, Boston, Mass. There you will find at your own command an able staff more than willing to demonstrate our best catalog since our entry in the publishing field.

DAVE BURNS, Boston, Gen. Mgr. TONY BELL, Boston, Prof. Mgr.

OUR FEATURE

By BUD GREEN.

"WE MUST HAVE A SONG TO REMEMBER"

An honest to goodness, real hit. Bound to win you the applause you've been wishing for.

DANCING ACTS LOOKING FOR

a number to replace that weak spot, send for our money-getter,

ALA-SHAN

AN ORIENTAL JAZZ TUNE.

Truly a worthy successor to Beautiful Ohio,

LOVELIGHT BAY

Join our Band and Orch. Club. Write Miss Rose Goldberg and be all the wiser.

Al. Piantadosi & Co., Inc.



234 W. 46th Street, N. Y. C.

Burlesque Managers, Attention

WANTED BURLESQUE AND MUSICAL COMEDY PEOPLE IN ALL LINES.

Managers wanting people wire us. We guarantee everybody we place. Chorus girls our specialty.

WESTON BOOKING OFFICE, 35 So. Dearborn St., Suite 712, CHICAGO, ILL.

numbers over in a pleasing manner and her wooden shoe dancing was recalled.

Sydia Dunn (ingenue) an all round artist in lines, action and song. "In Granny," Miss Dunn interpreted the emotion that the author evidently felt while writing the lyrics, and the same is applicable to Mike Fertig, who accompanied Miss Dunn in "Granny" and later in an Italian singing specialty.

Truly this team are versatile, talented artists. Anna Caplan (prima donna) a well developed womanly woman, apparently young in years and endowed by nature with an exceptionally pleasing personality, supplemented by a natural voice, carefully cultivated for contralto singing, appeared from time to time in attractive gowns and made a decided hit with the Olympics, who demonstrated their appreciation by continuous recalls, and this goes especially for her "Out of the East" Oriental number.

Harriet Fleg may have been a soubret and may be not, anyway, she was there diminutively cute in her songs and scenes and would probably do more if permitted.

Law Denny and Sydia Dunn put over "Friends," supplemented by the choristers in lines interpreting man's friends, viz.: Nicotine, wine, horse, sweetheart, wife, vampire, music, dice, baseball, health, Salvation Army bangle (the latter apparently endorsed by the Olympics, by their hearty applause), cards, dog, etc., and the manner in which the girls handled themselves personally and the feeling they put into their lines, indicated careful coaching by someone.

The foregoing made a fitting finale for part one.

Part two opened on the Boardwalk, Atlantic City.

Denny appeared with a book on the Woman's Vanity with Miss Caplan as the laugh making victim of the comics.

Denny rehearsing Howard to be an automatic door mat salesman made for much merriment.

A New York dive scene, in which a Milling takes place and Policeman Fertig scents the trail of the Miller wearing a green vest, furnished the comedy for the comics switching white and green vests.

COMMENT

There were eight scenes and the stage equipment was new and attractive, and the same may be said of the gowns of the feminine principals, for those worn by Anna Caplan and Sydia Dunn were above par, while the costuming of the choristers was attractive and appropriate to the scenes in which they appeared, which required numerous changes.

The male principals carried the weight of the show, but were ably supported by the feminine principals and choristers.

The show thruout was fast and pleased the critical Olympics who concede Tom Howard to be an original and inimitable comedian. Considering the talent of the company and the quality of the numerous bits, and the able manner in which they were worked up, we personally can not understand why lines of the "Little Theater" should be utilized. In the hands of less able artists, the comparisons would not be so noticeable, but in the hands of those who can and do make their points, the double entendre stands out and should be modified for women audiences.

Barring our personal objections to some of the lines, we consider it a fast, funny and altogether good presentation of Burlesque.—NELSE.

ANNA CAPLAN,

Prima Donna Pre-Eminent

After seeing and hearing Anna Caplan in Harry Hastings' Kewpie Dolls Company, we inquired of Manager Harry Morrison what other burlesque company Miss Caplan had appeared in, and Friend Morrison informed us that Miss Caplan was a new recruit to burlesque ranks, further insisting that we go back stage to meet the lady personally.

Being curious to know how a newcomer viewed burlesque we interviewed Miss Caplan and learned that she made her infantile debut in vocalism at Newark, N. J., where she also made the acquaintance of her parents and other admiring relatives and friends, who assured her that she was just the cutest baby there ever was, further, that as a vocalist she would make proud her cotting parents by her beauty and talents, and Miss Caplan most modestly admits that she did first in public school recitations and later at the Hollywood Seminary.

TICKETS

COUPON AND STRIP
There is but One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS

where her natural melodious voice attracted the attention of the teacher of vocalism, who persuaded her to cultivate her contralto voice, that later on was heard in church choirs and thence into musical comedy, where she understudied Fritz Scheff in the "Duchess," "Mlle. Rosetta" and "Mikado." Musical comedy ending its regular season, Miss Caplan was offered a lucrative engagement in a Chicago cabaret, later on in New York City, where her singing attracted the attention of Harry Hastings, producing manager of the Harry Hastings' attractions, viz.: Harry Hastings' Big Show, with Dan Coleman, on the Columbia Circuit, and Harry Hastings' Razzle-Dazzle of 1919, with Harry Stoppe, likewise his Pets of Burlesque, Kewpie Dolls, with Tom Howard, on the American Circuit.

Mr. Hastings signed up Miss Caplan as prima donna for the Kewpie Dolls, and she, by her vocalistic ability, has fully justified Mr. Hastings' judgment, for she is a womanly woman, with a refined personality that appeals to admirers of high-class burlesque. Her cultivated contralto voice enables her to please lovers of and qualified critics of vocalism.

On hearing of Miss Caplan her personal comparison of the environments of church, choir, musical comedy, cabaret and burlesque artists, Miss Caplan said: "Really, I hardly know what to say, for I found each one congenial. There is a difference to what some people term class, but, taking it as I found it, they were all a nice lot of people, and our company is like a family, each one trying to assist the other in making Mr. Hastings' attraction one that theatergoing people desire to see, and I like burlesque, so there."

When a woman says, "So there," we conclude the interview is at an end, and make our exit—"So There."—NELSE.

THE MUTUAL BURLESQUE PRODUCERS, INC.

New York, Oct. 17.—Tom Dinkins, in the Garity Theater Bldg., at noon today in referring to the activities of the dissolved Burlesque Producers, Inc., stated that they organized on February 23, 1916, with charter members as viz.: Harry Hastings, Chas. Franklin, Tom Dinkins, Tom Sullivan, M. J. Kelly and Frank Damsel.

The purpose of the organization was to protect the individual franchise holders on the American Burlesque Association Circuit.

In the event of the show not being up to the standard the incorporators were supposed to get together and assist each and every franchise holder to strengthen his attraction, thereby meeting the requirements of the American Burlesque Association.

THE BURLESQUE CLUB ANNOUNCEMENT

New York, Oct. 16.—Sunday last found the officials and members of the club assembled to continue the business of reconstruction.

The meeting was opened by President James E. Cooper.

Minutes of previous meeting read and motion made to accept same as read.

Reports of the various committees, viz.: New Home—Mr. Cooper announced that he had investigated the St. Regis proposition, but the desired rooms had been rented, thereby unavailable for the Burlesque Club.

Second—Lou Shiman, whose well-known successes in handling real estate transactions qualified him to secure new quarters, was designated to procure a suitable home.

President Cooper announced that several executives of the Columbia Amusement Company had declared their intentions of becoming affiliated with the club, and, in all probability, would contribute materially to its future maintenance.

B. F. Kahn, of the Finance Committee, reported that the finances of the club warranted a more desirable home.

Other committees reported progress in the various duties assigned to them, and their final reports will be announced at the next meeting.

A House Committee of Seven was appointed, viz.: Will Roehm (chairman), Bert Weston, Danny Goodman, Harry Rudder, Dave Levitt, Lou Reals, Lou Lesser and Phil Dalton. Each committeeman is assigned one day of each week to attend and supervise the affairs of the club.

On Thursday Secretary Lou Sidman advised President James E. Cooper that he had located and negotiated a most desirable building as a future home for the Burlesque Club.

An executive conference took place this after-

noon and the outcome will be announced tomorrow.

Friday, Oct. 17.—Advised by President James E. Cooper to close negotiations, Secretary Lou Sidman secured a lease for the premises, 164 West 44th street, for three years and nine months, and the keys are now in the hands of the House Committee, which will supervise the preparations of the new house for the occupancy of the club, beginning November 1. The entrance is next to the Criterion Theater, which leads one to the reception room, which is 20x50 feet, with three rooms in the rear that could be utilized as an office, pantry and lavatory. The second floor of three rooms will be fully equipped as a pool, billiard and meeting room in the fore part, and, in the rear, bath, shower and wash room. The third floor will be fully equipped with all the comforts of a modern hotel, with two double and one single room for the accommodation of members who desire to stop over night or by the week or permanent.

Many oldtime "Players" will recognize the address and possibly recognize the layout of the rooms as a former rendezvous of many professional and sporty celebrities, who in the olden days found many comforts and pleasures there, and to those who do recognize it it will prove an attraction and to those unfamiliar with it it will be well worth seeing, for the interior decorations deplet the master hand of famous artists.

We could and would say more if time and space permitted, but this is Friday night and the mail clerk is waiting for our last run of copy.—NELSE.

MINSKY BROS.' CHANGES

New York, Oct. 16.—Ruth Rollings and Louise Pearson have exited from Minsky Bros.' Stock at the National Winter Garden. Frankie Kelly, a cute and clever ingenue, and Frank Muckle, comic, formerly of Kahn's, will open at the Garden.

Easter Higbee, prima donna of Ziesler's "Girls From the Galettes" company (National Wheel), received word last week that her grandmother, who sustained a severe fall and injuries to her hip, is slowly improving, the not expected to fully recover. She is with Miss Higbee's mother at her home in New York City. Miss Higbee has the best wishes of her host of friends all along the route—who wish grandma a speedy recovery.

DETROIT DELINEATIONS

Jos. Lyons, former straight at the Avenue, is rapidly recovering from his illness, and will be back among burlesquers ere long. His address is, Sanitarium, P. O. Muskota, Ontario, and he would greatly appreciate hearing from his friends.

A second comic well worth looking over is Billie Carleton, at the Avenue. Nuf ced.

Mrs. E. McPherson, who has been spending several months at Mineral Springs, Mt. Clemens, is much improved. She was a former performer, and has a daughter, Mary McPherson, a popular soubret at the Avenue.

Bud Purcell, a popular baritone at the National, married Betty Rhodes, a former Irons & Clamage chorister, and now at the National.

The many friends of Verme Nichols will regret to learn of her death in Chicago October 10. She never fully recovered from the effects of the "flu" last fall, and a trip to Colorado failed to benefit her and she returned to Chicago. Miss Nichols was a popular member of the Avenue Stock Company, also on the American Wheel, and a favorite with burlesque patrons.

Meeting General Manager Irving Becker, of the "Round the Town" Company, in the lobby of the Cadillac Theater, he informed us that many changes for the betterment of the show have been made, and have proven beneficial. Martin and Hamp, as comedians, are headliners, and two of the cleverest on the circuit.

Belle Baker, well-known big-time vaudiville star, was his opposition in Cleveland, and this week at the Temple, Detroit, nevertheless the show went over big and better than ever. (Belle Baker is Irving Becker's sister.) Quickly deciding to attend the matinee, obtained an excellent seat and enjoyed the comics, the work and personality of the female principals, the blonde and brunet chorus beauties all there in faces, forms, song and dance.

The first half offers fourteen musical numbers and two specialties.

The Colored Dancing "Phoos," Boutte and Carter, as dancers, are in a class by themselves.

Al Burt, musical director, spotlighted, entertained with his violin to several encores, which he merited.

The second half composed nine musical numbers, all up-to-the-minute stuff, and more specialties, making it one of the best shows seen here on the American wheel and a credit to burlesque.

The Harmony Boys are the added attraction at the Avenue this week and stopped the shows—Messrs. Foster, Beverly, Blodgett and Johnson.

Irons & Clamage are adding each week different vaudiville specialties and sparing no expense in making their stock burlesque a top-notch.—THE MICHIGANDER.

SEEN AND HEARD

Frank Chick and his daughter, Gertrude, of Chick and Chicklets, the well-known bicycle act, formerly in burlesque, have just returned to their home at Brookhaven, L. I., for a rest. They have been working in vaudiville steady since last spring on big time, and have been featured wherever they played and went over big.

In Edmond H. Hayes' Show, on the American Circuit, Louise Pearson, ingenue, will replace Catherine Adelpia at Binghamton, N. Y.

Sid Wire, publicity promoter of the World at Home Show, is getting spread head, front-page stories for his attraction touring the South.

Frances Pearl, chorister in Edmond H. Hayes' Show, was taken ill and confined to her hotel in Camden, N. J. The other Merry Merries are anxiously awaiting her return.

Frank "Bud" Williamson, who played vaudiville some years ago with Ed Stone, is doing blackface in burlesque and making a hit. Joe Sturtig has Williamson under a three-year contract. Bud at first did Western characters in burlesque, but he says, "Never again." Maude and Ina Hayward help him speed the flight of time with the Social Mads Company.

FREE Latest Issue of HOW TO MAKE-UP
STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

Write or Call
M. Stein Cosmetic Co.
120 West 31st Street, New York

FEDERAL VAUDEVILLE HEARING AGAIN

VAUDEVILLE AGENTS GET TOO MUCH MONEY

"No Actor Who Plays Three Shows a Day Is Fit for Two Shows a Day"

UNITED BOOKING OFFICES' WITNESSES GIVE STRANGE TESTIMONY

One Objection to Union Shop Is: "Can Not Book Dancing Degenerates"

"Little Brothers of the Rich" Appear in Aid of Vaudeville Combine

NONE OF U. B. O. WITNESSES SEEM TO KNOW WHAT UNION SHOP REALLY IS

Witnesses Well Rehearsed, But Make Fatal Slips

Early Testimony Not Favorable to Vaudeville Interests

The hearing of the Federal Trade Commission's complaint against the Vaudeville Managers' Protective Association et al. was resumed on Tuesday morning last, October 14, at 10 a.m., at the offices of the Federal Trade Commission, 20 West 38th street, New York City.

The Federal Trade Commission was represented, as before, by John Walsh, acting as Chief Counsel; W. C. Reeves and Gaylord Hawkins as Assistant Counsel.

For the V. M. P. A., U. B. O. and others Maurice Goodman, John Kelly and ex-Judge McCall, accompanied by a retinue of clerks, and Pat Casey, were on deck to start their innings.

The attorneys for the V. M. P. A. et al. plunged at once into the discussion of a motion to dismiss the complaint, which the Commissioner, Mr. Moore, said would be passed upon by the Commissioners in Washington at the conclusion of the hearing. Immediately this was disposed of. Mr. Goodman called the first of the U. B. O. witnesses to the stand, and the whole of Tuesday was taken up by the examination of voluntary witnesses of the U. B. O. and their cross-examination by John Walsh.

There were present, assisting the Government, Big Chief James William FitzPatrick, Harry Mountford, Secretary, and William P. Conley, Assistant Secretary.

The full verbatim report of Tuesday's proceedings follows, and next week the verbatim report will be continued in The Billboard.

BEFORE THE FEDERAL TRADE COMMISSION
Federal Trade Commission vs. The Vaudeville Managers' Protective Association et al.
Docket No. 128
20 West 38th St., New York City, October 14, 1919. 10:00 a.m.
Met pursuant to notice.
BEFORE: Charles S. Moore, Examiner.
APPEARANCES: (Same as heretofore noted.)

Examiner Moore: You may proceed, gentlemen.

Mr. Goodman: Mr. Examiner, after the close of the Commission's case the respondent addressed to the Commission itself a motion to dismiss the complaint and for rulings of the Commission in regard to objections and motions made during the Commission's case. That motion was filed with the Commission about September 11, 1919, and I would like to know whether that motion has been disposed of, if he knows.

Examiner Moore: So far as I know it has not been disposed of.

Mr. Goodman: May I offer in evidence now for the record in order to have it complete a copy of the motion papers so filed with the Commission, or are they a part of the record now?

Examiner Moore: I think it is a part of the record. It is filed in the docket here, is it not?

Mr. Reeves: No; I have it.

Examiner Moore: Well, it is a part of the record.

Mr. Reeves: It is a part of the record, but it is not attached to that file which you have.

Examiner Moore: I do not believe there is any need of filing it again. It is a part of the record, of course, and properly belongs in this docket.

Mr. Goodman: Mr. Rooney, will you take the stand?

Patrick J. Rooney was thereupon called as witness, and having been duly sworn, testified as follows:

DIRECT EXAMINATION
By Mr. Goodman:
Q. Let us have your full name and age and address.
A. Patrick J. Rooney; 39 years old; 546 West 147th street.
Q. Are you married?
A. Yes, sir.
Q. What is your profession?
A. I am an actor.
Q. How long have you been an actor?
A. Twenty-eight years.
Q. Is your wife also in the profession?
A. Yes, sir.
Q. You come of a family of actors?
A. Yes, sir; all of them.
Q. Who is your father?
A. The old Irish comedian, Pat Rooney.
Q. Are you a member of the White Rats Actors' Union?
A. I am supposed to be a life member.
Q. Now, how did you originally start in the show business of any kind?
A. I started with my sister.
Q. What is her name?
A. Mattie Rooney; Pat and Mattie Rooney.
Q. And what did you do?
A. I worked in vaudeville, Tony Pastor's house we originally broke in, and in the old Keith houses in those days.
Q. About when was that? About how many years ago?
A. That is about twenty-six years ago.

Q. When you played in Tony Pastor's how many shows a day did you do?
A. We used to do three.
Q. And in Keith's how many shows a day?
A. Three in those days.
Q. And what salary did you and your sister get a week for the act?
A. Between \$75 and \$80; I don't remember just exactly, \$75 and \$80.
Q. Will you please tell us the steps in your career from that time on and where you played, what kind of shows, whether vaudeville or otherwise, and what your salary was from time to time?
A. As I stated, I started with my sister and we were getting \$80 a week, and I played at that salary for about two or three years, and then, as I said, we were doing three shows a day, and I was working very hard in those days, and one Saturday I remember playing the Union Square. I think Mr. Rogers was manager there then. If I am not mistaken, or before that time, and—
Q. Keith's Union Square?
A. Yes; when I got my envelope on Saturday night there was a raise in it of \$20. And I went to the manager and told him there was a mistake in my salary, and he says: "No, that is all right, the office has raised your salary." And I was taken out of the three shows a day and given two shows a day.
From there I went to the New York Theater with my sister and played for Sire Brothers at the New York Theater.
Q. That was not vaudeville?
A. No; it was vaudeville in a way, but it was combination, like the "Follies" now, and your actors put in, and we got \$80 up there for the two. Finally they wanted me alone and they said: "Let your sister go home and we will give you the \$80 alone." So I stayed there alone for \$80.
Then I went to the Rogers' Brothers and stayed with them for three years.
Q. That was a musical comedy production?
A. Yes; I was with them for three years.
Q. What salary did you get from them?
A. I got \$100, my first salary. The second year I got \$125. The third year I got \$150. In the Rogers show I worked with a partner by the name of Emma Francis. After we left that company we were offered an engagement with the Chicago Opera House in Chicago, a vaudeville house, and we received \$300 salary. I worked with Miss Francis for about two years.
Q. How long ago was this, Mr. Rooney?
A. I should judge—let us see—that is about eighteen years ago, twenty years ago. From there, or rather at that time, we worked two years, and Miss Francis left me, and I had contracts booked for the Orpheum Circuit, and at the last moment she signed to go to Europe, and I went in the booking office one morning and told them about my partner leaving me, and Mr. Beck said to me: "You have a wife, have you not?" I said: "Yes." He said: "Why don't you put her in the act, and go out and play the time." I said: "She doesn't dance much." He said: "Put a little talk in the act." I said: "Suppose the talk is no good." He said: "Never mind the talk. I am booking you for your feet, that is all I care about. I will give you the same salary, I take your wife and go out." So we started in the Orpheum act, which was the start really of the time of Rooney and Bent.
Q. That being your wife's maiden name?
A. Marion L. Bent.
Q. By the way, your specialty in vaudeville is your dancing, is it not?
A. Well, it was in those days, but now it is a little of everything.
Q. That is what Mr. Beck meant?
A. Yes; in those days that is all I was known in as dancing. I did not do much dialog.
Q. When was this?
A. I think that is around about in 1899 or 1900. I cannot remember the year exactly.
Q. What did you get on the Orpheum Circuit at that time?
A. I think we opened up for our original salary—
Q. \$300?
A. I don't know whether it was exactly \$300 or \$250. I forget what it was. I know I shared it some, I don't remember exactly what it was, to have the wife go along and have them satisfied.
Q. What was your next step in your career as a vaudeville actor?
A. I kept on in vaudeville continually.
Q. Right down to date?
A. Yes; right down to date.
Q. What salaries have you been receiving since then, and from whom in vaudeville?
A. From the United Booking Office and the Orpheum Circuit. We started I think, either around \$250 or \$300, and I remember our first raise was \$50, about two years afterwards, or three, and then I remember the year after that we got \$350, then \$400, then we were raised to \$475, and then I put on an act, and I had an extra man, and we got \$600. I finally let the extra man go, and I still get the \$600. And today I opened, or not today, but about five weeks ago, I opened in a single act.
Q. By that you mean without your wife?
A. Without my wife; yes.
Q. Just you and who else?
A. I had an accompanist and myself.
Q. What did you get for that act?
A. I started in at \$600 and played for three weeks at \$600, and they raised my salary to

\$700 the last two weeks. I refused to take any more at six, and received \$700 for the last two weeks.
Q. Turn what office was that booked or by whom?
A. That was with the Keith Exchange.
Q. Formerly the United Booking office?
A. Yes.
Q. What are you doing now?
A. Rehearsing a new act, which opens Thursday, which I explained to the office, and told them about, a big review with twelve people in it, which I have asked them \$2,250 a week.
Q. With whom have you contracted that act?
A. With the Keith Exchange.
Q. Now, during these various vaudeville engagements, did you have a personal agent or personal representative handle your business?
A. I did have for about three years, up to—
Q. What three years?
A. When I first started, I did not, but I should say about four years ago I had an agent for about three years.
Q. What was his name?
A. Harry Weber.
Q. Did Mr. Murdoch or Mr. Albee or anybody connected with the B. F. Keith Vaudeville Exchange state to you or suggest to you to have Mr. Weber or any other person or agent?
A. No, sir.
Q. Why did you employ Mr. Weber if you had theretofore been booking without an agent?
A. I thought it best to have somebody book after my business. I did not care to run up to the office and worry about my own business, so I thought it best to have somebody else, an outsider, to do it, because I did not believe in that thing of going up and touting your own horn about your act, so I thought I would have a third party do it.
Q. How much did you pay Weber for his services?
A. The regular five per cent.
Q. Did you pay him any more than that?
A. No.
By Mr. Walsh:
Q. When did you hire Weber?
A. About five years ago; four or five years ago.
By Mr. Goodman:
Q. Outside of the five per cent you paid Weber during that period that he was hired you paid the United Booking Office, I suppose, five per cent for booking?
A. It was ten in all; I suppose five to the booking office and five to the agent, but prior to—
Q. But prior to having Weber for your agent, how much did you pay for booking?
A. Five per cent.
Q. To the United Booking Offices?
A. That is all.
Q. You paid no more to anybody?
A. No.
Q. Then, as I understand it, you gave up Weber as your agent, did you not?
A. Yes, sir.
Q. When did you give him up?
A. I let Weber go the early part of last season.
Q. And will you explain the circumstances in connection with that, why you gave him up?
A. Well, he was supposed to look after my bookings, and he did not do it as well as I thought he might, so I went back on the job and started to book myself again. And after I tried to get away he tried to hold me and make a claim on me, so I put it up to Mr. Albee. I went into the office one morning and told him that this man Weber wanted me to stay with him. I said I had signed no contract to stay with him, and did not see why I had to employ an agent. So he listened to me and pushed a button in his room and called in Mr. Gordon, of Lewis and Gordon—I was then with their act over here—and he called in Harry Weber and also Mr. Murdoch, and he had me state my case, and he asked Mr. Weber why, and Mr. Weber says: "I have always handled him and I feel I ought to handle him still." He says: "This boy does not have to have any agent if he does not want him." He says: "That is my rule. Nobody has to have an agent if they do not want them." He says: "Now, he wants to get away, and he booked himself for yours before, and he is able to book himself now." And I remember his words distinctly. He got very angry and he says: "If I catch any of your fellows in here trying to hold any acts that want to get away I will fire you out of the office. You can not operate in this office." Those are the very words Mr. Albee said. From that day on I worked without an agent, and have been working without ever since.
Q. What has been your experience with regard to contracts? Have you had any controversies over contracts in your experience in booking with the United Booking Office?
A. No, sir, never.
Q. Have you ever had occasion to work in any of your engagements without a written contract, but merely on the verbal promise of the booking office?
A. Yes.
Q. Have those promises been kept?
A. Yes, sir, absolutely.
Q. In your booking of your own act, or rather in booking for yourself, how did you do that, by mail or just what did you do to get your time?
A. I have had occasion to do it in different ways. I have gone by myself into the office when I was in New York. If I was on the road I would telegraph to fill dates with the booking offices. If they could fill them for me, I would like to have them filled, which, of course, most of the time they were. Sometimes, of course, I would have to lose time.
Q. How would you get into the booking office to talk to anybody?
A. By sending my card in.
Q. Did you ever have any difficulty in getting into the office?
A. No.

Q. Did you ever hear of any part of the booking office being called the bull pen on a bull pen?

A. No.

Q. Did you ever have occasion to ask any of the managers with whom you had contracts to cancel them?

A. Yes, at times of sickness and things of that kind.

Q. Did you ever ask to be relieved of a contract because of a desire to go in a production of some kind?

A. I have never had that experience.

Q. When you first went into vaudeville will you explain the method employed by you to get time or engagement, and then compare it with the methods employed now?

A. From the time I went into the business we used to have to write to each theater individually and get our bookings, and book from week to week. Now we go up to one office and contact all our business there, where all the theaters congregate, and I figure it is much easier now than it used to be years ago to do it. We used to write individually; if we wanted Buffalo we would write to Buffalo, and if we wanted Pittsburg we would write to Pittsburg, and so on.

Q. When you say going to one office, you mean by that, do you not, that if you wanted bookings of the United Booking Offices you would go to that office?

A. To that office.

Q. But you do not mean to convey the idea that you would have to get all the vaudeville bookings in one office?

A. No. Of course, there are the Fox Circuit, the Loew Circuit, the Orpheum Circuit and so on.

Q. You know it and I know it, but this commission is not in the show business and we have to make it clear to them.

A. I see.

Q. Was it or was it not a difficult matter to procure consecutive routes in the early days when you were in vaudeville?

A. It was a difficult matter.

Q. What was the longest job you had in the early days?

A. The longest I have figured around about, if I could get 19, 20 or 25 weeks a season I would be doing wonderfully.

Q. Could you get as many as that twenty-five years ago?

A. Well, hardly, unless you repeated a great deal.

Q. How many consecutive weeks have you been able to get, and have you had in the past four or five years?

A. I have been averaging around 40 to 44 weeks.

Q. What is your opinion about the advantage or disadvantage of a booking office, such as the B. F. Keith Vaudeville Exchange, from the actor's standpoint?

A. I think it is an advantage to them.

Q. Tell us why.

A. For the simple reason, as I said before, he does not have to worry writing all over the country. He can write to these different offices and get a connection for different circuits and things of that kind. I find it an advantage rather than to go all over the country, writing one man and another man, trying to fill a week in here and there.

Q. How about economy as to jumps?

A. I think the economy must be a great deal, because in that way he would have to take a week wherever he happened to get it and would have to jump naturally, and now our routes can be laid out ahead, and we get small jumps.

Q. With reference to tryouts, have you ever had any experience in trying your act out before playing a route, a new act?

A. Do you mean breaking it in somewhere?

Q. Yes.

A. Yes, I have broken my act in little houses out of town and things of that kind.

Q. Little houses out of town, and usually at a very much reduced salary?

A. Naturally.

Q. Why do you say naturally?

A. Well, if anybody is going to try something they are glad to try it, are they not?

Q. How about yourself, take your own case? Did you find that trying out an act was a good thing for you?

A. Naturally. It has to be a good thing.

Q. Did you want to be tried out?

A. Certainly.

Q. Or would you prefer to go out fresh?

A. No, I want to be tried out first.

Q. Do you find in trying out your acts that you discover corrections to the act and improvements?

A. Absolutely. It is an advantage. I would not want to come into a big city with something new.

Q. Do you know what is meant by the closed shop in vaudeville?

A. No, I do not really know exactly what it means. It is, I suppose, that they are trying to make it what I read around in the papers and things, trying to make it a union proposition, from what I can understand.

Q. Mr. Rooney, I call your attention to Respondent's Exhibit No. 8, an article by Harry Mountford, entitled "The Union Shop and Its Advantages to All." "The Union Shop means that no person can work in any theater unless he or she carries a fully paid up card of the White Hats Actors' Union of America, the Associated Actresses of America, or any of its affiliated organizations." Do I make clear to you now what the closed shop means? Are you in favor of that sort of thing?

A. I never believed in the closed shop myself.

Q. In this article Mr. Mountford sets forth the advantages of that union shop to the actors, and he says first that certainty that when once engaged by a manager that, barring death or bankruptcy, his contract is equivalent to cash. Now, what has been your experience in the twenty-eight years as to the value of your vaudeville contracts?

A. Well, as I stated before, I have never had any trouble with mine. I have always been able to carry them out, and to my advantage.

Q. Always paid?

A. Yes, sir.

Q. The second advantage stated by Mr. Mountford is: "No argument with any manager or stage manager after the contract has once been signed. All discussion will be previous to the signing of the contract." Have you

had any arguments with managers or stage managers after your contract had been signed, in your experience?

A. Not that I can remember. No, sir.

Q. The third advantage stated by Mr. Mountford is: "The elimination of the bankrupt and dishonest manager." I take it from what you have already testified to that you have not ever had any experience with any bankrupt or dishonest managers?

A. No.

Q. Those that you have dealt with have all been on the level with you?

A. Yes.

Q.—The fourth advantage of this union shop, as stated by Mr. Mountford, is: "No arbitrary cancellation of act at the whim of the manager." What has been your experience with respect to arbitrary cancellations?

A. I have never really had a cancellation. I have had a shift made in my time, or something like that; for instance, like if I had one week and I was taken out, they would send me somewhere else to fill the week.

Q. The fifth and last advantage, as stated by Mr. Mountford in this article, is: "In a short time the actor will know not only what he is going to do next week, but where he is booked for one, two or three years ahead." What is your judgment about that? What has been your experience about it?

A. I have never had any two or three years' ahead bookings.

Q. You have always known what you were going to do next week, then, so far as bookings were concerned?

A. Yes, sir.

Q. Do you think it is a good thing for a vaudeville actor to be booked as much as two and three years ahead?

A. No, sir, I do not.

Q. Why not?

A. Because, supposing he strikes a big success and wants to get a certain amount of money, if he is signed up he cannot do it, can he?

Q. Will you tell us what you have noticed with regard to the conditions in vaudeville between the early days and the present time with regard to the actors' side of it, the houses and the treatment and the condition of dressing rooms?

A. I guess every actor knows that; that is, any of the oldtimers. We used to go around to theaters and play on the road with broken window panes and old wash basins and stuff. Now we have fairly up-to-date buildings in every respect, every comfort that you can have. So far as that is concerned I think everybody knows that.

Q. And what was that, legitimate?

A. In the Roger Bros.' show.

Q. In the Roger Bros.' Show?

A. Musical comedy.

Q. But your first employment as a vaudeville actor was with whom?

A. My first engagement was with Tony Pastor.

Q. Tony Pastor?

A. Yes, sir.

Q. How many vaudeville theaters did he conduct at that time?

A. Only one.

Q. Here in the city of New York?

A. Yes, sir, on Fourteenth street.

Q. And he was the original vaudeville theater man in New York?

A. Well, I don't think he was the only one at that time.

Q. I say, he was the original.

A. He was one of the originals, I know; Tony Pastor was one of the old, old houses; everybody knows that—down on Fourteenth street.

Q. Fourteenth street?

A. Yes, sir.

Q. Was he called the father of vaudeville?

A. In those days they used to term him very high. I don't know just what names they gave him. I was only a kid, you understand, when I was at that age, and I have not the memory that far.

Q. You say he was termed very high? In what respect?

A. A first-class vaudeville house.

Q. Did he have two shows a day?

A. Three shows a day.

Q. Did he afterwards cut them down to two?

A. No, sir. Tony Pastor never cut it down to two.

Q. Always three?

A. Always three when I was at Pastor's.

Q. But in those days he had the only first-class vaudeville theater in New York?

A. Well, in those days it was not the only theater in New York.

Q. I mean the only first-class theater; it was regarded as the first-class or topnotch theater in vaudeville here?

A. There were other theaters, but his was considered a first-class theater.

Q. There were no Sunday shows then, were there?

A. At Pastor's?

Q. Yes.

A. No, sir.

Q. When was that initiated as a practice in New York?

A. Sunday shows?

Q. Yes. In vaudeville, I am referring to, particularly.

I would let him represent me the same as any other vaudeville manager would do.

Q. Do you recall when Mr. Weber began doing business at the United Booking Offices?

A. No.

Q. You have no recollection of the time?

A. No.

Q. Do you know whether or not Weber had a partner at that time?

A. When I was with him?

Q. Yes?

A. No. He never had any partners, not when I was with him. He had a partner years ago from what I understand, but not when I was with him.

Q. At the time you started to book with him was Mr. Albee's son his partner?

A. No.

Q. Or connected with him so far as you recollect now?

A. No.

Q. How long did you book with Mr. Weber?

A. About three seasons.

Q. Three seasons?

A. Two and a half or three seasons.

Q. And what were the circumstances under which you quit?

A. I did not like the way he was handling me. Half the time I would have to go and arrange my own bookings. He would not attend to it the way he should, and I got disgusted and simply asked to be relieved.

Q. What salary were you getting at that time?

A. With Weber?

Q. When he was booking you, what salary were you getting?

A. Four hundred, four hundred and seventy-five and five hundred dollars.

Q. What?

A. Three different salaries, four hundred, four hundred and seventy-five and five hundred dollars.

Q. About what did it average?

A. I say there were three different raises. At first I started at four hundred, and then the next year I asked for four hundred and seventy-five and then five hundred.

Q. How many weeks would you go out in a season in those three seasons?

A. I would play about twenty-five or thirty.

Q. You were paying Mr. Weber between twenty and twenty-five dollars a week for his services?

A. His regular five per cent.

Q. Yes; five per cent. That was, of course, deducted at the theaters at which you played. Mr. Weber's five per cent?

A. Yes; there were two slips, the booking office slip and the agent's slip.

Q. And you did not think he was doing you from eighty dollars to one hundred dollars a month worth of good?

A. No.

Q. That was it, was it?

A. Absolutely.

Q. And you went to the booking office and complained about it?

A. Yes, and asked to be relieved. I asked to let him off.

Q. That is, you asked Mr. Albee to take him off?

A. Yes.

Q. And he called Mr. Weber in?

A. Yes.

Q. And called Mr. Murdoch in?

A. Mr. Murdoch in and Mr. Gordon.

Q. Mr. who?

A. Mr. Max Gordon.

Q. Who is Max Gordon?

A. A producing manager I was working for at the time. I had an act with him. I worked about ten weeks with the act.

Q. He was interested in the act that you were in?

A. In the act I was in.

Q. And what did you say, Mr. Rooney? Did you go to Mr. Weber first and tell him you wanted to get away?

A. Yes.

Q. Did you have a contract with Weber?

A. No, never signed one.

Q. You had no contract at all?

A. Just a verbal agreement.

Q. When you thought he was not attending to your business and you were not getting your money's worth—

A. I thought I would like to get away from him.

Q. You went straight to Mr. Albee?

A. Yes, I tried to do it with him and he seemed to be a little obstinate about it, so I went to Mr. Albee.

Q. What was said there?

A. At that meeting?

Q. Yes?

A. Mr. Albee told this men that he did not see why I had to have an agent, that everybody knew me and I had booked with the office before and I was dissatisfied, and he said if he thought Mr. Weber or any other agent in the building tried to hold onto acts when they wanted to be relieved he would fire them out of the building. Those are the very words he said.

Q. Mr. Weber at that time had an office in the Keith Theater Building?

A. On the eighth floor.

Q. What I am trying to get at is, you had no contract at all with Mr. Weber?

A. No.

Q. Under what theory or plan was Weber trying to hold you to stay with him?

A. That is what I tried to find out, all was trying to tell me he could hold me because he was doing my booking, and I wanted to see if he could, so I went into Mr. Albee about it. I did not see how he could hold me when it was a verbal agreement.

Q. But what did Mr. Albee have to do with you and your agent?

A. Because I was playing around in his theaters, different theaters thruout the country.

Q. Did you ever sign any sort of an order for Weber to get five per cent from your salary?

A. No, sir.

Q. How did that come about that the five per cent was deducted from your salary?

A. That was my verbal agreement to give him five per cent to handle me, as a business representative for me.

Q. But how was it passed over to the theaters in which you played?

A. How was it passed over?

Q. Yes, what authority did the theaters have to pay five per cent out of your salary to Mr. Weber? That is what I am trying to get at.

Every phase of the hearings before the Federal Trade Commission in the case of the Vaudeville Managers' Protective Association et al. will be covered in THE BILLBOARD.

Verbatim reports of the testimony will appear in part each week until the full record will have been printed.

Q. Mr. Rooney, are you a member of the N. V. A.?

A. Yes, sir.

Q. Was that ever made a condition of your getting any contracts that you should join?

A. Not to me. In fact I have not been in there very lately.

Q. Has anybody in the booking office ever asked you to advertise in Variety or any other medium?

A. No. I have only had one person who ever asked me to advertise in Variety.

Q. Who was that?

A. That was my agent at that time, Weber, and I refused to do it.

Q. Did you get any booking after?

A. It had nothing to do with my bookings.

Q. Well, that is to say by reason of the fact that you did not comply with his request you did not lose any bookings after that time, or engagements?

A. Not a bit.

Q. Do you recall the strike in 1916-17?

Q. You recall there was a so-called White Hats' strike of actors?

A. Yes.

Q. Were you working during that period?

A. I was, at the New York Theater.

Q. The New York Theater?

A. In 1916-17?

Q. Yes.

A. Oh, no, I was not working at that period. I thought you meant the early one, years ago.

Q. How was your salary arrived at in those progressive increases—can you tell us?

A. Changing my act, getting new acts.

Q. How was the value arrived at?

A. I suppose by popularity, drawing with the public and building my act up and working hard to keep up-to-date, and I felt that I wanted raised, and I asked for them myself.

Q. How many times did you change your act since you started in vaudeville?

A. Since I started in vaudeville acting?

Q. Yes.

A. About ten or eleven times.

Q. That would be about every two years, or so, would it not?

A. Yes.

Mr. Goodman: That is all.

CROSS-EXAMINATION

By Mr. Walsh:

Q. Mr. Rooney, I understood you to say that you have been an actor for 28 years?

A. Yes.

Q. All that time a vaudeville actor?

A. Well, I was out, as I stated, about six years.

Q. For whom did you play then?

A. I played then for Klaw & Erlanger and Sire Brothers.

A. I think it has been a practice now eight years; or around that time, has it not?

Q. When did the vaudeville show business come to the front quite extensively in the city of New York, Mr. Rooney?

A. To my knowledge it has been twelve or fourteen years.

Q.—The public has been gradually educated to appreciate the vaudeville shows; that is true?

A. Yes.

Q. And the character of shows has become very much better, of course?

A. Yes, sir.

Q. And the type of audiences is better and more appreciative than used to be in years gone by; that is true, is it not?

A. Yes.

Q. And that is true, generally, all thruout the United States, is it not?

A. Thruout the country.

Q. The public demands first-class vaudeville entertainment; that is true, is it not?

A. Yes, they seem to like it.

Q. And the managers and the actors are attempting to cater to that demand on the part of the public?

A. It has been brought up to a high standard.

Q. And as a matter of course the audiences have become greater that attend these vaudeville shows?

A. Yes, sir.

Q. And apparently more money has been made in the vaudeville industry?

A. Yes, sir.

Q. When did you first procure an agent, Mr. Rooney?

A. An agent?

Q. Yes.

A. About five or six years ago.

Q. Was Weber your first agent?

A. Yes, sir.

Q. What were the circumstances under which you came to go to Weber?

A. Because I felt I would like to have some one else do my business for me.

Q. Why did you select Weber as against any of the other agents? I understand there were some 50 or 75 agents doing business at the United Booking Offices?

A. I selected him because I felt he was a good man.

Q. In what respect?

A. In a business respect—in vaudeville booking.

Q. How did you know it? How did that come to you that he was a good man to act as an agent?

A. I would naturally hear other actors talk and read the papers a bit. I would see his name as representing different acts, so I thought

ANSWERS TO CORRESPONDENTS

(Because H. M. is too busy at the Federal Trade Commission hearing this week to answer the letters of correspondents I am doing it for him. —J. W. F.)

- BIRDIE—Five shows a day.
- HELPLESS—It is your own fault.
- REGRETFUL—Why ask us? You scabbed for the privilege.
- EARNEST—Keep your powder dry.
- L. S. D.—Just as soon as the time is ripe.
- GUISSBERG—Can not recommend a GOOD agent.
- BEWILDERED—You have a perfect legal defense against your contract with Horowitz. Insanity.
- A. B. C.—Why should you give an extra show on Marcus Loew's birthday?
- MARS—What are you going to do about it? Have you got a paid-up card? That is your "I told you so."
- TIRED OUT—Are you the same person who scabbed at Avenue B?
- G. A. B.—Keep your mouth shut.
- GERMANIA—Why did you not go into an internment camp? They could not cut your salary there.
- INTREPID—God bless and prosper you and all like you.
- TWO FRIENDS—Nothing is ever settled until it is settled right. Have sent card. Thank you!
- CONFUSED—No, he is John. I am James William. You flatter me.
- A. A. A. A.—No. We are waiting until the Federal Trade Commission investigation has terminated.
- PENCILED IN—Yes. Under the Federal Employment Bureau plan.
- IMPATIENT—The world was not made in a day.
- NO. 6431—No personal feeling whatever. An official battle.
- I. W. W.—Join the N. V. A. Ours is an American union for Americans and run on American ideas.
- LADYLIKE—If I trust, believe in and hope in him why can not you?
- BLONDE—(a) I believe he was once a minister. (b) No. I do not know for what.
- V. A. F.—They were all promised routes.
- INDIGNANT—People will do a lot for money.
- CANDID—Once a scab always a scab.
- INQUIRER—(a) Stranded in South America. (b) So am I. (c) In Oklahoma City.
- NO. 9145—I did not know it. I did not have my book with me. It will not happen again.
- RECRUIT—Just now it is \$12 a year and \$5 initiation.
- SEATTLE—At any minute.
- LEGIT.—(a) No. H. M. and I had nothing to do with it. (b) Read the settlement.
- HAWAII—Take a stage brace.
- OLDTIMER—Yes, the Poli Circuit was once made up of all full weeks, no Sundays and two shows a day.
- TRIMMED—One actor had a typewriter (machine) and a diamond pin stolen last week. You only lost the last half.
- BOARDER—Yes, the room rent has been raised 50 cents a day.
- ? ? ? ?—No, it is not a success.
- CARELESS—I do not know.
- MINSTRELS—No. Only a stool pigeon for the managers.
- BRITTLE—She is an office act, so watch her.
- SINGLE—You have your self-respect. Isn't that something?
- SERGEANT—Foch says defeat is in the mind, so don't be discouraged. Never as long as we live, until the abuses are done away with for all time.
- HONEST—A dog that will bring a bone will carry one.

J. W. F.

This is the time to pay your dues to April 1st, 1920

THE WHITE CARDS ARE NOW READY

If you are now a member.
 Keep in benefit! Keep your bars!
 You owe it to yourself, to us and to the Profession.

Eleven dollars now!
 Fill this out!! Today!!
 It may be TOO LATE tomorrow.

Pin a ten-dollar bill and a one-dollar bill together and send with it

APPLICATION BLANK

To HARRY MOUNTFORD, Secretary, 505 Fifth Avenue, New York:

Please place my name before the proper authorities for election as a member.

Application for Membership of

Permanent Address

Past Team Name (if any)

Present Team Name

Style of Act

Are you in good mental and physical condition?.....

Name and Address of Nearest Relative

I HEREBY SOLEMNLY AFFIRM that I am an actor, or actress; that I have been engaged in obtaining my livelihood in that profession for at least 12 months, and that I am at present obtaining a living from and in Vaudeville, Burlesque, Circus, Cabaret, Concerts, Clubs, Chautauqua and all such performances as are given at the Hippodrome, New York; Carnivals, Tabloids, Fairs or entertainments of a like nature, whatever called, and that I am of white parentage and am of legal age, and a fit and proper person to be admitted and become a member, and if elected I promise to obey and abide by the rules, regulations and mandates of the Order. And,

If elected, I promise to obey and abide by the Constitution, Policy and By-Laws, Rules and Regulations of this Branch and also of the Associated Actors and Artistes of America and the directions and mandates of their duly elected or appointed officers, and I WILL ABIDE BY THE WILL OF THE MAJORITY.

(1) I have never been a member of any one of the Branches of the Associated Actors and Artistes of America. . . . Or

(2) I have been a member of one of the Branches of the Associated Actors and Artistes of America and I am not now a member for the following reasons:

(Here state clearly name of Association of which you were a member and the reason why you are no longer a member.)

AND I HEREBY AGREE, if any of the above statements, after my election, are proved to be incorrect, that I shall immediately and automatically cease to be a member, and any sums I may have paid into this organization shall be forfeited.

Signature of Applicant

Enclosed please find (\$11.00) Eleven Dollars. Send card to.....

References:
 (Here give the names and addresses of at least three members of this Association who will vouch for you.)

[All our official news, orders, advertisements and articles appear exclusively every week in The Billboard. Every actor or actress, whether a member or not, should buy The Billboard regularly to get the truth about our movement, or subscribe at special rates, one dollar for three months or three dollars for a year (12 months)]

HARRY MOUNTFORD.]

This is what we are fighting for

No more than 3 shows a day on any condition anywhere.

A 6-day week, and 3 days shall be half a week's salary.

No Sunday performance unless in the theatre that you were playing on the Saturday immediately previous or at the theatre at which you play the succeeding Monday.

Contracts to be returned to you within 48 hours of the receipt by the management, or you can repudiate your signature.

Only one rate of percentage to be paid by everybody. Equality of payment and equal opportunities for all.

No sellers of millinery, face powder, lingerie, yellow or other diamonds, song pluggers, music publishers, advertising solicitors or peddlers of any sort to be admitted behind the stage.

An equitable, enforceable contract, universally used by all managers and actors, in which no alteration or addition will be permitted. Simply name of artist, salary and date and place of engagement to be filled in.

No cancellations whatever if you are a member in good standing in these Organizations, and you do the work contracted for.

No appearance at any benefit or entertainment without the written consent of this Organization. We assume the blame, not you.

No forced appearance before the Public in street attire to let the Public see how the effects are produced. In other words, no public rehearsals.

The general improvement of the Profession, the elimination of bad acts, impossible actors, thieves of material and ideas, and a real business relationship between manager and artist, and harmonious blending of all interests.

AND PROTECTION FOR ALL THROUGH ARBITRATION

(Signed) JAMES WILLIAM FITZPATRICK
HARRY MOUNTFORD

Facts Versus Fiction

The unexpected has happened and I am on the stand in the Federal Investigation as a witness for the Vaudeville Managers' Protective Association et al.

Get that? They have called me as a witness for them. I suppose they wanted to get a few facts after the Fiction which some of their witnesses had published from the witness stand.

This is the first time in my life I have ever appeared as a witness for a vaudeville manager or agent, and I think it will be the last time. One man said to me: "Do you think you will be the finishing witness?" I said: "Whom for? Whom do you think I shall finish?"

When the manager of one of the theatres was giving evidence for the U. B. O. he was describing the rise and fall of the V. M. P. A. He said the V. M. P. A. was only active up to the fall of 1911, never held any meetings or paid any dues from then till the fall of 1915. One man, sitting next to me, who knew I left the White Kats in the fall of 1911 and returned in the fall of 1915, whispered in a loud voice: "Here's the motto of the V. M. P. A. Mobilize! Here's Mountford."

This week's fresh lawyers for the V. M. P. A. et al. appeared on the scene. Where they all come from I don't know.

At one time in the proceedings Mr. John Kelly appeared more interested in what was going on in a room across from the court room than what was actually transpiring at the hearing.

The Brooklyn Eagle, talking about the President and his recent illness, said of his tour in the West: "It is difficult, even for as clever a man as our President, to go on in a vaudeville of this kind three times daily without dulling one's own interest in the performance."

This investigation has revealed at least two things. That William J. Cooke supplied the United Booking Offices with documents to be used in this investigation and that Major Jas. D. Boyle also supplied them with documents, thus aiding and abetting the U. B. O. and the V. M. P. A.

Private communications to Mr. Henry DeVeaux and the property of Mr. Henry DeVeaux were also in the possession of and produced by Mr. Goodman. These facts should prove of great value to the actors in forming their estimation of these gentlemen.

I see dear little Goldie Pemberton has come to light again and in the columns of The Billboard of all places in the world. But one thing she forgot to give and that is the most important, her address and where she can be located. She only says Boston.

The Federal Government wants her as a witness. My attorneys want her, and, tho they have both tried, they have never been able to lay a finger on her. I wonder why she is so modest about her place of residence and where she resides? Is it fear, or is it mere bashfulness? On second thought it can't be bashfulness, for she rushes into print.

I wonder if any of the managers or treasurers of the United Booking Offices' houses in the South and Southwest can tell me where she is? Or perhaps a Mrs. Kelly, who was registered at the Hotel Breslin, but who left New York hurriedly, has some information on the subject.

I keep warning the actors who stay at the N. Y. A. Last week one actor lost a typewriter in the N. Y. A. I can understand something that can be put in the pocket like a diamond stickpin being successfully removed, but I cannot understand how anyone could take a typewriter out of the Club without more than one being engaged in the operation.

Some of the witnesses called by the U. B. O. said they joined the N. Y. A. for its social advantages. Are these some of its social advantages?

I am informed on good authority that the Rev. Mr. Johnny O'Connors has left the service of The Magazine of Fools. I am informed further that he stated that George M. Cohan was going to give him \$50,000.00 to start a new paper for actors. I suppose it will have yellow covers and will be called "The Wea(k)ly Fido." And all members of the Actors' Fidelity League will be compelled to advertise in it and it will have special Louis Mann, George M. Cohan, Howard Kyle numbers whenever its cash runs short.

Oh, there'll be some fun on Broadway when Sime and O'Connors start telling the truth about each other. Not that I expect it, because each has got too much on the other.

And while the other theatrical papers dwindle, diminish and lose their circulation as they have lost the confidence of the actor The Billboard continues to flourish, to grow and become the leading paper of the whole theatrical world.

And no one is more pleased than one of its contributors whose initials are H. M.

NOTICE—I SHALL NOT PUBLISH THE APPLICATION BLANK AGAIN. YOU MUST ALL KNOW WHAT IT IS BY NOW. THE INITIATION FEE IS \$5.00 AND THE DUES ARE \$6.00 EVERY SIX MONTHS PAYABLE APRIL 1ST AND OCTOBER 1ST OF EACH YEAR. SEND BY CHECK OR REGISTERED MAIL TO 565 FIFTH AVENUE, NEW YORK, ADDRESSED TO HARRY MOUNTFORD.

Federal Vaudeville Hearing Again

(Continued from page 27)

am trying to get the mechanics, how it worked out. A. That I don't know anything about, simply I had a slip, one for Mr. Weber with his name on it and one for the office, that I agreed to give Weber his, one was a yellow slip and the other a white slip. Q. Did Mr. Weber's commission go thru the vaudeville collection agency? A. That I did not know about, I simply paid it out of my salary and that is all I know about it. Q. What was this that Mr. Albee said, that he would fire him out of the building? What was that statement? A. He said if he thought any agents in his building that were trying to hold actors when they wanted to be relieved and trying to keep them and do that kind of work he would throw them out of the building. Q. Of course, what Mr. Albee says in the office goes, does it not? A. That I don't know. He was talking to them, I am not part of that office. I simply went up to represent myself and my own argument. Q. He was the boss of the business of course, as he is now? A. Yes. Mr. Goodman: What business are you referring to? His own business, Mr. Walsh? Mr. Walsh: No, the vaudeville industry. Mr. Goodman: He is not the boss of the entire vaudeville; no. Q. Just when was this that you had this difficulty with Mr. Weber? A. Just when? Q. Yes, I would like to fix the date, if you please. A. About three years ago. Q. You have been playing with Keith's or booking at the United Booking Offices ever since? A. Yes. Q. And never have had an agent since that time? A. No. Q. And you never in your life had any agent or personal representative other than Weber, is that true? A. Not that I can remember. Q. You are pretty sure of that, are you? A. Wait until I think. Not that I can remember. Q. Did you ever have to pay anybody to get you employment? A. No. Q. Yes? A. No, I don't do that. Q. That is you never gave anybody any money for employment other than Weber? A. Other than Weber. Just the regular agent's commission. Q. Then you went to the office and booked yourself after Mr. Albee told Weber that you didn't have to book with him unless you saw fit? A. Yes. Q. Just how was that operation gone thru? A. My booking myself? Q. Yes. Now, what did you do and how? A. I would simply go up and ask for them and send my card in and say I would like to fill my route, and I would send my card in, and if they want to see me they see me and if they are busy I come in some other time, and I arrange all my bookings that way. Q. But I am talking about immediately after you had this settlement of the Weber matter, how did you get employment immediately, from then on? A. I went down to the booking office. Q. You went down to the booking office. What did you do? A. And asked for time at different theaters from the different men that book in the different theaters, and I received time from them, from different men, for different theaters. Q. At that time where did you book? A. Where did I book? Q. Yes. What circuits? A. Around New York and Boston, Pittsburg, all the different houses, Detroit. Q. Did you have a contract for any number of weeks at that time? A. No. Q. Did you take up any contract for any number of weeks? A. No. Just signed them as I went along. Q. From week to week? A. No, maybe I would get two or three or four ahead. One man would probably have two houses. If I go to a man and he has two houses that means two weeks, if I go to another man and he has two that means two more and when I go to another circuit with five houses I get five weeks, and they are built up that way. Q. When you start from New York don't you go with the understanding that you will have a certain number of weeks to play? A. No, I do not. Q. You are not assured of any certain number of weeks' play? A. No. Q. That is not the usual thing among vaudevillians, is it? A. No. That is why I say some people sign up for a season. If they want to sign up that is their business. Q. I think Mr. Fogarty testified he had a contract for forty weeks. Did you ever have a contract of that kind for any number of weeks? A. Yes. Years ago, back about seven or eight years ago, but not lately. Q. But you have not had in recent years? A. No. Q. Did you endeavor to get such a round? A. No, I do not try that. I do not want them. Q. Why? A. Because I feel I would like to stay around New York and play around home. I don't care about going on the road. Q. Oh, that is a personal matter with you? A. That is a personal matter with me. Q. You said you were in favor of tryouts? A. Yes. Q. Just what do you mean by a tryout? A. Well, to break my act in somewhere. For instance, if I am rehearsing, the act crude, and I would not want to come in here and show it to the New York public and have it

all upside down. I like to go and work it a bit and have it smooth and then come in. Q. What do you mean by going out and working it? A. I go out to some smaller city and play it there, maybe for a week or two, if I feel like it. Q. That is what you understand by a try-out? A. Yes. Q. Of course for such tryouts you get paid, do you not? A. Yes. I never look for the pay I expect to get until it is in shape. That is why I take it out, I try it. If I take it out and try it out and if I see it is a success then I know what to ask for. Q. Of course that tryout at a decrease in salary should, of course, in your judgment, be a reasonable time, should it not? A. Sure. Q. You would not want to be forced around at a small salary for several weeks, would you? A. No. Q. You are now going out with a review? A. Yes, sir. Q. How many people are in the review? A. Twelve. Q. At \$2,200 a week? A. \$2,250. Q. \$2,250? A. Yes. Q. Do you know how many weeks you are to be out on that? A. Well, I have booked about twelve, with the proviso if my act is not good, naturally, I do not get the twelve weeks. Q. You have put a hard and fast contract for the twelve weeks? A. No, sir. Q. But you have assurances? A. Yes. Q. That you can book for twelve weeks? A. Yes. Q. Have you showed this review yet? A. No. It opens Thursday. Q. You are not to have any tryouts with that? A. Yes. Q. At what cities? A. At Mount Vernon and Newark. Q. Where else? A. That is all. Q. Only at Mount Vernon. What cities will you appear in when you go out? A. With this act? Q. Yes. A. I stay around New York mostly. Q. You stay around New York mostly? A. Yes, at different houses. Q. And of course at Mount Vernon you get the \$2,250? A. No. Q. What do you get there? A. I am ashamed to tell you. Q. Well, you need not be? A. I am getting four hundred dollars for three days to break it in. Q. Who fits out this act? A. Who fits this act out? Q. Yes. A. A personal friend of mine. Q. What is his name? A. Honzland. Q. What is his business? A. What is his business? Q. Yes. A. I believe he works in a theater, a manager of a theater down at Henderson's. Q. Where? A. Henderson's at Coney Island. Q. Henderson's at Coney Island? A. Yes. Q. Is he in the Palace Theater Building in any capacity? A. Not that I know of. He is up there in the summer time. He works down at Henderson's theater. He represents the theater down there, that is all I know of him. Q. What theater? A. Henderson's at Coney Island. Q. He represents it in the summer time? A. Yes. Q. Do you know what he does in the winter time? A. I do not know what he does. Q. Was he not formerly booking manager in the United Booking offices? A. He was connected there some time ago I believe, but I do not think he is connected there now. Q. Is not this what is called an office act? A. No. Q. Let me hear the towns you are going to appear in this review? A. The towns? Q. Yes. A. I have New York City booked, and Providence and Boston; that is all I have booked. Q. And that makes up about twelve weeks? A. Yes, sir. Q. I think you undertook to give a definition of a closed shop. Mr. Goodman, No, he did not. I read Mr. Mountford's definition. The Witness: I did not give it. Mr. Goodman: Respondent's exhibit number 5. Q. But you say you do not approve of a closed shop, that is it? A. Yes. Q. What do you understand by a closed shop? A. All I can understand by it, it is a union proposition, that is all I understand by it. Q. That is, in other words, you do not believe in an actor belonging to a union? A. No, sir, I believe in an actors' union, but I do not believe in belonging to a labor union. Q. Do you belong to the National Vaudeville Artists? A. Yes. Q. And are you an officer of that organization? A. No officer. Q. Were you an officer? A. No, sir, never. Q. You never have been an officer? A. No. Q. Did you take an active interest in the affairs of the National Vaudeville Artists? A. No, sir, only as a member, that is all. Q. Were you at the last general meeting? A. Of what? Q. Of the National Vaudeville Artists? A. No.

Q. You were not there? A. No. Q. You had nothing to do with the selection of officers? A. No. Q. You do not believe that a contract between a manager and actor should in any way provide that the actor should belong to any kind of an association, do you? A. No. Q. Do you think it is proper that a contract between a manager and actor should provide that you shall be a member of the N. V. A.? A. No, sir. Q. You do not think that should be one of the qualifications for your getting a job? A. No, sir. Q. Or going on your act? A. No, sir. Mr. Kelley: I assume that question is based on a certain contract heretofore introduced in evidence which did have that clause. Mr. Walsh: Yes. Mr. Kelley: That is subject to the same explanation on the part of the respondent. Mr. Walsh: It has been introduced here—I will just put this down, but contract solely in which that clause is put in the contract by rubber stamp; in some of these contracts I think it was written in or printed in, an express guarantee that the actor is a member of the N. V. A. Q. You do not think that any such contract should provide that, do you? A. I do not think that anybody should be forced to belong to anything that they do not want to belong to. Q. I show you, Mr. Rooney, what purports to be an artist's copy of a contract executed on the one side by the Marcus Loew Booking Agency, Inc., with Joseph M. Schenck, his manager, and J. H. Lubin, booking manager, purported to be dated the 29th day of September, 1919, and ask you to read paragraph 13 of that contract. Read it out loud. Mr. Goodman: Wait a minute. We object to the question as to its form in view of the fact that the paper handed to the witness appears to be an unexecuted contract and is merely a form with no names and no signatures. Exam. Moore: How do you identify this contract with this proceeding? Mr. Walsh: I do not care to identify it. It identifies itself. I am asking him to read that language. Mr. Goodman: But this contract or paper is referred to by Mr. Walsh as the one that was an established fact, that it was a contract made and executed on September 29, 1919. Mr. Walsh: I do not do anything of the kind. Mr. Goodman: Well, it sounded so to me. Mr. Walsh: You misstate my motive. If I want to prove the contract I will prove it. Q. I will ask the witness to read it. A. This is a contract which I have never seen. I have never played this time. "The artist warrants that he is a member of the National Vaudeville Artists, Inc., in good standing, and if he is not the manager may cancel this contract forthwith." Q. Would you call that a closed shop? A. I do not know what I would call it. I have never seen it. Mr. Goodman: I move to strike out the question and answer on the ground it is incompetent and irrelevant, and no proper foundation has been laid for the question. Exam. Moore: Motion denied. Mr. Goodman: Exception. Q. You would not consider that a fair contract, would you? A. I would not sign that contract. Q. No. You would not sign it? A. I have never signed one of them. Q. You say that in all of your twenty-eight years in the show business you never had any difficulty? A. No. Q. In reference to your contracts with any managers? A. No. Q. You are pretty kindly disposed then of course to the managers? A. Yes. I have always lived up to mine and they have lived up to theirs. Q. You say the conditions in the theaters are very much improved? A. A great deal. Q. Did you ever play in the Loew Circuit? A. No. Q. Never played in the Fox Circuit? A. No. Q. Or the Pantages Circuit? A. No. Q. You never barnstormed around in those theaters? A. No. Q. So when you are speaking about conditions in theaters being very much improved you speak particularly of the theaters in the Keith Circuit? A. No. I speak of all of them, because I have seen them. I have traveled thru the country. I have seen all the theaters, even the I have not worked in them I have been in the theaters. Q. Have you been in the Fox theaters? A. Yes. I have been in Moss and Brill's. Q. How do the theaters in the Fox Circuit compare in convenience with those in the Keith Circuit? A. Of course there are different grades of theaters all over the country. Some are finer than others. Q. But I mean comparatively so far as conveniences of the actor are concerned it is a fact of course that those in the Keith Circuit are very much better, are they not? A. Naturally, because it is a higher priced theater and a higher priced house, and naturally the little things are better than the others. Q. Did you ever play the Orpheum Circuit? A. Yes. Q. To what extent? A. In vaudeville. Q. I say to what extent? A. I do not know what you mean. Q. The entire circuit? A. Yes. Q. Who booked you on that? A. The Orpheum Circuit? Q. Yes. I say who booked you? A. I walked up and asked for the Orpheum Circuit and got it myself. Q. Where? A. In their offices. Q. Where?

A. In the Palace Theater Building. Q. Were you ever booked in Chicago? A. Yes. Q. The Chicago Opera House? Who booked you there? A. I have not been in the Chicago Opera House in years, that was a long while ago. That was booked when they used to be down in another building. Q. Did you have to have a representative there? A. No. Q. You say you are a life member of the White Rats? A. Yes. I paid the life membership dues. Q. Do you have a card? A. Not now, no. I have a life member's card at home. Yes, one of the old life member cards they gave me. Q. When was that? A. Oh, about five years ago. Q. You had some difficulty with the White Rats? A. Did I have what? Q. You have had some difficulty with the White Rats? A. Yes. Q. They sued you? A. Yes. Q. And got a judgment? A. Yes. Q. And you paid it? A. Yes. Q. That was for your dues? A. Yes. Back dues and life membership. Mr. Goodman: Do you mind if he tells while he is on that just what it was all about? The Witness: I was one of the old members of the White Rats and one of the early ones. I was in the strike they had years ago. Q. You were in the strike years ago? A. Yes, sir; the very first strike we ever had. Mr. Goodman: Go ahead. Mr. Walsh: Q. What year was that? A. What year? Q. Yes. Approximately it? A. That the strike was?? Q. Yes. A. I can't remember what the year was exactly. It was a long time ago. I remember the time. I was around the New York Theater at that time. I fortunately did not happen to be playing a vaudeville theater at that time, but I was down around with the boys, around by the theaters, looking after the strike affairs at that time, and I was with the Rats for quite a long while and finally I dropped out of the Rats for certain reasons. I did not like the way things were going and I dropped out. Finally Mr. Fogarty went back in there again, who was a friend of mine, and said: "I want you boys to come back and take life memberships." I said: "I am willing to go back if things are all right." So I went back and paid up the back dues and my life membership for one hundred dollars, which I believe came to around one hundred and fifty dollars, something like that. I had paid fifty dollars of this thing and gave a check for it and told them I would pay the balance later. Later on certain conditions arose I thought it best to go out and I sent them my resignation. They did not accept it. They did not answer me accepting my resignation at all. The next thing I knew I was sued for one hundred and fifty dollars. When I got into court they did not know I had paid fifty dollars on it and I had my check thru the bank, so I paid my balance and I have never received anything else, but I figure if I am sued for life membership and paid it I am still a life member. Q. Did you say you were not in vaudeville at the time of the recent strike in 1916? A. Yes, I was, but I was not in towns where they were striking. They were striking in Texas and towns of that kind, I believe. By Mr. Goodman: Q. But you were playing in vaudeville? A. Yes; sure. By Mr. Walsh: Q. You were interested to some extent in the recent strike of the Actors' Equity? A. I was interested? Q. No. Q. Yes? A. No. Q. Did you not play at some of the theaters at which the strike was on? A. I played one theater, and when I found out the conditions I got out and quit that night. Q. What were the conditions? A. I found there was a strike in that theater. Q. Did you not know that when you went in that there was a strike? A. No. Q. What were the circumstances? Mr. Kelley: How is this material? The Witness: In what way, Mr. Walsh? Mr. Goodman: You are opening a wide door if you are going into this Actors' Equity strike. Mr. Walsh: I am not going very far. Q. What theater was that? A. The Winter Garden. Q. What were the conditions under which you went in? A. I was asked to go up and play a vaudeville engagement and do my act. Q. By whom? A. By the United Booking Office. Q. They asked you to play up there? A. Yes. Q. What for? Make a frank statement. A. For a vaudeville act. Yes, my vaudeville act. Q. Was the United Booking Office booking that theater? A. At that time? Q. Yes. The Winter Garden? A. Not that I know of, but they must have been booking it the day they asked me to go up there, so I went up there and accepted. Q. Was there a regular vaudeville show going on at the Winter Garden? A. Yes. They had a lot of vaudeville acts in there. Q. They had a lot of vaudeville acts in there? A. Yes, and then they had some things of the show they were running in there, some members, with the girls and so on. Q. The show was not running, it had quit? A. Yes? Q. Yes? A. I would not say the regular production had quit. A lot of their people were playing

and some of their stars, from what I understood, after I got there had walked out. Q. You played one night? A. One day; that is all. Q. Why didn't you play more? A. Because I felt it was up to the actors, and I thought I best to get out of it, not be mixed up in any shape or form. Q. You knew there was a strike on? A. After I got up there, but I was only asked to play a vaudeville act. Q. Did you not know before you went up there that there was a strike on? A. No. Because we came right in from the country, away down a hundred and some odd miles and came in at noon and was sent up to play my vaudeville act, the same as people get booked to play a skit or play an act the same as I play at a club or anywhere else. Q. Then when you found out you were scabbing you would not play any more? A. I would not say I was scabbing. Mr. Goodman: I object to this question and move to strike out the answer. The Witness: I am not here to say whether I am a scab. Examiner Moore: Objection sustained. I do not think the word scab should be used. Mr. Walsh: In every strike the fellow who goes in to do the work that expression is called scabbing. There cannot be any doubt about that. Mr. Goodman: Mr. Examiner, we are here— Mr. Walsh: I am trying to find out what the facts are. Mr. Goodman: Then I will object to any further questioning on this score as wholly irrelevant and immaterial to the case, and I ask for a ruling as to any further questioning on this subject. Examiner Moore: What is the purpose of it? Mr. Walsh: I want to find out the interest of this witness in his testimony here. Examiner Moore: I will let him answer this question. By Mr. Walsh: Q. Did you not see a published statement by Mr. Albee that he would endeavor to fill all theaters in which the strike was on with vaudeville acts? Is not that true? A. I did not see it. Mr. Kelley: Objected to as incompetent and stating something that is assumed to be true without any evidence of its correctness whatever. Mr. Walsh: I did not assume it to be true. I asked him if he saw any such statement. It is perfectly proper. Mr. Kelley: And it is argumentative. Q. Did you see such a statement or hear of it? A. No. Q. But as a matter of fact the United Booking Offices or the Keith Vaudeville Exchange was procuring vaudeville acts to go into theaters in which there was a strike at that time? Is not that true? Mr. Goodman: Objected to as incompetent, irrelevant and immaterial and very improper. We are not here to make propaganda for Mr. Montford's Billboard articles. I do not say that Mr. Walsh is lending himself to it consciously, but he is in fact doing unconsciously. We are not here to try on the legitimate actor's strike. The Witness: This is another question. Examiner Moore: I agree with you; we are not trying some other case here; therefore I think we should try to confine ourselves to the issues as far as possible. The Witness: I have been trying to tell you my experience in vaudeville, and this is another matter entirely. Examiner Moore: You can answer the question. Let us confine it as much as possible. Q. Let me ask you this: Who asked you to go to the Winter Garden? A. One of the agents in the booking houses; one of the men who booked the different theaters? Q. What is his name? A. His name? Q. Yes? A. Mr. Robertson. Q. He booked for the Keith Booking Offices? A. He booked some of the theaters. Q. You do not belong to the Actors' Equity? A. No. Q. What is this other organization? A. The Fidelity? Q. The Fidelity what? A. Of the N. V. A. Q. The Actors' Fidelity League; do you belong to that? A. No. Q. Mr. Robertson is the booking manager of the Keith Circuit? A. I have said he books one or two of the houses there. Q. You only played once at the Winter Garden? A. One day. Q. Two shows? A. Two shows. Mr. Walsh: That is all. Mr. Kelley: I wish to have all this testimony with reference to playing at the Winter Garden stricken out as immaterial and incompetent, and beyond the scope of this inquiry. Examiner Moore: The objection is overruled and an exception noted.

RE-DIRECT EXAMINATION
By Mr. Goodman:
Q. Notwithstanding you declined to play the Winter Garden beyond the two times or one day you mentioned you were booked after that thru the United Booking Offices or the Keith Exchange in vaudeville?
A. Yes.
Q. In answer to a question in which Mr. Albee was referred to as the boss of the vaudeville business at one time you said "yes"; then you said something about only referring to his business. Now I would like to make clear what you understood Mr. Walsh to mean when he referred to Mr. Albee as the boss of the vaudeville business?
A. I mean he is the boss of the theaters that he controls.
Q. You do not want us to misunderstand—
A. Not of the entire vaudeville, no.
Mr. Walsh: I did not intend that he should. The Witness: Because Mr. Moore has his home, and Poll has his, he is only the boss of his theaters.
Q. With regard to the trysts: Is there any rule by which it can be determined in advance how many weeks it is necessary to break in an act?
A. No, sir, you cannot.
Q. Suppose in your own case where you say you are booked to break in at Mount Vernon—that is Proctor's Theater at Mount Vernon?
A. Yes.
Q. And some other theater—
A. Newark to follow.
Q. Suppose your act did not appear to be right and ready for the regular run?
A. Then I will ask them to put my run back so I can stay out a little longer and get it in shape.
Q. Assume that an organization known as the White Rats Actors' Union, composed of thousands of vaudeville actors, had gone on strike, or had threatened strike, in the vaudeville theaters in this country, and assume officers or an officer of the White Rats' Union had wired actors to break contracts with managers of vaudeville theaters; and assume a condition of unrest and discontent by reason of various propaganda published by both strikers and vaudeville managers and White Rats Actors' Union; and assuming the existence of another organization of actors known as the National Vaudeville Artists, which organization had pledged its members to fulfill contracts and to continue in peace and harmony with these vaudeville managers; would then say that the use of the provision in the form of contract shown you by Mr. Walsh reading, "The artist warrants that he is a member of the National Vaudeville Artists, Inc., in good standing, and if he is not the manager may cancel the contract forthwith" would be a fair and proper provision in the contract?
A. I would not sign that contract, as I said before.
Mr. Walsh: We object to the form of the question as being a hypothetical question.
Mr. Goodman: I am trying to presuppose all the facts thus far proven in this case.
Examiner Moore: Go ahead and answer.
Q. Assuming those conditions were proven to exist would you then say this provision was fair and proper in the contract?
A. No; I say I would refuse to sign it, taking it individually I would refuse to sign it, if I was forced to do it.
Q. Well, you are in favor then of an actor being an absolutely free agent so far as actors' organizations are concerned in seeking engagements or in playing in vaudeville, you think he ought to be a free agent, permitted to be a member of an organization if he is pleased and permitted to refuse to join any organization if he is pleased?
A. Yes.
Q. The White Rats or the National Vaudeville Artists?
A. Anything at all. (Witness excused.)
Charles Grapewin was thereupon called as a witness, and having been duly sworn, testified as follows:

DIRECT EXAMINATION
By Mr. Goodman:
Q. Your full name, address and age?
A. Charles E. Grapewin, West End, New Jersey.
Q. Your age?
A. Fifty years old next December.
Q. How long have you been in the show business of any kind?
A. About 15 years.
Q. Are you married?
A. Yes, sir.
Q. Is your wife also in the profession?
A. Yes, sir.
Q. At the present time is she playing with you in a vaudeville act?
A. Yes, sir.
Q. Will you give us your career in anything theatrical, from its beginning? In other words, what have you been playing in and what have you been doing in the years you have been in the show business?
A. I started years ago as an acrobat with a circus, and I made parachute jumps for a living at \$5 an ascension. Then I went in the stock in Portland, Ore., and stayed there for two years, and left there and went with Frank Daniels. Then I went out in several places starting after that, and then I went in vaudeville 25 years ago, and I have been in vaudeville and plays from that time up to the present day.
By Mr. Walsh:
Q. As what?
A. As an actor.
By Mr. Goodman:
Q. Vaudeville actor?
A. Not exclusively.
Mr. Walsh: What I am trying to get at is the character of the acting.
Q. In vaudeville what sort of an act have you done?
A. Sketches.
Q. And how many people have been in your sketches at various times?
A. Never over three, including Mrs. Grapewin and myself.
Q. How long past have you and Mrs. Grapewin been playing in sketches?
A. For twenty-three years.
Q. Now, will you tell us the progressive stages with regard to your salary in vaudeville, what did you get when you began and did it increase or go back, and carry that right down to date?
A. Do you mean when I was doing a single, or from the time Mrs. Grapewin entered?
Q. Both.
When I was doing single nets I received all the way from \$25 to \$40 a week; \$40 was the highest.
Q. How many years ago was that?
A. Twenty-five, twenty-six years ago.
Q. How many shows a day did you play at that salary?
A. Well, so many sometimes I could not count them, as high as ten or twelve.
By Mr. Kelley:
Q. That is a day?
A. Yes, sir; I played thirteen at Huber's Museum on Fourteenth street.
By Mr. Goodman:
Q. A day?
A. Yes.
Q. For how much salary?
A. There were three in those. I was with the Sullivan Trio then, and we received \$30 for the three of us.
Q. A week?
A. Yes.
Q. After that what did you do in vaudeville, and how much salary did you get?
A. As I say, as a single turn I received \$25 to \$40 a week. We started what they called

then as a sketch time, at \$65 to \$80, at Pastor's Theater, \$80.
Q. Did Mrs. Grapewin play with you in Pastor's Theater?
A. Yes.
Q. At \$80 a week?
A. Yes.
Q. How many shows a day did you do at Pastor's?
A. Two.
Q. Then what was your next step in vaudeville?
A. As I write new sketches, I never let a sketch play over two years. I kept on writing new sketches and my salary went up from \$65 to \$80, to \$100 and \$125, then up to \$300, and then up to \$750.
Q. Is that the salary you are getting now in vaudeville, \$750?
A. No. That is the salary I would demand if I was playing one week at a time, but I am playing 35 weeks each year, and I can afford to sell my goods for much less.
By Mr. Walsh:
Q. That is for two?
A. Two, yes, sir.
By Mr. Goodman:
Q. Just yourself and wife?
A. That is all.
Q. Talking about changing sketches about every two years, how long, in your judgment can a sketch last?
A. Well, that depends entirely on the nature of the sketch. So far as I am concerned individually, a sketch may be a novelty sketch and will out live its usefulness in two years when the public become thoroughly conversant with the tricks used in the sketch; they would be so absolutely set they could not forget them, and when they saw it the second or third time it would lose its usefulness. So far as I am concerned individually, I think the life of a good sketch would be about four seasons, two years East and two years West, which would be a return date in each direction. Then I think the public would become tired of it, and it would lose its usefulness so far as drag is concerned.
Q. How did you procure engagements in vaudeville, did you book direct with the theater or thru the booking office, the United Booking Offices, when you played the Keith's Circuit, or did you employ a personal representative to do the business for you?
A. No, I always did business direct. I would sell them my goods and they bought them.
Q. Did you ever employ a personal agent or representative?
A. I never have employed one. At one time when I was on the road with "The Awakening of Mr. Pipp," Mr. Bentham sent me a letter, and asked me if I would play Hammersteins, or rather he phoned me to Chicago and I spent, I think, about four weeks with them, that Mr. Bentham booked. Outside of that I have never had a date.
Q. How have you gone about getting your engagements thru the United Booking Office, just what are the mechanics, what did you do?
A. Well, I called at what I always termed the clearing house to see Mr. Albee or Mr. Hodgdon, rather, and told me that I wanted to come back in vaudeville, after I had played my season with the show, and did not think the business was such as to warrant me to continue with my play, and asked him if he could give me a season at vaudeville, and if he said yes, he gave me a route, that is all.
Q. When you would put out a new act, would you first try it out, break it in, in some smaller theaters?
A. Well, whenever I tried out a new act, I would always manage to book my time for some time out West, which they called the three-day houses. I would book those houses for a week, and the first part of the week I would play the old sketch, and the last part of the week I would play the new one, and play it out there until I thought it was ready to be shown in New York City, and then I would come in, and I have never had to play in small theaters in New York, because I would not bring it to New York until I thought it was ready to play in high-class houses.
Q. With regard to contracts, have you had any controversies at any time about contracts or cancellations?
A. Never.
Q. With the United Booking houses or any other managers booking thru that office?
A. Never in my life.
Q. Have you ever had occasion to play an engagement without actually signing a contract?
A. Oh, yes.
Q. And did you get the money that was promised to you?
A. Absolutely.
Q. In all other respects did the managers keep faith and their word with you?
A. Yes.
Q. Are you a White Rat, or were you ever a White Rat?
A. I was originally.
Q. How long ago?
A. Oh, it has been so long ago I cannot remember about 15 or 16 years ago.
Q. When did you get out or drop out or resign?
A. I guess possibly 12 years ago.
Q. That was not due to any request on the part of any manager?
A. Absolutely no. I was out of vaudeville. I was on the road with a show.
Q. Are you a member of the N. V. A.?
A. Yes, sir.
Q. What is your opinion of the conditions in vaudeville today from the actors' viewpoint, comparing with it the conditions of twenty-five years ago?
A. Well, as far as I am concerned individually, it is simply comparing a shack to a mansion, that is all.
Q. You mean the mansion referring to the present conditions?
A. Absolutely.
Q. Will you give us some reasons for that opinion Mr. Grapewin?
A. Well, the only reasons I can give for it is because the vaudeville has advanced to such an extent that the public are giving it more recognition than they used to, and I think the performers themselves are carrying themselves in a far more refined way than they used to years ago, brought on by the advance in the theatrical business, which was naturally brought on by the improvement of the work and improvement of the theaters, and the undivided attention of the man who had charge of it.
Q. With regard to the methods of booking and procuring engagements now compared with the methods in the olden times, what would you say of those methods, comparing them?
A. I can only speak of myself, Mr. Goodman, in that case.
Q. That is what we want.
A. I have never had any trouble, and I sell my goods today the same as I sold them years ago. I went to the manager, and if he wanted to buy my material he bought it, and if he did not I did not try to force them. He did not want it.
Q. When you were playing at Tony Pastor's in those days, could you go to any particular booking office and get a route of twenty to thirty weeks?
A. No.
Q. You can do that now, can you not?
A. Yes.
Q. Is that not a great convenience to the artist?
A. It is to me.
Q. How would you go about getting time in those days if you wanted six weeks?
A. I would have to find possibly six managers to get the six theaters, for the same week.
Q. Located in different places?
A. In different cities, and write them letters or else meet them in New York and ask them if I could have a certain week, which was very hard to make the route connected so that the railroad jumps would be so that you could make them, and within reach of your salary.
Q. Did you have to do much letter writing in those days for time?
A. Yes, indeed.
Q. And did it ever happen that while you were writing these letters you would receive answers from two different managers offering the same week?
A. I do not quite understand you.
Q. Would it ever occur that you might write, we will say, for example, to Pittsburg for one week, and you would write to other managers, we will say, in Boston, for the same week, expecting that one or the other might engage you, and they both would want you for that week?
A. I see. To be sure, you mean, of getting a certain week?
Q. Yes.
A. Instead of writing to one manager you would write to four or five different ones to be sure of getting that week.
Q. Yes.
A. I can see where it would easily occur, but it never occurred to me.
Q. The centralization of the booking in one office for a circuit is to your mind a great advantage to the actor?
A. I do not think there would be any circuit if there was not a clearing house at the present time.
Q. Have you seen any of the Loew theaters or been in them?
A. I have not.
Q. Have you been in the Pantages theaters?
A. I have not.
Q. You have played over the Orpheum Circuit and the Keith Circuit?
A. Yes.
Q. Entirely?
A. Yes, absolutely.
Q. You have only given two performances a day in those theaters?
A. Yes.
Q. I am talking, of course, of recent years?
A. Yes.
Q. With regard to the conveniences for the artists, how do the theaters compare with what they were in former years?
A. Well, I think they are wonderful today. I do not think that there is a convenience that an actor could ask for that he does not find in the theaters, especially the new ones, and the old ones, the back of the stage has been renovated, the dressing rooms are excellent. I could not ask for anything better. They have showers, toilets and everything that a man could wish for.
Q. Do you recall a period of time when there was a strike of the White Rats in 1916 or 1917 or both?
A. Yes.
Q. Do you remember reading the articles in Variety published by the White Rats, some published by the Vaudeville Managers' Protective Association?
A. Well, I do not know as I could recall them; that is, any particular article or paragraph in them.
Q. Let me call your attention to Respondent's Exhibit No. 8 in this proceeding, entitled "The Union Shop, Its Advantages to All." That was published in Variety on December 3, 1915, by Harry Mountford, and he says: "The union shop means that no person can work in any theater unless he or she carries a full-paid up card of the White Rats Actors' Union of America, or the Associated Actresses of America, or any of its affiliated organizations." Are you in favor of that policy?
A. Individually, absolutely not.
Q. Why not?
A. Well, because I do not feel that I can be dictated to by any one in my profession in selling my goods. I write them myself, and if I cannot sell them myself without someone telling me where and when to go, I will retire from that profession and go into some profession where I can be my own boss. I only speak for myself.
Q. Do you believe an actor should be a free agent to seek his livelihood without having to be a member of any organization?
A. If he is capable of attending to his own business, certainly, by all means.
Mr. Goodman: That is all.
By Mr. Kelley:
Q. You have been in the theatrical business so long that you have a great period for study and observation, about 25 years, I believe you have been in the business?
A. Yes, easy.
Q. And have noted these changes in a physical way that have taken place with regard to the accommodations in the theaters, both for the public and the actors?
A. You say I have noticed them in a physical way?
Q. Yes, the physical changes?
(Continued on page 32)

Federal Vaudeville Hearing Again

(Continued from page 31)

A. Yes. Q. I suppose, Mr. Grapewin, you have a speaking acquaintance with the vaudeville artists...

Q. So, going over the last five or ten years, I suppose you have a speaking acquaintance with the vaudeville artists that have been actually employed and working successfully?

A. Yes, sir. Q. This is a proceeding instituted by the Federal Trade Commission against the respondents, and it brings into question the actor's opportunity and welfare to procure employment...

A. Yes, I would imagine it would. Q. Now, some of those in late years get part time in movies, do they not?

A. Yes, I believe movies have a lot of vaudeville people in them. Q. Especially the little outlying country places. They put on an act or two in vaudeville and run a movie and give an entertainment in that way...

A. Yes. Q. Do you think it has dimmed or weakened your personality any? A. No, not in the least.

Q. What is your judgment as to the effect on vaudeville artists or doing as many as five or six turns a day? A. At the present time?

A. The reason I say that, when I was younger I need the experience. Today, I think a man that plays over two shows a day, especially a sketch, he becomes careless in it, does not give the lines to suit the full value by playing over two shows a day. I know I can not.

Q. That is artists of your class? A. Yes. Q. But how about the so-called small time actor who is not good enough for the big time, who has not got the material for the big time, for the two-a-days, what would he do if he could not play four or five or six shows a day? In other words, what would he do if he could not play small time?

A. Well, if he did not have any other trade I do not know what he could do. Q. Assuming that all theaters gave two shows a day, what would happen to a great number of vaudeville artists that now play the small-time theaters? Would they all be able to get work in two-day houses?

A. I hardly think so. Q. Are they all of a class that could play two a day? A. No, I hardly think so.

Q. Is not the small time where the shows are three a day except on Saturdays and Sundays, where I believe, they go four, five, or perhaps six, for all I know—is not that sort of the primary school in vaudeville? A. Yes, I would imagine it was. I suppose some of the acts go and play three or four times a day in order to get their act in shape, and the more they can play it the more familiar they become with the material, and until it finally develops what the public likes, and what they do not like they take it out and finally it simmers down to a good solid piece of material that is presentable to the high class vaudeville people.

Q. You know there are circuits such as the Pantages Circuit? A. Yes. Q. And the Loew Circuit? A. Yes.

Q. Where they have more than two shows a day, some three and some perhaps four and some perhaps five or six on Saturdays and Sundays. Do those circuits make material which in time becomes big-time vaudeville acts? A. Undoubtedly, undoubtedly.

Q. You feel the experience you had in the olden days doing a large number of shows a day helped you to gain your present position in vaudeville? A. I do.

Mr. Goodman: That is all. CROSS-EXAMINATION By Mr. Walsh: Q. In recent years on what circuits have you played? A. The Keith Circuit. Q. Practically all? A. And the Orpheum. Q. How long continuously back have you been on those two circuits? A. Well, I play them every year. I play the Orpheum Circuit one year and the Keith Circuit east the next year.

Q. You have usually about forty weeks? A. Hardly, 35. Q. About 35 weeks? A. Yes. Q. For how many seasons have you been on circuits about 35 weeks? A. This last time back in vaudeville? Q. Yes. Q. Five years. Q. About five years' time? A. Yes. Q. And you have been a headliner during all that period? A. I never was a headliner in all my life. Q. You have never been a headliner? A. No, sir. Q. Well, were you what is called in the business an added feature? A. No, I always figured that the less I stipulated where I was to be billed the better; that the manager of the theater had the right to place me wherever he saw fit for the best of his performance.

Q. Yes. Where were you usually placed? A. How do you mean? Q. In the bill. A. My position? Q. Yes. A. I have been all over it. Q. I mean usually?

Q. I have not had any particular position. Do you mean—sometimes I am third, sometimes fourth, sometimes sixth or seventh. Q. Which is regarded as the most advantageous position, Mr. Grapewin? A. I guess it depends on the quality of the act or the style of the act.

Q. Yes. Just explain that a little better. A. An acrobatic act may be good, first or last. A sketch may be good third, and if it is a big kind of sketch with singing in it, it may be better after the intermission. That depends on the man who lays out the bill. Q. Do I understand you that you write your own sketches? A. Yes. Q. Do you sell these sketches? A. No. Q. No one plays them but yourself? A. No. Q. You never let them out to anyone? A. Once in awhile I have, only recently. Q. Have you one out now? A. Yes. Q. What sketch is that? A. "Poughkeepsie."

Q. How long have you been playing that? A. How long did I play it? A. Yes. A. Three seasons. Q. How long since, what seasons were those? A. The season before last I quit playing it. Q. The season before last? A. Yes. Q. But I understand you to say you played three seasons with it? A. I say five years I have been back in vaudeville and I played "Poughkeepsie" three years. I have been playing "The Naction" two years. Q. Who else played it? A. A man by the name Denton is playing it. Q. He continued on from the time you left off playing it, or when did he take up playing it? A. Well, let me ask you, what has "Poughkeepsie" got to do with this, so far as I am concerned? Have I a right to ask that question, your honor?

Mr. Goodman: Perhaps, if you would rather for some business reason not answer it, Mr. Walsh may not press it. Personally I do not know what difference it makes. Mr. Walsh: It goes to the question of wearing out plays, that is what I am driving at. The Witness: I just wanted to know what it was. Go ahead, sure, yes.

Q. Just answer the question. A. Well, he is playing on the small time. It outlived its usefulness in the big time, and now it is playing on the small time. C. Was it played on the Keith time last week? A. Last week? Mr. Goodman: Let us be a little specific. Some of the Keith time is small time. Mr. Walsh: That may be true. Mr. Mountford: It was at Bushwick. The Witness: Yes, I think last week it played at Greenpoint and the Harlem Opera House.

Q. Is that big time or small time? A. It is small time. I could not ask them to play it any more on the big time because I played it too long. Q. How long did you play "The Man from Yonkers"? A. I don't know that I ever heard of it. Q. You never played any such sketch? A. No. Q. How long did you play "Poughkeepsie"? That is, the three years, yourself? A. Yes. Q. "The Awakening of Mr. Pipp," where did you first play that, Mr. Grapewin? A. Wilmington, Delaware. Q. In vaudeville? A. Yes, sir. Q. How long did you play that in vaudeville? A. I think two seasons before it went into a play.

Q. And then how long did it run in legitimate? A. Well, off and on, I think for ten years. Q. And it made a very considerable reputation in legitimate? A. Yes, I think so. Q. And did you testify what you got for it in legitimate? A. Oh, I could not do that. Q. I asked you if you testified about it? A. No, sir, I could not. Q. Then you took it into vaudeville? A. Yes. Q. How long did you play it in vaudeville? A. When I came back? Q. Yes. A. Well, now, I don't know. I can look at the books and tell you exactly. Q. I am not asking exactly.

A. Just off and on, I never played over 35 or 40 weeks in my life, that is, since I have been in vaudeville. I have always laid off in the summer. I suppose, two weeks at Hammersteins, and then possibly three or four weeks for Mr. Williams in the Colonial and Alhambra. I don't think over four or five weeks. Q. What I am trying to get at is this: In this last time how long a time was "The Awakening of Mr. Pipp" in vaudeville since it came out of legitimate? A. Not over four or five weeks. Q. That is all? A. That is all. Q. Didn't it take? A. No, sir. Q. Not take? A. No, worn out, absolutely worn out. Q. You got \$750 a week for it, though? A. Yes, sir. Q. You played it for whom did you say, Williams? A. Perry Williams. I played it two or three weeks for him when he had the Colonial and Alhambra. Q. Did you try to book it somewhere else then? A. No, I did not try to book it at all. They sent for me.

Q. Who sent for you? A. Mr. Bentham. Q. Yes, and then what? A. What? Q. What did he send for you for? A. He wanted to know if I would play for him two or three weeks when my season was over. Q. Why didn't you want to continue for him?

A. Because I did not want to work in the summertime, my season was through. Q. Why didn't you want to take it on the next season? A. Because they did not want it. It had outlived its usefulness. Q. How did you come to that conclusion? A. Well, when I am playing I can tell when they stop laughing at a point they used to laugh at. They don't have to tell me in front when my undershirt smells, I know it. Q. You say you never had a personal representative? A. No, never. Q. You go to the Keith Vaudeville Exchange to be booked, do you? A. I only go there once to be booked and ask if I can have a season, and if they can give me a season that is all right, that is all there is to it. Q. Do you have a season's contract? A. Well, you can call it what you like. They send me the contracts to my home and I sign them and send them back. Q. To whom do you talk? A. Mr. Albee. Q. You go to him directly? A. Personally, yes. Q. You and he are old time friends? A. I don't know. I have known him in a business way all my life since I have been in this business. Q. Is Mr. Jo Paige Smith a relative of yours? A. No. Q. He is related to you? A. No. Q. You were not playing in vaudeville during the strike in 1916, Mr. Grapewin? A. I don't think I was playing at all; I am not positive. I will not state. Q. Mr. Goodman asked you something about the published statements in Variety with reference to the strike at that time, and you said you did not recall what they were. A. I did not read them at all. Q. Did you take part in the publication of articles at that time, writing articles and the publication thereof? A. I think I received a letter from Mr. Albee asking me what I thought of the situation and I think—yes, I am sure I answered that letter and the letter was published verbatim on the back page of Variety. Q. That was about the time of the strike or shortly before the strike? A. I am not sure, I don't know whether it was before or after. I received the letter in Omaha, I remember, and answered it the night I received it. Q. Answered it to Mr. Albee? A. Yes. Q. You did not have anything to do with its publication personally? A. I did not. Q. You did not pay for it or anything of that kind? A. No. Q. It was not written for publication at the time, it was not in contemplation for publication, so far as you are concerned? A. I do not know anything about so far as I am concerned. Q. You say that you do not believe in the closed shop. That is you do not believe in the closed shop matters in the vaudeville industry. I understand your statement to be that? A. Certainly not. Q. That applies, of course, to the National Vaudeville Artists as well as any other organization, does it not? A. You mean in the theatrical business? Q. Yes, in the vaudeville business. A. Yes, positively. Q. That is, you believe that a manager ought not to have in his contract that the artist guarantees that he belongs to the National Vaudeville Artists; there should be no guarantee in the contract on the part of the actor that he belongs to the National Vaudeville Artists any more than any other organization? A. Well, according to that the actor could demand that the manager belong to some organization. As I understand the word "contract" means in equity that what reads for the party of the first part must read for the party of the second part. Is that a contract or isn't it? I am asking for information. Mr. Goodman: You are not supposed to ask for information, but to answer questions. Examiner Moore: State what you know yourself. Mr. Goodman: If you do not understand the question, just see that it is made very clear to you. Mr. Walsh: I want you to understand the question before you answer. (The question was then read as above recorded.) The Witness: I do not believe it should have it in there positively. Q. If such a contract were put up to you to sign, would you protest signing such a contract? A. Yes. Mr. Walsh: That is all. Mr. Kelley: For the sake of the record at this time I would like to make this statement: It seems every witness is being examined on the so-called N. V. A. inclusion clause in the contract. Now, the respondents, so far with their witnesses, have gone into that subject. Now, if that is a pertinent issue I would like to call upon the Commission's Counsel at this time to state any actor or actress whose contracts have ever been cancelled or who have lost employment by reason of that clause, so we can meet it. So far as I know, it was in there by mistake. When the Commission were trying their case a complete explanation was made of how it got in there and why it was initiated. I do not believe there ever was an actor who lost his contract who was questioned about that. Mr. Examiner, I wish merely to eliminate from the record a lot of stuff which has no pertinency. If it is an issue we ought to know why it is an issue so we can meet it, and if it is not, it ought to be ejected from the record. Personally, I do not believe it is an issue. Examiner Moore: Let us proceed as quickly as we can. Mr. Kelley: I call the Examiner's attention to it, because if this is to go on we have a right to know why. If there are any actors who have lost employment by reason of that we should know it. As a matter of principle we do not use it and have not for years, un-

less it crept in from some old form. I am making this statement for the benefit of the Commission.

Mr. Walsh: I think Mr. Kelley should be sworn.

Mr. Kelley: Our time is too short to take up hour after hour in matters as to which there is no controversy.

REDIMENT EXAMINATION.

By Mr. Goodman: Q. If you do not believe that an actor ought to agree to join the N. V. A. to get a job...

RECROSS EXAMINATION.

By Mr. Walsh: Q. The last you played "The Awakening of Mr. Pipp" was for Mr. Percy Williams?

Q. When you found your act was worn out you did not insist on playing big time and have them accept it and continue to play it, did you?

(AFTER RECESS.)

Loney Haskell was thereupon called as a witness and having been duly sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Goodman: Q. Your full name, address and age? A. Loney Haskell, 49, 548 West 146th Street, New York City.

private entertainment. I was still in the employment of a wholesale concern. He booked me at his theater for the week of September 6th, 1897, for three shows a day at \$35 a week.

Q. Then will you go on and describe the act, a in your vaudeville career, not only your vaudeville career but in your theatrical career?

A. I have made a fairly impression and they offered future work out of town which I could not take. Eventually a year or so later my firm dissolved and went out of business...

Q. And are you playing the two-day houses or three-a-day?

A. Two and three a day, both. Q. Both? A. Big and small.

Q. In getting your vaudeville engagements you used a personal agent or personal representative?

A. Yes, sir. Q. But when you went out on the road you hired a personal agent?

Q. How much did you pay him? A. Five per cent. Q. What did you pay to the booking offices that procured your engagements?

Q. Did you ever pay any more than a total of ten per cent? A. No. Q. What circuits have you played?

A. Keith's Proctor's, some of the Orpheum, and I have played some of the Fox houses. Q. Did you ever play the Loew circuits?

Q. During what period of time were manager of Hammerstein's, booking manager? A. Part of 1914, part of 1915, part of 1913.

yes, it would be put in. If no, it would be off. No one was compelled to take any act or forced to accept any acts they did not want according to their theaters.

If the salary was not set, if it was a new act, he would simply state to the managers that this is such an act and they have five hundred dollars a week approximately, for example, and they would discuss the merit of the act.

Q. At that time did you see a list that was described or referred to by any of the managers or anybody in the booking offices as a black list?

A. Never in my life. Q. Was there any reference made by anybody in the booking offices or by any of these other managers to a black list?

A. No, sir, simply discussed the merits of the act. Q. From your experience both as an actor and a booking manager what have you to say about the desirability or non-desirability of the present method of booking as compared with the early days in vaudeville?

A. I think it is as near a perfect organization for such a large institution as it possible can be. When I first went into vaudeville as a professional I would start possibly at Jim Armstrong's, Union Square, get a week, and go over to Jo Paige Smith, or Wilson Smith, to the St. James building, and go up to 28th to Hurlig and Seamons, and further and further, and when a day was over which consumed my day, I would go to William Morris on 28th, wherever he was, or on Fourteenth street, and possibly at the end of the day I would have a week and half booked, or a week and a Sunday, or possibly nothing at all, and I would do that every day.

Q. That is if you have the goods? A. Providing they want me. My method is entirely different than the average, because I would start my season, the first man I would meet and ask him if he would give me the week and if it was Montreal I know a night jump would be Buffalo or Toronto and I would approach that man and some one else and lay out my time. Some would not want me and I would let that man alone. I don't hold it against him. He probably saw me at a disadvantage or did not like my act, that was his privilege. Sometimes we are placed in a bad position in the bill and he don't want to take us back again and I wait until I get that man some other time. But eventually I would fill out my season, possible get five weeks that week and later on get a few other weeks, and some times on the road I would receive a wire booking my next week, and sometimes I would have to wire and write myself for the time.

Q. When you were booking manager at Hammerstein's did you ever have occasion to book acts at Hammerstein's that played in Loew's American Theater, a block away? A. Very often, I took one particular act the following week, a girl named Edna Lonny, and I took acts direct from the Audubon and elsewhere.

Q. Do you know as a matter of fact that acts that played the Loew circuits or the other circuits played or have been booked through the United Booking office? A. They have, yes, sir. Q. At any time when you were booking managers or an actor did you ever hear of any part of the United Booking office referred to as the "bull pen"?

A. The first time I heard it was this morning in this room. Q. Before you became the booking manager did you have any difficulty in getting in to see Mr. Hodgson, or anybody connected with the booking office?

A. No. Q. I wish you would tell us what in your judgment the United Booking office, now known as the B. F. Keith's Vaudeville Exchange, does to earn five per cent, and what in distinction from its service does the personal agent do to earn his five per cent, where a personal agent is employed? A. The situation, to go into the history of the thing, is just this: In former when we had agents who had offices in their hats, pads, men as big as Robert Grau, and others as small as they could be, and had no expenses whatsoever, they were getting five per cent from the various acts for the booking of them. Eventually it was found that the men receiving the per cent were making more money than the theaters they were booking for. An organization of booking office was formed by the United people for the purpose of centralizing it, getting all the managers in there, providing clerical help, paying salaries, people to go around and see acts, different clerks for the purpose of issuing contracts, telephoning, floor space, and so forth, and every convenience where a man could transact his business in one, where formerly it took him several days, saving him postage and telegrams where he could meet these men in general. In other words, I compare it to a stock exchange where you could buy and sell. And I believe the overhead expenses were so much, and they found that these agents were making so much money, and in view of the

fact they were giving them an opportunity to make so much money, and so forth, it was only fair, right and just to exact from those people two and a half per cent of the money they were making in order to pay the expenses of operating this booking office.

Q. You have gone aside from the question I have asked you. I did not want to interrupt you because I thought you were coming to it. What I want to get at is what service at the present time the booking office renders to an actor to entitle it to five per cent commission?

A. The service they render is that they provide a man to act as their booking manager. Acts are submitted to this man and various agents have to keep up the door, stationery, conveniences and the offices in general to transact their business, and they in turn give them an opportunity to get an advantageous route for these various acts, and in many ways it is a great advancement to the actors, because if there happens to be a group of managers and the agent approaches these managers and possibly advertises the success of a certain act just opening or in a certain house and naturally it creates an interest and the booking becomes easier and the salary becomes better, because he is on the ground to be able to present it to several men in several cities, and in that way they perform a wonderful benefit, in my estimation.

Q. When you booked direct without an agent and you went to the United Booking office, you paid the booking offices five per cent for something?

A. Yes, sir. Q. I want to know what that something was that you paid the booking office for? A. Well, the five per cent is deducted from the salary to pay the expense that they must necessarily have to book you, our contracts—

Q. When you say to book you what did they do, what does the booking office do? A. The booking office—

Q. Mr. Hodgson, and the rest of them? A. He takes your name to the various booking managers and he asks them to play you for certain weeks at a certain salary or tries his utmost to get a route for you or get a week or so for you, and he performs the service of an agent similar to, possibly if I went to an employment agency and tried to hire a cook or servant girl. He tries to get me work, employment.

Q. In that case the mistress, your wife, seeking a cook would come in that place and meet the cook? A. Absolutely. Q. The cook would pay for the service and perhaps your wife would pay? A. Absolutely. Q. And here the actors come and meet managers or the actor's representative meet the managers?

A. Yes. Q. It is a sort of clearing house? A. Yes. Q. Now, have you played acts—or did you play acts at Hammerstein's Victoria that were successful there that were not successful elsewhere, or vice versa? A. Lots of them. Q. That were not successful at Hammerstein's that were successful elsewhere? A. Lots of them. Q. What about your own act which you have played as an actor, your own monolog, have you always been a success?

A. I make it my business to adapt my monolog to each house I play in. If I played Hammerstein's I would use a certain routine that possibly I would not use at Keith's in Washington, or somewhere else. Q. In other words, there is a certain individuality about each house that requires individual attention? A. In an act of my kind, yes, sir. Q. And are the audiences of a different caliber or character in different theaters in different localities? A. Yes. Some are more high-browed than others, some are more classy, and some are harder. Q. For a time the Palace Theater in New York and the Victoria in New York were in close competition, were they not—the Palace a 47th street and Broadway and the Victoria at 42d street and Seventh avenue? A. Yes, sir. Q. During that time did you find that those two theaters were in too close proximity for both of them to be successful, or what was the situation?

A. Well, there was room for both houses and both were successful, but we played a different kind of act. Hammerstein's became so that the average vaudeville headliner or feature act would not draw the money into the theater like they would in regular established theaters, so we scouted around to get something out of the ordinary. We would engage a man who could not play out West at all, a man like Willard, the fighter, for instance, and would engage The Cabaret Barber Shop, and a big act like that where everyone went in to make a force of it; we would engage the most beautiful man in the world, or the shooting girls, anything in the public eye. Q. The Victoria Theater in that respect was entirely unique? A. Absolutely. Q. Jess Willard was not an attraction in the Keith's theaters and was not booked, was he? A. No. Q. But he was booked in Hammerstein's Victoria? A. Yes. Q. How much did you pay him? A. \$4,000 net. Q. For one week? A. And we paid 5 per cent to the booking office. Q. If there was a closed shop in vaudeville and an actor to procure work in vaudeville had to be a member of the White Rats union would you have booked Jess Willard? A. No, sir. Q. Why not? A. Well, in the first place it would mean a closed theater. Jess Willard was a nice attraction like several others for vaudeville. He was engaged at three days' notice, he could not have been probably passed upon in

FOR YOUR APPROVAL—A WALTZ SONG

Wonderful Title! Marvelous Lyric!! A Melody That Clings!!!

A MASTERPIECE FRESH FROM THE PENS OF THOSE PEERLESS WRITERS

Alonzo Govern and Spencer Williams

WRITERS OF AN ENDLESS CHAIN OF HITS

Their Latest Offering

YOU BROKE MY HEART WITH YOUR EYES

ALL RIGHTS RESERVED—INCLUDING MECHANICAL

Published by **The LEADING NOVELTY and PUBLISHING COMPANY of AMERICA**
306 MAGAZINE STREET, SOO, MICHIGAN 145 N. CLARK STREET, CHICAGO, ILLINOIS

NOTICE TO THE PROFESSION—Acts of Merit may secure permission to use this number by writing or calling at our Chicago Office. Ask for MR. GOVERN

MUSIC PUBLISHERS

For \$4.50

YOUR SONGS WILL SELL LIKE WILDFIRE WITH

NEW IDEA ILLUSTRATED SLIDES

Write us NOW.

STANDARD SLIDE CORP.,

209 WEST 48TH ST., NEW YORK CITY.

THERE ARE OTHER UNION WRITERS

The Midwest Music Publishers, Tipton, Ind., in their ad in a recent issue of The Billboard, were in error in stating that the two song numbers they advertised were the only "union made" songs on the market. They have learned that John William Kellett, writer of "I'm Forever Having Bubbles" and "Bubbling Over," is also a member of the International Typographical Union, to which Will F. Landis, the writer of the three numbers, "I'm Going To Settle Down In My Own Home Town," "I'm True to My Peruna Since the U. S. A. Went Dry" and "If Your Name Is Smith You've Got Relations Everywhere," also belongs.

Midwest Music Publishers state that requests for professional copies came in so rapidly to both the Cleveland and Tipton offices that it was impossible to mail out copies to everyone promptly, but all will receive copies as soon as possible.

"It was very gratifying to us," say the publishers, "to have so many of the professionals in their requests for professional copies put in a boost for Equity. We know that when we place a song with an Equity member it will not be butchered or ruined by incompetency and that is why we advertised professional copies free to members of Equity."

"LILA LEE"

LISTEN, MR. MOVIE MAN!!!

"Lila Lee" is a dreamy waltz song written in honor of Miss Lila Lee, the little movie star with Artercraft Famous Players, who is starring in "HEARTS OF YOUTH" and in "MALE AND FEMALE," to be released in the near future. The lyrics picture a lonely man watching Lila in one of her cunning love plays. Falling in love with her he vows to visit her in the MYSTIC LAND OF THE SCREEN. The song "Lila Lee" will be a great drawing card to any Lila Lee picture. Order professional copies for your orchestra today.

BISHOP & NALL, MUSIC PUB., 810 North Pearl Street, DALLAS, TEXAS.

DEALERS—JOBBER—EVERYBODY JUST OFF THE PRESS.

"GIVE A THOUGHT TO A BUDDY OF MINE"

The greatest memory song of the war, with a wonderful memorial on the back page free from any advertising. Written and published by an A. E. F. man for his A. E. F. buddies.

It is wonderful, but don't take my word for it. Get a copy.

25 cents postpaid.

EARL E. ZOCH, - NORTH FOND DU LAC, WISCONSIN.

"A PSALM OF LIFE"

PROFESSIONAL SINGERS, LYCEUM ENTERTAINERS, CONCERT ARTISTS, here is a new type of song that is different, one that will instantly appeal to your audience. Send 30c for copy today. Dealers and jobbers write for quantity prices. Address EDWARD J. HOLTHUNEN, 566 Park St., Elgin, Ill.

SONG BOOKS BEST ON EARTH

Two sizes, 9x12 and 10x14. Also JOKE CONTINUED BOOKS. Send 10c for samples. NO FREE SAMPLES. Harold Rossiter Co., 325 W. Madison, Chicago.

BEST YET

IF I WERE A ROSE

Wonderful Waltz Song. Haunting Melody.

MAGGIE I'M BACK

For-Trot Song. Samples, 15c. Free orchestrations to professionals. Address A. V. STARK, Liberal, Kan.

SONG HITS WE WANT YOU TO SING OR SELL: "Advertiser," "Sunbeam," "Think of Me," "Organ and Choir," "Peace on Earth," "I'm Glad I'm Back in Yankee Land" (Roll, \$1.00). Song or orchestra, 10c each, postpaid. Write us today. HALL-CYON PUB. CO., 307 E. North St., Indianapolis, Ind.

CHAUNCEY OLCOTT'S NEW SONGS

"The best songs he ever had," is the unanimous verdict on the four musical numbers sung by Chauncey Olcott in his revival this season of that stanch old favorite of all his successful plays, "Macushla." The new songs have been specially written for this revival by J. Keirn Brennan and Ernest R. Ball, and both public and press are unanimous in their praise. All four are real, substantial hits, and in the order of their popularity these are their titles: "I'll Miss You, Old Ireland;" "God Bless You, Good-Bye;" "Tis an Irish Girl I Love, and She's Just Like You;" "That's How the Shannon Flows" and "Macushla Asthore." All these splendid Olcott novelties are published by M. Witmark & Sons.

YOUNG COMPOSER CELEBRATES

New York, Oct. 19.—George Gershwin, the composer of "La La Lucille," celebrated his twenty-first birthday recently with a dinner and "song-fest" at his residence here.

Many notable writers and managers were present, including Paul Lanin, R. M. Burnside, John Golden, Bud de Sylva, Irving Berlin, Irving Caesar and William Raskin.

Mr. Gershwin is one of the youngest of the present day composers and judged by the quality of his music, his future looks most promising.

MUSIC ENGRAVERS AND PRINTERS

Largest Music Printers West of New York. ANY PUBLISHER OUR REFERENCE. RAYNER, DALHEIM & CO. 2054-2060 W. Lake St., Chicago, Ill. Estimates Gladly Furnished on Any thing in Music. WORK DONE BY ALL PROCESSES.

GREAT DEMAND FOR SONGS!

To make a success of marketing your own composition, a book covering all essential points is published. Contains over 100 pages of valuable information, including lists of ten-cent stores, music jobbers, record and piano roll manufacturers, music dealers, musical magazines, etc. Positively the best and up-to-the-times book ever offered. \$1.00, postpaid, and if not as claimed will refund money. Send for detail.

JACK GORDON PUB. CO., 201 No. Hoyne Ave., Chicago

EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.

BEAUTIFUL BELLE ISLE WALTZ

A WONDERFUL WALTZ WITH A DREAMY MELODY THAT PLEASES EVERYBODY.

FULL BAND, 35c.

FULL ORCHESTRA, 35c.

PIANO SOLO, 25c.

DETROIT'S OWN 339TH INFANTRY MARCH

Band, 35c.

GOOD SOLID MARCH. Orchestra, 35c.

Piano, 25c.

I CAN NOT BE AS HAPPY AS I WAS A YEAR AGO

Orchestra, 25c.

WALTZ SONG.

Piano, 15c.

THE D. U. R. BLUES

Band, 25c.

INSTRUMENTAL—A JAZZ FOX TROT.

Orchestra, 25c.

Piano, 15c.

WHEN JIMMIE EUROPE'S BAND PLAYED THE BLUES OVER THERE

THE GREATEST JAZZ SONG ON THE MARKET TODAY.

Full Band, 25c.

Full Orchestra, 25c.

Piano Solo, 15c.

Mention "The Billboard."

CHAS. A. ARTHUR, Music Publisher, 512 La Salle Ave., DETROIT, MICH.

A FOX TROT BALLAD OF UNUSUAL MERIT
JUST SAY THE WORD

A WONDERFUL, CLEVER SONG, FULL OF PEP. PROFESSIONAL COPIES READY.
 Words by JOS. M. DAVIS. Music by WHEELER WADSWORTH and VICTOR ARDEN, writer of our Honeymoon Waltz.

TRIANGLE MUSIC PUB. CO., 145 West 45th St., New York
LEADERS: JOIN OUR ORCHESTRA CLUB. FOR \$1.00 WE WILL SEND YOU ONE NEW DANCE NUMBER A MONTH FOR ONE YEAR, THE BEST THERE IS.

HITS AND OTHERWISE

By GORDON WHITE

[Under this heading will appear reviews of the musical elements of productions appearing in New York. Only the musical portion of the show will be treated of in this column. Critical reviews of musical plays as such will be found in the Musical Comedy section of The Billboard.]

THE LITTLE WHOPPER
 (Casino Theater)

Lyrics by Bide Dudley and Otto A. Harbach. Music by Rudolf Friml. Musical conductor, Anton Heindl. Music published by G. Schirmer, New York.

The music of "The Little Whopper" is good and quite measures up to Mr. Friml's best work in the past. A large orchestra, under the direction of Anton Heindl, played the score admirably, and some pleasing effects were obtained by the use of a marimba and celesta.

The lyrics are bright and singable. In what proportion Mr. Dudley or Mr. Harbach are to share the credit for this is not made clear in the program, but there is honor enough for both.

The first act is musically stronger than the second. There are ten numbers in it, of which three may easily be hits. They are: "Oh, What a Little Whopper;" "Round the Corner" and "I've Got To Leave You." "Oh, What a Little Whopper" and "I've Got To Leave You" should be good dance numbers. The latter is an extremely effective piece of music, reminiscent in parts of Schubert's Moment Musical.

In the second act, "I'm Lonely When I'm Alone" and "If You'll Go I'll Die" appeal the most, while "There's Only One Thing To Do" should be popular as a waltz.

From the standpoint of sales over the counter as a song number probably "Oh, What a Little Whopper" and "Round the Corner" will lead. For orchestra and dances several fine selections could be worked up. For records and rolls there are at least half a dozen good numbers, with "I've Got To Leave You" and "Oh, What a Little Whopper" probably the most desirable for dance purposes.

"NOTHING BUT LOVE"
 (Lyric Theater)

Lyrics by Frank Stammers. Music by Harold Orlob. Musical conductor, Max Hirschfeld. Music published by T. B. Harms and Francis, Day & Hunter, New York.

Harold Orlob has written a score in the popular vein for this production. There is nothing distinctive about any of the numbers, save perhaps the "Stop Waltz," which has an element of novelty in it. Like some Hungarian dance forms, a full bar is left tacit in several phrases of the melody.

The first act opens with a fast number that should make good dance music, called "Wonderful Man." "When I Walk Out With You" and "Ask the Stars" are the best numbers in this act, with the latter the probable hit of the piece.

Act two opens with the "Stop Waltz," mentioned above, which may or may not become popular. It is one of those numbers that may

"If He Could Talk Like He Can Write, Oh, Boys! What a Lover He'd Be"

Words substituted for male voice. Great song. Professional copies free. RENNIE, 322 West 29th St., New York City.

LYRIC WRITERS—Good lyrics are always in demand. Have yours revised by staff writer of Harrington & Reynolds and author of three hits. \$1.00 each. DICK GRAHAM, 2 Beaver St., Schenectady, New York.

CONGRATULATIONS
 TO THE
JAZZ KING



BEN

SELVIN

FROM

BELWIN, INC., 701 Seventh Avenue, NEW YORK CITY

PUBLISHERS OF

THAT **Naughty Waltz** And **HUNKATIN**
 HALF TONE ONE-STEP

By SOL. P. LEVY

BAND MASTERS, ATTENTION

FOR SALE—ABOUT 150 MILITARY BAND ARRANGEMENTS—
 CARL FISCHER LIBRARY—COST \$3.00 EACH.

Full Band, including Conductor Scores, Overtures, Operas, Descriptives and Dances. Will sell \$1.25 eac. All of Witmark & Sons and other publishers. Light Operas, \$2.00 editions, 75c each. Standard Waltzes, Medleys, etc., 75c each. 1,000 good Marches, Rags and Small Numbers, 10c each. Will sell in small lots or entire library. All in first-class condition. Write MRS. RUTH NEWCOMBE, Box 46, Rockford, Mich.

BURLESQUE, VAUDEVILLE ARTISTS, GINGER UP!!
SITTING UP A LITTLE CLOSER

This unique comedy song fits any act. Hits on all six cylinders. Professional copies free. Orchestration, 25c. Write today. Don't delay.

MILES MUSIC COMPANY, 865 Transportation Building, Chicago.

MUSIC ENGRAVERS AND PRINTERS
 THE LARGEST EXCLUSIVE MUSIC PRINTERS WEST OF NEW YORK. WE PRINT ANYTHING IN MUSIC ESTIMATES GLADLY FURNISHED. WORK DONE BY ALL PROCESSES. STONE, ZINC, OFFSET — FINE COLOR WORK A SPECIALTY. ESTABLISHED 1876 THE OTTO ZIMMERMAN & SON CO., CINCINNATI, O.

be a sensation for the dance floor and then again may never get beyond a first hearing. Only time will show which is right.

"Moonbeams" is the star number of the third act. It is a fine song, beautifully sung by Ruby Norton.

"Ask the Stars" will probably lead in sales as sheet music, with "When I Walk Out With You" a good second. The same will probably go for records as vocal numbers, while for dances and music rolls "Wonderful Man," "Beware" and "Some Other Time," in addition to those named, should be the selections, never forgetting "Stop Waltz," which may be the hit of them all.

WHAT DISCO SAYS

Disco, the critic for Judge, says the following in the last issue of The Emerson Phonograph Record about "Sugar": "That noted bringer of blues, Al Bernard, desists from syncopated despondency long enough to sing us a joy song of his own writing. The "Sugar" here in question is a damsel. The song itself is addressed to a hack driver, promising mist of the earthly possessions of his passenger if he will enable this passenger to catch the train for the South. The courtship program he has planned—oh, rapturous order of events—and which he condenses in his appeal for speed, would soften the heart of even a taxi driver." "Sugar" is published by the Triangle Music Pub. Co., 145 West 45th street, New York.

JUST SAY THE WORD

Triangle Music Pub. Co. have started a campaign on their new song, "Just Say the Word." The Kentucky Serenaders, at Cafe De Paris, formerly Rectors, is playing it nightly, and report that they receive many encores every time they play this lively tune. Jos. M. Davis wrote the words and Wheeler Wadsworth and Victor Arden wrote the music. Victor Arden is the writer of Triangle's big hit, "Honeymoon Waltz," and the future looks just as bright for "Just Say the Word."

W. C. HANDY ON TOUR

New York, Oct. 18.—W. C. Handy is on tour thru the Southern States with his Memphis Blues Band. He will be away for a month, and if the success he is meeting with keeps up it may be even longer.

In the meantime "The Home of the Blues," as Pace & Handy firm is known, reports a rushing business. One of the latest acts to use a P. & H. number is the Home Guard Four, who are featuring Al Bernard's "That's the Feller."

"THAT NAUGHTY WALTZ"

"That Naughty Waltz," the novelty waltz number of the Belwin, Inc., catalog, is continuing its journey along the pathway of success. Besides being sung by numerous vaude-artists, it is being featured by all the dance orchestras in New York. It is considered to be a dance number par excellence by all those who have heard it. Belwin, Inc., will send the number on request to their office, 701 Seventh avenue, New York.

CAMERON SISTERS SING NICE SONGS

New York, Oct. 18.—The Cameron Sisters, assisted by Dave Dreyer, are using "Wood'ring" and "Romance," the two popular songs by Leo David, published by J. D. Nice & Co., Inc., 1544 Broadway. They are making a hit with both numbers, so they report. Copies will be forwarded to recognized artists on request.

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

HAVE YOU HEARD

"SMILING LIPS"

By CHAS. K. HARRIS

It isn't a rag and it isn't a ballad, but a delightful combination of both. Great for either Ballad singers or Rag singers. Something entirely different from anything on the market today. A wonderful novelty.

CHAS. K. HARRIS

COLUMBIA THEATRE BLDG.,

7TH AVENUE

HARRY COON, ACCOMPANIST

Chicago, Oct. 18.—The public generally may not be aware that a very busy and a very useful man around a music publishing establishment is the man who plays the accompaniments not only for patrons, but for professionals who call at the offices during their engagement.

Harry Coon is the man who fills this particular bill at the music house of Leo Feist, Inc. Mr. Coon started in the music business early in life. At 14 years of age he was the organist in St. Luke's Episcopal Church out in Fort Madison, Ia. He came to Chicago and played in the cafes awhile, and then for eight years was organist at the Oakwood and Circle theaters. He went with the Feist people in 1918.

Mr. Coon is the accompanist in the high-class music department.

BOSLEY RETURNS FROM TRIP

Chicago, Oct. 18.—Mort Bosley, manager for the music publishing house of Gilbert & Friedland, has returned from a trip to St. Louis. Edith Clifford, at the State-Lake Theater this week, is singing "Bring Back Those Wonderful Days," a Gilbert & Friedland favorite.

Monroe Oppenheim has been made Southern sales manager for the above company. The house has a new song, "Saddle Love," by L. Wolfe Gilbert and Leon Flatow. Billy Burke is appearing in the picture of the same name. Fred Ferdinand will sing a French version of "Granny" at the Rialto Theater the week of October 27.

MCCARTHY & FISHER ADD TO STAFF

New York, Oct. 18.—Ben Edwards and Sam Ehrlich joined the professional staff of McCarthy & Fisher recently. Both are well known in the music publishing field, and if the good wishes of their numerous friends come to pass they will wax prosperous indeed.

BURTCH'S "YANKEELAND" A HIT

Roy L. Burch's march song and one-step, "I'm Glad I'm Back in Yankee Land," has proved a real song hit, and it is praised by everyone who hears it. This is not a war song, as the

"THE LATEST SONG HIT"
"In the Valley Where the Honeysuckles Grew"

Words by ELZA S. EVANS

Music by LEO FRIEDMAN

TRY THIS ON YOUR PIANO

CHORUS

It is hon-ey suck-le time a - gain, — The flow-ers are bloom-ing as of
 you — When I look in - to your dream-y eye of blue — I see a

All Professionals wishing free copies, write to the

NORTH AMERICAN MUSIC PUBLISHING COMPANY
119 N. Clark Street, CHICAGO, ILLINOIS

WE ARE SONG SPECIALISTS
 AND ADVISE YOU TO SELL YOUR SONGS AMONG YOUR FRIENDS.
 We arrange, write and print music and lyrics. We give you 1,000 regular copies 250 professional hand engraved cover and music plates, copyright and all for what the plates alone would cost you. Write for booklet.
SNYDER SONG SERVICE SYNDICATE, INC.
 Suite 701, Music Publishers Bldg. 145 West 45th St. NEW YORK CITY

BRITT JUBILANT

Chicago, Oct. 18.—Addy Britt, district sales manager for the music publishing house of Waterson, Berlin & Snyder, who has charge of the South and of Mexico for his firm, is jubilant over an arrangement he made with the Columbia Phonograph people.

The phonograph people co-operated with an advertising campaign inaugurated by Mr. Britt and pushed their records of "When the Preacher Makes You Mine," while he advertised the song.

Walter Douglas, sales manager for the above house, stopped off in Chicago today on his way home from the Coast. He will leave for New York tonight.

THE LATEST "DIXIE" SONG

The latest "Dixie" song is a rag by Billy Baskette, entitled "I'll Dance My Way Right Back to Dixieland," published by McCarthy-Fisher Co. The lyric is by Grant Clarke, who is also the writer of such Dixie songs as "Peaches in Georgia." "Anything Is Nice If It Comes From Dixieland," and others.

"The quickest hit I ever had so far was 'Good-Bye, Broadway, Hello, France,'" says Baskette, "but 'I'll Dance My Way Right Back to Dixieland' looks like it will break my record." The song was featured by Bee Palmer at the Palace Theater, New York, last week.

HUFFER ARRANGING ORCHESTRATIONS

Chicago, Oct. 16.—Fred Huffer, music arranger, is arranging the orchestrations for the new revue at the Winter Garden. Mr. Huffer is also getting the orchestrations in shape for Lew Cantor's new musical comedy act, the "Maxine Revue."

"IN YOUR ARMS"

New York, Oct. 18.—"In Your Arms," a new ballad published by the Maurice Richmond Music Co., 1532 Broadway, has exhausted the first edition of 35,000. This portends a bit of the first magnitude. The number can be obtained on request of the publisher.

Look thru the Letter List in this issue.

title might indicate, but its words breathe patriotism, and there is a lively swing to the music that makes this a song you can sing with pep.

Burch has a number of other songs, published by the Halcyon Publishing Co., Indianapolis, that

have established an enviable record. Among them are "The Organ and the Choir," "Bye, Baby Dear," "Tell Me," "Sunbeam," "Think of Me" and others. This song is being used with great success by vanderbilt acts and lyceum and chautauqua concert artists.

REAL JAZZ	REAL RAG	REAL BALLAD
<p>"Jazzin' Sam From Alabam"</p> <p>The sensational Jazz Song Hit that is sweeping the country. Featured this week at the National Winter Garden, New York. A real riot for the jazz artist.</p> <p>SONG, 15c ORCHESTRA, 25c</p>	<p>The Jazz Band Rag</p> <p>The sensational Jazz One-Step or Trot that is a positive riot and featured by the best orchestras the world over. Hear on the Connorsized, Wur-litzer, Herbert and Dominant Piano Rolls.</p> <p>ORCHESTRA, 25c</p>	<p>THERE'S AN "Old Home in Ohio"</p> <p>The most wonderful ballad published in recent years, and, although just issued, thousands of copies have been sold in the State of Ohio alone. We feel that every ballad singer should have this number.</p> <p>SONG, 15c</p>
<p>We want Professionals to visit us, as our office as well as our songs are for your use. Others send stamps and program.</p> <p>BUTLER MUSIC CO., THE RAG SHOP, 1431 Broadway, NEW YORK CITY</p> <p>Leaders, join our Orchestra Club and you will receive all of our hits for \$2.00 per year.</p>		

NO NUMBER IS GOING BIGGER—FEATURED BY HEADLINERS

WOND'RING

BALLAD—FOX TROT—DANCE NUMBER

FOR EVERY CHARACTER OF ACT

TENTS of ARABS **ROMANCE**

SONG—ONE STEP

SONG—WALTZ

ALL BY LEE DAVID

B. D. NICE & CO., Inc., Music Publishers, 1544 Broadway, N. Y. C.

POPULAR SONG NUMBERS

Issued by Stark Music Co.—"John Barleycorn, Goodbye" is New One

Stark Music Company, St. Louis, has long been known as "the classic rag house," from the excellence of its instrumental rags but it also publishes a line of popular songs that deserve more mention than they have had in the past. Possibly the company has been a bit backward in making its songs known in the amusement world, where they naturally would most quickly win favor and secure the widest popularity. However, the indications are that Stark songs will soon come in for a greater share of the public's favor, as they deserve to.

One of the most timely of the new issues of the Stark Company is "John Barleycorn, Good-Bye," with a chorus that is grotesque and humorous. It is just the sort that should strike the public's fancy. Among the new sentimental numbers that seem to have the elements of popularity are "Do You Know What I'd Do If I Dared" and "Eyes." A popular rag just issued is "The Slicker Ho-Down," which has a melody that stands out strong from beginning to end. This is a song that will be hummed and whistled by those who hear it.

Among some of the popular numbers that have listed in the Stark catalog for some time are "I Make a Hit Wherever I Go," a universal favorite; "Everything He Does Just Pleases Me," a farcical popular song of the day; "You've Got Me, Kid," and a number of others.

BELLE BROOKS

(New York, Oct. 18.—Belle Brooks is now in charge of the band and orchestra department of Gilbert & Friedland, Inc. Miss Brooks is an extremely popular young lady, who is much liked by the orchestra leaders of this city. She has an extremely winning way and by force of personality and good business ability has forged her way to the first ranks of the music publishing business.

BUTLER MUSIC CO. NOTES

John V. Daganhardt and Anne Barr, the writers of "Old Home in Ohio," published by the Butler Music Co. of New York, are very busy these days plugging the Ohio number for the Butler Company, and Miss Barr, who is a



CAN YOU YODLE?

HERE ARE THE "HIT" YODLES.

If you cannot get the "Hit" Yodles from your dealer, buy direct from the Yodle Publishers.

"SLEEP, BABY, SLEEP."
Immensely Popular. 50c.

"EMMET'S LULLABY"
(Go to Sleep, My Baby). 50c.

"My Alpine Yodling Sweetheart."
By Shorty McCoy. New. Great. 50c.

"PRECIOUS ONE."
Franklin's Yodle Now Being Sung the
Country Over 50c.

"HUSH, MY BABY, HUSH, MY HONEY GAL."
A Most Exceptional Lullaby and Yodle. 50c.

SEND 25c FOR THE LOT.

GOOD INVESTMENT.

FRANKLIN EARL HATHAWAY, 339 So. Wabash Ave., Chicago, Ill.

talented musician, has succeeded in giving this number considerable publicity, as well as landed some very large orders for same. J. C. McCauley, manager for Rudolph Wuritzer in Piqua, states that he has had at least a thousand calls for records of this selection, as well as player rolls, within the last month, which shows the results from the real work being done by these writers.

"Jazzin Sam From Alabam," another number published by this firm, is being featured at the National Winter, New York, this week, and is going over big.

The Butler Music Co. has arranged for English representation with the Monarch Music Co., with offices in Liverpool and London, where the profession in either city may call and learn their songs.

GOING LIKE WILD WIRE

"I'm Looking for a Sporty Man," that poppy, raggy and jazzy ballad, published by P. J. O'Reilly Music Co., Otsego, Mich., is going like wildfire in musical acts, comedies and dance halls. This number, which was first offered three years ago, has had the words changed and the music rearranged, and it is right up to date.

POPULAR Q. R. S. WORD ROLLS

Chicago, Oct. 18.—The Q. R. S. Company reports that among the most popular word rolls of the week is "Beautiful Summer Night," a

waltz ballad by Harold Weeks, and which was played by that well-known expert, Ted Baxter.

The same company is also building some substantial hopes on "I Ain't Gonna Give Nobody None o' this Jelly Roll," a comic fox-trot by Spencer Williams and Clarence Williams. The piece was played by Max Kortlander.

The Q. R. S. Company is also featuring "Some Day You'll Know," a fox-trot by J. Will Callahan and Max Kortlander, and played by the composer and Lee S. Roberts.

RICE WRITES "KAISER" SONG

Roy O. Rice, of Hudson, S. D., has written a song entitled "What Has Become of the Kaiser." This is his first attempt, but the song has been highly praised. The lyric is by Rice and the music by Herman A. Hummel.

P. & H. NIGHT AT MT. MORRIS

New York, Oct. 17.—Last night at the Mt. Morris Theater was Pace & Handy night. A song contest is run here each Thursday night and is in charge of "Taps," the manager of the band and orchestra department of Irving Berlin, Inc.

Pace & Handy put on several of their latest numbers and scored a big hit with them.

Lew Frank has joined the Pace & Handy staff. Mr. Frank is a salesman and was formerly with Chas. K. Harris and Maurice Richmond.

REAL SONG HITS

Are Being Issued by C. Arthur Fifer Music Company

C. Arthur Fifer Music Company is putting out some real hits in the popular song line, hits that everybody sings and everybody seeks. Fifer is particularly strong on "heart" songs, and has a number of them that are considerably above the average and should gain lasting popularity.

Among the numbers that are the work of Harry D. Kerr and C. Arthur Fifer are "Sailing Down Manila Bay," "When You're Lonely, So Lonely," "I've Got a Little Home in the Country" and "Wonderlove." Then there is "Just for a Place in Your Heart," with words and music by Harry D. Kerr, and "Chovertime," words and music by C. Arthur Fifer.

One of the big hits with Al G. Field Greater Minstrels is "The Only Sweetheart I Ever Had," words and music by Al J. Palmer. Another popular number by Palmer is "There's a Time and Place for Everything." This also was sung by Al G. Field's Minstrels.

Among "blues" Fifer's "The Busted Blues" is a favorite, and the lovers of jazz go wild over "I'm a Dancin' Fool."

WITMARK SELECTIONS WINNING

Chicago, Oct. 18.—At the music publishing house of M. Witmark & Sons, it was said that "Let the Rest of the World Go By," by Edward R. Ball and J. Keira Brennan, is leading the song sales with "Wonderful Mother of Mine" a close second.

George McFarlane sang the first named song at the Palace Theater last week and Ernest Ball will sing a new Witmark ballad soon called "Why Should There Be a Bridge of Sighs Across the River of Love."

"Dear Little Boy of Mine" is another Witmark selection that holds its big following closely.

SILVER IN CHICAGO

Chicago, Oct. 18.—Max Silver, general manager for the music publishing house of Gilbert & Friedland, has been in Chicago for several days. Mr. Silver is visiting all of the branch houses for his firm and said business is the same everywhere—excellent.

BETTER THAN ANYTHING WE COULD SAY ABOUT THEM!

NOW I KNOW —AND— GOOD NIGHT, DEARIE

HITS, THAT'S ALL! By S. R. HENRY, Composer of "KENTUCKY DREAM," "PAHJAMAH," "HIMALYA," "INDIANOLA," "TEARS of Love," "BY HECK," Etc. PROFESSIONAL COPIES TO RECOGNIZED ARTISTS.

CHICAGO:
119 North Clark Street.CINCINNATI:
Masonic Temple Building.

JOS. W. STERN & CO.

Professional Studios

226 West 46th St., New York City

BOSTON:
181 Tremont Street.BUFFALO:
485 Main Street

IF YOU'RE LOOKING FOR JAZZ, HERE IT IS

"DON'T TELL YOUR MONKEY MAN"

(By LUKIE JOHNSON, writer of "Corrine," and TED KOEHLER, writer of "Sweet Somebody of Mine.")

"WHO MADE YOU CRY (SUGAR BABE)"

"ROYAL GARDEN BLUES"

(By CLARENCE WILLIAMS and SPENCER WILLIAMS.)

"NO MORE CABARETS IN TOWN"

(By CLARENCE WILLIAMS. Novelty One-Step. Good for opening or closing number.)

Professional copies are ready for recognized artists. Others send in recent programme.

WHERE MUSIC IS SOLD.

ORCHESTRATION, 25c.

SONGS, 15c.

ROYAL GARDEN BLUES, 30c.

WILLIAMS & PIRON MUSIC PUBLISHERS, - 3129 State St., CHICAGO.
(HOME OF JAZZ.)

SONG SCOUTS

Become Baseball Bugs During World Series—What a Billboard Reporter Heard in Music Row

Chicago, Oct. 18.—A reporter for The Billboard, with temperament carefully keyed to the occasion, took harmonious thoughts to Music Row recently only to find the lintels of art profaned by the happy blight of the world's series. "What's the hit this week?" asked the reporter, addressing Manager Maurice Ritter, of the music publishing house of Irving Berlin. Mr. Ritter, ordinarily sedate, was surrounded by an animated company. "Eller's two bagger," he said, "will make history." It jarred, and the reporter left abruptly.

A tour of deserted offices found most of the customary occupants at Herman & Baxter's. All seemed to be talking at once, and there was much gesticulation. This feature, however, is not rare among music publishers. Sig Bealey, Jos. W. Stern's manager, talked the loudest.

"Ed Eller, Morris Rath and Ed Roush were talking to Manager Gleason, of the Sox," he said excitedly. "Gleason said, 'Boys, I need to have you with me. I wish you were back.' Then those three fellows sang, 'You Didn't Want Me When You Had Me. So Why Do You Want Me Now.'" This being, apparently, Mr. Bealey's supreme effort he yielded the floor to Sam Herman.

"Herman & Baxter will book the whole Sox outfit at any Lubliner & Trintz theater in Chicago at a \$2 top and guarantee capacity," said Sam. "We won't ask them to sing, not at all. I'll see Gleason."

"Beter not 'gum' things up," suggested Jack Goodwin, of the temporarily vacant Joe Morris office. "Your next revue is already guaranteed."

Walter Wilson, ordinarily manager for Joe Morris, came in. He had the prevailing unnatural gleam of eye.

"I never saw such pitching yet," he averred. "That ball made a regular rainbow."

"He's thinking about 'Pretty Little Rainbow,'" said John Baxter scornfully, who, with the hospital pallor still on him from an automobile accident, had been telling what soft seats they had at Fox Park yesterday.

The reporter coldly departed for the Leo Feist offices. He saw Manager Rocco Vocco at a telephone.

"Sure," Mr. Vocco was saying, "they play at Cincinnati tomorrow, and say—" but the reporter fled.

SINGERS—NEW HITS FOR YOU

1. SHIMM'RING, GLIMM'RING ARABY
A Real Oriental Soap Hit. Head and Shoulders Above OTHERS.
2. O MOTHER MINE
World's Greatest Mother Song. Make 'Em Laugh and Cry. None So Good.
3. SLEEP, BABY, SLEEP
Lullaby or Yodel. Famous.
4. DOWN IN THE DEEP
Bass. Patrie. (All Keys.)
5. WHEN THE WINDS O'ER THE SEA BLOW A GALE
Bass. Patrie. All Keys.
6. OSKALOOSALOO
Best Indian Soap. Famous.

Ask for six songs, regular 60c copies, with orchestrations, regular value \$5.00, only 50c, stamps or coin. Let's get acquainted.
FRANKLIN EARL HATHAWAY, 337 South Wabash Ave., Chicago, Ill.



GRIMM'S NEW NUMBERS

Chicago, Oct. 18.—C. A. Grimm, of C. A. Grimm, Inc., music publisher, announces that three numbers are continuing to hold a strong lead, namely, "Mother Love," "Tulsa Blues" and "O, the Ladies."

Wells and Lloyd are singing "Melancholy Blues" at the Majestic Theater this week. It is a Grimm number.

AL PIANTADOSI & CO.

"We Must Have a Song To Remember" is the big hit of the Al Piantadosi catalog. It caught on from the start and has developed into a seller of no mean proportions.

It will make an acceptable addition to many a vaudeville act and vaudeartists in search of a good ballad should send for a copy to Al Piantadosi & Co., Inc., 234 West 46th street, New York.

FOX SEEKING LYRIC

The Al Fox Music Pub. Co., Chicago, publishers of the "Purple Poppy" Waltz, are desirous of putting out a vocal edition of this hit, owing to the large number of requests for same, but have experienced considerable difficulty in securing a lyric that is above the commonplace on account of the peculiar title which does not lend itself to many original ideas. Mr. Fox, however, is determined to secure a lyric which is in keeping with the standard set by his melody, at the same time retaining the "Purple Poppy" idea.

AN AIRPLANE SONG

Mascotte Savage has written an "airplane" song entitled "Our Airy Aeroplane."

SONG WORLD NOTES

At the Rialto Theater, New York, last week, where Robert Warwick was starred in the Paramount-Arcraft production, "In Mizoura," Charles K. Harris' new song publication of the same name was featured in conjunction with the film's exhibition. The number is by Carey Morgan, Abel Green and Lew Porter.

MONEY WRITING SONGS

A successful music composer and publisher writes a book explaining how to make money publishing songs. Contents: Correcting Your Faults, Writing a Melody, Directing the Ambitious Young Composer, Placing Your Songs Before the Public. Lists over 500 Music Dealers—200 Band and Orchestra Dealers. You need this book. Only one of its kind on the market. Only \$1.00, postpaid. Money back if you say so. Send for circular.

UNION MUSIC COMPANY, 437 Sycamore St., Cincinnati, O.

SENSATIONAL NEW SONG HIT.

"Gee, But Ain't It Hard To Tell An Old Pal Goodbye"

Going over big. Will fit in any act. Some fox-trot. Professional copies and orchestrations ready. Piano Copy, 15c. Ask your music dealer.
LEWIS & BRASHEAR, Music Pub., Brookfield, Missouri.

SNYDER'S SHOP SPRINGS SENSATION

Chicago, Oct. 18.—Ted Snyder's Song Shop, music publishers, announce something in the nature of a sensation in a brand new number, "Poor Little Butterfly Is a Fly Gal Now," with words by Sam H. Lewis and Joe Young. The music is by M. K. Jerome.

The Snyder people announce that "Oh, What a Pal Was Mary" is still gratifying its publishers by keeping up its remarkable pace in sales.

THE SWEETS OF SUCCESS

That merit not only brings its own reward, but also something more substantial, more contracts—which means more money, is the gratifying experience of Snowball Jack Owens. He is in receipt of an unsolicited recommendation, as follows: "To Whom It May Concern—We

are now using Snowball Jack Owens' material, his efforts have been satisfactory in every respect, we believe any one dealing with him will find him the same. Yours truly, Parker and DeRankin, in "Bits of Black."

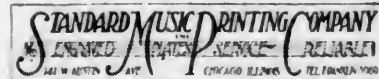
Accompanying the recommendation was a money-order and a request for more material.

"WONDERFUL PAL" A NEW HIT

Chicago, Oct. 18.—"Wonderful Pal" is the new song hit of the music publishing house of Shapiro, Bernstein & Co., according to Harry Kelly. The song is by the author of "Mammy o' Mine," which is still one of this house's most productive numbers.

Mr. Kelly said that among the songs that have been running successfully for some time "I Wanna Go Back," by Jimmy Hanley, a Chicago boy, is one of the best.

Look thru the Letter List in this issue.



PUT SOME ACTION IN YOUR ACT — GET THE BIG 2-4 DIXIE SONG
FLOATIN' DOWN TO COTTON TOWN

By JACK FROST and F. HENRI KLICKMANN.

A Riot for an Opener. A Showstopper for a Closer. Fine for Harmony Doubles, Straight Doubles, Girl and Boy Doubles, Trios and Quartettes. Wonderful Minstrel and Chorus Number. Orchestrations and Copies Ready. Tell Us Your High Note.

McKINLEY MUSIC CO.,



NEW YORK: - 145 West 45th Street.
CHICAGO: - Grand Opera House Bldg.

LYCEUM & CHAUTAUQUA

CONDUCTED BY FRED HIGH

THE AMATEUR PROFESSIONAL—THE PROFESSIONAL AMATEUR

WATCH YOUR STEP!

An Old Time Dramatic Critic's Impressions at Witnessing the Performance of Certain Attractions at the Recent Convention of the International Lyceum and Chautauqua Association

[Editor's Note—From time to time we have had several lyceum critics visit the vaudeville houses and review the shows for The Billboard. These criticisms and reviews have been more or less interesting. Turn about is fair play, so we asked an oldtime dramatic critic to review the performance at the I. L. C. A. Convention, held at Chicago in September, and give us the benefit of his professional judgment from a real showman's viewpoint.]

The tremendous growth of the lyceum and chautauqua during the past few years has made the entire theatrical world sit up and take notice. The effete daily papers of New York discovered what a chautauqua really was just a few years ago. It is, or has been till recently, a distinctively Western movement. Those actively engaged in this work, managers, talent, representatives, committeemen, met in annual convalescence, and ye editor assigned me to review this species of activity. I consented with alacrity. It was a new adventure. He admonished me that was to give a constructive criticism, whatever that is—be knows. I found so much to amuse, it is difficult to make the "constructive" paramount.

Everyone who appeared was "professional talent," from a ten-year-old girl, to the aged man or woman tottering on the edge of experience. This set me ruminating. There was a time when the "stage" looked down upon the "platform" as a college freshman looks upon a high-school senior.

If my memory serves me well it was not called lyceum in the old days, and the chautauqua was a little religious gathering over in New York State. It was referred to as "Musical and Dramatic Entertainment," or the "Lecture Course," usually held in churches, or the school house, and akin to spelling bees, debates, cottage socials and church fairs. There was nothing professional about this sort of work, but analogous to the exhibitions in schools on Friday afternoons.

Schools of music and dramatic art sprang into existence, flooding the country with "readers," whose histrionic ability was limited to telling how a "little dead kitten lay bonesome on the floor," or "Mabel, with her face against the pane," given with imitation weeps and pyrotechnic gyrations of the vocal organs and signals of distress called "gestures."

An educator named Delsarte introduced a system of exercises to "restore the physical being to a normal, natural condition." His theory was that commercialism had driven man into an abnormal natural condition, making him incapable of properly expressing himself. To accomplish this a system of devitalizing exercises were introduced. When in proper pliable condition it was Delsarte's intention to build up, and thus enable man to express himself in pantomime. This would be of special value to the actor. Unfortunately he never lived to complete his work. This partially formed system was seized by the elocution teachers and exploited under the title, "Delsarte System of Gesture." It caught the "eye of the groundling" right away. No school was considered "fit" unless it had one or more teachers of Delsarte. Poor man, how he must have suffered in spirit. The system was even set to music, and exhibitions given at all recitals. We have many examples of this ancient and "forgotten lore" in the present-day lyceum. This sort of thing so astounded the general public that when it was announced that "a talented reader will now elocute," there was a concerted movement towards the outer door.

At this period of the world's history even the "stage" was divided into classes. There was Shakespeare (the legitimate), drama, melodrama, farce comedy and opera. This was the professional world. There was no thought of referring to anyone outside this realm as "professional."

It was distinctive. The now popular vaudeville was called "variety," properly named, and not usually of a high order of entertainment, and the platform was classed with the puppet.

To review every number of the extended program given at the I. L. C. A. meet would be like dwelling upon each article at a sumptuous banquet table. There was everything one could think of in the way of entertainment. There was the lecturer with loud voice, a profundity of words and a dearth of ideas. When some of them finished you felt thrilled, amused, entertained—but for the world couldn't remember a thing said. Concert companies came upon the stage (or should it be platform) like flocks of sheep—one after the other, but not in step. Readers whose words could not be distinguished ten rows back from the platform (stage). Singers who sang like birds (the program not saying what kind, we thought it must have been the cornfield variety of canary).

Then came an orchestra clustering about after bobbing to the assembled audience as much as to say "howdy." The director also played the trombone. It is a long trombone: when spread out it reached half way across the stage. He kept time with the instrument. The province of the stage artist is to keep his audience wondering. This director surely lived up to the requirement. That trombone bobbed up and down, this way and that, like a windmill in a gale. Its manipulator occupied the seat which, in a minstrel show, is assigned to the "end man."

Then there came an opera. Put on with "scenery and costume." And there was to be real acting!!! Some of the scenery was on the faces of the actors. A comanche Indian couldn't have had more stripes on his face than did the "toy maker." We thought he was made up for a butcher, but the program said he was a toy maker. This toy maker had a daughter who was loved by a young man who worked for her father. The lovers made to love each other. If I were a girl and a fellow made love to me like that apprentice did—I don't know what dreadful thing I would do—in Chicago even married women shoot men for less crimes. This toy maker had made a doll. A wonderful doll. It was to come to life at a certain stage of the moon, and the hall was just right. That was all he was waiting for—he said so. He likewise sang it. You couldn't understand him, but we are quite sure he sang it. He goes into a secret closet and brings out this wonderful doll. He wants to examine it. Of course it wasn't a real doll; it was a nice, buxom young lady, dressed up to resemble a doll. She also plays another part. You know she plays two parts for they are dressed different. She resembles a doll from the knees up. Being too heavy to carry all at once, and keep up the illusion, the pedal extremities from the knees down were used for locomotion, assisted by the toy maker. But a

little thing like that doesn't count—in the lyceum. It was a splendid bit of acting (3). And they could act. Yes, verily, they could act. You just ask them. When they stopped singing and commenced talking (they never tried to act and sing at the same time) they just made you know they were acting.

One couldn't help but know it. It was right there in front of the audience. Besides they had been taught how to act by one of the lyceum coaches. We understand no real lyceum bureau will send out an attraction like this without being thoroughly coached in its own laboratory.

Then came a group of girls, all dressed up for the occasion. They sat in chairs on the stage (or is it a platform?—not being used to the lyceum terms mixes one up a bit). At a signal each came forward in turn, sang a little song, stepped back on pace, patiently waited with a please-give-me-another-chance look, and grinningly took the expected encore. Each was prepared with an encore all right, and woe to the audience, had manifest appreciation been withheld. They filed off the stage (platform) to change their costumes—was afterwards discovered. This costume business is quite a feature in the lyceum. It is a much-advertised point. I was told that at some places on Sunday attractions are not allowed to change costumes!

On came a beautiful young lady, in a ravishing red dress, the skirt so tight her knees knocked together, and she had to walk with one foot lifting over the other—a real chicken step. (Did you ever observe a chicken walk? It is a wonder some dance purveyors does not introduce a "chicken waltz"—it would be a hit.) She ambled off in a most entrancing fashion, the "skirt" in the skirt shifting back and forth revealing much shapeliness and a bright red garter. The audience called her back several times.

On came the group again, this time dressed in the fashion of the old hoopskirt days. They did a little mincing dance. It was supposed to be stately. It looked as if each was picking out a certain stripe in the carpet marked for the purpose, or testing the boards to see if they would hold the added weight. These people could sing. There is no doubt about that. Each had convinced herself of that fact beforehand, and was "just going to show 'em." Each voice was plainly distinct from the others, and was not lost in the harmonious blending of the ensemble.

We were cautioned to make this a constructive criticism. A few points might be seriously considered. Not one of these so-called artists appeared to be familiar with the stage. Appreciation of stage deportment was apparently among the undiscovered things. No one seemed to know how to make an entrance, what to do when on, nor how to exit; and stage pictures seemed a lost art.

The principle offenders along this line were the "lecturers." To this branch of the profession we recommend a study of "Hamlet Speech to the Players." The "readers" might get some good out of it, too. A real message will "get over" because people want it. At no time in the nation's history have the people been so eager for instruction and information. The lyceum and chautauqua platform offers the greatest opportunity for the presentation of this desired information. If educational information, or even propaganda, gets over when presented in a bungling, haphazard, mediocre, inefficient manner, how much more effective would it be if given properly by one trained for the purpose. The lecturers and readers and speakers are exponents of representative art and interpretation. More attention should be given to the study of expression in relation to interpretation and presentation. Now they seem to exhibit a great deal of motion without any emotion.

The stage never has, nor never can, offer so splendid a vehicle for propaganda as the lyceum and chautauqua. This fact has been recognized by the government, and made use of. But attractions seem to lack the necessary training. They are not trained—they are only coached. We understand it only takes five lessons to transform a novice into a professional in the lyceum. We are informed that a whole chautauqua system of two circuits, each circuit having at least fifteen attractions and about fifty people, were coached and placed in the running within two days, and by a coach who had never had personal experience on the professional stage. And it took the divins' professional two years just to learn how to walk. No singer's theatrical production is ever presented without

(Continued on page 81)

YEARNING

was written

FOR YOU

Have You Received Your Copy?



PUBLISHED IN FOUR KEYS

B FLAT — C — D FLAT — E FLAT

Also Vocal Duets, Trios, Quartettes



T. B. Harms and Francis, Day & Hunter,
62 West 45th Street, - - - NEW YORK

MILWAUKEE'S OPEN FORUM

Vocal Editorials on Experiments in the World Laboratory, by T. J. Dunnean Clark, editorial writer of The Chicago Evening Post, and former war correspondent, will be the first address of the open forum lecture course in the Wisconsin Conservatory of Music Hall, November 4. This is the first course of its kind in Milwaukee. Other speakers and subjects on the course are Dr. Charles H. Judd, of the University of Chicago, Scientific Study as the Basis of the Reorganization of Public Education; Prof. M. C. Otto, University of Wisconsin, The Need of a New Religion and a New Morality, and The Concepts of God, and Frank P. Harris, editor of Pearson's Magazine. Mrs. George Raab, who has charge of the course of lectures, has tentative plans for bringing Maurice Maeterlinck and Lord Dunsany to Milwaukee.

IN THE LAND OF THE CARIBOU

Ever hear of Peace River? It is an outpost in the northern wilderness of Canada—as many miles north of Edmonton as you care to guess. There the moose and caribou are a lot more plentiful than chautauqua season ticket buyers. Yet even the Peace River country becomes chautauqua territory in 1920. Carveth Wells, Malayan explorer and lecturer, and the Ward Waters Company put on two-day programs in these towns of the Peace River district in the far-distant Canadian North. Two plucky Ellison-White girls, Ada Gray and Elsie Cummings, booked them and are now acting as directors for them, recontracting the towns for the Canadian "Gasoline Threes" of 1920. Mr. and Mrs. Wells and the Ward Waters Company are covering their country in the trusty Fords. Ray Andrews says that when they come out of the wilderness next month that these pioneers should have an exploration story to tell that will make their Malayan adventures look like a season ticket punched full of holes.

WANTED--PUPILS

The Chicago Band and Orchestra College is now enrolling pupils for the following instruments: Cornet, Trombone, Clarinet, Saxophone and all Band Instruments. Each student is given an opportunity to rehearse with our Concert Band and Orchestra. For further information write CHICAGO BAND AND ORCHESTRA SCHOOL, 315 So. Wabash Ave., Chicago, Ill.

PITTSBURGH LADIES' ORCHESTRA Vocal and Instrumental Soloists. ALBERT D. LIEFELD, Director, 404 McCance Block, Seventh Ave. and Smithfield Street, PITTSBURGH, PA.

Mr. Van O. Browne

Pianist, First Tenor and Shakespearean Character Studies, with Bland's "Novelty Four."

Lyceum Season, 1919-'20. Personal Address: Buchanan, Mich.

WANTED, A. E. F. QUARTET SINGERS

We have work starting in September for men who have been overseas and who can handle Male Quartet Singing. Those doubling on instruments preferred. Write or wire for application blank. Good pay, permanent work. LOUIS O. RUNNER, 5527 Lake St., Chicago.

LOUISE L. McINTYRE HEALTH LECTURER

Exercises. Diet. Special Physiology. Conducting Health Institutes. Address Winona Lake, Indiana.

MAE SHUMWAY ENDERLY READER OF PLAYS

Impersonations in Costumes, Introducing Irish Harp and Folk Songs. Address Bryson Apts., 2701 Wilshire, Los Angeles, California.

CHICAGO OPERATIC CO. THE COMPANY FOR LYCEUM AND CHAUTAUQUAS

JOHN B. MILLER, Manager. 448 Wabash Avenue, Chicago.

Ballantine Bureau COACHING PRODUCING TEACHING

CHAUTAUQUA LYCEUM CONCERT DRAMATIC AND VAUDEVILLE

Studio 909-10 Lyon & Healy Bldg., Chicago

SAIDA BALLANTINE

TEL. WABASH 8538

WANTED

SOLDIER QUARTET SINGERS

Steady work and long seasons. Openings for sixty men between now and last of September. All voices. Must be A. E. F. men. Send for application blank.

L. O. RUNNER, - 5527 Lake Street, Chicago.

I. L. C. A. COMMITTEE REPORTS

Here are the reports on Talent received since the last publication up to September 20, 1919, from Lyceum and Chautauqua Committeemen in towns where the attractions appeared. The figures refer to the grades in the report cards: 100, audience delighted; 90, well pleased; 80, fairly well pleased; 00, not satisfied.

(Continued from last week)

Table listing committee reports for various towns and performers, including Shamrock, Tex., Wynnewood, Ok., St. Joseph, Tex., ANTHONY EUWER, DR. H. M. EVANS, EWING'S MILITARY BAND, MISS R. LOUISE FITCH, THOS. BROOKS FLETCHER, MONTAVILLE FLOWERS, etc.

Lyceum and Chautauqua Notes

The Zueblin lectures are in charge of Mrs. E. B. H. Tower, Jr., chairman of the sociological section. The Redpath-Horner Bureau is running a four-day course in the Southwest that is attracting some unusual attention. Capt. R. P. Hobson will address the World's Christian Citizenship Conference, to be held in Pittsburg, Pa., week of November 8 to 16. Hon. William J. Bryan has been busy lecturing in Kentucky in the interest of the State-wide prohibition amendment that is up for a vote. Prof. R. E. Offenhour is in charge of the high school course at Lima, O. Ex-President William H. Taft is one of the numbers to be presented. Mr. Zueblin's two lectures in Milwaukee will be "The Vitality of Nationality," scheduled for October 15, and "Race Recuperation," to be given October 22. Herrin, Ill., says it paid \$500 for the following attractions: Gay Zenola MacLaren, Swiss Yodelers, Laurant, Packard, Harvester Musical Company. Dr. Thomas E. Green is busy doing Red Cross lecturing these days. He appeared at Wheeling, where Thomas B. Foulk is in charge of the Red Cross activities. Miss Clarissa Harold opened the membership drive campaign for the Pittsburg Drama League with "The Country Cousin," which she presented at the Schenley High-School. The Vawter people say the present high prices make it necessary to charge fifty cents more for the adult tickets next season. It will cost more to get good talent and they promise. (Continued on page 81)

LAMONT'S PERFORMING BIRDS

AUSTRALIAN COCKATOOS AND MACAWS

Educational and interesting feature attraction for Lyceums and Chautauquas. Beautiful and elegant display, known by press and public as the greatest in its line. Just finished touring Central and South America, Panama, Peru, Chile, Argentina and Brazil. For terms, address J. LAMONT, Mgr., Lamont's Bird Show, Billboard, Cincinnati, Ohio.

Metropolitan Glee Club (MALE QUARTETTE). Organized 1912. Instrumental Solos, Readings, Swiss Solos. F. M. GATES, Manager, Woodstock, Ill.

WILLIAM STERLING BATTIS IN LIFE PORTRAYALS. Specializing on the characters made immortal by Charles Dickens. Personal Address, 6315 Yale Ave., Chicago, Illinois.

MARTHA E. ABT SOCIAL WORKER. CHAUTAUQUA LECTURER. Address 1420 Bryn Mawr Ave., Chicago, Ill.

DR. STANLEY L. KREBS Business and Community Building Lectures. EXPERT ON SALESMANSHIP. 2229 Andrews Ave., NEW YORK CITY.

Ellen Kinsman Mann TEACHER OF SINGING. Fine Arts Building, CHICAGO.

HARRY M. HOLBROOK Lyceum and Chautauqua Department. LEO FEIST, Inc., Music Publisher. 119 North Clark Street, CHICAGO.

GALEN STARR ROSS Extension Service Director THE MASTER-KEY SYSTEM 707 Pine Street, St. Louis, Mo.

MAGIC & MAGICIANS BY WILLIAM J. HILLIAR

Address all communications for this column to WILLIAM J. HILLIAR, care of The Billboard, Putnam Building, New York.

October 12, 1919. Mr. Hilliar: Have just finished reading your page of magic in last week's Billboard...

HARRY OPEL, Juggler and Magician. Winter address: Gen. Del., Toledo, O.

Now let us hear from some of the "big fellows" referred to by Friend Opel and see if they agree with what he says about the real critical audiences being found in small towns...

Professor Raymond Boyd, illusionist, lecturer and mentalist, has just closed the outdoor season with C. A. Wortham No. 1, and is now in Kansas City...

Clayton is back in vanderille again, playing the Garden Theater, Baltimore, this week, with Philadelphia and about two weeks to follow.

Neckelsen, the French magician, and I. Water, the comedy trickster, are playing camps and clubs around New York, and doing well.

Thurston did \$1,500 more last week in Paterson, N. J., than he did in that city a year ago. His opening here last Monday night in New York, at the big Standard Theater on upper Broadway, was sensational, many being unable to gain admission.

Samuel C. Paul, the Philadelphia magician, is in town for a few days, stopping at Wal-

ter's. He and Charles J. Hagen had a big night last Monday and took in Thurston's show.

It seems impossible to prevent E. Vaughn Klein, the banker magician of the Spokane and Eastern Trust Co. of Spokane, Wash., from getting his name into this column...

Dr. Graham, the physician at the Famous Players Lasky's Studios, at Hollywood, Cal., is a magical enthusiast, and goes around the "lot" all day with a pack of cards in one hand...

Houdini has at last started on his new picture. Last Monday the camera commenced to click the next sensation for this master of dare-devil mystery.

Trenton, Mo., Oct. 5, 1919.

Friend Hilliar: In a recent issue of The Billboard I noticed in the magic column an article pertaining to Crystal Gazing by Julius Zancig, who claims to be the first to perform that sort of thing in America...

I agree with Zancig when he says: "When the present day mind readers, who camouflage themselves with a Hindoo costume, and by the aid of the crystal try to make people believe that they are supernatural beings, and who give private readings (or sittings) they then come under the heading of so-called clairvoyants and fortune tellers..."

Yours in mystery, HARRY HELMS.

(ED'S NOTE—We freely admit that many charlatans have profited by a misuse of magic. Caligastro was probably one of the earliest offenders in this respect on record...

a fraud, in fact one of the first demonstrators of the gentle art of hunkology.

With all due respect to Friend Helms, we do not know of a single mindreader or crystal gazer today who claims anything but an entertainer's privilege.

TO BECOME A GOOD MAGICIAN (by Jas. Wm. Elliott). You should know where all telegraph offices are and at what hours they close in smaller towns.

YOUR QUESTIONS ANSWERED HERE

M. E. BROWN, Staunton, Va.—You ask too much. We cannot explain any trick in this column, and we do not sell or give away secrets thru the mail.

THE GREAT BLACKSTONE—Your brother Pete Bouton is now in Harper Hospital, Detroit, Mich., where he underwent an operation October 11.

OLIVER KENDALL, 24 East Gorham St., Madison, Wis.—You are not compelled to join any actors' organization, but "When in Rome do as the Romans do" is our advice.

C. H. REYNOLDS, 110 Redwood Ave., Warren, Pa.—Have forwarded your letter to a reputable dealer. We always make a practice of referring letters like yours to firms who are nearest to the address of enquirer.

MERRY FOY, 620 1/2 North 4th St., Columbus, O.—Thanks for the clipping regarding Durbin's private theater. Durbin is a friend of ours and recently sent us a large autographed photo of himself.

PROF. ANDY JOHNS—Magician and ventriloquist. Please communicate with Mr. Foy, address as above.

Horace Goldin has signed a very flattering contract to appear with his big act as a free attraction at the Dallas State Fair.

LeRoy Talma and Bosco are at present playing the Interstate Circuit, and recently scored a big hit at the Majestic Theater, in North Worth, Tex.

Some Card Effects and Magical Talks is one of the best up-to-date books on magic that has recently come to our notice. It is written by George DeLawrence and published by F. G. Thayer, 334 So. San Pedro street, Los Angeles, Cal.

The bulletin of the National Conjurers' Association contains a full report of the last monthly meeting, and explanations of the following trick Restoration of a Broken Goblet, by Geo. J. Foster; Isaac Twamley's Four Ace Trick, To Test a Person's Memory, by Brother Schatt, and The Butterfly Phantasia, by P. Harry Adams.

Alexander is this week playing at New Orleans' best playhouse, the Tulane. According to our informant this is the first time in years that a magical show has been produced at this theater.

Martinka & Company, Inc.

We have just issued a new pocket catalog which will interest everybody, and which we will mail to anybody who will send us a pink stamp and mention Billboard.

We are selling a new Luminous Paint that beats them all. Radio—it shines all night! Price, only 40 cents a bottle. Try it on something in a dark place!

MARTINKA & COMPANY, Inc. 493 Sixth Avenue, New York City.

JUST OFF THE PRESS THAYER'S NEW CATALOGUE No. 4 Ten Great Separate and Distinct Departments. WONDERFULLY ILLUSTRATED.

If your name is not already on our large list of reserve orders, SEND NOW. PRICE, 25 CENTS, POSTPAID. THAYER MFG. CO., 334 S. San Pedro Street, LOS ANGELES, CALIF.

HORNMANN MAGIC CO.

THE BIGGEST MAGICAL HOUSE. STA. 2, 304 W. 34TH ST., NEW YORK. Professional Catalog, 15c. Small Catalog, FREE. We buy or exchange Second-Hand Apparatus.

DE LAND'S DOLLAR DECK A Deck of Cards with 12,000 marks. With this deck you can perform every card trick known.

DIMINISHING PACK OF CARDS Reduces 5 sizes. Easy to perform. Effective for Stage or Parlor. Special Price for a short time only, 75c.

HORNMANN MAGIC CO., STA. 2, 304 W. 34TH ST., NEW YORK.

MAGICIANS

We are headquarters for Magic Goods, Novelties, Jokes, ILLUSIONS, MIND READING, Sensational Escapes, Handcuffs, Milk Cans, Mail Bags, Strait-Jackets, in fact everything and anything in amusement line.

WANTED ILLUSIONS for Stage and Side-Show. We buy, sell and exchange. HEANEY MAGIC CO., Berlin, Wis.

Canadians Support Canada Magic Shop

Quick service. No delay in customs. Small Catalogs FREE. Large Professional Catalog, 50c. JAPANESE MAGIC & NOVELTY STORE, Toronto, Ont.

MAGIC

TRICKS, BOOKS AND SUPPLIES. Feature Acts in Mind Reading and Spiritualism. Large stock. Best quality. Prompt shipments. Large Illustrated Professional Catalog, 10c. CHICAGO MAGIC CO., CHICAGO, ILL.

"MAGICIANS" We are the HEADQUARTERS for Handcuffs, Leg Irons, Mail Bags, Strait-Jackets, Milk Cans, and in fact everything in the Escape Line.

MAGIC TRICKS for pocket, parlor and stage. Largest assortment in the world. Thurston's Book of Pocket Tricks, 25c. Book of Card Tricks, 25c. postpaid. Send 2c stamp for 50-page illustrated catalog.

HANDCUFFS, LEG IRONS,

Books on Magic, Etc. 5c for List. BAILEY & TRIPP CO. 580 Mass. Ave., Cambridge, Mass.

SHADE? WATCH ME GROW

MAGICIANS, Streetmen, Song Book Men. Get hep to our line. Books, Dis. Spots, X-Ray Tubes, etc. Fast sellers 12 different items. Complete samples, 50c. List free. SYLVIAN'S MAGIC SHOP, 85 Elm St., Providence, Rhode Island.

MAGIC MONEY NEW & USED STAGE MONEY. Blanks or regular. Any quantity, quick. Read Magic Bargains in Classified Ad.

ILLUSIONS AND MAGIC Largest stock in the United States. Bargain lists and illustrated catalogue, 15c. Mysterious Skull, latest spiritualistic sensation, 25c. DUNNINGER, 810 Jackson Ave., Irons, New York.

BE A HANDCUFF KING AND MAN OF MYSTERY You can escape from all regulation police handcuffs. It's very easy. The secret is all your need. Complete instructions, 25c; circular free. P. R. KALYN, Director, 1722 W. Harrison St., Chicago, Illinois.

De Land's Dollar Deck A Deck of Cards with 12,000 marks. With this deck you can perform every card trick known. Price, complete, with 32-page Book and Mechanical Locator, \$1.00. C. H. GERSTENLAUER, 34 Ridge St., Cranston, R. I.

BARGAINS IN MAGIC Our list is now out. It contains New and Second-Hand Magic. It's free. SILVEY & BUGDUN, 239 E. 9th St., Boston, Massachusetts.

NATIONAL CONJURERS' ASSOCIATION For full particulars as to meetings, dues, etc., write to the Secretary, C. J. HAGEN, Station "Y" 32, New York City.

CIRCUS AND CARNIVAL TENTS AND BANNERS

FIRST-CLASS MATERIAL--PROMPT DELIVERIES

THE UNITED STATES TENT & AWNING CO., 217-231 North Desplaines St., CHICAGO, ILL.
 EDWARD P. NEUMANN, President. EDWARD R. LITSINGER, Vice-President. GEORGE J. PILKINTON, Treasurer.

UNDER THE MARQUEE

By CIRCUS SOLLY

Coalburns, Pa., Oct. 18, 1919.
 Dear Solly—Now promise me, Solly, that if you ever travel this way that you will pay us a visit. I would like to have you see with your own eyes just what an ideal winter quarters ours is. Everything is all put away for the winter, the horse is turned out to run around the stack until spring, and following a trip to New York, which will embrace business and pleasure, the wife and I will make our plans for next season. But, Solly, it's safe to say right now that the Highbinder outfit will be much enlarged. Business was bang-up right up to the closing stand, and every member of our little outfit left for home with a nice roll of kale. Sid Hull, who successfully handled our side-show, left for Seneca Falls, and Red Barnes, with his trained dogs and ponies, joined a carnival headed South, while the band boys and several workmen joined the Burr-Duck Wagon Show, headed for the Carolinas. May send you some "Pickups From Coalburns" during the winter months. If I don't see you this winter in Cincy just you tell the gang that the Highbinder outfit closed the season an artistic and financial success and that the Governor has a pile of Jack large enough to ditch a street car. Truly yours,
 GOVERNOR HIRSH (HY) BINDER,
 Highbinder's One-Horse Show.

What do you think of the 1919 circus season? Some humdrum, what?

When is a general agent not a general agent? F. G. Barker says to ask George Westerman—he knows.

All indications point to next season being as good, if not better than the one just closing. Houses are coming back stronger than ever.

Sam Freed, the past season with Cook Bros. Shows, expects to put out his tabloid company, "Freed's Society Maids," in the near future.

"Hey, you gny, throw me de steak," called out the unmanly one at the cookhouse table, and some one threw it, but of different spelling.

Don't overlook adding new features to the act for next season, or break in an entirely new one—and give it publicity. Good contracts depend on all this.

The patients at the Main Hospital, Waukegan, Ill. recently were given a treat when fifty of them, under the auspices of the K. of C., saw the Al G. Barnes Circus.

Among those seen at the Intersectional football classic recently staged at Forbes Field, Pittsburgh, was Dr. J. W. Hartigan, Jr., well-known circus fan of the Eastern States.

George C. Moyer, general agent, and J. E. Gony special agent, of the John Robinson Shows, were the guests of Charles Sparks, of the Sparks Famous Shows, at Waynesboro, Ga., at which place the show played to packed tents.

Four young men of Montreux, Switzerland, are credited with a wager that they would play a game of cards in a lion's den connected with a traveling menagerie, and played the game as agreed, after which they emerged to be congratulated on their nerve by their throngs of

At Liberty, For Season of 1920

A real Side-Show, with 150-foot front of banners and real attractions. Will book with Circus or first-class Carnival Company. WM. B. DOSS, The Man Who Grows, care The Billboard, Cincinnati, Ohio.

Private Cars For Sale or Lease

Complete with upper and lower berths, shower baths, sanitary conveniences, kitchen, dining room, office, etc. Also have Baggage Cars and Combination Cars ready to travel. Wire or write.
 HOUSTON RAILWAY CAR CO., P. O. Box No. 223, Houston, Texas.

SHOW AND CARNIVAL TENTS

Quality and Service at Reasonable Prices

FULTON

BAG & COTTON MILLS

330 WYTHE AVE., BROOKLYN, N.Y.
 ATLANTA, GA. DALLAS, TEX.
 Write Our Nearest Plant.

admiring friends and fellow countrymen. How romantic! Wonder where the keeper was during the proceedings?

James H. Daley would like to hear from all circus friends at 1225 Chestnut street, St. Louis, Mo. He now has a puff waffle concession attached to an automobile, with which he expects to drive South in the near future.

I. Mullin and wife, known on different circus and carnival organizations, have opened a shoe store at No. 7 Leverett street, Boston, and wish all friends to pay them a visit when in the city.

Frank Weisz, well-known musician, has purchased a six-room bungalow at 213 Mulberry street, Evansville, Ind., which he has named "Troupers' Rest." Frank sends best regards to all friends.

Edward Haly, K. of C. worker from Canton, O., has recently returned from overseas, where he acted as assistant manager of the A. E. P. Circus, which played to fully 1,000,000 soldiers in its tour.

Harry Robetas recently closed a successful season of fairs and is now in Chicago preparing for his South American engagement of one year, which opens in British Honduras about the middle of December. He sends regards to Enos and La Mar.

Word reaches us that F. J. Crowther, formerly in advance of Al G. Barnes' Circus, Cole Bros., Yankee Robinson, 101 Ranch and others, was married to Gladys Fay Walker, former studio worker of the silent drama, September 4 at San Jose, Cal.

The Musical Sullivans have changed their act and title, now using xylophone and nablumba, several instruments formerly used by them having been recently purchased by Musical Walker of the Ringling Bros.-Barnum & Bailey Shows. The act will now be known as Sullivan and Mack, Marinabandionists.

Howard Noonan, formerly candy butcher with the Ben Wallace, Sun Bros., H. W. Freed, Sell-Hoto circuses, with which latter attraction he lost his left limb four years ago while boarding the cars, passed thru Cincinnati last week on his way South, thru which territory he will sell perfumery until Christmas.

A farmer near Atchison, Kan., is on the lookout for a baby elephant for work on his farm. The principal duties of the little "fellow" will be the tramping down of the ensilage in "his" master's silo when the crops are gathered, also heavy pulling of loaded wagons, machinery, etc. The object of it all, it is said, is to solve the farm labor problem.

The advance brigade of the Ringling Bros. and Barnum & Bailey Shows arrived in Atlanta, Ga., October 13 to advertise the coming

there of the super-circus on November 10. Atlanta circus fans claim that they have nearly always been favored with a two-day engagement and cannot account for the one-day date unless it be because of the lateness of the season. This will be the first big circus in Atlanta this season and a tremendous business is expected.

Jack Perkins, a former Chicago steeplejack and known to many of the circus world, is said to have broken the house record by selling 1,800 books week of October 3 at the Avenue Theater, Detroit. One would imagine the nerve of a steeplejack and the industrious spirit gained by circus experience would be notable assets in this line of work.

When the Cook Bros. Shows closed recently at Newark, Del., many presents were exchanged and the heads of nearly all departments received tokens of esteem from their co-workers. Equestrian Director George Barton was the recipient of a solid gold watch and chain, and Governor Cook received a beautiful goldheaded and banded cane, the prettiest the personnel was able to obtain.

Current questions on the shows still going: "Wonder 'how much rest' I need?" "Will I work this winter or lay off?" "Shall I (in some cases can I) re-engage for next season?" Individual reflection: "Let's see, after I purchase a ticket and get a new front, etc., I will have --- dollars left—well, gee, whiz (—or fine)." Collective argument: "What date the show closes."

The Sparks Shows is billed in Macon, Ga., for October 28, and will be located inside the grounds of the Georgia State Fair at Central Park. This will be the first visit of the Sparks Circus to Macon. The people of the State are circus hungry and from the fact that no such organization has been in Macon since 1917 without a doubt a hearty welcome awaits Mr. Sparks and his aggregation, writes a subscriber.

The recent death of M. S. Robinson at the Old Soldiers' Home, near Johnson City, Tenn., at the ripe old age of 75, recalls to many Mr. Robinson's activities in the museum field in Detroit during his early days, as well as the controlling of vaudeville theaters in several cities in the northern part of the United States and a few in Canada, and his other theatrical interests. His only surviving daughter, Helen, is now a member of the Forbes Stock Company.

A. S. Conlan, manager of the annex, and R. M. Jones, manager of the Oriental department in the same attraction with Cook Bros. Shows the past season, were callers at the home office of The Billboard October 15. Conlan was on his way home to Louisville, Ky. He stated that in all his thirty-five years' experience in the circus business it was first season with an overland show and "Say, boy, it's some real life." was his comment. Jones was also returning to his home, Indianapolis, for the winter, and ex-

pressed himself as well satisfied with the season's labors. Both say to watch Cook Bros. Shows next season, as it will be a fully motorized attraction. Mr. Conlan was sporting a beautiful gold Masonic charm, the present of his associates with the annex when the show closed the season.

Mrs. Fred L. (Ethel) Shafer, last season menage, race and Wild West rider with the John Robinson Shows, is slowly recovering from a severe nervous strain and several minor bruises sustained recently when struck by an automobile while she and her husband were crossing a street in the crowded district of Cincinnati. Mr. and Mrs. Shafer had not been on the road this season, the former still being connected with the American Express Company, with which he has been since last November.

The Eastern States are to be again visited by the Tompkins Wild West and Circus next season. Charles H. Tompkins, whose organization has been off the road the past two seasons, has a strong following thru the East, and his return will no doubt be gladly welcomed. It is understood the whole outfit will be new and completely motorized. Mr. Tompkins is now in the automobile business in El Reno, Ok., at which place Hank Drake, formerly arena director with the Tompkins organization for several years, is already busy securing stock and aiding in plans for the return of the show to the road in 1920.

Austin King, shining light of clown alley with Hagenbeck-Wallace this season, wrote recently that he was closing with the show because of illness of relatives in California. He expects to go into pictures this winter. Regarding next season Austin says if he troupe with the white tops it will more than likely be with either the Hagenbeck-Wallace, or John Robinson Shows as he is strong for Messrs. Bowers and Mugivan. Incidentally King was forced to close his letter, saying that he was writing on his trunk and between the arguments on what date the show would close and Lon Moore's yelling for the Cincinnati Reds there was no chance of finishing.

RICHARDS BROS.' SHOWS

Richards Bros. Shows are touring South Carolina and southward bound. The show has been doing excellent business in South Carolina, and the management is highly pleased with the results, even tho the reader is very high. W. C. Richards recently made a business trip to Cincinnati, Chicago and Muscatine, Ia.

While in Muscatine he purchased an automatic air calliope from N. Baker of Tankley Mfg. Co. The instrument has proved a great success and draws immense crowds. Mr. Baker recommended the instrument as a great drawing card, and Friend Baker did not misrepresent, as the instrument is first-class in every detail.

Richards Bros. are fullhanded now, having plenty of workmen, cooks, hostlers and performers, results obtained from advertising in Old Billyboy. We can never forget Billyboy, as four weeks ago we were very short-handed, and recently have had to turn down numerous applications on account of being more than full up. "Smiley," the boss canvasman, is highly pleased over his large crew of workmen. He says he has a full crew of regulars and a half crew of reserves. His only bother is in finding sleeping quarters for the men, as there are so many.

Savo! Lastarr rejoined the show at Aberdeen, N. C., September 30, after a four weeks' visit to his mother at El Paso, Tex. Lastarr was glad to get back. This being his fifth season with the aggregation, he says it is really home to him, and he feels out of place when anywhere else. Oklahoma Spot, chief of the cowboys, had quite an accident at Riceville, N. C. The animal known as "Angelo Man Killer" reared up and fell back and broke Oklahoma Spot's arm. He, of course, was unable to ride for four weeks, but is back in the saddle again and says he feels like a new man. After careful treatment his arm has healed nicely, and he is glad to be back at his work again. Mr. and Mrs. Zarlington, of the Billy Collins Show, were recent visitors.—BEAGAN DANIEL

Look thru the Letter List in this issue.

TENTS

HUDGINS-DIZE CO.

MAKERS OF
 CIRCUS, CARNIVAL
 AND
 CONCESSION TENTS

Show Canvas for all purposes.
 Prices reasonable.

114 W. MAIN ST., NORFOLK, VA.

SHOW CARS
 WRITE US
 SOUTHERN IRON
 AND
 EQUIPMENT CO.
 ATLANTA, GEORGIA

HAZEL LOGAN

Expert Horsewoman, Menage and Wild West, Domestic Animal Acts.
 AT LIBERTY FOR NEXT SEASON.
 Address NORTON, KANSAS.

FAIRS and EXPOSITIONS

MANY FEATURES

Planned for Augusta Fair

Parades, Pageants and Pyrotechnics To Mark Opening of the Southern Exposition Fair

Augusta, Ga., Oct. 18.—Preparations for the Southern Exposition Fair are going forward rapidly, and when the big event opens on Armistice Day, November 11, everything will be in readiness for what Sanford H. Cohen, general manager, says will be the greatest fair ever held in the Savannah Valley.

The opening of the fair will be marked by parades, pageants and pyrotechnics of powder and oratory. Special features are being arranged in honor of Armistice Day, and the attendance on that day is expected to be especially large. The fair will continue to and including November 22. A diversified program of special days and features is to be presented that will command the attention and presence of thousands of people from Georgia and South Carolina, and which is expected to attract exhibitors from all sections of the United States.

Exhibits of the Government will cover an area of over 10,000 square feet, and will present in interesting fashion the work that is being done by the various Government departments.

In keeping with the importance of the event \$25,000 will be offered in premiums and prizes

W. R. HIRSCH

The Guiding Spirit of the Louisiana State Fair

W. R. Hirsch for several years has been very successfully guiding the affairs of the Louisiana State Fair, serving as president, then as president-secretary, and then, four or five years ago, being elected secretary, following the death of the late Louis N. Brueggerhoff, his close friend. He has held the office of secretary ever since.

Hirsch's name and the Louisiana State Fair are almost synonymous, owing to his widespread prominence and popularity as its secretary. He serves the fair at much sacrifice to his personal business. He works hard and faithfully, and, as a result, each year sees new records established.

Mr. Hirsch thoroughly appreciates the importance of the work done by the fair in upbuilding the agricultural, live stock and other resources of the State, and much of this development may be traced to his efforts as secretary of the fair. Notwithstanding his strenuous services for the fair, scarcely a civic, industrial or other movement of importance to his home city or State is launched that he is not invited to help in directing it, because he is generally known and recognized as the man in whom the public has great confidence as one who does things. When he has a task to perform he does it, regardless of how many other affairs are on his shoulders, and the record of his accomplishments is one of remarkable success.

While appreciating the fact that the fair has education as its primary object, Secretary Hirsch



also realizes that recreation is necessary, and in building up each fair he never overlooks the amusement feature, thru which fair visitors are given the best class of entertainment.

that will attract a wonderful show of automobiles, tractors, of agriculture, swine, poultry and pet stock, as well as mechanical and manufacturing exhibits.

For entertainment of visitors there will be great harness races, with some of the best horses in the country entered; daring automobile and motorcycle races, numerous bands, a great array of startling free acts, and a midway replete with amusement features.

Farmers, merchants, manufacturers and the people in general are showing marked interest in the exposition, Manager Cohen states, and every indication points to the most successful fair that has ever been held in Augusta.

A DAY ADDED

Tuscarawas County Fair—Good Races and Exhibits

Dover, O., Oct. 18.—Despite inclement weather conditions, which resulted in the fair being prolonged a day longer than was intended, attendance on Wednesday broke all records in the history of the Tuscarawas County Fair Association. Official figures show 17,617 persons passed thru the gates on this occasion. The fair opened October 6 and closed October 10. The races were good and exhibits larger than ever before. Billie Brock, returned army aviator, thrilled the crowds twice daily with exhibition flights. Elaborate improvements will be made to the buildings next year, as the association will be financially able to proceed with a long-delayed program of needed repairs.

OREGON STATE FAIR

Hard To Beat for General Excellence and Diversity

A. H. Lea, secretary of the Oregon State Fair, is big physically and mentally. He knows how to work up a big State fair and to properly stage it after he has gathered the "props." That's why the Oregon 1919 State Fair was the wonder fair of the great many that preceded it. Lea recognizes that folks go to a State fair for recreation, instruction, amusement. He knows they go to see and admire what is to them the unusual, the luring, tempting product of farm and orchard; beautiful specimens of live stock, works of art and industry. He knows the legions will interest many and the prize bull bring forth exclamations of admiration. He knows that after visitors have seen these things their minds turn to amusements—they would turn their admiration into mirth. Lea's race track program was in strict keeping with the costly equipment erected for that purpose. Excellent horse races, sensational automobile contests and thrilling aerial stunts were provided. In accord with his ideas to amuse his patrons he gives unstinted credit

to tent show features and riding devices. He claims a good, clean carnival company has become a necessary adjunct to a successful fair. He provides well for the organization playing his fair, and materially assists in making the engagement mutually profitable and agreeable. Because of his labors and the success attending his efforts he was commended and boosted by fair directors, live stock and farm exhibitors, horsemen, press and public.

There will be other Oregon State Fairs, but for general excellence, thoroughness and diversity it will be a task to top the 1919 event.

PLANS FOR 1920 JOSLIN FAIR

Joslin, Ill., Oct. 18.—The annual meeting of the Rock Island County Fair Association will be held here November 1, having been postponed on account of the bad condition of the roads, due to a near flood. At this meeting plans for the 1920 fair will be discussed and officers for the ensuing year will be elected.

Nothing definite has been made public as yet, but it is said that the tentative program will include a big addition to the grand stand, which was entirely inadequate to accommodate the crowds which attended the fair this year. The race track is also to be put in better shape and other improvements will be made at the grounds. There is also some talk of another day being added to the program for 1920. Floyd E. Thompson and Homer Daltier, president and secretary, respectively, of the present fair board, are enthusiastic over plans for the coming year, and both declare that the fair will be the biggest ever in 1920.

LOCKLEAR THRILLS TEXANS

Dallas, Tex., Oct. 17.—Before the largest crowd ever within the gates of the State Fair of Texas Lieutenant Locklear today gave the most amazing exhibition of his career as the feature of "Locklear Day." The event was in the nature of a homecoming, for this is the first time Locklear has given a public exhibition in his home State, and it seemed as if the different towns, cities and villages throughout the entire State thronged into Dallas to honor the Lt. Worth boy.

The spirit of the eagle seemed to possess Locklear, for he took chances he never took before, and made his plane change scarcely fifty feet from the ground. He was immediately recognized for Sunday, the closing day of the fair. To remain necessitates using a special train to make the Mississippi State Fair for "Locklear Day" next Monday.

Prof. Chandler's Star Mankins and Novelty Show has closed a successful season of fair dates. Business has been big and receipts large, Prof. Chandler states.

TENDERED BANQUET

Show People Entertain Directors of Dallas Fair and Visiting Secretaries From Many States

Dallas, Tex., Oct. 18.—Directors of the Victory Fair and visiting secretaries of State fairs and expositions from all parts of the United States were guests of the show people at a banquet given on the stage of the Fair Park Coliseum, following last Sunday night's performance. Festivities started shortly before midnight and lasted into Monday morning.

Fred Burgess, responsible for the wonderful Hippodrome attractions at the fair, acted as toastmaster. He started the ball rolling by calling up R. E. L. Knight, who made a splendid address, which was greeted with heartfelt applause.

Colonel John N. Simpson told the showfolks how much the fair association appreciated their hospitality and praised the clean-cut attractions. Secretary William H. Stratton expressed his appreciation of the co-operation of the various artists in making the fair a great success.

Speaking in behalf of the visiting fair secretaries, Secretary George W. Dickinson, of the Michigan State Fair, and A. L. Spenser, secretary of the Kansas State Fair, declared that the Victory Fair was one of the greatest shows ever staged in America, and complimented the artists for their splendid entertainment.

Those who spoke for the fair association were Harry Olmsted, Wiley Blair, E. J. Kiest, Edgar J. Hippen and A. A. Jackson. Al Sweet spoke for the professional artists, giving the banquet. Others who spoke were Captain Jesse Thompson, U. S. A., and Alex. Sloan, who had charge of the racing program.

There were 250 diners seated at long tables arranged on the stage. During the banquet music was dispensed by a special orchestra. Following the banquet there was dancing.

"BUSTER" AND "JIM"

"Some day in the near future Birmingham may establish a 'Hall of Fame,' and when that time comes you will see upon the walls the pictures of the two men who are responsible for placing Birmingham on the map so far as State fairs are concerned," says Col. Ed R. Salter, press representative of the Johnny J. Jones Exposition. "I refer to President R. A. Brown and Secretary James Dent. I call them 'Buster' and 'Jim' for the reason that after you have known them ten minutes you feel too embarrassed to 'title' them. A. M. Hunt, manager of London (Ont.) Fair; R. M. Davidson, manager Illinois State Fair; J. W. Husewain, secretary Tennessee State Fair; R. M. Strickland, secretary Southeastern Fair, Atlanta, and many other noted exhibition and fair experts attended the fair, and all were enthusiastic in pronouncing it one of the best that has been staged in the United States this fall.

"It may not be amiss at this point to give a little bit of Johnny J. Jones' Exposition participating in the uplifting of the Alabama State Fair. On Mr. Jones' first visit here his gross business for six days exceeded by many thousands of dollars the gross receipts the carnival company the previous year had played to on a ten-day engagement. The business this year will place the Alabama State Fair in running for highest honors among the big ones of the South, and I predict that in the future Birmingham will have outgrown the State fair habit and will blossom forth as a two weeks' Southern exposition. There is one particular reason for rejoicing over the Brown and Dent success. Last year when the epidemic of 'flu' closed the fair after the first day opening these two gentlemen and their Board of Directors decided to pay all premiums due exhibitors and also refund rental money to all concession people. A most commendable action, when it is taken into consideration that they could have saved themselves some \$30,000 by hiding behind the cloak of the State Board of Health."

NEW ORGANIZATION

Expects To Make the Cape Fear Fair Best Ever Held

Fayetteville, N. C., Oct. 18.—The idea of a strong district fair, centrally located and actively supported by all the counties within the district, finds its fulfillment in the Cape Fear Association, organized in succession to the Cumberland County Agricultural Society, and the new association, with J. Vance McGowan as president and H. M. Jackson, secretary, has organized a fair which, it is believed, will bring the people together for mutual benefit, closer acquaintance and more intelligent co-operation in the upbuilding of the section of the State served by the fair.

"What the Cumberland County Agricultural Society has done in a local way as a county fair for the past 50 years it is hoped and believed its successor may do in a much more effective way for all the counties of the upper Cape Fear country this year and in the years to follow," says this year's announcement.

Agricultural, live stock and educational exhibits will be numerous, and every dollar earned by the fair is paid back to the people who exhibit, except the sums paid for permanent improvements and running expenses. In addition to the exhibits the management promises that there will be plenty of wholesome entertainment, including fine racing, exhibitions of various sorts, etc.

LOOK—WANTED—LOOK

Rockdale County Fair

October 27th to November 1st, - Conyers, Georgia.

Elbert County Fair

November 3rd to 8th, - Elberton, Georgia.

Both Fairs are six days and nights. Horses from the big time circuit at Elberton. No Fair or Show there in five years. Boys, these are the one best bet; two red ones. The biggest crops in the history of Georgia are in this section. People with more money than they ever had in their life—hungry for amusements. A harvest winter's bank roll. Want two more good Shows. Whip and Motordrome. Never been in these two spots. Special low per cent. Wild West and Snake Show, come on. Nothing too big or small. Concessions, a harvest; no exclusives. Come on. Two more Colored Musicians for Minstrel Band. This Show stays out all winter; good looking. World's Exposition Shows furnish all attractions exclusively at above Fairs.

J. SCHARDING, Manager, Dublin, Georgia, this week.

WANTED

EAST ALABAMA FAIR

Alexander City, Ala.

Southern Exposition Shows furnish all attractions. WANTED—Motordrome, Animal Show, Whip, Ten-in-One or any good Show that doesn't conflict. Would like to hear from good Eight-Piece Band. Concessions all open except Cook House and Palmistry. No grift. Help in all departments.

Alexander City, Ala., week Oct. 20. W. A. STRODE, Gen. Mgr.

NOTICE--FAIR SECRETARIES in North and South Carolina

Can furnish Merry-Go-Round; fine Three-Abreast Machine, superb Organ and lots of Music. Plantation Show with ten people. Ten legitimate Concessions. At liberty week of Oct. 27. VASEY-HUBAND AMUSEMENT CO., Blackstone, Va., week of Oct. 20, 1919.

ELEVEN MONTHS AGO LOCKLEAR ACCOMPLISHED FOR THE FIRST TIME IN THE HISTORY OF AVIATION THE FEAT OF CHANGING FROM ONE AIRPLANE TO ANOTHER WHILE IN FLIGHT.

The Curtissess, the Wrights and the other master minds of the airplane industry were astounded. Not one believed the report. Then they saw with their own eyes the ultimate feat in "stunt" flying. But could he succeed in mastering the feat so an advertised performance could be given "rain, shine or wind?"—that was the question. Locklear said he could, and he did. Since he entered the business of risking his neck for the largest daily salary ever paid in aviation he has changed planes 171 times—never having missed an advertised performance. His work proved a revelation to everyone in the show business, from John Ringling down to the hot dog vendors at the different fairs. Locklear has lots of imitators—ON PAPER. No one has really ever successfully copied his great act. Even in motion pictures they are making "fake" plane changes to copy his great work in Carl Laemmle's seven-reel production. But when you see the genuine Locklear film the other stuff will look so pitifully cheap and tawdry you will wonder why the other fellows ever had the nerve to foist such a rank "fake" on the public.

There is but one Locklear, and he has succeeded in doing what EVERYONE said he could not do—continue to do his work and keep alive.

LOCKLEAR

Address WM. H. PICKENS, Stratford Hotel, Chicago.

BIG MIDWAY

For Florida State Fair To Be Provided by Polack Shows

The Florida State Fair is to be favored with the largest midway ever recorded in the history of the fair. Irving J. Polack is going to send the World at Home Shows of thirty cars and the Polack Brothers' Twenty Big Shows of twenty-five cars into Jacksonville to complete one of the biggest midways of the year. It will be the Barnum-Ringling consolidation of carnivalism for this one stand, and there will be from thirty-five to forty attractions comprising the midway at this fair. Mr. Polack plans to give the natives of Florida a show that will be the talk of the Southland, and one that will long be remembered by fairgoers. Ten mammoth riding devices, with twenty-five meritorious shows, will be the program for Jacksonville this year, and great preparations are now being made for an extensive publicity campaign on this feature. Secretary Hannaford is already making preparations to increase the midway space, so as to comfortably quarter these fifty-five cars of amusements. There will be a mile of attractions, and the greatest collection of feature shows ever assembled for such an event. Sydney Wire, Walter White and J. Wilkinson Croucher have been appointed to take charge of the publicity, and with this combination on deck it will just be a matter of a few days in which the entire country will know of the consolidation of the two shows at Jax.

SENECA COUNTY FAIR CO. ORGANIZED

Tiffin, O., Oct. 18.—The organization of the Seneca County Fair Company, begun during the summer to take over the county fair grounds, was completed this week. The company elected these directors: B. W. Coughlin, Charles S. Seltz and John L. Lott, of Tiffin; George and A. C. Hoyt, N. Yechem, Fostoria; W. C. Roller, Big Spring; John Fugelst, Seneca; George Ziegler, Eldon; Harry Benschler, Blount; B. A. Jordan, Venetia; E. J. Smith, Bowling; S. H. Goodling, Clinton; George McElvany, Howsall; Frank Conbord, London; Eli Holtenbaugh, Jackson; W. C. Rosenberger, Liberty; Herbert Arbogast, Pleasant; Fred W. Duntrow, Adams, and Samuel Royer, Thompson.

EASTMAN ALWAYS ON THE JOB

The Kansas Free State Fair was a great success this year and for this much of the credit must be given to Phil Eastman, the secretary. Known in Kansas as "Free Fair Phil," L. M. Benson, president of the fair, was a big factor in the success of this fair, too, but it is to the secretary that the greatest amount of work falls and to him should go the glory when he succeeds. Both Benson and Eastman have had the sagacity to see what the people want in the way of a fair, they have had the ability to get

Balloons section listing various items like Air Balloons, Patriotic Balloons, Knives, Novelties, etc. with prices.

THE WHIP advertisement for W. F. Mangels Co., Coney Island, N. Y., describing a new amusement ride.

Wanted for Coal Miners' Circus and Fair advertisement for Vincennes, Ind., including details about the circus acts and location.

what they went after, and they have had the executive ability to run their great show in an efficient and businesslike way. With these qualifications and Phil Eastman's capacity for work nothing but crowns and blizzards and floods could have kept them from succeeding as they have. There is never a time during the year when Eastman does not have his eye "peeled" for something for the fair. Attractions, shows, concessions, new exhibits, new features of all kinds, improvements at the grounds, new advertising stunts, watching leaks in the roofs of buildings and making friends for the fair. These are his duties the year around. But they are incidental duties sandwiched in between his other regular business.

It is only a few weeks before the fair that he lays aside the bulk of his other business and begins to pray for good weather and plan for the grand opening. Then he is busy from morning until night, and there is never a detail, no matter how trivial, that he does not have his finger on. A few days before the opening he moves out to the grounds, and there he lives until the last visitor has left.

Large Crowds at Wooster Fair advertisement for Wooster, O., Oct. 18.—Despite inclement weather the annual Wayne County Fair, held here October 6 to 9, drew large crowds. There were more exhibits than last year, and many of the midway features, absent a year ago because of wartime restrictions, were back in their place again this year. G. J. Ehrlicht, secretary, announced the races were the best in years. Airplane flights featured each day.

Red Cross Exhibits a Success advertisement for the Oklahoma Free State Fair at Muskogee, highlighting the Red Cross exhibits and the grand stand.

VICTORY FAIR A WINNER

Dallas, Tex., Oct. 18.—The greatest State Fair ever held in Texas will be the verdict when the gates close on the 1919 Victory Fair tomorrow. Even rain, which fell last Saturday, could not keep the crowds away, and on that day 13,692 people passed thru the gates. It was not only the largest, but the "zippiest" crowd of the year. Practically every day has been a banner day compared with the corresponding days of former years, and Col. John N. Simpson and Secretary W. H. Stratton feel mighty good over the way the event has turned out. On Sunday, October 13, the attendance was 137,728, which established it as one of the big days of the fair for all time. Visiting fair heads from all parts of the country have nothing but praise for the fair. Practically all of last Saturday was spent by the visiting fair representatives in inspecting the fair, with special regard to the arrangement of displays and the general decorative scheme carried out. In the afternoon the fair representatives were guests of the State Fair management at the various shows on the grounds.

Among the prominent fair representatives present were: A. L. Sponser, Hutchinson, Kan.; Geo. W. Dickinson, Detroit, accompanied by Mrs. Dickinson; John J. Tobin, Montrose, Col., secretary Colorado State Fair; I. S. Mann, secretary Oklahoma State Fair; C. W. McRoberts, secretary North Dakota State Fair; Wyatt Hays, of Burlington, Vt., treasurer of the Colorado State Fair; C. N. M'Intyre, secretary of the South Dakota State Fair, and also secretary of the International Association; Ralph A. Humphill, of Oklahoma City, secretary of the Oklahoma State Fair, and J. L. Beaman, of Pueblo, Col., manager of the Colorado State Fair.

Harry Rich advertisement for Havana, Cuba, mentioning his winter season and success.

Muskogee's New Grand Stand advertisement for the Oklahoma Free State Fair, describing the stand's features and location.

NEW GROUNDS May Be Secured for Lynchburg (Va.) Fair

Lynchburg, Va., Oct. 18.—With the close of the fair at Danville, Va., last Saturday, a movement has been started to secure new grounds for next year and have a race track. The present grounds are too small and otherwise unsuitable for a race track, but the management is seriously considering a change before the next exhibition which will permit racing to be added as a feature of the affair. The exhibition just closed is declared to have been one of the most successful from every standpoint ever held. The attendance was far beyond expectations, there being 15,000 paid admissions on Thursday, "Danville Day," the final day was known as "Children's Day," and was featured with a baby show. A fireworks exhibition at night wound up the entertainment.

FAIR FEATURES MOTION PICTURES

The annual fair of the Southwestern Nebraska Fair Association was held at Maywood, Neb., September 30 to October 4, inclusive. This year's exhibition was exceptionally successful, both from an artistic and a financial standpoint. Both afternoon and evening programs were given. The free acts were furnished by the Paul Lavan Miller Comedy Acrobatic Troupe, Arty Takis, the Japanese Juggler and wire walker, and Larry Devil De Karno. The Anderson Amusement Company was the carnival company engaged for the event. Anderson had two rides, five shows and twenty-two concessions. He has played the entire season in Nebraska and Wyoming, and says business has been exceptionally good.

A new feature was tried by the Maywood Fair this season—Guy W. Green, of Lincoln, Neb., put on motion pictures nightly in front of the grand stand, and also made motion pictures of this year's fair, to be shown next year. The showing of pictures was so successful that Green's engagement was extended from three nights to four. Several Western Nebraska fairs will use the same feature next year.

AERIAL CHRISTENSENS VACATIONING

Chicago, Oct. 18.—The Aerial Christensens were in Chicago this week, having closed a nine weeks' engagement with the big fairs thru the office of F. M. Barnes, Inc. They will go to their Wisconsin home for two weeks before opening for the winter in Vandeville.

Secretary J. E. Askew advises that on account of bad weather and bad roads the dates of the Columbia County Fair, Waldoboro, Ark., have been changed from October 15-18 to October 20-November 1.

SUGARED WAFFLE CAKES SELL FAST INDOORS—OUTDOORS ANYWHERE—EVERYWHERE

It's easy to make \$15.00 to \$50.00 daily with handsome and complete Portable Cooking and Sell Stand, which is shipped anywhere on trial.



We supply secret receipts and teach you the business cooking setup and all. No spelling necessary. Handsome, sanitary stand. Golden brown beauty and delicious taste of Sugared Waffle Cakes sell them as fast as you can make them. Stands travel as baggage and are complete, ready to set up for business. Write for full particulars.

TALBOT MFG. CO. 1325 Chestnut Street, St. Louis, Mo.

NEW RACKET SPARK INTENSIFIER

FOR FORD CARS

HUSTLERS, PAPERMEN, PITCHMEN, SHEETWRITERS, MONEY MAKERS, LIVE WIRES:

Patent applied for which protects you in selling territory and county contracts. No, I am not a jobber or a middleman. I manufacture an Intensifier that is an improvement over the others. My improvements make your demonstration and talk more convincing. I sell you a real Intensifier for less money than some of the others get for junk. Mine is lettered in gold, brass screws and nuts, special gap adjuster, is highly polished compe steel. It really looks like \$3.50. County contracts are the real flash. Green, engraved bank note paper, with gold seal. Act quick. Get in while the getting is good. Wire or write for prices and details. Sample \$1.00, to agents only. If you don't like it I will refund your dollar, less postage.

FOWLER MANUFACTURING COMPANY,

Ferguson Building, PITTSBURGH, PA.



CATALOGUE ISSUED ON REQUEST
MANUFACTURERS OF MANICURE SETS, TOILET ROLLS, MILITARY BRUSH SETS, COLLAR BOXES, TRAVELING OUTFITS AND IVORY GOODS.

FRENCH IVORY MANICURE CO.,

150-161 WOOSTER ST., NEW YORK CITY.

FREE MONTHLY

Sales Bulletin

For Circus and Carnival Concessionaires, Fair Workers, Sales Board Operators, Pitchmen, Auctioneers, Demonstrators, Etc.

Send your permanent address TODAY

N. Y. MERCANTILE TRADING CO.
167 Canal St., NEW YORK

AGENTS

Monogramming Autos, Trunks, Hand Luggage, etc., by transfer method is the biggest paying business of the day. Great demand; no experience necessary. Over 50 styles, sizes and colors to select from. Catalogue showing designs in exact colors and full particulars free.

MOTORISTS' ACCESSORIES CO.
MANSFIELD, OHIO

500 Agents Wanted

AT ONCE FOR MITCHELL'S MAGIC MARVEL WASHING COMPOUND.

300 PER CT. PROFIT. ENORMOUS REPEATER.

Washes clothes spotlessly clean in ten to fifteen minutes. One wonderful other uses in every home. Amateurs and delights every woman. Nothing else like it. Nature's mightiest cleanser. Contains no lye, lime, acid or wax. Free samples furnished to local agents. We positively guarantee the sale of every package. Exclusive territory. OWN YOUR OWN BUSINESS. You cannot fail to make big money. Harbor, Ohio, made \$300 last month. Send for free sample and proof. Hurry. Limited, grab this chance. L. MITCHELL & CO., Desk 302, 1312-1311 E. 61st, Chicago.

Side-Line Salesmen

We have an attractive line of premium assortments for live Salesmen. Commission from \$5.00 to \$20.00 per order. If you want an up-to-date line, write to

CANFIELD MFG. CO.
4003 Broadway St., Chicago, Ill.

MEDICINE SHOWNEN ANYWHERE—You can easily learn to be a doctor; we give you easy lessons by mail and give you a beautiful diploma. We teach you to treat all kinds of sickness. You can open a doctor's office in your own home and earn \$5,000 yearly. For particulars address **UNIVERSITY ADV. DEPT.**, 2d Floor, 1250 Cottage Grove, Chicago, Illinois.

If you see it in The Billboard, tell them so.

and M. Krumer, yep, want for a big one in Ill. The boys claim that the electric show in New York was but fair for the show, they still held sufficient funds to buy a first-class (season) ticket to the Windy City, and have overruns.

J. J. Cohn, with the sales department of Davis Can Server Corporation, with an elaborate case of samples, paid the Cincinnati office of The Billboard a visit last week while on a business trip for his firm to the cities of the Middle West. A nifty article these people are selling and lovers of condensed milk in their coffee will find it handy in camouflaging the container.

The following (unsigned) was mailed at Knoxville, Tenn.: "W. King, of razor powder fame, and Dr. J. A. Speagle, with liniment, have doubled and are making the towns in Tennessee with the 17's, seven-passenger car. These boys are clean workers and real money-getters. They send best regards to all. King wants to hear from Doc Britten and wife."

Understand Doc? Riner puts some very good demonstrations while working his Goose Liniment in Philadelphia. There appeared recently, along with his layout of different ingredients, charts, etc., a live goose hobbled to the top of his stand. Incidentally, "Mr. Goose" not only displayed "his" pride over being an "actor," but seemed really happy—it was raining.

The foot Wallace's resting place—C. Eddy Williams wrote in to ascertain the location of the grave of the late Big Foot Wallace, in order that he might pay his respects to the memory of the departed pitchman by a visit to and a dedication upon his resting place. Since others would wish to pay a like tribute, we include directions as follows: Plot A, Grave No. 48, Ashland Cemetery, St. Joseph, Mo.

Edw. Dick Ladd, ex-soldier worker, is now headed south, with the Missus—and a stock of herbs, oil, ointment and soap. Says St. Paul is good on the streets, regardless of a recent pipe to the contrary, he having worked all the hot spots. Dick and wife extend sympathy to Mr. and Mrs. Thomas Webb in the recent death of their daughter and step-daughter, respectively, Yellow Webb. Ladd says he should use the prefix, "Doc" but he hasn't the nerve.

J. F. Conway and C. F. Bailey, with Adjuto collar clamps, were outdiers at The Billboard's Cincinnati office last week. Conway has been working buttons in the windows and out of cars, then the Middle West all summer, and is now on his way back east. Bailey was formerly with the Big Central at St. Louis, later with soldier, and now working buttons, and left westward from Cincinnati.

When communications are not signed by the writer there is always a chance of some one putting something over on some one else which is far from the policy of this column. Any fellow who does not like a little good-natured kidding—and kidding the other fellow now and then lacks one characteristic of a good pitchman—it is one of the stimulants of the pitchman's life, but this "stimulating" is but dope. Always sign your name.

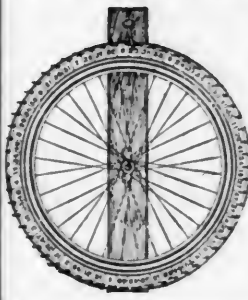
Dr. Robert M. Smith says he is still preaching the gospel of good health down Georgia way, although he has closed his show and is now working single handed. Robert M. said it was fair work in Bremen, Ga., but it wasn't fair, because of continual rain. He met Dr. A. D. Brown in Atlanta, he having just stepped off a train from Chicago, and looking like a sixteen-year-old. Says to tell the boys cotton in that section is bringing 35 cents a pound—but there isn't any cotton.

C. (Yield) Gamelsor has been working windows in Waukegan with the retailers, but business was not up to standard. Yield says no street work is allowed in Waukegan, only windows, and the town has slumped since the strike last June, as thousands of workers have left, and at present money is not plentiful. Railroad jumps and customs duties are also high. He wants any one wishing done on Western Canada to write him, General Delivery, Waukegan.

Charlie Gamelsor wants to know if anyone remembers the Spanish-American war veteran pitchman who tried to work St. Cloud, Minn., about twenty years ago and was refused by the Mayor, he making the city for \$10,000 and the jury bringing in the verdict for the full amount? Charlie says the present Chief of Police there still has the newspaper clipping and shows it to any pitchman coming into the city. This town is closed, Gamelsor says, but any dis-charged soldier, showing his discharge, can work there free.

John S. Bonomi didn't hit the road immediately after his discharge from the army last April, lining service nineteen months overseas, and says he finds nearly all towns open to ex-soldiers, providing their proposition is on the level. John S. still has hopes that streetmen (Continued on page 54)

PADDLE WHEELS



BEST EVER
32 inches in diameter. 60, 90, or 120 numbers.
SPECIAL\$10.00
180 Numbers 13.00

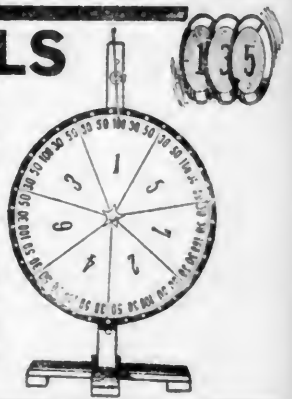
PAN WHEEL
16 inches in diameter, as shown in cut
7, 8 or 0 Numbers...\$12.00
Complete with Fans.

Amusement Devices, Dolls, Novelties, Pillow Tops, Vases, Paper Novelties, Serial Paddles, Pennants, Sales Boards.

We are there with Candy. Get next.

Deposit with order. Send for our new Catalogue.

SLACK MFG. CO.
128 West Lake Street,
CHICAGO, ILL.



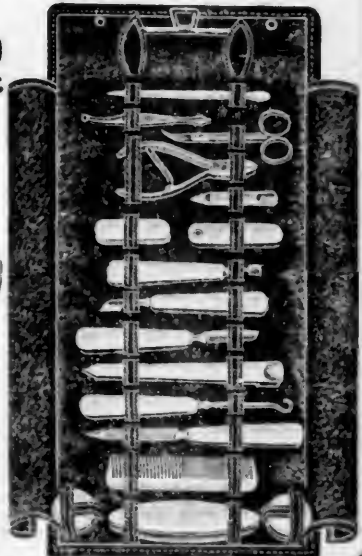
Salesboard Operators and Premium Users

HERE ARE YOUR SPECIALS TWO BIG

Gillette Sets and Manicure Rolls, \$3.75 Each



\$5.00
EACH



17-PIECE FRENCH IVORY MANICURE ROLL

Velvet lined, leather case. Our special price, \$3.75 each.

We carry a complete line of JEWELRY, LEATHER GOODS, CUTLERY, Etc.

ONE-THIRD CASH WITH ORDER. BALANCE C. O. D.

Irving Schwartz & Co.

DISTRIBUTORS TO THE SALESBOARD AND PREMIUM TRADE

1476 Broadway,

N. Y. CITY

For 95 cents, Money Order or Stamps, we will send you our seven different styles of Genuine

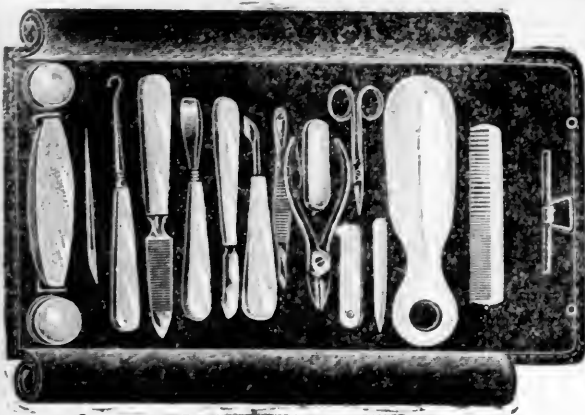
AMBERINE-COMB CO.

32 UNION SQUARE, NEW YORK CITY

AMBERINE COMBS PREPAID.



The only COMB that cannot be broken, no matter how roughly abused. Prices given in not less than half gross lots.



PREMIUM AND HOLIDAY SPECIALS

Manicure Roll and Men's Traveling Sets

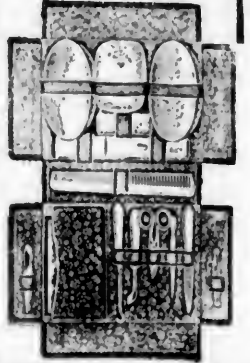
- B.B.5727—17-Piece, French Ivory, Velvet Lined, Crepe Grain Roll-Up. \$3.35 Each, \$39.00 Dozen
- B.B.5564—17-Piece, French Ivory, Fancy Shaped Handles, Velvet Lined, Crepe Grain Roll-Up. \$3.50 Each, \$40.00 Dozen
- B.B.5003—15-Piece, Mother-of-Pearl, Plush Lined Roll-Up. \$3.50 Each, \$40.00 Dozen
- B.B.5728—12-Piece, Pearl Handles, Genuine Leather Roll-Up, Satin Lined. \$2.50 Each, \$28.00 Dozen

All are high-grade quality and put up in individual boxes. Very suitable for this season of the year.

SPECIAL
B.B.5490—Men's Traveling Set, 14 Pieces, Saxon Grained Folding Case, Metal Lined, Brush Set, Manicure Set and Travel Set combined. \$3.50 Each, \$42.00 Dozen

No Orders Shipped Without Deposit.

SINGER BROS., 82 Bowery, NEW YORK CITY
Est. 1889. 30 Years of Square Dealing.



Felt \$12.00 Per Doz.—**PILLOWTOPS**—Sateen \$10.00 Per Doz



Biggest flash on the market for the money. Made in assorted colors, fringed border, hand-cut and sewed letters, silk flags and colored felt designs sewed on these pillow tops. Twelve different styles: MOTHER, SISTER, SWEET-HEART, ARMY NAVY, VICTORY, SOUVENIR DE FRANCE, FRIEND, U. S. A., BUILDING, BATHING GIRL, SERVICE IN FRANCE.

Send us \$1.85 for sample of each, or \$22.00 for the full assortment. We know your orders will follow.

THE CHESSLER CO.
308 W. Baltimore St., BALTIMORE, MD.



AMBEROID UNBREAKABLE COMBS



- BUY DIRECT FROM FACTORY.**
- No. 150AF—Ladies' Dressing, Gross. \$21.50
 - No. 151AC—Ladies' Dressing, Gross. 21.50
 - No. 152AF—Men's Dressing, Gross. 14.50
 - No. 153AF—Barber Comb, Gross. 15.50
 - No. 154FT—Fine Tooth Comb, Gross. 15.00
 - No. 155AF—Pocket Comb, Gross. 7.50

Samples of above six styles, \$1.00, postpaid. AMBEROID COMB CO., Comb Manufacturers, Leominster, Massachusetts.



SHIMMIE DANCER REMEMBER ME

Say, there, See Minnie Shimmie for Me. Price, 25c. THAT'S WHAT THE BOYS ARE SAYING that sell large quantities. Price, \$9.00 Gross.

THE Greatest Joke Pin out, a colored glass of whiskey with a black crepe attached, showing morning for boys. Price, \$3.00 Gross.

Confetti, assorted colors, \$7.00 for 100-lb. Bag. All orders shipped same day. Carrying large stocks. 30% cash with order.

AMERICAN NOVELTY COMPANY,
12 MOULTON STREET, PROVIDENCE, R. I.



Boys! Back Again at the Old Time Prices 7-1 BILL BOOKS

- No. 6—Made of Auto Leather. \$21.50 Gross
- No. 14—Made of Genuine Leather. \$25.50 Gross
- No. 56—Made of Tan or Black Alligator Leather. \$30.00 Gross

Nicely creased and finished for immediate delivery. U. S. Army Discharge Holders, made of Auto Leather, with MILITARY EMBLEM STAMPED IN GOLD, Regular Price, \$24.00 Gro. Samples of Either, 25c. While they last \$15.00 Gro.

N. GOLDSMITH & BROS.,
160 North Wells Street, CHICAGO, ILL.



PIPES

(Continued from page 53)

will become organized and wants to hear from some of the other boys giving their views. Says he saw many pitchees in France, they working from a tray with the most of their stock scattered on the ground and doing very little talking.

The old singer (past 60) was sitting in Leslie E. Kell's show and remarked to his companion that the announcement that a little dog was going to jump from "that 40-foot ladder" in front, after the show, was a fake, as he had lived on in that section for many years, and he would have to "be shown." After the show Leslie's pup and his one-inch tail made the leap at the command of his master, causing the old singer to exclaim that there was no fool alive and old fool, Meant: "We never get too old to learn"—and give in when you are lusted.

Tommy Deo, erstwhile med. performer, kicks in that he has been out of the game about six years, but keeps up his interest in the business and the boys by reading Billboard every week. Tommy, whose address is 17 Federal street, Rochester, N. Y., says there are few pitchees here in present and Danny Downs' place is he departs for knights of the torch, and tripod. He would like to hear from all friends, including Johnny Meyers, Claude Boyer and Billy Mack, formerly of the Vurpillat Medicine Show.

B. Barrone, owner-manager of the Ideal Comedy (Medicine) Company, says he and the Missus (Pearl) are enjoying their short vacation at home, Albany, Ind., and expect to get open in homes toward the latter part of the current month. "Barry" didn't fess up, but we understand the Missus had to have a plot out of Chicago with the sedan, while hubby ran merrily on with the new truck—just purchased. As a sequel to "Lost in a Great City" might be produced "She Was Left to Her Own Resources," Barry should be deprived of home cooking during the whole of his vacation.

Regarding tipping of territory—About this time of the year and later many of the fraternity either pick out or strike a good spot for the winter and no one can dispute them should they not wish their find overworked, or closed. Many do not like to do this column during the winter for the very reason, for which we cannot hold them so blameless. The winter is the very time the boys want to read of their fellow workers, but they do not care so much to hear how have about the enormous quantities of Lena green they are taking in daily altho successfulness, their doing good, fine, excellent, fluctuating or even poor is let-

AGENTS \$1.25

THIS IS A GOLD MINE at \$1.25 a Throw

Only 20 Boxes a Day Means \$15.00 Daily Profit.



LUCKY 'LEVEN COMBINATION IN DISPLAY CASE
Full size of box 6 1/2 x 3 1/2 inches. Each article full drug store size. Retail value \$3.35; you sell for \$1.25 to \$1.50; costs you only 50c. THINK OF IT! 11 ARTICLES FOR LESS THAN 50c EACH. When you show your customer this gorgeous outfit, with purple padded cover, the array of fine toilet goods (that always appeals to anybody's heart) will dazzle her eye, and when at the end of your spiel you state the low price of \$1.25 for all this, the money is yours, even if she has to borrow, beg or steal it.

BIG MONEY FOR CREW MANAGERS.
This Lucky 'Leven package has been a "lucky find" for all parties. Complete outfit sent express prepaid for \$1.35. SPECIAL OFFER TO BILLBOARD READERS: 10 Boxes and Sample Case free for \$5.00. Get busy quick—only one of our "37 Varieties," all color engrav. One-third deposit required on large orders; otherwise cash in full.
E. M. DAVIS SOAP CO. 842 Davis Bldg., CHICAGO 1315 Carroll Av.

PERFUMED SACHET

\$1.20 Gross, in 5-Gross Lots. \$1.35 Gross, in Single Gross Lots.



LADY LOVE PERFUME (1/4-oz. Vials) \$2.15 Gross, in 5-Gross Lots. \$2.25 Gross, Single Gross Lots. SEND FOR OUR 1920 CATALOG AND SAMPLES. **NAT'L SOAP & PERFUME COMPANY,** 150 North Wells St., Chicago, Ill.

AGENTS AND MANAGERS WANTED.
In each city for BARYPHONE, that multiplies the sound of your telephone. You can whisper through it and a man on the other end will hear clearly. A necessity for every phone user. Will make the man who takes an agency rich. Must have small capital to own an office and handle salesmen and canvassers. Our new selling plan makes success certain. We teach you just how to get business and handle an office. Address at once: **VOLBEHR & BREDE,** 111 West 42d St., New York City.

AGENTS, SALESMEN

INK TABLETS, bulk or package, under your label or ours. All colors in stock. Buy direct. **Western Supply House, Marshalltown, Ia.**
MENTION US, PLEASE—THE BILLBOARD.



PADDLE WHEEL! SALESBOARD!

Carnival! Resort Men!

HERE IS THE THING YOU WANT. NEW! BEST ARTICLE OUT THIS SEASON. GREAT BIG \$2.00 FLASH!

This beautiful California Flower Bead Necklace is just the thing for any game you're running. Great Big Flash. Just what you want. Worth \$2.00 of anybody's money. Made in beautiful combination colors; perfumed swell odor; 30 inches long, with five tangles. Can't be bought at any store for less than \$2.00. It's new, it's beautiful, and it's getting the money for the wise ones. One hustler cleaned up \$1,300 first month, another \$500. Surface not touched yet. Get in on ground floor and make a big cleanup with this. Write for full particulars. Send 50c today and get sample. Each packed in separate box.

MISSION BEAD CO.
FACTORY No. 49 LOS ANGELES, CAL.

SOLDIERS PAPERMEN ANOTHER SHEET FOR YOU SHEETWRITERS SAILORS

One that is Fighting the Bolsheviki Movement. Exceptionally good for Factory Workers. The Northwest Warriors' Magazine. Here are some more that I handle: 64-page Poultry Tribune, The Boys' Magazine, Soldiers' and Sailors' Magazine, The Rooseveltian, Parks. Six of 'em. My proposition sent free on request. Prices Have Been Cut. I give you Quick Service. Real Sheets. Credentials That Have Prestige. Papermen, Agents, Soldiers, Sailors, Solicitors, Crew Managers wanted on my proposition everywhere in United States and Canada. Press Cards and Sheet Writers' Yearly Credentials, Student Scholarship Credentials. All with Gold Seals. Plenty of sample copies to work with.
FOWLER, Ferguson Building, Pittsburgh, Pa.



AGENTS

Get the Latest

SELL SOMETHING ENTIRELY NEW—PHOTO-HANDLED KNIVES IN NATURAL COLORS.

We have absolutely the most complete line of PATRIOTIC DESIGNS and the LATEST ART POSSES all made in NATURAL COLORS by our special new process. No trick to sell our line. Every true American will buy on sight. WE MANUFACTURE OUR OWN LINE AND ARE POSITIVELY THE LARGEST MANUFACTURERS AND DISTRIBUTORS OF PHOTO-HANDLED KNIVES FOR SALES BOARDS AND RAFFLE CARDS IN THE UNITED STATES. Write us and we will see that you are promptly supplied. Ask for catalogue and terms today.

Golden Rule Cutlery Co.,
212 N. Sheldon St., Dept. 56, Chicago.

TOY BALLOONS

FRESH STOCK BEAUTIFUL COLORS

- No. 40—Air. Per Gross.....\$1.85
- No. 50—Air. Per Gross.....2.20
- No. 60—Air. Per Gross.....2.40
- No. 60—Heavy Gas. Per Gross.....3.85
- No. 5—Sausage Shape. Per Gross.....2.75
- No. 25—Airship. Per Gross.....3.95
- No. 50B—Squawker. Per Gross.....3.95
- No. 60C—Squawker. Per Gross.....4.85

We carry a big stock of Whips at lowest prices.

DEAL WITH US AND SAVE MONEY.

Send for circular and sample Balloon. IT IS FREE.

M. K. BRODY

Wholesale Balloons and Specialties

1119 S. Halsted St. CHICAGO, ILL.



Our Goods speak for themselves.

EMIL R. HOFFMANN & SON

Manufacturers of the

WORLD'S BEST

Shooting Galleries & Targets

3317 So. Irving Ave.,

CHICAGO, ILL.



Cut out this ad and mail it to us, with your name and address (no money); and we will send you our FAMOUS KARNAK RAZOR by return mail, postpaid. You may use the razor for 30 days FREE; then if you like it, pay us \$1.85. If you don't like it return it. SEND NO MONEY. MORE COMPANY, Dept. 206, St. Louis, Mo.

FAKED PHOTOS

Painting Girls, Art Models, Girls with beautiful forms taken in daring poses from 1/15 to 1/500. Very rare. For men only. You'll want more. Samples, sealed, 25c; 6 for 50c. 100 for \$5.00. "PHOTOGRAPHER," Dept. A, Decatur, Indiana.

Every Home on Farm, in Small Town

or Suburb needs and will buy the wonderful Maddin Coal Oil Mantle Lamp. Five times as bright as electric. Tested and recommended by Government and leading Universities. Awarded gold medal. One farmer cleared over \$500 in six weeks. Hundreds with rigs or autos earning \$100 to \$300 per month. No experience needed. Excellent spare time and evening work. NO CAPITAL REQUIRED. Write quick for distributor's proposition and Lamp for free trial. MANTLE LAMP CO., 302 Aladdin Bldg., Chicago.

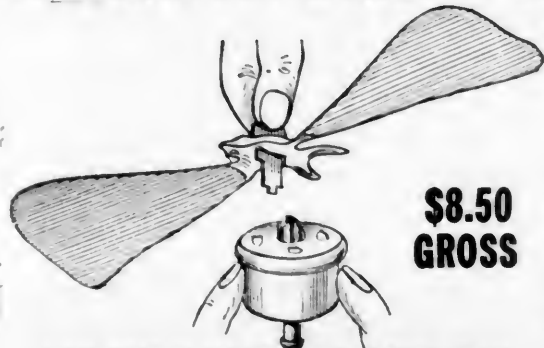
Sell Our Bathing Girl Photos

Every one a winner. 150 varieties, 4x6 size, \$3.50 per hundred, \$39.00 per thousand. 25 Samples, \$1.00. BEMBRANT STUDIO, 312 So. Main St., Los Angeles, California.

NOVELTY MEN

The Flying Bird

20th CENTURY WONDER. NO STRINGS. IT ACTUALLY FLIES LIKE AN AEROPLANE



\$8.50 GROSS

EASILY OPERATED AND UNBREAKABLE

Retails for 25c

Hustlers, here is your chance for a mop up. This is a brand new one, right off the bat. Send for a dozen and you will order a gross. 25% deposit on C. O. D. orders.

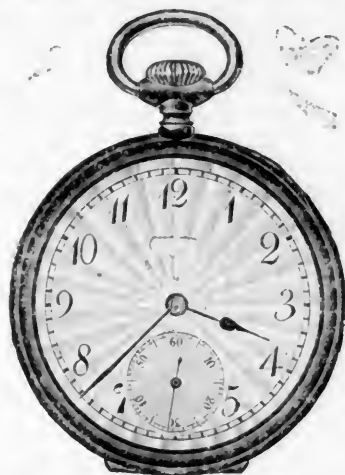
CUTAWAY IMPORTING CO.

605 Broadway, NEW YORK CITY

Patentees and sole Distributors

A FEW WINDS OF THE TOP AND IT IS READY TO FLY.

WATCH WORKERS



NOT AN EXPOSITION

A REAL WATCH, WITH A GUARANTEE BACK OF IT.

HERE'S THE BIGGEST VALUE AT THE LITTLEST PRICE YOU EVER BOUGHT

14 size, electro gold plated, open face case, fitted with lever escapement, Roskopf system movement. Every watch guaranteed against mechanical defects.

OUR CUT PRICE, Each, - - - **\$1.65**

P. S.—Write for our new Illustrated Catalogue, the **BOOK OF BARGAINS**, mailed Free. Write for it today.



165 WEST MADISON ST. Over Childs' New Restaurant, CHICAGO, ILL.

NO MATTER HOW CHEAP THE OTHERS SELL, OUR PRICES ARE ALWAYS A LITTLE LESS.

Papermen Crew Managers Girls

We want Agents for part payment cards. Crew Managers who can handle crews of girls and ex-service men can do real good with these. All high-class, standard publications. Write us and tell who you are working for at present time.

COMPTON BROS., - - FINDLAY, OHIO.

PAPERMEN

Crew Managers, Sheetwriters, ex-Soldier Solicitors wanted everywhere for our propositions. Plenty of sample copies to work with. Good letters and press cards. Watch our next ads for new sheets. Also a new, live-wire proposition for high-class men. When we say new we mean new. KOHLER & RICHARDSON, 312 Parkway Building, PHILADELPHIA.

PAPERMEN

No matter who you are working for or what proposition you have, I have a better one for the State of Tennessee. Must work in Tennessee. Big cotton crop in this State. Write C. F. BROWNFIELD, Circulation Manager, Inland Farmer, Louisville, Ky.

SPARK INTENSIFIER FOR FORDS

and all other make cars, tractors and engines. The new improved kind, \$2.50. Patent applied for. Coaxly right salesman protected. Samples, \$1.00; Dozen, \$6.00; Gross, \$12.00. All goods packed in containers with directions and \$3.50 printed on outside. Get yours. Order today. RUBY-RAY INTENSIFIER MANUFACTURING CO., Towanda, Pennsylvania.

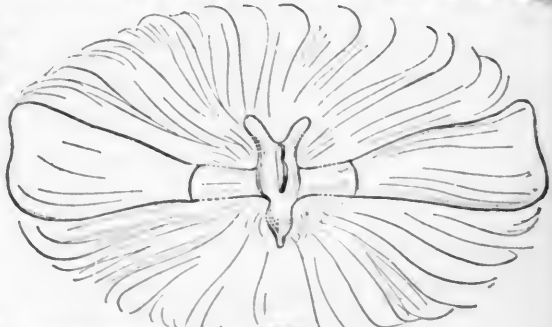
EVERY TIME YOU MENTION THE BILLBOARD YOU PUT IN A BOOST FOR US.

DEMONSTRATORS

FAIR WORKERS

The Flying Bird

20th CENTURY WONDER. NO STRINGS. IT ACTUALLY FLIES LIKE AN AEROPLANE



SAMPLE DOZEN, \$1.00 Prepaid



THE FLYING BIRD IN ACTUAL OPERATION.

LIST OF 1919 FAIRS

The Data Contained in This List Gives All the Dates of This Year's Fairs Yet To Be Held

NOTICE—This list is protected by the copyright of this issue of The Billboard. (Section 9519 U. S. Comp. Stat.) All rights reserved.

ALABAMA
Alberville—Henry Co. Fair Assn. Oct. 27-Nov. 1. H. B. Stokes, secy.

ARIZONA
Phoenix—Arizona State Fair. Nov. 3-8. Chas. P. Price, secy.

ARKANSAS
Bentonville—Benton Co. Fair Assn. Nov. 5-7. H. J. Floyd, secy.

CALIFORNIA
San Bernardino—National Orange Show. Feb. 12-23, 1920. F. M. Benfro, secy.

COLORADO
Denver—Fourteenth Annual National Western Stock Show. Jan. 17-23, 1920. Fred P. Johnson, secy.

FLORIDA
Gainesville—Alachua Co. Fair Assn. Nov. 11-14. Louis P. Lynch, mgr.

GEORGIA
Albany—Albany-South Georgia Fair. Oct. 20-25. J. W. Fleming, secy.

KENTUCKY
Mt. Sterling—Mt. Sterling Fair Co., Inc. Oct. 22-25. G. B. Seiff, secy.

ILLINOIS
Chicago—International Live Stock Exposition. Nov. 29-Dec. 6. H. H. Helde, secy.

LOUISIANA
Jennings—Jennings Parish Fair. Nov. 6-8.

MARYLAND
Cumberland—Cumberland Fair Assn., Inc. Oct. 22-25. Virgil P. Powell, secy.

MISSISSIPPI
Jackson—Mississippi State Fair. Oct. 20-25. Mabel L. Stire, secy.

MISSOURI
Kansas City—Auriferous Royal Livestock Show. Nov. 15-22. W. H. Weeks, secy.

NORTH CAROLINA
Vidua—Bertie Co. Agri. Soc. Oct. 30-31. H. W. Bullard, secy.

CLINTON—Sampson Co. Agri. Soc. Nov. 4-7. T. B. Smith, secy.

FRED C. PUNTNEY



Mr. Puntney is secretary of the White County Fair, Carmi, Ill.

BOOKINGHAM—Richmond Co. Fair Assn. Nov. 5-8. J. P. Duggs, secy.

SMITHFIELD—Johnston Co. Agr. Soc. Nov. 4-7. W. H. Averett, secy.

TOWNSVILLE—Vance Co. Fair. Oct. 22-25. W. E. Williams, secy.

WADSWORTH—Anson Co. Colored Agri. Soc. Oct. 20-31. J. D. Mask, secy.

WOODLAND—Roanoke-Chowan Fair Assn. Nov. 18-21. M. W. Wall, secy.

OKLAHOMA
Kingfisher—Kingfisher Co. Fair Assn. Oct. 27-30. D. Claude Smith, secy.

OREGON
Portland—Pacific International Live Stock Show. Nov. 17-22. D. M. Plummer, mgr.

SOUTH CAROLINA
Roanoke—Roanoke Co. Fair Assn. Nov. 11-15. Bennettville—Marlboro Co. Fair Assn. Nov. 5-7. S. P. L. Stanton, secy.

ARIZONA
Mesa—Ariz. Cotton Carnival Oct. 23-25. R. F. Lush, secy.

IDAHO
Blackfoot—Bingham Co. Pure Bred Livestock Show. Dec. 1.

COLUMBIA—South Carolina Colored State Fair Assn. Nov. 3-8. R. W. Westbury, secy.

TEXAS
Beeville—Bee Co. Fair Assn. Oct. 29-31. W. R. Marsh, secy.

FRED C. PUNTNEY



Mr. Puntney is secretary of the White County Fair, Carmi, Ill.

KINGSVILLE—Kleberg Co. Commercial Club. Nov. 6-8. Marcus Phillips, secy.

PATTSBURG—Northwest Texas Fair. Oct. 21-Nov. 1. P. W. Maddox, secy.

SAN ANGELO—San Angelo Fair Assn. Oct. 28-Nov. 1. Thos. P. Owen, secy.

WACO—Texas Cotton Palace. Oct. 25-Nov. 9. S. N. Mayfield, secy.

YUQUIM—South Texas Fair. Oct. 22-25. Clarence Walters, secy.

VIRGINIA
Emporia—Emporia Agri. Agri. Fair Assn., Inc. Oct. 21-24. J. C. Osburn, secy.

LAUREL—Brunswick School & Agri. Fair Assn. Oct. 20-31. T. E. Warriner, secy.

NOTICE—This list is protected by the copyright of this issue of The Billboard. (Section 9519 U. S. Comp. Stat.) All rights reserved.

ARIZONA
Mesa—Ariz. Cotton Carnival Oct. 23-25. R. F. Lush, secy.

IDAHO
Blackfoot—Bingham Co. Pure Bred Livestock Show. Dec. 1.

LEWISTON—N. W. Live Stock Show. Nov. 9-14. O. H. Hendershot, mgr.

GEORGIA
Albany—Reunion A. E. F. Colored Soldiers of Ga. Oct. 24. Dr. J. W. Holley.

ILLINOIS
Austin—Austin Indian Festival. Week Oct. 20-25. E. D. Miller, 495 N. Parkside ave., Austin, Chicago, Ill.

INDIANA
Jasonville—Homecoming. Oct. 20-25. Thos. Danforth, secy.

IOWA
Arnolds Park—Victory Festival. Nov. 11. Chariton—Celebration. Nov. 11. Alf. H. Timmons, chairman committee.

LOUISIANA
Bogalusa—Homecoming. Nov. 11. G. G. Timberlake, secy.

MAINE
Bangor—Me. State Pomological. Nov. 17-22. E. L. White, secy.

MICHIGAN
Benton Harbor—Armistice Day Celebration. Nov. 11. J. H. Pound, secy.

MISSOURI
St. Louis—Miss. Valley Exposition. Nov. 13-27. Nov. 8.

NEBRASKA
Holdrege—Celebration. Nov. 29-Dec. 1. Address Box 132.

NEW JERSEY
Jersey City—Bazaar of the Regiment Armory, auspices Jersey City Veterans of Foreign Wars. Nov. 8-17. John W. Moore, 112 W. 6th st., New York City.

NEW YORK
New York—Trade Show of Toys & Novelties. Nov. 29-Dec. 6. Toy & Novelty Expo. Co., 175 W. 21st st.

OHIO
Cincinnati—Tri-State Fair Producers Show. Nov. 29-Dec. 6. D. R. Van Atta, secy., 216 Walnut st.

PENNSYLVANIA
Shippensburg—Old Peace Week & Homecoming for Soldiers & Sailors. Oct. 29-29. R. M. Jenkins, mgr., Shippensburg.

SOUTH CAROLINA
Esley—Agr. School & School Fair. Oct. 29-Nov. 1. Phelps Sasser, secy., Chamber of Commerce.

WASHINGTON
Spokane—West Royal Live Stock Show. Nov. 3-7. W. L. Tennant, mgr.

WEST VIRGINIA
Huntington—Pythian Festival. Nov. 3-8. Robert V. Scott, secy., Box 1470.

RACING DATES

NOTICE—This list is protected by the copyright of this issue of The Billboard. (Section 9519 U. S. Comp. Stat.) All rights reserved.

CUBA
Havann—Opens Nov. 27 for 100 days.

LOUISIANA
New Orleans (Jefferson Park)—Nov. 27-Dec. 31 & Feb. 18-March 17.

MARYLAND
Bowie—Nov. 11-29. Laurel—Oct. 1-31. Pimlico—Nov. 1-12.

WANT TO BUY A WHIP

State all in first letter as to original cost, condition, etc. Address MOUNT BARBARA PARK ASSN., c/o R. Cravens, Salina, Kansas.

MERRY-GO-ROUND WANTED

This sponsor of a free camp for the treatment of children afflicted with tuberculosis are anxious to procure a second-hand carousel or flying jumble for said camp. It is a purely benevolent institution, and the price must be low, but no fancy machine is expected or, indeed, required. Send description, location and price to HENRY V. BACKUS, 825 Neave Bldg., Cincinnati, Ohio.

COMING EVENTS

NOTICE—This list is protected by the copyright of this issue of The Billboard. (Section 9519 U. S. Comp. Stat.) All rights reserved.

ARIZONA
Mesa—Ariz. Cotton Carnival Oct. 23-25. R. F. Lush, secy.

IDAHO
Blackfoot—Bingham Co. Pure Bred Livestock Show. Dec. 1.

SKATING RINK LIST

A List of Skating Rinks Containing Data of Indispensable Value to Professionals Who Play Rink Engagements— Additions and Corrections Will Be Made as Quickly as Received

NOTICE—This list is protected by the copyright of this issue of The Billboard. (Section 9519 U. S. Comp. Stat.) All rights reserved.

ALABAMA
Birmingham—Hippodrome Skating Rink, J. H. Edmondson, mgr.
Birmingham—East Lake Rink, J. A. Keith, mgr.

CALIFORNIA
Evangelton—Roller Skating Rink, Johnny Daley, mgr.
Lafayette—Lafayette Rink, Alfred Peterson, mgr.

COLORADO
Boulder—Armory Rink, Lloyd E. Hill, mgr.
Canyon City—Convention Hall Rink, F. P. Smith, mgr.

DISTRICT OF COLUMBIA
Washington—Central Coliseum Rink, E. S. Whiting, mgr.

GEORGIA
Macon—Skating Rink, on Cotton avenue.
Savannah—Skating Rink, Bull & Jones streets, Alan MacDonald, mgr.

ILLINOIS
Aurora—Sylvanell Rink, Frank Thelen, mgr.
Bellefonte—Mascontah Avenue Roller Rink, A. S. Hendricks, mgr.

INDIANA
Redford—Roller Rink, Krouk Bros., mgrs.
Bee Ridge—(no post office, near Shelbyville) Roller Rink, Yeager & Derlanger, mgrs.

INDIANA
Redford—Roller Rink, Krouk Bros., mgrs.
Bee Ridge—(no post office, near Shelbyville) Roller Rink, Yeager & Derlanger, mgrs.

IOWA
Albia—Urban Park Roller Rink, C. A. "Happy" Hibbard, mgr.; winter and summer; plays attractions.

KANSAS
Abilene—Parker's Roller Rink, Howard Celline, mgr.
Army City—Roller Rink, mgr.
Army City—Army City Rink, C. M. Lowe, mgr.

THE "BIG SHOW" ON THE LAKE FRONT



View of the Ringling Brothers-Burnum & Bailey Circus. Taken on the lake front at Chicago during the great run that the circus had in the Windy City.

KANSAS
Abilene—Parker's Roller Rink, Howard Celline, mgr.
Army City—Roller Rink, mgr.
Army City—Army City Rink, C. M. Lowe, mgr.

KANSAS
Abilene—Parker's Roller Rink, Howard Celline, mgr.
Army City—Roller Rink, mgr.
Army City—Army City Rink, C. M. Lowe, mgr.

KENTUCKY
Bowling Green—Roller Rink, H. S. Erite, mgr.
Danville—U. B. P. Roller Rink, Ed Donoghue, mgr.

LOUISIANA
Baton Rouge—Casino Rink, Hector DeSylvia, mgr.
Covington—Casino Roller Rink, G. A. Daigle, mgr.

MAINE
Bangor—Bowdoin Rink, L. D. Matheis, mgr.
Farmington—Rollerway Rink, Carl V. Curtis, mgr.

MISSISSIPPI

McComb—Roller Rink, N. G. Gatlin, mgr.
Meridian—Palace Roller Rink, J. C. Mandy, mgr.

MISSOURI

ANOTHER—Armory Rink, W. A. Oglesby, mgr.
Booneville—Roller Rink, R. B. Thomas, mgr.; plays attractions.

NEBRASKA

Albion—Vanguard Roller Rink, Day Bros., mgrs.; winter and summer; plays attractions.
Central City—Central City Rink, Dr. Glatfelter, mgr.

NEW JERSEY

East Orange—Roller Rink, S. E. Boush, mgr.
Irvington—Palace Rink, Carpenter & Peterson, mgrs.

NEW MEXICO

Albuquerque—Roller Rink, Earl Bowditch, mgr.
Gallop—Pastime Rink, Peter Klinton, mgr.

NEW YORK

Auburn—Garden Roller Rink, Jacob Diale, mgr.
Boonville—Roller Rink, Trafford & Sawyer, mgrs.

Grand Rapids—Coliseum Rink, Geo. B. Zindel, mgr.
Hart—Palace Rink, Norst & Miller, mgrs.
Houghton—Amphidrome Rink, John T. McNamara, mgr.

MINNESOTA
Brainerd—Roll-Away Rink, Jensen & Baker, mgrs.
Duluth—Roller Rink, Louis Hammel, mgr.

MISSISSIPPI
McComb—Roller Rink, N. G. Gatlin, mgr.
Meridian—Palace Roller Rink, J. C. Mandy, mgr.

MISSOURI
ANOTHER—Armory Rink, W. A. Oglesby, mgr.
Booneville—Roller Rink, R. B. Thomas, mgr.; plays attractions.

NEBRASKA

Albion—Vanguard Roller Rink, Day Bros., mgrs.; winter and summer; plays attractions.
Central City—Central City Rink, Dr. Glatfelter, mgr.

NEW JERSEY

East Orange—Roller Rink, S. E. Boush, mgr.
Irvington—Palace Rink, Carpenter & Peterson, mgrs.

NEW MEXICO

Albuquerque—Roller Rink, Earl Bowditch, mgr.
Gallop—Pastime Rink, Peter Klinton, mgr.

NEW YORK

Auburn—Garden Roller Rink, Jacob Diale, mgr.
Boonville—Roller Rink, Trafford & Sawyer, mgrs.

Independent Vaudeville Theatres

A List of Vaudeville Theaters Which Book Independently—Additions Will Be Made From Time to Time—Theater Managers Are Requested To Send in Data Covering Their Houses

NOTICE—This list is protected by the copyright of this issue of The Billboard. (Section 5019 U. S. Comp. Stat.) All rights reserved.

[KEY—Mgr., manager; s. c., seating capacity; p., population of town. * denotes independent and circuit bookings.]

ALABAMA
Alabama City—Pastime, W. M. Broom, mgr.; s. c., 300; p., 6,900.
Dothan—New Dothan Opera House, R. W. Lisenby, mgr.; s. c., 782; p., 10,000.

ARIZONA
Mesa—Orpheum, W. Menhennet, mgr.; s. c., 500; p., 3,500.
Winslow—Electric, W. J. Day, mgr.; s. c., 400; p., 2,500.

ARKANSAS
Batesville—Gem, W. L. Landers, mgr.; s. c., 700; p., 5,000.
Batesville—Princess, J. M. Cobb, mgr.; s. c., 500; p., 5,000.
Des Arc—Princess, D. H. Sultz, mgr.; s. c., 200; p., 2,500.

CALIFORNIA
Colusa—Gem, C. C. Kaufman, mgr.; s. c., 650; p., 2,000.
El Centro—Tropic, Billy Snell, mgr.; s. c., 750; p., 6,000.

COLORADO
Aguilar—Isis, F. L. Perry, mgr.; s. c., 300; p., 1,500.
Canon City—Majestic, E. R. Chappel, mgr.; s. c., 800; p., 7,500.

FLORIDA
Alton—Alton Movies, J. M. Taylor, mgr.; s. c., 200; p., 1,200.
Bushnell—Bushnell O. H., W. P. Noble, mgr.; s. c., 350; p., 600.

HERALDS
5,000 9x12 Heralds, 4 pp., each page 6x9.....\$13.90
10,000 9x12 Heralds, 4 pp., each page 6x9..... 22.80
5,000 10 1/2 x 11 Heralds, 4 pp., each page 7x10 1/2..... 15.00

Milton—Milton Picture House, D. Rosenhouse, mgr.; s. c., 250; p., 1,800.
Perry—Princess, W. H. Adams, mgr.; s. c., 300; p., 3,000.

GEORGIA
Gainesville—Alamo, W. M. Clark, mgr.; s. c., 400; p., 12,000.
Manchester—Alpha, J. P. Corley, mgr.; s. c., 200; p., 5,000.

IDAHO
Elk River—Dream, P. Davis, mgr.; s. c., 200; p., 2,000.
Tuxburg—Rex, M. C. Madison, mgr.; s. c., 655; p., 2,500.

ILLINOIS
Anna—Pastime, J. Henley, mgr.; s. c., 450; p., 7,000.
Angus—Heslop, Chas. Heslop, mgr.; s. c., 250; p., 1,200.

INDIANA
Albany—Royal, Ceell Grames, mgr.; s. c., 225; p., 2,000.
Angola—Croxton, G. S. Boice, mgr.; s. c., 600; p., 3,000.

Butler—Crystal, Fred W. Hood, mgr.; s. c., 247; p., 1,800.
Cambridge City—Gem, George W. Hucker, mgr.; s. c., 350; p., 3,000.

EVANSVILLE
Evansville—Majestic, Chas. Sweeton, mgr.; s. c., 2,500; p., 15,000.
Fort Branch—Dreamland, Little Mach, mgr.; s. c., 600; p., 1,150.

IOWA
Albia—The Lyric—Pastime, "Happy III" Hubbard, mgr.; s. c., 500; p., 6,000.
Bloomfield—The Wishard, H. A. Wishard, mgr.; s. c., 400; p., 2,500.

MARYLAND
Cumberland—Leader, C. A. Feaser, mgr.; s. c., 500; p., 25,000.
Frostburg—Opera House, L. G. R. Hildbrand, mgr.; s. c., 700; p., 8,000.

KANSAS
Abilene—Seeley O. H., J. L. Parke, mgr.; s. c., 750; p., 6,000.
Arma—The Pearl, Joe G. Girard, mgr.; s. c., 450; p., 2,000.

El Dorado—McGinnis, Emmett Nolin, mgr.; s. c., 500; p., 15,000.
Ellsworth—Golden Belt, Mr. Flanders, mgr.; s. c., 700.

KENTUCKY
Albionville—A. J. W. B. Carvell, mgr.; s. c., 200; p., 500.
Central City—Gish O. H., Thos. Murphy, mgr.; s. c., 750; p., 4,000.

LOUISIANA
Abbeville—Victor, A. O. Landry, mgr.; s. c., 450; p., 4,000.
Boyce—Majestic, O. E. Grant, mgr.; s. c., 200; p., 1,000.

MAINE
Belfast—Colonial, Geo. C. Thompson, mgr.; s. c., 700; p., 4,500.
Houlton—Tajon, C. H. Seymour, mgr.; s. c., 370; p., 6,000.

MICHIGAN
Abilene—Arcade, John K. Kelsey, mgr.; s. c., 150; p., 750.
Bessmer—Rex, D. J. Kulastewicz, mgr.; s. c., 600; p., 7,000.

OMAHA'S WELCOME!
As Chaplain of the Actors' Church Alliance in Omaha, Nebraska, I extend a royal and cordial welcome to all members of the Theatrical Profession coming to our city.

1000 2-Color Gummed Labels 80¢
3000 1-1/2" smaller, \$1.20. We make all kinds, styles, sizes, lengths, attractive colors. We supply all leading firms.

1000 Good Printed Envelopes \$2.75
Don't use "cheap" smutty printing. Get our prices and Free Samples. Best work and prompt service.

3D WEEK TACK CARDS
9x22, 4-pp. 1500, 500, \$12.00. Samples, 10c. Catalog Free. HULL OF SHARPSBURG, IN IOWA.

Scottville—Amuzu, Thos. Peterson, mgr.; s. c., 450; p., 1,500.

Hector—Palace, A. M. Ericson, mgr.; s. c., 400; p., 1,000.

MINNESOTA

Hector—Palace, A. M. Ericson, mgr.; s. c., 400; p., 1,000.

MISSISSIPPI

Aberdeen—Temple, E. L. Drake, mgr.; s. c., 800; p., 5,800.

MISSOURI

Bevier—Rex, J. I. Wright, mgr.; s. c., 500; p., 2,500.

Butte—People's Hipp., E. W. Keeler, mgr.; s. c., 1,200; p., 90,000.

MONTANA

Butte—People's Hipp., E. W. Keeler, mgr.; s. c., 1,200; p., 90,000.

NEBRASKA

Albion—Rex, Jay L. Williams, mgr.; s. c., 800; p., 1,800.

NEW JACKSON HOTEL

"Home of the Profession"

Jackson Boulevard and Halsted Street, CHICAGO.

FRANK HUNT AND B. E. WIDER, Props.

The Liberty Cafe

207 North 3d Street, MUSKOGEE, OKLA.

MUSICAL GLASSES

Medical Electric Bells, Coins, Funnels, Xylophones, etc.



4 CASTING CAT PELTZ.

QUICK DELIVERIES OF COSTUMES, TIGHTS, WIGS AND MAKE-UP

Manufacturers and renters of costumes—all descriptions. Amateur shows and minstrels our specialty.

OPERA LENGTH SILK HOSE—Just received big shipment, fine quality, black, white, flesh and pink. All sizes. Write for prices.

CHICAGO COSTUME WORKS

143 No. Dearborn Street, CHICAGO, ILL. Phone Central 6292.

AT LIBERTY COMPETENT VIOLIN LEADER

Vaudeville, Musical Comedy, Pictures.

WILLIAM ROGERS, Member A. F. of M.,

565 Turner Avenue, N. W., Grand Rapids, Mich.

Kearney—Empress, H. E. Swan, mgr.; s. c., 700; p., 6,500.

NEVADA

Fallon—Rex, J. W. Flood, mgr.; s. c., 500; p., 1,200.

NEW MEXICO

Clovis—De Luxe, S. D. Beaver, mgr.; s. c., 300; p., 6,000.

NEW YORK

Corning—Hijon, S. H. Clark, mgr.; s. c., 400; p., 15,000.

NORTH CAROLINA

Beaufort—Victoria, A. Block, mgr.; s. c., 238; p., 2,500.

NORTH DAKOTA

Beach—Opera House, Chas. W. Haigh, mgr.; s. c., 500; p., 1,800.

OHIO

Amsterdam—Star, H. C. Hoffman, mgr.; s. c., 378; p., 1,500.

Sebring—Belmar, O. F. Wollman, mgr.; s. c., 425; p., 5,000.

OKLAHOMA

Afton—Electric, A. E. Branham, mgr.; s. c., 300; p., 2,200.

OREGON

Gold Hill—Comus, R. C. Kelsey, mgr.; s. c., 250; p., 600.

PENNSYLVANIA

Altoona—Colonial, C. Lazaro, mgr.; s. c., 650; p., 57,000.

SOUTH CAROLINA

Anderson—The Vaudeville, Sam R. Trowbridge, mgr.

DeSmet—Floto, Fred Floto, mgr.; s. c., 400; p., 1,100.

TENNESSEE

Clarksville—Majestic, Jas. Goldberg, mgr.; s. c., 1,000; p., 8,545.

TEXAS

Abilene—Dixie Auditorium, H. T. Hodge, mgr.; s. c., 600; p., 13,000.

VIRGINIA

Alexandria—New Opera House, E. Lawrence Phillips, mgr.; s. c., 800; p., 25,000.

LEARN PIANO BY EAR IN ONE WEEK. By the quickest and easiest system in the world.

AUSTRALIAN VARIETY AND THE SHOW WORLD. The prototype of The Billboard in the antipodes is now the recognized organ of the exhibitors of Australia and New Zealand.

YOUR PHOTO on your business or professional cards, 100 for \$1.50. New, classy type used.

Leslie, W. M., Casino Theater Bldg.
Mellinger, H. Bart, 315 Land Title Bldg.
Schlichter, H. Walter, 232 N. 8th st.
Spring Garden Entertainment Bureau, 819 Spring Garden st.

Kay Moor—Kay Moor, E. M. Cabell, mgr.; s. c., 225; p., 1,000.
Keyser—Opera House, L. T. Carskadon, mgr.; s. c., 500; p., 6,000.
Kingwood—Court, J. T. Dalley, mgr.; s. c., 330; p., 2,500.

Lyceum and Chautauqua Bureaus IN THE UNITED STATES

NOTICE—This list is protected by the copyright of this issue of The Billboard. (Section 9519 U. S. Stat.) All rights reserved.

LYCEUM BUREAUS
Acme Lyceum Bureau, 223-227 Good Block, Des Moines, Ia.; W. S. Rupe, G. S. Chance, C. E. Shaw, mgrs.
Alkahest Lyceum System, Healy Building, Atlanta, Ga.; S. Russell Bridges, pres.

Val., 3101 Hull st.; G. W. M. Taylor, Gen. Man.; O. W. H. Grimm, Westerville, O.; Soren C. Sorenson.
National Lincoln Chautauqua System, Chicago, Ill., 104 N. La Salle st.; Alonzo E. Wilson, pres.; Chas. R. Jones, treas.; Wm. Boers, mgr.; Edward Amherst Ott, director Educational Extension Service Dept.

MANAGERS

BALTIMORE, MD.
Baltimore Theatrical Exchange, 123 E. Baltimore st.
BOSTON, MASS.
Quigley's, J., Theatrical Agency, Inc., 184 Boston st.

NEW ORLEANS, LA.
Brennan, R. F., 115 University Place, Suite 50, second floor.
Swain, W. L., Show Co., Swain Bldg., Telemaachus & Gravier sts.

PHILADELPHIA, PA.
Jay, Benita E., mgr. Little Theater, 17th & Delancy sts.
TORONTO, ONT., CAN.
Small, A. J., Grand Opera House.

Independent Vaudeville Theatres

(Continued from page 61)
Washington
Gassaway—Agnory, Jas. A. Patterson, mgr.; s. c., 400; p., 1,000.
Grafton—Grand, J. L. Bush, mgr.; s. c., 500; p., 7,000.
Hundred—White Front, W. A. Dye, mgr.; s. c., 230; p., 700.

TIGHTS, SHIRTS
LEOTARDS AND COMBINATIONS
In Worsteds, Merized or Silk.
SNAKE, FROG, MONKEY and OTHER FANCY SUITS
PANTS All kinds from Stock or Made to Order
Also Bathing Suits, new style, for Ladies and Gents.
JOSEPH W. MANSFIELD, 1527 Ridge Ave., Philadelphia, Pa.

For Sale--Beautiful Stage Set

Have just taken down and installed new one. Was in use for two years. \$250. BROADWAY-STRAND THEATRE, Detroit, Mich.

THE WEBSTER Vaudeville Circuit
Suite 805-809 Delaware Bldg., 30 W. RANDOLPH ST., CHICAGO. Phone, Majestic 7210.

WISCONSIN
Antigo—Palace, H. E. Hanson, mgr.; s. c., 1,100; p., 8,000.
Camden—Princess, H. E. Brady, mgr.; s. c., 550; p., 1,800.
Downing—Downing Civic Hall, Geo. A. Hyle, mgr.; s. c., 210; p., 1,000.

WHEN IS A STAR?

Alexander Woollcott's Lese Majeste—He Has the Temerity Not Only To Question Mr. Belasco's Dictum, But Flaunts It, Yea, Sneers at It

Says Mr. Woollcott in a recent issue of The New York Times: When Avery Hopwood's new comedy, "The Gold Diggers," was revealed to a hopeful Broadway last Tuesday evening Mr. Belasco waved his wand and proclaimed to an unperturbed public: "Miss Claire is now a star."

WYOMING
Casper—Iris, Mr. Samples, mgr.; s. c., 1,500.
Cheyenne—Lyric, M. H. Todd, mgr.; s. c., 2,000; p., 11,320.
Sheridan—Orpheum, B. H. Goller, mgr.; s. c., 650; p., 12,000.

CANADA ALBERTA
Lehrbridge—Palace, H. E. Hanson, mgr.; s. c., 500; p., 12,000.

NEW BRUNSWICK
Sackville—Imperial, A. A. Ayer, mgr.; s. c., 610; p., 3,500.
Shediac—Star, McNeil & Torrie, mgr.; s. c., 450; p., 2,000.

ONTARIO
Hanover—Lyric, Wm. A. Williams, mgr.; s. c., 300; p., 4,000.
Sarnia—Auditorium, I. H. Cook, mgr.; s. c., 850; p., 12,500.

SASKATCHEWAN
Estevan—Orpheum, J. K. Reith, mgr.; s. c., 600; p., 2,500.
Melville—Princess, H. J. Besler, mgr.; s. c., 500; p., 2,500.
Prince Albert—Empress, N. W. Morton, mgr.; s. c., 725; p., 14,000.

Century Lyceum Bureau, Chicago Boulevard Bldg., corner Washington and Michigan, Chicago, Ill.; Frank M. Claite, pres.
Cleveland Lyceum Bureau, 1914 Citizens' Bldg., Cleveland, O.; Joseph Jordan Devney, pres.
Community Lyceum Bureau, Aurora, Mo.; Martin T. Pope, mgr.

Country Lyceum Bureau, Chicago Boulevard Bldg., corner Washington and Michigan, Chicago, Ill.; Frank M. Claite, pres.
Cleveland Lyceum Bureau, 1914 Citizens' Bldg., Cleveland, O.; Joseph Jordan Devney, pres.
Community Lyceum Bureau, Aurora, Mo.; Martin T. Pope, mgr.

INDEPENDENT CHAUTAUQUAS
Cott Alier Chautauqua Company, 640 Orchestra Bldg., Chicago; O. B. Stephenson, gen. mgr.
Co-operative Chautauqua Association, Corn Belt Bank Bldg., Bloomington, Ill.; James H. Shaw, pres.; James L. Loar, secy.-treas.

Century Lyceum Bureau, Chicago Boulevard Bldg., corner Washington and Michigan, Chicago, Ill.; Frank M. Claite, pres.
Cleveland Lyceum Bureau, 1914 Citizens' Bldg., Cleveland, O.; Joseph Jordan Devney, pres.
Community Lyceum Bureau, Aurora, Mo.; Martin T. Pope, mgr.

DIRECTORY OF ADVERTISERS AND COMPENDIUM OF USEFUL ADDRESSES

Advertisements not exceeding one line in length will be published, properly classified, in this directory, at the rate of \$10 in advance per year (52 issues), provided they are of an acceptable nature. Price includes one year's subscription to The Billboard.

Each additional line or additional classification, without subscription, \$7.50 in advance per annum.

ADVERTISING AGENTS Scott & Scott, Inc. (all periodicals), 230 W. 42nd st., New York; 29 East Madison st., Chicago.

ADVERTISING NOVELTIES Paramount Leather Goods Co., 467 Broome st., New York City.

AERIAL ADVERTISING Brazel Novelty Mfg. Co., 1710 Ella st., Cincinnati.

AERONAUTS Belmont Sisters' Balloon Co., Reed City, Mich.

AEROPLANES (Captive) Richard Garvey, 2087 Boston Road, N. Y. City.

AEROPLANE EXHIBITION FLIGHTS (Day and Night Flying) Wilkie's Aviators, 7068 N. Paulina ave., Chicago.

AEROPLANE FLIGHTS (Changing Planes in Midair) Omer Locklear, Dir. Wm. H. Pickens, Stratford Hotel, Chicago, Ill.

AGENTS C. C. Bartram, European Agent for Everything in Show Business, 333 Mare st., Hackney, London, England.

AIR CALLIOPES (Hand and Automatic Players) Tangley Calliope Company, 913-919 West Front st., Muscatine, Ia.

AIR CALLIOPES Pneumatic Calliope Co., 315 Market st., Newark, N. J.

ALLIGATORS Florida Alligator Farm, Jacksonville, Fla.

ALUMINUM FEATHERWEIGHT STAGE CURTAIN ROLLERS Amelia Grain, 819 Spring Garden st., Phila.

AMERICAN DOLLS J. Alliso Mfg. Co., 1446 Walnut st., Cincinnati.

AMERICAN FEDERATION OF MUSICIANS Jos. N. Weber, Pres., 110-112 W. 40th st., New York.

EXECUTIVE COMMITTEE C. A. Weaver, Musicians' Club, Des Moines, Ia.

AMUSEMENT DEVICES Amusement Park Engineering Co., 949 Broadway, New York City.

ANIMAL DEALERS Henry Bartels, 72 Cortlandt st., New York City.

ANIMALS, BIRDS AND SNAKES Buffalo Bird Store, 65 Genesee st., Buffalo, N. Y.

ANIMALS (Sea Lions) Captain George McGuire, Santa Barbara, Cal.

ARMY AND NAVY AUCTION GOODS Francis Bannerman & Sons, 301 Broadway, N. Y. City.

ARMY AND NAVY SOUVENIR JEWELRY AND NOVELTIES Gustave W. Cohen & Bro., 744 Broadway, New York.

Irving Brucker, 105 W. 40th st., New York City.

ARMY AND NAVY EMBROIDERED PENNANTS Singer Brothers, 82 Bowery, New York City.

ARMY AND NAVY INSIGNIA AND MILITARY JEWELRY NOVELTIES Emdel Novelty Mfg. Co., 621 Broadway, N. Y. C.

ARMY AND NAVY SOUVENIRS AND NOVELTIES Ann Street Badge & Novelty Company, 21 Ann st., New York City.

ARMY HAT CORDS H. J. Levine & Bros., 167 Madison ave., New York City.

ARTIFICIAL FLOWERS Botanical Decorating Co., 208 West Adams st., Chicago, Ill.

ASBESTOS CURTAINS AND FIRE-PROOF SCENERY Amelia Grain, 819 Spring Garden st., Philadelphia, Pa.

ATTENTION DOLLS Danville Doll Co., Danville, Ill.

AUTOMATIC BOWLING ALLEYS The Ten-Pinnet Company, 252 Draper st., Indianapolis, Ind.

AUTOMATIC BOWLING GAMES Brilliant Specialty Co., 36 East Georgia st., Indianapolis, Ind.

AUTOMATIC ELEC. ECONOMIZER N. Power, 90 Gold st., New York City.

AUTOMATIC MUSICAL INSTRUMENTS A. Bernd, 216 N. 20th st., New York City.

BADGES, BANNERS, ETC. De Moulin Bros. & Co., Dept. 11, Greenville, Ill.

Advertisement for Great Bargain: If you entertain the slightest doubt that advertising in this Trades Directory is a GREAT BARGAIN consider the following carefully: At 15 cts. a copy The Billboard costs you on the stands per year \$7.80. At 25 cts. a line (our regular rate) your ad would cost you for 52 weeks \$13.00. Total \$20.80. Yet we give you both for \$10.00. A saving of \$10.80.

Eagle Regalia Co., 115 Nassau st., N. Y. City.

BADGES, BUTTONS, ETC. Minter Brothers, 491 Broadway, New York City.

BADGES, MEDALS, PREMIUM RIBBONS Eagle Regalia Co., 115 Nassau st., N. Y. City.

BALLOONS Levin Bros., Terre Haute, Ind.

BALLOONS (Passenger Carrying) (Hot Air) Northwestern Balloon Co., 1635 Fullerton ave., Chicago, Ill.

BALLOONS, WHIPS, CANES, NOVELTIES AND DOLLS Tipp Novelty Co., Tippessee City, O.

BALL CHEWING GUM Silent Sales Co., 41 N. 11th st., Philadelphia, Pennsylvania.

BALL THROWING GAMES The Penn Novelty Co., 908 Buttouwood st., Philadelphia.

BAND INSTRUMENTS Dixie Music House, 105 W. Madison st., Chicago.

BAND ORGANS North Tonawanda Musical Instr. Works, North Tonawanda, N. Y.

BANJO-UKS Kindel & Graham, 785-87 Mission st., San Francisco, Cal.

BANNERS Abbot Flag Co., 115 Nassau st., New York City.

United States Tent & Awning Co., 229 North Desplaines st., Chicago, Ill.

BASKETS Burlington Willow Ware Shops, Burlington, Ia.

BAZAARS AND CELEBRATIONS Jno. W. Moore, 703 8th ave., New York City.

BEADS (For Concessions) Mission Bead Co., 2818 W. Meo st., Los Angeles, Cal.

BOOKING AGENTS Co-Operative Booking Agency, 51 Mend Bldg., Rutland, Vt.

BOOK STRIP TICKETS National Ticket Co., Shamokin Pa.

BOOKS FOR STREETMEN Union Associated Press, 200 Canal st., N. Y. C.

BOWLING ALLEYS Brilliant Specialty Co., 36 East Georgia st., Indianapolis, Ind.

BUILDERS CYCLONE COASTERS, SWIMMING POOLS, ETC. Griffiths & Crane, 403 Henry Bldg., 1511 Arch st., Philadelphia.

BURLESQUE BOOKING AGENCIES American Burlesque Circuit, Safety Theater Bldg., New York City.

BURNT CORK Chas. Meyer, 1-3 E. 13th st., New York City.

BUSINESS OPPORTUNITIES The Ten-Pinnet Company, 252 Draper st., Indianapolis, Ind.

CABARET AND DANCING (Winter Garden) Katho Brothers, Chillicothe, Ohio.

CALCIUM LIGHT Philadelphia Calcium Light Co., Philadelphia, Pa.

CALCIUM LIGHT (Ox-Hydrogen Gas Manufacturers) Cincinnati Calcium Light Co., 108 Fourth st., Cincinnati, O.

CAMERAS Georgia Ferrottype Co., 312 Pinkney st., Dublin, Ga.

CAMP HANDKERCHIEFS American Art Production Co., 141 Wooster st., New York.

CANDY H. C. Evans & Co., 1528 W. Adams st., Chicago, Ill.

CANDY IN FLASH BOXES Morrison Candy Co., 145 Jefferson ave., Detroit, Michigan.

CANDY FOR WHEELMEN Wm. Coreoran Candy Manufacturing Co., 49 Fremont, San Francisco.

CANDY FOR WHEELS Gramercy Chocolate Co., 76-84 Watts st., New York.

CANES AND WHIPS Brazel Novelty Co., 1710 Ella st., Cincinnati, O.

CANES AND WHIPS I. Eisenstein & Co., 693 Broadway, New York.

Levin Bros., Terre Haute, Ind.

CARBIDE LIGHTS The Alexander Milburn Co., Baltimore, Md.

CARNIVAL FRONTS AND SHOW BANNERS United States Tent & Awning Co., 229 North Desplaines st., Chicago, Ill.

CARNIVAL GOODS American Art Production Co., 141 Wooster st., New York City.

BUNDIE DOLLS Sample, with wigs, \$2.99, without, \$1.50. MUTUAL DOLL CO., INC., 37 Greene St., New York City.

CARNIVAL GOODS AND STREET-MEN'S SUPPLIES Berk Bros., 543 Broadway, New York.

CAROUSELS Wm. H. Dentsel, 3611 Germantown ave., Philadelphia, Pa.

CARS (R. R.) Arms Palace Horse Car Co., Room 604, 332 So. Michigan ave., Chicago, Ill.

CELLULOID BUTTONS Puddin & Perry, 360 Bowery, New York City.

CHAIRS, GRAND STANDS, CIRCUS SEATS FOR RENT C. E. Flood, 7820 Decker ave., N. E., Cleveland.

CHAIRS-OPERA AND FOLDING (New and Second-Hand) Atlas Seating Co., 10 E. 43d st., and 7 E. 42d st., New York City.

CHEWING GUM MANUFACTURERS American Mint Products Co., 58 Kalkreuth Bldg., Baltimore, Md.

CHOCOLATES FOR RACE TRACKS Gramercy Chocolate Co., 76-84 Watts st., New York.

CIGARS (Wholesale) Louis Denebeim & Sons, 1222-24 Oak st., Kansas City, Mo.

CIRCUS & JUGGLING APPARATUS Ed Van Wyck, 2643 Colerain ave., Cincinnati, O.

CIRCUS AND STREETMEN'S SUPPLIES Oriental Mfg. Co., Providence, R. I.

CIRCUS WAGONS Beggs Wagon Co., Kansas City, Mo.

CIRCUS SEATS (New and Second-Hand) Baker & Lockwood, Seventh and Wyandotte sts., Kansas City, Mo.

CLOWN WHITE Chas. Meyer, 1-3 E. 15th st., New York City.

COASTER CARS Philadelphia Toboggan Co., 130 Duval st., Phila.

COLD CREAM M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.

CONCESSIONAIRES' SUPPLIES Advance Whip Co., Westfield, Mass.

CONFECTIONERY MACHINES W. Z. Long Co., 76 High st., Springfield, O.

CORN POPPERS W. Z. Long Co., 76 High st., Springfield, O.

COSMETICS (Eyebrow Pencils, Face Powder, Etc.) M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.

COSMETICS M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.

COSMETICS M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.

COSMETICS M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.

COSMETICS M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.

COSMETICS M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.

(Continued on page 66)

DIRECTORY

(Continued from page 65)

COSTUMES

Carnival Costume Co., 267 West Water st., Milwaukee, Wis.
Chicago Costume Works, 143 N. Dearborn st., Chicago.
Coast Costume Co., 1035 Market st., San Francisco.
Hooker-Howe Costume Co., 30-36 Main st., Haverhill, Mass.

A. KOEHLER & CO.

MASQUERADE AND THEATRICAL COSTUMES. 9 East 22d Street, NEW YORK. Tel., Gramercy 5271.

TAMS, COSTUMES OF EVERY DESCRIPTION, for every occasion, for hire or made to order. 1600 Broadway, N. Y. CITY.

Western Costume Co., 908 So. Broadway, Los Angeles, Cal.

CUPID DOLLS

J. Alisto Mfg. Co., 1446 Walnut st., Cincinnati, O.

DECORATIONS

Baker & Lockwood, Seventh and Wyandotte sts., Kansas City, Mo.
Chicago Flag & Decorating Co., 1315-1325 S. Wabash ave., Chicago, Ill.

DECORATORS, FLOATS, BOOTHS, ETC.

Botanical Decorating Co., 208 West Adams st., Chicago, Ill.
M. E. Gordon, 160 N. Wells st., Chicago, Ill.
Geo. P. Johnson Flag & Decorating Co., 1023-1041 Gratiot ave., Detroit, Mich.
The Home Decorating Co., 28 South Fifth ave., Chicago.

DIAMOND JEWELRY

(For Salesboards and Premiums)

Altbach & Rosenson, 203 W. Madison st., Chicago.
Alter & Co., 165 W. Madison st., Chicago.
Munter Brothers, 491 Broadway, New York City.

DOLL DRESSES

Badger Toy Co., 609-610 Blue Island ave., New Era Bldg., Chicago, Ill.
Al Meitzer & Co., 219 S. Dearborn st., Chicago.

DOLL DRESSES

(Silk & Crepe Paper)

K. C. Novelty Mfg. Co., 204 W. 11th st., Kansas City, Mo.

DOLL RACKS

Herschell-Spillman, North Tonawanda, N. Y.

DOLLS

J. Alisto Mfg. Co., 1446 Walnut st., Cincinnati, O.

CUPID DOLLS

J. ALISTO MFG. CO., 1446 Walnut St., Cincinnati, O.

Alfred Munzer, 305 E. 60th st., N. Y. City.
American-Made Stuffed Toy Company, 123 Bleeker st., New York City.

AVERILL M'F'G CO.

Papoose, Felt and Novelty Dolls. 37 Union Square, West, New York.

Caswood Novelty Mfg. Co., Danville, Ill.
Dominion Toy Mfg. Co., Ltd., 60 Front st., West, Toronto, Canada, Dept. 1.
Elektra Toy & Novelty Co., 400 Lafayette st., New York City.

BUNDIE DOLLS

Sample, with Wig, \$2.00, without, \$1.50. MUTUAL DOLL CO., INC., 37 Greene St., New York City.

Pacini & Berni Statuary Co.

DOLLS OF ALL KINDS. 2070-2072 Ogden Ave., CHICAGO, ILL.

Progressive Toy Co., Inc., 102-104 Wooster st., New York.
Republic Doll & Toy Co., 152 Wooster st., New York City.
Tip Top Toy Co., 225 Fourth ave., New York.
Tip Top Toy Co., 621 W. Fulton st., Chicago.
Western Doll Mfg. Co., 564-572 W. Randolph st., Chicago, Ill.

DOLLS (Kewpies)

Kindel & Graham, 785-87 Mission st., San Francisco, Cal.

BUNDIE DOLLS

Sample, with Wig, \$2.00, without, \$1.50. MUTUAL DOLL CO., INC., 37 Greene St., New York City.

Tip Top Toy Co., 225 Fourth ave., New York.
Tip Top Toy Co., 621 W. Fulton st., Chicago.

DOLLS (Vampires)

Westcraft Studios, 1012 S. Broadway, Los Angeles, Cal.

DOLL MANUFACTURERS

Western Doll Mfg. Co., 564-572 W. Randolph st., Chicago, Ill.

DOLLS AND TEDDY BEARS

H. C. Evans & Co., 1522 W. Adams st., Chicago.
Fair & Carnival Supply Co., 126 Fifth ave., New York City.
M. Gerber, 727 729 South st., Philadelphia, Pa.
Kindel & Graham, 785-87 Mission st., San Francisco, Cal.
Levin Bros., Terre Haute, Ind.
N. Y. Mercantile Trading Co., 167 Canal st., New York.
Frank J. Schneck & Co., 1407 Times Bldg., New York.
Tip Top Toy Co., 225 Fourth ave., New York.
Tip Top Toy Co., 621 W. Fulton st., Chicago.
United States Tent & Awning Co., 229 North Desplaines st., Chicago, Ill.

DRAMATIC SCHOOLS

Egan School, Little Theater, Los Angeles.

DRUMS (Snare and Bass)

Dixie Music House, 165 W. Madison st., Chicago.
Ludwig & Ludwig, 1614 N. Lincoln st., Chicago.

DRUMMERS' SUPPLIES

Acme Drummers' Supply Co., 2513-15 West Twenty-second st., Chicago.
The Dixie Music House, 405 Farrell Bldg., Chgo.
Ludwig & Ludwig, 1614 N. Lincoln st., Chicago.

DUMPIE DOLLS

Danville Doll Co., Danville, Ill.

ELECTRIC BELTS

The Electric Appliance Co., Burlington, Kan.

ELECTRIC INSOLES & INHALERS
The Electric Appliance Co., Burlington, Kan.

ELECTRIC LIGHT OUTFITS

Universal Motor Co., Oshkosh, Wis.

ELECTRIC LIGHT PLANTS

Eli Bridge Co., Jacksonville, Ill.

ELEC. MUSICAL INSTRUMENTS

J. C. Deagan, Berrean and E. Ravenswood Park ave., Chicago, Ill.

ELECTRICAL STAGE EFFECTS

Chas. Newton, 205 W. 15th st., N. Y. City.
Universal Electric Stage Lighting Co., 240 W. 115th st., New York City.

ENGINES (Gas and Gasoline)

The Foss Gas Engine Co., Springfield, O.

ENGRAVING, HALF-TONES AND SHOW PRINTING
Central Engraving Co., Opera Place, Cincinnati.

ESTHER DOLLS

J. Alisto Mfg. Co., 1446 Walnut st., Cincinnati, O.

EYE BROW PENCILS

Tho Hess Co., Rochester, N. Y.
M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.

FACE POWDER

M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.

FAIR BOOKING AGENCIES

F. M. Barnes, 36 S. State st., Chicago, Ill.

FAIR GROUNDS GOODS

Slack Mfg. Co., 128 W. Lake st., Chicago, Ill.

FEATHER FLOWERS

De Witt Sisters, Grand Boulevard and E. Prairie ave., Battle Creek, Mich.

FEATURE FILMS

Triangle Film Corp., 71 West Twenty-third st., New York.

Universal Film Manufacturing Co., Forty-eighth and Broadway, New York City.

FERRIS WHEELS

Eli Bridge Co., Jacksonville, Ill.
Walter L. Shaw Park Construction Co., 115 Ditmas ave., Brooklyn, N. Y.

FESTOONING

National Tissue Manufacturing Co., 295 Bergen st., Brooklyn N. Y.

FILMS

(Manufacturers, Dealers in and Rental Bureaus)
Exhibitors' Film Exchange, 205 Book Bldg., San Antonio, Tex.
Laemmle Film Service, 204 W. Lake st., Chicago; Minneapolis, Omaha, Des Moines.
Mutual Film Co., New York City.
Universal Film Manufacturing Co., Forty-eighth and Broadway, New York City.

FILM SPECIALISTS

(Engagements, Publicity, Books & Plays)
Nebel Condon Exchange, 6935-37 Hollywood Blvd., Los Angeles.
Hamilton & Kern, 234-32 Markham Bldg., Hollywood, Los Angeles.
Willis & Inglis, Wright & Callender Bldg., Los Angeles.

FIREPROOFING COMPOUND FOR ALL FABRICS

Sodium Products Co., 535 W. 47th st., New York.

FIREWORKS

American-Italian Fireworks Co., Inc., Dunbar, Pennsylvania.
N. R. Barnaba Fireworks Mfg. Co., New Rochelle, N. Y.
Byrnes-Weigand Fireworks Co., 127 N. Dearborn st., Chicago, Ill.
Cont'l Fireworks Co., New Castle, Pa.
Gordon Fireworks Co., 190 N. State St., Chicago.
Hitt Fireworks Co., Inc., 5234-5236 37th ave., South, Seattle, Wash.
Imperial Fireworks Co. of America, Inc., Box 612, Schenectady, N. Y.
International Fireworks Co., 19 Park Place, New York, and Jersey City, N. J.
Martin's Fireworks, Fort Dodge, Ia.
Newton Fireworks Co., 25 N. Dearborn st., Chicago, Ill.
North American Fireworks Co., State-Lake Bldg., Chicago.
Pain's Manhattan Beach Fireworks, 19 Park Place, New York City.
The Potts Fireworks Display Co., Office and Factory, Franklin Park, Ill.
Schenectady Fireworks Co., Schenectady, N. Y.
Theatrical Display Fireworks Display Co., 39 South State st., Chicago, Ill.
Unexcelled Mfg. Company, Inc., 22 Park Place, New York City.
M. Wagner Displays, 31 Park Place, N. Y.
Western Fireworks Co., 1844-50 Lawrence st., Denver, Colo.

FIREWORKS (American Daylight)

Zenith Products Co., Spring Lake, Mich.

FISHPONDS

Automatic Fishpond Co., 2014 Adams st., Toledo, O.

FLAGS

Abbot Flag Co., 115 Nassau st., New York City.
Am. Art Prod. Co., 141 Wooster st., New York.
Baker & Lockwood, Seventh and Wyandotte sts., Kansas City, Mo.
Chicago Flag & Decorating Co., 1315-1325 S. Wabash ave., Chicago, Ill.
Dougherty Bros. Tent & Awning Co., 116 S. Fourth st., St. Louis, Mo.
United States Tent & Awning Co., 229 North Desplaines st., Chicago, Ill.

FLAG MANUFACTURERS

American Flag Mfg. Co., Easton, Pa.
Emerson Mfg. Co., 161 Natoma st., San Francisco, Cal.

St. Louis Button & Flag Co., 422 Lucas ave., St. Louis, Mo.

FORTUNE WRITERS (Invisible)

S. Bower, 47 Lexington ave., New York, N. Y.

FOR DOLLS

Danville Doll Co., Danville, Ill.

FOUNTAIN PENS

IRA BARNETT

THE ORIGINAL FOUNTAIN PEN KING 61 Beekman Street, New York City.

Berk Bros., 543 Broadway, New York City.
Cutaway Importing Co., 605 Broadway, N. Y. C.
Levin Bros., Terre Haute, Ind.
Mae Fountain Pen & Novelty Co., 21 Ann st., N. Y. N. Y. Mercantile Trading Co., 167 Canal st., New York.
Singer Brothers, 82 Bowery, New York City.
Standard Pen Co., Evansville, Ind.

FRUIT AND GROCERY BASKETS

Fair & Carnival Supply Co., 126 5th ave., N. Y. C.
Chas. Zinn & Co., 893 Broadway, N. Y. City.

FURNITURE AND FURNISHINGS FOR STAGE AND PRIVATE USE

Wm. Birns, 103 W. 37th st., New York.

FUN HOUSE PLANS

Elms Amusement Co., 28 Elliott Sq., Buffalo, New York.

FUN HOUSES

(Mechanical Devices, Pictorial Fronts, Complete Installation)
Zarro-Euger Construction Co., Pittsburg, Pa.

GAMES

Briant Specialty Co., 36 East Georgia st., Indianapolis, Ind.

GAMING DEVICES

H. C. Evans & Co., 1522 W. Adams st., Chicago.

GAS AND GASOLINE ENGINES

The Foss Gas Engine Co., Springfield, Ill.

GLASS DECORATED NOVELTIES

Lancaster Glass Co., Lancaster, O.

GLASS NOVELTES, TUBE & ROD

Doerr Glass Co., Vineland, N. J.

GLASSWARE

Bayless Bros. & Co., 704-706 W. Main st., Louisville, Ky.

GREASE-PAINTS, ETC.

(Make-Up Boxes, Cold Cream, Etc.)
The Hess Co. (Cherryola & Rubylip), Rochester, New York.

M. Stein Cosmetic Co., 120 W. 31st st., N. Y. C.
Zander Bros., Inc., 115 W. 48th st., N. Y. City.

GREASE ROUGE

(Make-Up Boxes, Cold Cream, Etc.)
The Hess Co. (Cherryola & Rubylip), Rochester, New York.

GYMNASTIC APPARATUS

T. Simmons, 304 West 39th st., New York City.

HANDKERCHIEF CASES

Gustave W. Cohen & Bro., 714 Broadway, N. Y.
Singer Bros., 82 Bowery, New York City.
Williamsburg Post Card Co., 25 Dolancy st., New York City.

HAWAIIAN LEIS & PERISCOPES

Vidor Inventions Co., Portland, Ore.

HONEY-BITS PORTABLE MACHINE

Cooking Machines. Talbot Mfg. Co., 111 N. 15th st., St. Louis, Mo.

HOSIERY AND UNDERWEAR

Nat. Blood, 137 Sixth ave., New York City.

I. A. T. S. E. & M. P. M. OPERATORS

Charles C. Shay, Int. Pres., 167 W. 40th st., New York, N. Y.

F. G. Lemaster, Gen. Secy.-Trans., 107 W. 46th st., New York, N. Y.

James Leuba, Manager of Organizing & Claim Depts., 107 W. 46th st., New York, N. Y.

Film Players' Club, 128 W. 46th st., New York, N. Y.

Theo. P. Gamble, 110 W. 10th st., New York, N. Y.

ICE CREAM CONES (Wholesale)

Louis Denebola & Son, 1234 Oak st., Kansas City, Mo.

A. F. Dietz, 127 Michigan st., Toledo, Ohio.

McLaren Products Co., 39 N. LaSalle st., Chicago.

ILLUSIONS

Hornmann Magic Co., 304 W. 34th st., New York.

INDIANS AND INDIAN COSTUMES

W. H. Barten, Gordon, Ind.

INDIANS AND INDIAN MEDICINES

Idaho Native Herbals, Boise, Idaho.

INSURANCE, PUBLIC ACCIDENT

Interstate Casualty Co., 175 Jackson Blvd., Chicago, Ill.

JAPANESE SOUVENIR GOODS

Mogi, Monmol & Co., 165 E. 19th st., N. Y. C.
Tajyo Trading Co., 327-31 West Madison st., Chicago, Ill.

JEWELRY

Altbach & Rosenson, 203 W. Madison st., Chicago.
Berk Bros., 543 Broadway, New York City.
Cutaway Importing Co., 605 Broadway, N. Y. C.
Gordon-Strauss Co. (not inc.), 105 W. Madison st., Chicago.
Jos. Hagin Co., 309-306 W. Madison st., Chicago, Ill.
Hecht, Cohen & Co., 327 W. Madison st., Chicago, Ill.
Levin Bros., Terre Haute, Ind.
Mae Fountain Pen & Nov. Co., 21 Ann st., N. Y.
Minter Brothers, 491 Broadway, New York City.
Oriental Mfg. Co., Providence, R. I.
Shryock-Todd Co., 824 N. Eighth st., St. Louis.

JEWELRY (For Stage Use)

Alter & Co., 165 W. Madison st., Chicago, Ill.
Jos. Hagin Co., 309-306 W. Madison st., Chicago, Ill.
Shryock-Todd Co., 824 N. Eighth st., St. Louis.
N. Shure Co., 237-241 W. Madison st., Chicago.
Singer Brothers, 82 Bowery, New York City.
Samuel Weinhaus Co., 722 Penn ave., Pittsburg.
J. J. Wyle & Bros., Inc., 18 E. 27th st., New York City.

KEWPIES (With Hair)

Kindel & Graham, 785-87 Mission st., San Francisco, Cal.

KNIVES

Karl Guggenheim, 17 E. 17th st., N. Y. City.
Jos. Hagin Co., 309-306 W. Madison st., Chicago, Ill.
Hecht, Cohen & Co., 327 W. Madison st., Chicago, Ill.
N. Shure Co., 237-241 W. Madison st., Chicago.
Singer Brothers, 82 Bowery, New York City.
Samuel Weinhaus Co., 722 Penn ave., Pittsburg.

KNIVES (Knife Rack)

Hecht, Cohen & Co., 327 W. Madison st., Chicago.
Kindel & Graham, 785-87 Mission st., San Francisco, Cal.

LANTERN SLIDES

Standard Slide Corporation, 209-213 W. 45th St., New York City.

LAWYERS

F. L. Bord, 17 N. La Salle st., Chicago, Ill.
John A. Ehrlich, 105 W. Monroe st., Chicago.

LEATHER GOODS

N. Goldsmith & Bros., 160 N. Wells st., Chicago.

LEATHER AND ALUMINUM (Souvenir Goods)

Rosenthal & Stark, 12 E. 12th st., New York.

LEATHER NOVELTY GOODS

Du Pont Fabrikoid Co., 128 Broadway, N. Y. C.
Paramount Leather Goods Co., 467 Broome st., New York.

LEATHER NOVELTIES

Bloom Bros. Co., Minneapolis, Minn.

LEATHER PILLOW TOPS

Banita Leather Novelty Co., Inc., 426 Broome st., N. Y. C.

M. D. Dreyfuss, 482 Broome st., New York City.

Muir Art Co., 304 W. Madison st., Chicago, Ill.

Western Art Leather Co., Tabor Opera Bldg., Denver, Colo.

LIGHTING PLANTS

Universal Motor Co., Oshkosh, Wis.

LIGHTS

(Beacons, Torches, for Circuses and Tent Shows)
Edte Mfg. Co., 225 N. Desplaines st., Chicago.

J. Frankel, gasoline mantles for gasoline lighting, 224 North Wells st., Chicago, Ill.

Little Wonder Light Co., Terre Haute, Ind.

The Alexander Milburn Co., Baltimore, Md.

United States Tent & Awning Co., 229 North Desplaines st., Chicago, Ill.

J. T. Windhorst & Co., 100 N. 15th st., St. Louis.

LIQUID MAKEUP

The Hess Co. (Youthful Tint), Rochester, N. Y.

MAGIC GOODS

Chicago Magic Co., Dept. D, 72 W. Adams st., Chicago, Ill.

Arthur P. Felsman, 115 S. State st., Chicago, Ill.

Gilbert Magic Co., 11135 S. Irving ave., Chicago.

Heaney Magic Co., Berlin, Wis., Catalog free.

Hornmann Magic Co., 304 W. 34th st., New York.

The Oaks Magical Co., Dept. 332, Oshkosh, Wis.

Thayer Mfg. Co., 334 S. San Pedro st., Los Angeles, Cal.

MAGIC MAGAZINES

Eagle Magician,

RAMS AND EMBLEMS... MONOGRAM TRANSFER LETTERS, EMBLEMS, ETC.

MOTION PICTURE STUDIOS (Stage Space To Lease)

MOVING PICTURE MACHINES... MUSIC COMPOSED & ARRANGED

MUSIC PRINTING... MUSIC PUBLISHERS

MUSIC BELLS & SPECIALTIES... MUSICAL GLASSES

MUSICAL INSTRUMENTS... CARL FISCHER

MUSLIN SIGNS AND BANNERS... NEEDLES

NOSE PUTTY... NOVELTIES

NOVELTY MARKET INSTRUMENTS... OLD HOME WEEK SPECIALIST

OLD MILLS... OPERA CHAIRS

ORANGEADE... ORCHESTRAS

ORGANS... ORGANS AND ORCHESTRIONS

BERNI ORGAN CO. ENTERTAINING CARDBOARD MUSIC

ORGAN AND ORCHESTRION REPAIR SHOPS... PADDLE WHEELS

PATENTS SECURED... PEANUTS, ALL VARIETIES

PEANUT ROASTING MACHINERY... PEANUT ROASTING MACHINES

PENNANTS... PORCUPINE CORN (The Grain)

POPCORN DEALERS... POPCORN SPECIALTIES MFRS.

POPCORN MACHINES... PORCUPINE

PORTABLE ELEC. LIGHT PLANTS... PORTABLE SKATING RINKS UNDER CANVAS

PORTABLE TYPEWRITERS... POST CARDS

POST CARD MACHINES... POST CARDS, VIEWS

EAGLE POST CARD CO. 335 B'way, New York City

ORCHESTRAS... ORGANS

ORGANS AND ORCHESTRIONS... BERNI ORGAN CO.

ORGAN AND ORCHESTRION REPAIR SHOPS... PADDLE WHEELS

PATENTS SECURED... PEANUTS, ALL VARIETIES

PEANUT ROASTING MACHINERY... PEANUT ROASTING MACHINES

PENNANTS... PORCUPINE CORN (The Grain)

POPCORN DEALERS... POPCORN SPECIALTIES MFRS.

POPCORN MACHINES... PORCUPINE

PORTABLE ELEC. LIGHT PLANTS... PORTABLE SKATING RINKS UNDER CANVAS

PORTABLE TYPEWRITERS... POST CARDS

POST CARD MACHINES... POST CARDS, VIEWS

EAGLE POST CARD CO. 335 B'way, New York City

PHOTOGRAPHS AND PHOTOGRAPHIC POSTAL CARDS

PHOTOGRAPHIC REPRODUCTION... PIANOS (Electric)

PILLOWS, BALSAM... PILLOWS (Silk and Felt)

PILLOW FRINGE... PILLOW TOPS

M. D. DREYFACH... PILLOWS

M. D. DREYFACH... PILLOWS

M. D. DREYFACH... PILLOWS

M. D. DREYFACH... PILLOWS

M. D. DREYFACH... PILLOWS

M. D. DREYFACH... PILLOWS

M. D. DREYFACH... PILLOWS

Western Art Leather Co., Tabor Opera Bldg., Denver, Colo. PILLOW TOPS (Leather)

SAMUEL FRENCH CATALOGUE FREE NEW YORK CITY

PLAYS-WERNER'S-PLAYS... PLAYS FOR REPERTOIRE AND STOCK

POCKET FLASHLIGHTS AND BATTERIES

POODLE DOGS, STUFFED ANIMALS, DOLLS AND TEDDY BEARS

POPCORN (The Grain)

POPCORN DEALERS... POPCORN MACHINES

POPCORN SPECIALTIES MFRS.

PORCUPINE

PORTABLE ELEC. LIGHT PLANTS

PORTABLE SKATING RINKS UNDER CANVAS

PORTABLE TYPEWRITERS

POST CARDS

POST CARD MACHINES

POST CARDS, VIEWS

EAGLE POST CARD CO. 335 B'way, New York City

PHOTOGRAPHS AND PHOTOGRAPHIC POSTAL CARDS

PHOTOGRAPHIC REPRODUCTION... PIANOS (Electric)

PILLOWS, BALSAM... PILLOWS (Silk and Felt)

PILLOW FRINGE... PILLOW TOPS

M. D. DREYFACH... PILLOWS

M. D. DREYFACH... PILLOWS

M. D. DREYFACH... PILLOWS

PUZZLES, TRICKS, ETC. Heaney Magic Co., Berlin, Wis.

ROLL TICKETS... ROLLER COASTERS

ROUGE... SALES BOARDS

SALESBOARD ASSORTMENTS AND SALESBOARDS

LIPAUT CO. SPECIALISTS IN SALESBOARD ASSORTMENTS

N. Y. MERCANTILE TRADING CO. 167 Canal St., New York

SCENARY AND DRAPERIES... SCENARY FOR HIRE AND SALE

SCENIC ARTISTS... SCENIC PAINTERS

SCENIC PAINTERS (And Dealers in Scenery, Etc.)

SEA WONDERS FROM THE SEA... SECOND-HAND BAND INSTRUMENTS

SECOND-HAND SHOW GOODS... SECOND-HAND SHOW PROPERTY

SECOND-HAND TENTS (Bought and Sold)

SERIAL PADDLES... SERIAL PAPER PADDLES

SERIAL PAPER PADDLES & TOYS... SERIES QUICK SYSTEM PADDLES

SHEET PICTURES... SHOOTING GALLERIES

E. R. HOFFMAN & SON SHOOTING GALLERIES

E. R. HOFFMAN & SON SHOOTING GALLERIES

E. R. HOFFMAN & SON SHOOTING GALLERIES

E. R. HOFFMAN & SON SHOOTING GALLERIES

E. R. HOFFMAN & SON SHOOTING GALLERIES

E. R. HOFFMAN & SON SHOOTING GALLERIES

E. R. HOFFMAN & SON SHOOTING GALLERIES

E. R. HOFFMAN & SON SHOOTING GALLERIES

(Continued on page 68.)

DIRECTORY

(Continued from page 67)

W. F. Mangels, Coney Island, New York City. F. Mueller & Co., 2652 Elston ave., Chicago. C. W. Parker, Leavenworth, Kan.

A. J. SMITH MFG. CO. SHOOTING GALLERIES. 3247 W. Van Buren St., Chicago, Ill.

SHOW AND POSTER PRINTERS AND LITHOGRAPHERS Ackerman-Quigley Co., 115 W. Fifth St., Kansas City, Mo. Planet Show Print & Eng. House, Chatham, Ont., Canada.

SHOW PRINTERS Jordan Show Print, 211-213 Institute Place, Chicago, Ill. Pioneer Printing Co., Fourth & Marion, Seattle, Wash. Western Show Print, Third and James, Seattle, Wash.

SIDE-SHOW CURIOSITIES Nelson Supply, 514 E. 4th St., St. Boston, Mass. SIDE-SHOW PAINTINGS Enkeboll Art Co., 5305 N. 27th St., Omaha, Neb. E. J. Hayden & Co., Inc., 106-110 Broadway, Brooklyn, N. Y. United States Tent & Awning Co., 229 North Desplaines St., Chicago, Ill.

SIGNS Sweeney Lithograph Co., Inc., 251 W. 19th St., New York City. SIGN CARD WRITERS' BRUSHES Diek Bilek Co., Galesburg, Ill.

SKATES Chicago Roller Skate Company, 224 North Ada St., Chicago, Ill. Richardson Skate Co., 154 E. Erie St., Chicago. John H. Williams, Manufacturer of Henley Roller Skates, Richmond, Ind.

SKEE-BALL Skee-Ball Co., 1015 Bodine St., Philadelphia, Pa.

SLOT MACHINES Silver King Novelty Co., 611 N. Capitol Ave., Indianapolis, Ind. The Exhibit Supply Co., 509 S. Dearborn St., Chicago, Ill.

SLOT MACHINES (Manufacturers and Dealers In) Slesing Mfg. Co., 1931-1935 Freeman Ave., Cincinnati, O.

SLOT MACHINE SUPPLIES Exhibit Supply Co., 542 S. Dearborn St., Chicago, Ill. SLUM GIVEAWAY Kindel & Graham, 785-87 Mission St., San Francisco, Cal.

SMOKEPOTS M. Wagner, 34 Park Place, New York.

SNAKES Bert J. Putnam, 490 Washington St., Buffalo, New York.

SNAKE DEALERS W. Odell Learn & Co., South Side Military Plaza, San Antonio, Tex. W. A. Snake King, Brownsville, Tex. Texas Snake Farm, Brownsville, Tex.

SOLDERING COMPOUND Bazzanella & Co., 1229 Carroll St., Baltimore, Md.

SONG BOOKS Harold Rossiter Music Co., 331 W. Madison St., Chicago, Ill.

SONG SLIDES Standard Slide Corporation, 209-213 W. 45th St., New York City.

SOUVENIRS, RESORT

EAGLE POST CARD CO., 335 E. W. Ave., New York City. Rustle Woodenware, Burnt Leather Goods, Moccasins, Shell Goods, Sand Pails. Full line of Souvenirs.

SPANGLES AND TRIMMINGS

J. J. WYLE & BROS., INC. Successors to Segman & Weil. 18 and 20 East 27th St., New York City.

SPORTING GOODS M. Stein Cosmetic Co., 120 W. 31st St., N. Y. C. H. C. Evans & Co., 1522 W. Adams St., Chicago. H. C. Hunt & Co., 160 N. Wells St., Chicago.

STAGE HARDWARE J. R. Clancy, 100 W. Belden Ave., Syracuse, New York. A. W. Gerstner Co., 634 Eighth Ave., N. Y. C.

STAGE JEWELRY J. J. WYLE & BROS., INC. Successors to Segman & Weil. 18 and 20 East 27th St., New York City.

STAGE LIGHTING APPLIANCES Dislay Stage Lighting Company, Inc., 314 West 44th St., New York City. Chas. Newton, 305 West 15th St., N. Y. City. Hialto Electric Stage Lighting, 304 West 52nd St., New York City.

STAGE LIGHTING Save 30%. Everything electrical. For Dramatic, Musical, Vaudeville, Burlesque, Cabinet Moving Picture, Show, etc. HARRY WOODLE, 308 W. 45th St., N. Y. City.

STAGE MONEY AND MAGIC Gilbert Magic Co., 11135 S. Irving Ave., Chicago. STORAGE Guy Storage (Theatrical), 22-30 W. Henry St., Indianapolis, Ind.

STREETMEN'S SUPPLIES Berk Bros., 543 Broadway, New York City. Brackman-Weller Co., 337 West Madison St., Chicago, Ill. M. Gerber, 727-729 South St., Philadelphia, Pa.

Gold Medal Rug Cleaner Co., Buffalo, N. Y. Goldberg Jewelry Co., 816 Wyandotte St., Kansas City, Mo. Ed Hahn, 222 West Madison St., Chicago, Ill. Levin Bros., Terre Haute, Ind. Mac Fountain Pen & Novelty Co., 21 Ann St., New York City. Morrison & Co., 210 W. Madison St., Chicago, Ill. Munter Brothers, 491 Broadway, New York City. N. Y. Mercantile Trading Co., 167 Canal St., New York. Pierce Chemical Co., Pierce Bldg., Chicago, Ill. Shryock-Todd Co., 824 N. Eighth St., St. Louis. N. Shure Co., 237-241 W. Madison St., Chicago. Singer Brothers, 82 Bowery, New York City. Sizz Chemical Co., St. Louis, Mo. Samuel Weinhaus Co., 722 Penn Ave., Pittsburg.

STRIKING MACHINE MFRS. M. W. Anstehurb, Homer, Mich. Moore Bros., Lapeer, Mich.

STRIKER MANUFACTURERS Herschel-Spillman Co., North Tawanda, N. Y.

SYMMETRICALS Walter G. Bretzfeld Co., 1307 Broadway, New York. John Spicer, 86 Woodbine St., Brooklyn, N. Y.

TATTOOING SUPPLIES Edwin E. Brown, 503 Bridge St., N. W., Grand Rapids, Mich. J. H. Temple, 1019 Vine St., Cincinnati, Ohio. Bert Thompson, 203 Worth St. and Chatham Sq., New York City.

CHARLES WAGNER 10 and 11 Chatham Square, New York City.

TATTOOING MACHINES Charles Wagner, 10 & 11 Chatham Sq., N. Y. C. TEACHER OF VENTRILOQUISM Prof. S. H. Langerman, 705 N. 5th St., Philadelphia.

TELEPHONE HOOK (Phone Hands Free) Kallajian Hand Appliances, 1930 Washington St., Boston, Mass.

TENTS American Tent & Awning Co., 307 Washington Ave., North, Minneapolis, Minn. Anchor Supply Co., 100-106 Water St., Evansville, Ind. Baker & Lockwood, Seventh and Wyandotte Sts., Kansas City, Mo. The Beverly Co., 220-222 W. Main St., Louisville, Ky. Columbus Tent & Awning Co., Columbus, O. Carnie-Gould Co., 23d and Grand Ave., Kansas City, Mo. Dougherty Bros.' Tent Co., 116 South Fourth St., St. Louis, Mo. Ernest Chandler, 22 Beekman St., New York City. Foster & Stewart Co., Inc., 371-375 Pacific St., Brooklyn, N. Y. Fulton Bag & Cotton Mills, New York, St. Louis, New Orleans, Atlanta and Dallas, Tex. J. C. Goss & Co., Detroit, Mich. HenriX-Luebbert Mfg. Co., 326 Howard, San Geo. T. Hoyt Co., 52 S. Market St., Boston, Mass. D. M. Kerr Mfg. Co., 1007 W. Madison St., Chicago. M. Marce & Son, Inc., 147 Fulton St., N. Y. C. Nashville Tent & Awning Co., 312 First Ave., N. Nashville, Tenn. Nat'l Lincoln Chautauqua System, 106 N. La Salle St., Chicago, Ill. L. Nickerson Tent, Awning & Cover Co., 173 State St., Boston, Mass. Northwestern Balloon, Tent & Awning Co., 1435 Fullerton Ave., Chicago. St. Louis Tent & Awning Co., 1012 Market St., St. Louis, Mo. Arthur F. Smith & Co., 261 Canal St., New York City. P. Soelas, 264 Canal St., New York City. Tucker Duck & Rubber Co., Ft. Smith, Ark. United States Tent & Awning Co., 229 North Desplaines St., Chicago, Ill.

TENTS, SAILS AND AWNINGS Hudgins-Dize Co., 114 W. Main St., Norfolk, Va.

TENTS TO RENT Downie Bros., 614 S. San Pedro St., Los Angeles, Cal. Foster & Stewart, Inc., 371 Pacific St., Brooklyn, N. Y. M. Mague & Son, Inc., 147 Fulton St., N. Y. C. United States Tent & Awning Co., 229 North Desplaines St., Chicago, Ill.

THEATER TICKETS (Roll and Reserved Seat Coupon) Ansell Ticket Co., 730-740 N. Franklin St., Chicago. National Ticket Co., Shamokin, Pa.

THEATRICAL CONCESSION SUPPLIES Universal Theatres Concession Co., 180 N. Wash Ave., Chicago, Ill.

THEATRICAL FOLDING BICYCLES, PADDLE WHEELS AND DEVICES Kallajian Expert, 1930 Washington St., Boston, Massachusetts.

THEATRICAL PROPERTIES AND EFFECTS John Brunton Studios, 226 W. 41st St., N. Y. C.

THEATRICAL TICKETS National Ticket Co., Shamokin, Pa.

TICKETS (Roll and Reserved Seat) Rees Ticket Co., 10 Harney St., Omaha, Neb. TICKET CHOPPERS H. V. Bright, Prospect Bldg., Cleveland, O.

TICKET PRINTERS Ansell Ticket Co., 730-740 N. Franklin St., Chicago. Hancock Bros., 25 Jessie St., San Francisco. National Ticket Co., Shamokin, Pa. Royal Ticket Co., Shamokin, Pa. Trimount Press, 93 Albany St., Boston, Mass. Weldon, Williams & Lick, Ft. Smith, Ark.

TIGHTS Walter G. Bretzfeld Co., 1307 Broadway, N. Y. C. Chicago Costume Works, 143 N. Dearborn St., Chicago, Ill.

SILK, Worsted, Lisle, Cotton Tights Specialist. Symmetricals, etc. Large stock. Or made to order. Prices moderate.

GANTNER & MATTERN CO., San Francisco, Cal. J. J. WYLE & BROS., INC. Successors to Segman & Weil. 18 and 20 East 27th St., New York City.

TOILET GOODS AND SOAP E. M. Davis Products Co., 1205-21 Carroll Ave., Chicago, Ill.

TOYS American-Made Stuffed Toy Company, 128 Bleeker St., New York City. Elektra Toy & Novelty Co., 400 Lafayette St., New York City. The Globe Teddy Bear Co., 501-9 Christopher Ave., Brooklyn, N. Y. Miller Rubber Co., Akron, O. Mullins Humpty Dumpty Wrestlers, 1845 Madison St., Chicago, Ill.

TOY BALLOONS Brazel Novelty Co., 1710 Ella St., Cincinnati, O. M. K. Brody, 1119 S. Halsted St., Chicago, Ill. Eagle Rubber Co., Ashland, O. Faultless Rubber Co., Ashland, O. Miller Rubber Co., Akron, O. Q. Nervone, 1157 Sedgwick St., Chicago, Ill. Newman Mfg. Co., 641 Woodland Ave., Cleveland, O. N. Shure Co., 237-241 W. Madison St., Chicago. Shryock-Todd Co., 824 N. Eighth St., St. Louis.

TRUNKS M. Kotler, 506 Sixth Ave., New York City. Newton & Son, 50 Elm St., Cortland, N. Y. C. A. Taylor Trunk Works, 28 East Randolph St., Chicago, Ill.

TURNSTILES (Automatic and Registering) H. B. Langslow Co. (Fred H. Damon, Successor), 234 Mill St., Rochester, N. Y.

TURNSTILES (Coin-Controlled and Registering) Visible Coin Stile Co., 1224 E. 111th St., Cleveland, Ohio.

TURNSTILES (Full Automatic and Registering) Percy Mfg. Co., Inc., 30 Church St., N. Y. City.

TURNSTILES (Registering and Coin-Controlled) H. V. Bright, Prospect Bldg., Cleveland, O.

UKULELES Kindel & Graham, 785-87 Mission St., San Francisco, Cal.

UNIFORMS H. W. Stockley & Co., 810 E. Walnut St., Phila. UNIFORMS & THEAT. COSTUMES De Moulin Bros., & Co., Dept. 10, Greenville, Ill.

VASES Bayless Bros. & Co., 704 W. Main St., Louisville, Ky.

VAUDEVILLE AGENCIES Ackerman & Harris, 281 O'Farrell St., San Francisco. F. M. Barnes, 36 South State St., Chicago, Ill. W. S. Cleveland, Proctor's Palace Theater Bldg., 16 Market St., Newark, N. J. Bert Levey Circuit of Vaudeville Theaters. Alcazar Theater Bldg., San Francisco. Jones, Linck & Schaefer, 110 South State St., Chicago, Ill. Western Vaudeville Mgrs.' Assn., Chicago.

VENDING MACHINES Millard's Gum Vending Corp., 450 Broadway, New York City.

VENTRILOQUIAL FIGURES Heaney Magic Co., Berlin, Wis. Theo. Mack & Son, 621 S. Clinton St., Chicago.

WAFFLE MACHINES (Sugar Puff) Talbot Mfg. Co., 111 N. 15th St., St. Louis, Mo.

WAGONS Wm. Frech Co., Maple Shade, N. J.

WATCHES Althach & Rosenson, 203 W. Madison St., Chicago. Alter & Co., 165 West Madison St., Chicago, Ill. Outaway Importing Co., 405 Broadway, N. Y. C. M. Gerber, 727-729 South St., Philadelphia, Pa. Jos. Hagu Co., 200-206 W. Madison St., Chicago, Ill. Irving Schwartz & Co., 1472 Broadway, New York City. N. Shure Co., 237-241 W. Madison St., Chicago. Singer Brothers, 82 Bowery, New York City. Samuel Weinhaus Co., 722 Penn Ave., Pittsburg.

WATERPROOFING Robeson Preserve Products Co., Port Huron, Mich.

WELCOME HOME PENNANTS Standard Slide Corp., 209 W. 48th St., N. Y. C.

WHIRL-O-BALL Briant Specialty Co., 36 East Georgia St., Indianapolis, Ind.

THE WHIRLPOOL C. D. Captell, 949 Broadway, New York City.

WIGS Alex Marks, 662 E. 8th Ave., at 124 St., N. Y. C. Zander Bros., Inc., 115 W. 48th St., N. Y. City.

WIG MAKERS G. Shindhelm, 109 W. 48th St., New York City.

WILD WEST COSTUMES Charles P. Shipley, Kansas City, Mo.

WILD WEST SADDLES, CHAPS, ROPES AND SPURS Visala Stock Saddle Co., 2117 Market, San Francisco, Cal.

WIRE WORKERS' SUPPLIES Juergens Jewelry Co., 83 Chambers St., N. Y. C.

XYLOPHONES Dixie Music House, 105 W. Madison St., Chicago. J. C. Deagan, Berleau and E. Ravenswood Park, Chicago, Ill.

XYLOPHONES, MARIMBAS, BELLS AND NOVELTIES E. R. Street, 28 Brook St., Hartford, Conn.

T. M. A. NEVILL

That was some dandy picture of the Grand Prez in The Billboard some weeks ago, he being so elated over his good looks that he had gone and bought himself a gas wagon, driving it, too, now, and is not blocking traffic either. It takes nerve to buy a car nowadays, with gas at 25 cents per gal.

Henry R. Fliton, of Wheeling Lodge, was appointed Deputy Grand President for the State of West Virginia. Henry intends doing a lot to advance the order and increase the membership during his term.

Charles Heibel, of Baltimore, is getting a little hot under the collar as the election day is drawing nigh. Charles has been a politician for many summers, and is a grand orator, and has the best wishes of the T. M. A.

Charles Wells and Al M. Rutland are the two contented souls and live far enough apart as the matter of argument is impossible. The Grand President, Bro. Dan F. Pierce, has in mind to bring the entire board together at a very near future to discuss matters of great importance, so Charles will have a chance to see Al again. Lucky, I should say so.

Peaceful Arthur DeArmond has been fishing along Tennessee River so long that the remaining fish know him by sound, the lookout warning the others for fear of being caught. Arthur has made some great catches in his day, and this is not a fish story, either.

The Grand Secretary has mailed a copy of the proceedings to each grand lodge officer and member; also copies of the same to all secretaries of lodges. If your lodge has not received sufficient copies, additional ones will be sent on request. Also copies of the bylaws have been sent each lodge and member of the Grand Lodge, so, when in doubt, look up the law and govern yourself by it.

Jimmy Ryan and C. C. Weber, the Cleveland fans, rooted hard for the Reds. They were here for the series. They were in hopes that Cleveland would nose out the White Sox, and have a real team play the Reds. Oh, well, Jimmy, we can't have everything in the State—it's dry now.

The richest editorial yet is the following one, clipped out of The Musical and Theatrical News of Frisco, by his majesty, the Sheriff of "Bloody Gulch," which is real stuff: "Have you joined the T. M. A. yet? Why, you poor fish, if you were as short in stature as you are in brains you could kiss a rat's nose without bending your knees. Why don't you get help to yourself? Do you suppose you are never going to be sick? Just think of it—all you have to do is to hand me five bucks. I will make out your application and present it. Don't be afraid they will find out something in your past life that will prevent you from joining. Remember, even 'Kangaroo' Rusk belongs to it. You will become a member of the greatest Theatrical Fraternal and Benevolent Order in existence. Your own kind of people—Actors, Operators, Musicians and Stage Employees, who understand you and your ways. We care for our sick and bury our dead. We have been in existence for over twenty years. We are the largest and wealthiest lodge in the world. You receive a weekly sick benefit, doctor free. Death benefit and your burial plot. Oh yes, you'll need the latter some day. We've buried quite a few of you in our time, so don't be a nut any longer. Kick thru with those five bucks."

"To the wives of the Operators, Stage Hands, Musicians, etc., who hang us by reading the above, the Sheriff would say that if your husband does not belong to the T. M. A., as mentioned in the above paragraph, he absolutely does not love you, and you should get a divorce, unless he makes application immediately. Don't let him con you, and say he can't afford it. The dues are only one dollar per month, and we can conclusively prove that only members of the T. M. A. really love their wives. Ask Max Fogel!"

THEATRICAL NOTES Raymond Henry, for the past three years with the Vogel Minstrels, left the show recently to undergo an operation on his nose.

The Strand Theater, Morgantown, W. Va., originally known as the "Swisher" is playing attractions this season, intermingled with pictures.

Henry Baker, formerly connected with the Polack Bros.' 20 Big Shows, will take out a dog and picture show which will play the small towns thru Maryland and Virginia. The show will be known as the Baker Bros.' Attractions.

The Fields & Hansons Minstrels will in all probability take the road about the first or second week in November. Chas. Smith will pilot the show and Jack Nolan handle the stage. It will be under the management of a former Boston theater manager, with Harry Hanson as company owner.

Arnolds and Quicks Greater Minstrels are said to have broken all records at the Majestic, Duquesne, for six performances in three days. Turnaway business ruled, the gross receipts for the period being \$3,140.50. This show was among the best ever seen in Duquesne, as all their offerings were new and original.

The Original New Orleans Jazz Band has located for the winter in the Crystal Terrace Garden, Milwaukee's leading cabaret and music hall. The personnel consists of Raymond Mayer, piano; Harvey Davis, xylophone and clarinet; Jack Davis, cornet; Louis Desparte, trombone; Emory Goodson, drums. They send regards to all friends and would like to hear from them. Address: St. Charles Hotel, Milwaukee.

The ball team of the John W. Vogel Minstrels, under the leadership of Doc Samson, put one over on the Bloomers (Pa.) Giants. The battery for the minstrels was Silm Williams, pitcher; William Hale, catcher; Capt. Leon Daughters' proved the class at third. "Doc" Samson played short; Steve Berrian in right field; Wm. Elliott, first base; Don Colgrove, second base; Lloyd Swartley, center fielder, and Bill Barber, left fielder. Swartley made a circuit of the bases on a single, due to one of the Giants misjudging his fly. All in all it was a great event.

If you see it in The Billboard, tell them

Agents and Solicitors Wanted

3c WORD, CASH. NO ADV. LESS THAN 2c.

WANTS to answer "ad" start a business... your own home; you can do it; we will tell you... particulars free. P. R. KALEN, Director, 22 W. Harrison St., Chicago, Illinois.

AGENTS MAKE 500% profit handling Auto Monographs, New DeLuxe Pictures, Window Letters, etc. 1918 and 1919 Star Signs, Catalog free. LANTON CO., Star Co., Indiana.

AGENTS Signs for stores and offices; entirely new; 1919 and 1920 CHICAGO SIGN SYSTEM, 228 River St., Chicago, nov11

THE SOUTHERN HIGHWAY NEWS—Strong publication in the field; wants more subscribers in all sections; liberal commission. Write for particulars. I. Carandlet St., New Orleans, La.

CONTACT WITH REAL MONEY MAKERS—Three experienced money makers advertise in Special Advertising. Make 300 auto propositions to you. Make full inspirational selling talks by mail. No writing, expense, frauds, or losses. \$200 weekly. \$2.00 yearly. Three months. SPECIALTY SALESMEN, 1193 Compo St., Chicago, nov2

DO NOT GUARANTEE AGENTS \$4 DAILY. Do not guarantee School Instructors. Sample called. DOUGLAS CORN HODGGE, Box 231, Philadelphia, Pennsylvania.

REAL SIDE LINE—\$100 on split for \$1.00; 300% profit. T. BOMB, 1357 Warren, Chicago, nov15

MAIL ORDERERS, AGENTS AND STRETTMEN—What is it worth for Directors telling you about to buy over 1,000 different articles direct from the factory. Postpaid, 5c. A. ST. JACQUES, 205 State St., Brockton, Massachusetts.

MEXICAN DIAMONDS—Fash like genuine. Fool experts stand test, yet sell for 1-5th the price. Few live agents wanted to sell from handsome sample. Big profits; pleasant work. Write today. MEXICAN DIAMOND IMPORTING CO., Box Aax, Las Cruces, New Mexico.

AGENTS—Best premiums and offers. Maps, Atlas, Books, Pictures, etc. Prices right; best service in South. Some winners for colored folk. Write us. HUSE SALES COMPANY, Augusta, Georgia, nov29

SHIRAZI—Traveling men making small towns, any amount to appoint live agents to sell our weekly papers. The Saturday Blade a Chicago Ledger; only paper a man or two to pick out a big; refreshing. Will make a man from \$0 to \$80 a month without any capital, no samples to carry. Write us complete details, your name, address, etc., and we will send you full particulars. W. D. BOYCE COMPANY, 78 N. Dearborn St., Chicago, oct25

COLOR NAME books copy Money Making Ideas, the great name a great mail dealer's magazine. H. KRAS, 823 E. W. Milwaukee, Wisconsin.

Animals, Birds and Pets

3c WORD, CASH. NO ADV. LESS THAN 25c.

ALIVE—Two monstrous specimens, \$10; great baby-bird. FLANT, North Waterford, Maine, oct25

FOR SALE—White Bax. GILSON, 207 Sturgeon, Moberly, Missouri.

FEAR CLUB—Wells rope, pills a barrel, \$50 for Bear, 10 lbs. barrel; two tame Peacocks, \$25 each; Book, How to Train Great Trick Dogs, 70c. Stamp, 10c. WILLMAN'S ANIMAL TRAINING CAMP, Austin, Missouri, oct25

FOR SALE—Monkey; young, healthy giant Rhinoceros; make very tame; good size; first money offer for \$100. P. E. POWELL, R. 6, Box 20, Waterloo, Iowa.

WANTED—Monkeys, Cat, Suck, all kinds. We sell 1919, Canaries, Doves, Supplies. KANSAS CITY BIRD STORE, 121 Main, Kansas City, Missouri, oct25

At Liberty

(First line and name in black type.) 3c WORD, CASH. NO ADV. LESS THAN 25c.

AT LIBERTY AFTER NOV. 1—A. F. M.; experienced in vaudeville and picture; good salary; good location; age, 28. Address OSMAN INGRAHAM, Gen. Del., Leavenworth, Kansas.

AT LIBERTY—LEADER, WITH PLEASING, powerful tone; High-class library for pictures; some study position; can also bring very good music and drummer with bells and effects; arrange with OTTO SCHICK, Strand Theatre, Chicago, Georgia.

AT LIBERTY FOR PERMANENT DRAMATIC—1 full week; characters or gen. bus.; height, 5 ft. 6; weight, 150; long experience; state salary in first. EDWIN BATTERS, care Hammond 146, Detroit, Michigan, nov8

AT LIBERTY AFTER OCT. 1ST—A-1 SOPRANO—Soprano; experienced in bands, high-class picture houses; with strong personality; first-class wardrobe; large repertoire. A. H., Billboard, Chicago, permanent address, nov2

AT LIBERTY—ALL AROUND MED. SINGING, singing comedian; change eight nights; write for terms; state salary; hurry ticket. HARRIS, 1111 Centre St., Baltimore, Maryland.

AT LIBERTY—DANCE ORCHESTRA; VIOLIN, drums and drums; have played for 181 ten years in the best halls, clubs and hotels in the world; played every town from St. Louis to St. Paul on the 1st largest steamer large on river; guarantee this to be a real dance orchestra by Liberty Nov. 1st; write or write. DANCE ORCHESTRA, 2410 Joplin St., Joplin, Missouri.

AT LIBERTY—LYRIC TENOR; JUST BACK from the A. H. F. with quartette experience; and live to hear from some quartette. H. A. H., 1011 Centre St., Baltimore, Maryland.

CLASSIFIED ADVERTISEMENTS

RATES PER WORD

SET IN 5-PT. TYPE WITHOUT DISPLAY. NO CUTS. NO BORDERS.

NO AD ACCEPTED FOR LESS THAN 25 CENTS

Table with columns: Per Word, AGENTS AND SOLICITORS WANTED, ANIMALS, BIRDS AND PETS, ATTRACTIONS WANTED, AT LIBERTY AT FUTURE DATE, AT LIBERTY (display first line and name in black type), BANDS AND ORCHESTRAS (seven pieces or more), BOOKS OF AN EDUCATIONAL NATURE, BOARDING HOUSES (Theatrical), BUSINESS OPPORTUNITIES, BUSINESS NOTICES, CONCESSIONS WANTED, EXCHANGE OR SWAP, FILMS FOR SALE (Second-Hand), FILMS FOR SALE (New), FOR RENT OR LEASE PROPERTY, FOR SALE ADS (New Goods), FOR SALE ADS (Second-Hand Goods Only), FORMULAS, FURNISHED ROOMS, FUTURE TIME WANTED BY ACTS, HOTELS (Theatrical), HELP WANTED, MANUSCRIPTS, SKETCHES AND PLAYS, MISCELLANEOUS FOR SALE, MOVING PICTURE ACCESSORIES FOR SALE (Second-Hand), MUSICAL INSTRUMENTS (Second-Hand), PARTNERS WANTED FOR ACTS (No Investment), PERSONAL, PRIVILEGES FOR SALE, SCHOOLS, SERVICES, INSTRUCTION, SHOW PROPERTY FOR SALE (Second-Hand), SONGS AND MUSIC, THEATERS FOR SALE, THEATRICAL PRINTING, WANTED PARTNER (Capital Investment), WANTED TO BUY.

We do not place charges for ads in the Classified Columns upon our books, no bills rendered.

CASH MUST ACCOMPANY THE COPY.

All copy for ads in this department must reach us by Thursday, 6 p.m. for insertion in the following week's issue. THE BILLBOARD PUB. CO., 25-27 Opera Place, Cincinnati, Ohio.

AT LIBERTY NOV. 1ST—HIGH-CLASS TRIO; Violinist, lady cellist and lady pianist; for hotel, cafe or theater; violinist doubles saxophone; cellist doubles violin; good library; desire permanent position. MIKE COOLES, Leader, Morgan Theater Orch., Henryetta, Oklahoma.

AT LIBERTY—TWO MUSICIANS FOR THEATRE orchestra or alone; can handle pictures, vaudeville and musical tab.; wife, piano; man, trap drums, xylophone; can double saxophone and violin; strictly reliable; want steady job for winter; state salary limit. MUSICAL TEAM, Hallam, Nebraska.

AT LIBERTY, NOV. 1ST—A-1 BAND AND ORCHESTRA leader; library of music the best; violin and baritone; my wife, A-1 cornet soloist and pianist. Address HARRY MASTEN, Thurmont, Maryland.

A-1 DRUMMER—DRUMS, BELLS, XYLOPHONE, chimes and tympani; union; must give two weeks' notice to present employer. If you can't pay \$30.00 don't answer. W. F. BROOKS, 155 North St., Middletown, New York.

AT LIBERTY—DRUMMER; A. F. OF M. H. WHITCOMB, 636 Lincoln Ave., Elgin, Illinois.

AT LIBERTY—TROMBONIST, A-1; THEATRE preferred. ED HAINES, 1248 N. 67th St., West Philadelphia, Pennsylvania.

AT LIBERTY—MUSICAL COMEDY DANCER; Singing, step dancing; all grades chorus work; open for minstrel, tab. or musical comedy. Address ROBERT RAYMOND, 507 Fourth Ave., College Point, New York.

AT LIBERTY—A-1 FLUTE & PICCOLO—Double jazz saxophone; union; will take good hotel job or travel. LORENZ J. LORENZEN, 940 S. 14th St., Newcastle, Indiana.

AT LIBERTY—TWO AMATEURS—(A) Black-face Comedian, who sings; (B) Female impersonator who dances; would like correspond with vaud. agency. Address BERT KING, 38 West 126th, New York City.

AT LIBERTY—UNION STAGE CARPENTER or electrician. Pumps, bits? Yes. Wife, wardrobe woman; joint only; can join after 1st of Nov.; salary, \$80.00. Wire or address "CARPENTER," Box 685, Dayton, Ohio, nov1

CLASSY FEMALE IMPERSONATOR, SINGING, dancer; u w cheating the cheaters around Toledo; send stamped envelope for latest program; picture, 15 cents; vaudeville, moving picture screen, musical comedy, societies. EMIL WALZER, Toledo, Ohio.

COMPETENT AND EXPERIENCED TRUMPET player wishes engagement that pays good salary; theatre preferred. JOHN BAKER, 125 14th St., Newport News, Virginia.

FINE BUSINESS CORNETIST WANTS change location; A. F. of M.; well up vaudeville, pictures, etc.; good salary essential; year around work preferred; come after 2 weeks' notice; satisfaction guaranteed; state full particulars. FRED GEORGE, 130 Missouri Ave., Detroit, Michigan.

LADY AROBAT—WISHES TO JOIN AN ACT as catcher and understudy after Dec. 1st. ALOISIE EDDY, 81 Pineywoods Ave., Springfield, Massachusetts, nov8

MAGICIAN AND ELECTRIC LADY—2 ACTS; flashy magic and electric chair. Address "MAGICIANS," 33 State St., York, Pennsylvania, nov22

MANAGERS IN KENTUCKY, GEORGIA AND the Carolinas Booking Independent—Extraordinary hypnotic show; absolutely scientific; genuine hypnotism; greatest attraction on the road. GARRETT, THE GREAT, Hypnotist, P. O. Box 235, Richmond, Virginia, oct25

MANAGER-MUSICIAN—EXPERIENCED M. P. manager-musician desires position. Address MANAGER-MUSICIAN, care Billboard, Cincinnati, Ohio, nov8

MOVING PICTURE OPERATOR AT LIBERTY—Experienced; desires position with motion picture theatre or traveling show; ticket if long ways. Address LUTHER TURNER, Box 457, Middletown, Kentucky.

MUSICIAN—PLAYING GUITAR, BANJO-GUITAR, Piano, Bass Viol and Bass Drum and Cymbals wishes to join good Musical Act. CONNER, 908 E. Woodlawn Ave., Philadelphia, Pa.

ORCHESTRA LEADER—VIOLIN OR SECOND Violin for band; double alto; at Liberty after November 8; will locate; have music; an middle aged; reliable. Address C. E. REESE, Gen. Del., October 20 to November 8, Macon, Georgia, oct25

PIANIST (LEADER) AT LIBERTY—A. F. M.; vaudeville, movies, etc.; good library; experienced and reliable; location preferred; ten salary, but "no grind" at any price. Wire or write. PIANO LEADER, 29 Adams St., Battle Creek, Michigan.

TWELVE-PIECE LADIES' ORCHESTRA—Variety and novelty programs (including standard music and popular favorites, including vocal soloist. Under direction of HENRY BIANCHI, care The Billboard, 35 S. Dearborn St., Chicago, nov8

WANTED POSITION—COMPETENT MANAGER for Moving Picture Producing Company. Best of references. B-12, Billboard, 1493 Broadway, New York.

YOUNG LADY PIANIST—A. F. OF M., seven years' experience in theatrical work in high-class hotel, wishes to join trio or orchestra, male or female, or would accept position with up-to-date traveling dance orchestra; fine sight reader, ensemble player and accompanist; can furnish best of references. C. F. MORGAN, Hotel Devens, Greenfield, Massachusetts, oct25

YOUNG MAN, PIANIST, AT LIBERTY FOR high-class attraction; playing the Middle West; have two piano specialties; fine wardrobe, photos, etc. PIANIST, 63 Elm St., No., Minneapolis, Minnesota.

YOUNG MAN, 19—HAS GOOD TALENT AS blackface or Swede comedian; no wardrobe; inexperienced, but willing to work hard to make good. Who can place? BRADLEY (SLIM) METCALFE, Box 114, Sulligent, Alabama, oct25

Attractions Wanted

3c WORD, CASH. NO ADV. LESS THAN 25c.

VAUDEVILLE, MUSICAL COMEDY AND DRAMATIC COMPANIES WANTED—House seats 300. Address OPERA HOUSE, Washburn, Md., oct25

WANT FAT LADY AT ONCE, Midget, any good Side Show Attractions; all winter work as free attraction at the biggest bazaar in the country; old friends write or wire. JIM HELLMAN, Moose Club, Poughkeepsie, N. Y., Oct. 11-23; then Baltimore, Md., Gen. Delivery.

Books

OF AN EDUCATIONAL NATURE. 1c WORD, CASH. NO ADV. LESS THAN 25c.

250 MAGIC TRICKS with cards, coins, handkerchief, egg, ring, glass, etc.; simplified and illustrated so that a child can perform them. To introduce, all for 10c postpaid. CHARLES DYNES, Publisher, Winchester, Indiana.

608 PLANS TO MAKE MONEY—2261 money-making trade secrets, "Encyclopedia Business Opportunities," 3 volumes; price, \$3; yours for \$1. Order at once. IDEAL BOOK SHOP, 5501-NY North Robey St., Chicago, nov8

ACTORS' JOKE BOOK—Brim full of the most side-splitting jokes and laughable sayings; positively the best collection of wit and humor ever gathered inside the covers of a joke book; read this book and laugh; mailed, 10c. WEDGE MFG. CO., "XX," Binghamton, New York, oct25

ARTISTS OF ALL STAGES—Haven't you heard about Son of Bathsheba? A two-cent stamp sent now will tell you all about it and bring you besides the master poem of the moment. It will also tell you how to get complimentary copy of "The Entertainer" free. Write us. NEW YORK TREND PUB. CO., 652 Thirty-ninth St., Brooklyn, New York, nov8

BIBLE—Smallest in the world, size of postage stamp; over 200 pages of the New Testament; sample, 12c postpaid. CHAS. N. DYNES, Publisher, Winchester, Indiana.

BOOKS—The Showman's Guide, 25c. Art of Ventri-locuism, 25c; Magic Made Easy, 25c; Tattooing and Tattooing Remover, 25c. PROF. BROADBENT, Pearl St., Doverville, New York, nov15

BOOKS FOR MEN—Write for free catalog. UNITED SALES CO., Springfield, Illinois, nov29

BOOKS AND NOVELTIES of all kinds; catalog free. THE MISCHLER MAIL ORDER SUPPLY HOUSE, Philip Mischler, Prop., 1983 Ave. J, New York City, New York, oct25

BOOKS ON MAIL ORDER BUSINESS HALF PRICE—Send for lists our money-making magazine, The Business Herald, 10c only; Your 25-word ad in 10 months, \$1.00; 2000 241 Gilded Stocks, \$1.00; Home Business for Women (20 plans), 25c; Mystery of Life Revealed, 25c; Herb Doctor, 10c. THE DOLSEN SERVICE, 36 Liberty St., Brooklyn, New York, oct25

"CHALKLETS"—Book of ten absolutely new chalk stunts and patter; suitable for amateurs or professionals; \$1.00. J. D. McKEE, 209 St. Clair St., Chicago, nov8

DEAR READER—If Occult, New Thought and Scientific books appeal to you, send for my catalog; it's free. I have books on Personal Magnetism, Concentration, Spiritualism, Clairvoyance, Seership, Will, Mind, Hypnotism, Mediumism, Character Reading, Healing, Mysticism, Success, Salesmanship, Mechanics, Entertainment, etc. A. W. MAHTENS, B79, Burlington, Iowa, nov15

FAMOUS RED CROSS CHECKER BOARD GAME—Played alone with 32 small checkers. An interesting game and puzzle to play. Almost impossible without directions. Easy with them. Tell a friend to get all the checkers of the board. He'll say it can't be done. Then show him. Price, 25c. Address TOM MANNING, 40 Henderson Ave., Hot Springs, Arkansas.

HOW WOULD YOU LIKE to receive fifty letters a day, each containing a dime? Will send plan and formulas for a dime. Strictly legitimate. M. DORN, 224 S. Main St., Room 3, Akron, Ohio.

MIDGET BIBLE, size of a postage stamp, containing 200 pages of the New Testament; the smallest illustrated Bible on earth; brings good luck to the owner; 10 beautiful "See America First" Postcards, 5 different Small Magazines, Mother-in-Law Puzzle, a bunch of the best and Latest Propositions, Free Offers, Money-Making Opportunities, Good Reading Matter, etc. All for only 25c postpaid. M. LAV-RENCH, 2148 Franklin Ave., Cleveland, Ohio, oct25

SIDE-SHOW TRICKS EXPOSED (Copyrighted)—Contains Handout Act, Sword Swallowing, Mind Reading, Ventrilocuism, Hypnotism, Fire Tricks and eight other big acts; price, 10c. Jail Breaking by Van Tone, 25c. TRUDEL, 524-95 Moody, Lowell, Mass., oct25

SOME THINGS I HAVE DONE—And what I will do for you. I won first prize, "The Spatula" Contest; first prize, "The Western Monthly" contest; first prize, "The Business Man's Magazine" contest. Showed correspondence school, backed by Chicago's leading advertising men, what ailed their stock business; local business man how to make \$5,000, \$5,500, \$10,000 and \$12,500 in four successive years. Have been editor of a business magazine, associate editor of others, New England Supt. of large correspondence school, district manager of high-class specialty house. Have contributed to "System," "Printers' Ink," "Advertising and Selling" and many other high-class magazines. An author of selling course that has been used by Alexander Hamilton Institute (famous "big" business men's training school), United Shoe Machinery Co., Simonds Mfg. Co. and other big concerns in training their salesmen. The foregoing talks, what I will do for you is this: I will send you, for 12c, four money-making plans. These plans contain 5 to 8 pages of fine type each. If prepared especially for you would cost from \$25 to \$100 each. Yet they are yours for 12c, postpaid. That I may tell you of some other money-makers is the reason why. Offer good only for limited time. Send the 12c today. Ask for "Budget of the Absolute satisfaction guaranteed or money back. FRED G. KAESSMANN, Advertising Specialist, Lawrence, Massachusetts, nov8

STAGE ARTIST—Cartoons, Rag, Sand, Smoke Pictures, 50c; Stage Illusions, Will Goldston, art covers, 75c; Life of Hermann the Great, Burlington, 300 pages, 60c; New Ideas in Magic, Shaw, Illusions 70 Illustrations, 60c; special offer, four books postpaid, \$2.00. Complete lists free. Wholesale prices to dealers. ENTERTAINERS' BOOK SUPPLY, Table Rock, Nebraska, oct25

WORLD'S HEALTH PHYSICAL CULTURE MAGAZINE, 125 pages, 8 1/2x12; one and one-half million readers; 30c copies postpaid, \$50.00; sell 20c copy. CARL HANSEN, Importer, 504 Williams St., Flint, Michigan.

Business Notice

3c WORD, CASH. NO ADV. LESS THAN 25c.

EXPERT VIOLIN VARNISHER CLARENCE BONFANT, 41 1/2 N. Jackson St., Danville, Illinois, nov2

Business Opportunities

3c WORD, CASH. NO ADV. LESS THAN 25c.

ATHLETE will sacrifice Big-Time Vaudeville Act; cost of production over \$2,000; unable to perform myself. BERTSIL, 555 West 148th St., New York.

"CREO," an Illusion, with light patter; no traps or mirrors used; three people to perform same, can teach anybody this act in two weeks; \$500.00, complete, ready to perform; a positive headliner. BOLKE, 1101 Berie Ave., Philadelphia, Pennsylvania.

BRANCH MANAGER WANTED by old established Chicago concern. We furnish full stock of goods, advertising matter, and equip store completely. In good location, all at our expense. We allow you to draw out \$175 a month and will also pay you liberal share of the profits your store earns. Work may be started in spare time. No investment or previous experience necessary. If you are a hustler and want an opportunity to make \$5,000 or more a year, we want you, and will pay you well from the start. Send your application today. S. LITVY, Manager Dept. 821, 229 S. Franklin St., Chicago, Illinois.

BRAND NEW FRATRY FOR VAUDEVILLE—Comedy Tabletop Act for lady and gent, written around original illusion; no traps or mirrors; can teach anybody this act in one week; one trunk carries illusion and wardrobe. Price complete, \$500.00. BOLKE, 1101 Berie Ave., Philadelphia, Pennsylvania.

In Answering Classified Ads, Please Mention The Billboard. (Continued on page 70)

HOW WOULD YOU LIKE TO HAVE the exclusive right to sell Ice Cream in your city or county? We sell you the exclusive rights for a heavy patented reformulant that sells better and at bigger profits than ice cream. Write now for particulars and a state territory desired. BOX 892, Los Angeles, Cal. 9001

EARN EXTRA MONEY—Learn how to conduct Home Mail Order Business; instructions, 50c. CENTRAL COMPANY, 601 Ninth Ave., New York. no83

STEAMBOAT FOR CHARTER FOR SEAW BUSINESS, on Ohio River and tributaries, will consider percentage from good tourist outfit. R. W. GURLEY, Box 425, Cincinnati, Ohio.

WE START YOU IN BUSINESS, furnishing everything; men and women, \$30.00 to \$100.00 weekly operating on "New System Specialty Candy Factories" anywhere. Dependability, lifetime, booklet free. RAGSDALE CO., Drawer 98, East Orange, New Jersey. no829

Exchange or Swap

2c WORD, CASH. NO AD. LESS THAN 25c.

BB CORNET, "The King" in perfect condition, will exchange for anything pertaining to Magic. What have you? 1410 LABELLE, 68 Austin St., Gouverneur, New York.

FOR SALE OR EXCHANGE—See Films; James J. Corbett, the Man from the Golden West, in 4 reels, with paper; in fine shape, cost, \$55.00; Cashman Portable Light Plant Air Rifle, Good Rack, Shooting Gallery, Lot Ball Games, Jazz Swing, High Striker. HARRY SMITH, Graz, Pennsylvania.

FOR SALE OR TRADE—Six fine multi-tooled Pigs, 4 months old; get to be very large, 600 and 700 pounds; immune from cholera. Their mother is a beauty. Want Picture Machine or Skating Rink, or any thing of equal value. Also a fine English Bull Terrier, knows several tricks; will learn anything; make a fine show dog; been spayed; color bridled; first \$10.00 takes her. 46 Henderson Ave., Hot Springs, Arkansas.

MOVING PICTURE MACHINES TO EXCHANGE for Western, Sensational and Indian Film subjects. Must have original posters. THOMPSON, 321 Loeb Arcade, Minneapolis, Minnesota. no878

WILL EXCHANGE several four and five-reel Features for Film of equal value. All in good condition. What have you to offer? BOX 62, Tully, New York. no825

WILL TRADE—One 3-Reel Feature, one 2-Reel Feature and 5 Single Reels; all in good condition; for Saxophone, or what? MYRON R. PACE, Bagley, Wisconsin.

Formulas

BOOK FORM, PAMPHLETS OR SHEETS.

3c WORD, CASH. NO ADV. LESS THAN 25c.

4-BIG FOUR—Money makers; for hustlers only. One for each season of the year. Start a paying business of your own, 40¢ profit. Catarrhal Remedy, for Hay Fever and Colds; Wonder Cleaner, dirt chaser; Newspaper Cement, mends everything; Fun-Getting Flypaper, gets 'em. Full instructions for Big Four, \$1 bill. LUTHER C. BLUNK, City Bank Bldg., Lima, Ohio.

BRAND NEW FORMULAS, FRESH LAID—Business plans brimful of ideas; how to start business of any kind; come etc. twenty formulas postpaid, \$1.00; full particulars free. P. R. KALYAN, Director, 1722 W. Harrison St., Chicago, Illinois.

DELICIOUS DOUGHNUTS OR FRIED CAKES—You cannot stop eating them; Formula, 25¢, coin or stamps. Address B. RETELLACK, 417 Elgin St., Ottawa, Canada. no81

FORMULAS FOR ANYTHING—Write us what you want in formulas; we have them; list free. FINEST MFG. CO., 458-B Parker St., Roxbury, Mass. no825

I WILL SEND YOU A FORMULA for removing unsightly Tattoo Marks, which is the result of a discovery I made in removing my own. No milk or alcohol used. My method is positive and sure. Send 50c coin for complete formula. P. F. HARDING, 142 N. Dearborn St., West Philadelphia, Pa. no822

MONEY-MAKING SECRETS—How to make overnight Corn Cure, Herb Medicine, instant relief Toothache Remedy, straighten kinky hair by applying during natural sleep; all for \$1.00. H. GORDON, 3346 Prairie Ave., Chicago, Illinois. no825

SPECIAL, 30 DAYS ONLY—Will sell 10 high-grade Formulas for 25¢; money back if not satisfied. THORNBERRY, 65 Burton Pl., Chicago, Illinois.

SUPERFLUOUS HAIR removed permanently. Formula, 50c. V. J. THOMPSON & CO., Box 11, Chicago, Illinois.

TATTOOING REMOVER—The best four formulas for \$1.00; The Art of Tattooing for 50c. GEORGE C. WERNER, 1129 Race St., Cincinnati, Ohio. no8

For Sale—New Goods

3c WORD, CASH. NO ADV. LESS THAN 25c.

LIGHT PLASTER KEWPIES, handsomely finished, direct from factory, 25c each, any quantity; sample 50c, prepaid PERFECTION BLDG. CO., Evanston, Illinois.

MAGIC Handout Escape 10c; Magical Catalog, 2c. ATLAS CO., 808 Euclid, Chicago.

MAGICIANS—I build Illusions; all work guaranteed. LOEY, 33 State St., York, Pennsylvania. no822

SILK CREPE PAPER DRESSES, 3 pieces, all flashy colors, \$6.00. Limited, \$50.00. A thousand dresses in thousand lots; samples on receipt of postage. AMERICAN DOLL DRESS MFG. CO. 1244 Franklin Ave., St. Louis, Missouri.

TATTOOING DESIGNS—12 up-to-date, hand-colored, 50c; with stencils, 75c; 50 Design Imprints, 60c; 100 for \$1.00, 200 for \$2.00, 500 for \$3.00, 12 chest designs, \$1.00; 24 for \$2.00; Hand Outfit, 50c. Send P. O. money order to GEORGE C. WERNER, 1129 Race Cincinnati, Ohio. no8

CENTRAL BANK FEATURES. J. COBB, 757 Myrtle Ave., Bridgeport, Connecticut.

For Sale or Lease

2c WORD, CASH. NO AD. LESS THAN 25c.

FOR SALE OR LEASE—Two of the finest Store Front Attractions with banners, will consider Partner. W. L. PEARSON, 667 6th Ave., Milwaukee, Wis.

For Sale—Second-Hand Goods

2c WORD, CASH. NO ADV. LESS THAN 25c.

75 BULL'S-HEAD PERFUME MACHINES—Operate for penny; perfume sprayed from nose by pulling horns; 14 inches high; weight, 12 pounds; head cast iron and horns nickel-plated, mechanism simple; all accessories, such as lock, etc., included; hold 2 1/2 oz. perfume and should pay for the machine; can furnish good perfume at 25 cents oz.; used machines \$6; also have some new ones at 85¢ special prices on 5 or more; will ship day order is received. HAL C. MOFFAT, 201 1/2 East Main St., Danville, Illinois. no81

2,000 OPERA CHAIRS from war camp, good as new \$1.00 each; Machines, Bookshelves, Screens, etc., at price half of cost. J. P. REDINGTON, Scranton, Pennsylvania. no82

ALLIGATOR TANK—New and used; Rope, Cots, Ammo in Numbers, Tent, chairs, Want Camp, War, High, Hyena, etc. T. DEES, Gaffney, South Carolina.

ASTRA ILLUSION—Splendid wire frame, hoop and beautiful carved table. Luby make, in two crates; \$100.00. BOLKE, 1091 Berne Ave., Philadelphia, Pa.

BARGAINS IN NEW AND USED MAGIC, Crystal Gazing Bells, Swords, Devices, Mind Reading Apparatus bought, sold and exchanged; also Books, Honest, reliable service. OTTO WALDMANN, 1450 First Ave., New York.

BIG BARGAINS—Chorus and Principals' Costumes, Tights, Scarves, Trunks, etc.; send for bargain list. CLYDE H. LINDLEY (New Address), Boston 80, 142 Broadway, New York. no82

DENTZEL CARROUSEL—Good condition; also Gas Engine, Address J. BERGMAN, 517 Tasker St., Philadelphia, Pennsylvania. no825

DRESS SUIT—Coats, Vests; sizes, 35 to 40; choice, \$8.00; Tuxedo Coats, red, \$6.00 each; fine Luscumb Ranjo, \$25.00; Italian Violin, \$25.00; Guitar, \$7.00. A. WALLACE, 1554 N. Clark, Chicago.

ELECTRICAL STAGE EFFECTS—Clouds, Ripples, Fire, Waterfalls, Spotlights, Spotlights, Clock Movements, Lenses and General Supplies; save fifty per cent. NEWTON, 305 W. 15th St., New York. no81

FOR SALE—Steam Calliope, BOX 208, Parkersburg, West Virginia.

FOR SALE—300 pairs Hensley Fiber Roller Skates, H. E. JENNINGS, 109 Jennings Bldg., Newcastle, Indiana. no825

FOR SALE—CHEAP—Tramill Portable Skating Rink; excellent condition; 1 1/2-Hour and Skates. COONLEY & JOYCE, Greenville, Minnesota.

FOR SALE—Butter Kist Pop Corn Machine and Peanut Roaster combined; in perfect working condition; good for several years' service. Address J. A. MOORE, Erwin, Tennessee. no81

FOR SALE—Two Steam Engines and Copper Boilers, 1 1/2 H.P. and 2 H.P. with Rubber Tires. T. RHOOPHY, 1135 S. Elmwood Ave., Oak Park, Illinois.

FOR SALE—Four R. A. Stevens Sectional Bowling Alleys, standard size, complete with balls, temples, etc. Also in the condition. A bargain. JOSEPH J. BARCLAV, Bedford, Pennsylvania. no825

Re-Reviews of This Season's Broadway Successes (Made After They Have Struck Their Gait)

RAYMOND HITCHCOCK Presents Himself and Company in "HITCHY-KOO, 1919"

A Brand New Revue, in Two Parts. Book by George V. Hobart. Music and Lyrics by Cole Porter. Staged by Julian Alfred

There has been a great deal more money spent on this season's edition of "Hitchy-Koo" than was expended on any of its highly esteemed predecessors, but, fortunately, it has been expended judiciously, hence, while it is more elaborate, it has been enriched, not loaded down with finery. While it boasts a far larger company, there has been no sacrifice of standards in the matter of selection, and what it has lost in simplicity it has more than made up in solid worth and imposing proportions.

It is one of the few aristocrats among the musical comedies, a fine show, wholly devoid of suggestiveness, vulgarity or cheap wit. Credit for the enviable standard attained must go chiefly, of course, to Mr. Hitchcock, but George V. Hobart, who rarely essays librettos, is also entitled to a measure of same, as are also Cole Porter (lyrics) and especially Julian Alfred, who staged the production.

Mr. Hitchcock's material is as fresh, droll and irresistibly risible and rousing as any he has ever offered, and he himself never appeared in better form or to greater advantage. His comedy is ably supplemented by Sylvia Clark, a recent find, who exhibits positive genius as a hoyden; Charles Howard, an artist as well as a comedian, and Joseph Cook, a graduate from vaudeville, who is rapidly blending with his new surroundings.

Lillian Kemble Cooper demonstrates that she has a sweet voice and altogether enough of it for musical comedy, besides bringing to the production histrionic ability, grace and artistry that prove distinct acquisitions.

The music is cheerful and simple without being in the least unrefined, there is more than a touch of urban in the scenic settings, the costuming strikes a new and high note in point of beauty and good taste, and the abundance of feminine charm and loveliness which pervades, coheres and unifies the regulation succession of unrelated scenes and numbers is never permitted to hint even remotely of musky or rowdy boisterousness, but is always exercised circumspectly and used daintily—with moderation and restraint.

Perhaps that is why "Hitchy-Koo, 1919," has class plus—why it appeals so strongly to people of breeding and discrimination.

The program credits are: Scenery by H. Robert Law Studios and Joseph Urban. Costumes by Paul Arlington, Inc., Brooks Uniform Co., Anna Spencer and J. M. Gidding & Co. Shoes by Miller. Wigs by Hepner. Properties by Brunton. Slates originated and executed by Harry Sears. Horn used by Mr. Hitchcock supplied by C. G. Conn Co., Elkhart, Ind.

BIG BARGAIN—100 boxes Gum; includes only Colgan's Violet and Mint Chips and Kell-Gum Gum; 20 5c packages to each box. First \$30.00 takes the lot. DONALD HULLER, Broker, Barrie Creek, Michigan. no826

RIJOI ORCHESTRA WURLITZER PIANO—Will sell for storage charges; have no use for same; first \$75.00 buys it; bargain for someone who has use for it; will pack and ship any part of United States on receipt of this small sum. MRS. H.A. ALTMAN, 1902 Clark St., Houston, Texas. no825

BOWLING ALLEY—Brunswick-Balke-Collender, for sale; nearly new. Take up ready to ship; bargain. BOX 111, Reunion, Michigan. no8

BULL'S HEAD PERFUME VENDING MACHINE, with penny slot, \$6; Acme Electric Shock Machine, \$5.60; good condition; special price on five or more. HAL C. MOFFAT, 201 1/2 Main St., Danville, Illinois. no825

CHINATOWN FIGURES—Dressed; dunks, raps; bargains; Battle of Waterloo, 5 reels, abundance paper, \$190; 9-ft. Slide Wall; above practically new; Edison One-Pin, \$35. J. W. HOLPER, Corning, New York.

CORDINA TYPEWRITER IN CASE—Good as new; small Motor Generator, quarter horse power. WESTERN MOTION PICTURE CO., Danville, Ill. no8

FOR SALE—A bargain if taken at once, complete outfit for Stage; Parlor, garden, kitchen set, two fronts, stone wall, three door backings, four sky borders, two teasers, three border lights, one front curtain, picture sheet, four drops 4x18, screen, wood seats, two dozen chairs, two dozen stools, twenty sets linen, etc.; \$300 takes everything. P. L. MOERSH, Escanaba, Michigan.

FOR SALE—Power's Simplex, Motograph Machines, Theatre Charles; everything for Theatres. THEATRE BROKERAGE EX., 112 N. La Salle St., Chicago, Illinois.

FOR SALE—CHEAP—Monarch M. P. Machine; portable; like new; \$35.00. Parachute, also order, 16x24, for 5-ft. Wall; fine condition; Tent Oval, 420-ft. Slide Wall, 7-ft. Edison Rheostat, new Cooper-Hewitt Mercury Light, Shooting Gallery, Targets with figures; a decided bargain. F. BLATTER, 932 W. 9th St., Chicago. no825

FOR SALE—Set of Band Instruments; all standard makes. ARTHUR LINDEY, 2106 McLean Ave., Chicago, Illinois. no8

FOR SALE—Short-Cast Scripts, \$3.00, with parts; send stamp for list. BOX 298, Parkersburg, W. Va.

GARNER VENTILATOR, with 220-volt direct current Motor; in good condition; \$175.00. FERRERA ELECTRIC CO., 409 N. Wells St., Chicago, Illinois. no81

FOR SALE—60 No. Pacific Wheel, with Paddles and Shipping Case, \$5.00; 45 Camera, with outfit, \$8.00; Hamburger Trunk, \$5.00, or will trade any above goods for Slide Wall or Mount Camera. HIGHMAN WHITE, Caruthersville, Missouri.

GALATEA ILLUSION—In good condition; owner has no further use; price, \$30. MIC. JAMES COS. TELLO, 713 Orchard St., New Haven, Connecticut.

GOOD PROFESSIONAL TRUNK—Cheap for quick sale. Description and prices for stamp. FRANK STANTON, Norwich, New York.

GUESS YOUR WEIGHT SCALE AND LARGE DIAL FOR CHAIR, \$15 cash; cheap. O. BENNER, 28 N. 5th St., Philadelphia, Pennsylvania.

HORNMAN'S AUTOMATIC HANDKERCHIEF PRESS—ESTAL, \$1.75; Hornman's Giant Drags Water Plan, Vase, \$7.50; Hornman's Nickel Flag Cases, water size, \$1.75; Black Cashmere Drapes, 6x22 1/2, \$3.00; Solitaire Doo Box, Nickel Chimney, etc., \$7.00; Jap Handkerchief Box, mahogany finish, \$1.25; large Mahogany Draw Box, \$5.00; medium size Draw Box, \$3.75; and many others. Two catalogues and samples, 15c. B. I. GILBERT, 1135 South Irving, Chicago.

I HAVE A GOOD TWENTIETH CENTURY MERRY GO-ROUND—All complete, 24 horses, 1 horse, 1 chariot, engine and top, for \$800.00 cash; up and running. J. N. HOWARD, Malden, Missouri.

REBUILT WARDROBE TRUNKS—Equal to new, at half original cost; get lifetime goods at wholesale prices. REDINGTON & CO., Scranton, Pennsylvania. no82

"ILLUSTRATED RECITATIONS" Readings, Lectures, also Song Slides; cheap, account moving. HOLLYN, 1531 No. Clark, Chicago.

KIRSTY KORN KOB MACHINE, complete, with instructions, \$6.00; Pop Corn Crisp and Puff Crisp Machine, \$1. Good as new. GILSON, 207 S. Sturgeon, Moberly, Missouri.

LOOK HERE! "Melliche Skill Italy" throwing game; complete with balls, banners, album prizes, new backdrop, with slides and top; top money ball game at Vt. fairs; reason for selling, end of season here; good for indoors this winter; first \$10.00 money order takes everything. This ad will not appear again. C. E. FULLER, Burlington, Vermont.

LUCKY PRAYER ENGRAVED ON HEAD OF SMALL PIN—Complete outfit, with Microscope, sacrifice; \$25; big money at church bazaars; also twenty sets "Gump" Advertising Window Carousels, \$40; retail \$5 a set. H. G. PAUL, 65 River St., Stamford, Connecticut.

"MY" FINGER WAFFLE "MACHINE"—Only two of these machines were ever built, and owners of same have retired on the profits of these machines. Same has been for years at Allentown, Pa.; Trenton, N. J.; Brockton, Mass., and other large fairs. Send for further particulars. F. W. BROOKS, 3129 Indiana Ave., Chicago, Illinois.

NEW IDEA SONG SLIDES—The following sets with music at \$2.00 per set: Oh, Helen, Mary Queen, Salvation Rose, Gladly Long-Loss, You're Making a Mess of Me, Don't You, Friendly, Kentucky Dream, Music of Wedding Chimes, You're Still an old sweetheart of Mine, Kisses, That Wonderful Mother of Mine, America Never Took Water, Rose of No Man's Land, Till We Meet Again, Salvation Lassie of Mine. Address QUEEN FEATURE SERVICE, 3917 1/2 First Ave., Birmingham, Alabama. no815

OFFERED AT A FRACTION OF FIRST COST TO CLOSE ESTATE—SAB—Light Acetylene Light, brand new; Deagan Marimba, two Taylor Property Trunks, Typewriter, Asbestos Curtain, Portable Club Booth and Ticket Chopper; all perfect. J. P. REDINGTON, Scranton, Pennsylvania. no812

OLD THEATRE PROGRAMS FOR SALE—A fine collection of about one hundred old Play Bills, if you wish to add to your collection here is an opportunity to buy them at a moderate price. Send for list. Address F. G. K., care Billboard, Cincinnati, O. 4th

SIXTEEN "INDUSTRIAL" TRUNKS—Three quarter size Wardrobes at \$31; ten Todd size, holding four suits, has drawers and all the larger size at outrageous; full vulcanized covering and binding. Purchased at sheriff's sale. Get prices now. REDINGTON & CO., Scranton, Pennsylvania. no815

SLIGHTLY USED GAMES—Sport-the-Spot, Lancers, Banners and Plates; two Games, 5 ft. \$3.50; 10-ft., \$6; Spring Game, \$10; three large size, Bowling Balls, cost \$8, will sell for \$5 each; Swimming Ball Game, Ball, Pin, Chain and Banner, \$9; 8 Marble Roll-Down, \$7; one Marble Roll-Down, used in place of Stock Wheel, \$6; Pop-It-In Game, 4-shaft, never used, \$35. O. KOTHEER, 805 W. Indiana Ave., Philadelphia, Pennsylvania.

SLIP MACHINES—125 Arcade Machines, consisting of Antisepses, Drop Picture Machines, Photographs Fortune Telling Machines and all kinds of Adhelt Machines. For particulars write ZIMMERMAN, 90 Lynch, Brooklyn, New York.

SLIP MACHINES—Bargains; send for price list. P. REDINGTON, 2511 Eastmore, Denver, Colo. no8

STAGE MONEY—One side blank for year ad; these are seconds with slight imperfection that are hardly noticeable; while they last per 1,000 \$1.25. See our Magic Ad in his issue. R. L. GILBERT, MAGIC CO., 1135 South Irving Ave., Chicago, Ill.

THEATRICAL PEOPLE can save half of their luggage bills; slightly used Trunks, all sizes and makes, all saving of half; you pay for the goods, not the name. REDINGTON & CO., Scranton, Pennsylvania. no8

THE RECENT MAGICAL HOUSE IN AMERICA IS HORNMAN'S Catalogue free. Second-Hand Apparatus, Maps, Books, Magazines bought, sold and exchanged. HORNMAN MAGIC COMPANY, 308 West 50th St., New York.

SEVERELY Complete outfits, fine Theatre Properties, Tormentors, Wings, Drapes, Borders, etc. J. P. REDINGTON, Scranton, Pennsylvania. no8

THREE BRASS NICKELED ARROWS for 3-Arrow Shuttle, \$15 cash. O. BENNER, 28 N. 5th St., Philadelphia, Pennsylvania.

VELVET CURTAINS—144 square yards heavy black bought in England; cost \$700, will sell \$175, with Ball Trunk. BERTISHI, 555 West 118 St., New York.

Help Wanted

3c WORD, CASH. NO ADV. LESS THAN 25c.

ADVANCE AGENT—Character Man and Woman with Specialties and Piano Player to double for one-nighter. State lowest salary and all particulars first letter. CARL M. DALTON'S ATTRACTIONS, La Crosse, Wisconsin. no8

In Answering Classified Ads, Please Mention The Billboard.

MINIST OR SAXOPHONE for traveling Dance... OSBORN ORCHESTRA, Box 704, Billings, Montana.

SAXOPHONE PLAYER for Dance Orchestra; steady work; also Piano Player. STALLANS ORCHESTRA, Sioux City, Iowa, Oxford Hotel.

SKETCH TEAMS—Dramatic and Comedy; Singles in all lines write; show copies Nov. 3d, playing three nights a week. I want acts that can change strong. Send lowest salary and all you do in first letter. A. T. COE, IMPERIAL HOTEL, Detroit, Mich. nov1

VIOLINIST FOR TRAVELING DANCE ORCHESTRA—State age, experience, salary expected in first letter; present team going into school. OSBORN ORCHESTRA, Box 704, Billings, Montana.

VIOLINIST, willing to learn Saxophone and Mandolin; also a Piano Player; learn to double; long engagements in young, capable Musicians, either ladies or men. If you can't do the stuff. Also able to sing songs. Write or wire; state age, send photo. CANADIAN JAZZBAND ORCHESTRA, White Springs Hotel, Knoxville, Tennessee.

WANT FAT PEOPLE PIT ACTS. Fortune Teller, Glass Blowers; all 10-in-1 People write. M. F. GIMMERMAN, as per route, care Moss Bros' Store.

WANTED, MUSICIANS FOR ALL INSTRUMENTS—Opportunities for advancement; pay \$36.00 to \$100.00 per month and all expenses; good amateurs considered, also men who play string instruments or piano. BANDMASTER, 19th Field Artillery, Camp Johnston, Kansas. nov13

WANTED—Musicians who are performers on instruments for Military Band. Good positions open for men who have ability to play solo parts. A few string players wishing to take up some Band Instruments will be accepted. Address BANDMASTER, Eleventh Cavalry, Monterey, California. dec1

WANTED—For Picture Theatre, Denison, Tex., Violin, Piano and Drums; must be able to cue pictures and be on job November 3; A. F. M. Wire. Don't write.

WANTED AT ONCE—Mus. Performers; change for week, take Piano or Organ; man with Moving Picture Machine and Films wanted. DAN POMEROY, Fredricksburg, Lebanon County, Pennsylvania.

WANTED—A-1 Drummer for dance; position for experienced; salary, \$150.00 mo.; bookkeepers and clerical men write. CARL WETHEL, Bartlesville, Oklahoma.

WANTED—Solo Comedians for Soldiers' Home Band; service men preferred. ALBERT HOLZLAUER, Bandmaster National Soldiers' Home, Johnson City, Tennessee.

WANTED—Violin Leader; union; vaudeville, pictures, road shows, six-piece orchestra, seven-day week, wages 2.00, 7-1, 3.00, salary to be paid. WIRE WYSON GRAND THEATRE, Muncie, Indiana.

YOUNG LADY to sing and work in Sketch; clever amateur considered, guarantee and percentage; completely vaudeville show. Wire. B. C. MASON, Lowell, New York (Tosard).

Manuscripts, Sketches & Plays to WORD, CASH. NO ADV. LESS THAN 25c.

24 COMEDY REPRODUCTION, 50c; choice collection; compiled by Willie Wildwater; 5 "Hit" Yacht works at 1 cent; quantity \$1.00. HOMER, 40 Pope St., Fort Linn, Massachusetts. nov9

2 PARODIES ABOUT T. J. WAR on popular songs. Sent out, 20c; 10 different Sketches and Monologues; 10 main pieces, 50c; My Makeup Book, 10c; 3 sample sketches, 20c; everything in this ad mailed for \$1.00; and for free catalog of Plays and Sketches. A. E. HILL, Madison St., Milwaukee, Wisconsin. nov13

A STIMP SPEECH ON TIMELY TOPICS (a la Law Deskender), price \$1.00; a guaranteed winner. ARTHUR NEALE, 158 West 65th, New York. "My name on a script means sure-fire material."

A-1 TABLETS—Five great Tablets at \$2.00 each; no better jazz or prehistoric bits; all genuine musical comedies of Broadway caliber; forward by appointment. P. J. LEWIS, 123 West 116th, New York.

A-1 VAUDEVILLE PIANO ACT—A scream from start and finish; male or female; for single; time, 10 minutes; show. E. E. POWERS, Havassville, Kentucky. oct25

A-1 VAUDEVILLE ACTS AND A WORLD WITH YOU! MR. MITCHELL—If you expect a good return on a 50-cent dollar, write to me. The purchasing power of a dollar has shrunk to 20 cents—the price of a beef steer. If you want to land in the coffee and coffee class get my act that isn't worth more than a beef steer. Get an exclusive act; no one else is typewritten a hundred times. For genuine big-time material you will eventually see us. Write at once. Act now. CARSON & DARVILLE, 560 West 19th, New York.

ATTENTION, PERFORMERS!—Are you looking for new material? Here it is. Just released, Black Reelation, 50c; good Original Bits, for any kind of act, 50c each; five-minute Monologues, any kind, \$3.00 each; ten-minute Monologues, \$10.00 each. Only few of each released. Get my prices for any kind of act. A Sketch or Special Song. Guaranteed original material. When playing Cleveland will be glad to have you call. P. H. SOMMERS, Author and Writer, 1316-1318 Schofield Bldg., and 250 Colonial Arcade, Cleveland, Ohio. Address all mail to Schofield Building.

ATTENTION, SINGLES!—Now ready, four new, sure-fire Monologues, Straight, Blackface, Irish and Rube; \$1.00 each; no effort needed to get your laughs; they're all automatic self-starters. ARTHUR NEALE, 158 W. 65th, New York. (Old customers note.)

DHARMATIC "Legits," "Special Notices"—"Ingeniously Strong Plot to Jury" (mother and son), "The male character," Tears, thrills, cheers, Salt-lake, for Impersonation, imitation, similar to "Madam X." Price reduced \$1.00. (Female) (Comedy) (Single Act), "Zigzagging," tearfully and thrillingly dramatic "Revelation," for women. Price, \$2.00. The show includes several typewritten pages, sure-fire, well-camouflaged artists furnishing programs only. Write to have these bits—MONEY BACK GUARANTEED. BOLLAN, 1554 No. Clark, Chicago.

MUSICAL COMEDIES—Tallies, Talking Acts, Comedy and Dramatic Sketches, for \$5.00 each. Send stamp and money order to LOUIS KLYNE, 1131 Broadway, Room 215, New York.

PARODY SINGLES—Are you just studying "getch" parodies? We're not! Sing the "kuchoo" kind! I'll write an exclusive song parody on any song reasonable. America's Well-Known Vaudeville Writer, RAY HIRSHLEIN, 4040 Dickens Ave., Chicago.

ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES WRITTEN TO ORDER FOR \$5.00; great Tallies, \$5.00; material of big time caliber. M. GREEN, 826 Hewitt Place, Bronx, New York.

ACTS, PARODIES, PLAYS, SKETCHES, Costumes, Scenery; free catalog; let me write or produce your next attraction; professional references. AL FLATICO, 1750 E. 9th St., Cleveland, O. Note—Remarkable terms. dec6

A GOOD ACT GETS GOOD MONEY—A bad act gets bad tomatoes; we write Acts, Sketches, Monologues, Songs that get currency, not vegetables. Which do you prefer? CARSON AND DARVILLE, 560 West 19th, New York.

ARE YOU USING STOCK MATERIALS? I write exclusive acts at reasonable rates. Write for terms, interview by appointment. GILLICK, 336 East 87th St., New York. dec6

ARTISTS!—The real rough stuff rhymes of 1919 will make 'em laugh. Ballads of 13 Yellers, Wop and Irish Monologues, etc.; whole book of big, happy howls all for a song, two bits (25c); new. Endless Inspiration in The Siren and the Roman, a play full of flashy, poetic glamour of dazzling days before the doom. Few remain; slightly imperfect; \$5.00 now 50c. N. Y. TREND PUB. CO., 652 Thirty-ninth St., Brooklyn, New York. oct25

ACTS, PLAYS, SKETCHES, MONOLOGUES, REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

BLACKFACE MONOLOGIST, can you use big words? I have a comic finish for your act for 25c each. LUTHER C. BLINK, City Bank Bldg., Lima, Ohio.

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

REPRODUCTION—Exclusive material; reasonable; rational terms; nothing on hand; everything written to order. For prompt reply enclose a two-cent stamp. H. P. HALERAM, 539 First Ave., Olean, New York. dec17

MUSICAL COMEDY TABLOID MANAGERS, LOOK!—Now ready for release; my second big sure-fire hit, "The Highfliers." One continuous roar from beginning to end. All numbers cued in. Limited to twenty copies. \$1.00 takes it. Address H. B. CLARKE, Box 465, East Liberty, Pittsburg, Pa. nov2

MUSICAL TAB. PRODUCERS—Am clearing out all remaining copies of my two big winners, "Somewhere on Broadway" and "Champagne and Chlorens," at \$2.00 a script; 3-2; 60 minutes; easy setting; shows you can feature; they're miniature Broadway revues. ARTHUR NEALE, 158 W. 65th, New York.

"ONLY ONE MORE WEEK!" "RECITATION OF 'FEB EXPIRES'"—\$1.00 brings you choice of any (7) of the following Recitations ("personally typewritten," with absolute money-back guarantee); (Geo. Coban's favorite) "Life's a Funny Proposition After All"; "The Dope Fiend's Dream" (original dope); "My Blue Velvet Band" (dope dramatic); "Kid's Last Flight"; "Christmas Day in the Workshop"; "Shooting Dan McGrew"; (Geo. Coban's favorite) "Rosa"; "Mother"; "Lassie"; "Call of the Yukon"; "Gunga"; "What's your favorite?" "I have it"; "Mary"; "Original," suitable for "exclusive single acts"; "Special Notice"—I have an "exceptionally" sure-fire Monologue that I have used in connection with above recitations (about 7 typewritten pages), my own "original material." Will offer 12 copies only; price, \$2.00, complete, "dressed on Orpheum Circuit" only. (My reference, your agent) ELBERT BOLLIN (The Artist's Author), 1554 No. Clark St., Chicago, Ill. (Also "Illustrated Recitations.") oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

RECITATION PARODY on "The Face on the Bar-Bar Floor" dealing with our present "Dirty Spell." Just out. Get yours now. Typewritten copies, \$1.00 postpaid. ROSE J. PAPKE, 3224 E. Tenth Ave., Barberton, Ohio. oct25

UNIQUE SKETCHES—Vaudeville Acts, Manuscripts, EDGAR S. WEINER & CO., 43-15 East 19th St., New York, carries in stock all kinds, professional and amateur. nov1

VAUDEVILISTS—"Originally," affiliated with "Hit" and "Coverness" are the booking agents for big time. Get wise. Book through them. Here are some of the ways. Tramp monologue, \$1.00; a Nut Monologue that's a "world-beater," \$1.00; a dandy Straight, \$3.00; male Double Act, \$4.00; a male Double Act, Blackface, \$5.00; act for two Eccentric Comedians, \$10.00; Recitation, 50c up. Get one of my acts; you won't regret it. J. L. CARTER, 910 W. 58th St., Los Angeles, California.

VENTRILOQUISTS—"Favorite Recitation"—"Small Boy at Dime Museum"; makes screamingly funny dialogue for ventriloquist and figure; 4 typewritten pages, complete, 50c. Also complete, exclusive, "original" Big Time Act, with "original" song, worth \$10.00. (Price reduced), \$1.50. (Money-back guarantee.) This brings repeat orders. BOLLAN, 1554 No. Clark St., Chicago, Illinois.

VENTRILOQUISTS—If you change your act every night you need my up-to-date material for performer and figure; \$1 per one dialogue, or three for \$2; guaranteed sure-fire stuff. Address M. D. ARNOLD, Room 7, Marion Theatre Bldg., Marion, Indiana.

YOUR ABILITY ALONE IS INSUFFICIENT—If you don't make a million to your material you would not only always be working but would command a far bigger salary. Let me write that new act and help you along. Sincerely yours, ARTHUR NEALE.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, MONOLOGUES, ETC.—Get into the big time channel; foot into the sea of prosperity and bank accounts of dough with one of our acts. Don't experiment; start with the right author; and save time and money. (Interview by appointment only.) Upstairs or downtown office. P. J. LEWIS, 121 West 116th, New York.

A-1 VAUDEVILLE ACT

ROUTES IN ADVANCE

Managers and performers 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.

PERFORMERS' DATES

When no date is given the week of October 20-25 is to be supplied.

Abel, Neal (Orpheum) Jackson, Mich. Aces of Harmony, Three (Grand) Minneapolis. Adair, E. & E. (Shea) Buffalo; (Shea) Toronto 27-Nov. 1.

Bernard & Seath (Plaza) Worcester, Mass. Bernie, Ben (Temple) Rochester, N. Y. Bernville Bros. (Pantages) Helena, Mont.; (Pantages) Butte 27-29.

Cardo & Noll (Pantages) Helena, Mont.; (Pantages) Butte 27-29. Carlisle & Homer (Loew) New Rochelle, N. Y. Carltons, Two (Orpheum) Champaign, Ill.

Deltoma, Thelma (Boulevard) New York. DeVoe, Frank & Co. (Regent) Kalamazoo, Mich.; (Hijon) Battle Creek 27-29.

THIS BLANK IS AVAILABLE FOR ROUTE DATA IN CASE YOU HAVE NO ROUTE CARDS. CARDS WILL BE MAILED UPON APPLICATION

Table with 4 columns: NAME, WEEK, THEATER, CITY, STATE. The table is mostly empty, intended for route data.

Brady & Mahoney (Pantages) Calgary, Can. Breen, Harry (Orpheum) Oakland, Cal.; (Orpheum) Los Angeles 27-Nov. 1.

Combe, Boyce (Orpheum) Denver; (Orpheum) Lincoln, Neb., 30-Nov. 1. Comfort & King (Orpheum) San Francisco; (Orpheum) Oakland 27-Nov. 1.

Duval & Symonds (Temple) Rochester, N. Y. Dwyer & Mayer (Poll) Bridgeport, Conn. Eadie & Ramsden (Orpheum) Memphis; (Orpheum) New Orleans 27-Nov. 1.

WIG Real Hair, Irish Comedian, Jew, Dutchman, \$1.00 each; Negro, 35c, 50c, 75c; Lady's Wig, \$1.50, \$2.00; Tights, \$1.15; Carnival Paper Hats or Masks, doz., 35c. Catalog free. Kilport, N.Y., 46 Cooper Sq., N. Y.

Forest & Church (Pantages) Edmonton, Can.; (Pantages) Calgary 27-Nov. 1.

Heartland (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 27-Nov. 1.

Kanawha Boys (Orpheum) Portland, Ore.; (Orpheum) San Francisco 27-Nov. 1.

Lee, Jane & Katherine (Poll) Waterbury, Conn. Lefever, Harry (Illup.) Peoria, Ill.; (Orpheum)

THE RIGHT ROAD

Misdirected energy leads nowhere, accomplishes nothing, but necessitates a long trip back for a new start.

ONE YEAR, THREE DOLLARS. SIX MONTHS, ONE SEVENTY-FIVE. THREE MONTHS, ONE DOLLAR.

SUBSCRIPTION BLANK Billboard Publishing Co., Cincinnati, Ohio. Please send The Billboard _____ months, for which I enclose \$_____ Name _____ Address _____ City _____ State _____

Haysey, James, Co. (Alhambra) New York. Hyams & McIntyre (Orpheum) Des Moines, Ia.; (Orpheum) Minneapolis 27-Nov. 1.

Kuma Four (Pantages) Vancouver, Can.; (Pantages) Victoria 27-Nov. 1.

Lane & Plant (Metropolitan) Brooklyn, Lang, Billy (Bijou) Battle Creek, Mich.

University Girls, Clifton & Umphey, mgrs.: (Liberty) Joplin, Mo., Indef.

Bon Tone; (Gayety) Toronto 20-25; (Gayety) Buffalo 27-Nov. 1.

Watson's, Sliding Billy, Show; (Gayety) Sioux City, Ia., 20-25; (Century) Kansas City 27-Nov. 1.

Pickert Sisters' Stock Co.; Fort Plain, N. Y., 20-25; Susquehanna, Pa., 27-Nov. 1.

CONCERT AND OPERA

Aida, Frances; (Odeon) St. Louis 24.

Bostonians; (Hurtig & Seamon) New York 20-25.

Adams, James, Floating Theater; Crittenden, Va., Indef.

Prospect Players; (Prospect) Cleveland, O., Sept. 22, Indef.

BURLESQUE

COLUMBIA CIRCUIT

Beauty Trust; (Gayety) Rochester, N. Y., 20-25; Syracuse 27-29; Utica 30-Nov. 1.

All Jazz Review; Open week 20-25; (Standard) St. Louis 27-Nov. 1.

STOCK & REPERTOIRE

Academy Players; Haverhill, Mass., Indef.

Atwood, D. M., Expo. Shows; Ft. Wayne, Ala., 20-25.

NO ADVANCE IN PRICES

1916-1917-1918-1919-1920

Occupying my own buildings enables me to maintain standard prices by keeping down overhead expenses.

POSTERS

BOLD TYPE DISPLAY

Table with columns for Half-Sheets, One-Sheets, Three-Sheets, Eight-Sheets, and 24-Sheets, listing various poster sizes and prices.

16-Sheets double the price of 8-Sheets. Copy limited to twenty words.

RUNEY

IMITATION LITHOGRAPHS CINCINNATI WOOD ENGRAVERS

AMERICAN CIRCUIT

All Jazz Review; Open week 20-25; (Standard) St. Louis 27-Nov. 1.

Colonial Stock Co.; (Colonial) Lawrence, Mass., Sept. 1, Indef.

Joyland Exposition Shows

will turn South soon for an all winter tour of principal cities. Write per route today.

DIRECTING BAZAARS

JACK KLINE PROMOTION SERVICE 1431 Broadway, New York.

RUSSELL BROS.' SHOWS

Regina, Ark., Streets, Ark. Streets, Oct. 27-Nov. 1. Opening for Shows and Expositions

World's Expo. Shows, J. Scharding, mgr.: Dub-...
World at Home Shows: Jackson, Miss., 20-25;...

CIRCUS & WILD WEST

Barnes, Al G.; Hartsborne, Ok., 22; Shawnee...
Pauls Valley 24; Oklahoma City 25;...

ADDITIONAL ROUTES ON PAGE 121

WATCH YOUR STEP!

(Continued from page 42) weeks of arduous work under the personal di-...
direction of an experienced stage manager...

LYCEUM AND CHAUTAUQUA NOTES

(Continued from page 43) Use good talent for our chautauqua next summer...
Shebville (Mo.) Herald.

co-operation, to the extent that the entire lower...
floor is reserved and Mr. Coolidge has stopped...

Maynard Lee Dazzy addressed the Wisconsin...
State Convention of the Kings' Daughters at She-...

The Milwaukee College Endowment Association...
will open its season at the Athenaeum Wednes-...

The Mutual Lyceum Bureau, which for years...
has been a prominent factor in the Affiliated...

Gerald H. Thayer is doing some effective...
lecturing on the line of his life work of Pro-...

"The Zoellner Quartet is scheduled to ap-...
pear on the Mt. Pleasant Lyceum for February...

If the manager sitting in the Midland Ly-...
ceum Bureau should get orders from the own-...

canal on March October 23, 1919, what recourse...
would the attraction have when the bureau would...

"Second party agrees to reimburse with the...
company as required at any time or place at his...

Roy L. Smith, for four years pastor at St...
Paul's Methodist Church, Chicago, has accepted...

FLETCHER FOR GOVERNOR

The Columbus (O.) Dispatch says: "While...
considering the several entries for the Republi-...

Smith & King's Colored Americans are pre-...
sented high-class musical comedy tabloids. The...

I. L. C. A. COMMITTEE REPORTS

(Continued from page 43)

Table listing committee reports for various regions including ELSIE MAE GORDON, MISS EDITH GRANGER, GREAT LAKES STRING QUARTET, DR. THOS. E. GREEN, PROF. WALTER KIRKLAND GREEN, CHAS. T. GRILLEY, HAWAIIAN CONCERT CO., HAWAIIAN SINGERS & PLAYERS, THE CANADIAN FESTIVALS, and THE COLUMBUS (O.) CAPITAL COURSE.

CARNIVALS

SOUTHEASTERN FAIR GREAT FOR JOHNNY J. JONES EXPO.

Crowds on Opening Days of This Season's Event at Atlanta Far Surpass Those of Previous Years —Beautiful Lakewood Park One Mass of Amusements and Exhibits

"I think the Johnny J. Jones Exposition, as made up this year, is one of the most wonderful organizations of its kind, if not the most wonderful, that has ever been put together. It looked impossible, as short a period as two or three years ago, that the managers of carnival companies would ever be able to gather together such complete and up-to-date organizations as they have this year."

The above statement was made personally by B. M. Striplin, secretary of the South Eastern Fair of Atlanta, Ga., to the writer—a Billboard representative—who was the guest of the Johnny J. Jones Exposition at the fair for a few days last week, chaperoned by Colonel Ed B. Salter, the young, hustling, obliging, always on the alert publicity manager of the Jones aggregation.

The Johnny J. Jones Exposition is a wonderful organization in every sense of the word; in fact, in describing the Exposition wonderful would hardly "cover" it, as that word has been used so frequently for the smaller caravans. Many fair secretaries and presidents and carnival managers and agents made long jumps to Atlanta to see the great South Eastern Fair and the Johnny J. Jones Exposition, and all were agreeably impressed with the magnitude and beauty of both. And the local press—well, it could not have said any better things.

Like the Jones Exposition the South Eastern Fair grounds are a top-notch. A search of the entire globe would probably not reveal a more wonderful fair ground. A beautiful lake is enclosed by the race track. About the various Lakewood Park streets, in addition to the seven permanent rides, bug house, dance pavilion and ice cream parlor and soda fountain, were scattered two dozen or more of the Jones Exposition attractions and rides and more than a hundred concessions.

The fair threw open its gates Saturday, October 11, to a good attendance, and the Jones Exposition was up and ready Monday night, but rain and cool weather interfered with business somewhat. Tuesday was a beautiful day, and the grounds were crowded from morning until late at night (estimated attendance 70,000), all shows, rides and concessions reaping a golden harvest. Wednesday was another beautiful day, and again the grounds were a seething mass of humanity and business excellent for the attractions. However, about 9:30 o'clock that night the grounds were thrown into complete darkness when the transformers burned out. It was estimated that over 20,000 people were present at the time. Real showmanship was displayed right then and there by putting on the fireworks in hopes that the light trouble would be adjusted by the time they were over, but it was found impossible to have the trouble adjusted until the next morning. Some of the shows and concessions had emergency lights and continued business. Thursday was another fine day, altho a slight rain fell in the evening, and the grounds were again swarmed with people, all eager to spend their money. The attendance up to that time far exceeded the crowds on the opening days of the previous fairs at Atlanta, according to Mr. Striplin, and it was predicted that the crowds on the remaining days of the fair would grow even larger, the last day being October 21.

The Jones galaxy of features, with their beautiful gold-leafed carved wagon fronts, are a sight to behold—attractions that possess real merit. Cleanliness is the outstanding feature, as anybody who is acquainted with Johnny J. Jones knows, and one great reason for the success of his traveling exposition. Then again the wide-awake owner and manager has surrounded himself with a staff of executives and individual show managers, each and every one of whom is an adept in his line. Here they are: A. H. Barkley, general agent and railroad contractor; Ed R. Salter, publicity manager; David Wardfield Cohn, promoter; Percy Roberts, secretary-treasurer, assisted by Fount Kremer, son of the popular manager of the Kentucky State Fair; John E. Victor, bandmaster; Earl Potter, trainmaster, assisted by Arthur Burke; Fred Lewis, superintendent construction; Jack Rhodes, wagon builder (joined in Atlanta); Abe Jones, lot superintendent, assisted by Robert Irwin; David Sorg, electrician, assisted by Fred Arnold; Bert Earle, cafe car and superintendent of concessions; Harry Fink, manager dining car. Stella, an exquisite painting, owned and personally managed by that hustler, Eddie Vaughan, with Professor DeFord lecturing. Essie Fay's Society Horse Show, with Essie Fay and her horse, "Arabin"; Hody Hurd, Arthur Ross, the automaton man, who is a "barrel of fun" in himself on the bully platform, and Joe Ambrose, a veteran clown of the white tops. The front is capably handled by Max Kimmmerer, who makes a striking appearance and gives a very convin-

ing lecture. Johnny Jones' Trained Wild Animal Show, with Col. Phil Ellsworth, the vet., as manager; Capt. Harry Mooney, formerly of the Barnum & Bailey show, head elephant trainer; Admiral Dewey and Princess Dixie, animal workers, and Bootsie Hurd, trained goats. Johnny J. Jones' Midget City (French and Belgium Hillbillians), Harry Fitzgerald, manager. Etta Louise Blake's Superba, William Bozell, manager. Wm. Jay Coghlan's large Devil Saucer, starring Mlle. Marie, with John Regan assisting Mr. Coghlan. Dakota Max's Wild West, Max Sanders, owner and manager. Alfred, the Great, in conjunction with Cliff Wilson's Monkey Circus, Cliff Wilson, owner and manager. Jansen, the Great, prestidigitator. Hurry Jansen, manager. Fat Folks' Chautauqu, Myer Meyers, owner and manager. Canadian

(Continued on page 92)

ALBERT TAYLOR TO ENGLAND

Chicago, Oct. 15.—Albert Taylor, formerly a well-known concessionaire, and Mrs. Taylor will leave for London in the next few days and engage in the same work in England. Mr. Taylor has been employed with the United States Shipping Board for the past two years. He was last with the Zeidman & Polle Shows. He asks that his old friends write him in care of World's Fair Offices, Oldham, Lancashire, England.

PATTERSON & KLINE SHOWS

Oklmulgee, Ok., Oct. 15.—Business with the Patterson & Kline Shows to date has been not only wonderful, but really phenomenal, especially on its route back into Oklahoma, within a few miles of where they opened the season, and that even after other shows had played this territory, including the larger circuses. This

town is turning out en masse, the midway being crowded nightly with Ed Guzzard's Black & Tan Minstrel Show holding top money honors. All of the attractions are giving at least one full performance during the afternoon.

Manager Abner K. Kline and his brother, Elmer K., paid a visit to the Con T. Kennedy Shows at Tulsa this week, and were very favorably impressed by the magnitude of Mr. Kennedy's collection of attractions and appreciated the courtesy extended to them while on their visit.

Henryetta, Ok., has been booked for next week, with the Fire Department as the auspices. Lawton follows.—AL. W. BAILEY.

COPPING SHOWS CLOSE

The Harry Copping Shows closed at Ford City, Pa., recently after a successful season of twenty-four weeks' business, and are now at Reynoldsville, Pa., for the winter, where everything is stored and will be renovated and put in shape for next season under the supervision of James Marshall, well-known circus and carnival carpenter. While in winter quarters new wagons and fronts will be built, changing the show from a killy to a flat-car show, up-to-date, owning its own Whip, merry-go-round and Big Bill Wheel, and several up-to-the-minute shows. Some of the concessionaires are also ordering tops and lumber to build larger stores, among them being Walter Holliday, Al Campbell, (Red) Joe Gerber, M. Linn and others, who say they "will not take a back seat for any concession." Everyone closed together and parted for their various homes, hoping to meet each other in the spring.—M. L.

ADOPTS ELIZABETH RAZA

New York, Oct. 18.—Elizabeth Raza, billed in circus and nuduville tours as "Elizabeth, the Living Doll," was adopted Thursday in the Bronx County Court by Mrs. Riza Weiss, of 957 East 156th street, whose mother brought Miss Raza from Budapest to this country six years ago. Miss Raza is 20 years of age and thirty-two inches tall.

HAMILTON VISITS

Chicago, Oct. 18.—Al G. Hamilton, advance man last season with Harry Eady's Shows, was a Billboard visitor. Mr. Hamilton is a son of George Hamilton, known in the carnival game for a quarter of a century. The younger man was formerly employed in the New York office of The Billboard.

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

ALLAN HERSHELL CO., INC. CARROUSELS



Famous for their beautiful design and the many modern improvements of merit. Patent horse hanger hooks, patent telescope under horses, clear platforms, hinged centerpole, countershaft, clutch brake, pulley and gears constantly assembled, roller bearing gear for electric light, without loose bolts. SECTIONAL PLATFORMS, quickly assembled, makes it THE PORTABLE Machine of today. It's a real attraction. Don't overlook it. Write for particulars.

• ALLAN HERSHELL CO., Inc. NORTH TONAWANDA, N. Y., U. S. A.

BAND INSTRUMENTS

I now have the exclusive TEXAS agency for the celebrated HOLTON instruments. Agents for LUDWIG drums and accessories. DEAGAN bells and xylophones. Save time and express.

CHAS. PARKER'S BAND HOUSE, Franklin Street, Waco, Texas

WANTED - WANTED - WANTED MAJESTIC EXPOSITION SHOWS

Show that can be featured, Wild West, Dog and Pony, Society Circus. Would like to hear from Wire Walker, Impalement Act, Trapeze Workers, Menage Horse, anything to make up a Hippodrome. All who have written before wire at once. Will furnish outfit complete. All address

MAJESTIC EXPOSITION SHOWS, Montgomery, Ala.

ART EDMUNDS Devotes Time to Soldiers

Art Edmunds, known as the Pocket Hercules, has recently been discharged from the service having lost an eye in the world conflict. Edmunds is a lecturer on health, strength and development of the body, also a wrestler and a boxer of no mean caliber. He is now putting on entertainments for the returned soldiers and for the benefit of the widows and orphans of fallen heroes. He is expecting to return to the professional stage in the very near future and renew his work of lecturing and development.

THEIR FIRST SEASON

The Eldridge Amusement Company has had a very successful season in and around Indianapolis. It has played the lots around the Hoosier capital since early spring. This was the first season of this aggregation, and it bids fair to rise in the carnival world. J. A. Eldridge, owner and manager, merry-go-round and wheel; Wm. A. Law, publicity and superintendent of concessions and shows, Concessions; Billy Dorrer, poker chip hoopla; Chas. Dorrer, shooting gallery; Mack Kate, chin-ware; Shorty Spencer, dart gallery; A. Butterfield, ball game; Bill Ferrell, marble roll-down; Bill Gillespie, pitch-'til-you-win; Wm. A. Law, with eight concessions; Huckleby-Buck Slim and Dakota Whitey would like to hear from their friends. Mr. Eldridge closed last week and will open in the spring with a larger outfit.—BILL FERRELL.

SMITH SHOW CLOSSES

The Smith Greater United Shows played their last date of the season at Charlestown, W. Va., October 18, under the auspices of the Citizens' Fire Department. The merry-go-round and Bill Ferris wheel owner, Capt. W. D. Doney, intends to play fair dates or still. Oriental Show, Cabaret and Athletic Show, Adam Erbe, owner, will either book with some show or play fairs. Everybody on the show has been paid in full, and all are happy. Much praise must be given Lou D. Lyman, general agent, and to Sam Ach, special agent and promoter. Everybody has been signed up for the second week in March, 1920, when the Smith Greater Shows will again take the road. Our winter quarters are Salisbury, N. C.—K. F. "BROWNIE" SMITH.

THE BEVERLY SHOWS

The Beverly Shows opened at Lancaster, Ky., under favorable conditions, the weather being fine, and good business resulted. Following is the lineup: Mort Wescott's carousel, Mrs. Wescott's ferris wheel, Fred Clark's monkey speedway and athletic show, "Red" Merton's "Honolulu," Art Byrne, devil's bowling alley, hum wheel, swinging ball, spot-the-spot, roll-down and glass wheel; Mrs. Louis D. Lyman, pitch-'til-you-win; Louis Wells, doll wheel and fishpond; Jimmie Morton, hoopla, cat track, cigarette wheel and candy wheel, operated by Mrs. Tom Limerick; Mrs. "Happy" Holden, eating emporium—this is the "piece" de resistance—her cooking makes us all think of home and mother. Saw our genial manager, "Happy" Holden, fitting around the county building, where there was a land sale on—watch this "Happy" boy. We played Barbourville, Ky., week of October 13.—MACK.

MOSS BROS.' GREATER SHOWS

The Moss Bros.' Greater Shows had a great stand at the Green County Fair at Carrollton, Ill., recently. The shows and concessions all did a great business. Doc Hess says that the "Old Billyboy" means quick action. He placed an ad for a lady to take Zette's place so that she could go home. Wednesday, one hour after The Billboard was on the fair grounds, Doc had the lady and Zette on her way home to take a much needed rest. The show also went "fishing" in Billyboy and caught a big "mess of bass." Bass and Bass were a good "catch" and a fine addition to O'Brien's Minstrels. Chamberlin's circus side-show joined this week with a seventy-foot banner line, ten pits inside and something in the pits. It is sure making 'em take notice. He is assisted by Mrs. Chamberlin, J. W. DeBarnett of the Imperial Shows joined with three strollers: W. F. Curry, novelties; Mr. Kemper, shooting gallery; Mr. Parkinham, popcorn, and Mr. Martin, roll-down. This makes thirty-six regular concessions. The old pumpkin fair at Winchester, Ill., will finish a first-class season in the North, and then for some Southern time.—GEO. SLATER.

SAVANNAH CELEBRATION

Judging by the caliber of the different committees appointed the celebration of the anniversary of the armistice at Savannah, Ga., is going to be an affair of magnitude. The celebration will open with a big night parade on Monday, on Tuesday an Industrial Parade, Wednesday a Fraternal Parade, Soldiers and Sailors' Parade Thursday, Mardi Gras Parade Friday. Morris Miller's Great American Shows will furnish the midway for this event.

SAY "I SAW IT IN THE BILLBOARD."

CONVEY'S Circus

Hippodrome and Carnival



**WHIZ
BANG**
The Convey
Clown
says—

"The Circus Hippodrome sure has a live lineup this year according to the writeup in The Billboard."

3,000,000 TICKETS

for the first big show at Chicago, Nov. 8-16, represent only what is expected of the

ADVANCE SALES

100--Amusements for Young and Old--100

BROWN'S FAMOUS CONCERT AND MANY MILITARY BANDS. TWO DANCE PAVILIONS. THROUGH HELL AND BACK WITH THE MEN OF ILLINOIS. THESE ARE OFFICIAL WAR DEPARTMENT MOTION PICTURES.

TEN EXTRAORDINARY CIRCUS ACTS, ELEPHANTS, HORSES, PONIES, LIONS, SEALS, MULES, WIRE ACTS, ACROBATS, WAR AND EDUCATIONAL EXHIBITS—SCORE OF SIDE SHOWS, MENAGERIE, WHIP, FERRIS WHEEL, MERRY-GO-ROUND.

Dress Rehearsal for All Acts November 7th.

Concession Booths Will Be Built and Ready Morning of November 7th.

THANKS

While all the circus acts for the Convey Circus, Hippodrome and Carnival have been booked, there are still openings for concessions of high standard. Mr. Convey wishes also to extend his thanks to those whose applications could not be accepted and to assure them that he will be glad to consider further applications for

other performances than the grand opening show at Chicago. Edward F. Hill, Manager of Concessions, is still booking concessions of every sort. Every booth constructed is in a choice location, so that the late comers will lose nothing by handing in their applications now.

Cities Booked:

CHICAGO—AT INTERNATIONAL AMPHITHEATER,	- - -	NOVEMBER 8-16.
BLOOMINGTON, ILLINOIS—AT COLISEUM,	- - -	NOVEMBER 18-21.
PEORIA, ILLINOIS—AT COLISEUM,	- - -	NOVEMBER 22-30.
SPRINGFIELD, ILLINOIS—AT ARSENAL,	- - -	DECEMBER 6-14.
MILWAUKEE, WISCONSIN—AT AUDITORIUM	- - -	DECEMBER 20-28.

BACK OF IT ALL

The American Legion, that great organization of men who wore the uniform, is back of the Convey Circus Hippodrome to a man at the Chicago, Peoria, Bloomington, Springfield and Milwaukee Shows, while at the Chicago opening such organizations as Chicago Babies' Free Milk Fund, Sarah Hackett Stevenson's Memorial Lodging House for Women and Girls, National Park Seminary, Day Nursery, Service League for the Handicapped, Fort Sheridan Recall and scores of others too numerous to mention are putting forth every effort for the success of the big Victory Reunion Circus Hippodrome. These organizations will bring tremendous crowds to the show, not to mention 200,000 school kiddies and Chicago's wounded soldiers. References for the production are Great Lakes Trust Co., Chicago; Coliseum Co., Chicago, and Milwaukee Auditorium, Milwaukee, Wisconsin. Address all communications to

CONVEY & SMITH, 514 First National Bank Building, Chicago. Phone, Central 1483.

CHOCOLATES

WRITE FOR PRICES ON OUR BEAUTIFUL CONCESSION PACKAGE

GRAMERCY CHOCOLATE CO.
(INC.)
76-84 Watts Street, NEW YORK CITY.



WHEN THE FROST IS ON THE PUMPKIN

and you go South to **MAKE AS MUCH MONEY** as you made in Summer and Fall, you can help yourself to **MAKE MORE MONEY** by ordering your goods from us. Remember that **SHIPMENTS FROM CHICAGO TO THE SOUTH WILL REACH YOU JUST AS QUICKLY** as those from the East, and as far as **PRICES** are concerned—of course we don't have to tell you about that. If you are an old customer of ours you know all about it. If you are not it is time you found out. The easiest way to convince yourself is to write for our

NEW SHURE WINNER CATALOGUE No. 84

and if you are interested in any of the following lines you will find that our statement is not idle boasting, but based upon facts.

- | | | | |
|-----------------|------------------------|------------------|--------------------------|
| WATCHES | SALESBOARD MERCHANDISE | PREMIUM GOODS | AUCTIONEERS' GOODS, ETC. |
| JEWELRY | CLOCKS | HIGH PITCH GOODS | |
| RUGS | FANCY GOODS | RING-A-PEG | |
| HANDKERCHIEFS | CARNIVAL GOODS | NOVELTIES | |
| HOUSEHOLD GOODS | SILVERWARE | NOTIONS | |

N. SHURE CO., - Madison and Franklin Streets, **CHICAGO**

Remember, however, that we supply people only who are in some kind of business, and not people who buy goods for their own use.

BALLOONS

No. 60, \$2.50 gross
No. 90, \$4.50 gross
No. 65 Airships, 30 in. long, \$3.50 gross; in two colors, \$4.00 gross
Balloon Sticks, 50c gross
One-third cash with order

M. PRESSNER, 20 East 17th Street, NEW YORK CITY

toward making it easier for both the agent and his followers in the near future.

For action commend us to the merry-go-round crew with the World at Home Shows. At Chattanooga a week or so ago they had the big three-abreast, 44-jumping-horse swing up and ready in less than three hours and a half. This is going some. We'll say it is, and the credit should go to C. A. Anderson, the hustling manager, and perhaps the best merry-go-round man in the country.

L. H. (Lonie) Natanson and wife, accompanied by J. K. (Jack) Hedrick, who have been operating Louie's seven concessions at fairs thru Michigan, Indiana and Ohio, passed thru Cincinnati on their way South October 12. All claimed big business at the fairs, altho several bloomers were played in Indiana. They expect to close about Christmas and lay over in the Southland until spring.

Doc Long says the Greater-Dayton Industrial Exposition to be held at Dayton, O., November 1 to January 1 looks like it will be one big event. Doc was visited by Mrs. Hunter and daughter one day last week, while on their way to the Southern fairs. J. H. Stines has closed his circus side-show and shipped to Dayton, where he has taken his place as head of the general engineering department of the exposition.

Major Chas. Gantz, known as "the smallest man on earth," sold his show paraphernalia at Fergus Falls, Minn., October 3, after a very successful season, and has decided to retire from the show business and make his home in Long Beach, Cal. Major Gantz is 34 years of age and has been on exhibition for the past 24 years, gaining many friends both in and out of the profession. He sends best regards and wishes to all.

"Joe Beef" says: "Some car-ni-val expressions one reads nowadays: 'Broke all records,' 'Headed for the South,' 'Stay out all winter.' Let is located in center of town.' 'Last week was a clean-up.' 'Crossed more in one day than any other did all week.' 'Owing to the solicitation of the committee we stayed over another week.' 'Booked solid till Christmas.' 'Was the banner spot of the season.' 'Mr. _____ is no longer connected with this company.'"

James H. Daley, formerly of circus fame, now has a dandy sugar puff waffling machine, enclosed in the rear of an auto, with which he has been playing the lots in St. Louis with the Martin & Noe Amusement Co. James has been looking for an overland show bound toward the land of cotton, but says he can't find any of that nature in those diggings, but he is going south if he has to drive straight thru a "hizzle."

Hurrah for J. W. Randolph! J. W. says he ain't got no rheumatiz no more and is again working, and those who think of him in a wheelchair, eating spoon victuals, have another guess coming. "Doing bumps in an auto over a 1,000 miles of rocky roads just naturally banned all the rheumatiz out of me," sez he. We have heard of the "country that God forgot," but Randolph is of the impression that he has discovered a territory which all the G. A. forgot. He will tell us of it later.

"Doc" Frank Willis Barnett, special writer on The Ace-Herald at Birmingham, Ala., gave Ed B. Salter a most wonderful glowing "in life" or living obituary. "He said so many nice things about me," says Ed, "that I began to believe I was really all he said, but shades of 'Tody' Hamilton, Willie Cobb, Jim Kelly, Major Burke and many more of the dear departed artists of the 'word colmers and adjective painters' league.' I assure you 'Doc' I don't deserve one-half of your elegant day dream eulogy."

According to Secretary Stratton's statement in The Dallas Morning News 137,728 persons passed thru the turnstiles at the Texas State Fair on October 12, which number was expected to be surpassed on later days of the event. The article further stated the people were spending their money freely, all attractions, concession booths, etc., playing to capacity. From this we gather the Reds, with one of carnival dom's representative organizations in Dallas, the C. A. Wortham Exposition, whooped it up to the tune of another red-letter engagement.

Thomas (Wandering) Webb tells of an athletic how he saw in Arkansas. The manager, figuring on a return crowd, put on a five-reel feature film between shows, announcing before-hand that the next exhibition would take place in thirty minutes, also at the close of the movie program a slide was flashed stating that the rest of the picture would be given later. Well, this is better policy than quite we have seen, who fail to beat their men in five, ten or fifteen-minute bouts, and then go out front and tell

(Continued on page 86)

CIRCUS MEN—CARNIVAL MEN ? WHAT ARE YOU GOING TO DO THIS WINTER ?

Why Not Sell the Most Sensational Book on the War **Gold and Blue Stars**

Dedicated to help the wounded, get a square deal for the soldiers, with six months' pay, and ERECT MEMORIALS FOR THE FALLEN.

Also 30 Pages—Incomparable. Comes, Tragedy, Fun, Thrilling Pictures and Stories by Wounded Soldiers. 64 Pages, 50,000 Words, 200 Illustrations.
POSITIVELY THE GREATEST WAR BOOK PUBLISHED.

SEE AD PIPES SECTION.

Colorado sheetwriter ordered 10,000, Ohioan 6,000, Texan 7,500. New Yorker cleared \$3,000 four months. Make \$10.00 to \$100.00 a day working for six months' pay.
DROP DEAD ONES AND GET ON THE BAND WAGON.

7 cents each, any quantity. Sells 25 cents. Samples free. Yearly Subscription Receipts, 30 cents each. Receipts furnished. Engraved Certificates with each. Special Credentials GO TO IT. GET WISE. ORGANIZE A CREW OF YOUR OWN. GO TO IT.
UNION ASSOCIATED PRESS (Inc. 1894), 209 Canal St., NEW YORK.

SPORTING GOODS

CLUB ROOM FURNITURE
Magical Goods - Stage Money
Send for Free Catalog Today.

PRIVILEGE CAR SUPPLIES
TRICK CARDS MAGIC DICE
All Kinds Every Description

HUNT & CO.
Dept. G, 160 N. Wells St., Chicago, Ill.

DEMONSTRATORS ATTENTION
THE ONLY REAL NOVELTY OF THE YEAR.

JAPANESE WALKING DOLL
HIT OF THE BOARDWALK, ATLANTIC CITY, N. J.
RETAILS FOR \$4.85
COSTS \$33.00 DOZ.

Terms: C. O. D. 25% with order unless stated.

Hold its hand and it walks. Nothing to get out of order.

INTERNATIONAL WALKING DOLL CO.
10 to 14 E. 12th St., New York City.

CONCESSION TENTS
The largest concession tent manufacturers west of Kansas City.

QUICK SERVICE - PRICES RIGHT
WORKMANSHIP THE BEST

THE F. J. BURCH MFG CO.
PUEBLO, COLORADO

NOAH'S ARK
Greatest Mechanical Walk-Through Show ever constructed.
PLANS NOW READY.
Write **LE ROY RAYMOND,**
Rosemary Bldg., Ocean Park, Cal.

PAPERMEN
WORKING MISSOURI AND ARKANSAS.
Line up on my Big Newspaper and get the Good Money every day. They all want it and pay off quick. Can use ten more men. **ROBT. H. WALL,** Circulation Manager, 137 Railway Exchange, Kansas City.

Attractions Wanted
Concessions, Magicians, Punch, etc., with Show and Picture Privileges. **HARLEM AMUSEMENT PALACE,**
J. Kodet, Prop., 154-160 E. 125th St., New York City.

If you see it in The Billboard, tell them so.



ALL THE RAGE

BEADS! BEADS!

AT THE VERY LOWEST PRICES
Assorted Flashy Colored Neck Chains

VERY NEWEST DESIGNS—JUST OUT
75c, \$1.50, \$2.00, \$3.00, \$4.00, \$6.00,
\$7.50, \$9.00, \$10.00, \$12.00 and \$15.00 Doz.

Just the goods for Concessionaires, Sheetwriters, Carnival Workers, Fairmen and Novelty Stores.
\$10.00 brings a big sample assortment of Neck Chains

MUNTER BROS., 491-493 Broadway, N. Y. City. Est. 1881.



Concessionaires, Attention!

GIVE YOUR JOINT A MILLION-DOLLAR FLASH

This Watch on your wheel, flat joint or anything that requires a flash will prove a big winner.

A 16-size Watch Case, with beveled edge crystal and fancy railroad dial, with second hands, reproduction of a \$5.00 Watch. No works, but they look like the genuine article. Deposit on C. O. D. orders.

PRICE, \$3.50 DOZEN
Sample, 35 cts. prepaid
CUTAWAY IMPORTING CO., 605 Broadway, N. Y. C.

CANDY SALESBOARD ASSORTMENTS

Write for Descriptive Circular.

J. J. HOWARD
617 S. Dearborn Street, - - Chicago, Ill.

WANT CARNIVAL COMPANY OR INDEPENDENT SHOWS, RIDES AND CONCESSIONS FOR OCTOBER 29TH, 30TH, 31ST AND NOVEMBER 1ST.

Government Aeroplane Flights daily and Government War Exhibit. Extensively advertised. Best terms you have ever played under. Prepay Wires for space. Plenty of money here.

PIKE COUNTY FAIR ASSOCIATION, Magnolia, Miss.

OLD DOMINION AMUSEMENT COMPANY
CAN PLACE AT ONCE for our Southern Fairs, opening at Jefferson County Fair, Charles Town, W. Va., week Oct. 29, Five or Ten-in-One, Pit Shows, Vaudeville. CAN USE a few more Performers and Musicians for the finest Plantation on the road. Opening for a few nicely framed, legitimate Concessions. Only one of a kind carried. All our old friends invited to come home. Address **OLD DOMINION AMUSEMENT CO., N. N. (Gabe) Harrell and Capt. John Downey, Managers, Charles Town, W. Va., Oct. 20-25.** Fair territories in North Carolina, South Carolina, Georgia and Alabama can secure this attraction for a few open dates. Wire.

**SHEETWRITERS
PAPER MEN**

THE COMPETITOR

**SOLICITORS
MEN AND WOMEN**

Owned and Edited by Colored People for the Colored People. Its Editors and Contributors are Twenty of the Leading Negro Statesmen, College Presidents, Educators and Financiers of America. It is Published and its Subscription Guaranteed by The Continental Publishing Co., a Company Incorporated and Controlled by Negroes. The Circulation Campaign is open for six months only. You can work anywhere. If in the Sunny South or going there get it now and be the first in the field.

This will be the Best Magazine you ever handled. There is nothing like it in the field, and with its Staff of Editors and Backers Competition or Imitation is Impossible. Get a Real One. A Big, 60-Page Magazine.

Credentials, Subscription Receipts and Sample Copies complete to work with, and you are representing a strictly High-Class, Legitimate Publication. All Correspondence to Home Office.

THE COMPETITOR, Circulation Department, 518 Fourth Ave., Pittsburgh, Pa.



**MUIR'S
PILLOWS**
(Round or Square)
DESIGNS
That Get the Play.
Send \$15.00 for Sample Dozen
MUIR ART CO.
306 W. Madison St.
CHICAGO

Carnival Caravans

(Continued from page 85)

the umpchays of the big fellows they have beaten and how quickly they could have won if there had been any money in sight. There is some chance for the former, but decidedly little for the latter.

Pete H. Cole closed his fair season with his Baby Emma and Decapitation shows at Creston, Ia., and immediately started framing for an indoor show to open in St. Joseph, Mo. Twelve fair dates were made, all proving successful, but Fort Lodge, where it rained nearly all week, Kid Russell, late of the Nat. Jests Shows, had charge and worked the front of Decapitation, while Mrs. Russell handled the inside. Ben Hyman told it to 'em on the front of the attraction, where that beaming bunch of female jollity, Baby Emma, was the feature.

Frank Robinson, aeronaut, had contracts to furnish his balloon jump as free attraction on a fair. When he went out to get his outfit ready he was charged admission for himself and helpers to the grounds—under protest, but it went over, according to one Red, who remembers a like circumstance wherein after paying for the dupats and while making his descent was seen to swing his chute and kick his legs in a successful attempt to land within the enclosure, afterward stating in answer to an inquiry that he wanted to try his best to save a second admission while returning with his parachute.

We now hear that Bill Alken will come back next season with Bill Alken Shows, bigger than ever. For some ten years Bill matched it with the others thru the hub of the United States—Ohio, Indiana, Michigan and Pennsylvania—and carried about as big a rag-front show as the most of 'em. William claims it was the four years of war that dowed him before, but he didn't play piker and shot it all—money, show, farm and the whole works. But he adds that he has put the same determination into the cotton business down in Arkansas and it has served him well. "What's life without its ups and downs?" asks Shelk Alken.

Another thing noted during the fair at Winston-Salem, N. C., was when Adolph Seeman and Col. Webb were shaking hands on meeting, the latter remarking: "I remember you when you brought the first big aggregation of shows to this city twenty-five years ago." Some reckon. At that time the Seeman-Levitt Shows consisted of the Crystal Maze, Joe Fenari's Animal Show, Phil Ellsworth's snake, Dotty Ellsworth's big monk, J. Augustus Jones' Side-Show, the horse, "Jim Key"; Buckley's Dog and Pony Show, P. J. Mandy's Posing Show and a few concessions. How many now in the business remember this organization?

A post card from E. T. (Dooley) Halyburton, who, for about a year, has been confined at Battle Hill Sanitarium, Atlanta, Ga., with tuberculosis, states that he is still flat on his back, with no hope for recovery, and a few lines, even a post card, from old friends will greatly aid in passing away the long hours of misery and suffering. Mr. Halyburton also states that his wife, Mary, passed away of the same disease last June 20. "Dooley," as he was familiarly known, has been a member of several stellar organizations, serving in different capacities. He may be addressed care of the above institution.

All hears that Roy Gate, known to showfolks as "Lightning Amberst," formerly with Sheeley, World at Home, Eastern, Johnny J. Jones and others, was seen on the fair grounds at Rochester, N. Y. Amberst, he it remembered, was the cartoonist who worked with the Showmen's League in the big War Drive last November, and who afterward illustrated their wonderful success in the campaign, the original of which is now in possession of the Showmen's League, New York Branch. The lightning porter is not tramping at present, but says the call is irresistible and he hopes to be around "cutting it up" with the boys again this winter.

HOMECOMING A SUCCESS

The big Homecoming, held at Assumption, Ill., recently, was a great success. Carl Jarnett, of Vandallia, Ill., and W. R. Taylor, of St. Louis, had thirty-five live concessions and did good business.

Among the principal free attractions were the Aerial Uits, who worked on a revolving ladder and double trapeze; Charles Skiver, of Indianapolis, made a balloon ascension every day. C. A. Hittcher, of St. Louis, a well-known concessioner, made a hit when he sang with the band. Lewis Enderston, formerly with the Aviation Corps, piloted a large Curtiss airplane every day for the Clinton (Ind.) Aviation Company.

Following the Homecoming Carl Jarnett and his attractions appeared on the street at Fladlay, Ill., and the week following he furnished attractions for the Patoka (Ill.) Homecoming.



NEW INVENTION
Every Home, Butcher, Baker and Grocer is a
Red Hot Prospect
100% PROFIT FOR AGENTS
WITH THE
KWICKSHARP KNIFE SHARPENER and SCISSORS GRINDER

Tested and endorsed by "N. Y. Tribune" and "Good Housekeeping" magazine.
Most Needed Household Specialty of the Day
Every home in the land is a victim of dull knives and scissors. The KWICKSHARP puts the keenest edge on the dullest cutlery in a jiffy. Made of the very best materials. Lasts a lifetime. We want live agents to sell this new household necessity.

Attractive Advertising Matter Free
Write for Full Particulars
SPENGLER LOOMIS MFG. CO.
1307 Garland Bldg.,
Wabash and Washington Sts., CHICAGO, ILL.

THE P.D.Q. LINE

(PRICE—DELIVERY—QUALITY)

We Pay All Express Charges

DOLLS, \$30.00 PER 100

The Regular 14-Inch Doll

Send Cash With Order. Write for Our Catalog.
SHIPMENTS MADE SAME DAY ORDER RECEIVED.
CENTRAL DOLL & NOVELTY CO., (SALES OFFICE)
160 North Dearborn Street
(FACTORY) **CHICAGO, ILLINOIS**
641 Division Street

**WANTED FOR
Al-Sihah Shrine Patrol Bazaar**

Macon, Ga., Nov. 26th to Dec. 2nd

AUDITORIUM BUILDING

Fat Girl, Midgets, Glass Blowers or any Pit Attractions. Five thousand tickets sold and still selling. Can use a few small Concessions. Good spot for Palmist. Can use one good Bally Show. This is the spot to get your bank roll. Another big one to follow. Deposit required on all Shows and Privileges.

L. J. KILBURN, care News, Macon, Ga.

P. & P. STATUARY COMPANY

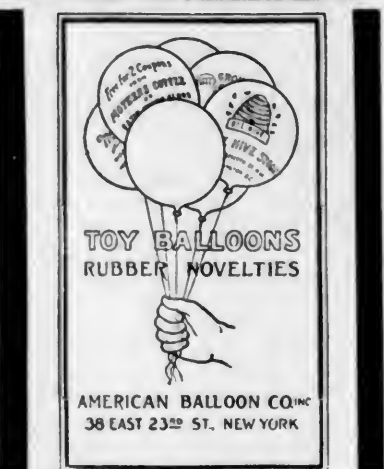
915 East 15th Street, Kansas City, Mo.

CARNIVAL SUPPLIES

ALL KINDS OF PLASTER OF PARIS DOLLS. On orders accompanied by cash in advance we will prepay all freight charges.

For Sale 100 O. K. WOODEN CABINET COUNTER MACHINES

Tell-in-Advance play, with checks, brand new, Mills Novelty Co. make, \$75 each in single, \$65 each in lots of five. You will get your first cost out in your first week's run. Mention Billboard, Machine No. 13.
SILVER KING NOVELTY CO., Indianapolis, Indiana.



Salesboards

SPECIAL PRICE TO OPERATORS
600-Hole 5c Candy \$12.00 Deals,
720-Hole 5c Knife \$12.00 Deals,

Shipments same day order is received.
Satisfaction guaranteed or money refunded.
Terms, 1-3 cash with order, balance C. O. D.

Carbondale Supply Co.
CARBONDALE, ILL.

BIG ANNOUNCEMENT!!!

—BY THE—

WESTERN DOLL MFG. CO.

A. J. ZIV, President

564-572 W. RANDOLPH STREET, Phone, Franklin 5131 CHICAGO, ILL.

A NEW DOLL FOR THE CARNIVAL AND FAIR TRADE, CALLED THE

AMERICAN BEAUTY

The handsomest Doll on the market. Now ready for shipment.

With Wigs, \$16.50 Per Doz. With Stand Up Silk Turbans, \$10.50 Per Doz.

Advance orders already booked show this will be the most popular Doll ever offered the concessionaire. Samples now on display at our Chicago and our New York Office, 32 Union Square.

THE LARGEST NOVELTY DOLL FACTORY IN THE WORLD



AMERICAN BEAUTY, No. 32—With Silk Turban.



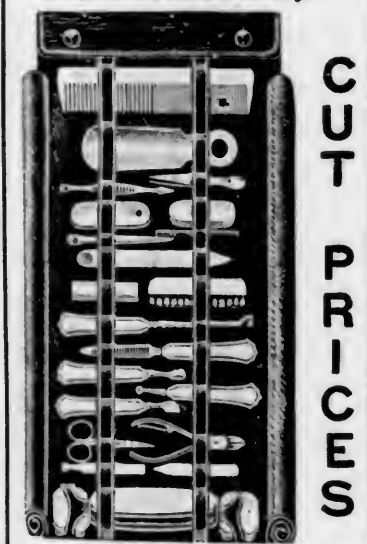
AMERICAN BEAUTY, No. 30—With Wig.

Premium Trading Watches



STEM WIND DIAL GOLD
Gent's 16 size, thin metal, gold-plated Watch, at remarkable low price of \$1.65. Looks like a \$20.00 Gold Watch. Order sample now. Sent by mail upon receipt of price and 10c extra for postage.

SPECIAL For Immediate Delivery.



CUT PRICES

No. 9200BB—23-Piece Manicure Set. This is our very latest creation in Manicure Sets. Set consists of 23 pieces of best quality steel fittings, and white grained French Ivory manicure pieces, slanted French Ivory in gilt letters. Fitted in a silk plush lined, long grain leather roll, as illustrated above. Our Special Cut Price \$4.95
No. 9100BB—21-Piece Set. Very similar to the above. Per Set \$4.50
No. 2265BB—18-Piece Set. Very similar to the above. Per Set \$4.15
No. 300-5B—17-Piece Set. With Ivory Handle. Otherwise very similar to above. Per Set \$3.50
No. 823BB—Special 18-Piece Set. With round handles and plush lined leather roll \$3.25 Per Set
FOLDING SALESBOARD FREE WITH ROLL.
For a large variety of other low priced, popular sellers, see our Silent Salesman Catalogue No. 48, just off the press, mailed free to dealers. Illustrating Watches, Clocks, Jewelry, Leather Goods, Silverware, Trunklines, etc. Write NOW.
JOSEPH HAGN CO.
(Cut Price Wholesale Jewelers)
300-302-304-306 W. Madison St., Dept. B.
CHICAGO, ILLINOIS.

"Nickel in the Slot"
UNCLE SAM'S ENTERTAINER
Ready for the market, with automatic record playing mechanism, adjustable to 10 or 12-inch VICTOR or COLUMBIA records.
SKELLY MFG. CO.,
433 Hein Place, CHICAGO.

WANTED—A Carnival for a County Fair, November 10 to 15, or about 20 Concessions, 5 Shows and a Merry-Go-Round. J. P. STONE, President, Crawfordsville, Georgia.

WALLACE EXPOSITION SHOWS

Mat Crown and his Girl Show joined at Elkton, Md., and is pleasing the patrons. Doc Wallace's "Whip" has not arrived as yet, but he is patiently waiting for it. Business at Elkton, Md., was great, but on the opening night the State Attorney closed all concessions, even the merry-go-round and caskhouse, the things were fixed later, and from then on it was great. Elkton at one time was a great town for a country fair, but was closed against circuses and carnivals. Our agent, Joe Sheeron, opened it for the first time, and we played right in the heart of the city.

Aberdeen, Md., where the Proving Grounds are located, should prove another good one, and this also is a new town for a carnival. Steve Decker, Ralph Birther and Curley Gray are three who are missed from our outfit. Our agent closed this week and intends to devote the winter months to his picture house in Philadelphia, Pa. Billie and Mrs. Rinsner are figuring on taking their two rides and making a long jump south. Billie cleaned up in and around Philadelphia this year. Custer Bros. have a great Wild West Show and are ignoring on putting on a Dog and Pony Show. O-Zan-O is getting big money, and Joe Sheeron is building two more shows for Billie Price and Hiram Wallace.—JOE FITZPATRICK.

FAMOUS BROADWAY SHOWS

Elberton, Ga., Oct. 16.—The Famous Broadway Shows, appearing here this week, are being liberally patronized, altho Monday night was lost on account of rain. With favorable weather the balance of the week should be greater than the first half, as the natives appear to be hungry for outdoor amusement.

After about ten more weeks of good fairs, including the one at Lexington, S. C., the Broadway caravan will go into Mobile for a ten-day engagement under the auspices of the Shriners, and then into winter quarters.

Billie Clarke, the hustling manager, went to Atlanta this week to visit the Johnny J. Jones Exposition, and met so many friends that he did not get back for three days.—BILLY MURRAY.

BUT ONE JOHNNY JONES' SHOW

As Johnny J. Jones has but one show (the Johnny J. Jones Exposition) you can imagine his surprise when, while at Atlanta, Ga., last week, his attention was called to an article in The Shreveport, La., Times of October 14, carrying the following prominent headline: "Johnny J. Jones Shows at Bossier Fair." The story went on to say that a certain carnival company, formerly the Johnny J. Jones Shows, was frantically the amusement at the fair at Bossier, La., etc. It may have been a misunderstanding on the part of the newspaper reporter or editor in saying the company was formerly the Johnny J. Jones Shows, or it may have been otherwise, but just the same Mr. Jones personally made the following statement for publication to a Billboard representative at Atlanta October 16:
"In order to warn the public and fair secretaries throughout the country, please say for me that I have but one show and will never have or be connected with but one, and it is now playing the Circuit of Southern State Fairs. Nobody has any authority to use my name in connection with any outdoor amusement company. I don't know or never heard of the manager of the show mentioned in the article."

BILLBOARD AD PAYS

Chicago, Oct. 18.—A short time ago a representative of The Riverview Doll Company called at The Billboard office and said that business ought to be better. He thought maybe an advertisement in this publication might help.

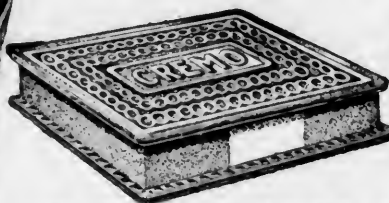
The management of the above company said today that in answer to the advertisement telegrams began to come in ones, twos, dozens, scores and finally the messenger brought them in a basket with the explanation that he got tired out bringing them so often in small bundles. The telegrams were all orders, too, the company said.

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

TWO BIG SELLERS AT ANY FAIR



Big Profits for the Concessionaire on These DELICIOUS, TASTY, CRISPY "CREMO CAKE" CONES AND WAFERS



Now is the time to sell "CREMO CAKE" Cones—the biggest sellers on the market. We pack them in the new nonbreakable corrugated cartons and every cone is guaranteed to be in excellent condition when it reaches you.

"CREMO" Ice Cream Sandwich Wafers

Are Tremendous Profit Getters for the Concessionaires.

You can get from 16 to 20 sandwiches from one brick of Ice Cream at a total cost of 40 cents. These wafers can be used with the Sanico Sandwich Machine.

WRITE FOR SPECIAL OFFER TO CONCESSIONAIRES.

CONSOLIDATED WAFER CO.

Largest Manufacturers of Ice Cream Cones in the World.
CHICAGO, 2622 Shields Ave. SAN FRANCISCO, 911 Front St.
BROOKLYN, 515 Kent Ave. TORONTO, CANADA, 107 E. Front St.

CONCESSIONAIRES GET SET FOR THE WINTER

START A REAL BUSINESS IN A PERMANENT LOCATION. ALL YOU NEED IS A STORE WINDOW AND MY

AUTOMATIC DOUGHNUT MACHINE

One Machine will cut and drop 3,600 Delicious Doughnuts per hour, at a cost of about \$42.00. You sell them for \$120.00. YOUR PROFIT FOR THE HOUR, \$78.00. Complete outfit costs \$300.00. \$150.00 cash, balance C. O. D.

—WIRE OR WRITE—

HARRY MCKAY, 1518 Madison St., CHICAGO, ILLINOIS

WANTED—WANTED—WANTED For GOODMAN & SARNIS FRISCO CABARET

PIANO PLAYER, TRAP DRUMMER, with or without outfit; SAXOPHONE PLAYER or organized JAZZ ORCHESTRA, CABARET DANCERS who can conduct themselves like ladies at all times. TEN CENTS and ALL TIPS.

POSITIVELY OUT ALL WINTER

WRITE WIRE COME ON
Address all communications to IKE GOODMAN, with H. C. Mohr's World's Exposition Shows, Chattanooga, Tenn., week of Oct. 20; Manchester, Ga., week of Oct. 27; Bessemer, Ala., week of Nov. 3.

SECOND-HAND TRUNKS \$8.00 AND UP.

Some heavy duck covered and some fiber throughout, in all sizes.
COMMERCIAL TRUNK CO., 317 W. Van Buren St., CHICAGO, ILL. Near Market. Tel., Harr. 6614.

FOR SALE—THREE-IN-ONE SHOW

20x30 Tent, 10 ft. side wall, in A-No. 1 condition, used six weeks; 3 brand new Banners—Alligator Banner, Bird Banner, Illusion Banner, head on sword, also Division; 2 large Alligators, 7 ft. long; 1 Runtail Monkey; 2 Pit Covers; 2 Italy Cloths, Tent Poles, Stakes, Banner Poles, Pits, 1 good Ticket Box, 5 small Cages. Show painted brand new and a flash. Show ready to open. Will sell at a bargain.
SAM STRICKLIN, 1065 Clarendon Ave., S. W., Canton, Ohio.

SOME MORE BIG ONES—FOR THE BIG ONES

C.A. WORTHAM World's Best and Greatest EXPOSITION SHOWS

"THE MOST WONDERFUL CARNIVALS IN THE WORLD"

C. A. Wortham
World's Greatest Shows
RED ROOSTERS (HOUSTON)
 Armistice Week, November 10th
BEAUMONT FALL FESTIVAL
 Week November 17th
 Concessionaires address
SAM S SOLINSKY, Beaumont, Texas

WE WANT CONCESSIONS ONLY
NO SHOWS—WE HAVE PLENTY
"COAST BOUND"
 Address C. A. WORTHAM, Shreveport, Louisiana, State Fair.
FRED BECKMANN, Mgr. Clarence A. Wortham Show, Durant, Okla.
 ROUTE GIVEN IN BILLBOARD.

Clarence A. Wortham
World's Best Exposition Shows
CORSICANA—ELKS' JUBILEE
 Week November 3rd
SHRINE STREET FAIR, Ft. Worth
 The biggest event of the year, auspices Moslah Shrine Band, November 10th
 Concessionaires address
JOE S. SCHOLIBO, Special Representative
 Wortham Shows, Ft. Worth, Tex.

RANDOM RAMBLES

By WILLIAM JUDKINS HEWITT

KINDLY LET US persist in suggesting that all in the outdoor show business prepare for that wonderful season 1920 is going to be.

W. H. DENZEL, of Philadelphia, operated carousels at Willow Grove Park, that city; Woodside Park, Atlantic City, and at the Bronx Exposition, New York, and a lot of other places. He calls the one at the Bronx Exposition his "Exhibit Machine," and truly it is a great, beautiful and money-getting riding device. Men like W. H. do big things in the outdoor show field, and they do them right.

WILLIAM McDONALD has a new joke. What time is it if one Ford car passes another. Answer: "Tin past tin."

THOMAS G. CANNON, the oil magnate of Kansas City, is in favor of a big showmen's dinner in New York, and he's not the only one. Ask J. N. Wisner, of New Orleans. The latter was one of the leaders at the first one given in Percy Tyrell's Gunter Hotel, San Antonio, 1918.

SIR EDWARD M. BURK AND HONORABLE EDWARD M. FOLEY are the outdoor show idols of the Pacific Coast, and they have not yet extended their capacities to the limit.

PREDICTED TO BE the biggest thing of its kind ever held on the North American Continent. "The Civic Celebration," Richmond, Va., in November. They, meaning all interested, do claim that it will even surpass the Street Fair held on Broad street in the early days by the Hockst-Perari Mighty Midway. We shall see.

AMONG THOSE ACTIVE and interested in outdoor show business are John C. Jaekel, Thomas J. Brady, J. Harry Allen, Messmore & Vollman, Messmore & Danon, Oscar U. Jerney, Frank Melville, Henry Meyerhoff, and a host of others, and before the winter is half over there will be many more added to this list.

ADOLPH SEEMAN opened his window in the stateroom on the Rubin & Cherry Shows and asked the world: "Who is going to try all the empty 'beer cases' that will be on the 'dock-ets' in 1920?"

MAXWELL KANE, business manager, is rounding out this fourth year with Polack Bros.' Twenty Big. Suppose Maxwell will find his way home to Boston when the season closes and winter there.

WE ARE OF the opinion that Owen A. Brady will again put on some indoor bazars this winter around Auburn, Utica and Syracuse way in New York State, as Owen A. lives around about there some place.

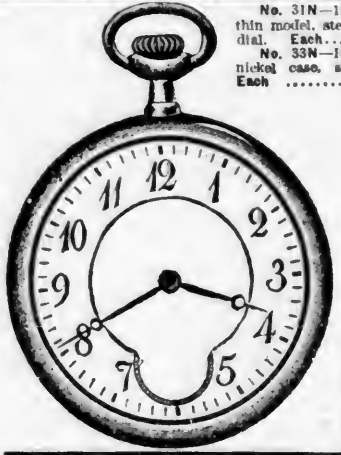
JACK KLINE is not going into vaudeville. "His bazars, my boy."

"REVELATION" is a good name for a show if it reveals something new and different.

HARRY BENTUM—What is the name of the new carnival you are going to put out season 1920? Huh?

JOSEPH G. FERARI'S Alpraline Monkey Speedway was one of the new successes of the 1919 carnival season and no one can dispute it and get away with it successfully also.

OUTDOOR SHOWMEN—if you have your company out on November 11 you should make special preparations for the celebrating of ARMISTICE DAY. You get the idea? There is plenty of time to do it right.



No. 31N—14 size Exposition, open face, gold plated case, plain polished, thin model, stem wind and pendant set, lever escapement, fancy gold dial. Each..... **\$1.65**
 No. 33N—18 size Chronometro movement, open face, white dial, in solid nickel case, snap bezel and back, stem wind and pendant set. Each..... **1.55**
 Write for our Bargain Catalogue, mailed free



No. 30N—O eye gold alloy cable temple specta-cles. Per Dozen..... **\$1.50**
 No. 32N—Gold alloy cable temple spectacles, 40 M.M. round, clear white convex lenses, any focus. Per Dozen..... **\$3.25**
 MORRISON & COMPANY,
 21-23 S. Wabash Ave., (Estab. 1892) CHICAGO, ILLINOIS.
 Wholesale Watches, Jewelry, Silverware, Cutlery and Optical Goods.

Rialto Arcade and Museum

714 Superior Ave., S. E.

Cleveland's only downtown free Arcade and Museum. Can place at all times strong Freaks on a percentage basis. Freaks of merit will play to real business. Can also place Glass Engraver, Wire Workers and Demonstrators. We open Saturday, October 25th. Big Sunday plays. Write or wire BERT HOSS, Manager, 714 Superior Avenue, S. E., Cleveland, Ohio.

WANTED FOR THE KAPLAN GREATER SHOWS

Plant. People; top salaries. Cook House; good proposition. A few more legitimate concessions. All address SAM KAPLAN, Douglas, Ga. (on the streets), under the Elks.

HARRY WITT announces that he will put on bazars this winter, and next season will launch WITT'S WORLD FAMOUS SHOWS. Harry arrived in New York last week and left for Boston. Will make his headquarters in New York for the winter months, as before.

JOHNNY J. KLINE called on The Billboard to state that his shows opened successfully in Passaic, N. J., Monday night, October 13. His Hudson car is named after the river of the same name.

WALTER L. MAIN is now general agent for Leon W. Marshall's Greater Norfolk Minstrels. C. A. WORTHAM, JOHNNY J. JONES, IRVING POLLOCK, Tom W. Allen, Con T. Kennedy, George E. Dorman, W. H. Rice, S. W. Brandage, James Patterson and all other progressive carnival owners and managers: Attention! The writer has discovered in New York a new thing, called "Plastic Motion Pictures," a miniature production as it now stands. This novelty would, in our opinion, prove to be an excellent added attraction for a novelty black top show. What do you say?

HARRY WITT has discovered a man over in New Jersey that has a very original idea for "bungalows." He plans to place them on the regular style railroad turntable. If the inhabitant of said "log cabin in society" complains about the position of it it can be turned to suit him. For instance, if he wants the sun in his room it is turned so the sun will shine in; if he wants a water view it is turned to face the water, and so on. As we live, what next?

SANFORD N. BILLINGS was in New York last week from Norfolk as representative for Leon W. Marshall's Greater Norfolk Minstrels. He was looking for Hawaiians, Singalese, Burmese and other kinds of people for the novelty show that will tour with the minstrels as a side-show. Sanford N. is of the opinion that never in the history of minstrelsy will a show go on tour equipped in the elaborate and original way that Marshall's organization now is. All new from marquee to kitchen on the private cars.

JIMMY ORR, last season at Bronx Exposition, announces he will seek engagements in the theatrical line in New York for the winter.

H. F. McGARVIE is in favor of a Showmen's League dinner in New York Christmas. He, Joseph G. Ferari and Edward C. White want to hear from all showmen who think the same way. Write today to Edward C. White, secretary, 1425 Broadway, New York; H. F. McGarvie, Hotel Horlitage, New York; and Joseph G. Ferari, Mariners Harbor, Staten Island, N. Y., N. Y.

JOSEPH G. FERARI is bending his efforts at present to get the new clubhouses of the Showmen's League of America in New York open. KING KARLO called on the New York office of The Billboard last week and reports the past season with the world of Mirsh Shows, Inc., as the best he has had in ten seasons. He will sail for Cuba on October 25 with the Samuel W. Gumpertz amusement enterprises, who will inhabit the Cuban capital for the early winter and a twenty-week tour of the island. This will doubtless be the first traveling portable park in history. Look out for season 1920 in the United States, if all goes well. 'Twill be some opposition this "new idea" of Samuel W. Gumpertz, the "Showman King" of Coney Island, N. Y.

J. J. MCCARTHY, the oracle of things current in outdoor show business in New York, was a caller at The Billboard office last week. He says that season 1920 will see the greatest activity in the history of the amusement park business.

TALK ABOUT BIG FAIRS—How about the greatest in great Britain, the Nottingham Fair, Hull Fair and the Glasgow Fair? New York City should have the biggest and best fair in all the world, but it hasn't any fair at all. Wonder why some big amusement men does not promote one?

THE WRITER HAS received suggestions from many as to what this column should be captioned. Among what some would like it to be called may be mentioned "On and Off the Lots," "Around the Outdoor Show World," "Lots and

Lots," "Shows and Showmen," "Show Talk," "The Show Shop," "Show Shop Talk," "Talking Shop," "Talking Show Shop," "Carnival Conversation," "The Show World," "Show World," "Tops and Lots," "Coming and Going on the Lots" and "Going and Coming From Cars to Lots." The readers are the judges. We leave it to the majority. Most of them agree that "Random Rambles" about covers it all. What say you? Any and all suggestions to improve this humble offering will be appreciated by the writer. Let's hear, Address, care the Billboard, 1493 Broadway, New York. Or shall we cut it out entirely, meaning "Random Rambles"? Come on, now, and let us settle it.

FRED McLELLAND said he was manager of a park one time. A man came along with a big hot air balloon under his arm and wanted to put it on a "free act. He dug the pit, advertised it, and the day came for the ascension, and on that day there were not enough people in the park to hold down the bag. It finally got in the air and came down on a greenhouse twenty miles away, and oh, what a crash of glass.

TALK ABOUT FUNNY experiences in the outdoor game, you should listen some day to J. Gordon Hockst. Have him tell you about the lens and Mrs. Murphy, the monkey balloonist Some stories!

GEORGE E. CHURCH, of Bistany's Pit Show, called on The Billboard last week. He was with the World of Mirsh Shows, which closed the season in Danbury, Conn. He went to the Hagerstown Fair with the pit show.

HARRY BENTUM is in New York on business for the committee in charge of the Armistice Celebration to be held in Richmond in November. Harry has an idea for a kimonos wheel. Having models to display the various patterns. Is it new?

W. H. MIDDLETON visited Philadelphia and Leon W. Washburn in Chester last week. Leon W. is out of the outdoor show game for good.

WILLIAM BREMERMAN is back on Broadway from a long tour of Canada and the Trenton Fair. Reports great season.

CAPTAIN BILLY KELLEY, who has been touring with the California Exposition Shows all season, was on Broadway last week looking for the route of the Royal Exposition Shows.

INDEED THERE ARE plenty of good towns to follow the ones some carnivals are playing—but some of the agents do seem to be able to book them.

HARRY B. POTTER recently joined the staff of the John W. Moore Bazaar Company. He must have booked the James M. Benson Shows up to the closing date according to reports.

LOUIS BERNI is packing up, getting ready to go to Italy for a long tour in the outdoor amusement field in that country. He predicts great things for that country in the future. Mr. Berni will make his home with his mother over there.

NELLIE—There is no such town in New York State as Haverstrawhat. Perry & Gorman booked a big celebration in Haverstraw this summer, and it was a hummer. They had shows, rides and concessions in abundance there, too—if anything too many.

OLLIE MACK was in the theatrical business. Then he went back in the theatrical business. Last summer he managed "The Honey-moon Town," at the La Salle Theater, Chicago, for Boyle Wolfolk. Along in July he visited a car

ATTENTION SHEET WRITERS AND WHITE STONE WORKERS

BUY FROM THE ORIGINATORS OF 7-IN-1 BILLBOOK

We are now giving heavier and better stock of leather than ever before. Price, \$27.00 per Gross—Black. Price, \$30.00 per Gross—Tan. Also better quality (Black only), \$42.00 and \$48.00 per Gross. Sample, 35c. Set of four Books, \$1.25.

BRACKMAN-WEILER Co.
 White Stone Specialists,
 397 W. Madison Street, CHICAGO, ILL.

WHO WHISPERED "SHOOTING GALLERY"?

JOHN T. DICKMAN Co. Inc.
 THE LOS ANGELES SHOOTING GALLERY MAGNATE
 SEND FOR CATALOGUE

ART PHOTOS We have the kind of photo that you want. Bathing Girls, Art Models, etc. Make money selling these photos at 25c each. One dozen, sealed, \$1.00; 100, \$5.00; Samples, 25c. (PHOTOGRAPHER) 826 Calhoun, Ft. Wayne, Ind.

Special Notice!

WE ARE THE PATENTEES AND SOLE OWNERS OF THE LILLY DOLLS

ANY INFRINGEMENTS WILL BE PROSECUTED.

THE LILLY DOLL IS THE BIGGEST SELLER OF THE YEAR.

Large stock always on hand. We ship the same day that order is received.

WITH TURBAN, \$12.50 DOZ. WITH WIG, \$18.00 DOZ.

Complete line of other numbers. Send for catalogue.

Thirty-Six Beautiful Designs in Silk Pillow Tops at \$12.00 Dozen. With Fillers, \$13.50 Dozen. Send for Catalogue.

UNITED STATES TENT & AWNING CO.

231 NO. DESPLAINES STREET, CHICAGO



LILLY DOLL, WITH TURBAN.



LILLY DOLL, WITH WIG.

TOY BALLOONS, ETC.

FRESH STOCK—FINEST GOODS MADE

- No. 40—Alr. Gross...\$2.25
- No. 60—Alr. Gross... 3.00
- No. 60—Medium Gr. 3.50
- No. 60—H. & V. Gross... 4.00
- No. 60—F. & T. Gross... 4.00
- No. 40—Squawkers. Gross... 3.25
- No. 60—Squawkers. Gross... 4.00
- Sausage Squawkers. Gross... 4.50
- Reed Sticks. Gross... .50
- Confetti. Pound... .07
- Rubber Bat Balls. Gross... 4.60
- Rubber Thread. Gr. pieces... .50
- 20-in. Beauty Whips. Gr... 6.50
- Winner Whips. 35 in. Gr... 7.50
- Tin Horns. Large. Gross... 7.50
- Wood Crickets. Gross... 6.50
- Blow-Outs. Large. Gross... 2.50
- 8-in. Cardboard Horns. Gr. 4.50
- Also Serpents, Masks, Ticks, etc., Flags, Fireworks.

Decorations, Cut-outs, etc. We ship same day.
BRAZEL NOVELTY MFG. CO.,
1700-04 Ella Street, Cincinnati, O.

CANDY

LARGEST STOCK IN PHILA.

Send for a Price List to

H. M. LAKOFF

Wholesale Confectioner, Etc.

316 Market St., PHILA.

"SAVE MONEY."

If You Have an Old Band Instrument
Turn It In for Drummers' Supplies

Write for Latest Drum Catalog

THE DIXIE MUSIC HOUSE

105 W. Madison Street, Chicago

Wanted, 2nd-Hand Skee-Ball Alleys

BUSHKILL AMUSEMENT CO., Easton, Pa.

nival in Marshalltown, Ia., and the manager said: "Ollie, come back in the carnival business and I will build you a good big outfit." Ollie replied: "No, Mr. Manager, I'm cured; in fact I am almost a Virginia ham." Moral—Don't let Ollie rave. He will be back on the lots some day—before he knows it.

"SHOWMEN'S LEAGUE OF AMERICA"—Yes, make it that and make it mean more than ever before, said Steve A. Woods the last time he visited the New York office of The Billboard.

MANAGERS—You do not want, can't use, do not need nor have you any salary to pay agents who sit in hotel lobbies telling the natives what they did last season.

E. J. KILPATRICK—is it New York, Mt. Clemens, South America, Europe or Australia for the coming winter? E. J.—There are plenty of big things going to be done in the East next summer. Come over and see.

SOME SAY THERE are not enough merry-go-rounds to go around. Well, what are you merry-go-round makers going to do about it?

CONY ISLAND is a closed up now. It will be a newer and bigger Coney Island, Luna Park, Steeplechase and Dreamland season 1920. We now because some are making preparations right now to be there on time next year.

SIDNEY WIRE said last summer that if any carnival manager insisted that he go on the lots this season that he was going to object. It seems, however, that Irving J. Polack overruled his objection and put him in charge of the press department of the World at Home Shows, as all know by this time.

LAST SUMMER, when the J. F. Murphy Shows played Arlington, N. J., about ten miles from New York City, Royal Elwood of the pit show and W. F. Latham, manager of the Animal Circus visited the New York office of The Billboard, and they sure did boost James F. Murphy and his outfit to the skies.

HARRY E. CRANDELL announces the Grand opera carnival for an early showing. He does not like the chautauquized carnival idea because he says he does not like it. That's all.

GREAT CALVERT was in New York last week from the Brockton (Mass.) Fair. He reports it wonderful. Everybody got good money. Just as expected the United States dollar is still good money all over the world.

WILLIAM GLICK is going to put a new RIDING DEVICE on the market in time for the opening of the 1920 season. Watch for his announcement in the advertising columns of The Billboard in an early issue.

MADAME GERTRUDE VAN DEINSE is the lady who thrilled and pleased patrons of the Bronx Exposition the past summer. Her personality and voice are ideal for outdoor work, and she made a big bit. Since leaving the Bronx she has been playing fairs and celebrations. Booked by J. Harry Allen.

WASHBURN-WEAVER SHOWS

WANT SHOWS AND CONCESSIONS

FOR

SHREVEPORT, LA.

ON THE STREETS, WEEK NOVEMBER 3

Auspices Mercy Sanitarium. Most popular negro charitable institution in the State. City has twenty thousand colored population and thirty thousand more in a radius of twenty miles. Richest negro community of its size in world. Sure mop and whole winter work under big auspices. Address **E. W. WEAVER**, Winnsboro, La., week October 20; Ruston, 27; or **J. W. RANDOLPH**, Shreveport, La.

FERNANZO RECREATION SHOWS

WANT THE FOLLOWING SHOWS

for the best Fair in Cotton Home Coming, held in Arkansas, October 23 to November 1. Inclusive: Neat, clean and attractive Minstrel Show, a Five-in-One (something not a bunk show), small Human Roulette, Jumping-Horse Swing, Ferris Wheel, and last, but not least, an Athletic Show with real Athletic Show People in all lines. All skill and merchandise Concessions open. No graft or gambling. If you want a spot on these grounds you had better hurry, as this is a late Fair in Arkansas. First one here in two years. The million-dollar custom market of this section of the South. Money everywhere and no place to spend it. That is why they want a Fair and Celebration. Shows, Riding Devices and Concessions address
P. S.—Prepay wires. I do.
M. D. FERNANZO, Newport, Arkansas.

GOOD SALARY FOR FAT LADY, MIDGETS AND GLASS BLOWERS

To open in BALTIMORE, MD., OCTOBER 27. All winter's work. No more Concession Space for sale. My date at Jersey City postponed until March. George Auger, write. Also Sullivan, the Glass Blower, and All Zaza. WANTED TO HEAR from good Auditor and Treasurer. **FRANK G. SCOTT**, write.
JOHN W. MOORE, 703 8th Avenue, New York City.

MOOSE INDOOR CELEBRATION

COLUMBUS, OHIO, NOV. 10 to 23, Inc.

—LOCATION, EAST SIDE MARKET HOUSE—

ALL WHEELS OPEN. Wonderful opportunity. 11,000 members, all boosters. This will positively prove to be the biggest and most elaborate celebration ever held.

TIME IS SHORT, and if you expect to be placed you must wire quick. This is YOUR OPPORTUNITY. The gay throngs will be there and thousands will be spent.

NOTICE—Those of you who prove worthy and have clean, legitimate concessions, we offer you AKRON, DAYTON and YOUNGSTOWN to follow. James Gratzno, would like to hear from you.

DEHNERT & CENTANNI, Norwich Hotel, Columbus, Ohio.

THE BIG SHOW OF THE YEAR

CHRISTMAS GIFTS RANGING FROM A TEN-CENT TOP TO AN AUTO

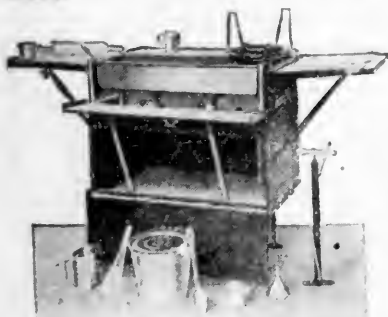
THE FIRST ANNUAL TOY AND NOVELTY EXPOSITION, SEVENTY-FIRST REGIMENT ARMORY, NEW YORK CITY, SATURDAY, NOV. 29TH - SATURDAY, DEC. 6TH

Manufacturers, Jobbers, Retailers and Concessionaires desiring space at this big Christmas show should make application early. No last minute contracts taken. Will take a few STRICTLY legitimate games. Prices \$50 to \$125, according to size and location.

TOY AND NOVELTY EXPOSITION CO., 163 West 34th Street, Phone 729 Greeley, NEW YORK CITY

DOUGHBOY DOUGHNUTS

Everybody wild for them. Get in the game quick—there is big business and huge profits waiting for you. \$25.00 to \$700.00 daily profits anywhere—everywhere.



This beautiful Portable Doughboy Doughnut Cooking and Selling Stand shipped on trial. Capacity, 10,000 Doughnuts daily. Complete receipts plainly written. Instructions and business plans furnished with stands. Write for full information.

TALBOT MFG. CO.,
1325 Chestnut Street, St. Louis, Mo.

VICTORY CHOCOLATES

Write at once.
BIGGEST SALESBOARD
DEAL ON THE
MARKET.
61-Prize, 600-Hole, 5c Beard

CONCESSION MEN
BEST QUALITY
FULL WEIGHT
FLASHY BOXES
CHOCOLATES.

OTTO H. BRUNS,
18 N. Second St.,
St. Louis, Mo.

WANTED,

Second-Hand, Freaks, Picture Machine, Films, Scenery, anything for Indoor Carnival or Museum. Tell all first letter. Address ERWIN, care Commercial Club, Caldwell, Idaho.

If you see it in The Billboard, tell them so.

CON T. KENNEDY SHOWS

In spite of riot and storm the Kennedy Shows finished in Omaha in a most satisfactory manner in every sense. The best people of the city turned out nightly to patronize the shows, and in that manner showed their appreciation of the effort of Mr. Kennedy to save the Ak-Sar-Ben from complete failure. Mr. and Mrs. Kennedy were entertained at the Omaha Athletic Club, and the evening previous they were given a dinner at the same place, and the next evening were entertained at the Hotel Loyal. After the show Mrs. Kennedy was hostess to a large party on her private car, which the guests highly appreciated.

The next week we showed at Bartlesville, where it rained somewhat, but when the weather permitted the crowds came out and spent freely. At Tulsa James Francis Donohue earned himself a whole string of beads by persuading the city and county officials to allow the Tulsa Units of the Oklahoma National Guard, under whose auspices we were showing, to place the shows on the uptown streets within one block of the Tulsa Hotel, which means we were in the heart of the city. In addition the carnival was endorsed by the Commercial Club, the Rotary Club and the Town Club. The Elks visited the show in a body along with the Rotarians.

General Agent Talbot was in Tulsa, having come on to inspect the new schedule recently added to the train and which has been named in his honor.

Next the big Red River Valley Fair at Sherman, Tex., which is consolidated with the Live Stock Show. R. C. Elgin has been dividing his time between Sherman and Enid, and has contests on in both burgs.—H. B.

VEAL BROS.' SHOWS

Yazoo City, Miss., Oct. 16.—Notwithstanding the weather conditions being far from perfect, the first half of the week here has been exceedingly good for the Veal Bros.' Shows. General Agent Jack Wright knew what he was doing when he contracted Yazoo City. It will be big for everyone.

The delta of Mississippi is in a more prosperous condition this year than ever before, and general agents are as thick as flies in June. Tids is exceptionally fine country for jig shows, and many one-nighters are strung along the delta. Wolcott's Rabbit Foot Company was in Yazoo City yesterday, and tomorrow Emma Bunting appears at the local theater in "Scandal." October 18 Walter R. Main's Fashion Plate Circus will be here.

The local press remarked that "the Veal Bros.' Shows have a distinctive collection of attractions that places it out of the usual run when it comes to amusing the public."—ALBERT HAYES.

H. W. CAMPBELL SHOWS

The H. W. Campbell United Shows played Columbus, Ga., Fair, which fair this year broke all records for crowds and business. The gate receipts for the opening day showed double the amount of last year. H. Smith, the secretary, knows how to put things over, and he secured plenty of attractions to bring the natives out. The free acts were all big and exhibited in front of the grand stand every afternoon and evening. The Steiner Troupe of bar performers were first, then came Hornbrook and his troupe of Wild West, numbering fifteen people, who do a 45-minute act that is worthy of special mention. Then a detachment from the army presented a machine gun drill.

The races were very good and music was furnished by the Oliveto Concert Band.

The fair grounds are just eight blocks from the main part of the town, and all shows opened at 9 a. m., and closed about 12 p. m. Campbell increased his Society Horse Show by putting in a congress of Wild West performers, twenty people, so now the show looks like a miniature circus. The front is a red flash for ballyhoo, as they use twelve mounted cowboys, five cowgirls, three clowns, four high school horses and riders and a ten-piece band, and the front is an 80-foot panel, and all the wardrobe is very flashy and new. H. Norman handles the front. The Minstrel Show is also a real dash—Dr. McMillen handles this front.

Stair de Bell has accepted a position with Mr. Atkinson to manage his pit show. James Campbell arrived last week with the car which he drove from Indianapolis. Thru a mistake of the agent at Louisville, he was compelled to drive the car 500 miles extra.

Al Horgan and Gordon Collett are at present getting the race horses (3) ready for the winter meet.

Jimmie McKenzie wears a real smile this week, as his cookhouse is all alone.

Geo. Lucas has so many workmen on his aerial swing with bright uniforms that when they are all working a person might think the band was working a double.

The stark visited the show last week, but as the parents are newcomers can't advise you of their name just now.

Mr. Bentley left for the next stand, Americus, which we play this week.—McSPARROW.

PASSAIC, N. J., REOPENED

The reopening of Passaic, N. J., by Jack Kline has created much comment. This town was closed to carnivals for seven years, and the people were show hungry. Among those who profited were such well-known carnival folk as Mr. and Mrs. Ted Metz, with their big Circus Side-Show; Johnny Metz, Bell's ferris wheel; Henry's carousel and tango swings; Stillman's Shimmerland Show, Young Hurley's Athletic Show, Alfonso's Side-Show, Charlie's Freak Sheep, Marie, the baby with four arms and four legs; Art Henderson, free attraction, and about fifty to sixty concessions that were on the midway.

Business went beyond expectations, and all were very well pleased.

The staff was as follows: Jack Kline, general manager; John Adams and Frank Lamurro, superintendent of shows and concessions; Pete Slaine, manager concessions; Lon Henry, superintendent of rides.

The offices of Jack Kline have started on their advertising campaign for the Bazaar Circuit for the coming winter months.—BAXTER.

P. H. COLE SHOW NOTES

The P. H. Cole Shows closed their outdoor season last week at a two-day celebration held at Creston, Ia., in honor of its returned soldiers and sailors. The season just closing, according to the statement of P. H., has been the best of his whole career. Manager Cole is now negotiating for a museum in one of the largest Midwestern cities. Watch The Billboard for his ads for attractions, and the location for P. H. Cole's Wonderland Museum.—BEN HYMAN.

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

OUR NEW PRICES

You can not buy as good Boards anywhere at the prices we quote:

30 HOLES.....	12c Each
60 HOLES.....	15c "
100 HOLES.....	19c "
150 HOLES.....	27c "
200 HOLES.....	31c "
300 HOLES.....	38c "
400 HOLES.....	49c "
500 HOLES.....	57c "
600 HOLES.....	62c "



F. O. B. St. Louis. Shipments by Express.

TERMS—One-third deposit must accompany C. O. D. orders. No order accepted for less than one dozen.

NOTICE!

Owing to constant advances in cost of material from which the Boards are manufactured, we can not guarantee present price longer than one month from date of this issue. No orders will be filled at prices quoted in previous issues of The Billboard.

PROTECT YOURSELF AGAINST RAISE IN PRICES BY ORDERING TODAY!!!

WOOD-PENCE SALESBOARD CO.,
112 N. Third Street, ST. LOUIS, MO.



If It's a Good Article

that you want to sell, that has "QUALITY," "NEATNESS" and "ATTRACTIVENESS," read the following:

ALICE MAY PERFUMED SACHET

is put up in attractive lithographed wrappers in assorted flower designs, with beautiful labels in various colors.

Our SACHET not only has a pleasing odor, but will actually perfume any article that it comes in contact with, such as linens, handkerchiefs, lingerie, stationery, etc., because we put the QUALITY in our merchandise, and we guarantee our SACHET to give perfect satisfaction.

PRICE is not the only consideration—when you see after an article with MERIT BEHIND IT.

Write for our 1919 Catalog—showing prices and illustrations of our complete line of "ALICE MAY" PERFUMES and SACHETS.

SUPERIOR PERFUME CO.
("The Originators of the PERFUME STORE")
160 North Wells St., CHICAGO, ILL.

WANTED—MUSICIANS

who are stenographers; must be fast and accurate, also familiar with standard music. For band with the largest corporation in the South. Salaries the highest. Address JOS. A. GEDEEST, Houston, Texas.

Merritt Belew and Don Morrisson,

wire or write. Have good proposition for you. JAKE FRIEDMAN, Christy Railroad Shows, Star City, Ark.

CUBA

Furnishes $\frac{2}{3}$ sugar crop of the world.

CUBA

Richest country on the globe.
\$140.00 per capita.

CUBA

No outdoor amusements in 5 years.

\$12.00 from Key West—HAVANA—\$12.00 from Key West

The Capital. Population, 600,000. Richest city of its size on earth. \$500,000,000 being spent on improvements and building. Hotels overflowing. No single rooms under \$50.00 per month, and the influx of 1,000,125 tourists, who have applied for passports to attend the 4 months' racing, has not yet started. I have a permit, backed by the proper officials, to hold a "fiesta" in conjunction with the festivities attending the opening of the new \$5,000,000 Presidente Palace, which takes place in December. Real shows and rides of all descriptions. Must have real merit and neat frame-ups. Especially want Wild Animal Show, Motor Drome, Wild West, Circus Side Show with real freaks—big Illusion Show or will take well organized Carnival Company. WHIP now working in full view and just a stone's throw from the Prado (Promenade), with the city's 50-piece band as a bally-hoo. Apply for passports now. Send your promoters to see me. "I'm in." Got the license and the only big available show lot in Havana. You will get double price for all shows and concessions.

C. H. BUCKLEY

care PLAZA HOTEL

HAVANA, CUBA

N. B.—BIGGER THAN TORONTO

WANTED—TWO GOOD, MONEY-GETTING SHOWS

ALSO PLATFORM SHOW AND TROUPE OF HAWAIIANS
CONCESSIONS ALL OPEN. NO EXCLUSIVES

Las Vegas, Nevada, week October 20th; Needles, Calif., week October 27th; Phoenix, Arizona, November 1st to 10th.
This show will stay out until January. Wire, don't write.

BERNARDI GREATER EXPOSITION SHOWS

ROBINSON'S UNITED SHOWS North Carolina Colored State Fair

Raleigh, North Carolina, Week Oct. 27

Can place Wild West, Posing Show, Platform, Mechanical Show or any other show that will not conflict. Legitimate concessions, come on. Will buy for cash four sixty-foot flat cars, two box cars, one stateroom car. Must be in first-class condition. Wire

Robinson's United Shows, Graham, North Carolina.

LORMAN-ROBINSON FAMOUS SHOWS

(Where Cleanliness Predominates)

CAN PLACE

high-class, legitimate Concessions, clean Shows of meritorious ability; must be in keeping with the appearance and cleanliness of our other attractions. Can place to advantage a good Silo or Motordrome, also Musicians to strengthen band, and Talkers with real ability. Will finance any new and novel attraction.

LORMAN-ROBINSON FAMOUS SHOWS

Greenwood, S. C., Fair, week 20th; Savannah, Ga., week 27th, auspices Eagles, Bolton Street Show Grounds.

BIG SELLER AT FOOT BALL GAMES.

\$6.50 PER 100 SWAGGER STICKS \$6.50 PER 100

Send your order now and be prepared for the big College Foot Ball Games. DON'T OVERLOOK THIS ONE BIG ITEM. Swagger Sticks, \$6.50 per 100; College Ribbon, any color, \$1.25 per Bolt, 10 yards. 25¢ required on all C. O. D. orders. PITT NOVELTY MFG., 407 4th Ave., Pittsburg, Pennsylvania.

ONTARIO BOOKING OFFICE

is booking up Fair Acts for next season. Play or pay contracts. Ten good weeks' work. All Fair Attractions send full particulars, salary and photos. Also booking Toronto Exposition. Now booking Vaudeville Theatres.

ONTARIO BOOKING OFFICE, 36 Yonge Street Arcade, Toronto, Canada.

WANTED--AIR CALLIOPE PLAYER

Must join Charleston, S. C., week October 19th. Polack Shows. Capt. Louis Sorcho, Submarine Show.

DIVING GIRLS WANTED

One for High Dive, Agnes Mack, Helen Kentler, write. Long trip South. Theatres to follow. L. B. WALKER, care Krause Greater Shows, Raleigh, North Carolina.

DOLLS AT LOWEST PRICES DOLLS

Gloss Finished. OUR DOLLS ARE OF THE HIGHEST GRADE, MATERIAL AND WORKMANSHIP. Dull Finished.

DOLL DRESSED
As Illustrated,

\$40.00 Per 100
Movable Arms.

SAME DOLL,
Undressed,
Movable Arms,

\$25.00 Per 100

One-Third Advance on
All Orders,
Balance C. O. D.



ATTENTION DOLL,
14 In. High,

\$25.00 Per 100

ATTA BOY
and
ATTA JACK,

\$30.00 Per 100

We Guarantee Ship-
ment of Orders
Same Day Re-
ceived.

PACINI & BERNI

2070-2072 Ogden Avenue,

CHICAGO, ILL.



PLENTY OF GOODS, PLENTY OF PROFITS (Now Get Busy And Get In On It)

The Southern Fairs are calling aloud for those who want to make money. Have you got the goods? If you want to answer the call and swing the big profits your way, buy of us. We are heavily stocked with Squawkers, long Whistling and Gas Balloons, Rubber Balls, Whips and many other money-making Novelties, especially adapted for these Fairs. Write for our new Catalogue No. 66 and get the full meaning of using our line. Only dealers can get this by enclosing 25c in stamps for postage, which is refunded on the first \$10.00 order.

WE CARRY A BIG SUPPLY OF HOOP-LA, GOODS AND ALSO ARE HEADQUARTERS FOR THE SALES BOARD TRADE.

M. GERBER

STREETMEN AND CONCESSION SUPPLIES

727-729 South St.

PHILADELPHIA, PA.

ATTENTION, USERS OF DOLLS

SAILORS AND SOLDIERS, Gloss Finish, \$45.00 Hundred; Dull Finish, \$30.00 Hundred. DOLLS, 13 inches High, Enamel Finish, \$35.00 Hundred. DOLLS, 5 inches High, With Hair, Enamel Finish, \$75.00 Hundred; Without Hair, \$40.00 Hundred. DOLLS, Sitting, 8 inches High, With Hair, Enamel Finish, \$11.00 Hundred. Send us \$3.00 for Assorted Sample Set of all our Specials. One-third deposit on all orders, balance C. O. D. GIVE US A TRIAL.

THE PHILADELPHIA STATUARY AND DOLL MFG. CO.
324 NORTH 5TH ST., PHILADELPHIA, PA.

"THE EASTERN" IS A LARGE ACHROMATIC TELESCOPE MADE UPON NEW SCIENTIFIC PRINCIPLES.



closed 9 inches and open over 3 ft. in 4 sections. They are nicely brass bound with scientifically ground lenses. Guaranteed by the maker. Every sojourner in the country or at the seaside resorts should certainly secure one of these instruments, and no farmer should be without one. The scenery just now is beautiful, a Telescope will aid you in taking views. Objects are brought to view with astonishing clearness. Sent by mail or express, safely packed, prepaid, for only 99 cents. Our new Catalogue of Watches, etc., sent with each order. This is a grand offer and you should not miss it. We warrant each telescope just as represented or money refunded. Send 99 cents by Registered Letter, Post Office Money Order, Express Money Order or Bank Draft payable to our order, or your newsdealer or storekeeper will order one for you. Whether consumer or dealer, send cash with order. To dealers, 5 for \$4.00; \$84.00 Gross. F. O. B. New York. EASTERN NOVELTY CO., D. M., 172 East 93d St., New York.

GREAT LYRIC SHOWS

FOR SALE—Two 40x80, practically new; three 40x60, two 30x60, one 20x40, one 16x30; all in good condition. Will sell above Tents at bargain. WANT Plant, Teams or Singles, Cabaret Dancers, Oriental Dancer, and can place any flashy Concessions. No exclusives. Will pay \$150.00 for 6-piece Band. Pay twice a week. This show stays out all winter. We have 7 Shows, 3 Rides and 21 Concessions, and playing real show towns. WILL BUY 8 lengths Circus Blues if same are located in the South. Address all mail and wires to HARRY F. BLACKBURN, General Manager, week of Oct. 20, Calhoun, Ga. Eatonton, Sparta, Reidsville and Macon, all in Georgia, fairs on our list.

WANT MAN TO HANDLE PIT SHOW

WILL BUY small Animals or any Attractions suitable for Pit Show. FOR SALE—60-ft. R. T., with 35 ft Middle (top only); also extra 30-ft. Middle for 60-ft. Top. FRANK BELMONT, General Delivery, Elberton, Georgia.

MIDGETS, ATTENTION

I offer for sale smallest Hack or Cab ever built (just right for real midget), also very small Pony and Harness for same. Price, \$150.00 for outfit. HARRY DICKINSON, Canton, Mississippi.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

SKATING NEWS

RINK NOTES

CONTRIBUTIONS INVITED.

Address all communications to SKATING EDITOR, care Billboard, Cincinnati, O.

WORLD'S MEET ATTRACTING INTEREST

The proposed world's championship meet is attracting interest among both skaters and rink managers. The skating editor has received a number of letters urging that such a meet be held and citing the revival of interest in the skating game as an incentive to an early staging of the event.

At least one rink man has made inquiry of Julian T. Fitzgerald, president of the Western Skating Association, in regard to the proposed meet. It is probable that there will be other inquiries soon. An event of this sort cannot be pulled off without ample time for making it known to the skaters of the world, but it could be arranged for, say, early next March, sufficient notification given skaters, and all preparations made for the event. The *Billboard*, with its more than 50,000 circulation, reaches practically all skaters, and its columns are open to the news concerning the proposed meet. We are sure Mr. Fitzgerald will do everything he can for the meet—and he can do more than probably anyone else, as he is in closer touch with skaters—so it is up to the rink managers and skaters themselves to show that they are willing to co-operate.

LAUNAY CHALLENGES NEBEK

Art Launay, one of the best known roller skaters in the country, is ready and anxious to defend his title to the championship of the Eastern States and ask the *Billboard* to state that he is ready to meet at any time and at any distance Al Nebek, who is claiming the Eastern States championship. Launay, who has been in the game for eighteen years, became a professional in 1904, and the following year won the Eastern States title, which he retained in contests in 1908, 1909, 1910 and 1911, and has held it for the past eight years. Launay is of the opinion that Nebek should race some of the fast boys before he tackles Cloni, as he probably would have no show at all of defeating the present champion.

BILLY CARPENTER ON THE ROAD

Billy Carpenter, trick and fancy skater, is going on the road to play rinks. His opening dates were October 16, 17 and 18 at Genesee Roller Rink, Rochester, N. Y. Billy states that he was never before in such good condition.

SKATING ACTS IN DEMAND

Managers of roller rinks are looking forward to the greatest season they have ever had, and with reason. There has been a genuine revival of interest in roller skating, not only in isolated sections, but over the country in general. Throughout the summer reports came in to the skating editor that business was phenomenal. Many rink managers wrote in to know where they could secure good skating acts, as the few they had played packed their rinks to capacity. Since the opening of the winter season the demand for acts has greatly increased and early reports are to the effect that the rinks are going to have a phenomenally successful season.

SKATING NOTES

G. W. Troinger, proprietor and manager of the rink at Jackson, Tenn., reports excellent business. Cort Packard will conduct the roller rink at Liberty Park, Battle Creek, Mich., this winter, and will play attractions. The Reynolds-Donagan Company of roller skaters, who have been touring the Keith Circuit, are booked for a season in London and Paris next summer. Art Launay of Philadelphia has a couple of young skaters under his care whom he thinks are comers. They are Ed Kelly of Pittsburgh and Charles Kelly of Chicago. Miss Lillian Hillberg and Henry T. Fisher will be married at Riverview Roller Rink, Chicago, on October 25. Both hail from St. Louis, and are members of the Riverview Boosters Club.

"Skating game good in New Mexico and Southern Colorado this year," says Joe Forrest, who is playing rinks in that section. Joe expects to race in Trinidad and Pueblo, then jump into Denver or Kansas City.

F. T. Thebert has almost completed an ice rink building in Bessemer, Mich. It is 98 by 150 feet, with a floor space 78 by 150, with concrete floor for ice skating in winter, and a portable floor for dancing and roller skating in summer.

The Riverview Boosters' Club continues to grow, and will hold some jolly sessions this season. Among those who have recently joined the club are W. D. Hildreth, of the Chicago office of *The Billboard*, and John Hill Robinson, Health Commissioner of Chicago.

Winford Umbachau opened up the New Park Rink at Green Bay, Wis., two months ago and states that he is getting the crowds at every session. One of his recent stunts was a souvenir night when he gave each skater a handkerchief bearing a picture of the rink. He has

had several well known skaters booked to race against him for his title, champion of the Fox River Valley.

Dan Currie, trick and fancy roller skater, just back from eighteen months' service overseas, is having new costumes made and will start his winter tour in a week or two. In his exhibition feature Currie does a sensational backward jump over eight barrels.

"I am a booster for the world's meet at Columbus, O.," says Harry M. Bartley, of the Armory Rink, Charleston, W. Va. "I believe Willie Berkheimer will outbid anyone else." Bartley and Jimmy Gline won a five-mile team race at the Armory Rink October 11.

A. J. Noskey writes from Sault Ste Marie, Mich., that the rink there has been enjoying very fine business. Just closed a four weeks' team race, which was won by Charley and Robert Miller. The roller rink will close December 6 and will be prepared for ice skating and hockey games.

Theodore W. Wharton has leased the Martin Bancha skating rink in West State street, Ithaca, N. Y., and will transform it into a motion picture studio for the production of a new serial, "The Crooked Dagger," which he is to film for the Pathe Company. The skating rink was abandoned several weeks ago.

The building in McKeesport, Pa., formerly known as Palace Roller Gardens, has been converted into a magnificent dance hall, known as The Palisades. The owners, Messrs. J. W. Luvenpout and James P. McGill, have spared no expense in the remodeling and decoration.

The Nicholasville, Ky., rink will close about November 1. Manager Fred McComish advises. One of the successful features put on recently was a mask party for girls only. A chalk line is drawn across one side of the rink, then a man is started out, blind-folded, to find a bell and ring it. The girls all skate in the same direction and the one on the chalk line when the bell is tapped is winner.

Wilson Chase, manager of the Arena ice skating rink, Chicago, has announced that a deal has been closed with the war department whereby the building is to be used for an armory.

P. H. Kemmer, owner of the Pastime Skating Rink at Carrollton, O., announces that improvements costing approximately \$2,000 will be made to the interior of the building which will be opened for the season November 1.

SOUTHEASTERN FAIR GREAT FOR JOHNNY J. JONES EXPO.

(Continued from page 82)

Exhibit of Hudson Bay Trophies, Ed Weidie, owner and manager. Siamese Twins, Myer Meyers, owner; Dr. Duncan, manager. Snake Old (Carey Jones), Loyst Hartwick, manager; Carl Lautner's Circus Side-Show, with George Rogers and wife, midgets, and Mr. and Mrs. Al Armar, veteran mindreaders, among the features. Harry Gilman's Coney Island Palace of Illusions, Dolly Lyons, manager; Professor Silvers, lecturer. Bug House, George Rollins, another old-timer, manager and talker. Giantic Whale, Captain Smith, owner and manager. Over the Falls, Fred Klase, manager. Neil Austin's Big Six, with Professor Kunz's Trained Costumes, as a feature. Whip Joseph Rogers, manager. Erie, George Kelgibley, manager. Ferris wheel, E. M. Stacey, manager. Carousel, Ray Meude, manager. And last, but not least, the Johnny J. Jones airplane, George Kelgibley, pilot, and Hoostis Killenger, parachute jumper. I. Fireside (cookhouse Murphy) had the cookhouse, and it was a real, honest-to-goodness, pure food dining hall. Eddie Madigan was also on hand with two soft drink emporiums. If one were to go into detail as to

splendor and merit of the attractions no less than two pages of type matter would do them justice. To those whose names I have not mentioned I apologize. The steel train of forty cars—ten sleepers, twenty-six flats and four stock and baggage cars—1 feel safe in saying has no equal.

A fine program of free acts was offered in front of the grand stand each day under the direction of Sam Levy of the United Fairs Booking Association. Among the acts were the Cole Troupe, wire artists and acrobats; Kerslake's Tugs, Hardy, high wire walking; Shaub's Dogs, Ponies and Mules; McDonald Troupe, bicyclists; Josef Josefsson, the ice-lander; Leach LaQuinlan Trio, aerial teeth and wire novelty; Choy Ling Hie Chinese Troupe, comic acrobats, and the Pottli Sisters, contortionists. Auto polo, under the management of L. Roy Repp, was given every day of the first week on the track and proved very exciting. Two of the original auto polo teams, Blonde Sterling and Charles Adams, were with Mr. Repp's team, which closed a season of 21 weeks at Atlanta Saturday night, October 18. On Monday and Tuesday (October 20 and 21) Alex. Sloan's darling auto racers (eight in number) were to appear. Grand Circuit harness races and running races were offered each afternoon. As to the exhibits, they were elaborate and included everything imaginable.

Each night there was a display of fireworks, which was amazing to say the least. The fireworks were furnished by the George Newton Fireworks Co., with George Newton personally looking after them. The "Lil Steal You Jazz Band," Harry Balsen, director, offered real jazz selections and attracted considerable attention moving from place to place on the fair grounds.

As for visitors—well, it looked like a convention of fair officials and showmen. Among them were R. A. (Buster) Brown and James L. Dent, president and secretary, respectively, of the Alabama State Fair, Birmingham; B. M. Davison, secretary Illinois (centennial) State Fair and Industrial Exposition, Springfield, Ill.; A. M. Hunt, secretary Western Fair Association, London, Ont.; Walter Taylor and wife, former trouper (Mr. Taylor is now city clerk at Atlanta); Mayor Key of Atlanta; W. Fred Mason, general manager Hearts of the World Co. of the South-east; H. Wayne Pearce, Paramount Film Co.; Wm. Sharpe, general manager Select Pictures, Exchange, Atlanta; Cliff McGregor, former trouper now in the auto and real estate business at Jacksonville, Fla.; F. G. Barker, agent John Robinson's Circus; Hugh Colera, general manager Jake Wells Circuit at Atlanta, and wife and boy; Julius Otto and Harry C. Robert, president and secretary, respectively, George State Fair, Macon; George W. Westerman, general agent Brown & Tyler Shows; W. S. Cherry, general agent, Rubin & Cherry Shows; J. P. Murphy, manager J. P. Murphy Shows, and Felix Hill, his general agent; Graham Scott, former trouper now in the real estate business; L. J. Heib, manager Heib's United Shows; J. Saunders Gordon, president North American Fireworks Co.; Joe Curtis, secretary Chattanooga (Tenn.) Inter-State Fair; Joe B. K. Hunnfords and wife, Florida State Fair, Jacksonville; Col. Smith, original manager of Millie Christine; Tom Hard, showman and father of the Hurl Sisters; Billie Clarke, manager Famous Broadway Shows. General Agent Barkley and Promoter Cobb of the Jones Exposition were back on the show at Atlanta for a short stay. Charles Kilpatrick was also present during the week, busy selling insurance when not talking on the front of "Over the Falls." If all the other shows he intends to visit, Charley said, will take out as many policies as Johnny J. Jones Exposition folks did he'll be sure to get that trip to Europe.—AL HARTMAN.

WORLD'S FAIR SHOWS

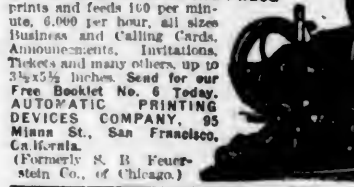
Columbus, Miss., Oct. 15.—Through the courtesy of H. W. Campbell of the Campbell Shows, who shipped a transformer by express after the fair committee at Trenton, Tenn., had been unable to secure one from any city in that vicinity, the World's Fair Shows were able to show two nights last week at the fair. The transformer was shipped from Columbus, Georgia, Monday and did not arrive in Trenton

IRELAND'S CHOCOLATES

FOR CANDY WHEELS AND GRIND STORES
ADD-A-BALL GAME FREE.

CURTIS IRELAND,
24 S. Main Street, ST. LOUIS, MO.

THERE IS BIG MONEY IN CARD PRINTING and permanent business everywhere. OUR AUTOMATIC PRINTING PRESS prints and feeds 100 per minute, 6,000 per hour, all sizes Business and Calling Cards, Announcements, Invitations, Tickets and many others, up to 3 1/2 x 5 1/2 inches. Send for our Free Booklet No. 6 Today!



WANTED TO BUY—Two Tents, 30x60, 40x70, also Girl Minstrel and Cabaret Show Banners. Address all mail and wires **ILLIE C. MARTIN**, Manager Martin's United Shows, East Point, Georgia.

until Friday morning, causing the loss of the first four nights of the week. Friday and Saturday nights proved far above the average, and had the committee succeeded in securing a transformer before the company's arrival, the engagement in that city would have been a more satisfactory one and far more remunerative to all.

Located on a bit here not far from town under a union organization has every indication of proving good. The first two nights business has been exceedingly gratifying to both shows and concessions.

Ranft's Horse Show joined last week, leaving the Patterson Show at Cairo, Ill., and catching the show train as it passed thru, en route to Trenton. It is one of the best horse shows on the road and has started business by topping all other attractions from the first opening. W. E. Osborne and James Atkinson, experienced show train men, joined at Duquoin, Ill., two weeks ago, and the train moves on electric time once more. Harry Bennett, who has had the Joyland Show all this season, left last Saturday night for his home in Keokuk, Ia., to undergo treatment for an old ailment. Billie Ritchie assumed the management of Joyland for the balance of the season.

At the conclusion of his winter booking, General Agent M. G. Dodson will put out one of the best colored minstrel shows that can be organized. He will use his own private state-room car that is now with this show, and contemplate the purchase of a sixty foot baggage car.—W. T. KEHOE.

NEWS FROM OKLAHOMA

By WILLIAM L. TUCKER

Oklahoma City, Oct. 15.—F. J. Woolka, Jr., for years leader in Oklahoma City musical circles, returned from Chicago for an annual visit with homefolks, and to play an engagement at Oklahoma State Fair.

A general price raising is being placed into effect at all Oklahoma City theaters.

Captain Storey and son, Ed, are rushing plans for the completion of a handsome theater in Pittsburg, Ok., estimated cost not less than \$18,000.

L. A. White is new owner and manager of the Bungalow Theatre at Wethersford, Ok.

Brown Brothers have purchased the Arcade Theater at Cement, Ok., and are playing pictures with occasional vaudeville. Cement is in the oil district, with prospects of a boom.

Heber Bros' Greater Shows are playing in Western Oklahoma.

Jack Wall is handling "The Still Alarm" for the Bromley Film Exchange.

Clyde Lyons is the new manager of the Gem Theater at Snyder, Ok.

C. H. Mahone Hart, manager of the Palace and Cozy, shows one program in the Palace the first day and the same program in the Cozy the following day. This plan is repeated continuously with success.

Oscar Graham's Company, presenting "The Sun Dodgers," is playing one-night stands in this territory. Madeline Graham and Ethel May Clark are featured. F. B. Flood, oldtime actor-manager, is ahead.

William Tighman and Charles Myton are back from their Eastern trip with "The Passenger" of the Oklahoma Outlaws.

Tucker Bros' Amusement Company is meeting with big success with "The Spoilers." State-right feature, exploited on a percentage basis.—WILLIAM L. TUCKER.

ROBINSON'S UNITED SHOWS

Luck has been with Robinson's United Shows on their last few dates. "Red ones" seemed to be in style. The Piedmont County Fair, at Winston-Salem, N. C., last week turned out to be a "jim dandy." The concessions cleaned up, the rinks did exceedingly, and the shows got third money. Negotiations have already been closed to play this same event next season. The fair committee and everybody in general were pleased with the Fair Casting Moorea, the free act carried by the show. This week (October 20) the show will "chase the dollar" at Graham, N. C.; week of October 27, the North Carolina Colored State Fair at Raleigh.

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

SKATING CROWDS

With The WURLITZER Band Organ

STYLE NO. 125.

Lively, snappy tunes played by paper music rolls. Built for supreme service.

Order this instrument now.

THE RUDOLPH
WURLITZER
MANUFACTURING CO., NORTH TONAWANDA,
NEW YORK.

WHY "CHICAGO" SKATES?



They are the most popular and serviceable skates on the market. Their upkeep is very small and they have proved to be good money earners.

CHICAGO ROLLER SKATE CO.
224 N. Ada Street, Chicago, Ill.

RINK MANAGERS NEVER GO WRONG WHEN THEY PLAY

BILLY CARPENTER

THE KING OF THE ROLLERS. There's a reason! It's a Feature Attraction and a Skating Sensation. Now booking dates. Write now, care *Billboard*, Cincinnati, Ohio.

SKATING RINK MGR. AT LIBERTY

Ten years' experience. Can furnish references. Wire at my expense. H. B. HOWARD, Vicksburg, Miss.

FOR LEASE Model Rink and Bowling Alleys, complete, excellent, music. Production, 3,500. W. F. SINCLAIR, Montpelier, Indiana.

PARKS • PIERS And BEACHES

BRIGHT FUTURE

For Santa Monica Beach

Seen by Ernest Pickering, Recently Back From Eastern Trip—New and Novel Attractions Planned

Santa Monica, Cal., Oct. 18.—Ernest Pickering, owner of Pickering's Pleasure Pier at Ocean Park, has just recently returned from an extensive business trip over the entire Eastern portion of the United States, and he is enthusiastic over the plans for his big, new amusement enterprise.

During the six weeks he was away he visited many of the larger cities of the country, among them being Salt Lake City, Denver, Omaha, Kansas City, St. Louis, Chicago, Detroit, Buffalo, Philadelphia, Atlantic City, New York, Springfield, Mass., Boston, Washington, D. C., Atlanta, Birmingham, New Orleans, Dallas, Ft. Worth and El Paso.

During his travels Mr. Pickering covered more than 10,000 miles, visiting pleasure parks and amusement enterprises of all descriptions with a view to reproducing the best features, he found in them on his great pleasure pier here. On his return Mr. Pickering stated that he was more firmly convinced than ever that Santa Monica Bay has the brightest future of any spot in the country, and that there is an unlimited field here for amusements. Since he has reached home he has been flooded with letters of inquiry from all portions of the East from people seeking concessions on the new pier.

Speaking of his pleasure pier and the plans for the coming season, Mr. Pickering said that blueprints are now in course of preparation for the entire floor space. This will show prospective concessionaires exactly what space is open to them on any part of the 400,000 square feet of the project. He is also securing estimates on the cost of material, labor, etc., so that it will be easy for the new concessionaire to properly estimate the improvements just as soon as allotments of space are let.

A number of prominent amusement promoters of the East are expected to locate here and will probably confer with Mr. Pickering this week to make final selection of space and start the work of construction. One of the great attractions projected for the north side of the pier is a Giant Slide, a big racing roller coaster. Another spectacular feature will be a ride known as Over the Top. This will be a panoramic device, showing scenes of the great war. Other concessions will include a novelty boat ride, the Ginger Snap, Steep Ride, Treat 'Em Rough, Wheelbarrow Frolic, Airplane, Captive Airplane, 1,001 Troubles, the largest carousel ever made in the United States, and a number of other unique features.

If all of the plans of Mr. Pickering go thru, as it seems they will, Santa Monica, with its wonderful climate and scenery, should become one of the big pleasure resorts of the Coast.

TO MANUFACTURE PARK DEVICES

M. A. Vaszin, of Cleveland, O., is at present in Dayton, O., searching for a suitable location to manufacture park amusement devices of all descriptions. He has several new devices which he expects to produce for the coming season. He intends to build old mill boats and machinery, coaster cars, Huisien cabinets, games, arcade fronts, etc., and to convert stationary merry-go-rounds into jumpers.

Thos. J. Collins, the original designer of the Polity for Bats and numerous other fronts, will take charge of his art department.

Mr. Vaszin has been employed for years with such up-to-date, reliable park constructors as E. J. Lanterbach of Dayton, J. A. Miller of Chicago, Jas. Pearce & Son of Detroit and Luna Park, Cleveland. Many park managers and concessionaires were unable last year to obtain devices which were badly needed for their parks, which has induced Mr. Vaszin to take this step of forming this new device company. He has temporary headquarters at Lakeside Park, Dayton, O.

BOOSTERS' CLUB PARTY

Chicago, Oct. 18.—The first Boosters' Club party of the season was given under the auspices of the Riverside Boosters' Club at the Riverview roller rink and ballroom Wednesday evening of last week.

Music, dancing and refreshments were features of the program, and a large and enthusiastic crowd attended.

MANY IMPROVEMENTS

Planned for Springfield Lake Park

Albany, O., Oct. 18.—Approximately \$50,000 will be spent this fall and winter for new amusement features at Springfield Lake Park, the

newest recreation resort in Eastern Ohio, it was announced by owners of the park this week. The company controlling the resort will have few changes in the personnel next season. Although adverse weather conditions made a dent in business sometimes during the season just closed the year was, on the whole, regarded as successful. With the added features the coming year, it is predicted, will eclipse any year in the history of the resort. Lot owners have announced many new cottages will be erected next spring.

NEW "TUMBLE INN" FOR CONEY

Zarro-Unger Construction Company of Pittsburgh has closed contracts with the J. W. P. Amusement Company at the Bowery, Coney Island, N. Y., for the construction of a "Tumble Inn" to cost \$40,000. The location is next to

the "Leap the Dips." The company which is having this device erected was formed by three of the progressive merchants of Coney Island, H. Wagner, Ike Jacobs and M. Posner.

NEW COASTER FOR LIBERTY PARK

Fred W. Pearce, of Detroit, is at Battle Creek, Mich., to figure on the installation of a new roller coaster at Liberty Park the coming season.

The ballroom at Liberty Park is now being remodeled and a ten-piece orchestra has been engaged. There will be dancing and roller skating at the park all winter.

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

1200% From American Box Ball!

Always Has the Crowds

1200 per cent per year from American Box Ball Bowling Alleys is not at all uncommon. The earnings are often larger. Box Ball always has the crowd at Amusement Parks and Resorts. Box Ball Alleys are big producers in towns and cities.

Many operators make \$100.00 a week from just two alleys, but hundreds earn more. Box Ball is nearly all clear profit. There are no operating expenses. The pins are reset and the balls returned automatically. New electric lighted automatic score board. No salaries to pay.

Universally Popular

Box Ball is a game of skill. It fascinates men and women. Old men—young men—women—everyone enjoys Box Ball. It is universally popular.

The Great Popular Price 5c

Box Ball is 5c per player per game. Everybody has the price. Don't forget the five-cent shows took the theater business and nickels built the Woolworth Building. The classes and the masses love Box Ball.

Opportunity Greater Than Ever

Millions of released soldiers want enjoyable exercise. Men of all classes have learned the value of recreation that helps them keep fit. Closing of 300,000 saloons means hundreds of millions more for amusement. Box Ball is a stimulating sport and healthful, beneficial exercise.

Amusement Parks are increasing their Box Ball equipment. Summer resorts, hotels, billiard parlors, soda fountains are installing them as an added attraction. Movie shows are adding Box Ball Alleys nearby as an extra appeal to the crowds. Box Ball is a big profit maker everywhere. It is a permanent business. Many have been operating alleys more than ten years. Thousands have made big money from Box Ball for years.

We help you start. Little cash is needed. Small payment down. Balance from your profits. Learn what others have done. Write today for money making proposition.

Pay While You Earn
American Box Ball Co.
902 Van Buren St., Indianapolis, Ind.

ZARRO-UNGER CONSTRUCTION CO. INC.

ESTABLISHED OVER A QUARTER OF A CENTURY
CAPITAL STOCK \$100,000

THE MOST EXTENSIVE MANUFACTURERS OF AMUSEMENT DEVICES IN THE WORLD.
Old Mills or Water Rides have always proven a successful money maker. Have furnished the leading resorts with equipment. Can furnish you with boats and all necessary machinery. Plans and specifications on all material can be bought locally. Also how to build. If necessary can furnish a competent superintendent to supervise the construction. If further interested advice and our representative will call.
ZARRO-UNGER CONSTRUCTION COMPANY, Box 285, Pittsburgh, Pennsylvania.

MIDWAY BEACH PARK--WANTED--UP-TO-DATE CARROUSEL

(Must build own building.) Long lease. Percentage. 190 feet left for new Concessions other than Carrousel location, which is the best on the Midway. 500,000 drawing population within 4 1/2 miles of five cities. 3 miles of new Ford Tractor Plant. Other Concessions write to
FRED J. COLLINS, Manager, Midway Beach, 116 State St., Albany, New York.

Whirl-O-Ball

The Automatic LOOP the LOOP Game
Maker Profitable
BIG and FAST

Here's The Real Automatic Bowling Game for all Amusement Places, Soft Drink Parlors, Shooting Galleries, etc. Runs itself—automatic nickel collector and scoring device. Everybody plays!

Each Whirl-o-Ball Game is 3 1/2 x 20 ft. and has an earning capacity of \$5 to \$10 an hour. Moderate investment required. Write today for catalog and prices.

BRIANT SPECIALTY CO.,
34 East Georgia St., Indianapolis, Ind.

The UP-TO-DATE Pen and Pencil Holder

WITH YEARLY CALENDAR.



Beautifully nickel plated. Certainly does the work. Sells wherever shown. Agents, Dealers, Wheelmen, Concessionaires—you can make money handling this "Up-to-Date" holder. Retail 15c. Sample, prepaid, 30c. Argus Mfg. Co., Dept. 15-A, 432-6 N. Paulina St., Chicago.



"The Great Calvert"

In His Biggest and Latest Up-To-Date High Wire Sensation.

I sail October 29 for three months' tour in South America. Would like to hear from friends and booking agents before I sail. Address THE GREAT CALVERT, in care The Billboard, New York, N. Y.

CIRCLE SWINGS CHANGED TO
CAPTIVE AEROPLANES
RICHARD GARVEY, Sole Mfr., 2087 Boston Road, N. Y. City. Branch: Venice, Cal., Tad J. Miner, Mfr.

VIRGINIA STATE FAIR

Proves Wonderfully Big for Polack Bros.' 20 Big Shows

Richmond, Va., Oct. 18.—As predicted the Richmond (Va.) Fair set a new mark for attendance records, two hundred and seventy-five thousand having paid admission to the great State Fair. Richmond day proved to be the banner day of the week with seventy-five thousand comprising the attendance. For the Polack Bros.' 20 Big Shows, which furnished the midway attractions, the fair has been more than a success, as it was the means of establishing a record for gross receipts in one day. On Richmond Day, according to Treasurer F. Percy Morency, the gross receipts went far above par, and practically doubled the one-day receipts recorded in Wheeling on Wheeling Day. Mr. Polack presented twenty-two paid attractions and six riding devices, giving the fair association at Richmond the greatest line of amusement it has ever located on the fair grounds. From the grand stand extending as far back as the live stock exhibit the midway was at least a half mile long. Manager Larry Boyd received congratulations from Fair Secretary Saunders and many of the directors upon the appearance of the great White Way. The local newspapers came forth with unlimited publicity, and heralded the midway attractions as being the "best ever." On Friday veterans of the civil war were the guests of the fair association and Irving J. Polack. They were loud in their praise for Mr. Polack. Several oldtimers who had played this fair before stated that the patronage of tented shows had increased at least forty per cent.

Larry Boyd became an aviator for fifteen minutes. Aviator Jesmen insisted that Manager Boyd take a ride thru the clouds. Larry questioned Jesmen as to whether or not the plane would hold a "fat man." Jesmen replied that it was not built for speed, just pleasure so Larry made the trip.—J. WILKINSON CROWTHER.

MAJESTIC EXPOSITION SHOWS

Sylacauga, Ala., Oct. 18.—The Twenty-fifth week of the most successful and prosperous season ever in the history of the Majestic Exposition Shows is nearing its close, and the engagement at the Talladega County Fair at Sylacauga can be said to be closing with a fair business for all the attractions on the midway. A long run was made last Sunday from Tuscaloosa to Sylacauga, the train arriving a few minutes after 4 p.m. with a large crowd of people on hand to greet the show and watch the work of unloading. There was a long haul to the fair grounds, but nevertheless, the shows were ready for operation on time Monday evening. The Majestic now carries sixteen paid attractions and about forty concessions.

The Tusculum, Ala.-Tennessee Valley Fair proved much better than at first anticipated. Tuscaloosa, on the lot, under the Firemen, was the banner week of the entire Southern tour. All wheels were permitted to operate, much credit for which is due E. B. Braden, the legal adjuster of the show.

Manager Narder has just returned from a visit to his infant son, Master Bennie, at Pittsburgh, Pa. whom he found doing exceedingly well. General Agent Fox was a visitor on the midway at Tuscaloosa for a few hours and left to complete his season's bookings.

Next week comes Montgomery, Ala., under the Confederate Veterans' Remmon Fund.—W. H. D.

Federal Vaudeville Hearing Again

(Continued from page 33)

a union or elected in time for opening the following Monday.

Q. If the union required that no one but actors be members he could not be a member, could he?

A. He naturally could not be.

Q. Might not that very same thing apply, in your judgment, even to persons who were actors or artists who came up over night, that is, talent is very often discovered on very short notice?

A. Possibly. I might also add possibly we had meritorious box office attractions who would be denied admission into a union, yet they were of good value to us. We would possibly have a classical dancer who was a degenerate, something of that description, who possibly would not be admitted into a union. I would not want to belong to one with them. They might be Japs or Chinamen.

Q. You referred to some shooting girls?

A. Yes.

Q. That was with reference to some girls that were mixed up in some criminal assault, or attempted murder, and received a lot of newspaper publicity?

A. Yes.

Q. Were those girls booked in any other houses in the United States other than at Hammerstein's Victoria Theater?

A. I think they went a week or two to Atlantic City after that to a theater managed by a man named Louis Wessel, now deceased, and played a few burlesque houses.

Q. But did not play the Keith circuit?

A. No.

Q. Or the Orpheum?

A. No.

Q. And never were booked otherwise in the United Booking offices?

A. No.

Q. With regard to contracts, as an actor what was your experience. Did you have any controversies with any of the managers?

A. Never in my whole professional career.

Q. What comparison would you make between the conveniences for actors in the olden days and those now in vaudeville?

A. There is no comparison. It is so far ahead of it today that it is ridiculous to compare it.

Q. With regard to small time houses where actors are required to do more than two shows a day, what effect do you believe that has upon the actor, of playing more than two shows a day?

A. Do you mean upon himself or—

Q. Upon the actor himself? Yes.

A. None at all. Some acts that are strenuous, it may make it hard on them, but the hours between average about three hours. They can do it. An act like mine I could do any number of minutes, from five to twenty-five minutes. It does not make a particle of difference. The only effect is you have to be around there at your time.

Q. Naturally the effect upon an acrobatic act would be harder than in an act like yours where you simply have to talk?

A. Yes, or a woman who has to sing operatic songs, there would be a strain on her voice possibly.

Q. There have been great artists who arose from the ranks of so-called small time vaudeville, have there not?

A. I should say 75 per cent of them.

Q. And in your judgment the small time artist of today is liable to be the big time artist of five or ten years from now?

A. It happens every day—or one week from now.

Q. Suppose there were none but two-day houses in this country, or suppose there were none but houses that gave two shows a day and three shows a day, what would happen to the profession?

A. There would be a lot of the rank and file out of employment.

Q. In other words, is it fair to say that there are theaters which cater to different classes of taste, so far as the audience is concerned, and employ different grades of talent?

A. Yes, sir. Let me give you an instance of that. I remember in the Keith houses some act played three a day and some two a day according to their reputation and merit and business ability. Very often the three a day were far superior to the two a day acts, so far as making good with the audience was concerned, but the two a day were supposed to be stars and of box office value. The three a day suffered one bad show a day where he only got the piano, the supper show. Eventually it became so hard to get the desirable acts to do three a day, they all wanted two a day, that the Keith management decided to abolish the three a day. Then I remember hundreds of acts, worried to death for fear they would not get any more booking, that they were not in the two a day class and they would be deprived of a livelihood. But when one door shut another opened, and shortly after that the Sullivan-Considine Circuit organized and they made a policy in all their houses of three a day, and all those medium class acts, which were always doing three a day, found steady and better employment and more satisfactory engagements on the Sullivan-Considine Circuit, so much so that they preferred it to the Orpheum Circuit, which is two a day.

Mr. Goodman: That is all.

CROSS-EXAMINATION

By Mr. Walsh:

Q. You never played on a Sullivan-Considine Circuit, did you?

A. No.

Q. What is the statement based upon that the actors preferred playing three a day on the Sullivan-Considine Circuit?

A. On the statement of hundreds of actors made to me that the jumps were smaller, less fare and that their treatment in a general way was better and they saved more money.

Q. Where was the Sullivan-Considine Circuit?

A. They started from Chicago, west to the coast.

Q. Naturally those were longer jumps?

A. Not once when you get on them. If you once started they averaged say five dollars a week, I believe.

Q. What towns did they cover?

A. If I recollect—later on they opened a house in Chicago—but St. Louis, Des Moines, Omaha, Kansas City, Salt Lake, San Francisco, Ogden, Oakland, Denver—about fifteen or twenty towns in all.

Q. Those were the short jumps you were talking about?

A. I mean they were short in comparison with the Orpheum. I do not mean in comparison to the New York City houses, but the Orpheum had fewer houses and bigger jumps.

Q. When did you become the booking manager for Hammerstein?

A. In 1914.

Q. How long did you remain booking manager?

A. I was with Mr. Willy Hammerstein for six months and about a year afterwards he died and the house closed, a year and a half all told, a year full booking manager, six months assistant, but I had been in the theater and played there often and I had a certain reputation as an announcer and a freak act and other things I happened to put over, so I was associated there for five years, off and on.

Q. But you acted as booking manager for about a year and a half?

A. About a year and a little over.

Q. From 1914 until about the middle of 1915, would you say?

A. No, I think it was 1914, from the latter part of 1913 to the end of 1914. Yes, 1914, I started about December 1st, 1914, to oh, all thru 1915, until May 1 the following year.

Q. Was it his time vaudeville during that time?

A. Yes, sir.

Q. And did it cease acting as a vaudeville theater when you suspended your connection with it?

A. Yes, sir. It was torn down.

Q. It was torn down?

A. Yes, sir.

Q. Did they have a franchise from the N. B. O., do you know?

A. I do not know whether they had a franchise, but we booked thru the U. B. O.

Q. Was there not some sort of litigation with reference to a franchise with the U. B. O.?

A. I believe after the house was torn down Mr. Oscar Hammerstein had some litigation.

Q. Do you know in a general way what it was about?

A. I believe something about the Riverside Theater; they had some kind of an understanding they were not to have any more vaudeville in New York City and they claimed they broke their agreement by putting vaudeville in the Riverside Theater.

Q. Did you go to the 44th Street Theater with Mr. Hammerstein to introduce vaudeville?

A. Did I? No, sir. I was out of it then. Mr. Hammerstein thought he would engage Mr. William Morris for that, and I had nothing to do with that.

Q. He did not open it?

A. He did not open it, no.

Q. Do you know why?

A. Do I know why?

Q. Yes.

A. No, I do not know why.

Q. Now, about the mechanics of the booking, I want to make some inquiry as to that so as to make it clear. You were booking manager for Hammerstein's theaters, and you booked with the U. B. O.?

A. Yes, sir.

Q. You would employ acts thru the U. B. O. as I understand it, you would get your acts thru the U. B. O.?

A. Yes.

Q. For what term of weeks generally would you employ an act?

A. A week or longer.

Q. How long would that run?

A. It all depends upon the popularity of the act, or the drawing power of the act. Some acts run a week and we would hold them over another week; some acts would run four weeks or longer.

Q. You would meet with the other managers at the U. B. O.?

A. Yes, sir.

Q. On what days would you meet?

A. I would go up there every day.

Q. On every day?

A. On every day; their general meeting was Tuesday and Wednesday of each week.

Q. General meeting of the managers was Tuesday and Wednesday of each week?

A. Yes, but they supplied a desk for me in common with other booking men which I had the privilege to use where agents would interview me, or see me, or receive my mail or get the benefit of what was going on around the country, the knowledge of what is being successful and what is in the market and the general atmosphere of the market.

Q. The general atmosphere of the profession?

A. Yes, that is the idea.

By Mr. Goodman:

Q. When you say "they" you mean the United Booking Office?

A. Yes.

By Mr. Walsh:

Q. Then on Tuesday and Wednesday would he the general meeting?

A. Yes.

Q. At which Mr. Hodgson would preside?

A. Yes.

Q. He was the general manager, and is yet of the Vaudeville Exchange?

A. Yes.

Q. Who else would be present at that meeting?

A. Most every week Mr. Jordan of Philadelphia would come over.

Q. Whom did he represent?

A. The Keiths. And Mr. Levintberg of Keith's, Providence, and Mr. Lathrop who books himself, two houses; Clark Brown who books theaters in Canada, and Mr. Eddy Darling who represents the New York houses.

Q. The New York houses of whom?

A. Of Mr. Keith, that is in the Colonial and Riverside, all but the Palace; Mr. Robertson who booked for Middle West houses.

Q. Of Keith's?

A. Of Keith's; Wilmer & Vincent, one of their representatives; Wilmer & Vincent, one of Buffalo and Toronto. Mr. Larson, who then represented Boston—oh, there were twelve or fourteen, I cannot recollect.

Q. These men would sit around the table?

A. Yes.

By Mr. Goodman:

Q. Wilmer & Vincent, to whom you referred, Clark Brown, Mike Shay and Jimmie Moore were owners of houses, not Keith houses?

A. Oh, yes, owners of houses.

By Mr. Walsh:

Q. These would be men who represented Keith houses and non-Keith houses but who had their theaters booked through the United Booking Office?

A. Yes.

Q. I just want to get at the mechanics of how this thing would work. For instance, you would take up what character of talent you wanted at Hammerstein's you wanted the ensuing week, is that true?

A. Yes.

Q. Just how was that done?

A. The average way would be this: The standard acts, the recognized acts, all the agents had to do was to submit them to me, the name.

Q. And you submitted them to everybody there?

A. No, I would take them myself individually and they could do what they liked. I would probably get the foundation of a bill for next week, get four or five acts. Now, I found to make a real variety bill that I had to have a sketch, a closing act, an opening act, and maybe a monologist next to the closing. I would then use the offices of the United Booking Office to see what is open and go thru their books and go thru the agents' lists, and the agents would personally submit them to me, and if I found they fitted in the bill I would book them.

Q. What do you mean by what is open?

A. What was not booked for that week, that had an open book.

Q. Entries that were open?

A. Yes, and I would then run down my bill to the amount of money I could spend and what I thought would look good on paper and draw in money, names and so forth, acts that made good with our patrons, and do the very best I could in assembling a bill which would make good for Mr. Hammerstein. I would get that from the various facilities I had the advantage of, being there central in that booking office. If I depended on a lobby, where we sometimes picked one up or stood around the street, or when I was accosted on the street by actors, I probably never could get a bill together.

Q. What do you mean by a lobby?

A. Sometimes in the lobby of the theater an actor would approach me and try to book some time.

Q. At this round table meeting on Tuesdays and Wednesdays, what was discussed, what was taken up in reference to the merits of actors and their salaries and so forth?

A. Well, take in the early part of the season, actors would desire a route, and they would very often say to their agents, if I can get a route of twenty, twenty-five or thirty weeks I will take so much money. If I cannot get a route and can only get a promiscuous week here and there, I want so much money. That would be submitted to the various managers. It would be up to some man who had seen the act and could heartily recommend it and think it was worth, and we would discuss it pro and con the same as buying a house and lot. The system is that the minute an act secured a week a slip would be made out, and would be stamped the hour and day and that manager was entitled to that act, so that any other manager could not claim it for the same week, should he need it ever so much to fit in with the success of his performance. They keep a large book up there, and a man would go to the Fifth Avenue Theater and see an act and might like it and think it would suit his audience in Detroit, and before he even refers to the agent, he refers to the book reference to find out how much money they get, who the agent is, how many weeks they are open, and he can book that act and put in the slip and when the agent comes around tell him he books that at so much a week, and probably gets the contract before the agent has even seen it, because he likes it and wants it. On the other hand, a man will want an act for third position on the bill and will want a comedy sketch which in his judgment will fit on that bill. He wants to pay as much money; it must be an act with comedy and with a woman in it. He is looking for this kind of an act next week. What is open? The agent comes along and he submits Tom Jones. He says I just played him, I don't want him. He submits all that he has open in his list. Nothing suits the bill. Another fellow comes along and submits an act. He says, well, I can use that act, it is the right kind of an act, but I never saw it. Then the agent tries to sell it. Here is where they are playing, look at this route, look at what they did in Boston four weeks ago, and they look up that report.

Q. What does the report contain?

A. The manager's report, which is a very fair and just one.

Q. That is it is assumed to be?

A. From my experience I think it is very fair and just, and even giving the actor the benefit. He worries to death about a bad report when he has a good report, but that does not influence the booking. It may reduce the confidence of this man and he takes it. If it happens to be bad—

Q. What is the character of the report?

A. The report simply goes on to say "Tom Jones & Company, fifteen minutes of full stage, man and woman, nicely dressed, nice set of scenery, got so many bows." Some managers make a better report than others; but it is merely a guide to some man who is in Occa-loosa who wants to get a line on what to book. He can find how many minutes they work, whether it is a man or woman or what.

By Mr. Kelley:

Q. Let him describe what would be a bad report. Now, following that?

A. A bad report may come in to the effect that the act is impossible, the people have no personality, do not know how to put their stuff over, their stuff is vulgar or risque, not no class of acts they want in these houses; in fact, there are lots and lots of acts that play consecutive time or play a pretty good season, they cannot play other houses that are too particular, and I am one of them. They would not let me in the Palace Theater.

By Mr. Walsh:

Q. Why?

A. The manager who books the Albee does not like me well enough, and yet I am a man

of big reputation and always make a good, but I respect his judgment, and he may be right. I do not question that.

Q. In these meetings how do you arrive at the salary, the price?

A. The prices are generally asked by an actor. Of course, it is always more than he expects, naturally, and they discuss it. They are men of expert opinion. They know what an actor has been getting all his life, and what the salaries—

Q. Well, the managers know—

A. The managers know what a man has been getting in general, what he pays his people or what he could pay, what royalty he pays, what excess he carries and so forth, and they weigh all these different things, also times out of ten in the actor's favor, and give him the benefit of every doubt, and then they set the salary, what they think they can pay.

Q. They come to a common conclusion as to—

A. As to what they think it is worth to them. Now, some man will say I cannot afford over \$350 for an act; another fellow will say I can afford \$500. For this fellow is very popular in my town. Miss Charlotte E. Walker opened a dual at two in the Palace Theater with a beautiful act, two or three children in it and a beautiful act, and they set \$1,500 on that act, that is, they asked it, the agent for this act. Nobody would pay \$1,500, and Mr. Hodgson got up and said: "Gentlemen, you are crazy, why don't you take this act? It is an uplift to vaudeville; it is what our patrons like. It is beautiful; it is beautifully played, and it is just what we are trying to do with vaudeville. You are making a mistake to reject it." And a man from Providence says: "I don't want Charlotte Walker for \$1,500, I can get a stock actress in my town for \$100 better than she. Nobody knows her in my city. What would I pay her for her name?" Philadelphia may say the same. They may eventually get five, six or eight or ten weeks for that act around New York. That is the way they try to establish salaries. In my day, Mr. Hammerstein, when he had to have headliners, and had to scour Europe to get novelties, there was nothing too high to pay, but the average chieftain of the United States just try to give a good vaudeville show.

Q. How is the salary of the common, average vaudeville actor arrived at?

A. We find a man who gets \$100 a week this season and goes around and makes good. The managers say, "We can play him back." His material is good, his personality is good and his reputation is good and he comes back and they know him a little better in that town, and he says, "I want fifty dollars more a week, I think I am entitled to it," the same as a lawyer gets for fee, and a shipping clerk gets a raise each year. If they think the act is deserving of it and worthy of it, he gets it without hesitation, and gets another raise and another raise, and if it is still up to date they still get more, and that is how some of these big salaries are obtained.

Q. If they do not think that he is—

A. If they do not, they are not worth anything to the managers. Shall I tell you an instance? Marshal P. Wilder, a man who practically died broken hearted, a man who said to Mr. Albee, "I know the story to be a fact. Mr. Albee, I want \$400 a week. I cannot get any time here, I can get it from the Sullivan-Considine houses, but I do not play in those houses, my stuff is too good; they don't understand me; I am not happy in those theaters. I will play for you twenty weeks for \$250." Mr. Albee said, "That is a bargain." And they submitted Mr. Wilder's name to the booking managers' meeting and they could not get five weeks for Marshal P. Wilder at \$250 a week. And Mr. Albee came in to find out what was the matter and one man got up and said, "Mr. Wilder of Canada said, 'He is the only man ever kissed off my stage. I could not afford to give him \$50 a week. It would be a detriment to my bill.' Another fellow says, 'I just played him.' Another fellow says, 'He would not go in my house.' The consequence was Mr. Wilder took the \$400 out West on the Sullivan-Considine Circuit and died of a broken heart."

I can also tell you of an instance where a play came in for \$2,000 a week and the manager said it is worth it, but the woman wears bare legs and we cannot play it in our theater.

Q. Now, these meetings on Tuesdays and Wednesdays, did they represent all the big time managers in the United States or theaters in the country?

A. That meeting was on our floor. They had other family meetings.

Q. But the meeting you referred to?

A. They represented all the Eastern circuits. The Orpheum was an individual institution. One man had the say there.

Q. Did he attend these meetings, did anybody representing the Orpheum Circuit attend these meetings?

A. No, they never did, but they knew they had access to the books and they could take it up after it was finished.

Q. You said in response to Mr. Goodman, if I recollect correctly, that if they fixed a salary, that even Mr. Albee could not raise the salary that was fixed? Did I understand you correctly as to that?

A. If the salary was fixed Mr. Albee could not raise it?

Q. No, if the managers agreed on it, agreed on a salary they would pay, even Mr. Albee could not raise it?

A. Could not force anybody to take it, and I doubt if Mr. Albee could get it raised with men like Mr. Shay or Mr. Lathrop, or anyone who booked their own theaters, if they did not see fit to do it. I have known of acts which Mr. Albee tried to get raised, and because they could not get it they left vaudeville and went in productions.

Q. Was there ever an instance where the managers would ask for a certain act and could not get an act?

A. Yes, if the act was booked elsewhere that week.

Q. Was there ever any such incident where the act was not booked elsewhere and they could not get it?

A. I never knew of such a thing.

Q. Did not Ching Ling Foo ever book with you?

A. Mr. Oscar Hammerstein booked Ching Ling Foo for ten weeks at a fabulous salary, which his son, who was at that time on the

outs, with him, did not approve. For the first few weeks he was worth the money and after that he petered out.

Q. By Mr. Goodman:
Q. What did you pay him?
A. I think he got—I have forgotten—\$1,250 I think.

Q. By Mr. Walsh:
Q. Did Shay of Buffalo and Chase of Washington want him?
A. Not to my knowledge. I was not booking manager at that time.
Q. Did you ever hear that?
A. It was not during my time.
Q. Did you ever hear it?
A. No, I did not hear of it. I can tell you of an instance of an act which I brought to this country, the greatest attraction in this country for vaudeville or for a box office attraction, Singer's Midgets, and they opened very successfully, and the very first day they opened a representative of the Loew Circuit signed that act up for another circuit immediately, and the United Booking Offices could not even get that act when they wanted it. They came around Wednesday and it was too late, and they lost a very big attraction.
Q. You are still in the vaudeville business?
A. Yes, as an actor.
Q. Are you playing this week?
A. I booked this week in Yonkers, the last half.
Q. What about the first half?
A. I was to be in Waterbury, Connecticut.
Q. How many shows do you do there?
A. Three.
Q. Four on Saturday?
A. Yes, but I am not there the full week. I am not there on Saturday.
Q. A split week at Waterbury?
A. Yes.
Q. And that is on the Toll Circuit?
A. Yes, it is now.
Q. It is now booked by the U. B. O.?
A. Yes.
Q. Did you ever play Waterbury for William Morris?
A. No.
Q. Never played it for him?
A. No.
Q. Did you ever play in Waterbury before?
A. Yes, Poll's house—
Q. Poll's house?
A. Yes, that was a show. I have played there.
Q. Not in vaudeville?
A. For Poll, yes.
Q. Was that a two show a day house then?
A. That I don't recollect. It may have been. It is so many years ago.
Q. What is that?
A. I do not recollect. It is many years ago. While I played vaudeville for Poll the last three times it was three a day, the last ten years anyway.
Q. You recollect when it was booked by Morris, don't you?
A. I recollect it, yes. You mean—
Q. Did not William Morris book there?
A. Yes, I am the man who put William Morris in business for himself as a vaudeville agent.
Q. As a matter of fact it was a two show a day house at that time?
A. Yes, originally most all of those were.
Q. And a full week?
A. Yes.
Q. And then the Loew and the opposition competition came up?
A. I say when I played two a day I got less money than when I played three a day, and that cuts some figures.
Q. You have to work harder now at three a day?
A. Yes, but when business warrants it, an actor ought to be able to work harder, if he can get so much more for it.
Q. You do not get more money for playing three a day than when you play two a day?
A. At the present time there are a certain kind of houses that get less than three a day, they are cheaper admissions and cheaper surroundings, and doubtfuls are only five acts, and if they are small the theaters are packed.
Q. Is this Toll Theater the only vaudeville house in Waterbury?
A. I think it is today. There is a burlesque house there.
Q. It seems to be just as good a show town as it always was?
A. Oh, yes, better probably. Conditions have made it so, the war and prosperity. Possibly because Mr. Fitzpatrick comes from there.
Q. William Morris was not connected with the N. B. O., was he?
A. No.
Q. When was it that William Morris booked the Waterbury Theater, do you recollect that?
A. I guess he booked Waterbury along all the way from 1897 or 1898 or 1899.
Q. Williams was in the business then?
A. Yes, Poll first started his with one house, and he went up to New York on Friday and he took up some act that had open time the following week through William Morris' office, he would take advantage of the fact they were free and would offer them ridiculous salaries, a cut of \$100 and more from what they had been getting, and rather than layout, they would take it as a good business proposition, and start there, and it was a small fare, and two a day and no Sunday, and they knew what kind of work it was, and that started Mr. Poll, Mr. Morris was a clerk in the office of George Lehman, George Lehman was ill for years, and he died and I happened to be one of the committee of my friends to bury him. The minute Mr. Lehman died others tried to operate to get this boy, William Morris, out of the office because he represented the widow of George Lehman. Mr. Lehman had built up a successful business, and Mr. Williams had just started and thru some machinations of different kinds they tried to get Morris out. And I happened to be the one who posted him as to what was going on, and he immediately started in business for himself. That was the starting of the Toll time just at that time, and I was the first one of the White Rats during the very first strike, Mr. George Fuller Golden, then a big White Rat, asked for a committee to go to William Morris and implore him not to book acts with Percy Williams, who then ran a music hall down in the Eastern District of Brooklyn, because they wanted him to be loyal to the White Rats. I was one of the committee to ask him not to do it at that time. The

contention was that the salaries were going to be cut so much and that conditions were going to be so awful that we needed protection. I went to Mr. Morris and Mr. Morris said as long as I live and as long as I am an agent I am going to book for Percy Williams, White Rats or no White Rats, because he was loyal to me, and I first started him, and he would smuggle acts over to there, he was faithful and loyal to him.

Q. Why did he have to smuggle acts over to him?
A. He would take paraphernalia from the stage and certain acts and hide them downstairs.
Q. Why?
A. At that time there was a strike of the original White Rats, because the rumor got out that salaries were to be cut absolutely in half. Afterwards it proved it was not true, but they were to be cut in half, and they tried to disrupt the different managers' business, and that was one of the instances where they tried to succeed.
Q. Did William Morris always book for Percy Williams?
A. Yes.
Q. Did he book for him after that?
A. No. Afterwards, Mr. Williams Mr. Hammerstein and Wilniert & Vincent went over to the United Booking Offices.
Q. And left Morris without any houses to book?
A. A few scattered out in Detroit and Chicago and—
Q. Percy Williams kept the salaries up, did he?
A. Well, he had a class of theaters where he could afford to pay good salaries, he had to have the very best. All New York houses. And he kept them up in some instances, and in many instances he dragged them down.
Q. Those theaters are still in existence?
A. Those theaters are still in existence.
Q. And he's better operated?
A. Yes, Mr. Williams retired from business believing that there was no more attractions and that the vaudeville business was going to the dogs, and he thought it was through, and he took his price and got out, and since then they have been better than ever.
Q. You say he took his price. What was his price?
A. I say whatever they bought him out for. I don't know. They say five million dollars. I don't know. Mr. Williams, at that time, thought there were no more attractions, but since then he has retired, and there have been more and better attractions than in his time.
Q. Now, you said in response to an inquiry by Mr. Goodman at the time you were booking for Mr. Hammerstein there was no such thing as a black list?
A. Yes, sir.
Q. Whether a list was a black list or not, there was a list of actors who were considered undesirable, was there not?
A. I never knew of any actors who were considered undesirable, excepting that they were not in demand, that they were not fit to play the various houses. To counteract that I can tell you of a dozen instances where the booking offices have taken care of even undesirable acts and I can—
Q. What do you call an undesirable act?
A. Well, a man with a doukey, I will not mention his name, was a man who had a bad act, so considered by everyone but himself, he hung around the booking offices for weeks and weeks to secure an engagement. Out of compassion, out of pity, they sent that man out for five or six weeks, and opened him in Columbus, Ohio, and when he opened there, he was on to open the show, and even that was too good for him, but he walked off the bill because he said he would not open the show. Two years after we took up a collection in the booking office to bury his wife.
Q. Is it not a fact, Mr. Haskell, that during this period there was a list of actors who were regarded as agitators that the managers did not want to employ?
A. I never saw it. There was considerable discussion about it, but it was all individual cases. A very prominent man walked off of Mr. Hammerstein's bill, because there was a noise back of him, and he left the show flat and made the audience wait, and the orchestra played and played—
Q. Who was that?
A. James J. Morton walked off the stage because of a noise back of him and said he would never play on the vaudeville stage again, and yet Mr. Hammerstein was that kind of a man that six weeks later he was back again. I can tell you of instances—one certain actor walked out because his name was not quite large enough on the bill board, and so it went all the time. There is right and wrong. I will take another case. A man named Arthur Dunn—I have befriended actors all my life, love them and want to see them get along, and I have been with them. And there is a young man who calls Mr. William Hammerstein, right to his face, a son of a bitch, and I wrote an act for him, and he is working and he is very happy, and I have a letter from him in my pocket. So, those are instances I know that were considered undesirable, but they were personal.
Q. You were noting as booking manager during this period of 1914 to 1915. Do you want it understood now, on your oath, that there was no discrimination against actors of any nature at any time, because they belonged to the organization?
A. I will swear it under oath that I do not know of any. The only discrimination was where a salary was not settled, where it was not all right to book it until the salary was settled. So far as I know I never saw a black list, it never came to me.
Q. Mr. Goodman: Mr. Examiner, perhaps I was mistaken, but I thought it was finally conceded here and very well understood that until this White Rats propaganda in 1915, 1916 and 1917, that all the respondents were booking White Rats and booking them all the time and playing them. There was not any question whether they were White Rats or not. I thought we all understood that.
Mr. Kelley: There is not any other contention now.
Mr. Goodman: Well, there seems to be from the questions. The only time there was any question of the unemployability or a black list was at the time of the strike.

Q. Make the statement again as to when you were booking manager?
A. From 1914.
Q. From December, 1914?
A. Yes.
Q. Until when, sometime in 1916?
A. December 1, 1913 until September 27, 1915. During that time or just previous to September 27 the theater was closed and torn down.
Q. You testified that you started as booking manager in December, 1914?
A. Yes.
Q. Now you correct it to say December, 1913?
A. That was the actual time I was alone. Previous to that I was assistant to Mr. Hammerstein. He had died in 1914.
Mr. Goodman: Am I right in that presumption, in my statement?
Mr. Walsh: I do not recall just what the other testimony was. I do not recall just when that black list came into existence and the list of undesirable, so characterized.
Examiner Moore: Were there two strikes?
Mr. Walsh: There was one many years ago, as I understand.
Mr. Goodman: Yes, one in 1901 or thereabouts, I think.
Q. You say that by playing extra shows in the theater or not playing extra shows, three or four shows a day, it would put actors out of employment?
A. Yes.
Q. How do you arrive at that conclusion?
A. Well, there are possibly three or four hundred theaters in this country playing three shows a day and by doing that is the way they make money. If they could not make money with that policy they would probably have to abandon it for something else. They play a class of acts that their audience and class of acts that are more deserving of work, would be out of employment because they could not find a field in the other line.
Q. But the same individuals play in the same shows on the same day in the same houses, do they not?
A. I beg pardon?
Q. I say they have the same actors all the time and the same show?
A. Yes.
Q. The same actors in the three and four shows?
A. Yes.
Q. It would not take any less people or any more; there are the same number of people all the time?
A. That is true, but they would not have to play vaudeville acts but something else.
Q. These three or four shows in the theater in that day play always over and over the same show four times a day?
A. Yes, most of them. I do not. I change my material.
Q. But most of them do?
A. Yes.
By Mr. Goodman:
Q. I think, unless Mr. Walsh objects to this being leading, what you meant to convey in answer to my question was there were a certain class of acts which were only fit for those audiences which you find in three a day houses, and if you shut them off, or change them to two a day, that character of act could not find employment in two a day houses, is that what you mean?
A. I certainly meant to convey that and thought it was clear. I do not want to reflect any detriment upon that act specifically. Doubtless they expect to make good, because they would fit that class of bill, and in the judgment of the experts who book the larger houses they would not fit their bill. They may be mistaken. I know a monologist who is very funny and makes very good who plays that class of houses, and he cannot understand in his own mind why he cannot play the others; he does not realize that his grammar is imperfect, his diction is bad, his language is not up to date, and his dress is not good, and he could not appear in the other houses.
By Mr. Walsh:
Q. There is not any particular advantage in an actor playing four or five shows a day, is there?
A. The advantage is he is getting employment and getting money for it—good money.
Q. You made a statement, I do not know whether I have it clear here, that the agents were making so much money that it was necessary to make, or advisable to make, a division of the five per cent with them?
A. Well, I say at that time, when they had no expenses or anything of that kind, they found that the agents were coralling all the standard acts that could book themselves; they were not producing or investing or manufacturing acts. They would take a standard act or get an act or some name out of a production, and they would book these acts and were getting five per cent and were making more money than many of the little theaters, not the great big money-making propositions, but many a little fellow who had to struggle along to make three or four or five hundred dollars a week profit.
By Mr. Kelley:
Q. Was that condition around back in 1900 or recently?
A. Oh, yes, that is about the time.
By Mr. Walsh:
Q. How is the situation changed now?
A. The situation is changed now to the extent that an agent to make money must be progressive; he finances acts, he books acts and loans them money, and he produces acts; he hustles around, possibly more active nights and mixes in theatrical clubs and spends his money in order to come into contact with people for whom he can secure bookings.
Q. You say the agent makes the division now of five per cent?
A. I understand he only gets 2 1/2 per cent out of the five.
By Mr. Goodman:
Q. You are giving your understanding of it now?
A. Yes.
By Mr. Walsh:
Q. And why should he give up the 2 1/2 per cent, or 50 per cent?
A. He should be tickled to do it.
Q. Why?
A. For the convenience he gets in the first place, to transact business in an hour that would take him weeks, for the privilege of meeting all these various managers, making more

money. In other words a man would rather take a straight salary of \$10 a week and ten per cent commission than he would take \$50 a week at 2 1/2 per cent commission, for the simple reason he could make more money by working harder the other way, but in this respect he simply has everything laid down for him; he does not even earn the 2 1/2 per cent. There is a great mistake in what the actors think the booking manager's power is. He is nothing but his servant. Some are better. Some are more progressive, but the agent does not even know the report unless he asks the booking manager.

Q. Are they accessible to them at all times?
A. They are not, but he can ask and he will probably read him the report. He simply submits the act and there is nothing else. The average actor thinks he is working for the agent. The average agent impresses the actor of his own great importance. He is absolutely a non-entity. He goes around and submits his acts, which any child can do, and is well paid at 2 1/2 per cent.
Q. Do you think the agent can be eliminated very well?
A. He cannot be.
Q. What service does he render?
A. There are a thousand and one things he can do; the personal advertising hand-to-mouth boosting being on the job knowing where there is a big opening and not making a mistake by having a week open. If I was on the road, I could not fill it, and if I have an agent in the booking office, what he would make for me that week would more than pay for the season. If an actor feels he does not want to be embarrassed and thinks the man can raise his salary, which he sometimes does by his salesmanship, he says, I will gladly give you 2 1/2 per cent. I know I have never done it, and I know we never once discussed a newspaper criticism pro and con on an act.
Q. You did not have to. You had the report on it.
A. There was no one could offer any of these men a cigar or a meal or a drink. They were honest business men, and you could not buy them or bribe them. Those were the kind of men when I was connected with it.

BY MR. GOODMAN:
Q. Does the agent, however, in your experience, lead the actor to believe that he can bribe them and can do these things and have some subtle influence in the booking office?
A. Well, that is the general impression that he does give. I cannot state any specific case. Yes, some agents try to make actors believe that they go out with certain booking men and they have influence over them, but it is not so. The booking manager to whom the act is submitted knows more about the act than the agent who submits it, or he would not be a booking manager. He must, to make his hills a success and make money for the theater, otherwise he would not have his position. He sees an act and knows more about it than the agent does.
By Mr. Walsh:
Q. Did Hammerstein's Theater have to pay any commissions to book thru the New York Booking Office, the theater itself?
A. I do not know anything about that. That is Mr. William Hammerstein.
Q. Yes, but you were booking manager. I am asking you whether there was anything paid back from Hammerstein to the U. B. O. for the privilege of booking there?
A. I cannot swear to that. I do not think so. I do not know. We would get a list of the acts and then the agents' commissions were deducted off of it, and we sent it back to the collection agency.
Q. Did you keep any part of the agent's commission?
A. No, sir.
Q. Not at any time?
A. No, sir.
Q. Did you deduct at any time 2.12 per cent from the agent's commission at Hammerstein's?
A. No, sir.
Q. Did you get back a check from the United Booking Offices for any part?
A. Not to my knowledge. There was a general belief that Mr. Willie Hammerstein had some kind of an arrangement of that kind, but I don't know.
Q. You say that you think it is but fair that the agent should give up 2.12 per cent of the 5 per cent which they get from the actors for the right and privilege to appear upon the floor of the exchange?
A. Unquestionably, and it has proven so by the prosperity of the agents. They are so prosperous that it must be all right. None of them have had to go back.
Q. That is, you think 2.12 per cent is sufficient remuneration so far as the service they render to the actor is concerned?
A. No, the service rendered to the booking office. What the actor wants with the agent is his own affair.
Q. You have your own agent who gets the full 5 per cent as well as what everybody else pays?
A. In many instances in regular standard acts they could book themselves, do not need an agent. Other acts they have to work so much harder they sometimes think they get more money by having an agent.
Q. What do you consider is the service, what do you consider the service the booking office renders to the agent?
A. Every service in the world for him, there is a business market place, convenient, supplies all kinds of employees; they supply experts to argue these things out with the agents as to the various merits and demerits of the act.
Q. I understand, Mr. Haskell, that the booking office gets 5 per cent from actors?
A. Yes.
Q. What service does the booking office render to the actor?
A. The booking office supplies the man who books the theaters, not the manager of the theater, as the manager don't even know the bill he is going to get until it is given to him; he doesn't know the show; a booking man, who gets a salary, or I don't know probably so much more each house he renders that service to the agent and the actor, incidentally also the service of—he has an office, a special office for them, he has books and stenographers, he has errand boys, he has every convenience, and

Federal Vaudeville Hearing Again

(Continued from page 95)

telephones at his beck and call, telegraph office, every convenience in the world for the agent to transact his business at less money; in other words, make \$5 an hour where if he gets 5 per cent on going out and hustling up acts he would not get more than \$1 in two weeks.

Q. You were getting off my question, I was trying to find out what the booking office does for actor?
A. The actor?
Q. The actor pays the agent 5 per cent?
A. Well and good!
Q. Then the actor pays the booking office 5 per cent?
A. Well, the booking office—

Q. What service does it render for that?
A. I am willing to pay 5 per cent to the booking office for booking me in these houses consecutively, small jumps, helping me to get more time to have the various employes of the booking office to do these things for me.

Q. Yes, but let me break right in there a moment and inquire isn't it a fact, Mr. Haskell, that the booking office is representing various theaters throughout the country, really?
A. The booking office is a clearing office of the various theaters throughout the country.

Q. That is where the various theaters throughout the country procure their talent?
A. And they secure their talent there, yes, and clear their houses there. Now, then, if they were only getting 2 1/2 per cent I don't know how they could out of the 2 1/2 per cent pay the rent for the office, for the office help, and for all the necessary expenses that is necessary to be paid for running the office.

Q. You had an office up there for Hammerstein and you worked for Hammerstein, didn't you?
A. Yes, I had desk room.

Q. What services were you rendering the actors for the booking office, or was the booking office rendering for which he should pay 5 per cent of the actor's salary. I want to know that, your theory of that?
A. Well, many an actor got a week in Hammerstein's through the services of the booking office that has rendered to him who would never have got a week otherwise.

Q. Why is that?
A. Because I knew about this actor's access and that he had been a hit somewhere around the country; I knew of the reports and I knew of the conditions that had surrounded their engagements and the success that had accompanied their presentation of it. Whereas, if I had to depend on what the actor told me himself he probably would never have got the week, so that I think I rendered him a service.

Mr. Goodman: I think right here for Mr. Walsh's information, I think this ought to go down upon the record:
The employment agency law of this state, which was passed at the behest of the White Hats' nation, expressly provides that the theatrical employment agency is a place among other things, where not only engagements theatrical may be procured but a place where information may be obtained as to where engagements may be procured; and it is such a place here in the office, or even on the street, and it is just the same as this witness testifies in that respect, as an domestic employment agency as that furnishes cooks and house maids and the domestic. The cook pays a commission to the employment agency and the mistress pays a commission to the employment agency and the law permits that. In other words, this employment agency in this state, or any other state, plays a double role, they serve two people and each pays for the service.

Examiner Moore: You want to have us take cognizance of the fact, Mr. Goodman, that there is a state law which requires a booking agency such as yours to be licensed?

Mr. Goodman: The law says what the agency is. That ought to be sufficient for our purpose. It is not what Mr. Haskell thinks it is, or what you or I think it is, it is what the law says it is, and before the case is thru we propose to show that for years we have been operating under that law under a license issued by the Commissioner of Licenses, who derives his authority from that law, and the law itself is in evidence.

Examiner Moore: We will now take a recess of two or three minutes.

(Recess.)
Mr. Walsh: I wish to interpose an objection to counsel's statement of his interpretation of the agency law, or the employment law, in the State of New York, as the law is as it is, and the statement on the record of counsel's interpretation is mere legal argument.

Examiner Moore: I thought it was by consent. I didn't think there was any misunderstanding about it.

Mr. Goodman: Why, your Honor, we are not here before any jury, but we are before a lawyer. I have never heard it stated that a lawyer cannot quote the law to a judge, even if he may differ from the judge. You may say I am wrong and I may be wrong, in the interpretation of it, but I have a right to state what I think the law is.

Mr. Walsh: Counsel is making a statement for the record, so specifically stated, is why I raise the point.

Examiner Moore: Let it stand, it won't do any harm.

Mr. Walsh: I understand that that is a rule of the commission that the record should be devoid of argument.
By Mr. Walsh:

Q. Let me understand this system a little more, Mr. Haskell. I understand also that the theaters pay the booking office a compensation, do they not?
A. The theaters?

Q. Yes, that are booked by the U. B. O. generally?

A. I presume so, I understand so. I have never seen it. I understand they pay so much a week for the privilege of the service to these theaters. You must remember that it is a wonderful service that they get, the names of the acts, what the acts are and otherwise which they do not know from Adam, and otherwise about it. They get loads of stuff, like

photographs and a description of the acts; they get things that help their business; they get a service the same as a news bureau delivers.

Q. As I understand it they—
A. (Interrupting) And they get much information that they can use in billing their theaters; their advertisements are all prepared for them; their printing is all laid out; their printing is laid out.

Q. As I understand it, the booking office gets payment from two sources, one from the theater and one from the actor?
A. The theater I believe pays a nominal sum for the service.

Q. What do you mean by a "nominal sum?"
A. Maybe \$25 a week. I don't know, according to the size of the theater, I suppose. Take a bigger theater that does a bigger business, perhaps they pay more and some that are so small don't even pay anything.

By Mr. Goodman:
Q. You don't know what that charge is, do you?
A. I do not, I am just supposing.

Mr. Goodman: I will concede for the record that some theaters do make payments to the booking office; and I call the Examiner's attention to the fact that there is an exhibit in evidence showing what each one pays.

By Mr. Walsh:
Q. Then the collection agency gets one-half of the fee?
A. I don't know, sir.

Q. The agents get one half of the fee, of 5 per cent?
A. I suppose so, but I have never seen it passed.
Q. But that is your understanding?
A. That is the general understanding.

Mr. Walsh: I think that is all with Mr. Haskell.
James McIntyre was thereupon called as a witness, having been first duly sworn, testified as follows:

DIRECT EXAMINATION.
By Mr. Goodman:
Q. Where do you live, Mr. McIntyre?
A. Well, I got a few homes, two or three homes.

Q. Now, what is your place of residence?
A. Now?
Q. Yes.
A. The Reisenweber Hotel.

Q. How old are you?
A. That is unfair! That is wrong. What do you want to do that for?
Q. Let us be serious.

A. I talk at that—why, say, 62.
Q. You say 62?
A. 62. A pretty young little fellow!
Q. What is your profession?
A. What?

Q. Or your business?
A. Well, they used to call it different things in the olden days, they called it nigger-singers. Today they call it actors and vaudevillians.

Q. How long have you been in the show business of any kind?
A. Since 1896.

Q. What are you doing at the present time?
A. I am playing at the 44th Street Theater.

Q. What are you playing there?
A. We are starring in "Hello, Alexander."
Q. That is a legitimate theater, so-called?
A. Yes, sir, that is the \$3.00 and \$2.50 scale prices.

Q. That is a musical production, isn't it?
A. Yes, sir, that is a musical production.

Q. Who are you starring with?
A. With Health.

Q. With Health? What is the name?
A. McIntyre & Heath, James K. Heath.

Q. How long have you been his partner?
A. Since 1874.

Q. And you have played considerable vaudeville with your partner?
A. Yes, sir. We was in vaudeville when we joined hands.

Q. Where did you join hands?
A. San Antonio, Tex., in 1874.

Q. San Antonio, Tex.?
A. Yes.

Q. How long have you been in the show business of any kind?
A. Since 1896.

Q. What are you doing at the present time?
A. I am playing at the 44th Street Theater.

Q. What are you playing there?
A. We are starring in "Hello, Alexander."

Q. That is a legitimate theater, so-called?
A. Yes, sir, that is the \$3.00 and \$2.50 scale prices.

Q. That is a musical production, isn't it?
A. Yes, sir, that is a musical production.

Q. Who are you starring with?
A. With Health.

Q. With Health? What is the name?
A. McIntyre & Heath, James K. Heath.

Q. How long have you been his partner?
A. Since 1874.

Q. And you have played considerable vaudeville with your partner?
A. Yes, sir. We was in vaudeville when we joined hands.

Q. Where did you join hands?
A. San Antonio, Tex., in 1874.

Q. How long have you been in the show business of any kind?
A. Since 1896.

Q. What are you doing at the present time?
A. I am playing at the 44th Street Theater.

Q. What are you playing there?
A. We are starring in "Hello, Alexander."

Q. That is a legitimate theater, so-called?
A. Yes, sir, that is the \$3.00 and \$2.50 scale prices.

Q. That is a musical production, isn't it?
A. Yes, sir, that is a musical production.

Q. Who are you starring with?
A. With Health.

Q. With Health? What is the name?
A. McIntyre & Heath, James K. Heath.

Q. How long have you been his partner?
A. Since 1874.

Q. And you have played considerable vaudeville with your partner?
A. Yes, sir. We was in vaudeville when we joined hands.

A. We were in that for that season and then organized in St. Louis the next fall season as McIntyre and Heath's Minstrel, and we went thru the South, the South Islands, that was in 1890 and 1891.

Q. How long was the minstrel company continued?
A. The minstrels of McIntyre and Heath ran for about four or five years.

Q. After that you went back to the vaudeville?
A. After that we went back into vaudeville.

Q. How much did you get in vaudeville after you came back to the vaudeville stage after the minstrel show?
A. Well, we got some places, we got \$250, some \$200, and it stayed about the same as that, anywhere around in that figure.

Q. After that where did you play in vaudeville, where was your next rise, we will say, in vaudeville?
A. Well, we stayed mostly in minstrelry until we got back from California, which was in 1888, and then we went out for Keith Co., and then we made an arrangement with the Hyde show, Hyde & Heenan, and that was all combination in those days, in 1888, mostly there was no regular vaudeville theater. If you wanted a season's engagement you had to get a combination because every manager that owned the theater he had his combination.

Q. Will you explain what that is? I don't know myself.
A. Well, here we are, there is a string of theaters, Mr. Gilmore owned a theater and Mr. Shea owned a theater—whichever the manager was catered to these men, using only for the purpose of illustration you will see what I mean by that, and there is this manager that owns this theater, what is his name, Sam Sharpless, I guess it is; Sam Sharpless and the man who owned the theater ahead of Shea all had their combinations. We will take Mr. Sharpless would have his combination on the road—first he had them for his own theater, and, as I say, each man who owned a theater would organize his own combination, and he would play that particular combination in his own house; and then he would play that combination in my house, and I would play my combination in his house, and in that way the combinations would go from one theater to another. There were no booking offices, as a rule.

Q. Much as the burlesque wheel is now?
A. Just exactly in the same way.

Q. That is how the vaudeville was run at that time?
A. Yes, sir, and each house was owned by a different individual manager. Now that was the combination at that time, 1888, McIntyre and Heath, a specialty at that time in 1882, and there was Harry and John Canale, who had them out, and Sam—that is his name—used to have his combination out, that was Sam Devery, was his name, he had his combination out, but anyhow every performer who owned a theater in the business they had their own combination.

Q. What did you draw then for your combination that is in the way of salary?
A. We would play on commission.

Q. On a percentage basis of the theater?
A. A percentage basis, but in Boston they would pay a salary, don't you see, they would give as much upon the combination.

Q. As Mr. Keith built up and secured his theaters you went around in his theaters, did you not?
A. Yes, sir.

Q. You also went on the Orpheum Circuit, did you not?
A. Yes, time, and time and time again.

Q. What salary did you get as you went on up in vaudeville?
A. Well, the conditions were going along and keeping improving, you know, we got more money.

Q. Well, we would like to know how much you did get if you have no objection to telling us, Mr. McIntyre.

A. Well, we have got as high as \$2,000 a week, \$1,500 a week, \$1,200 a week, \$800 a week \$600 a week and so forth, going on. It is just according to what you do at the box-office. Just like any other business; it is a case of where the actor buys and sells his goods. That is my understanding of the business, and the way I have always seen it; you have got something to sell and you sell it by satisfying your customers. They claim that when you get old in your business your salary begins to grow less.

I don't think—here are some receipts for last week at the box-office here in New York, where we are playing, not as vaudeville, mind you, but there is a receipt of the Forty-fourth Street Theater last week and see what it is—nearly \$5,000. That is your box-office statement (handing same to Mr. Walsh).

Mr. Kelley: You are playing, however, no longer in vaudeville?
The Witness: Yes, that is so, but it is the show of McIntyre & Heath, tho.

Q. But the name you are playing under now is "Hello, Alexander," is it not?
A. Yes.

Q. That is an elaboration?
A. That is an elaboration the same as our sketch, only elaborated around in a lot of girls and all that sort of thing.

Q. In other words it is your vaudeville sketch made into a play or a play worked around it?
A. Yes, the same as we did with "The Ham Tree."

Q. That was a vaudeville sketch, too?
A. Yes, that was a vaudeville sketch, too.

Q. And that was worked into a play feature?
A. Yes.

Q. Where did you last play in vaudeville before this last production?
A. Where?
Q. And when?
A. About two years ago.

Q. And what salaries did you get then—you and your partner?
A. We got \$1,500.

Q. In these various vaudeville engagements you booked thru—did you book thru the Keith Exchange or the Orpheum Circuit? Did you have an agent or a personal representative to get the work for you, to make the engagements for you or arrangements for you?
A. We didn't have to do that, only I wanted to take it easier. I didn't want to come up here and attend to it myself. I didn't have any agent for three or four years again, and then I done the booking myself with Sam Hodgson. Then, you know, I live 60 miles down at South Hamp-

ten, and so I gave it up booking it myself, and I let Mr. Evans book me and save me the trouble.

Q. Who is that, Frank Evans?
A. Yes, Frank Evans. I thought of him as a pretty good fellow, and so I thought I would let him do it.

Q. Did Mr. Albee, or anybody else, ever suggest that you have Evans; ever anybody suggest it to you?
A. No, nobody asked me to; I wanted to have one.

Q. Only there was one time I had an argument with Albee about the salary and about paying the ten per cent to this fellow to act as my agent, and I told him that I thought it was more than it was worth, and he said: "No, you more than to have an agent; why don't you don't care to do yourself?" And I said that I didn't intend to run up here all the time; I said it is too hard work to run up and down, back and forth. And so I settled it in that way.

Q. Have you gone into any of those Marcus Loew theaters on the Loew Circuit, or the Moss Circuit, or the Pantages Circuit—have you looked into those theaters at all?
A. Yes.
Q. Have you looked into their dressing rooms?
A. Yes.
Q. Have you talked with actors who have played those circuits?
A. No. I have seen a few, but I don't remember their names; I cannot call them to mind to remember them now.

Q. I don't care to know their names, but just whether you talked to actors about conditions in those theaters.
A. Yes.
Q. And from your own personal observation of the vaudeville business of today, comparing it with the earlier days, what is it in your judgment?
A. Not because we have been successful now, but the business today is a palace compared with what it was in the olden days, and everybody knows it in the world who has got any gray hairs in his head, he knows that. Years ago it was a case of a fellow he had to keep at it for years, a performer had to work until he had gotten up a name and by reason of his hard work and years of work he came forward. You talk about favoritism! Is there any favoritism about Melvire & Heath? There is the box-office receipts in this theater today; it is not for vaudeville work, but in the legitimate theater, and it is the box-office receipts that count—and it is what you give your audience that is what it comes to see that counts.

Q. How about contracts? Did you ever have any trouble about cancellations?
A. No, not that I remember of.
Q. Any compromise with any of the managers of the B. F. Keith Exchange or controversies with any of the B. F. Keith Exchange managers?
A. I don't remember ever having any kick about any contracts. I cannot call to memory any time at all of that kind. I never canceled a contract in my life. Since our firm was established forty-five years back we have never broken or canceled a contract. We have held up every contract that we have ever made, and we have played them, every one, as far as I can remember of.
Q. Are you a White Rat, or were you ever a member of the White Rats Actors' Union?
A. Yes, sir. I was the first White Rat in the United States. I may say, after the union was formed, I was the first White Rat, made so by George Fuller Golden.

Q. In your experience I wish you would tell me whether you think a booking exchange or the booking offices, such as the B. F. Keith Exchange, is advantageous to both the actor and the theater, or advantageous or not; just what you think about it.
A. Well, I am not catering to Mr. Keith, or anybody else. The conditions are one million per cent better than we ever saw them in the early history of my time in the show business in every practical way, shape, form or manner. There may be a few fellows that cannot get work for a time, but if they look behind their work there is something behind it—that is true. But take the average actor; he has got a home. In 1879 there was but one performer in the United States of America who had a home, and his name was Delahanty and Fleegler; that is the only one. They were the only ones that had a home or were able to have a home out on Long Island. These conditions; these have been changed since those days—times have changed. I am not telling the least thing here but what is the exact truth—and you gentlemen can know that. This profession has advanced bigger and better than any other profession that I know of in the world, from a business man's point of view that is true. From the business man's point of view that is true, any place you want to look at it, any side you want to look at it—from it is so far advanced over the old days that you can hardly compare the two situations.

CROSS-EXAMINATION
By Mr. Walsh:
Q. Were you interested in the strike in 1901?
A. You mean the first strike?
Q. In 1901.
A. Yes, the first strike was it?
Q. Yes.
A. Yes, I was in that.
Q. What was that about?
A. Why, I was out in Chicago; we did not strike.
Q. What was it about?
Mr. Goodman: I want to object, formally, as to any strike in 1901, as too remote, prior to the Federal Trade Commission, and not within the pleadings.
Mr. Walsh: He has gone back to 45 years; to things that happened way back then. I think we have a right to go back to 1901.
Examiner Moore: The objection is overruled.
Q. What was that strike about in 1901?
A. The first time the White Rats was organized?
Q. Yes.
A. There was a rumor around that told us all here a while ago, which was to the effect that the salaries were all supposed to get cut, and there was a little organization formed by Fuller Golden and three or four or more of us up there in the Parker Hotel, that we would take our own combination.

Q. Wasn't it upon the proposition that the managers were collecting combinations from the actors?
A. No, no, no; that did not come into it at all. That never was or could have had any bearing on the strike at all; it was a case of our salaries. Look at our team; we had gotten up to \$150 in our work, and it was understood that we were going to be cut to \$100. So we just would not stand for that \$50 cut, and there was a lot of us got together, up in the hotel, and formed this little organization, called the White Rats. Then, afterwards, they were going to turn it into a benevolent organization, that is the time that I drew out. Do you want me to go into this?
Q. Yes, you might as well, go ahead.
A. After the salary question was all started then we wanted the five per cent out. Then we wanted to establish—
Q. That is, the managers' five per cent?
A. Yes, that is the agent's five per cent. We wanted to get rid—first we wanted to know what we were going to do with that money. I got up in the lodge and I said, we are going to form a charitable institution, we will build a home for sick actors and take care of them and all that, that is a charitable institution. All right, they cheered me and you are a great fellow, and I went to Chicago. Mr. Castle called on me, he called me into the office, and Mr. Castle was running a theater, it was Kohl & Castle, and he said to me, "Mr. Melvire, I know I can depend on what you say, you will tell me straight, what is this five per cent?" "We get five per cent here, which amounts to \$45,000 a year to me." He said, "I understand that the actors are striking for that five per cent. What are they going to do with that five per cent, what is the object?" I says, "The object, when I left New York three days ago, and I submitted it on the floor of the lodge was that we was to build a home for sick actors and take care of the actors in this profession." He says, "Is that the object?" I says, "Yes." "Well," then he says, "there will be no strike in Chicago or West. Send for your man." I sent for Henry Lee, who was the representative of all of us and there was Billie Clifford there, and then there was an opera singer there, I forget what his name was, and they came in to sign the article?
Q. What were these articles they were to sign? You called them articles?
A. The articles that there would be no more commission in the West. And then as I understood it, I understood in the West—you know I stayed out there in the West, and the organization in the East then, wanted to buy some theaters and go into the theater business and that stopped the White Rats. That was the finish of the White Rats. Then they organized and took out shows and they busted up, and then they went from bad to worse.
Q. The articles in reference to the elimination of the five per cent did not actually eliminate that five per cent, that five per cent remained?
A. The five per cent they did not charge. Mr. Castle gave notice to them that in the West, providing that it was to go for a charitable purpose, that it would not be charged. That is the way we laid it out to him and the way he told it to us.
Q. It was your intention at that time, and it was your intention to build up a fund for charitable purposes at that time?
A. To take care of sick actors, yes, that is what the proposition in the lodge was then before I left New York.
Q. And what was the character of that to take, to care for actors in the way of giving sick benefits and poor benefits?
A. Sick benefits and for a hospital and for a home. I thought we could do it very nicely.
Q. And you say now that the actors have all got homes out on Long Island?
A. Yes, they own their own homes. The profession, they all own their own homes over there as a rule.
Q. How many own their own homes over there?
A. I don't know, but there is very seldom that you see one that has not got his own home. I guess if you go down to Freeport, you will find a few, maybe some of them are mortgaged, I don't know.

Q. You hardly agree with the statement that the actors are generally about four days ahead of the sheriff. That is not your experience, is it?
A. Well, it was in the olden days, yes. We based our act on that, that is the Ham Tree act, where we are walking home, even to working in a livery stable. I worked in a livery stable in Henderson Ky. I worked in a livery stable, and got my idea from walking that 116 miles from Terre Haute to Evansville, that is where I got my idea for that little sketch.
Q. But you do not think that necessity exists today?
A. I have not seen any evidence of it. I know that if any one goes, any time, down along there—
Q. The fact that you are getting a big salary and have become affluent gives you a different vision of the situation, doesn't it, Mr. Melvire?
A. No, no, no, the young fellow now gets—for instance, show me some act in the show business today that goes along in this Loew Circuit that \$100 or \$200 or \$300, and all the way along up, some of them get two, three, four, five hundred dollars, and they have no history or experience back of them as our show has—there are scarcely any of them that you can point to, that are making any kind of a success, and that are being played which do not get between \$100, \$200, \$300 or \$400, all of those rates, there, and what does that mean when they get that much per week—
Q. Oh, you must remember that money does not get you as much nowadays as it did in the olden days, Mr. Melvire.
A. Oh, well, take it on some of the exchanges, it cuts it down a little on them. I admit. You could get good board in a boarding house in them days, then good old days, for \$7 a week. I never stopped in a hotel, but many is the time I would look into the windows and say so anxiously, "I wish I could eat in there like them fellows does." Many a day have I walked up Broadway and looked into the Broadway hotel dining rooms, and I have said, "Ah, see that. Some day I will be like you."
Q. Where do you live now, Mr. Melvire?
A. My home is in South Hampton, but when I am staying here, in Brooklyn—South Hampton

is my home, my summer home, you know, but now I am living at a hotel.

Q. You are one of the summer hotel guys?
A. Oh, yes, I am there with the stuff. I got an island down there.

Q. You said that some of them paid you \$2,000 a week, Mr. Melvire?
A. Yes, sir.
Q. Who was that?
A. All of them. Mr. Keith, Mr. Williams, Mr.—all of them.

Q. When was that?
A. I guess about ten years ago, I guess.
Q. When was the last time you got \$2,000 a week in vaudeville?
A. I cannot call it to my memory now, because I have not got any dates. I didn't think anything about that, and I haven't any dates with me on that.

Q. I am asking you to talk merely from your memory now, nothing exact. I only want you to tell me approximately.
A. Yes.
Q. How recently have you been booking with the U. B. O.?
A. Two years ago.
Q. Two years ago?
A. Yes.
Q. And for how long back from two years ago were you booking with the U. B. O.?
A. Well, we have been out with The Ham Tree—we were three years on the road with The Ham Tree.
Q. And two years?
A. Last year, just a year ago, we were in vaudeville for a year.
Q. One year?
A. Yes.
Q. Then you went back there to the U. B. O. when you went into this vaudeville venture, that is the time when you went back and booked thru the U. B. O.?
A. Yes, we went to California and we booked thru the Orpheum Circuit.
Q. What was your salary for the Orpheum people then?
A. Well, I object to that.
Q. It was less than \$2,000, wasn't it?
A. It was less than \$2,000, but I won't say how much. It was less than \$2,000.
Q. Was it a good deal, a great deal less, as a matter of fact, wasn't it?
A. Well, we won't—I won't say just what it was.

Mr. Kelley: What is the point, Mr. Walsh. He has got the \$2,000 and he is earning \$5,000 now, that is a personal matter with him, Mr. Walsh.
Q. You say you are earning \$5,000 now? You mean that the show is earning that now, don't you?
Mr. Kelley: He said that the box-office took in \$5,000 now.
Q. You are not in vaudeville, playing in vaudeville now, are you?
A. No, no, no, I am out of vaudeville.
Q. You think that your act is as good as it ever was now, that is, you think it is as good now as it ever was, don't you?
A. You have seen the box-office statement, what it is taking in, didn't you?
Q. Yes. The last time that you went out and booked thru the U. B. O. did you make your contract direct with Mr. Albee or your arrangement direct with Mr. Albee?
A. No.
Q. Whom did you have as your agent?
A. Mr. Evans booked it.
Q. Who?
A. My agent, Mr. Evans.
Q. Mr. Evans booked you?
A. Yes.
Q. At the U. B. O.?
A. Yes.
Q. He booked you?
A. Yes.
Q. Well, the time before that, did you ever make a contract direct with Mr. Albee?
A. Oh, yes, oh, yes, yes, yes. I have booked for three or four years with the U. B. O., and booked with Sam Hodgson, over a year it was under Hodgson.

Q. How did you come to take this Mr. Evans to be your agent?
A. I concluded to you a while ago that I lived 90 miles down on Long Island. And you take your salary, when you are alone out on the road, and you are stopping out on the road and waiting, and you are booking yourself—and as I say, if you are booking yourself and you are out on the road that is one thing, whereas you have to depend on Mr. Hodgson if he is booking after your interest, because there may be some managers booking around him that want to get you, and Hodgson has got to go over to the booking office every day and look after you. Suppose you have some week down here that I can give to you that is a vacant week, and I write in and I say, "Can't you give me so and so a week, give me a week in Baltimore?" and he says, "No, not Baltimore, all filled up there," but in the meantime Baltimore may get open for some reason or other before that time arrives.
Q. There may be some disappointment?
A. There may be some disappointment, and that is where your man comes in, there he is where on the job, where he can look out for you and save you a lot of trouble, and lots of times he can book you for time that you would otherwise have vacant and save you all the trouble of a trip back here to book yourself, and all the trouble that is incident to looking after it.
Q. When you had Evans as your agent, you were paying him the ten per cent?
A. Yes, altogether ten per cent.
Q. Did you go to your attorney to object to the payment of ten per cent?
A. Did I go to an attorney?
A. Yes.
A. No, sir. What for? Because I went to Evans and hired Evans. I didn't go to any attorney.
Q. How did you come to pick out Mr. Evans?
A. Well, I don't know; he is a decent kind of a fellow, and I thought he was a pretty nice kind of a fellow, too, and would attend to the work.
Q. You say that you knew Mr. Albee a good many years?
A. Yes.
Q. And that you were boys together?
A. Yes.
Q. Where?
A. We traveled together in 1877.
Q. In the circus?

A. Yes.
Q. Absolute performers then? Was he one of the performers?
A. Who?
Q. Mr. Albee?
A. No, no, he was the manager, a general manager, or some kind of an assistant manager to the show.
Q. And you were a song and dance artist?
A. I was a song and dance artist in the concert.

Q. Did you see the propaganda or the articles that were sent back and forth from the opposite sides in the year 1910, when the strike was on, and that were published in Variety?
A. You mean this recent strike?
Q. Yes.
Q. Well, the recent strike, I mean the 1918, the White Rats' strike, the second White Rats' strike?
A. Oh, yes, I didn't pay much attention to it. I was out of the White Rats then.

Q. Did you contribute an article upon the situation that was published in Variety?
A. I believe I did, I believe I stated my views of the profession. I think you can read it. I believe on that occasion my views on the situation I did give as it was. I did not—I had the views of the Rats, as the other people had, why, I would have been there yet, but my views was expressed there.
Q. Who published this statement for you in Variety at the time of this strike?
A. I gave my views—my views was given to Hennessy, it was not in Variety. It was in Hennessy's paper, in The Star; we were talking one day in his office, I went up there to pay a bill or something or other.

Q. That is the "New York Star"?
A. New York Star, yes; the dramatic paper.
Q. Do you know whether that was published in Variety or not?
A. I think it was in Variety afterwards. I believe it was in the Star first, if I am not mistaken.
Q. You didn't pay for it, to have this published?
A. No, no, no. What would I pay for it? It was just a little conversation that I had with Hennessy myself, my own views.
Q. Wasn't it in fact a letter, was not that the form that it took of a letter to Mr. Albee, Mr. Melvire?
A. No, no, no. Not that I remember of.

Q. It was generally in opposition to the policy of the White Rats, wasn't it?
A. It was my views, sir. I didn't object to what they done, but it was their methods. When I seen what my conscience told me was wrong, sir, I got out of there.
Q. I am trying to get the correct view of it.
A. Yes; that is correct. I didn't believe in their methods and I didn't think the methods they were employing was the right methods, and that is the reason that I got out.

Joe Laurie, Jr., was thereupon called as a witness, and having been first duly sworn, testified as follows:
DIRECT EXAMINATION
By Mr. Goodman:
Q. Where do you live, Mr. Laurie?
A. 350 West Fifty-fifth street.
Q. How old are you?
A. Twenty-six.
Q. How long have you been in the show business of any kind?
A. Ten years.
Q. In what branches?
A. Vaudeville all the time, except one year in the legitimate, musical comedy.

Q. What year were you in musical comedy?
A. Year before last.
Q. During all the time did you have a partner in your act?
A. Yes.
Q. And what is the nature of your act?
A. Comedy, talking, acting, in one.
Q. At the present time, this week, you are playing at Keith's Palace Theater, New York City, are you not?
A. Yes, sir.
Q. Doing what is known as a single act?
A. Yes.
Q. Appearing alone?
A. Yes.
Q. Prior to this season how many people were there in your act?
A. Two.
Q. Yourself and who else?
A. My wife and myself.
Q. The act was known as Laurie and Bronson?
A. Yes.
Q. When you first started in vaudeville, where did you start, in what circuit?
A. In Fox's Circuit.
Q. William Fox?
A. Yes.
Q. So-called small-time theaters?
A. Very small time.
Q. How many shows a day did you do then?
A. Four and five.
Q. What salary did you get?
A. Forty dollars a week for the team.
Q. For the team?
A. Yes.
Q. And for whom did you work after that in vaudeville?
A. Worked for Marcus Loew, some small United, and when they first started up that I went into the United, I guess.

Q. And on the Loew Circuit, how many shows did you do a day?
A. Three shows, three and four.
Q. What did you get for that?
A. Forty and fifty dollars. We worked ourselves up as high as \$175 on the Loew Time.
Q. That is small time?
A. Called small time.
Q. When you first started in with the booking offices how many shows a day did you do in that time?
A. Well, three shows mostly; very seldom four, because they were all small towns, and they didn't play for four shows.
Q. What salary did you get in that small-time booking office?
A. Seventy-five dollars.
Q. When did you get on the so-called big time?
A. About five years ago.
Q. Where did you book and where did you play?
A. We went to the big-time theaters, we went to the Orpheum Circuit and then back East and we have been back East ever since.

(Continued on page 98)

Federal Vaudeville Hearing Again

Q. Have you repeated your route, gone over the same route more than once?
A. Yes, sir.
Q. Now, during these five years, tell us the progressive salaries you received?
A. We started for \$250 for the act, and then from \$250 we went up to \$300 and from \$300 to \$350 and from \$350 to \$400, from \$400 to \$450 and \$500. We have gone up to \$600.

A. I told you that I did get a letter like that, but I say that I do not remember him saying that he could not book me if I was not. I don't remember that.
Q. When did you take Gene Hughes on as your agent, Mr. Laurie?
A. About five years ago, after I showed up double and teamed up; he came to see me, as I said before.

Q. What commissions did you pay for the service rendered by the booking office?
A. Five per cent.
Q. Did you ever pay more than five per cent?
A. Not to the booking office, no.

Mr. Walsh: There is not any doubt about that, of course.
By Mr. Goodman:
Q. Are you in favor of the closed shop in vaudeville, Miss Bergere?
Mr. Walsh: You had better ask first if she knows what it is.

WEDNESDAY, OCTOBER 15

The hearing was resumed, pursuant to notice before Examiner Charles S. Moore, Esq.
Valerie Bergere was thereupon called as a witness, and, having been first duly sworn, testified as follows:

DIRECT EXAMINATION

By Mr. Goodman:
Q. Where do you live, Miss Bergere?
A. At the Cumberland, 210.
Q. You are in the vaudeville profession?
A. Yes, sir.

CROSS EXAMINATION

By Mr. Walsh:
Q. When did you join the N. V. A.?
A. As soon as I could—as soon as it was organized.

A. If you will allow me I will explain the matter to you, sir.

Q. Yes.
A. I opened on Monday and in the middle of the week Mr. Beck, of the Orpheum Circuit, saw the act personally and he immediately booked it for his circuit. So I was gone virtually a year on the Orpheum Circuit, and by that time I had all the Keith Time added to it, because it was so plentiful as they are now.

Q. Why did you go to Mr. Albee to inquire as to whether or not you needed an agent?
A. Well, for the simple reason I explained before, because once in a while there was an open week when the Keith Circuit had been placed out. The Orpheum Circuit, and I would want to break a jump, or do something of that kind, and there an agent is really better than a layman when you have a company.

Q. Who writes these sketches that you play?
A. Various people. I submit my own scenario sometimes. This year I have one by Mr. Emmett Lee Fox. For the last three seasons I had one by the dramatist of the Broadway Theatre in Brooklyn. Then I have had Mr. Grainger and Mr. Wolf, and then others.

Q. When did you have Mr. Wolf?
A. I have produced three of his sketches, "The Locks of Panama," "She Wanted Affection," and "The Sultan's Favorite."

Q. Who is Mr. Wolf?
A. Mr. Wolf is quite an author. He wrote "My Boy's Eyes" and lots of big plays and lots of sketches.

Q. Is he exclusively engaged in the business of writing plays?
A. Yes; so far as I know he is.

Q. You say you never have had any difficulties with reference to your contracts or the terms of your contracts?
A. No; I never have.

Q. When did you join the N. V. A.?
A. Why, about three years ago, I guess.

Q. What was the motive that prompted you to join the N. V. A.?
A. Well, I thought it was a club, it could be a social club in New York where one could meet and see people. Those were the only motives, of course, so far as I am concerned, of course.

Q. There was not any spirit on your part of going into it because it afforded an opportunity for the cooperation of vaudeville actors to their own interests as against perhaps the interests of the managers?
A. Well, to tell you the honest truth, I have to tell you again I am very stupid, I did not know it would be any, because it had never been explained to me.

Q. Upon this question of tryouts, you think, of course, it is advisable to tryout a sketch first in some theater?
A. Yes.

Q. And perhaps everything that comes along?
A. Everything should be, you should have your material set.

Q. What would you say to the length of time that there should be a tryout?
A. Well, as I said before, until your act is set. Lots of times, as I say, you have to change lines, situations, even scenery, or members of the company.

Q. You consider, of course, that that tryout should be limited to a reasonable time?
A. As far as I am concerned it always has been. It takes some people longer to work up an act than others. Because I am a stock woman, you understand, and I work very quickly, so that may be why I never required more than two weeks.

By Examiner Moore:
Q. It depends somewhat on the ability of the actor, too, does it not?
A. Yes, as a rule. Some people learn very slowly, you know.

By Mr. Walsh:
Q. Miss Bergere, there are six people in your sketch?
A. Five besides myself.

Q. Now your compensation comes to your separately?
A. The money for my act, yes.

Q. Well, to whom does the total amount paid to your act go?
A. To me.

Q. To you?
A. I get one thousand dollars a week.

Q. And you have to pay the other people?
A. I pay the members of my company out of that.

Q. Is there a deduction from the one thousand dollars a week?
A. Well, there is five per cent booking fee. Fifty dollars each week?

Q. Yes, sir.
A. As a matter of fact you get \$950?
A. Yes.

Q. How many weeks are you usually booked in a year?
A. I usually play from thirty-two to forty weeks.

Q. When you play the forty weeks is a total of two thousand dollars a year deducted?
A. Yes.

Mr. Goodman: Forty weeks, \$2,000.
Mr. Walsh: Yes.

Mr. Goodman: That would be forty thousand dollars to you?
The Witness: Yes.

Q. That would be two thousand dollars out?
A. For which I am paying income tax.

Q. Of course Mr. Goodman says forty thousand dollars to you. You are not so opulent as that. You have to pay your people and railroad fares and hotel bills out of that?
A. Certainly.

Q. Of course, you pay a commission upon the gross which you get and not the net. That is you have to pay a commission on the forty thousand dollars and not what you actually earn yourself?
A. No, I pay five per cent of my salary a week, which is fifty dollars.

RE-DIRECT EXAMINATION

By Mr. Goodman:
Q. You paid five per cent out of your total salary when you were getting \$350, did you not?
A. Yes.

Q. And when you were getting \$650 you had to pay the people in the act out of that amount?
A. Yes.

Q. So the conditions today are just the same?
A. Just the same, and I paid royalties then, and railroad fares then the same as now.

Q. You pay royalties to the author?
A. Yes.

Q. And that is a certain overhead charge, is it not?
A. Yes.

Q. That has to come out every week?
A. Yes.

Q. And you pay for your costumes?
A. Yes.

Q. And your railroad fares?
A. Railroad fares and transfers.

Q. And your breakfasts, dinners and clothes?
A. Whenever I get a chance to eat, yes, sir.

By Mr. Walsh:
Q. You played in the legitimate, did you not?
A. Yes.

Q. What is the system with reference to extracting booking fees there? Did you pay for the entire season?
A. Well, you pay your agent a full week's salary, I believe; yes, a full week's salary.

Q. Is it half a week?
A. Is it? Well, it is a half a week then whatever it was.

Q. You are not sure?
A. I got such a small salary that I do not think it would make much difference to the agent when I started. I got forty dollars a week in the dramatic business.

By Mr. Goodman:
Q. And you jumped from the dramatic into the vaudeville, do I understand, at \$350?
A. Well, into stock first when I got \$125 and \$150, out of which, of course, I bought costumes every week, not once a season, and then I jumped into vaudeville, where I would be prepared for an entire season.

By Mr. Walsh:
Q. Do you know what the system is with reference to the extraction of booking fees in the legitimate?
A. Yes, you pay for either a half week or full week's salary. You see, times have changed since I was in it.

Mr. Goodman: The law of the State of New York covers that expressly just as it does the vaudeville agencies. It is a different rule and it is not a matter of custom, but it is a matter of law.

Mr. Walsh: Well, I want to find out if she knows.
The Witness: It is so long ago, you know one forgets, but I know I paid a certain amount, whatever it was, out of my little forty or forty-five dollars at the time I was in the business.

Q. Well, in legitimate you do not pay railroad fares, do you?
A. No.

By Mr. Goodman:
Q. Will you give us the names as far as you recollect them of all the sketches you have played in vaudeville in the last fifteen years?
A. "Billy's First Love," "Bowery Camille," "Jimmie's Experiment," "The Locks of Panama," "The Japanese Wife," "Cherry Blossom," "Judgment," "Ambition," "The Sultan's Favorite" and the feather title, "The Wanted Affection," and this season I have "The Moth."

Q. Have you given "Locks of Panama" a tryout?
A. Yes.

(Witness excused.)
Elizabeth M. Murray was thereupon called as a witness, and, having been first duly sworn, testified as follows:

DIRECT EXAMINATION

By Mr. Goodman:
Q. Your address, Miss Murray? Where do you live?
A. Philadelphia.

Q. At the present time are you in the vaudeville branch of the theatrical profession?
A. I am.

Q. Playing a vaudeville act, where?
A. At present at the Riverside Theater.

Q. Keith's Riverside Theater in New York City?
A. Keith's Riverside.

Q. How long have you been in the show business of any kind, vaudeville or legitimate?
A. About 13 years.

Q. Are you a member of the White Hats Actors' Union?
A. I am.

Q. Are you a life member?
A. Life member.

Q. Are you a member of the N. V. A.?
A. Yes.

Q. Of the time that you have been in the show business, how many years have you devoted to vaudeville?
A. Well, I have been in and out of vaudeville, I cannot just say how many. I was in vaudeville eight years before I went into a production.

Q. You went into a production?
A. Yes.

Q. Tell us what you do in vaudeville, what is your specialty?
A. Character and dialect songs and stories.

Q. You do your act alone with the help of no one except the piano player, or do you carry a piano player?
A. No; I play with the orchestra.

Q. So, in your act there are no members of the act who share in your salary?
A. No, not any outside of my traveling companions.

Q. Well, that is a matter of personal comfort?
A. Yes.

Q. And when you started in the show business, how did you start and in what capacity?
A. I started in Keith's Theater on Eighth street in Philadelphia, put there by Mr. Nash. I was kept there the second week by Mr. Keith personally.

Q. What did you do then? The same sort or character of act?
A. Well, I was doing then coon songs, with a chorus of fifty niggers back of me.

Q. You carried them?
A. No, I had nothing to do with that. I did the solo part and the manager took care of the balance.

Q. What salary did you get?
A. My first two weeks \$35 a week.

Q. How many shows a day did you play?
A. Two.

Q. After that, Miss Murray, suppose you trace down your theatrical career from there on?
A. Well, I went from there to Keith's Theater in Boston, and I was there, I think, about 17 weeks with this same chorus and—

Q. And got how much?
A. I think I got \$50 and, I think, at the end of the seventeenth week I got \$75. Then I was off the stage probably eight or nine months, and I went back again and on the road with Joe Hart vaudeville show, which, I think, belonged to Weber & Fields. I was with them a year. Then I went with the Orpheum show.

Q. Was that Joe Hart Vaudeville Show what is known as a combination vaudeville show?
A. Yes, it was a traveling vaudeville show. Q. It was intact and went from town to town intact?

A. Yes.
Q. It was a regular vaudeville program of different acts, disconnected acts?
A. Yes.

Q. But, went intact from town to town?
A. Yes, a traveling vaudeville show.
Q. How much did you get in that show?
A. \$75 and my expenses.

Q. How many shows a day did you do in that?
A. Two.

Q. Then you went with the Orpheum?
A. Then I went with the Orpheum road show. I went over the Orpheum once alone. Then I went out with the Orpheum road show, and was with that two seasons, one season at \$125, and another season \$165 and my traveling expenses.

Q. That show, so that these gentlemen will understand this road show, was also a vaudeville show?
A. All different acts.

Q. The same number of acts and the same acts were being carried intact from town to town?
A. Yes. We had McIntyre & Heath, and Fields, the juggler, and Heynard. Just the same as a vaudeville bill playing today at the Palace, as if it were traveling.

Q. Then, what next did you do?
A. Then, I think after the Orpheum road show, I played the Keith Circuit once or twice. I don't just remember exactly, but I know, of course, that I played it; and then I played out on the Orpheum Time again, and then into "Madame Sherry."

Q. When you played the Keith Time, as you say, how much did you get?
A. \$150.

Q. Then when you went on the Orpheum Time, how much did you get?
A. Well, I think about \$250, I am not quite sure, unless I would refer to my contracts.

Q. Then that brings us up to where, up to "Madame Sherry"?
A. "Madam Sherry."

Q. "Madam Sherry" is a musical production?
A. Yes.

Q. It was a musical comedy?
A. Yes, I created the leading comedy part. I was there three seasons.

Q. It was played in legitimate theaters so-called?
A. Yes.

Q. And was a very great success as a musical comedy?
A. Yes.

Q. How much did you get in "Madam Sherry"?
A. I went into "Madam Sherry" for \$175.

Q. Now, when you came out of "Madam Sherry" what did you do?
A. I went to the vaudeville between seasons, that is, the five or six or seven weeks that I would lay off in the summer, into vaudeville.

Q. Into what vaudeville did you go into? I mean what circuits?
A. I played Chicago and St. Louis, Detroit. I think; I am not quite sure; maybe about four weeks, I played. That is between the rehearsal time. We would close generally around May or June and then have four or five weeks open until "Madam Sherry" starts again.

Q. After you left "Madam Sherry" you played in the Orpheum Time and also in the Keith Circuit?
A. Yes.

Q. At what salary?
A. I have to think—
Q. Take your time.

Q. I think about \$500 I got then.
A. \$500 a week?
A. Yes. Of course, I was in "High Jinks" in the meantime.

Q. Then you went into "High Jinks"?
A. Yes.

Q. That was also a musical comedy?
A. Yes.

Q. It did not play in vaudeville theaters, but—
A. In legitimate houses.

Q. In the same houses in which dramatic plays are presented?
A. Yes.

Q. And when you came out of "High Jinks" you played for the Keith Circuit again?
A. Yes, part of the time.

Q. And the Orpheum Circuit?
A. And the Orpheum Circuit.

Q. And then I understand you got \$500 a week or thereabouts?
A. Yes.

Q. What other productions have you been in excepting "High Jinks," besides vaudeville?
A. "Exceeding the Speed Limit," "Watch Your Step," "Good-night, Paul," two seasons with George M. Colman's Review.

Q. How much are you getting in vaudeville now at the Riverside this week, for example?
A. Well, some weeks I get \$500. I am getting \$600 at the Riverside.

Q. In other words, what we call a vaudeville act, it does not necessarily follow that that means that that act is an act that is only playable in vaudeville?
A. I do not think so.

Q. You know that there are acts and there are actors who have played in dramatic plays and have gone into vaudeville?
A. Yes.

Q. And vice versa?
A. Yes.

Q. Just as you have played in musical comedies and gone into vaudeville and back again?
A. Yes.

Q. Now, at any time that you procured work thru the United Booking Offices, and, of course, the Keith Time was secured thru these offices?
A. Yes.

Q. Did you employ a personal agent or representative?
A. After I left "Madam Sherry" I had Mr. Wilton.

Q. How much did you pay him?
A. Five per cent.

Q. You paid him five per cent?
A. Five per cent.

Q. Prior to that time you had vaudeville engagements without an agent do I understand?
A. Yes.

Q. How much did you pay them by way of commissions?
A. Five per cent.

Q. To the booking office?
A. To the booking office.

Q. Have you an agent now?
A. No.

Q. How long did you have Wilton as your agent?
A. I think about eight years, since I left "Madame Sherry."

Q. Were you requested by Mr. Albee or anybody else in connection with the United Booking Offices to employ Wilton?
A. No.

Q. Or to employ any agent?
A. No.

Q. How did you do your booking when you did not have an agent in the United Booking Offices?
A. I went personally to Mr. Hodgdon or to Mr. Hennessy in those days and Mr. Beck, always, on the Orpheum Circuit.

Q. Mr. Beck for the Orpheum Circuit?
A. Yes.

Q. And Mr. Hodgdon and Mr. Hennessy for the United Booking Offices?
A. Yes—well, Mr. Keith when he was living.

Q. Have you ever had any controversies over the cancellation of contracts which were entered into with you?
A. No.

Q. Did you ever work without a written contract?
A. Yes.

Q. Just on the manager's word?
A. Yes.

Q. Was that word or promise kept?
A. Yes.

Q. You got the salary which was promised you?
A. By Mr. Beck, always.

Q. Have you a route at the present time?
A. Until February.

Q. Have you found that your act, while a success in one city, would not be a success in another city; that is to say, it would take with one audience, but not with another, the very same act?
A. It is very often the case.

Q. How do you account for that?
A. I don't know. I don't know how you could account for it.

Q. Well, do you think it might be due to the variance in tastes of the audience in one locality and—
A. Well, very often in one city you might play, you might be a terrific hit from an audience standpoint, and in another city you might be a terrific hit to another audience that did not applaud, but might like your act, not a demonstrative audience, I should say.

Q. You had some experience in Baltimore, did you not, in that regard?
A. Yes, I know I did.

Q. You did not want to play Baltimore?
A. No.

Q. Just what was it? You told me something about it.
A. Well, I did not feel they liked me in Baltimore. I did not feel the audience cared for me, and, naturally, I would not want to play there or anywhere.

Q. And yet the same act went big in other cities?
A. Yes, and I go into Baltimore in a production in Ford's Theater and make a terrific hit, but not in vaudeville.

Q. What is your opinion of the managers of the vaudeville theaters, in booking, having of necessity to choose his own acts with a knowledge of the peculiar requirements of his particular audience? I do not think I make myself clear, probably.
A. No, I do not think any two managers have the same idea on any one act. I could not answer that.

Q. That is all right. There is a certain individuality about this profession, is there not in vaudeville, which applies not only to the actor, but to the manager?
A. Oh, yes.

Q. In other words, each theater must be treated according to the wants of the audience that patronizes that particular theater in that particular locality, is that right?
A. I should think so.

Federal Vaudeville Hearing Again

(Continued from page 90)

duction, I do not see how a theater can survive under the condition. For instance, if I were playing a part and it happened to be a closed show, if there were a chorus girl or maybe some actor or artist who had not any ability at all that demanded certain things, if they wanted to call a strike they could do so; I mean, if they were not able to play a part, if they were not up to it. Therefore, I do not think it would be a case of talent or ability, and I think that is why I would be very much against it.

Q. There is no reason why the same argument does not apply to vaudeville, is there?

A. Well, I should think it would.

Q. Did you ever have an experience in your early days of trying to seek employment or vaudeville engagements in different offices?

A. No.

Q. So that you would know how the booking was done then?

A. No. I would generally go direct to the old St. James Building, to Mr. Hennessy or Mr. Holgado, as I said before.

Q. You did not try to get bookings in any other office at that time?

A. No.

Mr. Goodman: That is all.

CROSS-EXAMINATION
By Mr. Walsh:

Q. You said you had a manager only once, Miss Murray?

A. An agent?

Q. I mean an agent.

A. During one period.

Q. Yes. How long have you had an agent?

A. Mr. Wilton, do you mean?

A. Yes.

A. I had him seven or eight years.

Q. Is he the only agent you ever had?

A. Mr. Southerland, I think I had him a month, but he did not get me any work, I just talked it over with him, and then he died.

Q. You made a change from Wilton to Southerland?

A. Yes. And I went into a production after Mr. Southerland died, "Madam Sherry," and I was there three seasons, and I went then to Mr. Wilton.

Q. How long did you stay with him?

A. Until last May.

Q. Did you go out of vaudeville then?

A. I closed my season in July, and then I went up and booked in the United Booking Offices, in the Keith Booking Offices rather. We used to call it the United Booking Office.

Q. What were the motives that prompted you to disengage yourself from Mr. Wilton?

A. Well, he did not seem to be able to get me the work I wanted.

Q. What character of work?

A. He did not keep me booked steadily. I was not working consecutively, and it was very unsatisfactory, and I thought I could handle myself thru the booking office.

Q. Then what did you do?

A. I went up to see Mr. Albee and put the case before him, and he turned it over to the Keith Booking Office and I got 21 weeks starting the 8th of September.

Q. What did you say to Mr. Albee about it?

Mr. Kelley: What time is this you are speaking of?

Mr. Walsh: Last May, I understand.

The Witness: This May, or the early part of June, I am not quite positive. Mr. Wilton did not seem to be able to get me a route. I wanted a route in vaudeville. He did not seem to be able to get it for me. I went up and explained it and put it before Mr. Albee, and asked him if I could not be helped direct from the booking office. I thought my act was well enough known that it was not necessary to have an agent. And I went on and finished my three or four weeks; I had Pittsburgh, Cleveland, Detroit and Buffalo; then I was booked from the 8th of September until next February by the United Booking Office.

Q. Did you give Mr. Albee a pretty vigorous talk?

A. No, no vigorous talk. I said I thought I was an artist and deserved recognition and wanted to get away from an agent.

Q. Your agent had presented your claims to the Keith Booking Office, apparently, Mr. Wilton?

A. He said he had. I don't know whether he did or not.

Q. But he was unable to get you any work?

A. The work I wanted. I wanted a route, wanted consecutive time.

Q. The booking office knew the character of work you did, of course?

A. Yes.

Q. Your work has been well known by vaudeville people for many years?

A. Yes.

Q. And in order to get work it took your personal intervention with Mr. Albee?

A. Yes.

Q. And that was last May?

A. I think it was May or June, Mr. Walsh. I don't want to be too positive.

Q. Well, I am not so particular about that. Did you go to work, then, immediately?

A. No.

Q. Or when were you booked?

A. I had at that time already booked Pittsburgh, Cleveland, Detroit and Buffalo, which carried me until the end of June.

Q. Yes?

A. But I had nothing for this coming season, so that was why I went up and asked Mr. Albee if I could not book directly with the booking office, that Mr. Wilton seemed to be unable to get me any time at present.

Q. And then you were given 20 weeks?

A. 20 or 21 weeks.

Q. And that is the contract under which you are working now?

A. Yes, now.

Q. Was your route assigned to you at that time?

A. It was mailed to me later.

Q. It was mailed to you?

A. Yes.

Q. Did that include the Riverside?

A. Yes.

Q. On this week?

A. The Riverside, the Bushwick, the Orpheum—do you mean around New York?

Q. Yes.

A. The Bushwick, the Riverside, the Royal and the Orpheum.

Q. Did the contract provide which dates you should appear in consecutively each week?

A. Yes.

Q. And the Riverside fell upon this week?

A. Yes.

Q. Did you ever play with Klau & Erlanger advanced vaudeville?

A. No.

Q. You said you belonged to the Witte Rats?

A. Yes.

Q. In response to a question by Mr. Goodman you said you never had any difficulty with reference to getting your pay. He asked you particularly about the Orpheum Circuit, and you said you got your pay from Mr. Beck.

A. I booked directly with Mr. Beck always on the Orpheum Circuit.

Q. You looked directly, but your pay was procured from the theaters which you played, was it not?

A. Oh, yes.

By Mr. Goodman:

Q. Will you make clear who Mr. Beck is in connection with the Orpheum Circuit? He is general manager, is he not, of the Orpheum Circuit?

A. Yes.

Q. And Mr. Albee, to whom you have referred, is general manager of the United Booking Offices?

A. Yes.

By Mr. Walsh:

Q. Did you ever have any difficulty with any one with reference to getting your pay from managers?

A. I do not quite understand about pay.

Q. I say did you have any difficulty about getting your pay from managers?

A. My salary, do you mean?

A. Yes.

Q. No, not the salary I signed for.

Miss Murray, you said you belonged to the White Rats?

A. Yes.

Q. Did you take part in the strike in 1916, I think, or somewhere around there?

A. No, I was with Cohan's Revue at that time.

Q. Did you pay a strike levy?

A. No.

Q. Do you belong to the N. V. A.?

A. Yes.

Q. How long have you belonged to the N. V. A.

A. About three years.

Q. What do you understand the objects and purposes of the N. V. A. to be?

A. Well, the co-operation of the artists, and to establish a social standing, I suppose; make it a headquarters for the artists. That is the way it was represented and laid out.

Mr. Walsh: That is all.

(Witness excused).

Roger Imhof was thereupon called as a witness, and, having been first duly sworn, testified as follows:

DIRECT EXAMINATION

By Mr. Goodman:

Q. Your full name and address, Mr. Imhof?

A. Roger Imhof, Chicago, Ill.

Q. And your age?

A. 45.

Q. How long have you been in the show business?

A. Since 1891, for a living.

Q. About 28 years?

A. 28 years.

Q. During that time what branches have you played in, beginning with the beginning?

A. The circus field first, and every branch in the show business with the possible exception of opera. That includes variety, circus, minstrel, medicine shows, dramatic shows, musical comedies and present day vaudeville, not forgetting burlesque for a spell.

Q. During what period of time have you played vaudeville?

A. My last advent into it is of eight years' duration. This is the eighth season I have played exclusively in vaudeville.

Q. Did you play in vaudeville prior to that time?

A. Previous to that for twelve seasons I managed, owned and was the star, if there were such things, of a burlesque show. Previous to that, vaudeville.

Q. Was the vaudeville act that you started in vaudeville with anything like the performance you gave in burlesque?

A. No, except the similar character, possibly.

Q. About how many weeks a year or a season did you play in vaudeville?

A. I have played from 40 to 60, not in a year, but 60 consecutively; I happened to have the good fortune to play once, but from 40 to 44 is my average season. I have a book in my pocket with those routes in, if I might be permitted to refer to it.

Q. I do not think for a moment we need the details of it. We may later.

A. Very well.

Q. What is the nature of your vaudeville act?

A. We consider it is a sketch, and the managers insist that it is a full stage comedy act.

Q. How many people in the act?

A. Three.

Q. And is Mrs. Imhof in this act with you?

A. Yes, under the name of Marcelle Corenne.

Q. So in addition to you and Mrs. Imhof there is one other person in the act?

A. One other person.

Q. Who works for you on a salary paid by you?

A. No. At the present time that is the case. Mr. Kahn being sick, and he has been so since last March. So that the party at the present time is a scanty man, and the difference between Mr. Kahn's third and this man's salary Mr. Kahn gets each week when he is incapacitated.

Q. Prior to that—

A. Mr. Kahn was a third owner in everything but the act, which I wrote and I retained the full ownership. He was simply interested in one-third of the profits, the income.

Q. What salaries have you been receiving in vaudeville during your entire eight years' stay thus far?

A. From \$350 to \$500.

Q. That is to say, you started at \$350 and it has run up to \$500?

A. This last spell I have been telling you of, the eight years, I started at \$350 and have run it up to \$500 at present.

Q. Have you ever played any small time so-called in vaudeville?

A. We played all kinds of time, small and large; yes, sir.

Q. With the same act?

A. With the same act.

Q. And in small time you do three shows a day?

A. Yes, and possibly four on Saturdays.

Q. Do you ever do more than four on Saturdays or Sundays?

A. Never in the eight years now.

Q. For whom have you played the small time?

A. The end of last season for Mr. Poll, a series of six houses or four weeks, at the end of last season when I was substituting the man in my act for Mr. Cohan. I took him up there to acquaint him with our ideas of an act.

Q. Have you ever played the Loew Circuit?

A. Never.

Q. Or the Fox Circuit?

A. Never.

Q. Or the Pantages Circuit?

A. Never.

Q. How about an agent, have you always employed a personal agent or personal representative?

A. Ever since I have been after work in vaudeville; yes.

Q. Did anybody in connection with the United Booking Offices or any booking office ever advise you or suggest to you or say that you should have an agent?

A. No, sir.

Q. Why did you employ one?

A. Well, for the reason that they do as I dictate and do as I say, and procure things that I would be out talked if I went to do that personally.

Q. You think the agent is a better business man than you are?

A. Absolutely. If he was not he would never be an agent.

Q. That means that you are paying five per cent to him and five per cent to the United Booking Offices?

A. Ten per cent total, five per cent to the agent for his fee and five per cent we have withheld for the booking office.

Q. How about burlesque? Were there any agents employed in burlesque to procure work for burlesque actors?

A. Well, just at the finish of the time I was connected with it, I believe, that came into vogue. But in the previous years, each one booked individually with the manager, and I do not know of any engagement that was procured for burlesque shows thru agents until possibly ten years ago, when I believe, a man by the name of Jermon began to make a specialty of furnishing burlesque talent.

Q. I think Jermon today operates some burlesque theaters?

A. Well, that is a brother of the agent I allude to.

Q. Your retention of a vaudeville agent, then, is something wholly voluntary on your part?

A. Absolutely; yes, sir.

Q. By the way, are you or were you ever a member of the White Rats Actors' Union?

A. I was.

Q. Are you a member of the N. V. A.—

A. Never an active member, for the reason I being a part owner in a burlesque show was forbidden any vote in anything that came up, so I was a different kind of member.

Q. Are you a member of the N. V. A.?

A. Yes.

Q. With regard to your contracts in vaudeville have you had any trouble with arbitrary cancellations?

A. Never.

Q. You know the methods of booking time in the show days in vaudeville, do you not?

A. Yes. I imagine what you allude to—

Q. Well, you sought vaudeville bookings some years ago?

A. Yes. When we made application and booked in person. Is that what you refer to?

Q. Yes. Will you describe what you had to do in those days?

A. I believe a man by the name of Fitzgerald was the original agent, altho that was a little beyond my time.

Q. I want your own experience.

A. But in my own experience it was very necessary for us to procure letterheads, and on that portray or picture our acts and characters, and write to these individual managers personally. The out-of-town fellows would not know you, and we had to furnish or send some sort of an endorsement; possibly the man for whom we were playing at the present time would endorse our letter; in some cases they had a secret mark they put on it, and would endorse it "good" for us, to make us feel good, but their secret mark would be "no good, pay no attention to it." So we were buffeted about, getting a week as best we could here and there and other places, and we played museums and concert halls and all kinds of classes of theaters—hardly theaters, you could not call them, and without the middle man we had no routine, there was nothing laid out, no system, we had no way of getting at it.

Q. The booking then was rather haphazard, was it not?

A. I suppose everything in our business was haphazard, both acts, bookings and managers.

Q. How do you find the booking now?

A. I do not know much about it. I know I get a route along about June when I start to go home, and somebody laid it out, I don't know who, but I have always been fortunate enough to go home with one.

Q. Then your own experience is that whatever the method is today it is better than the old method?

A. A considerable improvement for me; yes.

Q. Did you get any such route at 40 or 44 weeks in those days when you had to route yourself?

A. You could not. If we played each place twice in the season that it was possible to play you could not play 44 weeks—there were not that many.

Q. And I understand your act is booked up next year?

A. Well, I have a series of contracts in my pocket with the dates open that I can fill in to suit myself.

Q. With whom is that?

A. The Pantages folks, that happens to be.

Q. What will your salary be with Pantages, if you sign the contract?

A. \$670 net.

Q. That will be about \$170 more than you are getting now?

A. At the present time, yes, because there is no middle man's commission. That happens to be direct from the office.

Q. Pantages is a small time?

A. Canceled so, three times a day, if that is what you mean.

Q. Yes. In making that contract, if you do make it, you know just how many shows you are going to do?

A. I have that also supposedly accurately stipulated; four times I will be compelled to do five shows, six times I will be compelled to do four shows, and six weeks of two shows and the balance three shows. That is the way they have routed the time.

Q. Has the United Booking Office spoken to you for your time following the Pantages time?

A. No. I do not know that the United Booking Office know anything about the Pantages proposition.

Q. Has anything been said about year after next?

A. No.

Q. For booking with the U. B. O.?

A. No.

Q. So far as offering your act or selling your goods, as some artists have termed it here, you make the offer to sell it to whomsoever will pay your price, do you not?

A. Our price or as much as we can get for it. It is purely a commercial game now, and, while we would not like to play a routine of theaters like Pantages for the amount of extra work involved, the extra money would more than pay for it, and, while we would not feel quite so elated playing that as we would the Orpheum Circuit there would be considerable results to it, so we can throw our pride to the winds and get the money, to use a slang expression.

Altho I am not sure either, now. And...

Mr. Morris' theaters in Rochester and De...

Booked thru the Keith office, but not part...

No, I do not know that they are...

Also independent. Did you ever played the Maryland The...

That is not a Keith Theater? No, that is a company...

Have you ever played Wilmer & Vincent's theaters?

Those are not known as B. F. Keith theaters, either, are they?

And the Poll Theaters are operated by Mr. Poll?

That is another independent circuit; yes, but they are all booked thru the B. F. Keith Vandeville Exchange?

I understand so. That is to say you get your contracts for them thru that booking office?

Yes. In your eight years have you ever had any controversies over arbitrary cancellations of contracts—I think I asked you that?

I never had an instance of cancellation of a contract. I have had some instances of a shift of a week.

You know of the existence of houses operated by Marcus Loew in cities where there are theaters operated by managers booking thru the United Booking Office?

Yes. You know of the existence of the Fox Circuit?

Yes, locally. Do you consider that altho one is a so-called small time theater and the Keith theaters or the United Booking Office circuits are big time theaters, that they are in competition?

I imagine they are. They are directly in the same line of business. You would consider it competition?

Is it in fact that when one runs a theater with lots of headliners or a superior grade of acts and changes to a different price of admission it makes them none the less competitors?

Competitors in a similar line of business. For the amusement of the public?

Yes, I would consider it a competition if they played and charged a nickel.

Mr. Goodman: That is all. Examiner Moore: We will take a little recess.

(RECESS)

AL HERMAN was thereupon called as a witness, and having been first duly sworn, testified as follows:

DIRECT EXAMINATION

By Mr. Goodman: Q. Where do you live, Mr. Herman?

A. Longacre Hotel, 47th street. Q. You are an actor by profession?

A. Yes, sir. Q. What are you doing at the present time?

A. The present time playing Greenwich Folies, North River Theater. Q. That is a sort of musical comedy?

A. Yes, sir. Q. How long have you been playing with the Greenwich Folies?

A. Going on twelve weeks. Q. Prior to that time did you play in vander-

ville? A. Yes, sir. Q. For how long a period have you played in vander-

ville theaters? A. In vander-

ville theaters? A. For fourteen or fifteen years. Q. Were you in the show business of any kind before that?

A. Practically all my life. Q. Well, tell us about when your vander-

ville experience began, the beginning of your career? I am going backwards instead of forwards now.

A. I have been in burlesque as well as dramatic and so forth and so on. By Mr. Walsh:

Q. What does it mean to be in "so forth and so on"?

A. There are no other kinds of show business outside of burlesque and dramatic and outside of vander-

ville except moving picture houses playing in smaller theaters. By Mr. Goodman:

Q. Have you done that? A. Yes, sir. Q. What was your start in the show busi-

ness: what did you do when you began. A. Just an ordinary illustrated singer—song-

alder singer. Q. How many years ago is that? A. Fifteen years ago. Q. What did you get for doing that sort of work?

A. For that sort of work I got \$25. Q. Where was your first vander-

ville engagement and when? A. When was my first vander-

ville engagement? A. Yes, About? I don't want to be exact. Q. What I term my real vander-

ville engagement, when I first went into vander-

ville, is about 12 years ago. Q. Was that so-called small time or big time?

A. Small time. Q. In whom did you work then?

A. There was not any individual circuits in those days; it was here and there, independent. Q. Tell us how you got your engagements in those days, that is to say, whether you went to one particular office or whether you had to go about in different places?

A. Well, we had to go to one individual office and sometimes we had to show what merchandise we had to sell, and at other times if they knew us they put us on, they took our word for it. Q. For whom did you work then?

A. I cannot remember the names. As I say they were independent circuits and I don't remember the names of those managers at that time.

Q. How many shows a day did you do then? A. On an average I did six or seven or eight or nine shows a day.

Q. And what salary did you get? In those days I was getting \$35 a week. Q. What kind of an act did you do then?

A. The same style act I am doing today. Q. That is blackfaced comedian?

A. Yes, sir. Q. Did you ever play the Loew Circuit?

A. Yes. Q. Where? A. About five years ago. Q. And what salary did you get on the Loew Circuit?

A. It varied from two hundred to two hundred and fifty dollars.

Q. How many shows a day did you do? A. Three, four and five. Q. Did you play for William Fox?

A. Yes, sir. Q. How much did you get there, how much did he pay you?

A. The same figure. Q. When was that, before or after the Loew Circuit?

A. About the same time. Q. Did you ever play the Pastages Circuit?

A. No, sir. Q. What other small time have you played?

A. Sullivan-Considine, and I was with—

Q. When was that? A. About six years ago. Q. How much were you paid there?

A. Varied from two hundred to two hundred and fifty.

Q. And when did you first play the Keith Circuit?

A. About five years ago. Q. What salary did you start on there with?

A. \$250. Q. Did your salary thereafter go up again?

A. Yes, sir. Q. Tell us what the progress was?

A. Well, they first paid me \$250, and they raised me to \$300, and then they raised me to \$350, and when I finished with them I was getting \$400 a week.

Q. Doing two shows a day? A. Yes. Q. Play on the Orpheum Circuit?

A. Yes. Q. How much did they pay you?

A. \$400. Q. May I ask what you are getting in this Greenwich Folies if you have no objection to stating that?

A. No, sir; \$500 a week. Q. And, as you said before, you worked entirely alone?

A. Yes, sir. Q. You have no assistants to pay?

A. That is all; just myself. Q. Now, when you played small time, Marcus Loew and Fox and Sullivan-Considine, did you employ an agent, a personal representative or agent?

A. No, I did my business individually. Q. When you played the Keith Time or the Orpheum Time did you employ an agent?

A. Yes, sir. Q. Did anybody connected with the Keith Circuit or the United Booking Offices or the Orpheum Circuit suggest to you that you should have an agent?

A. No, sir. Q. Will you please explain then why you employed an agent?

A. Well, I figured it was a necessity. Q. In what way?

A. Why, I believed it was this way, that an actor cannot do business for himself, he is not smart enough, he must have a middle man to take care of his business while he is out on the road, otherwise he does not work, to my way of thinking.

Q. Of course, you were paying into the United Booking Office five per cent when you booked thru that office?

A. Yes. Q. In addition to the five per cent which you paid your agent?

A. Yes. Q. Are you satisfied with that condition of affairs?

A. Positively. Q. Who are your agents?

A. Morris & Fiel. Q. Have they also been your personal representatives in helping you in your legitimate engagements?

A. Yes, sir. A. About contracts, have you ever had any arbitrary cancellations, or what you thought were arbitrary?

A. No, sir. Q. You have not?

A. No, sir. Q. You found the managers with whom you did business in vander-

ville the various circuits? A. So far as I am concerned, yes, sir. Q. I am talking of your personal experiences only.

A. Yes, sir. Q. Were you ever a member of the White Rats?

A. No, sir. Are you a member of the N. V. A.?

A. I was at one time, but not at present. Q. Are you a member of the Actors' Equity Association?

A. Yes, sir. Q. The Actors' Equity Association is affiliated with the White Rats Actors' Union in some way?

A. I believe they are. Q. The Actors' Equity Association being the legitimate branch of the theatrical profession?

A. Yes. Q. Of the White Rats' League?

A. In vander-

ville. Q. Do you know what is meant by the clause referred to here as the closed shop in vander-

ville, or in the theatrical business? A. Do I know what is meant by it?

A. Yes. Q. It means if a man is not a White Rat he cannot play in any vander-

ville bill unless he is a member of the White Rats.

have no trouble in securing an engagement, and I believe that those fellows who have not any talent that are in our profession and do not have the merchandise to sell are the men that are making the trouble.

Q. You believe those are the men who constitute most of the White Rats?

A. I believe so. Q. In regard to tryouts, have you had any experience as to the necessity of tryouts of your acts before presenting them to a regular audience?

A. I have at times at my own will. Q. You have done so at your own will?

A. Yes, sir. Q. You could not tell in advance whether it was going to take three days or a week or what length of time the tryout would take, could you?

A. No, sir. Q. You as an actor don't expect to get the same salary, or in other words anywhere near the same salary that you would get regularly, when you are merely trying an act out?

A. No, sir. Q. Have you met and talked with many vander-

ville actors, have you, in the past eight years that you have been in vander-

ville? A. I have some—but in regard to what? Q. In regard to vander-

ville conditions and their personal grievances, if any? A. Yes, at times. Q. You think you are in a fair way to voice an opinion as to what seems to be the cause of any discontent that does exist in vander-

ville or that has existed? I don't want you to express any opinion unless you have talked with a large number of actors and think you know what the trouble is.

A. Well, as I say, the standard actors, as I know of, have had no trouble. It is only the fellows, as I told you, that haven't the merchandise to sell; they are the ones that are causing all the trouble and they seem to think that they cannot get in. We don't keep anybody out. It is the same as with a man selling shoes or shirts or hats or coats, if he hasn't got the merchandise he cannot sell it, and if he has got it he can sell it, and if he hasn't got it to sell the next fellow can sell it.

Q. You haven't any difficulty in getting from Loew's Circuit to the United Booking Office time, have you?

A. No, sir. Q. The fact that you had worked in small time did not seem to hinder you from getting the big time?

A. Not a bit. Q. Have you played abroad in any theaters on the other side?

A. Yes, sir. Q. What would you call them, vander-

ville theaters that you played there? A. We call them variety theaters. Q. What states or countries has that been in?

A. Australia—Melbourne and Sydney. Q. Did you play in France or in England?

A. No, sir. Q. How do our theaters here compare with those in Australia?

A. Our theaters? Why, it is out of the question. They cannot compare with our theaters over here.

Q. So far as conveniences for the actor are concerned?

A. Cannot compare whatsoever. Q. Do we give a higher or lower form of entertainment here than there?

A. Well, as far as the entertainment is concerned they give a very highly educated entertainment over there.

Q. Does it compare favorably with it in this country?

A. Yes, sir. Q. Now are there many American actors playing over there?

A. Yes, sir. Q. Did you ever have any occasion in making contracts through the United Booking Office or booking to ask that the cancellation clause be stricken out of that contract or be inserted?

A. No. Q. What does that business include, Mr. Herman?

A. It is the taking care of my bookings, where I could not take care of them myself. Q. That is looking after the bookings for you?

A. Yes. Q. Seeing that you get the bookings?

A. Yes, sir. Not exactly that, but taking care of my routes and taking, and so forth; taking care of my mail, taking care of my incidents that may have to be taken care of, and bookings while I am out on the road.

Q. What do you mean by taking care of your mail?

A. Well, supposing the Keith people write me they want me to play a certain town at a certain figure; it goes through their offices, they write me and ask me my opinion and I write the answer what I should judge is about right. I write them back and tell them what I think they should do and then I leave all my business in their hands, I don't care to talk to the man that I am doing business with; that is why I have him as my manager.

Q. That is why you have your agent? A. As my personal representative.

Q. You let him go and talk for you? A. Yes, sir.

Q. You also pay five per cent to the Keith Vandeville Exchange?

A. Yes, sir. Q. What is that for?

A. (No answer.)

Q. Why do you hesitate? Does it take you a long time to determine what you pay that for?

A. I could not say what that is for. Q. Well, if that is your answer that is plenty. You were talking about these Australian theaters, Mr. Herman, and you say they give a highly educated entertainment. What do you mean by that? The character of the play is higher?

A. Well, as far as education of the entertainment is concerned, it is the same class of vander-

ville we give them over here, but they pay a lot more money in Europe than they do over here.

Q. In Europe? I thought you were talking about Australia?

A. I class Australia as Europe, it is another continent.

Q. They pay more money? A. Yes.

Mr. Goodman: Just a minute. Parolen me for interrupting, but don't mind the snickers and laughs of the hangers on back here (referring to the back of the room).

The Witness: I am not paying any attention to it.

Mr. Goodman: They are here at each session, and they are not the working actor.

The Witness: I am not paying any attention to what is going on back there.

Q. You say they pay more money over there, Mr. Herman?

A. Yes, sir. Q. What does that result in, in a higher class of talent?

A. No, I think that the people in that part of the country, that is, in Europe, they love entertainment over there, and you must understand, of course, the American artists have to travel a long distance to get over there, and they expect more money to go over there, and they don't hesitate to give it, and so we do get it.

Q. I see. Do they charge the patrons of the theater more or less?

A. No, just practically the same as we get over here.

Q. You say you belong to the Actors' Equity Association, Mr. Herman?

A. Yes, sir. Q. What do you belong to that for, what is the object in belonging to it?

A. Why, it is just merely to get an equitable contract.

Q. I understand from that that is brought about by a desire of the actors to procure a contract from the managers which is fair and equitable to the actors?

A. To all concerned, yes, sir. Q. Are you a member of the N. V. A.?

A. N. V. A.? I was, but am not at the present time.

Q. When did you join, Mr. Herman?

A. When the organization first came in vogue.

Q. What was the object of that, what was the motive that prompted you to join the N. V. A.?

A. What was it that prompted me? Q. Yes, what was the motive, what was the moving cause as to why you joined the N. V. A.?

A. My object was for an actors' club, to have a place where an actor could go and rest.

Q. Did you get a letter from your agent at that time suggesting that you join the N. V. A.?

A. I don't remember. Q. Who was your agent at that time?

A. Morris & Fiel. Q. Morris and Fiel?

A. Yes, sir. Q. You may have gotten a letter from them suggesting that you join?

A. I don't remember.

REDIRECT EXAMINATION

By Mr. Goodman: Q. Mr. Herman, the Actors' Equity Association, of which you are a member, is not seeking the closed shop in the legitimate branch of theatricals, is it?

A. No, sir. Q. And the question of equitable contracts does not embrace a closed shop, does it?

A. No, sir. Q. Isn't it a fact that the Actors' Equity Association has signed an agreement of settlement with the legitimate theatrical managers in which they make no claim to a closed shop?

A. Yes, sir. By Mr. Walsh:

Q. It was a claim which was abandoned, is that not so, Mr. Herman?

A. Yes, sir. By Mr. Goodman:

Q. Abandoned by the Actors' Equity Association? A. Yes, sir.

Q. You were asked by Mr. Walsh what you paid five per cent to the United Booking Office for and you said you didn't know. Let me ask you, do you know what the business of the United Booking Office is; do you know what it is they have up there?

A. Well, I know they are under a heavy expense. Q. What happens up in the United Booking Office, do you know?

A. In what way do you mean? Q. You have some idea what they are doing up there? They are finding jobs for actors, aren't they?

A. Oh, yes, they are always doing that. Q. That is the place where your personal representative goes for you as you said?

A. Yes, sir. Q. To get you employment, isn't it?

A. Yes, sir. Q. Well, would it occur to you that the five per cent that you paid to the United Booking Office is for these facilities, the facilities of being able to get to that office and go to that office?

A. You mean for this agent of mine to go to the offices?

Q. Yes, in your case you prefer to have your agent speak for you?

A. Well, as I say, so far as the five per cent is concerned, they deduct the five per cent off your salary; it was a thing that I never did give it a thought for what they take it off for.

Q. But you know what business they are engaged in? A. Yes, sir.

THE SCREEN WORLD

W. STEPHEN BUSH
EDITOR

MARION RUSSELL
ASSOCIATE EDITOR

HOW YANKEE FILMS DOMINATE GREAT BRITAIN

Sir Sidney Low, Well-Known Writer, Fears John Bull's Americanization — A Remarkable Tribute to American-Made Pictures

One of the best known and ablest British journalists, Sir Sidney Low, gives the American motion picture that recognition which too often is denied to it in the place of its birth and origin. Writing in a widely circulated British journal Sir Sidney says:

"The war, which has nearly wrecked the old world, has opened limitless prospects to the new world.

"The United States was a very great nation five years ago. She is now, in all that concerns industry, production and commerce, the greatest nation of the earth.

"Her ambitions go beyond merely material triumphs. She is out to capture the intellectual and artistic markets also.

"She has gone far in these matters already. It is not so many years since Great Britain furnished the mass of the American readers with their fiction, poetry, history, philosophy.

"We took in exchange Longfellow, Emerson, Oliver Wendell Holmes and one or two others; but even with Mark Twain and Bret Harte thrown in, the 'balance of trade' in literature was heavily in our favor.

"In those days, too, we gave the American stage some of its best material."

"WE LOOK PERPETUALLY AT AMERICAN MOVING PICTURES"

After paying tribute to what he calls "America's energy, her rapid adaptiveness, her remorseless practical efficiency, have been brought to bear, and the tide of invasion is rolling in upon us with increasing volume."

He goes on to say:

"We watch American plays, we read American stories, we look perpetually at American moving pictures. The American dramatist, the American novelist, the American magazine editor, and the American film producer are catering not only for their own fellow-citizens, but for the buyers and readers and sightseers of the British islands.

"In the theatrical season now closing there were no fewer than sixteen American pieces produced at London theaters, in addition to four or five surviving from the previous year.

"Night after night, and several afternoons in each week, British maid and matrons, men and lads, stood in their queues to gain admittance to entertainments 'made in America,' laughed over the antics of American comedians, heard the jingle of American dance tunes and musical numbers, and thrilled to the 'punch' of strong situations devised by American playwrights.

"One would think that there are plenty of English authors, managers and musicians able to compose farces of equal brilliancy and revues not less remarkable. However, there was the fact. In about one out of every three London theaters the important article had pushed out the indigenous product; and some of these transplanted plays ran longer in England than in their country of origin."

THE CONQUEST OF THE YANKEE PICTURE
Sir Sidney then says something about the prevalence of American magazines and American books and continues:

"But when we want to see the American invasion at full flood we must go to the picture theater. Here the transatlantic conquest has been triumphantly complete.

"In the world of the films the United States has no rivals. She has thrown herself into the business with an almost savage elan and energy, turning to it all her resources of brains, organizing power, capital, mass production and mechanical ability, with the result that film manufacture is now about the third largest of American industries.

"This tremendous development has swept Britain in its stride. I believe that 95 per cent of the pictures shown on our screens come from the United States.

"Now, for good or ill, the cinema is the chief diversion, and apart from their work almost the chief interest, of the great body of our people. "About half of our population goes to the show places at least once in seven days. Twenty millions of spectators every week see pictures of which nine out of ten are American.

"On the film there is no opportunity for camouflage and adaptation. The scenes presented to

tion are so constantly exposed to American influences, and so disproportionately fed on loaves baked in American ovens."

"DOC" HESPE BUSY IN N. J.

Victory Over Blue Laws in Sight

An inroad is to be made on the ancient blue laws of New Jersey if the political heavens are read aright. In these enlightened times we do not burn witches or use ducking stools or stocks, but some of the statutes remaining on the books of our free commonwealth are, according to the widely expressed feelings of the populace, about as narrow-minded and reactionary as you can find anywhere.

One of the last of these restrictive statutes to go is that which prohibits a number of otherwise innocent amusements on Sunday, including the exhibition of motion pictures, and this is the provision which is going to be changed.

Nevertheless, when the conservative Republican party of New Jersey, in convention assembled, included as a plank in their platform the recommendation for a measure to provide local option on the question of Sunday exhibition of motion pictures, there was some concern as to whether the party solons were in their right mind. But their action was in direct response to overwhelming party sentiment for legitimate recreation on the only day the majority of

THE BILLBOARD

will gladly pay for good, live motion picture news from any part of the country. We prefer news of motion picture houses and exhibitors. News of the activities of exhibitors' organizations is especially welcome. We only pay for material accepted and printed.

this mighty multitude of British working men and women are frankly American."

LEARNING THE "AMERICAN" LANGUAGE VIA THE SCREEN

"Our people breathe the American atmosphere daily and nightly. They are in contact with American law and crime, American types and characters, American morals, sentiments and institutions. They have had a much closer view of some aspects of American society, American commerce, American finance, and American luxury than they are ever likely to get of their own.

"The story, even where it is drawn from a European novel or play, has passed thru the hands of the American scenario-writer; it is the product of an American mind, shaped primarily to suit the tastes and satisfy the ethical or humorous conceptions of an American public.

"The sub-titles, which are the substitutes for dramatic dialogue in a photoplay, are written in that colloquial variety of the English language current in the United States, so that American slang is becoming as familiar as household words to our own rising generation. They are learning to talk American; one wonders how long it will be before they will think American."

"FED ON LOAVES BAKED IN AMERICAN OVENS"

"Here is a 'kultur' conquest indeed! The Kaiser, in his wildest dream, could hardly have hoped for anything so striking. For what master of many legions could so impress the mind and spirit of any people as those who supply them with their chief recreation, their daily interest, their most potent vehicle for the exercise of the imagination?

"We have no grievance against our conquerors. We can only admire the ingenuity, the resource, the mental agility, and the inventiveness by which the conquest has been effected.

"But the thing itself is a portent. We have the highest regard for our kinsfolk across the ocean. All the same, we would prefer, I think, to remain British.

"We like America, but we do not want to be Americanized. Yet Americanized we shall be if the annexation of our picture theaters is not arrested, and if the great masses of our popula-

people have in which to relax and recuperate from the labors of the week.

It is recognized that with labor on record as strongly favoring such legislation as is proposed, and with the gradual development of a particularly liberal and openminded spirit among the masses of the people, it was only a question of time until the State Government would be forced to reflect by official action the unequivocal desires of the majority.

The Exhibitors' League of New Jersey and the National Association of the Motion Picture Industry have been working for the Sunday opening enabling law in New Jersey during a period of years, but to one man—Dr. H. Charles Hespe, of Jersey City—the victory now proclaimed is due more than to any other person or organization.

Dr. Hespe has worked for ten years for this day, often singlehanded, to bring home to party leaders in the State a knowledge of the public demand for Sunday motion pictures. It is no secret that without his constant interest and effort success might have been delayed for years.

In other States the Sunday opening laws have been followed by a better spirit among the people and a definite lessening of petty crimes. It is to be hoped that in those towns thruout New Jersey which permit of Sunday motion pictures, once the enabling measure has become law, a similar improvement in the public morale will be evidenced.

It is only wanting now for every man, woman and child in the State to get behind this movement, so that there may be no doubt in the minds of the men who have the making of laws in their hands, as to where the people of New Jersey stand on the question.

CHAPLIN LITIGATION

It is reported from Chicago that Charlie Chaplin has discontinued his suit to recover \$100,000 damages for alleged breach of contract against the Essanay Film Company. The suit of the Essanay people against Chaplin, wherein the plaintiff claims half a million damages for alleged breach of contract, will soon be reached on the calendar of the Cook County Courts.

THE EDITOR'S SAY

ON THE DOINGS OF THE DAY

BUSINESS IS BOOMING

Motion picture theaters in every part of the country are doing a record-breaking business. Increased building activities are reported from all over the Union. Capital is pouring into the exhibiting branch in huge quantities and with the utmost confidence. There are more causes than one for this welcome phenomenon. First of all let us say that there has been no very marked improvement in the quality of the pictures when compared, say, to conditions that prevailed last year. There has been no deterioration of quality either, so that the increase in patronage can not be traced to the quality of the pictures, which, on the whole, have been of about the same standard in the last twelve months.

EXHIBITORS ARE RESPONSIBLE

Of course social and economic conditions have something to do with this phenomenal growth of attendance at the motion picture theater. Prices, it is true, are very high, and in all the cities rents have been raised to a dizzying altitude, but there is plenty of money in circulation and much of it finds its way into the box-office of the screen theaters. However, I think this is but a contributory and not a controlling cause. I think the exhibitors themselves are largely responsible for the boom in business, for there is a notable improvement in their personnel, they have better and more attractive theaters, their system of booking is better and shows more independence and aptitude in selection than ever before. The presentation of the pictures has improved strikingly and this wave of improvement has reached in some degree even the humblest theater. We have better musical scores than ever before, projection has improved, sanitation and comfort are looked after more efficiently than ever. The press departments that are sending out stuff written by publicity hacks showing the exhibitor "how to put the picture over" have not been able to do any harm, for most of that stuff goes into the capacious waste basket of the successful exhibitor.

WATCH FOR OUR CHRISTMAS EDITION

Look out for the Motion Picture Christmas edition of The Billboard. It will be devoted entirely to the motion picture theaters and to the men who own or operate them and to their staffs and orchestras. In this respect it is, as you know, wholly different from the ordinary Christmas number, which, as a rule, is more or less of an attempt to bleed and exploit the advertiser. The Billboard will devote its Christmas issue to the reader.

MORE BURGLARIZING OF THE SCREEN

In the Goldwyn feature, "Almost a Husband," a well-known soft drink is advertised pretty brazenly. There must be at least forty feet of it; probably there is more. There are other "ads," too. The Billboard thinks that this sort of thing is a distinct fraud, both upon the exhibitor and the public. The public goes to the theater and pays its admission with every right to expect entertainment. Of course it does not always get it, but it is bad policy to give it "ads" instead of entertainment. And what about the exhibitor?

(Continued on page 103)

O'DONNELL REPLIES TO BERST

Insists That United P. T. Co. Has a Bad Balance Sheet

In a recent statement John A. Berst, president of the United Picture Theaters Company (now in the hands of a Federal receiver), declared that the affairs of the company were in excellent shape and that the vast majority of the stockholders in the corporation were completely satisfied with the way things are being conducted.

In the mean time one of the best known former managers of the United, E. J. O'Donnell, has come out with a reply to the statement of Mr. Berst, in which he says:

"Replying to J. A. Berst's statement of October 10, sent to certain trade papers,

"Milton M. Goldsmith, treasurer of the United Picture Theaters of America, also its counsel, on Wednesday, October 8, in the United States District Court, in the presence of the Court, J. A. Berst and others stated the E. J. O'Donnell discharged himself from their employ. Two days later Mr. Berst says O'Donnell was discharged. Who is to be believed?

"Both Mr. Berst and Mr. Goldsmith know I quit United, and both know why.

"The fact that a receiver has been appointed shows that there was a basis to the reasons I considered sufficient for resigning.

"The statement that I made a trip around the country to induce branch managers to resign is also false.

"Under the conditions, I thought it best to impart to them the reasons why I resigned and to tell them that since they and myself had caused many exhibitors to purchase stock in the United, it was our duty to advise these exhibitors to request an investigation as to whether their investment was liable to be profitable or not.

"The fact that the United officials fought against an investigation, the fact that certain employees received large increases in salary after reconsidering their resignation should be sufficient answer to these charges.

"If Mr. Berst is so sure of the rightness of his cause, why didn't he welcome an investigation, which would have immeasurably strengthened the company had everything been found in proper order?

"According to the statements the United officials gave the Investigating Committee of Exhibitors, United has received about \$600,000 of the exhibitors' money and owed creditors more than \$400,000, and had in the bank less than \$200. In my judgment, United assets do not equal \$100,000, showing a loss of \$500,000.

"As the first picture was released only nine months ago, Mr. Berst and his able assistants with whom I disagreed, has succeeded in losing stockholders and creditors' money at the rate of \$100,000 per month.

"It is my opinion that had the present officials of the company been allowed to operate United for ten more weeks not one dollar's worth of assets would have remained.

"I am willing that the final judgment as to whether or not I did right in warning exhibitors of these conditions be based upon the final decision of the court.

"I do not understand why Mr. Berst does not leave the affairs of the United in the hands of the receiver instead of trying to have them tried in the public prints."

THE MARK-STRAND THEATERS

New York, Oct. 18.—All Strand theaters throughout the country controlled and operated by the Mitchell H. Mark Realty Corporation will henceforth be known individually as "The Mark Strand."

The Strand Theater, on Broadway, at Forty-seventh street, New York, was the first large playhouse to be built for the presentation of motion pictures in conjunction with a musical program rendered by vocal and instrumental soloists and an orchestra of symphonic proportions. Since 1914, when the Strand was first opened and proved an instantaneous success, a number of large theaters have been built on the order of New York's Strand. These theaters have copied the form of entertainment pre-

Uncle Sam Says "Light Weight For Me"

66 CUSHMAN ELECTRIC POWER PLANTS FOR THE U. S. GOVERNMENT

This picture shows 66 Cushman outfits that were bought by the U. S. War Department for use at the various army posts.

CUSHMAN ELECTRIC PLANTS GIVE CLEAR, BRIGHT, STEADY PICTURES

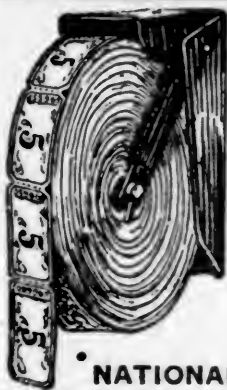
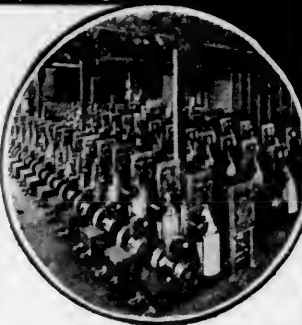
They are extremely light weight and compact; 4 H. P., 2 K. W. Outfit complete weighs only about 500 lbs.

Complete with all equipment—easy and ready to set up and run.

Throttle Governor, connected to Schebler Carburetor, assures clear, bright and steady pictures. Write for free booklet and prices.]

CUSHMAN MOTOR WORKS

937 NORTH TWENTY-FIRST STREET, LINCOLN, NEB.



SPECIAL PRINTED ROLL TICKETS

Five Thousand, - - -	\$1.50
Ten Thousand, - - -	3.00
Fifteen Thousand, - - -	4.00
Twenty-Five Thousand, - - -	6.00
Fifty Thousand, - - -	9.00
One Hundred Thousand, - - -	15.00

THE BIG TICKET AT THE SMALL PRICE
Your own Special Ticket, any color, accurately numbered, every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, \$3.00. Prompt shipments. Cash with order. Get the samples. Send diagram for Reserved Seat Coupon Tickets. State how many sets desired, serial or dated. All tickets must conform to Government regulations and bear established price of admission and tax paid.

NATIONAL TICKET CO., Shamokin, Pa.

sented at the Strand, and there is today a Strand Theater in every city and numerous small towns in the United States. In many instances this condition has given people the mistaken idea that all Strand Theaters in the country are operated under the same management as the Strand Theater, New York. For this reason Nea Mark, the president of the Mitchell H. Mark Realty Corporation, has notified all managers of theaters operated by this corporation that henceforth the theater is to be known as the Mark Strand. The drawing on the Strand Theater program and screens, representing a woman holding a revolving globe, on which the words, "Mark Strand," are inscribed, has been copyrighted and is now the Mark Strand Theater trademark.

As a matter of fact, out of all the Strand theaters in existence in the United States, the Mitchell H. Mark Realty Corporation only operates eighteen. The largest of these are located in New York City, Brooklyn, Lynn, Mass.; Worcester, Mass.; Buffalo, N. Y.; Syracuse, N. Y., and Newark, N. J. The company has now under construction and is negotiating for the erection of eight more Mark Strand theaters. These houses will be located in Boston, Albany, Utica, Buffalo, Rochester, Cleveland, Springfield Mass., and Philadelphia. The smallest of these will have a seating capacity of 2,500, while the largest, to be built in Buffalo, will have 4,000 seats.

THREE-HOUR PERFORMANCES

New York, Oct. 16.—On the eve of establishing the date for the premiere of the new Capitol Theater, under construction at Broadway and 41st street, which will be announced some time during this week, important details concerning the policies of "the largest theater in the world" have been allowed to become public.

Motion pictures will be the foundation of the program, but they will be surrounded and supplemented by novelties created and staged by Ned Wayburn, and the music of Pryor's band of 70 pieces. Performances will be continuous from 12:30 noon to 11:15 p.m. with a deluxe performance superimposed on the afternoon program and again in the evening. There will be no repetition of program at 9:30 p.m. as is customary in motion picture theaters, but a full three hours performance, commencing at 8. The daily deluxe matinee program will begin at 2 o'clock and continue to 5 o'clock. The price scale will be slightly higher than other motion picture houses and yet considerably lower than the so-called "legitimate" theaters. Throughout the week matinee prices range from 30 cents to 75 cents and at night from 50 cents to \$1.50—on Saturdays, Sundays and holidays 50 cents to \$2.

Reserved seats will be on sale at the box-office eight weeks in advance at all times, and Managing Director Edward Bowes is conducting an active campaign to induce patrons to depend

upon the box-office for accommodations instead of upon brokers and scalpers. In a further effort to insure absolute impartiality and uniform courtesy to all, extra salaries are being paid to all attaches and each has pledged himself to refuse tips.

Day and night shifts of workmen are toiling at the huge structure to hasten the hour when definite announcement as to the opening date, program and seat sale can be made.

J. P. MORGAN INTERESTED IN PICTURE INVESTMENTS

New York, Oct. 18.—James H. Perkins, of the firm of Montgomery & Co., who, together with Van Emburgh & Atterbury and several other associates, has undertaken the financing of the Marcus Loew Theatrical Enterprises, known as Loew's, Inc., has just made known the facts in connection with the possibilities of the financing.

"It is a fact," Mr. Perkins declared, "that bankers have been for some time interested in the possibilities of motion pictures and have given the subject a great deal of serious thought, and indeed it is impossible for any one familiar with the business not to be impressed by many of its remarkable features. The facts with regard to the Loew financing are substantially as follows:

"Of the 700,000 shares which the new corporation proposes to issue 350,000 shares have been purchased and placed among a limited group of these bankers and associates. I might state here that it was obviously impossible to allot the stock to all desiring it; in fact, applications from this limited group were so heavy that their allotments had to be sharply cut.

"The remaining 350,000 shares are to go, with additional cash, to Mr. Loew and his associates in exchange for the business of Loew's enterprises.

"The stock has not been offered for public subscription, in spite of many applications that have been received, especially from members of the theatrical business and patrons of the Loew theaters."

SMALLEST MOTION PICTURE THEATER IN THE U. S.

Cleveland, O., Oct. 18.—The smallest regular theater devoted to motion picture displays in this country, it is believed, has just been opened by the Argus Company, in the Sloan Building. The theater is about the size of a street car, and seats 35 persons. It was constructed for the benefit of clients of the company, but is used by any one who has a picture that he wishes to see or wishes to show some one else. A feature of this tiny establishment is a box, in the rear, where all conveniences in the way of writing implements, telephone, wicker chairs and the like have been installed. It will be a permanent feature of the Argus Co. service.

EMMETT DALTON

Makes Trade With Sol Lesser and Organizes New Company

New York, Oct. 18.—Emmett Dalton, the sole survivor of the famous Dalton Gang, and now president and general manager of the Southern Feature Film Corporation, recently sold his Ohio territory on his feature, "Beyond the Law," to Sol Lesser. During his recent trip to New York City Mr. Lesser bought these State rights for his Masterpiece Film Corporation of Cleveland, O.

Mr. Dalton also closed out the States of Illinois and Indiana to the Doll-Van Co., of Chicago and Indianapolis, also to J. F. Cumberly of the First National Exhibitors' Circuit of Minneapolis, the States of Minnesota, Wisconsin, North and South Dakota.

E. H. Hulsey, of the First National Exhibitors' Circuit of Dallas, Tex., purchased the rights to Texas, Oklahoma and Arkansas on this great production.

With these big deals closed Mr. Dalton has done the unheard of performance of disposing of the entire territory over his desk in his New York office. Ordinarily in disposing of such a vast territory it is necessary to take expensive trips to distant localities, but the popularity of not only this great production, but also of the Famous Dalton Boys, practically sold the entire territory by mail, with the few exceptions where exhibitors made special trips to New York to view the production.

Mr. Dalton also desires it to be announced that he has recently completed the organization of the Great Western Pictures Corporation, with headquarters in New York City, and he will leave for the West shortly with a company of screen artists to take a series of two and five-reel Western productions that will be written by William A. Lathrope. Mr. Lathrope is the author of the famous "Love Time in Picardy," which is being produced at the Morocco Theater, also the famous novel, "The Man That Never Grew Up." Besides this he has written a number of successful scenarios for such well-known stars as Clara Kimball Young, House Peters, Corinne Griffith, Norma Talmadge, Viola Dana, Earl Williams, Sidney Drew and many others of equal fame.

These popular Western productions, written by Mr. Lathrope and produced by Mr. Dalton, will be sold on the "open market" as soon as ready for release.

Mr. Dalton will appear personally in all of same, and will be ably supported by a well-known screen actress (name not to be published for the present on account of her present contract) and an extremely capable cast of well-known and experienced actors and actresses. This new series of Western productions will be ready for release at a very early date.

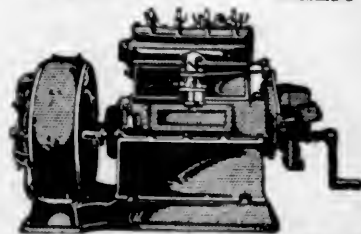
C. C. PETTJOHN WITH SELZNICK

Mr. Selznick (Lewis J.) in this particular instance has secured the services of Charles C. Pettjohn. Mr. Pettjohn has held the position as general counsel to the Exhibitors' Mutual. Mr. Pettjohn, up to about three years ago, had been the legal adviser of brewing interests in his native State of Indiana, which were put out of business when prohibition descended upon the State. In the comparatively short time of his association with the motion picture field he has distinguished himself in various ways. He possesses remarkable executive abilities, besides being one of the great orators in whom this industry abounds.

EXHIBITORS' CONVENTION IN ST. JOHN, N. B.

The Third Annual Convention of the Motion Picture Exhibitors League of the Maritime Provinces, Canada, will be held October 29th and 30th in the City of St. John, N. B. This is one of the strongest exhibitors' organizations in existence with a membership of practically one hundred per cent. It is expected that this convention will be the largest ever held. The officers express the belief that a great majority of the men from three provinces will be in attendance.

RELIABLE LIGHT



4 K. W., 60 or 110-volt, steady, smooth light. Stationary or portable work. Moving pictures, circuses, arrivals, etc. Used extensively by the Army and Navy. Send for Bulletin No. 30. UNIVERSAL MOTOR CO., Oshkosh, Wis.

GO INTO MOVING PICTURE BUSINESS
Small Capital Starts You
 Our easy payment plan. Begin now and get your share. We sell everything. Write today.
Atlas Moving Picture Co.
 37 338 S. Dearborn St., Chicago

Moving Picture Cameras
 from \$20 to \$75; Stereoscopes, \$12. Film Measuring Machines, \$5.00. I also make Sprockets, Gear and Pin Wheels for Moving Picture Machines. Supplies.
L. HETZ
 302 E. 234 St., New York City.

FEATURE RELEASES

The Billboard Film Directory

The Billboard aims to supply to the exhibitor the most complete and accurate film directory. We have therefore engaged the services of H. S. Fuld, for many years in charge of the release department of The News and The Trade Review. Mr. Fuld is an expert on compiling and assembling release information, which is of such hourly practical value to the motion picture theater owner or booker. We will be grateful for suggestions from exhibitors for the further improvement of our Film Directory.

FAMOUS PLAYERS-LASKY CORP.

Paramount-Artcraft Pictures

- Aug. 31—The Valley of the Giants (Wallace Reid).....
- Aug. 31—The Witness for the Defense (Elsie Ferguson).....
- Sept. 7—The Misleading Widow (Billie Burke).....
- Sept. 7—The Market of Souls (Dorothy Dalton).....
- Sept. 14—The Third Kiss (Vivian Martin).....
- Sept. 14—The Miracle Man (Mayflower).....
- Sept. 21—Told in the Hills (Robert Warwick).....
- Sept. 21—Stepping Out (Enid Bennett).....
- Sept. 28—Widow by Proxy (Marguerite Clark).....
- Sept. 28—Egg Crate Wailop (Charles Ray).....
- Oct. 5—The Life Line (Maurice Tourneur).....
- Oct. 12—In Mizouza (Robert Warwick).....
- Oct. 12—The Lottery Man (Wallace Reid).....
- Oct. 12—The Grim Game (Houdini).....
- Oct. 19—Why Smith Left Home (Bryant Washburn).....
- Oct. 19—Sadie Love (Billie Burke).....
- Oct. 26—His Official Fiancee (Vivian Martin).....
- Oct. 26—The Teeth of the Tiger (All-Star Cast).....
- Nov. 2—Turning the Tables (Dorothy Gish).....
- Nov. 2—L'Apache (Dorothy Dalton).....
- Nov. 9—Luck in Pawn (Marguerite Clark).....
- Nov. 9—Crooked Straight (Charles Ray).....
- Nov. 9—What Every Woman Learns (Enid Bennett).....
- Nov. 16—Male and Female (All-Star Cast).....
- Nov. 16—Twenty-three and a Half Hours' Leave (Douglas MacLean and Doris May).....
- Nov. 23—The Invisible Bond (Irene Castle).....
- Nov. 23—It Pays to Advertise (Bryant Washburn).....
- Nov. 23—The Miracle of Love (Cosmopolitan Pro.).....
- Nov. 30—Counterfeit (Elsie Ferguson).....
- Nov. 30—Scariet Days—A Tale of the Olden West (Griffith).....

FOX FILM CORPORATION

Excel Pictures

- Aug. 3—Cheating Herself (Peggy Hyland).....
- Aug. 17—Love Is Love (Albert Ray and Elinore Fair).....
- Sept. 7—The Splendid Sin (Madeline Travers).....
- Sept. 21—The Merry-Go-Round (Peggy Hyland).....
- Oct. 5—The Lost Princess (Albert Ray & Elinore Fair).....
- Oct. 19—Snares of Paris (Madeline Travers).....
- November—The Web of Chance (Peggy Hyland).....
- November—Vagabond Luck (Ray and Fair).....
- November—Lost Money (Madeline Travers).....

William Farnum Series

- September—Wolves of the Night.....
- October—The Last of the Danes.....
- November—Wings of the Morning.....

Tom Mix Series

- Aug. 24—Roughriding Romance.....
- Oct. 19—The Speed Maniac.....
- December—The Dare-Devil.....

Theda Bara Series

- Sept. 21—La Belle Russe.....
- November—Lure of Ambition.....

Victory Pictures

- July 27—The Sneak (Gladys Brockwell).....
- Aug. 10—From Now On (George Walsh).....
- Sept. 14—Broken Commandments (Gladys Brockwell).....
- Sept. 28—The Winning Stroke (George Walsh).....
- Oct. 12—Sacred Silence (William Russell).....
- Oct. 26—Chasing Rainbows (Gladys Brockwell).....
- November—The Winning Stroke (George Walsh).....
- November—Eastward Ho! (William Russell).....
- December—Thieves (Gladys Brockwell).....

Big Productions

- August—Checkers.....
- September—Evangeline.....
- October—Kathleen Matornean.....
- November—Should a Husband Forgive?.....

GOLDWYN DISTRIBUTING CORP.

Star Series Productions

- Upstairs (Mabel Normand).....
- Heartsease (Tom Moore).....
- The Girl From Outside (Rex Beach).....
- The World and Its Woman (Geraldine Farrar).....
- Lord and Lady Algy (Tom Moore).....
- Strictly Confidential (Madge Kennedy).....
- Fonds of Love (Pauline Frederick).....
- Almost a Husband (Will Rogers).....
- Jinx (Mabel Normand).....
- The Cup of Fury (Rupert Hughes).....

Bennison Star Series

- Sandy Brnke of the U-BAR-U (Betzwold).....
- Mar. 23—Speedy Meade (Betzwold).....
- The Road Called Straight (Betzwold).....
- Aug. 15—High Pockets.....
- Oct. 1—A Missed Earl.....

Goldwyn Specials

- The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).....
- For the Freedom of the East (Lady Tsen Mei—Seven Reels).....
- The Eternal Magdalene.....

If it is a film you will find it in The Billboard Film Directory.

HALLMARK PICTURES CORP.

Famous Directors Series

- A Dangerous Affair (Herbert Rawlinson).....
- Wit Wina (Florence Billings).....
- Love, Honor and? (Stuart Holmes, Ellen Cassidy).....

10-20-30 Series

- Her Mistake (Evelyn Nesbit).....

- Life's Greatest Problem (Mitchell Lewis).....
- Romance of the Air (Lieut. Bert Hall and Edith Day).....
- When My Ship Comes In (Jane Grey).....
- When a Woman Strikes (Ben Wilson, Rosemary Theby).....
- The Other Man's Wife.....

Special Series

- Wanted for Murder (Elaine Hammerstein).....
- The Littlest Scout (Violet Blackton).....
- A House Divided (Sylvia Breamer).....
- The Challenge of Grace (Jess Willard).....
- Hothappel United Program (Complete Program).....

METRO PICTURES CORPORATION

- July 11—In His Brother's Place (Hale Hamilton).....
- July 21—The Mirobe (Viola Dana).....
- July 28—The Belle of the Season (Emmy Wehlen).....
- Aug. 4—Easy To Make Money (Bert Lyell).....
- Aug. 11—A Favor to a Friend (Emmy Wehlen).....
- Aug. 18—The Four Flushers (Hale Hamilton).....

Nazimova Productions

Tora of Fate

Revelation

Eye for Eye

Out of the Fog

The Red Lantern

The Brut

Screen Classics, Inc. (Specials)

- Shadows of Suspicion (Harold Lockwood).....
- A Man of Honor (Harold Lockwood).....
- The Man Who Stayed at Home (All-Star Cast).....
- Lombardi, Ltd. (Bert Lyell).....
- Please Get Married (Viola Dana).....
- Fair and Warmer (May Allison).....

THE BILLBOARD FILM DIRECTORY lists every film made or used in this country during a period of ninety days.

ROBERTSON-COLE

August Releases

- A Sage Brush Hamlet (William Desmond).....
- The Pagan God (H. B. Warner).....
- The Gray Horizon (Sessue Hayakawa).....
- The Other Half (Za Zu Pitts).....
- Her Purchase Price (Beattie Barriscale).....

September Releases

- Dangerous Waters (Wm. Desmond).....
- For a Woman's Honor (H. B. Warner).....
- House of Intrigue (Harwood Special).....
- The Dragon Painter (Sessue Hayakawa).....

October Releases

- Kitty Kelly, M. D. (Bessie Barriscale).....
- The Prince and Betty (William Desmond).....
- Poor Relations (Vernwood Productions).....
- The Gray Wolf's Ghost (H. B. Warner).....

First National Exhibitors' Circuit, Inc.

- Our Teddy (Theodore Roosevelt).....
- A Midnight Romance (Anita Stewart).....
- Whom the Gods Would Destroy.....
- Mary Moran (Anita Stewart).....
- Daddy Long Legs (Mary Pickford).....
- Auction of Souls (Aurora Mardiganian).....
- Sunnyside (Charlie Chaplin).....
- Hill Apperson's Boy (Jack Pickford).....
- Burglar by Proxy (Jack Pickford).....
- The Hoodlum (Mary Pickford).....
- A Temperamental Wife (Constance Talmadge).....
- Her Kingdom of Dreams (Anita Stewart).....
- The Thunderbolt (Katherine MacDonald).....
- In Wrong (Jack Pickford).....
- Mind the Paint Girl (Anita Stewart).....
- The Heart of the Hills (Mary Pickford).....
- The Beauty Market (Katherine MacDonald).....
- In Old Kentucky (Anita Stewart).....

PATHE EXCHANGE, INC.

- Aug 17—The World Aflame (Frank Keenan).....
- Aug. 24—The Love Cheat (June Caprice, Creighton Hale).....
- Aug. 31—The Thirteenth Chair (Creighton Hale).....
- Sept. 7—Baby Marie's Round-Up (Baby Marie Osborne).....
- Sept. 14—The Virtuosa Model (Dolores Cassinelli).....
- Sept. 21—The False Code (Frank Keenan).....
- Sept. 28—The Twin Pawns (Mae Murray).....
- Oct. 5—Impossible Catherine (Virginia Pearson).....
- Oct. 12—A Damsel in Distress (June Caprice).....
- Oct. 12—Daddy Number Two (Baby Marie Osborne).....
- Oct. 19—The Moonshine Trail (Sylvia Breamer).....

AMERICAN FILM CO., INC.

(Distributed Through Pathe)

- Charge It to Me (Margarita Fischer).....
- Some Liar (William Russell).....
- A Bachelor's Wife (Mary Miles Minter).....
- Trizie From Broadway (Margarita Fischer).....
- A Sporting Chance (William Russell).....
- Yvonne From Paris (Mary Miles Minter).....
- The Tiger Lily (Margarita Fischer).....
- This Hero Stuff (William Russell).....
- Flying A Specials.....
- Six Feet, Four (William Russell).....

W. W. HODKINSON CORPORATION

(Distributed Through Pathe)

- As a Man Thinks (Leah Baird).....
- Desert Gold (Benj. B. Hampton, Prod.).....
- The Westerners (Benj. B. Hampton, Prod.).....
- Sahara (Louise Glaum).....
- The Blue Bonnet (Billie Rhodes).....
- A White Man's Charge (J. Warren Kerrigan).....
- The Volcano (Leah Baird).....
- The Bandbox (Doris Kenyon).....

SELECT PICTURES

- September—The Faith of the Strong (Mitchell Lewis).....
- August—The Undercurrent.....
- September—A Scream in the Night.....

SELZNICK PICTURES

(Distributed Through Select Pictures Corporation Exchanges)

- August Releases.....
- The Spite Bride (Olive Thomas).....
- The Perfect Lover (Eugene O'Brien).....
- September Releases.....
- A Regular Girl (Elsie Janis).....
- October Releases.....
- The Country Cousin (Elsie Hammerstein).....

- Sealed Hearts (Eugene O'Brien).....
- The Glorious Lady (Olive Thomas).....
- November Releases.....
- McCadilly Jim (Owen Moore).....

VITAGRAPH

- A Girl at Bay (Corinne Griffith).....
- The Man Who Won (Harry T. Morey).....
- Cupid Forecloses (Bessie Love).....
- The Hornet's Nest (Earle Williams).....
- Shadows of the Past (Anita Stewart).....
- The Girl Woman (Gladys Leslie).....
- The Bramble Bush (Corinne Griffith).....
- Over the Garden Wall (Bessie Love).....
- The Wreck (Anita Stewart).....
- The Gray Towers Mystery (Gladys Leslie).....
- The Winchester Woman (Alice Joyce).....

Specials

- The Common Cause (Herbert Rawlinson and Sylvia Breamer).....
- The Lion and the Mouse (Alice Joyce).....
- From Headquarters (Anita Stewart).....
- Two Women (Anita Stewart).....
- The Third Degree (Alice Joyce).....
- The Painted World (Anita Stewart).....
- Darling Hearts (Francis Bushman & Beverly Bayne).....
- The Gambler (Harry T. Morey).....
- The Wolf (Earl Williams).....
- The Climbers (Corinne Griffith).....

WORLD PICTURES

- Aug. 4—Coax Me (June Elvidge).....
- Aug. 11—The Prairie Agent (Arthur Ashley and Dorothy Green).....
- Aug. 18—The Girl Alaska (Lottie Kruse).....
- Aug. 25—The Couded Name (John Lowell).....
- Sept. 1—The Battler (Earl Metcalfe).....
- Sept. 8—His Father's Wife (June Elvidge).....
- Sept. 15—Forest Rivals (Arthur Ashley).....
- Sept. 22—Where Bonds Are Loosed (Dixie Lee).....
- Sept. 29—Miss Cruse (Virginia Hammond).....
- Oct. 6—The Oakdale Affair (Evelyn Greeley).....
- Oct. 13—Woman of Lies (June Elvidge).....
- Oct. 20—The Black Circle (Creighton Hale).....
- Oct. 27—The Arizona Catlaw (Edythe Sterling).....
- Nov. 3—Me and Captain Kidd (Evelyn Greeley).....
- Nov. 10—The Steel King (Montagu Love).....
- Nov. 17—Hail a Girl (Jackie Saunders).....
- Nov. 24—The Poison Pen (June Elvidge).....

UNIVERSAL FILM MFG. CO.

Jewel Features

- Destiny (Dorothy Phillips).....
- Home (Mildred Harris).....
- Forbidden (Mildred Harris).....
- Paid in Advance (Dorothy Phillips).....
- The Right to Happiness (Dorothy Phillips).....

Universal Features

- The Weaker Vessel (Mary MacLaren).....
- The Outcasts of Poker Flat (Harry Carey).....
- The Spitfire of Seville (Iledda Nova).....
- The Man in the Moonlight (Monroe Salisbury).....
- A Petal on the Current (Mary MacLaren).....
- A Little Brother of the Rich (Frank Mayo).....
- The Ace of the Saddle (Harry Carey).....
- The Trap (Olive Tell).....
- The Woman Under Cover (Fritzi Brunette).....
- The Sundown Trail (Monroe Salisbury).....
- Common Property (Robert Anderson, Neil Craig).....
- Loot (Ora Carey).....
- Bonnie, Bonnie Lasse (Mary MacLaren).....

UNITED ARTISTS' CORPORATION

- Sept. 1—His Majesty, the American (Fairbanks).....
- Oct. 20—Broken Blossoms (Griffith's).....

INDEPENDENT FEATURES

- Accident! (Hollywood)..... 3
- Let the Child D. Day..... 45
- Ashes of Love..... 21
- Atonement..... 23
- Better Wife, No..... 18
- Billy West Comedies..... 6
- Birth of Democracy, The..... 15
- Boomerang, The..... 30
- Break the News to Mother..... 30
- Broken Butterfly..... 35
- Carmen of the Klondike..... 25
- Challenge of Chance, The..... 40
- Christie Comedies..... 8
- Craig Kennedy (Serial)..... 31
- Demon's Shadow, The (Serial)..... 3
- Demster, T. e..... 3
- Echo of Youth, The..... 21
- Eyes of the World..... 3
- Fatal Fortune, The (Serial)..... 35
- Finger of Justice..... 3
- Five Nights..... 30
- Fools' Gold..... 3
- Ford Mystery (Serial)..... 25
- Gale Henry Comedies..... 6
- Girl From Nowhere, The..... 33
- God's Man..... 17
- Greed..... 1
- Ham & Bad Comedies..... 24
- Hearts of Men, The..... 2
- Hearts of the World..... 24
- Human Passions..... 15
- Hushed Hour, The..... 11
- I Believe..... 36
- Jeeter Comedies..... 26
- Jungle & Comely Dramas—(Kathlyn Williams)..... 51
- Khavah..... 14
- Law of Nature, The..... 3
- Liar, The..... 20
- Liberator, The..... 35
- Little Mother..... 33
- Little Orphan Annie..... 33
- Long Arm of Mainster, The..... 33
- Lost Battalion, The..... 29
- Mad Lover, The..... 3
- Maned Rider, The..... 3
- Mickey..... 49
- Million Dollar Mystery..... 3

Information, all of the important information and nothing but information, in the Motion Picture Columns of THE BILLBOARD.

Table listing various film titles and their corresponding reel counts, including 'Miss Arizona', 'Tom Mix (Two-Reel Westerners)', 'Moon Comedies', etc.

Table listing 'Gale Henry Comedies' with titles like 'Lantz', 'Lizzie's Luck', 'The Detectress', etc.

CHRISTIE FILM COMPANY

Table listing 'Christie Comedies' and 'Christie Two-Reelers' with titles like 'Anybody's Widow', 'He Who Hesitates', etc.

EDUCATIONAL FILM CORP.

Table listing 'Educational Film Corp.' titles such as 'The Eagle and the Fawn', 'The Washington Sky Patrol', 'George D. Wright's "Mexico Today"', etc.

ROBERTSON-COLE

Table listing 'Robertson-Cole' titles under 'Strand Comedies' and 'Famous Players-Lasky Corp.' with titles like 'Oh, What a Jam', 'Fancy Fooling Father', etc.

FAMOUS PLAYERS-LASKY CORP.

(Subject To Changes Without Notice.)

Table listing 'Famous Players-Lasky Corp.' titles under 'Paramount-Arbuckle Comedies', 'Paramount-Bray Pictographs', 'Paramount-Briggs Comedies', and 'Paramount-Burlingham Adventure Pictures'.

Table listing 'Paramount-Burton Holmes Travel Pictures' with titles like 'Up the Upper Paraná', 'The Cataracts of the Ignessu', etc.

Table listing 'Paramount-Drew Comedies' with titles like 'June 1-Squared', 'July 13-Bunkered', etc.

Table listing 'Paramount-Mack Sennett Comedies' with titles like 'July 20-Among Those Present', 'Aug. 3-Treating 'Em Rough', etc.

Table listing 'Paramount-James Montgomery Flagg' with titles like 'July 27-The Immovable Guest', 'Aug. 10-Oh! Judge, How Could You', etc.

Table listing 'Paramount Magazine' with titles like 'Sept. 7-On With the Dance-Smart Set Wit-Riders of the Sand Hills', etc.

Table listing 'Paramount-Post Nature Pictures' with titles like 'Aug. 31-Come Watch With Me the Passing Night', 'Sept. 14-Voice of Gladness', etc.

Table listing 'Paramount-Truex Comedies' with titles like 'Nov. 2-Stick Around'.

FLORIDA FILM CORPORATION

Table listing 'Florida Film Corporation' titles under 'Sunbeam Comedies' and 'Fox Film Corporation' with titles like 'Fred's Fictitious Foundling', 'Trial by Jury', etc.

FOX FILM CORPORATION

Table listing 'Fox Film Corporation' titles under 'Sunshine Comedies, No. 3' and 'Mutt and Jeff Cartoons, No. 3'.

GOLDWYN PICTURES

Table listing 'Goldwyn Pictures' titles under 'Capitol Comedies (Billy Parsons)', 'Ford Educational Weekly', and 'Goldwyn-Bray Pictographs'.

GOLDWYN PICTURES

Table listing 'Goldwyn Pictures' titles under 'Capitol Comedies (Billy Parsons)' and 'Ford Educational Weekly'.

Table listing 'Goldwyn Pictures' titles under 'Goldwyn-Bray Pictographs' and 'Complete Releases and independent Reviews'.

Complete Releases and independent Reviews—that is the essence of service to the exhibitor.

Table listing 'Goldwyn Pictures' titles under 'Goldwyn-Bray Pictographs'.

Hall-Room Boys Photoplays, Inc.

Table listing 'Hall-Room Boys Photoplays, Inc.' titles like 'They Do It on \$8.00 Per...', 'Almost Heroes', etc.

(Continued on page 104)

OWNERS AND DISTRIBUTORS OF INDEPENDENT FEATURES

Table listing owners and distributors of independent features, including 'Acme Pictures Corp.', 'Alpha Pictures, Inc.', 'Arrow Film Corp.', etc.

SHORT SUBJECTS

BULL'S-EYE FILM CORPORATION

Table listing 'Bull's-Eye Film Corporation' titles under 'Billy West Comedies' and 'Short Subjects'.

SHORT SUBJECTS

(Continued from page 105)

OUTING CHESTER PICTURES

- Here Comes the Groom... 1 reel
Piking After Pizarro... 1 reel
Mr. Outing Climbs Aboard... 1 reel
Getting the Casar's Goat... 1 reel
They Grow Everywhere... 1 reel
A Haitian Night's Tale... 1 reel
A Hair-Raising Journey... 1 reel
Put Your Cares on Ice... 1 reel
Mr. Outing Instructs... 1 reel
The Ghost Coast... 1 reel
Fiddlers and Acrobats... 1 reel
Coral and Onions... 1 reel
The Hon. Mr. Jap Van Winkle... 1 reel
Where They Go Rubbing... 1 reel
When It's Time to Retire... 1 reel

PATHE EXCHANGE, INC.

- Week of September 7
Out of the Clouds (The Great Gamble No. 6)... 2 reels
Be My Wife (Rollin Comedy)... 1 reel
Topics of the Day No. 19 (Topical)... 1-3 reel
Week of September 14
The Crawling Menace (The Great Gamble No. 7)... 2 reels
The Rajah (Rollin Comedy)... 1 reel
Pathe Review No. 18 (Educational)... 1 reel
Topics of the Day No. 20 (Topical)... 1-3 reel
Week of September 21
The Ring of Fire (The Great Gamble No. 9)... 2 reels
He Leads, Others Follow (Rollin Comedy)... 1 reel
Topics of the Day No. 21 (Topical)... 1-3 reel
Week of September 28
Through Iron Doors (The Great Gamble No. 9)... 2 reels
Soft Money (Rollin Comedy)... 1 reel
Pathe Review No. 19 (Educational)... 1 reel
Topics of the Day No. 22 (Topical)... 1-3 reel
Week of October 5
The Abduction (The Great Gamble No. 10)... 2 reels
Count the Votes (Rollin Comedy)... 1 reel
Topics of the Day No. 23 (Topical)... 1-3 reel
Week of October 12
The Stolen Identity (The Great Gamble No. 11)... 2 reels
Pay You Dues (Rollin Comedy)... 1 reel
Pathe Review No. 20 (Educational)... 1 reel
Topics of the Day No. 24 (Topical)... 1-3 reel
Week of October 19
The Wolf Pack (The Great Gamble No. 12)... 2 reels
His Only Father (Rollin Comedy)... 1 reel
Pathe Review No. 21 (Educational)... 1 reel
Topics of the Day No. 25 (Topical)... 1-3 reel
Week of November 2
The Gay Old Dog (Drama) (John Chamberland) (H. H. Productions)... 6 reels
Under Arrest (The Great Gamble No. 14)... 2 reels
Overboard (Bound and Gagged No. 2)... 2 reels
All at Sea (Rollin Comedy)... 1 reel
Pathe Review No. 23 (Pathe)... 1 reel
Bumping into Broadway (Rollin Comedy)... 2 reels
Topics of the Day No. 27 (Topical)... 1-3 reel

Pathe News

Every Wednesday and Saturday.

UNIVERSAL FILM MFG. CO.

- Century Comedies (Alice Howell)
Lonesome Hearts and Loose Lions... 2 reels
A Village Venus... 2 reels
A Lion in the House... 2 reels
Chasing Her Future... 2 reels
Daring Lions and Dizzy Lovers... 2 reels
Major Allen's Animal Hunt
Trailing the Leopard... 1 reel
Bear Trapping... 1 reel
Lion Trapping... 1 reel
Okeh Comedies
Billy's Hat... 1 reel
An You Were... 1 reel
Bill's Finish... 1 reel
One Lovely Night... 1 reel
Rainbow Comedies
A Roof Garden Rough House... 2 reels
An Oriental Romeo... 2 reels
Dainty Damsels and Bogus Counts... 2 reels
A Popular Villain... 2 reels
Serials
Elmo, the Mighty (Elmo Lincoln)... 18 episodes
The Midnight Man (James Corbett)... 18 episodes
Great Radium Mystery (Cleo Madison)... 2 reels
Special
The Heart Punch (Jess Willard)... 2 reels
Sinbad the Sailor... 2 reels
Spur and Saddles Series
Tempest Cody Turns the Tables... 2 reels
Tempest Cody, Kidnaped... 2 reels
Star Comedies (Lyons-Moran)
Penny Ante... 1 reel
A Dog Gone Shame... 1 reel
Oh, Oh, Nurse!... 1 reel
Missing Husbands... 1 reel
Regular Cut-Ups... 1 reel
Who's Her Husband... 1 reel
Stage Women's War Relief Series
A Star Over Night (David Belasco)... 2 reels
Winning His Wife (Cyril Maude, Violet Hemming)... 2 reels
Fighting Mad (Maclay Ar buckle)... 2 reels
Western and Railroad Dramas
The Jack of Hearts... 2 reels
The Best Bad Man... 2 reels
The Crow... 2 reels
At the Point of a Gun... 2 reels
Winning a Bride... 2 reels
Dynamite... 2 reels
The Tell Tale Wire... 2 reels
International News
Issued Every Wednesday
Universal Current Events
Issued Every Saturday

Universal New Screen Magazine

Issued Every Monday

VITAGRAPH

- Big V Special Comedies
Zip and Zest... 2 reels
Yaps and Yodels... 2 reels
Yaps and Variety... 2 reels
Mates and Models... 2 reels
Squabs and Squabbles... 2 reels
Larry Semon Comedies
The Star Boarder... 2 reels
His Home, Sweet Home... 2 reels
The Simple Life... 2 reels
Dull Care... 2 reels
Serials
Perils of Thunder Mountain (Antonio Moreno with Carol Holloway)... 15 episodes
Smashing Barriers (William Duncan)—
Episode No. 1—The Test of Courage... 2 reels
Episode No. 2—The Plunge of Death... 2 reels
Episode No. 3—The Tree Hut of Torture... 2 reels
Episode No. 4—The Dead of the Devil... 2 reels
Episode No. 5—The Living Grave... 2 reels
Episode No. 6—Downward to Doom... 2 reels
Episode No. 7—The Fatal Flight... 2 reels
Episode No. 8—The Murder Car... 2 reels
Episode No. 9—Dynamite Tree... 2 reels
Episode No. 10—Overpowered... 2 reels
Episode No. 11—The Den of Devilry... 2 reels
Episode No. 12—Explosive Bullets... 2 reels
Episode No. 13—The Headfall... 2 reels
Episode No. 14—Trapped Like Rats... 2 reels
Episode No. 15—The Human Chain... 2 reels

WORLD PICTURES

- Chaplin (Revivals)
Bank... 2 reels
Police... 2 reels
Shanghaied... 2 reels
A Night at the Show... 2 reels
Kinogram (News Reels)
Issued Twice a Week
Prizma Pictures
Catalina... 1 reel
Everywhere... 1 reel
Gators... 1 reel
Grand Canyon... 1 reel
Gann... 1 reel
Japan... 1 reel
Old Faithful... 1 reel
Petrifed Forest... 1 reel
Sky Mountain... 1 reel
Eden of Pacific... 1 reel
Spell of the Yukon... 1 reel
Judge Brown Series
Shift the Gear Freck... 2 reels
The Demand of Dugan... 2 reels
Gum Drops and Overallis... 2 reels

D. W. GRIFFITH

Opens His New Studio in New York

New York, Oct. 18.—D. W. Griffith, the well-known producer, is in New York, with the members of his film organization. They will immediately proceed to make pictures at Mr. Griffith's new studio located at Mamaronek, N. Y.

This information was given out by Leon Victor, special representative for D. W. Griffith, who is in the city completing arrangements for Mr. Griffith's latest production "Broken Blossoms," which will be presented in Cincinnati soon. Mr. Griffith is much pleased at entering New York in the field of making pictures here. He states that while he has made most of his pictures in California, nevertheless he is convinced that as good results will be obtained in the East, where he will have facilities, such as properties, close at hand, and other advantage. Mr. Griffith's new pictures will be made of course for United Artists' Corporation, known as the "Big Four." He is unable to state or give details at present of his plans and scenarios, but he has on hand three scenarios ready for production. "Broken Blossoms" played to \$20,000 last week at Clunie's Auditorium, Los Angeles, thereby establishing a new record for motion pictures. This beats the record of his former productions, including "The Birth of a Nation." Last week at the Duquesne Theater, Pittsburg, "Broken Blossoms" had established a record at prices of \$1.50. In speaking of "Broken Blossoms" Mr. Griffith says it is the most popular picture he has made; in fact, it was a riddle to some of the heads of the big producing companies, but he felt so sure of its success that he leased the George M. Cohan Theater, New York, for a special season, and presented it at \$3 prices, which was an innovation in itself, and remained there for three months, capacity business.

Accompanying Mr. Griffith to New York from the Post are Lillian and Dorothy Gish, Robert Harron and Richard Barthelmess, who enacted the part of "Cheng Huan," and established himself an artistic success in gaining fame as the Chinaman in "Broken Blossoms" and will be featured in the future with Griffith productions.

ROTHAPFEL ON THE COAST

Samuel R. Rothapfel, who was last heard of as the creator of the Unit Program, has gone to Los Angeles to take charge there of the California Theater. There will be much sincere regret felt among his friends in New York

and among the patrons of motion pictures generally. The prominence and popularity of the motion picture on Broadway is due to Roxie in no small measure. His leaving for the Coast has completely disposed of persistent rumors that he was to have been connected with the Capitol Theater.

SULZER'S HARLEM RIVER PARK TO BE A STUDIO

Sulzer's Park, Harlem River, one of the oldest amusement places in the city of New York, located at Second avenue and 129th street, is said to have been acquired by a prominent film company for the erection of a big studio. The old Harlem River Park covers an entire city block, and is considered an ideal location for a city studio.

TO EXTEND DISTRIBUTION

New York, Oct. 18.—Coincident with the announcement of the sales of the twenty-six exchanges of the Exhibitors' Mutual Distributing Corporation to Hallmark Pictures Corporation, it is announced that the Clark-Cornelius Corporation will enter the field of motion picture distribution on an extensive scale. Its sales organization has already been formed.

In the same transaction by which the Exhibitors' Mutual sold its exchanges to the Hall Corporation, Exhibitors' Mutual canceled its distribution contract with the Robertson Cole Company.

The Hallmark Corporation will handle physical distribution of the productions of Clark-Cornelius Corporation as well as the future releases of Exhibitors' Mutual.

Clark-Cornelius Corporation now owns the negative rights to the twelve Chaplin Classics, the first of which, "The Floorwalker," was released on October 5.

Clark-Cornelius Corporation, it is announced, will handle, in addition to the Chaplins, a series of special productions of big magnitude. Its present plans are to distribute twelve specials a year.

"The sale of the exchanges of Exhibitors' Mutual to Hallmark and cancellation of the Robertson Cole contract," said William J. Clark, president of Clark-Cornelius and of Exhibitors' Mutual, "permits us to enlarge materially the activities of the Clark-Cornelius Corporation, which was organized to handle the Chaplin Classics.

"Our sales organization will devote itself at once to concentrated selling of the Chaplin Classics, and when they are sold we will begin to sell special productions.

"The trend of the motion picture industry is toward concentrated selling and exploitation, and

we will handle no pictures which do not meet the high standard which we have set and which will be of sufficient magnitude to warrant special sales effort and special exploitation.

"The Clark-Cornelius Corporation and Exhibitors' Mutual have both entered into contracts for physical distribution with the Hallmark Pictures Corporation."

Exhibitors' Mutual Distributing Corporation was organized last November by William J. Clark and H. C. Cornelius of Grand Rapids, Michigan.

Exhibitors' Mutual took over the exchanges of the old Mutual Film Corporation and the personnel of the Mutual Company, and entered a contract with Robertson Cole Company for sale and distribution of its program.

The Clark-Cornelius Corporation acquired the negative rights to the Chaplin Classics in June from the Lone Star Corporation, which produced them under the famous \$670,000 a year contract with Chaplin.

The negotiations for the sale of exchanges were handled for Exhibitors' Mutual by H. C. Cornelius, vice-president of Exhibitors' Mutual. He was represented by the legal firm of Wing & Russell.

The contracts were signed on Monday night after conferences which lasted until midnight.

JUDGMENT BY DEFAULT

Against H. H. Productions Company

New York, Oct. 18.—A judgment by default has been entered in the City Court against the H. H. Production Co. in favor of the John A. Miller Motor Renting Co. The plaintiff's claim arose out of the hire of motor cars at the instance of the defendant and his agents.

BUILDING ACTIVITIES IN THE METROPOLITAN DISTRICT

New York, Oct. 18.—Many new theaters for the exhibition of motion pictures are being erected in the Metropolitan district. David V. Plicker, exhibitor in the Washington Heights section, is building a new theater at Broadway and 159th street. Jacob Fabian, First National franchise holder, will shortly open his Branford Theater, Newark, while William Fox's Paterson Theater will soon be added to that circuit.

In Brooklyn four theaters are under way. Sedaco, Rothmiel & Spielberg in the East New York section will have another house at Stone and Pitkin avenues. Sol Lesslebaum is building a 2,000-seat theater at Chester and Pitkin avenues. The Normandy, seating 1,500, and located at Fulton street and Howard avenue, will

be opened shortly. L. Miller, builder of the Sheffield and Miller theaters, is erecting a new one on St. John's Place to seat 1,700.

Glynn & Warie are building a new house in Astoria to seat 3,500. They own the Alhambra in Kidgewood. The new Rialto, in Whitestone, L. I., will be ready soon, and Robert Kelly is building two Long Island theaters, one in Riverhead and the other in Astoria.

Adler has added to his sales force, S. R. Schussler and Joseph Vergesslich will work Manhattan; Geo. A. Ross, Eastern Brooklyn; Aaron Sacks, balance of Brooklyn and Long Island; Charles Letts, Connecticut, and Moe Kernau, New Jersey.

LONGER RUNS FOR THE DE LUXE THEATER

Detroit, Oct. 18.—A. L. Moeller, manager of the De Luxe Theater, has inaugurated a policy, decidedly radical in its scope, that will be watched with keen interest by local exhibitors.

Henceforth his offerings will be changed semi-weekly instead of upon alternate days, as formerly and the screenings will be first-run and big features. The fact that the De Luxe is located five miles from the downtown district, in the heart of fashionable "Indiana Village" prompted Manager Moeller to make the change after a careful analysis of his clientele, which disclosed a preference for the stronger bills. The scale will advance to a 40 per cent top, there will be three shows daily, except on Sundays and holidays, when continuous will prevail and the orchestra will be increased to 18 men.

The DeLuxe cost \$200,000; seats 1,500 and is the first "outskirt" theater in Detroit to establish a policy of only two changes weekly.

THE EDITOR'S SAY

(Continued from page 102)

He is the owner of the screen. He pays for the film to amuse his audience, not to annoy it with thinly disguised puffs for soaps and drinks, etc. He is put in this unenviable position: He pays for the privilege of having the manufacturer make money out of the use of his screen. The exhibitor is the only man to put an ad on the screen if he cares to do so. The producer who gets money for an advertiser, which he is displaying on the exhibitor's screen is pilfering, not to use a harsher word. How long will the exhibitor stand for this abuse?

The Billboard Reviewing Service

"CRIMSON SHOALS"

Five-reel picture, released by Monopol Pictures Company.

Reviewed by W. STEPHEN BUSH

A confused and confusing sort of picture, in which one actor plays three different parts with indifferent success. Good photography and some excellent settings.

THE STORY IN SKELETON FORM

The grown-up son and daughter of two quarrelsome neighbors marry secretly. The husband goes away to Crimson Shoals, an island supposed to be rich in corals, to mend the family fortune, and upon his return finds his young wife dead. She has, before her death, given birth to a boy, but kept the fact of her marriage from her parents, who bring up the child in ignorance of his father. The story here becomes quite confusing, but it seems that the son is hired by the father to take charge of affairs on Crimson Shoals without either knowing the identity of the other. There is a lot of trouble on the island and a lot of fighting, which ends in the true identity of all concerned being revealed.

THE CRITICAL X-RAY

There is not much entertainment in this picture: it is too vague and too incoherent to afford entertainment. The mind is kept in a state of confusion from beginning to end, as one goes away from the feature quite a bit bewildered and wondering what it was about. The one thing which is supposed to give value to this picture and which is much proclaimed in the prolog and in many titles is the impersonation by Francis Ford of three men—grandfather, father and son. It must be said that the double exposure work is flawless, but Mr. Ford's effort is not. Most of the time it was difficult to understand who was the father and who was the son. Speaking of the production as a whole, I should say that it is distinctly below the average of the program picture.

THE WOMAN'S POINT OF VIEW

Far better for a man to play one part and play that well. There is nothing particularly pleasing in this showing.

ADVERTISING POSSIBILITIES

See press sheet.

BALANCE OF ENTERTAINMENT

Something clear and intelligible is suggested. ENTERTAINMENT VALUE 2.75 per cent.

"CROOKED STRAIGHT"

Paramount Arcraft, starring Charles Ray

Reviewed by W. STEPHEN BUSH

An excellent picture, star supported by capable cast, story strong and deeply interesting from start to finish.

STORY IN SKELETON FORM

A young fellow from the country comes to the city to see his luck; he is robbed of his savings by a confidence man, and then, in a strange manner, befriended by a burglar, whose pal he becomes. At the last burglary his friend is fatally wounded, and dies, after revealing to his friend a commission that he left a wife and children back in the farm, who, he says, know nothing of his criminal career, and have been regularly supporting him. Just as he is about to die news comes that his wife has died and the children are left helpless. The young friend closes the burglar's eyes after promising to look after the children. This promise he keeps, going into the country and taking care of the two small children. Here he becomes acquainted with the pretty daughter of a neighbor, whose love he wins after some thrilling adventures.

THE CRITICAL X-RAY

This is an exceptionally good picture, principally by reason of the plot, which is sensational, surprising and full of unexpected thrills and turns. The course of the story keeps away from convention and routine. It also keeps

the audience in suspense every minute of the time it is showing. Something special in the way of praise is also due to the splendid settings of the rural scenes, which must have been selected and assembled by a man gifted with a painter's eye. Indeed some of the scenes looked as if they might have been Carol Landscapes suddenly touched into life and motion. The star was good, as usual, and supported by an exceptionally strong cast. There were rare but explosive flashes of humor, which pleasantly relieved the tension of the play. The atmosphere of city life and country life was reproduced with equal facility and added up a little to the attractiveness of this feature. Altogether this is a picture of a good deal more than ordinary merit.

ADVERTISING POSSIBILITIES

Very inviting.

BALANCE OF PROGRAM

Well mix well with any program. ENTERTAINMENT VALUE Decidedly above the average.

"THE CLIMBERS"

Adapted from Clyde Fitch's drama of the same name, Starring Marjorie Griffith. Vitagraph, Five reels.

Reviewed by MARION RUSSELL

The tame action and the oldtime triangle recalls bygone days, when the wronged wife always found happiness thru a second marriage. Leading role not the best for winsome Corinne Griffith.

STORY IN SKELETON FORM

Blanche Sterling has married the wrong man. Her husband treats her badly and conducts a love affair with another woman, Ned Warden, whom she should have married, proves a staunch friend and helps her thru many difficulties. The husband in a moment of depression realizes his unworthiness and takes an overdose of morphine, leaving the path clear for his widow to marry the cleanhearted friend.

CRITICAL X-RAY

Here is a case which proves that drama of the past era cannot excite the interest of the present day theatergoer. We are in a rapid age and must have redoubled action—genuine pathos and tremendous suspense to relieve the monotony of the ordinary theme whose outcome is all too obvious for mere speculation. It takes four reels to ramble up to the only climax, and its unhappy tragedy has no stimulating effect upon the spectators. The screen version adheres closely to the original play, but exposing family skeletons in public does not afford the most delectable amusement. Miss Griffith is a capable actress whose sincerity can not be doubted, but she shines to greater advantage in a more youthful type of part. Hugh Huntley and Percy Marmont had the leading male roles. The storm during the confession was realistic.

THE WOMAN'S POINT OF VIEW

The attractive star wore at least one exquisite model, tho her gowns were not as numerous or lavish as in previous releases.

ADVERTISING SUGGESTION

See press sheet.

TO BALANCE PROGRAM

Well blend with most anything. ENTERTAINMENT VALUE Ordinary.

"WHAT EVERY WOMAN LEARNS"

Story by Eugene B. Lewis. Directed by Fred Niblo. Starring Eild Bennett. Five-reel Arcraft picture. Shown at the Elks, New York, October 19.

Reviewed by MARION RUSSELL

If men are as despicable as shown in this picture marriage will become a forgotten institution. Morbid theme, many deaths and unhappy atmosphere robs story of charm.

THE STORY IN SKELETON FORM

Amy Fortescue's grandfather tells her to marry a man who laughs. She does so, refusing a suitor whom she greatly admires. After the honeymoon disillusion comes, the husband drinking to excess, abusing and insulting the wife. Melrose, the rejected suitor, learns of his conduct at the club and calls the man to his office to reprimand him. A fight ensues in which he blacks Melrose's eye. He swears vengeance. Drinking heavily he invades his wife's bedroom, bringing a club friend to witness. Telephones for Melrose to come and protect Amy, planning to kill him as he enters. The shot stuns Melrose, and the wife shoots her husband as he telephones to the papers. At her trial the club

friend comes forward and his evidence clears her.

THE CRITICAL X-RAY

Weakly constructed, this story does not hold the genuine ring of conviction, the many situations lacking plausibility and dramatic strength. The sudden revelation of the husband's character was accomplished too swiftly, creating an unfavorable impression, making the balance of the picture dismal and depressing. In fact the whole story is unhappy, opening with an unnecessary deathbed scene of the grandfather, following that with bickerings and insulting conduct on the part of a man outwardly a gentleman. Bringing a stranger into his wife's bedroom was exceedingly offensive. These tales of the eternal marital tangle always appear superfluous, as in this enlightened age a woman need not tolerate such conduct. Also to see a woman shoot her husband deliberately is shocking and sets a bad example. Eild Bennett is more at home in light comedy. That is her forte, for strong emotional roles are beyond her grasp. A sameness of expression becomes painful. The presentation was up to the average, the settings consisting mostly of indoor scenes showing a sumptuous home, dainty breakfast room and a few flashes of a cabaret with artistic dancers on the floor. Milton Sills was commendable, as usual, while Irving Cummings carried the heaviest work as the dastardly husband.

THE WOMAN'S POINT OF VIEW

Two many exaggerations spoil the unfolding of the story, for abused wives are almost out of date. The whole affair offers a flimsy excuse for the murder and nothing has been justified. Thus the dramatic shortcomings are glaringly apparent. Much too somber to please the average audiences.

ADVERTISING SUGGESTIONS

Miss Bennett is deservedly popular.

SUITABILITY

City theaters.

TO BALANCE PROGRAM

Good comedy.

ENTERTAINMENT VALUE

Very light.

THE GIRL FROM OUTSIDE

Scenario-story by Rex Beach, directed by Reginald Barker, six reels, Goldwyn.

Reviewed by MARION RUSSELL

A picturization of Nome, Alaska, in the days of the early gold stampede. Heart interest story with vivid action on the edge of civilization.

STORY IN SKELETON FORM

An Eastern girl loses her father on steamer bound for Nome. Her innocence and purity attracts many men of desperate character, but she unconsciously controls the destiny of five crooks, who reform for her sake and come to her assistance in establishing her comfortably in the bleak country. When stricken ill they take her place as manager, cook et al. of her boarding house. A faithful Chinaman loves the youngest of the gang—Curly Kid—and when the boy realizes his unworthiness to mate with the girl he makes amends by giving his life to bring her happiness with a young auditor of a shipping company. In the tragedy, which costs a life, the Chinaman figures as a mere incident, but avenges his little pal's death. Her lover cleared of all difficulties, June marries the man of her choice.

THE CRITICAL X-RAY

This is a typical Rex Beach picture for constant action, movement of large crowds, the molley mass of humanity herded together on a strip of sand—characters, one and all, of desperate men and despairing women—with just a thread of sentimental love interest flickering thru the maze. Scenically the first and last episodes possess unusual charm, showing the lapping ocean sweeping across the bench—blue-tinted plates completing a ravishing effect. Irrespective of this no outdoor stuff is discernible, the localisms are indulged in thru the subtitles and the appearance of rough men carries out the illusion of Alaskan atmosphere.

A systematic appeal is made for the lonely girl, but in the hands of Clara Horton the role lacks spirituality and soul. Her whole expression is in her mouth, and she conveys little of the emotion her position would indicate. The best bit of acting was that given by Cullen Landis as the Kid, his work being genuine and convincing. A commendable arrangement was the murder of the villain by the Chinese cook. He had always defended the Kid by saying, "Him a friend of mine," and when the boy is shot Chow goes to the room of Denton, the murderer, quietly draws his knife and opens the door. The spectator is spared the gruesome details, but by implication it is made known that Chow has avenged his "friend." Critically

speaking, a stronger climax would have resulted by repeating those words after he came from the room. A bit of psychology is introduced by the reaction of good influence upon the five scoundrels and their reformation thru love. All these characters were ably interpreted and supplied the most interesting moments of the picture.

But why could we not have some rugged grandeur of the frozen North—a blizzard or some of the terrors of that formidable country?

THE WOMAN'S POINT OF VIEW

Dramatic strength is lacking if we except the shooting affair, the story relying mostly upon its heart interest appeal. We expect better things from Rex Beach, tho this title does sound pleasing. Men will like this picture better than our sex, who sense the absence of romance and atmospheric beauty.

ADVERTISING SUGGESTION

The author's name big asset.

SUITABILITY

Industrial centers—where men congregate.

TO BALANCE PROGRAM

Light comedy.

ENTERTAINMENT VALUE

Fairly diverting.

"BULLIN' THE BULLSHEVIKI"

Four-reel comedy, made by the ER & ER Producing Co.

Reviewed by W. STEPHEN BUSH

The funniest thing about this "skit" is the titles, which were made by Joe Farnham. Outside of these titles there is not much of a laugh in the picture.

THE CRITICAL X-RAY

There are few flashes of real fun in this picture; it attempts to jest with death and the grave and revolution, subjects that, as a rule, are carefully avoided by screen and other humorists. The picture is somewhat redeemed by the titles, which are genuinely funny, and the wit and humor of which are finely sustained thruout the play.

The initial titles are particularly good, and helped a good deal to put the audience in a receptive mood for good comedy. If the latter had really been there as good as the titles "Bullin' the Bullsheviki" might have been a comic masterpiece.

ADVERTISING POSSIBILITIES

See the press sheet.

BALANCE OF PROGRAM

Something comic to keep the audience in the humor.

ENTERTAINMENT VALUE

Fair.

POOR RELATIONS

Story and direction by Henry W. Vidor, five reels, produced by the Brentwood Film Company, released thru Robertson-Cole, shown at New York Theater Oct. 18.

Reviewed by MARION RUSSELL

Simplicity marks the unfolding of this domestic story, which depends solely upon its heart interest and homely atmosphere to entertain. Fragile plot, too weak to make much of a ballyhoo.

THE STORY IN SKELETON FORM

The Perkins family, in the small town of Marysville, owns a general store, while Dorothy, oldest daughter, studies architectural drawing. Winning a prize for her work, she leaves for the city to continue her improvement. Chances bring her in contact with a wealthy young man, son of a haughty mother, who protests and warns the son against an alliance with a common family. They marry, but unkind gossip brings a rift in their happiness, and Dorothy goes back home to find her younger sister marrying the store clerk, with good cheer reverting the old home. Finally the husband awakens to the genuine goodness of his wife, the utter

MOTION PICTURE CAMERAS



SAVE 25% TO 60%. NEW AND USED

Every standard make: Pathé, Universal, U. S. Compact, Bell & Howell, Williamson, etc. Make big money. We show you how. INFORMATION AND BARGAIN CATALOGUE FREE.

BASS CAMERA COMPANY, Dept. J, 109 N. Dearborn St., Chicago.

OWN A MOVING PICTURE SHOW

SMALL INVESTMENT STARTS YOU PROFESSIONAL MACHINE COMPLETE OUTFIT. EASY PAYMENTS—CATALOG FREE. HOWARD FILM SERVICE, Dept. XX, 220 Ohio Ave., MEMPHIS, TENN.

MUSLIN BANNERS
3 x 12 FT. \$2.50
 PAINTED IN
 4 COLORS
 PREPAID
 WE MAKE A SPECIALTY OF DISPLAY CARDS
 AND BANNERS FOR EVERY PURPOSE
 SAMPLINER ADV. CO. INC.
 729 SEVENTH AVE., N. Y.

faculty of social friends, and follows her to effect a reconciliation.

THE CRITICAL X-RAY

There is not a jarring note in this small-town tale, which, despite the absence of suspense, excitement or thrilling adventure, has a ring of truth that holds attention and plants a clean thought in the hearts of its auditors.

There are many communities where this wholesome picture will attract largely and please mightily. But for those who seek the sensational they will be disappointed.

Florence Vidor plays earnestly the role of Dorothy, while Zasu Pitts has the comedy character, unfortunately having too little to do. Charles Meredith plays Monte Bancroft with the right sense of proportion, even the character is something of a snob. The rural atmosphere was carried out to the end, interrupted only for a brief contrast by showing a home of wealth.

THE WOMAN'S POINT OF VIEW

Mildly diverting is the verdict on this picture, which, nevertheless, is clean and well played.

ADVERTISING SUGGESTIONS

Zasu Pitts has a large following and Florence Vidor is well liked.

SUITABILITY

Family trade.

TO BALANCE PROGRAM

Snappy farce.

ENTERTAINMENT VALUE

Fair.

"PLEASE GET MARRIED"

Adapted from the farce of same title by Finis Fox, directed by John E. Ince, starring Viola Dana, seven parts, Metro

Reviewed by MARION RUSSELL

Exceedingly risque bedroom farce, bordering close upon vulgarity. Titles suggestive and coarse, leaving little to the imagination. Especially beautiful settings furnish delightful background. Viola Dana, roguish and tantalizing, romps like a plump archon while billing and cooing as the newlywed bride of a bashful boy-husband.

THE STORY IN SKELETON FORM

Muriel Ashley, daughter of wealthy parents, is affianced to a youth whose millionaire father objects to the match. The young folks get a license and plan to elope. A burglar enters the house to steal, and sees an old parson purchasing books from the library and believes him a pal. All avenues cut off for the couple to wed, owing to the boy being under age, they discover the parson and mistake him for the Rev. Dr. Jenkins. In a dazed fashion he performs the service and the couple start off on their honeymoon to Tumble Inn. The guests, servants and clerk torture them about the bride's suite, and they are constantly interrupted in their lovemaking. The irate father learns that the parson is a pal of the burglar and a wire is sent to the hotel for the couple to wait, as their marriage is illegal. They are forced out of their suite, but hide on the roof until the clerk leaves, and then come back again to their room. A fire now drives them out and they return to the girl's home, appearing with the family next morning. The mother is frantic, insisting upon another ceremony, when it is finally settled that Jenkins was an ordained minister suffering from amnesia. A blow on the head has restored him. The newlyweds sneak off to their rooms, having had little sleep the night before.

THE CRITICAL X-RAY

If the public will accept this in the spirit of youthful nonsense it may not be shocked at the very broad captions which appear with amazing frankness. It is the playful manner of the very young couple that softens the constant attempts at suggestiveness. Very amusing in spots, the material is not sufficient, however, to fill out more than two reels, with the resultant slumping of amusing situations and continued deterioration of comedy values towards the end. The story is obviously padded and loses thereby.

It seemed inevitable that the bedroom farce should invade the screen, and, unquestionably, these movie fans will revel in this picturization. The hue of demarcation between indecency and a delicate finesse has been thinly drawn, and polite society may be faintly amused. The opening scenes of a magnificent estate on the Pacific Coast, with beautiful girls disporting in a private swimming pool, furnished colorful action appropriate to the theme. The hotel incidents were overdrawn, the extracting a laugh. The short cast was admirable. Antriu Short, with a retreous nose and boyish figure, seemed dwarfed by the dominance of the forceful bride.

Photography notable for its clarity, especially pictures of the star, whose large eyes and expressive countenance registers perfectly.

THE WOMAN'S POINT OF VIEW

The influence upon youthful lovers may be harmful, as the sacredness of marriage is somewhat distorted by this kissie-kiss couple. Viola Dana is a clever screen actress, possessed of a broad understanding of human nature, but in this picture she trod roughly over the delicate sentiments of love, coarsening the character unnecessarily; in fact, the whole idea was put over in a very raw manner. We hope that she will not lose her hold upon the public; we hope she will hold down her corner and not step over the ropes. Extremes are dangerous, and it is the sweet, clean and decent characterizations which outline the rapid flits.

ADVERTISING SUGGESTIONS

Reputation of star and play big pull.

SUITABILITY

City theaters—keep away from family trade.

TO BALANCE PROGRAM

A scenic or animated cartoon.

ENTERTAINMENT VALUE

Good with metropolitan audience.

"THE WINCHESTER WOMAN"

Scenario by Arthur Edwin Krowa, directed by Wesley Ruggles, starring Alice Joyce, Vitagraph, five reels

Reviewed by MARION RUSSELL

Nothing new or startling. Star does not shine as in former releases. Has sympathetic role, without much complications or depth.

THE STORY IN SKELETON FORM

Agatha Winchester, acquitted in Nashville, Tenn., of the charge of murder, changes her name to Anne Wharton and goes to Northville, L. I. She does this to escape the attentions of Alan Woodward. She makes her abode with David Brinton, and soon a love affair springs up between the two. Brinton has a charming young

Are You Interested in Sunday Pictures?

If you are and you are a subscriber of The Billboard, we will send postpaid a very valuable and convincing little document, showing the status of the motion picture Sunday entertainment in the whole country. We have, at considerable expense and labor, gathered statistics that ought to prove a splendid aid in helping the campaign for Sunday pictures, whether you want to use the material for your patrons or before legislative or other committees. WRITE AT ONCE. NO EXPENSE TO YOU.

daughter, who falls into Woodward's trap. Anne sees in Woodward's attentions to the young girl a plot to ruin her own happiness. When Brinton's daughter plans to elope with Woodward Anne takes her place in an effort to force the man out of the young girl's life. She goes away with Woodward, who is drunk. In a drunken stupor Woodward falls out of a window and is killed. Anne faces a second murder charge, and her story is made public.

THE CRITICAL X-RAY

The most interesting part of this picture takes place in the country hotel, when the inebriated villain battles against the wits of the heroine, whose cleverness baffles his intentions. Suspenseful situations hold attention, the why the man should commit suicide is not clearly demonstrated. Likewise it is something of a puzzle to discover a practical reason for Mrs. Wharton to risk her good name by going to a hotel with the man, when the father of Julia should have been notified and the despoiler sent on his way. Because of this very obvious attempt to build for plot exigencies the story lacks the genuine ring of truth.

Two murder cases figure in the drama, which has no particular punch and is exceedingly shallow in spots. Atmospherically it follows types of country towns where antiquated gossipers are the best news circulators—the general store and post office being their stamping ground. A bit of woodland with running stream photographed well, and a rainstorm was another relief from the monotony of other scenes. Why is it that all picture producers follow like sheep? Rainstorms are the rage at present and imitators are flooding the market with them. However, many shortcomings in this offering will be excused on account of the attractiveness of the popular star.

Miss Joyce, as Anne Winchester, tacked on the name of Wharton, but had much difficulty in living down her past. She played with feeling and appreciation, but the material offered was far below her talents.

THE WOMAN'S POINT OF VIEW

This is a readable story, but does not fit well into a screen showing. It has only one dramatic situation, and that is forced. Given half a chance Alice Joyce will make good.

ADVERTISING SUGGESTIONS

See press sheet.

SUITABILITY

Neighborhood communities.

TO BALANCE PROGRAM

Something cheerful.

ENTERTAINMENT VALUE

Poor.

"SHOULD A HUSBAND FORGIVE?"

Story and direction by R. A. Walsh, starring Miriam Cooper, six reels, Fox picture.

Reviewed by MARION RUSSELL

An ordinary story, camouflaged under a sensational title. Nothing has been left out that other pictures have shown for the past dozen years. Beautiful Miriam Cooper completely annihilated in this befuddled concoction.

THE STORY IN SKELETON FORM

A prolog shows a Southern home and darkies about their shanties. Wife of the master has secret meeting with a swagman—gives him money; man kills husband in a duel; wife is driven away, leaving her boy behind. Years after a daughter of a race horse trainer is coveted by the rich turfman; adored by his jockey, who is also a pugilist. Trainer dies; daughter innocently accepts riches and luxurious apartment from the sportsman, Burleigh, but learns to love young Carroll, who also has come to the city. The lad loses in a prize fight, and the girl, Ruth, finds employment with the woman of the prolog, who is the lad's mother. A horse race, pulled by crooked stable attendants, is won at the last minute by the girl, who dons jockey clothes. She had previously married the youth, but, learning that she was associated with Burleigh, he refuses to forgive until after the race, when all parties are reconciled.

able impression made by her exquisite portrayal of the lovely Evangeline.

ADVERTISING SUGGESTIONS

Press sheet has an abundance.

SUITABILITY

Where patrons are not critical, but like action.

TO BALANCE PROGRAM

Animated cartoon.

ENTERTAINMENT VALUE

Depends upon location.

"HIGH SPEED"

Featuring Katherine Lewis and James Hiddy, shown at Savoy Theater October 14, released thru Robertson-Cole

Reviewed by MARION RUSSELL

A trifling bit of amusement, but has big appeal to young speed maniacs, especially to girls who break the ordinance with their high-powered car.

THE CRITICAL X-RAY

For a short-reel feature this filmed in the bill nicely, bringing many laughs by its familiar action. A wealthy society girl, who always coaxes the high-geared automobile from her father and delights in hitting the road, is caught by a bicycle cop and taken before a local magistrate. After a reprimand she succeeds in making him relent of his threat to put her in jail, and is let off with a \$5 fine. Another rich young person of the male species determines to capture the reckless driver, and, having been properly introduced at the polo grounds to her society mother, he decides to win the young lady, disguising himself as a traffic policeman. But when upon the road again she has profited by her experience and only runs the car 20 miles an hour. Desperate, he stops her anyhow, and after much cajoling, he lets her off with a promise to call upon her at her aristocratic home. In the midst of a social affair which her mother is holding the supposed policeman calls, and she instructs the maid to go around to the servants' entrance. Posing as a maid she receives him, the cook at the same time having a policeman caller. He is suspicious, and calls attention to the badge worn by the rich chap, which reads "Chicken Inspector." Forced to reveal his identity mutual explanations follow, with happy ending in a speeding motor car.

There was a spontaneity about the acting of the principals which made this offering more satisfactory than the longer feature, which was slow and draggy. Such lighthearted material is desirable for its brevity and fills a good spot on any program.

ENTERTAINMENT VALUE

Good.

"FAIR AND WARMER"

Adapted and scenarioized by Jane Mathis from Avery Hopwood's stage play, directed by Henry Otto, starring May Allison, five reels, Metro.

Reviewed by MARION RUSSELL

This is a frothy Piper-Hoidalek melange effervescing humorously. Titles explain a lot, but story exuberantly funny when once under way. May Allison, as the lovelovely wife imbuing her first cocktail, is a whole farce in herself.

THE STORY IN SKELETON FORM

The action concerns two married couples living in a high-class apartment house. Mrs. Bartlett rules her timid husband, who adores her, while Jack Wheeler, in the apartment above, is adored by his trusting wife, Blanny, who is blind to his faults. Jack is a mad poker player and deceives his wife about a "Mystic Shrine," which takes him away from home one night a week. Mrs. Bartlett goes with an oldtime sweetheart to the theater, and a misunderstanding throws Blanny and faithful Billy Bartlett in each others company on the latter's apartment. Remarks made when the wife's eyes as to her husband's absence, and they decide to await the return of their errant better-halves, pretending to compromise themselves to get even. To keep awake they mix a cocktail, which is so strong that they both become maudlin, and are found in this state when the other parties return. Their foolish talk only adds to the flame of suspicion, and the next day Mrs. Bartlett prepares to quit her husband for the divorce court. Further complications add to the fun, until explanations bring matters to a satisfactory climax.

THE CRITICAL X-RAY

With such working material as supplied from the brain of Avery Hopwood only a snappy, scintillating comedy could result. The very cream of the stage play has been retained for the screen version by Miss Mathis, who made the scenario, as well as enhancing the story with a clever interlude. The introduction of

THE WOMAN'S POINT OF VIEW

Miriam Cooper is entirely out of her element in the regular, made-to-order sort of heroine, for kittenish mannerisms are not becoming to her spiritual personality. In this weird melodrama her work almost obliterates the favor-

two little cupids in a bower of roses, placing the clockhands forward, was prettily done, and the cabaret at a smart restaurant, showing girls garbed as butterflies dancing and flying thru space, was a delightful fancy, which interrupted the action, preventing it from becoming tiresome, as such light comedy offerings frequently do. In fact, the general treatment was exceptional, making the presentation of a high order. It is inevitable that the work should suffer a trifle by absence of the zippy dialog which illuminated the original production, but nevertheless, the laughs are like spontaneous combustion, crackling intermittently and often. It is such innocent fun that even the critical can not object to the drinking scene with its suggestive effect. The unworldeanness of the two cupids makes the situations unobjectionable.

May Allison is dainty and unsophisticated as Flanny, Eugene Pallette goodnatureedly stupid as the slow Billy, Christine Mayo commanding as Laura.

Camera work especially clear, the entire settings being indoors.

THE WOMAN'S POINT OF VIEW
As laughter is contagious you may expect quite an epidemic from the showing of this enjoyable picture, which will tickle the risibilities of all classes of patrons.

ADVERTISING SUGGESTION
Allison and Hopwood make a good team to draw by.

SUITABILITY
All theaters.
TO BALANCE PROGRAM
Outdoor Western or short scenic.
ENTERTAINMENT VALUE
High.

LIVE NEWS
Condensed for Busy Readers

There is talk of a strike of motion picture operators in Rochester. If there is a walkout it will be in violation of an existing contract between exhibitors and operators.

At the recent convention of North Carolina exhibitors, an expression was made against the further exhibition of serial pictures.

Friedrich Herrington, the executive secretary of the Pennsylvania League of Exhibitors, is busy getting new members. He has sold his theater holdings and is giving up his entire time to the cause of organization.

Executive Secretary S. I. Berman, of the New York League, has just returned from an important conference at Cleveland. Announcement will follow.

The Cinema Exhibitors' Association of the Bronx, the oldest exhibitors' organization in New York, will hold its famous annual ball at Hunts Pt. Palace on November 3. That's election eve. Draw your own conclusion.

R. S. Moss is reaching out for new fields to conquer. He proposes to erect new theaters in the following cities of New York, Massachusetts and Maine: Utica, N. Y.; Brockton, Mass.; Quincy, Mass.; Portland, Me.; Bangor, Me.; and Lewiston, Me. Each theater will be built by Housh & Pereira, and have a seating capacity of 3,000.

The stock of the United Picture Productions Company has been weak in the past week.

The jury before Supreme Court Justice Greenbaum, which heard the suit of the Torpedo Film Corp. against the Lewis J. Selznick Enterprises to recover money paid for negatives of the film, "Anna Petrovna," and who saw the negatives displayed on a screen in the darkened courtroom, failed to agree. The case will be tried again.

CASHIERS, USHERS AND PORTERS WANT MORE MONEY

New York East Side and Brooklyn Strongly Organized—Compromise Likely

New York, Oct. 18.—Demands embracing a minimum wage scale, one day off each week, recognition of the union, the closed shop and the right of arbitration have been submitted to the motion picture house proprietors of the East Side and Brooklyn by members of the local union of motion picture attendants affiliated with the American Federation of Labor. The motion pic-

EXHIBITORS and STATE RIGHT BUYERS

Get busy. Make real money on

"Your Wife and Mine"

Just released. Tennessee, North and South Carolina yet for sale. Act quick. Address

EXHIBITORS' BOOKING ASSOCIATION
301 Realty Bldg., JACKSONVILLE, FLA.

ture employees affected comprise porters, ushers, general managers and cashiers. The union has given the proprietors two days to reply to their demands.

A special committee headed by Samuel Tollman, counsel for the union; Murray Pearl, president, and Ben L. Forre and A. B. Goldman, business delegates, will meet the proprietors in joint session Sunday night in an effort to reach an agreement.

Following the arbitration session there will be a general meeting of all the union members at the headquarters, 125 Rivington street, to discuss the outcome and the action to be taken.

LEAVES UNITED P. T. CO.

New York, Oct. 18.—Horace Judge, who has been director of publicity and advertising for United Picture Theaters for the past year, leaves that organization to join the advertising staff of Universal.

Mr. Judge, who came to United from the business management of the Charles Dillingham, Klaw & Erlanger and George C. Tyler companies, in which he handled such stars as Fritze Scheff, Frank Daniels, Elsie Janis, Alexandra Carlisle and George Arliss, advanced the interests of United by the "insert" and other advertising of that organization, and was notably successful, too, in the general publicity field.

Mr. Judge is a graduate of London (Eng.) University, and came over to this country to join Charles Dillingham's staff some sixteen years ago. He goes to his new appointment with the best wishes of the United executives and his erstwhile colleagues on the staff.

WHAT HAS BECOME OF THE A. E. C.?

Co-Operative Booking Scheme That Seems To Have Been Abandoned

Readers of The Billboard will remember that several months ago we printed the news of the formation of the National Associated Exhibitors' Circuit, Inc., which was the work of Hunter Bennett, at one time general sales manager of the Mutual. Offices were opened in the Long Acre Building, New York, and circulars were issued to exhibitors in which it was proposed to get a thousand or more exhibitors as members of the Circuit, each to be assessed on a yearly membership basis of \$300. For this amount the association agreed to furnish him with a complete program at about one-half of his present cost and at the same time place him outside the range of the program bookers.

It was proposed to lease a selected film from the manufacturer for a specified number of days

and the manufacturer to furnish a sufficient amount of prints to cover the territory of the circuit. In this way they were to have about 60 features a year, with the exhibitors playing a picture from three to seven days. In case any of the films chosen by the Board of Experts would be unsuitable for the exhibitor he was to be allowed to refuse it and choose one in its place.

Inquiries at the offices of the company elicited the fact that the company was no longer active, and that Mr. Bennett was in poor health, having gone South to recuperate. It was said.

"PHOTO PLAYWRIGHTS" WORK-SHOP

New York, Oct. 18.—A complete "photoplaywrights' work shop" was installed during the last few days at the new apartments, No. 103 East 75th street, of John Emerson and Anita Loos. The equipment includes a projection room, cutting apparatus, extensive files to handle the flood of scripts which the authors receive from all parts of the country, and a photoplay reference library, one of the largest of its kind, which the writers have collected during the last eight years.

The use of a pipe organ in a nearby theater in morning hours was secured in case Mr. Emerson—who studied for a musical career in the early part of his life—desires to plan music cues for picture plays. The newly wed photodramatists will return to their new apartments this week after their tour of Niagra Falls and the West in search of scenes, plot material and atmosphere for their next honeymoon story.

MOTION PICTURES AN IDEAL PASTIME

Cleveland, O., Oct. 18.—School auditoriums as an outlet for regular exhibitors may become a reality in the not too distant future, following the lead taken in the introduction of the first motion picture entertainment at Central High School. Since the opening of the fall term it has been discovered by Principal E. L. Harris that there is not room for all the 2,000 students on the school grounds at luncheon period, and many have been sitting around the auditorium whiling away the time. Motion pictures were suggested by a group of students. A campaign was started, a fund raised from small contributions, and a projection room installed. So far the series is more in the nature of an experiment, but it has proved successful, and plans for regular service from the exhibitors may be taken up later.

NO OLD FILMS FOR NEW
Federal Trade Commission Puts a Stop to Practice of Revamping Old Stuff Without Due Notice to the Public

Once more the Federal Trade Commission is after producers, who try to exploit old films under new names. The commission has ruled it to be unfair competition for any person or corporation to exhibit films to the public under new names without "clearly, distinctly, definitely and unmistakably" showing, both in films themselves and in the advertising of them, that they are composed in whole or in part of old films.

Three distributing concerns that were found guilty of this sort of unfair competition have been warned to discontinue the practice.

The commission found that the recently shown picture, "Mothers of Liberty" was composed of 5,000 feet of film, of which approximately 2,200 feet was taken from the picture, "The Ordeal," produced in 1914. It has issued an order against The Royal Cinema Corp., Monopol Pictures Co. and the Mothers of Liberty Pictures Co., producers and distributors of the pictures, directing them to:

"Cease and desist from directly or indirectly advertising, selling, leasing, exploiting and exhibiting to motion picture exhibitors and the motion picture theater going public motion picture films under new names or titles which have been composed or made in whole or in part of films theretofore shown and exhibited to the public unless it is clearly, distinctly, definitely and unmistakably shown to the purchasers, lessees or exhibitors and the motion theater going public, both in the motion picture themselves and in the advertising and publicity matter sold and used in connection therewith that such films have theretofore been shown, exhibited and exploited in whole or in part under other names or titles."

TAMPA WANTS PRODUCERS

Tampa, Fla., Oct. 18.—That the new moving picture industry in Tampa is an assured thing is now evident from the facts that the Superb Film Corporation of Miami has at last found a site which answers all its requirements, and has the contract for the land all signed. The land selected is located in Palma Ceia Park and consists of forty acres, about twenty of which will be taken up for the studio and other buildings and the balance devoted to a botanical garden for pictures requiring that sort of scenery.

Meantime plans for the big studio are under way, and according to the statement by President Kelly of the film company, the work on the foundation of the building will be commenced within the next few days and will be rapidly pushed to completion.

Assurances have been given by one big producer and other large corporations that several companies would be sent to Tampa this winter to film pictures, if the studio is satisfactory. Mr. Kelly says he has assurances that if the new studio can be pushed to completion and fully equipped in time for the now rapidly approaching season for making films, one of the big producers will spend most of the winter here and will spend about \$250,000 in making one photoplay.

"And you can bank on it that the studio will be ready," said Mr. Kelly. "This is going to put millions of money into Tampa in the next few years, as the industry has already done for Los Angeles and the surrounding territory, and Tampa has it all over that section in the matter of light and picture making weather, as well as having all the scenery necessary for making practically any kind of picture and no long rainy season to bother the work. Once get the studio equipped and the producers will flock here."

Look thru the Letter List in this issue.

AN EXHIBITOR WELL NAMED

David V. Picker, President of the Picker Enterprises, with headquarters at 51 East 42d Street, New York City, is the owner of a string of prosperous theaters, most of them in the Bronx. He said to a friend of THE BILLBOARD: "Any one who follows THE BILLBOARD can not go wrong on the pictures. Please send me the paper for a year."

Surely Mr. Picker does not belie his name; he picks the right pictures and the RIGHT PAPER.

SIMPLEX, POWER MACHINES

Restler, 1,000 Opera Chairs, 6 K. W. Martin Converter, 21 in. Exhaust Fans, 220 volt, three-phase, Foster Fans, etc.; P. O. Fans, Brass Hitting. Everything to equip a theatre. Address 8 E. SCHLAEFFEL 2075 Wabash Ave., Chicago, Illinois.

SOUTHERN EXHIBITORS
We sell everything used in a theatre. Get your 2000 and Film Service from "Dixie's Greatest Indestructible Exchange."
THE QUEEN FEATURE SERVICE.
306 GRAHAM, Manager.
30-31 Potter Bldg., Birmingham, Alabama.

LET US START YOU IN THE
Moving Picture Business
Small capital buys complete Professional Machine and Outfit on our easy payment plan. Write for Free Catalog, explaining everything.
Monarch Theatre Supply Service,
Dept. E, 420-32 Market St., St. Louis, Mo.

GO INTO THE MOVING PICTURE BUSINESS
EARN BIG MONEY.
SMALL CAPITAL NEEDED.
We sell complete machine and outfit on easy payment plan. Start now.
NATIONAL MOVING PICTURE CO.,
Dept. 88,
337 S. Dearborn St., Chicago

CIRCUS AND CARNIVAL

TWENTY BIG

To Play Florida Circuit

Polack Bros.' Enterprises To Be Combined for Engagement at Jacksonville

Polack Bros.' Twenty Big Shows will furnish the midway attractions for the circuit of big Florida fairs. This announcement was made recently and was verified by Irving J. Polack, general director of the Twenty Big. Not less than sixteen attractions, with five large riding devices, transported in twenty-five cars, will be conveyed into the land of oranges. An extensive railroad jump will be made from Charleston, S. C., to Marianna, Fla., where the initial fair of the circuit will be held.

The fair circuit includes such exhibitions as Marianna, Tallahassee, Gainesville, Ocala, etc. From Ocala the Twenty Big Shows will enter Jacksonville, where they will be combined with the World at Home Shows as midway features at the Florida State Fair. The securing of the Florida fair marks another achievement in the already established "book of triumphs" that has favored this organization this year. After a most remarkable and profitable tour of Canada, in which the shows received widespread endorsement, the Twenty Big Shows played a circuit of Pennsylvania fairs, in which they presented the largest line-up of attractions that has ever been located in many of the county fair grounds. Then, again, the record which they established at Richmond is one that will be difficult to equal.

Irving J. Polack has expended considerable money this year in bringing this enterprise up to a high quality standard, and his efforts have not been in vain, for this aggregation today ranks with the best amusement enterprises now touring this broad country. Mr. Polack, believing in good, clean attractions, has kept the Twenty Big Shows free from objectionable features. The appearance of the Polack Shows has assisted much in the securing of the unlimited amount of press comment that has so far favored these shows. The Canadian press was especially generous in giving the credit that was due this aggregation, while the Pennsylvania journals were also loud in their praise for the attractions.

The Florida fairs will be favored with one of the best aggregations that ever headed south, and we are expecting to ring up some high marks for gross receipts at the fairs.—J. WILKINSON CROWTHER.

ATLANTA'S GREATEST FAIR

Atlanta, Ga., Oct. 19.—H. M. Striplin, secretary of Southeastern Fair, states that should the attendance tomorrow and Tuesday hold up as good as during the past week the total will exceed by one hundred thousand any previous fair held at Atlanta. He says Atlanta shows the same spirit of advancement as shown by other Southern fair cities.

Business for the Johnny J. Jones Exposition has exceeded all expectations. The Jones organization will remain at the fair until the close on Tuesday, and then proceed to the Georgia State Fair at Macon.

Among other visitors besides those mentioned in another article in this issue were Governor Borsey, a personal friend of Mr. Jones; Eddie Arlington, general agent and railroad contractor of the Sells-Floto Circus; Thomas Wiesemann, agent of the L. J. Heth Shows; Ed Warner and Duke Golden of the Polack enterprises; Jas. M. Benson, manager of the James M. Benson Shows, was also here negotiating for the purchase of some of Mr. Jones' fronts.

BILLBOARD VISITORS

Recent visitors at The Billboard office, Cincinnati, included the following: William H. Plekens, the well-known aviation promoter and manager of Lieut. Locklear; E. J. Kilpatrick, in the interest of the "Over the Falls" ride; Henry J. Link, veteran circus and ball show agent, who will spend a few weeks in Cincinnati; Mr. and Mrs. Jack Curtis, late of the "Marriage Question" Company; Otto Floto, of the Sells-Floto Circus and Kansas City Post; M. W. McQuigg, general agent of the Superior Shows; Reed & Reed, vaudeville artists and circus performers; Bobert (Bobby) Work, of merry-go-round fame, going to his home in Albuquerque, N. M.; B. H. Mead, concessionaire with Paul's United Shows, on business; Theodore Stott, musician, to see the world series and visit friends in the Queen City; J. J. Quinn of the sales department of the Davis Cam-Sever Corporation on a business trip thru Middle West; B. Bartone and wife, who have closed their medicine show and were on their way home in Albany, Ind., for a two weeks' rest before starting their indoor season; Francis Grenier, ferris wheel operator Peace Exposition Shows, to remain home for the winter; Harry Rebeck and wife, concessionaires, who will also winter at their home in Cincinnati; Nat Snyder, manager, and E. K. Johnson, promoter Atlantic Exposition Shows, en route from Pittsburgh to Sycanaga, Ala.; L. H. Natanson and wife, accompanied by J. R. Reddick, who have been operating Natanson's string of concessions at Middle West fairs and were headed South until Christmas; Howard Noonan, formerly circus butcher and now selling perfume, on his way South for about two months; Ira Thomas, Kennedy-Thomas Musical Comedy Co.; Mr. and Mrs. Fred J. Paul, Mrs. George Bingo, May Morgan, Peter Baker, Milt King, George Emanuel and Eddie Paschal, of Paul's United Shows,

just closed the season; Mr. and Mrs. Roy Easter, of the Sizz Chemical Co., in Cincinnati on business. Leo Francis (Frank L. Long), black-face comedian and dancer, filling vaudeville engagement; E. W. Harrington, concessionaire, just returned from big events in the East with feather-bowers; Lynn Smith, moukey speedway man, just closed season and stored his paraphernalia; H. E. Parker, concessionaire, on his return to Seattle after making a tour of the East, traveling overland and selling blankets at fairs, carnivals, etc. He is accompanied by his mother.

EVANSVILLE EXPOSITION

Draws Good Crowds on First Days, Despite Unfavorable Weather

Evansville, Ind., Oct. 18.—As the Evansville Courier described the Centennial Exposition being held here: "Everything is exposition. The city is talking it, eating it and going to it. And so is the surrounding territory."

The exposition was opened Tuesday, and although the weather was none too favorable good crowds swarmed the streets. Wednesday the weather was much better and likewise the crowds. The concessionaires were able to work the first day and the second until 6 o'clock at night when Chief of Police Schmitt closed all of them, numbering about seventy, without notice.

The throngs attending the Centennial were enthusiastic over the entertainment they found and the exhibits they saw. The Royal Hippodrome given in front of the grand stand includes some of the best-known acts in the country, and is said to be double the size of the one given at Ft. Wayne the week of September 28 when that city celebrated its centennial. The show there played to 180,000 people in six days, and the Business Men's Association gave E. F. Carruthers, the manager, a loving cup for putting on the greatest show ever in Ft. Wayne.

Some of the acts are Alfredo Codomo, in an amazing flying act; Lottie Mayer's Diving Girls; Prof. E. F. Arrington's Concert Band furnishes the accompanying music. Several other bands are also in evidence at the exposition.

Another big attraction at the exposition is Lieut. Locklear, who changes planes in midair. The exposition will continue until October 24.

POSS SHOWS TO FLORIDA

The Poss Greater Shows are Florida bound for the winter. The organization is under the management of "Corley" Poss, the well-known wild animal trainer.

BROWN BUYS H.-S. CAROUSEL

The Herschell-Spillman Motor Company of North Tonawanda, N. Y., has just sold a three-abreast carousel to one of its old patrons, W. O. Brown, of Chicago, making the fourth one he has purchased from that firm. The machine is to be placed with Convey's All-Winter Circus, Hippodrome and Carnival, which will open at Chicago and play many of the important cities of the Middle West.

OLD DOMINION AMUSEMENT CO.

Charleston, W. Va., Oct. 16.—The Old Dominion Amusement Company, recently organized for an all-winter tour of the South, is playing the Jefferson County Fair in Charles Town to exceptional business. All rides, shows and concessions are getting a good play, and everybody is happy. General Agent R. E. Robertson, formerly of the Lawrence-Leader United Shows, has returned from the South and turned in several

contracts for celebrations and fairs in South Carolina and Georgia that will make some of the big ones sit up and take notice.

The organization is growing rapidly, several shows and concessions joining this week for the Southern trip. Among the attractions carried are Capt. W. H. Doney's three-abreast carousel and Big Eli wheel, Erb's Athletic Arena, Robertson's Darktown Follies, Erb's Garden of Allah and Circus Side-Show, and Rajah, the big snake. Among the concessionaires are Ford's cookhouse and juice stand, dart gallery and jewelry wheel, J. Flood, novelties, Chas. Rothgeb, high striker and cage John Boyd; Hoop-La, Prof. Matthews; pillow fight, Mrs. R. E. Robertson; devil's bowling alley, Joe, fruit, grocery and candy wheels, Doney & Harrell; shooting gallery, Dad DeHauw. The executive staff consists of Captain W. H. Doney and N. N. (Gabe) Harrell, owners and managers; R. E. Robertson, general agent; J. J. Flood, special agent; Mrs. W. H. Doney, secretary and treasurer; Stanley Burke, electrician; Eddie Shoe, lot superintendent.

NAT REISS SHOWS, INC.

Experiences Two Weeks of Continual Rain

Watervalley, Miss., Oct. 15.—Last week Fulton, Ky., finished up a blunder owing to the rainy weather—nothing more or less. Making a jump of 200 miles further South, all connected with the show, as well as the writer, expected to leave these weather conditions behind, but all during the long trip Sunday the rain never ceased and continued through Monday and Tuesday. The town of Watervalley is well named, the main street, on which we are showing, is about six blocks long and a dirt road. At the time of writing (Wednesday afternoon) the continuous rainy weather has prevented the erection of even all shows and concessions. The streets are a slush of mud and it is impossible for pedestrians to get off the pavements.

The town is certainly ripe for a carnival, as is shown by an overzealous mob that piddles thru the mud and visits the shows, rides and concessions that are operating in the rain. However, should the weather have the least pretensions of clearing and we get a little sunshine for the week this spot, it cannot prove a winner may not be a loser.

The song that is most popular around the Reiss Shows just now is entitled, "Oh, for a Little More Sunshine and Less Showers." From here we go to Greenwood, Miss., then to Clarksdale, Miss., both under the Eiks.—ROBERT S. BREMSON.

MARSH AS GENERAL DIRECTOR

Chicago, Oct. 18.—Charles R. Marsh, general representative for F. M. Harnes, Inc., has been engaged as general director of Convey & Smith's Big Indoor Circus, Carnival and Hippodrome, which will be given at Dexter Park Pavilion, November 8-16.

Mr. Marsh returned Monday from Dubuque, Ia., where he had charge of the fall festival, which closed Sunday. Upwards of \$30,000 was spent in putting on the big event, according to Mr. Marsh.

RUSSELL BROS.' SHOW

The Russell Bros.' Show will close the best season in its history November 22 and again winter at Sebeville, Va. There have only been a few changes made on the show this season, but much opposition was encountered. Manager Bob Russell recently met his old friend, Sam Deck, with whom he was a partner on the Keystone Show. This was the first time since 1912 that they have seen each other. Mr. Russell will take on a Jesse James show next season and play one-day stands in Virginia.

PRESIDENT E. C. TALBOT

Starts Showmen's League Drive To Raise Funds To Place Headstones Over Graves of Wreck Victims

E. C. Talbot, president of the Showmen's League of America, spent Monday of last week in Tulsa, Okla., where the Con T. Kennedy Shows were exhibiting and honored this exhibition by giving it the privilege of being the first to subscribe to the fund Mr. Talbot is raising for the league to be expended in purchasing and setting headstones and markers over the graves of the victims of the Hagenebeck-Wallace Circus wreck, who are buried in Showmen's Rest, Woodlawn Cemetery, Chicago.

President Talbot's appeal met with a ready response from all classes and grades, workmen vied with bosses and owners of concessions; not a single refusal was chronicled and some who were busy getting ready for opening night and fearful Mr. Talbot might overlook them hunted him up and tendered their subscription. Not all were members of the league who subscribed and in addition to their contribution to this fund made application for membership in the league.

No one who stood beside the open grave in Woodlawn, where the mortal remains of nearly sixty known and unknown dead were placed to rest until the final Judgment Day, and witnessed the scenes that surrounded the saddest funeral ever known will fail to respond to this appeal; no one that witnessed or read of these scenes but had a new light on the scope of usefulness of the league, Collier's, in the East, and Jim Jam Jems, in South Dakota, gave pages to extensive accounts. Sam Clark's article is worthy of being framed and placed in a most conspicuous place on the walls of the club. From far and wide came words of praise for the work of the league. And now as a fitting final act comes the marking of the graves of all known and unknown, sleepers in that plot of ground where they were placed to rest by the loving hands of their fellow workers in their chosen field of endeavor; the work of carrying on the gospel of entertainment during the dark days of the period of war and strife from which we have just emerged. There is no question but the drive Mr. Talbot is conducting will "go over the top" and beyond.—HAROLD BUSHBA.

WORTHAM'S WORLD'S BEST SHOWS

The week just finished is one not soon to be forgotten by the small army of workers with Wortham's World's Best Shows. From start to finish things broke so thick and fast that one did not have time to lose heart or anything else like that. He simply had to stick to the job.

In the most threatening weather of the season the shows pulled into Hugo, Okla., late Sunday night. At daylight they started to amload. They did so in a slow but steady rain. The streets were paved to within two blocks of the Hugo Fair Grounds, where the shows were quartered. But those two blocks were all that a nightmare could be.

Two soft gumbo roads gave way under the heavy wagons. It was not until after dark that the hundred wagons with the shows reached the far side of the pond under the assistance of two immense tractors.

Tuesday broke with the shows on the lot, but the country roads impassable. Only the town people could patronize the show. They had little chance to do so, as the rain kept up almost incessantly during the first four days of the fair.

Late Tuesday afternoon Mr. Fred Beckmann left for a flying trip to Waco, to double back on Dallas and Darrat. The last named town was the proposed stand of the shows for three days of this week.

Mr. Beckmann, with a couple of his agents, looked over the Durant field. He also looked in mind the condition of the streets in Hugo. He saw the long, hard pull to get off the lot there. He pit two and two together and figured that it was a stitch that would save nine to call the Durant date off and let the carnival remain in Hugo over Monday and Tuesday.

Friday the clouds broke and the shows enjoyed two good days at the close of the Hugo fair. Monday and Tuesday gave promise of fine business.

Employees with the Wortham's World's Best Shows are beginning to think they hear a charmed existence. It seems that way.

Thursday morning a cyclone passed within two miles of the show. It did inestimable damage. There was plenty of wind on the Hugo fair grounds. In one case it pulled on the stakes around a tent, and then with characteristic frankness, the wind moved on without throwing the top over.

The Hugo fair formally opened with the capture of an opossum. He climbed into the exposition building Sunday night. Possibly the display of home made Oklahoma preserves brought him in.

Slim Wren, who has the Dybb Show, has preferred charges against "Scotty" Maxwell, talker in front of the big circus side show. Maxwell, according to Wren, is an ethical. One of Maxwell's best belly-boo subjects is a monkey that rides a pig. Decidedly the loops around the midway to lead a crowd back to his show. He topped the other day and took all the crowd listening to Wren's opening. This may lead to a duel.

Stewart Ellsworth, who has the soft drink concession, has returned to the show after a ten-day layoff. Mr. Ellsworth was taken sick at Fort Smith, Ark., and he remained there until well again.

RHODNEY KRAIL MARRIED?

What appears to be reliable information has reached the editor's desk from Leavenworth, Kan., that the well-known showman Rhodney Krail was joined together in wedlock with one of the fair daughters of that famous metropolis during the engagement of the Brundage troupe there the week of September 23. Further particulars are not obtainable at this time.

BLANKETS
Navajo Blankets With Indian Patterns
\$325.00
PER HUNDRED
50% Deposit Required With All Orders
LANGROCK BROTHERS' CO.
35-37 Ormond Place, Brooklyn, N. Y.

WANTED FOR WALLICK & JACKSON SHOWS

MUSICIANS—Baritone (Bill Robinson, wire), Cornet, Snare Drum, Trombone. Salary, \$22.50, our limit, for all winter season.
COLORED PERFORMERS—James Thomas, Mott and Sarah, John Jackson, Willie Rastus Jones, write or wire. Best of car accommodations. A real home for the winter.
Want to buy a real 70-foot Baggage Car.
Address **WALLICK & JACKSON, Amory, Miss.**

Walter L. Main's Circus WANTS IMMEDIATELY
Four and Six-Horse Drivers, Grooms, Trainmen and Waiters; also Boss Props.
Join as per route. Long season.
ANDREW DOWNIE, Mgr.

GREAT AMERICAN FAIR AND CARNIVAL

Under Direction SAMUEL McCracken, First Regiment Armory, Newark, N. J.

NOVEMBER 24th to 29th Inclusive

Auspices and for the Benefit

NEWARK DIVISIONAL HEADQUARTERS CORPS NO. 1, BUILDING FUND, THE SALVATION ARMY

Attractions and space address JOHN J. JACKEL, Strand Theater Building, NEW YORK CITY

S. W. BRUNDAGE SHOWS

Train Wrecked at Mexico, Mo.—Big Week at Fulton, Mo.

With Monday lost on account of a wreck, Friday and Saturday practically blanks on account of cold and rainy weather, Fulton, Mo., the little county seat and "home of the mule," fell a little short of producing the banner and biggest week of the season for the S. W. Brundage troupe, the three days' business at the big home-coming and stock show week of October 8, just about testing the capacity of the shows and the endurance qualities of the show-folks. It was a real county fair on the court house square, everything but the races. That is just about as near as the writer can describe it.

The wreck of the S. W. Brundage train in the yards of the Chicago and Alton road at Mexico did considerable damage to two flat cars and some wagons. While some of the showmen were on the flats at the time, none was hurt. The wreck was caused by a split rail, the train being Fulton bound and with a helper behind it at the time of the accident. Manager Brundage purchased a new seven passenger, eight cylinder automobile at Fulton.

The engagement at Leavenworth, Kan., week of Sept. 23 proved very satisfactory to shows, concessions and rides alike. The weather was ideal and large crowds were out every night to share in the excitement. Old acquaintances and former troupeurs with the shows were on hand frequently. Parkers from the big amusement factory of the prison city inspected the shows and complimented Mr. Brundage on his splendid equipment and novel attractions. One night during the engagement C. W. Parker and S. W. Brundage did all the attractions along the "path of pleasure" even to riding the Parker jumping horse carry-all. Deary Howard, the hustling agent, who is a native of Leavenworth, made the stand and handled all matters in a satisfactory manner. E. J. Kilpatrick visited the show for the first time during the Leavenworth engagement, and was much astonished and greatly surprised at the magnitude of the Brundage company. This was the first engagement of the S. W. Brundage Shows in Leavenworth since Mr. Brundage has been operating independent of the Parker interests.—JONES JONES.

MISSISSIPPI STATE FAIR

Begins With Record-Breaking Crowds

Jackson, Miss., Oct. 25.—The State Fair of Mississippi opened up here today to the biggest crowds in the history of the fair. The golden cord which released the main gates was pulled by Governor G. Billoe, of Mississippi, and the mammoth crowd streamed in until every nook and corner of the grounds was black with humanity.

The fair has been better advertised than ever before and the entire State has been covered with paper while thousands of heralds and small throw-aways have been distributed from house to house and thru the mails. Mabel L. Stine, the energetic and untiring secretary

PORTRAIT AGENTS

wanted; something new in photo medallions; you can make big money. Send for illustrated catalogue. Allied Photo Novelty Co., 249 Bowery, N. Y.

CALL

All People Engaged for Ben Holmes' Wild West report at DAYTON, O., not later than November 1. CAN I get Riders with outfits, for two months' stand in building at Dayton. Address BEN HOLMES, care Greater Dayton Exposition, Dayton, Ohio.

HOME COMING

OCTOBER 30, PIQUA, OHIO. Would like to hear from Concessions and Street Decorators. H. J. KUSSMAN, Piqua, Ohio.

WANTED—Contract Company for Williamsburg County Colonial Fair, Kingsree, S. C., November 11, 12 and 13. Beautiful fair grounds, ideally situated in a prosperous community. Wm. D. L. FULTON, Secretary, Kingsree, South Carolina.

FOR SALE—Two Fox Terriers, male and female. From and hind foot and other tricks. The female is exceptionally good. T. H. THELW, Peckah, New York.

WANTED, TO BUY SMALL DOG ACT

5000 TOM ATKINSON, Campbell's United Shows, 187 route in paper.

Ventriloquist Figures, Best in the World

My Book of Side Show Acts, 50c. W. H. SHAW, Victoria, Missouri.

The "Silent Iron Salesman"

IS THE ORIGINAL NICKEL GETTER THE BEST MACHINE FOR OPERATORS because the coin box is on the side and large enough to hold 1,200 nickels, that can be taken out without turning the machine over—eliminating chances of breaking the glass globe, showcase or machine.

This Is a Fascinating Vending Machine

which costs a nickel to play. Each ball of Gum has a hole drilled through the center, containing a number which indicates the prize winner. Has listed an card furnished with every machine. The "Iron Salesman" sells your own merchandise, and can be operated in most towns.

\$275.00 PER MONTH NET PROFIT

can easily be made with 10 machines if properly placed. The "Iron Salesman" holds 1,200 balls of gum and \$60.00 is realized from every filling. Every "Iron Salesman" placed in five spots will make more real money for you than 25 penny machines.

Come on, you hustling operators, and get into the nickel class, where all the big money is made. Write for special prices for quantity buyers.

Ad Lee Novelty Co. (Not Inc.)

185 North Michigan Avenue, - CHICAGO



WORTHAM'S GREATEST SHOWS

At Texas State Fair Meets Approval of Visiting Fair Secretaries

Dallas, Tex., Oct. 15.—Like everything great and immense in the big State of Texas the annual State Fair is now fulfilling its mission. This thirty-third meeting on the permanent Dallas grounds, called the Victory Fair, is most remarkable on account of the elaborate and interesting displays offered on the many substantial auditoriums and halls of fame.

Representatives of the big fairs of the United States are in Dallas to attend the State Fair and also for a meeting of the Executive Committee of the International Association of State Fairs and Expositions. They are the guests of the State Fair of Texas, the meeting having been called by W. H. Stratton of Dallas, secretary of the fair and president of the association. This is the first time the committee has ever visited the fair of one of the members of the association, its meetings usually being held in Chicago between expositions of its members. In addition to studying the management, methods and progress of the State Fair of Texas, the association will map out the program of the schedule for the various annual fairs and expositions next year, setting the dates of all of them in accordance with the nation-wide circuit of exhibitors. G. W. Dickinson, of the Michigan State Fair, chairman of the Executive Committee, is presiding at the sessions. Banquets and other entertainment features are on the program.

The Wortham management and forces are all personally well known to these influential secretaries, and it was a great pleasure to see "Revelry Row" all dolled up to greet such experts as Senator John J. Todd, secretary of the Colorado State Fair; A. L. Spencer, secretary Kansas State Fair; I. S. Mahan, manager Oklahoma State Fair; F. W. McRoberts, of Fargo, N. D.; Clarence McIlvaine, of Huron, S. D.; Ralph A. Hemphill, secretary Oklahoma State Fair; J. L. Beaman, secretary Colorado State Fair; Sam S. Salinsky, of Beaumont, and others. All were hoot in their praise of this Victory Fair and the bright appearance and cleanliness of the Wortham Shows.

Mr. Stratton said that he considered the decision of the committee to meet at this fair a great compliment to Texas and of great importance as showing the standing and rank given to the Texas State Fair by other expositions.—LUNCH WHEELER.

NAT REISS SHOWS' BAND

The Nat Reiss Shows' band boasts of nothing but A. P. of M. men, as follows: Mory Schlayer, banjoist; Louis Laton, cornet; Fred (Sam) Chapman and Francis Rogers, trombones; Otto Christensen and E. J. Hones, clarinet; James Hight, bass drum; George V. Hofford, snare drum; Wm. Wilson, baritone; and John Alstrom, BB bass.

THE SUPERIOR SHOWS

Paris, Ill., Oct. 16.—The Superior Shows are now playing their eighth consecutive week on the streets. All of these have been county seats, and where there was a square the shows were arranged around the courthouse. The show has been out thirty-two weeks, opening early in March in Tennessee, and sixteen of these have been on the streets. Two more weeks on the streets under the auspices of the business men are to follow Paris.

The Fall Festival Committee, consisting of the business men of Paris, Mr. twenty and Mr. Farnham, acting committee, has been busy for weeks anticipating one of the biggest celebrations the city of Paris has had for some time. Monday night opened up big for every one. Tuesday night, capacity business. The Paris Concert Band of sixteen pieces starts the ball rolling each afternoon at 2 o'clock. Band's Dog Circus is the first free act on the program, then at 4 p.m. and 9 p.m. the Lewis trio, ring act, takes place. Linsere and Linsere, aerial contortionists, close the program each afternoon and evening. Another big feature is the airplane lights every afternoon, taking passengers at \$1.00 a minute. The committee is giving away a handsome Victrola, also a beautiful diamond ring to the most popular girl. The contest is causing quite a lot of excitement.

Manager Wolfe has purchased another fine team of horses, J. H. McKinstry and Bill Smith have been very busy boys the last ten days, building a new office wagon. By this time next week they hope to not only have the office wagon completed but the other wagons. Mr. Wolfe purchased all painted. The show will leave Paris for Union City, Tenn., with fifteen cars of its own.

Charles Knott and his concert band joined the show Monday, also Daly and Laverock with their blanket wheel. The writer may have a surprise as to the mode of travel for the advance people of the Superior Show, but will not spring it too early.—ETHEL R. JONES.

DAVIS LEAVES JONES

W. H. Davis closed his show with the Johnny J. Jones' Exposition at Brimingham, and joined the D. M. Atwood Shows as assistant-manager. He was with the Jones aggregation for over sixteen years, and left with the best wishes of everyone.

HOLDEN SERIOUSLY ILL

"Happy" Holden, well-known carnival man and associated with Mort Westcott in the management of the recently formed Beverly Shows, is seriously ill at the Henry Waterson Hotel in Louisville, Ky.

Mr. Holden was taken ill while the show was playing Barboursville, Ky., and under the care of a physician was sent to Louisville, where the opportunities for better care and treatment are available. It is said he is threatened with pneumonia.

Walter Driver, manager of The Beverly (Ky.) tent makers of Louisville, is attending Mr. Holden and feeling that he gets the best of care.

CAMPBELL'S SHOWS

Americus, Ga., Oct. 17.—This week finds the shows playing the Saunter County Fair at Americus and at this writing shows and concessions are doing a fine business. The fair grounds are located two miles from the city. All free acts were furnished by Mr. Campbell except that of Harry Rich.

Members of the Campbell Shows paid their respects to those of the Corb, Kentucky Shows who lost their lives in a wreck and who are buried at the Riverside Cemetery at Columbus, Ga.

The Spanish Circus played here on Monday and visits were exchanged. R. E. Walker of the Merry Madge was a visitor here, also Thomas F. Wildeman and C. R. Ward.—McLADDER.

WALLACE EXPOSITION SHOWS

The Wallace Show had the misfortune to be in the way of a real Maryland cyclone at EKTon, which blew down all the tops on the midway concessions as well as shows. Mat Crown was the heaviest loser, his little butterfly show being torn to ribbons. Doc Wallace went to Havre de Grace to make arrangements with the management of Lee Ross' Show for canvas, to replace that damaged in the storm. The show lost Saturday night at EKTon and was unable to open at Aberdeen until Wednesday. They held over another week at Aberdeen. Joe Green rejoined here with two neatly costumed concessions. Earl Anderson continues to be the talk of the Midway with his coodle

UP IN THE CLOUDS
SEAL
ONE CENT TO TEN CENTS
FLY UP IN THE CLOUDS

100	1.00
75	.75
50	.50
25	.25

DUPLICATE TO ONE UNDER THE

JOBBERS OPERATORS
FASTEST SELLING
Salesboard Presentation
EVER PUT OUT
"UP IN THE CLOUDS"

Your profit is from \$5.00 to \$7.00 each deal which sells to stores for \$13.00, and the storekeeper's profit is \$2.00 and regular trade profit.

Rogers' 28-Piece Silder Sets, \$7.00 complete.
Eastman Prismo Cameras, \$8.50 complete.
French Ivory 18-Piece Manture Sets, \$5.75 complete.
French Ivory 7-Piece Toilet Sets, \$7.00 complete.
Gent's 7-Jewel Gold-Filled Watch, Chain and Knife Set, \$8.00 complete.
Bracket Watch, Combination Set, \$8.00 complete.
Giltette \$10.00 Gold Safety Razor, \$9.75 complete.

Orders are coming in fast, and to secure prompt delivery shoot yours in early and get started with 44s real money maker.

LIPAULT CO.
1034 Arch Street, Dept. B, Philadelphia.

TOY AND NOVELTY EXPOSITION

Removes Headquarters to No. 163 W. 34th Street, New York

New York, Oct. 18.—In order to be located closer to the army before finally moving its office into the building itself the management of the Toy & Novelty Exposition has removed its headquarters from 259 West 34th street to 163 West 34th, both of which buildings are under lease to Mr. Holden, the general manager of the exposition. The old address will still be maintained as a storage depot for the convenience of out of town exhibitors who desire to ship their exhibits in early in order to avoid any delays due to freight congestion. Such goods will be stored free of charge and carted to the armory in due time for the opening of the exposition without any charges whatsoever to the exhibitor.

Also the opening date of the exposition is over five weeks distant one quarter of the available floor space has already been contracted for and inquiries are coming in daily from both local and out of town manufacturers and jobbers and it is safe to assert that long before the opening date there will not be an inch of space available. Manufacturers of many inventions which are entirely new and novel have already contracted for space.

Prospective exhibitors would do well to get in touch with the management of this exposition at once if they desire to show their lines during the show, as present indications point to one of the most successful Christmas exhibitions ever held in this or any other city.

JOHNSON IN PRISON

Charles Johnson, better known as "Bouncing Johnson," formerly of New Orleans, is in the State Prison at Jackson, Mich., on a charge of which he claims he is not guilty. He has a ten-year sentence to serve. By securing a lawyer he feels he is sure of a pardon, but he has no funds. Any one feeling so inclined may donate to the cause, sending contributions direct to Johnson, whose address is No. 11415, State Prison, Jackson, Mich.

Some of Johnson's friends will probably remember him by the name of "Stuttering Johnson." He is married and has three children.

COOL BROS. "CLEAN UP"

The Cool Bros., John and George, real live wire concessioners and showmen, have been cleaning up this season around Philadelphia with their neat and novel "Little Train Game" with the Quaker City Shows, Inc. They want to go South for the winter, but will consider nothing but a park booking. The "Little Train" is a real money getting series game for cigarettes, tobacco, chewing gum, rent or percentage.

CLOSING DATES AND PLACES

Allied Shows: Richmond, O., Oct. 11.
Conings, Harry, Shows: Ford City, Pa., Oct. 11.
Corey's, Frank D., Little Giant Shows: St. Paul, Minn., Oct. 11.
Pearl, Col. Francis, Shows: York, Pa., Oct. 11.
Heinz Bros.' Shows: Ft. Worth, Tex., Dec. 7.
Isler Greater Shows: Junction City, Kan., Oct. 18.
Metal Trades Shows: Plymouth, N. H., Oct. 4.
Shahan's, F. J., Exposition Shows: Woodbury, N. J., Oct. 11.
Sherman's Greater Shows: Orillia, Can., Oct. 6.
Worham, C. A., Exposition Shows: Last of December.

SANTOS & ARTIGAS CIRCUS

Does Well at Santiago, Chile

Business for the Santos & Artigas Circus, in Santiago, Chile, has been great, according to a letter from J. Lamont, of Lamont's Performing Birds, dated at Sanwago, September 18. Mr. Lamont states that the show was to remain there four weeks, and then make a few small tours for three weeks before playing a two week return engagement at Santiago. Following the return engagement a jump will be made to Buenos Aires, where a stay of eight weeks is contemplated.

Mr. Lamont is planning to return to the States about November 28, and enter the Lyceum and Chantama del.

PERSONNEL

Of Convey's Circus Well Organized

To conduct a circus indoors and on a scientific basis, issuing 5,000,000 tickets for an advance sale, booking over a hundred amusements, requires something more than ordinary ingenuity. The stunt requires real genius.

Thomas P. Convey and William T. Smith combine what it takes to assemble and promote a circus hippodrome with that peculiar quality of judgment so necessary to determine just how many tickets can be sold and then what is the best selling plan.

Tickets for the American Legion Victory Reunion and Hippodrome at International Amphitheatre, Chicago, November 8-16, have begun their gigantic sale in a spirited way, which augurs well for the tremendous success of the big Legion event. Mr. Convey and Mr. Smith are to be congratulated on their substantial backing and the patriotic character of the organization for which they are producing the great show.

Each of the nine nights the dance auditorium will be given over to some organization for the promotion of its own dance, while a second dance hall will be maintained by Mr. Convey for the American Legion. A motion picture showing "Through Hell and Back With Illinois Men" will be maintained continuously as well as governmental war exhibits and educational exhibits. So diverse are the many attractions and so complicated is the machinery of the Chicago show that experts have been detailed in charge of each general department, and a

formidable array of office workers is busy day and night bringing about order and system.

Convey & Smith have appointed Chas. M. Marsh director of the Circus Hippodrome, where he will have charge of the entire arena. Kirk B. Richards directs the purchasing department, while A. J. Shuttan is general counsel. A special auditor, Ed Schmidt, is maintained besides a recognized firm of accountants. Mr. Convey's secretary is Josephine M. Lee. Edward F. Hill is concession manager, and has been picking only the best class of concessionaires, still requiring a few more to complete his quota. Charles Rooney is equestrian director. Harry F. Sheehan, who conducted several wartime shows and traveling exhibits for the government during the war, is advance manager. He recently closed with Broadalutin and Springfield, Ill., for appearances there November 18-21 and December 6-14, respectively. R. G. Hale is one of the representatives.

Mr. Convey showed excellent choice when he selected Cy BeVry to direct the menageries and superintend the care-taking and training of the animals. Cy is just back from the Coast, where he has been working with Colonel Sellg, training chimpanzees for the motion picture comedies. Harry Helly is chief door and ticket man. The decorating and installing of concession booths is being effected by George Glendon, while Al Beamon is superintending the billposting in every field.

Bloor Schleppey of Indianapolis, Margery Curry of Chicago and James Martin of Milwaukee, are handling the publicity and advertising in a novel way and on a scale much greater than the usual circus press agent. Mr. Schleppey is preparing a motion picture feature, which introduces Mrs. Reed Gresham Landis, the Children of the Home for Crippled Destitute Children, clowns and other characters of interest to advertise the hippodrome. A moving picture of the Chicago show will be taken to chronicle the huge event and will be shown as advance publicity in other cities where the show will subsequently appear. C. L. Brown will be band-

leader as "scabbling," and this was strenuously objected to by Rooney and Maribel Goodman. Mr. Walsh insisted that anyone who went to work in a place where a strike had been declared was commonly known as a "scab," and the objection was overruled. Rooney denied that he had seen a published statement of E. F. Albee's, that he would supply acts to houses where the Equity members had struck, and said that he went to the Winter Garden at the request of E. M. Robinson. Rooney furnished his examination by the statement that he is not a member of the Equity, and is not a "scab."

Be-Direct Examination

Mr. Goodman let the witness go after he had said that he was booked by the T. H. O. after the Winter Garden episode, and that he believed an actor should be free to join any organization he saw fit, including the White Hats. He repeated he would not sign a contract containing the N. V. A. clause.

CHARLES GRAPEWIN

(Direct Examination)

Charles Grapewin testified that he is 50 years of age, started in the show business as an acrobat, and for twenty three years has been playing sketches. He said that he did business direct with the booking office except for four weeks, when he employed an agent. He had never had any controversy over contracts and found that managers always kept their word when he was locked on a verbal contract, which he frequently did. He testified that he had never worked any circuits but the Orpheum and the T. B. O.

Grapewin was a White Rat, but dropped out about twelve years ago and is an N. V. A. now. He compared conditions in vaudeville now to conditions in the old days as the difference between "a shack and a mansion." He declared himself as not in favor of the "union show," because he wanted to be his own boss and not be dictated to. He said he had succeeded in vaudeville by being progressive, and the reason that some artists are out of work is because they have not "salable goods."

OFFICE FORCE, CONVEY'S CIRCUS HIPPODROME



Above are pictured the men and women comprising the office force of Convey's Circus Hippodrome and Carnival, which opens at the International Amphitheatre, Chicago, November 8. The American Legion, that great organization of men who wore the uniform, is back of the big enterprise.

master, in general charge of his own band as well as regulating the appearance of the other bands.

HARRY MOUNTFORD CALLED AS WITNESS IN FEDERAL HEARING

(Continued from page 5)

ber of the N. V. A., the this was never made a condition precedent to getting work. He said that he very seldom visited the club.

Cross Examination

On cross-examination John Walsh brought out that Carlton Hoagland has "fitted out" the big new act that Rooney is to receive \$2,250 for. Rooney denied that the act is an "office act." He testified that he will pay Mt. Vernon for \$400 for three days as a tryout.

Mr. Walsh then questioned the witness about the "closed shop." Rooney said that he did not approve of it, but as he did not seem very sure of the meaning of the term, Mr. Walsh questioned him further. Rooney finally said: "All I know about it is that it is a union proposition." He said that he believed in an actor's union, but not a labor union.

Rooney said he did not believe the clause warranting that the actor is a member of the N. V. A. should be in any contract, and that no actor should be compelled to join any organization. He said that he would not sign such a contract with the N. V. A. clause in it.

The witness admitted that the White Hats had to sue him to get the money he had promised the organization for a life membership, and said he dropped out of the organization because he didn't like its methods. He figured he was still a life member as he had never resigned.

Mr. Walsh got the witness to admit that he had played the Winter Garden after the Actors' Equity Association had declared a strike there. He went into play, not knowing a strike was on, played two shows, and when he found out about the strike, left the bill, as he thought it best to get out. During this part of the examination Mr. Walsh referred to Rooney's action

Grapewin testified that if artists of his class worked over two shows a day they got careless in their work, but that if all the theaters in the country played two a day there were many artists who could not get work, as they were not fit to play the "big time." Grapewin was of the opinion that the "small time" is the training school for the "big time," and that playing a large number of shows in his early days helped him to become what he is.

CROSS-EXAMINATION

Grapewin was never a headliner, according to his testimony; he writes his own sketches and does his booking direct with E. F. Albee. Sometime in 1915 or 1916 Grapewin received a letter from E. F. Albee, asking him what he thought of the White Hat situation at that time. Grapewin wrote a letter in reply, which was then published in Variety, but Grapewin could not remember whether he meant it for publication or not.

The witness said that he did not approve of the "closed shop," and this applied to the N. V. A. as well as other organizations. The morning session was concluded with the examination of Grapewin.

AFTERNOON SESSION

(October 14)

The afternoon session was taken up by the examination of Loney Haskell, James McIntyre and Joe Laurie.

LONEY HASKELL

After some account of his history in the theatrical profession Loney Haskell told of being appointed booking manager for Hammerstein's Victoria Theater. He described how he booked the house and said that he objected to the "closed shop" because he often booked acts in hurriedly and they would not be able to join a union. Furthermore, Hammerstein had played a class of acts sometimes as freak headliners that would not be eligible to join a union, as for instance the two girls who shot Stokes and were headlined at the theater. He said a dancer who was a degenerate that would make a good

attraction for the theater could not join a union—and properly so.

Haskell then testified as to his career as an actor and said that he had never had a controversy with a manager. He was of the opinion that 75 per cent of big-time actors had at one time been small time performers and that if all the theaters played two-a-day there would be a lot of artists out of jobs.

CROSS-EXAMINATION

Haskell said that he was booking manager for Hammerstein for one year, commencing in 1914, and was assistant booking manager for six months previous. He described the mechanics of booking an act, during which he said that he could not play the Palace with his act. He added that he respected the Palace management's judgment in not booking him.

Haskell testified that he had never seen a blacklist, and said that he was a friend of the actors and loved them. This drew a big laugh from the gallery. Haskell said that some acts were only fit for the three-a-day, and that if the houses played two-a-day many acts would be out of work as they had not the ability to play the two-a-day. He said that the advantage of working four and five shows a day was that you were working.

A very interesting piece of testimony was then given by Haskell, who said that the agents were making more money than they should, even though he understood they only got 2 1/2 per cent commission. He said that the agents don't even earn 2 1/2 per cent, that they are non-entitles and any child could do what they are doing. He intimated that if the actor only knew how little they did to earn their money he would not fear and respect them the way he does now, in many instances. Haskell opined, however, that the agent could not be done away with.

JAMES MCINTYRE

Direct Examination

James McIntyre confessed to being 62 years old, after saying it was a cruel thing to ask him his age. He then traced the steps in his theatrical career from the time he and his partner got eight dollars a week and band for the team to the present time.

McIntyre said that he had booked his act (McIntyre and Heath) direct with the T. B. O. for the most part, but latterly Frank Evans had been his agent. He had never been canceled. He was of the opinion that draft at the box-office determines the value of an act and its ability to get bookings; that favoritism played no part in booking. Conditions in vaudeville now are one million per cent above the old conditions, according to this witness, and were never better in the history of the world.

Cross-Examination

Under cross-examination McIntyre was very emphatic and some of his answers created a great deal of laughter, as, for instance, when he said that all actors own fine homes on Long Island. He said he remembered the strike situation in 1915 and contributed an article on the situation for publication in the Green Sheet, but said it was not he who paid for its insertion.

JOE LAURIE

Joe Laurie said that he had been on the "small time" for years and was now at the Palace. He is booked for 25 weeks as a single net at \$40 a week. At one time he did five and six shows a day. It was hard work, but he looked on it as schooling, perhaps.

Laurie was a White Rat, but sent in his resignation because he was not in favor of their methods or policy. He is an N. V. A. and joined them as soon as they were organized. He was asked if his agent, Gene Hughes, had written him a letter requesting him to join the N. V. A. and said that he did.

Laurie said he wouldn't want to play more than two shows a day and thinks his act is worth more than \$450 a week, tho he takes that sum because he can work every week and if it was more, work might not be so regular.

This finished the examination of Laurie and ended the proceedings for the day. The hearing was adjourned at 4:45 p.m. till Wednesday at 10 a.m.

Wednesday Morning, Oct. 15.

VALERIE BERGERE

Direct Examination

The first witness called on Wednesday morning was Valerie Berge. The hearing room was crowded with spectators, with many standees. Miss Berge testified that she had been eleven years on the vaudeville stage and had worked exclusively for the Keith and Orpheum circuits. With the exception of two seasons, where she had an agent, she has always booked herself. She said that E. F. Albee "allowed" her to book her own act.

Miss Berge testified along the same lines as the respondent's previous witnesses. She had never been canceled, is an N. V. A., was never a White Rat and does not approve of the "closed shop."

Miss Berge asserted that she is an artist and doesn't want any restriction put on her. As far as she understands the "closed shop" she is not in favor of it.

Cross Examination

Mr. Walsh drew from the witness that she is always billed as a headliner or special attraction and is in big demand. She always has a good spot on the program and her relations with the booking office are very cordial. She joined the N. V. A. about three years ago.

ELIZABETH MURRAY

(Direct Examination)

Elizabeth Murray testified that she has been 19 years on the stage, started at \$25 a week and now receives \$500 and \$600. She is a life member of the White Hats and also an N. V. A. Whereas she formerly had an agent, she has not employed one in the last few years. Has never been canceled, and she has worked on verbal contracts. They have never been broken.

Miss Murray said she thought she knew what the "closed shop" was and is opposed to it. If the "closed shop" came into effect the theater could not survive.

CROSS-EXAMINATION

Miss Murray said on cross-examination that she left her agent, Alf Wilton, because he did not get her consecutive time, that she saw E. F. Albee last May or June and booked

fourteen weeks. She said she understood the N. V. A. stands for co-operation between manager and actor and is a headquarters for the artist.

ROGER IMHOFF (Direct Examination)

Roger Imhoff testified that he is 54 years of age and has been on the stage since 1881. He always had an agent for vaudeville, as he figures it is a better business than the artist. He was a member of the White Rats and is an N. V. A. member and always gets a share in June for the following season. Imhoff said he remembered a White Rat Agency in Chicago and that Ed Shayne was in charge of it. He could not remember if he had played a week for them.

AL HERMAN (Direct Examination)

Al Herman went into his previous history as an actor in similar fashion to the previous witnesses and said that he had employed no agent when working for Lewis or Fox but considered it necessary for the U. B. O. and its books by one when playing their time. His agents are Morris and Bell. Herman is not a White Rat or an N. V. A. member but he was at one time. His definition of the "closed shop" was that an artist could not work in vaudeville unless he was a White Rat. He is not in favor of it and believes that most of the White Rats are actors out of work because they have no material and are causing trouble because of this. He said if an act is a standard act it has no trouble in booking, and if an act has "no merchandise to sell" it causes "trouble."

CROSS-EXAMINATION

Under cross-examination by Mr. Walsh Herman testified that he paid a five per cent commission to the U. B. O. for bookings and said he didn't know what it was for. Herman got a bowl of mirth from the "bleachers" when he said Australia was the same place as Hawaii. This caused Mr. Goodman to say that the spectators were "hangers on" and not working actors. This went for an encore on the laugh.

LEE KOHLMAR (Direct Examination)

After Lee Kohlmar had gone into his stage experience he said he had worked in sketches for Morris, Keith and the Orpheum circuits. His agents are Lewis and Gordon and he works for them in a sketch for a salary. The net gets \$700 a week and Kohlmar, not being willing to tell his salary, Mr. Goodman did not press him. Kohlmar did not see any objection to paying booking fees and thought the U. B. O. took theirs for maintaining a clerical force, attending to filling matter and photographs, etc. He is an Equity member and was a White Rat, but dropped out.

The witness declared he was not in favor of the "closed shop" because the artist is unique and can make his own salary and get it. At the flash of Kohlmar's testimony Maurice Goodman introduced in evidence various documents relating to the booklets of acts thru the U. B. O.

TONY HUNTING (Direct Examination)

Tony Hunting was the next witness called. He went over his stage history in the same fashion as the previous witness. He was a White Rat at one time, but resigned because he did not like the way they ran the organization. He is not in favor of the "closed shop" as it is not practicable in his opinion.

CROSS-EXAMINATION

Hunting said that he had been a member of the N. V. A. for the last three years. He objected to the "closed shop" for the N. V. A. as well as for any other organization. He said he would sign a contract containing the N. V. A. warranty clause.

The testimony of this witness closed the day's proceedings and the hearing adjourned to the following day at 10 a. m.

WEDNESDAY AFTERNOON

The afternoon session started at 2:30, the respondents continuing to offer witnesses in their defense. Talk about a Fibb benefit, that had nothing on the galaxy of stars who are testifying to the wonderful treatment they are receiving at the hands of Mr. Albee or the Keith Vauville Exchange. And it must have been awfully embarrassing for William Rook to be compelled to admit that at one time his salary was \$1,750 per week, and for little Nan Halperin to state in open court that she had struggled along at one time on \$800 per week. It was all very pathetic that these darlings of the gods should have to bare their very souls in the interest of justice.

The first witness called after the recess was Mr. Weingard, manager of the contract department for Marcus Loew, who admitted that the Loew office had been using the N. V. A. contract up until the present time, but had been using the managers' play or pay contract during the last four or five weeks. He admitted that "somebody" had told him over the phone last night to come and testify.

Cross-examined by Mr. Walsh Mr. Weingard floundered around in a maze of evasion regarding whether or not he had a rubber stamp from Mr. Casey, which printed on every contract a clause that the actor was a member of the White Rats but eventually had to say that he did not remember any such stamp, whereupon Mr. Walsh said: "Be good enough to look it up for me and refresh your memory and be back here tomorrow morning at 10 o'clock." (It is understood that the commission has in its possession several contracts similarly stamped.)

Of course John Kelly, the irrepressible, presented his usual series of objections with the

usual results. The respondents were represented by a brilliant array of legal luminaries, but Mr. Goodman did the examining of the various witnesses.

Mortimer D. Stummonds, booking manager for the Amalgamated Booking Agency, said he had used the "N. V. A." contract since the strike until a year ago last September. There were about thirty booking agents who did business with this agency; in fact, there was nothing to limit the number, among them were Rose and Curtis, Lew Golden, Morris Bell, William Morris, William Grady, Max Hart, Lonie Spingold.

At this point Mr. Kelly asked Mr. Walsh what it was all about, but Walsh replied that if Mr. Kelly had not paid attention he had no time to educate Mr. Kelly as to what it was "all about." William Rook was the next witness, and while making a long list of legitimate productions in which he appeared mentioned The Pavlov at this point Mr. Goodman said: "That's enough." Mr. Rook stated that his salary since he went into vaudeville had increased \$250, \$500, \$750, \$1,000, \$1,250 until at one time he received \$1,750. He admitted playing at the Palace Theatre, New York, one week for his expenses. At that time he had Francis White with him, but they got \$600 the second week. He wanted \$2,000 to play the Palace, but because of being a failure in his own production on Broadway he had depreciated its value. In Hammerstein's day the actor could play Hammerstein against Keith—if one wouldn't pay your salary you could go to the other one. He further remarked that in his opinion Percy Williams had a fine circuit.

Nan Halperin came next, and probably never in her career did she so well live up to her billing as "The Personality Girl." In fact she made one of the best witnesses that has yet been called during the proceedings. Every question that was asked, either under direct or cross-examination, was answered so clearly and so precisely that counsel for both sides complemented her. Miss Halperin admitted that by special arrangement with Mr. Albee she had entered into an agreement with him for three years at a sliding salary scale of from \$250, \$425 to \$500. She said that she had received as much as \$900 per week; was going into G. M. Anderson's

don reducing the cent to \$400, and she continued to play at \$250.

Miss Carus stated that she had had at different times the following agents: Wilton, Keller, Beuthan and Harry Weber, but they did not treat her right, that is they did not get the salary she wanted. She did her business with the U. B. O. direct. "Did you ever have any difficulty in getting in to the United Booking Offices to see anybody?" asked Mr. Goodman. "No, I just go in."

Miss Carus said she was getting \$500 this week at the Alhambra. Under cross-examination by Mr. Walsh Miss Carus admitted that she played for six years at the New York Theatre, and that her salary went up by bounds after she left there.

"Why did you leave your agent?"

"Because I was dissatisfied with Weber and because I was told at the U. B. O. that I did not need an agent. For years I have been working and attending to all my business, but the agents were getting money for it. I complained to the U. B. O. and they said: 'Why don't you book direct?'"

"Then you paid Weber \$1,000 per year and got no service for it?"

"Yes."

"Did you ever send in your card to the U. B. O.?"

"No, I just walked right in."

Questioned regarding her Pantages trip she said that by arrangement she did only three shows a day, and that the other acts on the usual Pantages bill, with the exception of headliners, were of inferior quality.

"Are there enough big time acts to fill every vaudeville theater in the United States?"

"No."

"Then you believe in the so-called small time?"

"Yes, the public demands big and small time."

Asked regarding a union of actors, Miss Carus volunteered the information that she believed in doing good for others. She said that she personally had tried to help others by pleading with the bookers to get them bookings, adding:

"There must be lots of those who have not got the courage to go to the front themselves."

ROTARIANS AT ALABAMA STATE FAIR



The above photograph was taken at Birmingham, Ala., during the parade of the Rotarians at the State Fair. Dr. Frank Willis Bennett, general manager of The Birmingham Age-Herald, is seated on Johnny J. Jones' elephant, Ruby Sue, which is the only female Rotarian in the world.

"Privileges of 1919" at \$300. Miss Halperin did not believe in a union of actors. She said that "God has given me ability to entertain the public, an individuality, a personality unlike any other. Others have other personalities just as attractive as mine, but we are all individual in our methods. Therefore I am dependent on my own success has depended upon my own efforts and personality—and I don't see how artists could be unionized." Miss Halperin stated that she was married to William B. Friedlander, the agent and producer, and that her brother, Max Halperin, had been booking manager of Ernie Young, the Chicago agent, for the past month.

THURSDAY, OCTOBER 16

George MacFarlane, the singer, said that he got \$600 per week in musical comedy, \$700 in vaudeville, and at the present time had a vaudeville route at \$650. He said he always had received good treatment from the booking offices; in fact that is about all the witness called for the defense of the respondents affirmed.

Emma Carus, questioned by Mr. Goodman, said that she got \$30 a week for the first year and a half she was in vaudeville at Proctor's and Keith's Union Square, then went on the Orpheum in 1899 at \$75. The Orpheum Circuit in those days consisted of six weeks, two in San Francisco, two in Los Angeles, one in Kansas City and one in Omaha, but it took eight weeks to make the circuit. In November, 1900 at Tony Pastor's William Lykens saw her act, and booked her at the New York Theatre for a Sunday at \$10, and she made a success.

Regarding later conditions Miss Carus testified that when she went into war her salary had risen to \$750 per week, but she explained that while playing in Detroit Mr. Williams, the manager of the theater, came around to inform her that there was to be a readjustment of salaries, and that from then on over my route I had the option of accepting a reduction of \$200 per week or closing. She accepted the cut, under protest, but when a few weeks later she played New York she went and saw Mr. Hedgdon and told him that she could not afford to stand for the cut, so the matter was compromised by Mr. Hol-

I think anyone at the head of the profession that can do something for others should do it."

Joe Browning admitted that he was an actor, and was playing this week at the Palace Theatre, New York, and for his services he was receiving \$700. He said he had played in Baltimore three times in the last three years, \$175 the first time, \$225 the next and \$300 the last time.

Asked regarding the ability of small time acts, Mr. Browning said, that as a general rule small time acts are mediocre. He further admitted that at one time he was member of the White Rats and that he used to go into the clubhouse, but he saw lots of members there who were not actors.

Cross-examined by Mr. Walsh: "Mr. Browning, you say you met lots of members at the White Rats' Club who were not actors, will you please name some of them?"

"I can't remember now."

"Well, can you name a single one?"

"No, I can't remember at this time."

Interrogated regarding his tour over the Pantages Circuit, Browning said that some shows he only did five minutes which in itself was enough to ruin any act. The managers of the different houses ordered him to do so, otherwise he could not give their five shows a day.

Regarding the different condition between big and small time, Mr. Browning stated that when he was playing the big time he polished up his act and put some class to it, but usually was contented with what he called "jazzing" it up for the small time.

At this stage of the proceedings Examiner Moore asked Mr. Goodman how many more witnesses he proposed to call. All that they had called so far had testified the same thing. After some discussion between Mr. Walsh, Mr. Goodman and the Examiner, Miss Fitzerald took the stand, and, following up previous witness' testimony, testified as to how well she was doing at present in vaudeville.

George LeMaire said that he had got \$650 over the Orpheum Circuit. When questioned regarding artist representative, he stated that he had controversies with every agent he had

ever had and had two bad arguments with managers about contracts; in fact, he had been put in jail once in Providence, where he objected to the way in which he was billed and refused to appear, whereupon the manager had him arrested under some law of Rhode Island regarding breach of contract.

He wired into New York for money to put up the bond and was released, and came here and was immediately offered the rest of the week at the Bushwick Theatre in Brooklyn, but could not play it, owing to the fact that his baggage had been lost. He subsequently sued the manager for damages, and the suit was settled personally by Mr. Albee, who said at the time that it hardly seemed right that LeMaire should sue a Keith Theatre for money while he was working for the Keith Circuit.

Questioned regarding how many shows he did on the small time, Mr. LeMaire said that one Fourth of July he did nine shows, whereupon Mr. Kelly remarked: "It must have been a glorious Fourth."

Irving Cooper, after being sworn, testified that he was a member of the original Empire City Quartet, and the act at first got \$60 per week for the four of them. Then they did three-a-day for Keith at \$175, after which they received \$600 a week for several years on the Keith Time. Mr. Cooper stated that he at present booked several small time circuits, including Loew and Moss.

Questioned by Mr. Goodman as to whether he believed in the Vaudeville Collection Agency or not, Mr. Cooper stated that he did believe in it, as he found he had a hard time to collect his commission from the actors; in fact, the total amount due to him from artists at the present time was from 25 to 30 per cent. He booked Jack Wilson for \$700 a week, but so far Wilson had never paid Cooper any commission.

Regarding the Fox Circuit, he said that this circuit did not issue contracts up to two years ago; in fact, for all he knew they may not be using contracts even yet, therefore he would not do any business with the Fox Circuit, because he had understood that when they came to pay the actors, who had been sent to work verbally, they invariably short-changed them.

Pat Casey, manager of the V. M. P. A., and president of the Pat Casey Agency, was recalled to the stand by Mr. Goodman and questioned regarding certain statements that had been made during the progress of the investigation.

"Did you tell Eddie Keough that he was on the black-list?"

"I did not."

"Have you any idea of the amount of money invested in the vaudeville branch of the theatrical industry?"

"Several hundreds of millions of dollars."

Under cross-examination by Mr. Walsh Casey admitted he had written to actors suggesting that they advertise in Variety, and said it would be a good thing for them.

"Are you interested in any theater in any way?"

"No, I only wish I was."

A Vaudeville Collection Agency slip was then produced by Mr. Walsh, but Mr. Casey denied it referred to his agency. He stated that there was another agent—Bill Casey—that that certainly had nothing to do with the Pat Casey agency.

Harry Mountford was then called to the stand by Mr. Goodman, who questioned the witness regarding the alleged closed shop agreement which had been sent out to managers for their consideration. He said that there was at one time twelve deputy organizers, who sent out similar forms of the proposed agreement.

"Explain, please, why the orchestra is mentioned in the contract."

"Knowing the mental caliber of the people I was dealing with I drafted the agreement myself and sent it out. It was never intended seriously; in fact was a joke agreement."

"And yet week after week you published in Variety stories about the benefit to the actor about a closed shop."

"I published nothing about a closed shop—a union shop."

Mr. Mountford's extremely alert mind was more than a match for the respondents' counsel, and the rapidity with which he answered all questions, going into figures and dates, bond issues and interest, etc., gave the court something about the busiest time he has yet had during the investigation.

Questioned about the Oklahoma strike Mountford insisted that it was not a White Rats' strike, but that it was a stage hands' strike, and the actors went out in sympathy.

Asked who John Sinopoulis was Mountford replied: "A Greek peddler who owned a theater in Oklahoma City." Mountford disclaimed responsibility for the publication of the headline distributed at that time, entitled "Closed Shop Wins." Several letters and telegrams were offered in evidence, one that was sent to the Four Kings, asking them to get lost on the way to Oklahoma City.

A so-called scab list was then produced by Mr. Goodman, who asked Mountford if this list was ever sold at the clubhouse.

"No, never," he replied. "But we had the list prepared to trace the progress of the scabs on their downward path."

Mountford was then interrogated regarding the early activities of the White Rats and the Independent Booking Agency.

"Did the White Rats receive from time to time part of the profits of the Independent Booking Agency?"

"No."

"The Associated Actors?"

"Yes."

FRIDAY MORNING, OCTOBER 17

The hearing started at 9:30 a. m. and it was expected that Harry Mountford would be on the stand all day. Soon after Maurice Goodman started to question him it was evident that he would not be on the stand for long and this theory was borne out by the facts, for Mr. Goodman's examination was very short.

HARRY MOUNTFORD (Direct Examination)

The first question asked of Harry Mountford was as to the membership of the White Rats. Mr. Mountford explained that there was really no such organization as the White Rats now, except for legal purposes. Its membership is about 125. He pointed out the difference between it and the vaudeville branch of the Associated Actors and Artists of America, the pres-

(Continued on page 120)

A SCRAMBLED OFFERING

(Continued from page 18)

Walsh, her partner, Mr. Edwards, and several other artists who entered into the spirit of the thing. At the conclusion of the act Mr. Hall appeared to take his share of the applause lavished on the fresh office boy.

The whole thing was really a riot and the public went wild over the scrambled offering.

HALLIGAN AND SYKES SPLIT

Chicago, Oct. 18.—William Halligan and Dama Sykes, of the team of Halligan and Sykes, have announced their professional separation. The team formerly appeared in several La Salle Theater productions.

MAY START ROOF GARDEN

Milwaukee, Wis., Oct. 20.—A deal is said to be pending whereby local amusement men may secure a lease from the Plankinton Arcade Company for the establishment of a garden and dancing hippodrome on the roof of the arcade building, which is in the heart of the business section.

"CASH" SLOAN FOR VAUDEVILLE

New York, Oct. 18.—Cassius Sloan, better known as "Cash," one of the premiere riders of the turf, both in this country and abroad, has made up his mind to go back into vaudeville again. It is stated that he has signed up with Fox, Toy and Company, an act now rehearsing in New York.

OWENS HAS NEW BOOK OF SKETCHES

"Snowball" Jack Owens is the author of a new book of sketches and other amusement material, which should prove of value to performers looking for something to liven up their acts. The material in this book is new and original, and consists of songs, recitations, monologs, doubles, trios, quartets, musical comedy scripts, minstrel openings, olio acts, special musical openings, cross-fire gags, and gags and other theatrical material—in fact, something for practically every branch of the theatrical field. The book sells for \$1.50.

"THE CRAVEN TWINS" SOON

Chicago, Oct. 18.—"The Craven Twins," a two-people act, is in rehearsal. The act involves five changes of wardrobe. The twins are attractive young women who sing and dance well.

"THE HARMONY TRIO" BOOKED

Chicago, Oct. 17.—Corse, Dunbar & Wheaton, "The Harmony Trio," opened at the Oak Theater last Saturday and Sunday, and announce that the act has been booked over Ackerman & Harris Time to the coast.

MRS. ELDRIDGE ILL

Chicago, Oct. 18.—Mrs. Harriet Eldridge, of Eldridge, Barlow & Eldridge, who has been working over Pantages time, was taken to a Chicago hospital Wednesday.

FEINBERG BOOKING SUNDAY CONCERTS

New York, Oct. 18.—Abel Feinberg will attend to the booking for the Sunday night concerts at the Selwyn Theater. W. C. Handy's Jazz Orchestra will be a feature. It is understood that Feinberg has decided to eliminate all novelty or dumb acts from his program, claiming that ragtime singers, comedians, sister acts, etc., are more dignified.

PROMISED CAMPANINI'S AID

Chicago, Oct. 18.—George Blumenthal, of New York, has been in Chicago several days in the interest of a proposed memorial to the late Oscar Hammerstein. Mr. Blumenthal is said to have been promised the aid of Cleofonte Campanini in the undertaking. A meeting of theatrical managers will shortly be held for the purpose of maturing the Chicago end of the undertaking.

AT AMERICAN HOSPITAL

Chicago, Oct. 18.—Cal Stewart, well-known comedian, is now at the American Hospital under the care of Dr. Thorek. Jack McCarty, of the Scotch Macks, acrobats and dancers, underwent a major operation and is improving. Louise Wallick, chorus girl, who was operated on by Dr. Thorek, has made a splendid recovery and has left the hospital. Mr. Teasdale, manager of the Majestic Theater, Chicago, is under care for lumbago and is improving. Mrs. Dorothy Adams, of the Billingsly Company, is under care for lobar pneumonia, and is making a splendid recovery. Mrs. W. L. Rosenberg, wife of a theatrical promoter and producer, is another one at the hospital.

BROADWAY and BYWAYS

Address 1493.

William Judkins Hewitt

Phone, Bryant 5470.

(Continued from page 7)

a speech maker at the actors' meetings.

Julla Arthur—As an actress and speechmaker.

Lenore Ulric—A David Belasco star.

Marjorie Wood—Of stage personalities.

Billie Burke—As a producer of novel vaudeville offerings.

Basset and Bailey—As novelty equilibrists in vaudeville.

Fred Bradra—As a creator of circus acts for vaudeville.

We are told that Robert Downing played "Ten Nights in a Barroom" for not many more days than that. Prohibition is having telling effect of late. They do not seem to care about the deliriums of the once famous Joe Morgan any more. Robert Downing was good in the Gladiator years ago. Wonder if he remembers the time he had a show that had a part where "Mother fell over the cliff" and while the boy was away getting the rope to save "mother" the hero did a song and dance in one; ah, but mother was finally saved and then the curtain.

GREETED ON BROADWAY

Marcus Loew—The new "king" of vaudeville.

Harry Raver—Motion picture magnate.

Harry Strouse—Burlesque producer.

John Webber—The actor of many parts.

F. C. Thompson—Theatrical producer.

William J. Carney—Former circus man now head of the "Cruller Circuit." The new hot doughnut idea for Broadway.

Frank Cork—Musical director Sothorn and Marlowe.

HURRAH, AND THEN?

An unconfirmed rumor has it that a general order has been issued by the phone companies that patrons of the lines must be served with hot doughnuts while waiting for their numbers.

IN TOWN

F. A. Churchill—Outdoor showman from Manila, Philippine Islands.

E. J. Kilpatrick—Of "Over the Falls" Company, Chicago. Stopping at Hotel Commodore.

VOICE OVER THE 'PHONE

Mr. Hewitt—Do you believe that motion picture press agents are responsible for the shortage of paper? This was Wilbur Titwillow who inquired.

WHY ELMER?

Elmer Tenley has written many parts and dialog for prominent Broadway stars and said stars do not deem it right or consistent that he should be given due credit for his creations and work. We know a lot, however, who think differently.

Elmer was coming down in front of Porus Knit Park, near the Knights of Columbus hut, the other morning about 3 p.m., theatrically speaking. He saw a "White Wing" sweeping, scrubbing and sweeping and then doing some more scrubbing. The man with the mop, broom and shovel by his diligence attracted said Elmer's attention. He went over to him and said: "My good man, why all this?" He was rewarded in full Celtic brogue that on that very spot was to be erected a monument to the female impersonators who had lost their lives in the late war.

ALMOST IMPOSSIBILITIES

To get results for "Janitor Wanted" in English-speaking papers.

To get a wise prize fighting champion to invest in the show business.

CALLERS

Samuel McCracken and T. H. Hand—Of the Great American Fair and Carnival.

Frank Wirth—Producer of circus acts.

Joseph H. Hughes—Closed season in Jackson, Miss., with Walter L. Main Circus. Reports great season. Will make his home at Hotel Calvert.

Samuel Orr Paul, Julius Zancig, Harry Witt, Johnny Kline.

Leone Cass Baer (Mrs. Harve W. Hicks)—Dramatic editor The Morning Oregonian, Portland, Ore.

A carnival concessionaire that insists he drinks his black coffee "all milk."

John P. Martin—Now Martin and Tenley, producers, with offices in the Strand Theater Building.

Guy Weadick—Going into vaudeville with Florence La Due. Objects to his new Paige car being paged by actors when he drives by.

Marvelous Melville—Of Quaker City Shows, Inc. Closed season in Philadelphia, Saturday, October 11. Most successful in history of that company.

Fred Gerner and Grace Moore—Presenting Ice Skating novelty in vaudeville.

Henry Ellis—Of Ellis Circus family. Closed fair season. Left for Cuba to play three weeks' engagement.

An inquisitive person who wanted to know why so many Sunday vaudeville concerts were being given in Schubert theaters. So this is vaudeville?

Allen Hull Shirk—Publicity expert Famous Players-Lasky Studios, from Hollywood, Cal., for ten-day stay. While in the city he will occupy Harry Houdini's mansion.

R. S. Uzzell—Of the R. S. Uzzell Corporation, builders of the "Frolie" riding device sensation.

Albert K. Greenland—Expert Service Corporation; publicity manager for the R. S. Uzzell Corporation devices.

Mr. and Mrs. Harry Le Breque—Of McJadden's physical culture girls act now in vaudeville.

H. F. McGarvie—President New York Branch of the Showmen's League of America, on business for the league. Stopping at Hotel Hermitage.

Fred N. Withy—One of the district managers in New York State for the Salvation Army drives.

Mayer Goldman—The "Public Defender" exponent.

Fred McClelland—Chief of exploitation for Philadelphia, Baltimore and Washington activities of the Famous Players-Lasky Corporation. Headquarters in the Quaker City.

Bert B. Perkins—Now business manager for the Summit Photoplay Producing Company, Inc. Headquarters in New York.

A lady who wanted to know what is the matter with motion pictures.

TALK OF THE WEEK

Tim Murphy's acting in "Five O'Clock" at the Fulton Theater.

Federal Trade Investigation into vaudeville business.

Marcus Loew's activities in extending his vaudeville holdings.

COMING

Chiropodists in all subway trains. A circuit of doughnut machines up and down Broadway.

Personal appearance of Mr. and Mrs. Charley Chaplin the next time "Chaplin Day" is put on at Loew's New York Theater?

LITTLE BIOGRAPHIES OF BIG ONES

GEORGE AUSTIN MOORE

By FRED G. HOLLMAN

Chicago, Oct. 18.—George Austin Moore, headliner at the Majestic Theater last week, once signed his name just plain George Moore. Another George Moore, playing at the Haymarket in ancient days, confessed uneasy feelings on the part of his landlady relative to a board bill concluded to attach his trunk, being a person of action. The constable got George Moore's trunk by mistake and nearly made him miss his next engagement. Since then the name of the capital of Texas has figured in the story of the headliner.

Mr. Moore recalled one of his old experiences in Chicago for the benefit of The Billboard.

"I sold novelties on a whiteback in 1893, plying between Van Buren street and the world's fair," he said. "But if you insist on reminiscences let me tell you about the old rep."

"In Southern Texas. Our company staged it into San Diego one day. Doc Levy, owner of the one big general store, was the manager of the opera house. Yes, they wanted a show, all right, he said, but we would have to help him move the hay out of the theater. We did it."

"When we got about eighty tons removed we had worked our way back to the stage, which wasn't there. Doc had forgotten all about that; he had used the stage for something or other. He had lumber, so we carried a lot of that and built a stage. Our women members of the company got a lot of Doc's new call so and made a curtain for the stage. We played to turnaway that night."

Mr. Moore recalled the near-tragic arrival of the "Miss Mascot" Company in Corpus Christi.

"They wanted license money," he said. "We hardly had laundry money. We consulted about it. Our lead tenor was a drug clerk. He made up several bottles of 'blood medicine' and we opened up as a medicine show, thereby getting license fee by free admissions. Four days of the house was roped off. Inside the ropes we made them pay to sit down. The show was so popular that after three nights we had to close the department."

A rep. show with Mr. Moore as a member once hit the shoals in Palestine, Tex. Another consultation was held.

"I went up to the leading saloon in town," said Mr. Moore, "and sang. I gave them all the songs they asked for and more. The word went out and our saloon drew in all the patronage of the town. Then I told them I had a stranded company that wanted to get home and passed the hat. I got more than enough for the purpose."

Mr. Moore was with Rogers Bros. three years. He was once leading man with Sam Bernard. He was with Joe Gawthorn when that gentleman was first a star. He has been with a dozen other big ones here, in Europe and a while as a headliner.

EQUITY AIDS STRANDED ACTRESS

The Actors' Equity Association sent \$40 to an actress stranded in Memphis, Tenn., when "The Marriage Question" company, put out by Calvin Burke, closed recently near that city.

Among the members of the company were Mr. Dalby, Henry Gordon, Emory Bunkhall, Frank McDonald, May Gerald, Margaret Meshey and Jack Curtis.

Mr. Curtis, who was press agent for the organization, complains bitterly of the action of Burke, as several of the members of the company were without funds and had to be assisted by local theatrical organizations.

HOLMES MANAGING WILSON AVE.

Chicago, Oct. 18.—Coney Holmes will manage the Wilson Avenue Theater this season and, it is announced, will book his attractions independently.

MRS. NED WAYBURN ILL

New York, Oct. 18.—Mrs. Ned Wayburn, wife of the stage director, is very ill at Mrs. Austin's private hospital in West Sixty-first street. Mrs. Wayburn has been ill slightly at intervals during the last few months. The doctor pronounced the disorder to be intestinal indigestion.

MANAGING BOSTON THEATER

Boston, Oct. 18.—Henry Taylor, formerly of the Halls Street Theater and recently manager of the Fred Stone Pictures, Inc., has been engaged as manager of the Majestic Theater.

OPERATED WITHOUT MUSIC

Toledo, O., Oct. 18.—Local motion picture theaters this week presented "The Silent Drama" in the strictest sense of the word. All downtown houses, including those of Class B.

(Continued on page 117)

THE ROSE OF CHINA

Continued from page 22

win. Paul Irving, Gene Richards, Starley Edges, George E. Mack, William H. Pringle and a half dozen others do their bits worthily. There is a chorus of blonde Chinese girls, with a number of stunning costumes, who dance numbers that are graceful in the extreme. Toward the close of the show, several Oriental dance numbers that are graceful in the extreme.

Joseph Urban has embellished 'The Rose of China' with three beautiful settings. Around Vessey has provided a score that is dignified, yet fascinating. The costumes deserve much praise, for they are actually beautiful. The book must undergo some judicious pruning, for the performance ran nearly four hours.

F. Ray Constock, P. G. Woodhouse, Guy Bolton, Armand Vessey, Robert Milton, Julian Mitchell, Joseph Urban and Harry Fox came on from New York to witness the premiere. The piece will go into New York for a run about Thanksgiving time.—FRED E. BUTTON.

HELLO, ALEXANDER

'HELLO, ALEXANDER,' a musical extravaganza. Book by Edgar Smith and Emilly M. Young. Lyrics by Alfred Bryson. Music by Jean Schwartz. Dance numbers staged by Allan K. Foster. Presented by the Schuberts at 44th Street Theater, New York City, October 7.

THE CAST:

Colonel Winslow.....Don Quinlan
Lieut. Jack Winslow.....Jack Cagwin
Aunt Kittle.....Sophie Tucker
Captain Chomendley.....Earl Rickard
Maude Broadway.....Hosie Quinn
Alexander.....James McIntyre
Henry Clay Jones.....Thos. K. Heath
(And a large chorus)

'Hello, Alexander,' is beautifully and tastefully staged. The music is tuneful and lively. The book is negligible. The famous negro impersonators, McIntyre and Heath, carry off the comedy honors in their best fashion.

Mr. McIntyre, as usual, is the funny man, and he appears much imposed upon by his world-wise friend in the flashy clothes, played by Mr. Heath.

But a doubt creeps into his confiding head, and he remarks something that brings a laugh from the audience, and you know that thru experience he is being "wised up."

Then the "whoppers" they told; they began with small ones, and they grew and grew, and the audience ate up the small and the large ones, too.

This seemed simple in a play of plays with scintillating dialog as their chief factor, but it proves that minstrelsy is not past—far from it.

Sophie Tucker, in songs, with jazz band accompaniment, scored big applause.

Her song, "But He Does Me So Much Good," which seemed decidedly coarse, went big with the audience.

Mrs. Tucker radiates a hearty good nature, and looks like a clever comedienne, and if real comedy were to replace the "common" material which she now exploits Miss Tucker would undoubtedly be even a greater hit than she is at present.

The beautiful costumes, orchid and old blue, worn by a good-looking and well-matched chorus in the first scene, suffer from a jarring note in the cheap-looking, green-and-orchid colored fabric which appears between the upper arch openings in the background.

The white and black worn by the minstrel cast was beautiful and effective.

Boyle and Brazil did some remarkable eccentric dancing.

The poppy, orchid, daisy and rose costumes worn by the chorus were also strikingly beautiful.

Rosie Quinn looked very cute in her pale blue costume above the knees, but she did not, however, give a very spirited performance.

Vivian Holt and Lillian Rosedale, as two colored mammas, rendered singing numbers delightfully.

Their light, thin voices blended beautifully. It was a genuine treat.

Mabel Elsie holds the center of the stage in a dance which could well be eliminated.

'Hello, Alexander,' is good entertainment of the minstrel show quality.—MARIE LENNARDS.

EXCERPTS FROM THE NEW YORK DAILIES: American: "Now's the chance for the troupe, who have been busy complaining of the modern 'trend,' to get away from it and sample the article that has been tried and never found wanting.

Tribune: "'Hello, Alexander,' is of the pace, color and general quality of vaudeville, neither better nor worse than the average."

Times: "'Hello, Alexander,' is of the vintage of 1900, alto here and there it contains a joke somewhat older."

Sun: "The dark faces of McIntyre and Heath could eclipse any book."

THE LITTLE BLUE DEVIL

'THE LITTLE BLUE DEVIL'—A musical farce, with book and lyrics by Harold Atteridge, and music by Harry Carroll. Book by Lew Morton. Produced by Joe Weber at the Auditorium Theater, Baltimore, October 13.

THE CAST

Freddie, elevator boy.....James Wheeler
Billie, an office boy.....Eddie Cox
Matterson, head bookkeeper.....Julian Winters
Tom, first bookkeeper.....John Taylor
Blek, second bookkeeper.....Edward Wood
Harry, third bookkeeper.....James McKay
Augustus Rollett, secretary to Mr. Lewellyn.....Bernard Granville
Briston, a money leader.....W. H. Power
Mrs. Lewellyn.....Louise Kelley
Paulette, the "Little Blue Devil".....Lillian Lorraine
.....Lillian Lorraine
Mr. Lewellyn, president of the Inter-County Railroad.....Wilfred Clarke
Wallus, Mrs. Rollette's father.....Edward Marilodel
Philip Scarsdale, a composer.....Jack McGowan
Pansy, wife of Augustus.....Anne Sands
Lizzie, Paulette's maid.....Josephine Emery
Purkiss, an auctioneer.....W. H. Power
Moss, assistant to the auctioneer.....Eddie Cox
An Old Man, one of the buyers.....Edward Blisland
First Porter.....James Mackley
Second Porter.....John Geler
Police Officer.....W. H. Power
Anne, Mrs. Rollette's maid.....Katherine Hatfield

Baltimore, Oct. 17.—It was a "devilish" good show that Joe Weber put on at the Auditorium Theater here last Monday night, and if any "tired business man" feels at all "blue" he is recommended to see this musical farce, which is an adaptation of Clyde Fitch's old play, 'The Blue Mouse.' It has pep and action aplenty, a beautiful chorus, attractively gowned, but not too fully clothed, who sing and dance; and last, but not least, Bernard Granville and Lillian Lorraine in the leading roles, with their inimitable comedy and gracefulness.

The story is about a young man named Rollett, secretary to the president of the Inter-County Railroad, who covets promotion to the position of District Superintendent of the road, and, knowing the penchant of his employer for pretty married women, employs a celebrated actress, Paulette Devine, known as the "Little Blue Devil," to impersonate his wife, promising her a substantial sum to permit the president to flirt with her, to be paid when she has secured by her wiles the much-desired promotion for her pseudo-husband. Rollett has a demure, innocent sort of a wife, who is unaware of the scheme of her husband, and the railroad president has a jealous wife, who is suspicious of her gay Lochinvar of a husband. Paulette has an admirer from the country, a composer, who is really very much in love with her, and who has written an operetta in which he hopes to see her set the leading role. The usual complications ensue, with the wives unexpectedly appearing on the scene at most inopportune times, necessitating explanations from the fertile brains of the plotters; and, after the

young secretary has finally secured his promotion, the real plot is confessed, everybody is forgiven and "they live happily ever after," as it should be in musical comedies.

Bernard Granville is a spirited, clean-cut player, who gets all out of his lines the author has put in them, and then some. He dances and sings well, and his impersonation of Rollett, the young husband, is remarkably well done. Miss Lorraine played the part of the "Little Blue Devil" with a verve that was most fascinating. She has an engaging personality that fits her especially for the role, and she certainly knows how to display her charms in the costumes she wears. Wilfred Clarke is a finished actor of long experience, and his rendering of the part of the philandering railroad president was presented with fine humor. Louise Kelley made a very attractive appearance as Mrs. Lewellyn, and the wandering ashen of her susceptible husband is really quite inexcusable. Anne Sands interpreted her role in a manner that showed she fully understood its requirements, and deserved the applause which greeted her efforts. Jack McGowan is an intelligent, good-looking young man, with a pleasing voice, and his song, "I'm So Sympathetic," was the hit of the evening. Another song that made quite a hit was the duet, "Peter Pan," sung by Mr. McGowan and Miss Sands. The dancing was all good, but the number that provoked the greatest applause was the specialty dance, "Cuckoo Town," rendered by Mr. Granville and Miss Hatfield, a graceful, clean-cut performer, whose free and spontaneous manner brought forth tremendous applause. There were numerous "shining" numbers, in which the chorus were good, but none of them could compare with Miss Lorraine's shaking, shivering Saint Vitus' effects. The members of the cast were all good, the music bright and attractive, and the show gives every indication of making a decided hit when it reaches the metropolis.—E. EDMUNDS FOSTER.

MIDNIGHT FROLIC ON TOUR

New York, Oct. 18.—A tour of the principal cities will be made by the "Midnight Frolic." This is in line with an announcement made by Flo Ziegfeld, Jr., last week, because of the retention of the "Follies" in New York. It is expected to begin the tour about Thanksgiving week.

THE GRASS WIDOW TO TOUR

New York, Oct. 19.—Madison Corey, who was director of entertainment for the shows in France, with Thomas Stark will present on tour "The Grass Widow," musical comedy, by Renold Wolf, Channing Pollock and Louis A. Hirsch.

The new firm, whose offices will be at 17 West Forty-second street, will conduct a bureau for the placing of American plays and players in Europe.

MUSICAL COMEDY NOTES

Miriam Batista has rejoined the cast of "Oh, What a Girl."

The Oakland Sisters have been added to the cast of "Oh, What a Girl."

F. Ziegfeld, Jr. is organizing a company of the "Midnight Frolic" for a tour of the bigger cities, beginning Thanksgiving week.

Renee Adoree, now appearing in "The Dancer," has been placed under contract by the New York Winter Garden management.

"The Call," Edward Locke's play, with music by Victor Herbert, will be produced soon in Chicago.

Lew H. Burke, who is with the "Cheer Up Mabel" company, writes that the show is going over big. The company is now in Pennsylvania. Merle Downey, juvenile, announces that he is now under the personal direction of Howard McKent Barnes, author of "A Night in Honolulu."

Kathlene Mariyn will make her first appearance on the American stage in Chas. B. Dillingham's new production, "The Night Boat," by Anne Caldwell and Jerome Kern.

Fred Drewes, with Marjorie Osborn, in the musical comedy, "Miss Blue Eyes," is recovering from injuries to his spine received when he fell upon the wet pavement at Lima, O., recently.

The Mellette Sisters and the Four Haley Sisters have been engaged for "The Passing Show of 1919," which will have its premiere at the Winter Garden, New York, Thursday, October 23.

"Buddies" will be presented at the Selwyn Theater, New York, October 27, with a cast that includes Peggy Wood, Donald Brisa and Roland Young. "The Challenge" will move to Boston the same day.

"Fair Helen" had its first performance in Hartford October 13, and after two more performances there, a half week in Springfield, and in Boston for a week or two. It will go into New York. Marcia Van Dresser heads the cast.

When the Ione O'Donnel Musical Comedy Company played Hagerstown, Ind., recently, the president of a large manufacturing company thought so well of the performance that he arranged to have 250 employees attend at his expense.

The Coburns will shortly produce "Three Showers," a musical comedy, by Messrs. Creamer and Layton. William H. Post is now putting the finishing touches on the book. The play will go into rehearsal under his direction within a fortnight.

Belle Smackler, who was featured with the original Tom Linton's "Jungle Girls" when it first played the Butterworth Circuit thru Michigan, is now with Murray & Mack's "I'll Say So" Company. Berney Smackler, her husband, is in advance of the production. He was formerly with the Polack Bros.' 20 Big Shows.

The comedy, "Irene O'Dare," by James Montgomery, which at one time had been presented by Cohen & Harris, will soon blossom forth as a musical comedy. The name will in all probability be changed to simply "Irene." Book by Montgomery himself, lyrics by Joseph McCarthy, and music by Harry Tierney. Edith Day will handle the title role.

T. H. Whelan, manager of the "Oh, Baby," Company, which played at the Avenue Theater in Vancouver, B. C., week of October 8, in a letter to The Billboard, Chicago office, about a very happy prima donna and also a happy chambermaid. Mr. Whelan said that Mrs. R. J. Zermalm, prima donna, discovered that she had left a fat roll of perfectly good money under her pillow at the hotel after the members of the company had assembled at the depot preparatory to leaving for their next stand. Mrs. Zermalm called a cab, rushed to the hotel and met a maid, who was just having the money across the counter to the "house." She gave the maid \$10, got her money and made her train.

BILLY DE HAVEN

Continued from page 22

The new company will tour—under the direct management of the Kennedy & Thomas Musical Comedy Company, and will play one and three-night stands. It has been titled "Around the World With Billy De Haven." An exceptionally good cast has been engaged, including Billy De Haven, featured comedian; Bert Williams, second comedy; Miss Callahan, soubrette; Betty Ward, general business; Alice Maznerka, violin specialties, and an excellent chorus of sixteen girls. Ira Thomas, well-known agent and composer, will be ahead of the show.

LOMBARDI, LTD., INCORPORATED

Chicago, Oct. 18.—B. D. Berg, musical comedy producer, has incorporated the firm of Lombardi, Ltd., and will use that title in all of his future productions.

Several motorcar loads of first-nighters will drive to Waukesha Sunday night to witness the opening of Mr. Berg's musical comedy production, "Up in the Air." Billy Tate is a new man in the cast and will be lead comedian.

'Rehearsals are progressing with 'Up in the Air,' said Mr. Berg, "and I have finally succeeded in getting my chorus up to its name, 'The Ace of Beauty Choruses.' Furthermore, I will forfeit \$1,000 to any producer, anywhere, who will even equal my attractions in costumes, scenery and paper."

The "Quakerstown to Broadway" company, another of Mr. Berg's attractions, will play at the Rialto Theater next week. Following that engagement the company will go on Keltch Time. It is a musical farce, has nine people, and will have entire new scenery. Ned Norton, Delbert Benu and Leonette Ball or featured. This is the act's third season.

HAROLD ORR'S GREAT SUCCESS

Chicago, Oct. 18.—Harold Orr is bringing attention to the list of successful Chicago company managers by his skilled, forceful and popular handling of the big musical comedy organization, "A Million Dollar Doll in Paris."

Mr. Orr is not alone successfully managing the above company, but he is the principal organizer and one of the best of the younger lights in comedy to work out of Chicago. Harvey D. Orr, veteran and successful producer of musical comedies, told The Billboard that the "Doll" show sold out five nights last week on its Pennsylvania tour. The State Bottlers' Convention at Williamsport took 300 tickets Wednesday night at \$1.50 a throw.

Mr. Orr said that "Come Along, Mary," followed two big shows into Asheville, N. C., Saturday night and took down capacity. "Miss Blue Eyes," which opened last week, is crowding the success of its two sister organizations by the business being done in Ohio. Cents Jensen, the blonde, Norse beauty, discovered by Mr. Orr, is proving a sensation as prima donna on her first season. She is with "Miss Blue Eyes."

LEROY IN "HONEYMOON TOWN"

Chicago, Oct. 18.—Arthur LeRoy has been placed with the cast of "The Honeymoon Town" company, thru the Bennett Dramatic Agency.

FOR NEW ORLEANS STOCK

Chicago, Oct. 18.—Lowenberg Bros., of New Orleans, were in Chicago last week looking for people for a new musical comedy stock to run in the Lafayette Theater in the Southern city. The Bennett Dramatic Agency has furnished several people.

JOINING "HONOLULU" COMPANY

Chicago, Oct. 18.—Pep Downey, the Canadian juvenile, with Menlo Moore last season, will join Howard McKent Barnes' "A Night in Honolulu" company.

MAZIE MILLER AT WORK

Chicago, Oct. 18.—Mazie Miller, secretary to E. D. Berg, producer of revues and musical comedies, is back at her desk after a month in St. Mary's Hospital from injuries suffered at one of the bathing beaches.

"HONOLULU" DRAWS BIG

Chicago, Oct. 18.—Barnes & Kesny, producers and owners of "A Night in Honolulu," report that the musical comedy is keeping up a cyclonic pace in its public drawing power. When the company landed in Darleetta, O., recently the house had been sold out two days in advance. Capacity business has been the rule since the show was put on the road.

BUD BROWNIE CHANGES

Chicago, Oct. 18.—Bud Brownie has closed with Norman Friedenwald's "My Honolulu Girl" company. He was in Chicago this week on his way to join his own organization in Omaha.

OBITUARY

ARMSTRONG—Mrs. Lydia, mother of Anna Armstrong, regentess of "The Girls From the Folies" burlesque company, died October 3 at her home in West Philadelphia, of cancer. She was 53 years old.

BANNISTER—Katharine, 20, actress, died October 26 at the home of her mother in Chicago. Death was due to injuries received in an auto accident at Fresno, Cal., July 1.

CIGORIA—John, owner of the Columbus Cabaret, Seattle, Wash., and one of the wealthiest Italians in that city, died October 16 from the effects of a gunshot wound. Edward P. Kienstra, a local attorney, has been arrested, charged with the murder of Cigorla.

COLE—The father of Charles Cole, a member of "The Lid Lifters" Burlesque show, died September 28.

DEBROW—William, father of Ollie Debrow, of Nell O'Brien's Minstrels, died in Houston, Tex., October 5.

DOTY—Lynan W., pilot of one of the New York-Washington mail airplanes, was burned to death October 14 when his plane crashed to the ground at Cottonville, Md., and a gasoline explosion set fire to the plane.

ERICKSON—Guy A., 27, owner and manager of the Georgia Smart Set Minstrels, widely known near minstrel troupe, died in Pine Bluff, Ark., October 19. He became ill when his show was in Pine Bluff two months ago. The body was sent to Warren, Pa., his late home, for burial.

FRITZ—Nathan, father of Beano Fritz and Mrs. Jack Alexander of the Alexander Exposition Shows, died September 29, after a week's illness of appendicitis.

FOULK—C. Leltoy, violinist, died recently at the Williamsport Hospital, Williamsport, Pa., following an operation. He was 47 years old. He had been leader of the Stopper & Fisk Orchestra and also played in the Imperial Teteques. Foulk was a prominent Mason and had many friends in the theatrical profession.

DEEVES—Richard, builder of theaters and office buildings in New York City, died October 18 at his home, 58 W. 83rd st., New York, aged 83. He is survived by his widow and two daughters. Among the buildings erected by Deeves were the Casino and Madison Square theaters and Sherry's.

HALYBURTON—Mrs. Mary, wife of E. T. (Dooey) Halyburton, died June 20.

HENTGEN—Louie, widely known pitcher, died about ten days ago at Wichita Falls, Tex. Hentgen was born about 25 years ago at Osceola, Iowa.

HELD—The mother of Wilbur C. Held died recently at her home in Webster Grove, Mo.

HOGAN—M. P. (Mike), died at Paragonid Sanitarium, Paragonid, Ark., of typhoid, Thursday, October 16. He was 58 years old. Mr. Hogan was popular and well known in the profession, especially in the leading stock companies of the Pacific Coast and Canada, and thru the Middle West, where for five years he was manager of the Famous Broadway Players. During the early summer of 1918 he closed up his company to take up K. of C. war work, and was thus engaged until the armistice was signed. He then finished the season with the Alcazar Stock Company in Portland, Ore. Early in July he joined the Leon Bostwick Players in Memphis, and was with them until removed to the sanitarium. Mr. Hogan was an artist and a scholar and dearly loved by all who knew him. His loss will be keenly felt. His brothers were with him at the time of his death. Funeral services were held in Des Moines, Ia., at St. John's Church, and burial took place at St. Ambrose Cemetery. Mr. Hogan was a member of the Actors' Equity Association and of the Knights of Columbus.

HUNTLEY—James H., 73, an actor in the "Turn to the Right" company, died suddenly Monday, October 13, of heart failure, while the company was playing at Providence, R. I. Huntley had one of the principal roles and has not been feeling well before the holiday matinee started. Just at the conclusion of the first act he dropped dead. He was a native of Chicago and the body was taken there for burial. Huntley's wife, known on the stage as Maude Fox, was a member of the "Turn to the Right" company and pluckily continued in her role until the end of the performance.

IRVING—Henry B., noted actor-manager, died in London Friday, October 17, after a long illness, due to a nervous breakdown. Henry Bostwick Irving was the eldest son of the noted actor, the late Sir Henry Irving, and was born August 5, 1870. He was educated at Marlborough and at New College, Oxford, and made his stage debut at the age of 21, when he joined John Hare's company at the Garrick Theater, London. His first appearance was made in "School" in 1891. Later he toured England, Australia, South Africa and the United States, Irving married Dorothy Baird, a prominent actress and the creator of the part of "Polly" July 26, 1896. His wife, one son and one daughter survive him. Like his father, Irving was quite versatile, playing both comedy and tragedy with consummate art. In 1902 he was a member of the Charles Frohman company at the Duke of York's Theater in London, playing Orlando in "The Tenth Muse" and Orlan in "The Admirable Crichton." Three years later he appeared as Hamlet at the Adelphi Theater. He and his wife toured the United States in "Paul and Francesca" during the season of 1906-'07. In addition to his high accomplishments as an actor Irving was well versed in literature and law. He was called to the bar in 1894 but never practised. He was the author of several volumes, among them being "The Life of Judge Jeffrey" and "French Criminals of the Nineteenth Century."

KIRK—Thomas F., former manager of the Dixie Theater, Pittsburg, died at his home in that city October 17. Mr. Kirk had been connected with the theatrical profession for many years and was widely known thruout the country. His death removes one of the most prominent men in the theatrical life of Pittsburg.

THOMAS HICKEY McINTYRE HEATH

Born in Chicago, May 4th, 1903.
Died in Brooklyn, N. Y., Oct. 28th, 1918.

Our boy came to us late in life and it may be that in consequence we loved him more. We loved him deeply, for if ever parents were blessed with a good boy, we were. In his short existence he never caused us a headache nor a single pang. His ideas on life were worthy of a more mature mind. A mind devoted to study. He didn't want to go on the stage unless he could be big like "Daddy" and "Uncle Jim," as he fondly called his father's long-time partner. When we first told him that Mr. McIntyre wasn't his "real" uncle he didn't care, because "a real uncle couldn't possibly be better than his 'Uncle Jim.'" Tommy loved his "Uncle Jim," and "Uncle Jim" loved young Tom.

He was preparing for college. Had not Theodore Roosevelt gone to college? And Mr. Roosevelt had become great, why in an atmosphere of greatness could he not do the same? It was not to be. We must resign ourselves to the inevitable. But the memory of our loved one will always linger, and memory is O! so sweet!

NONE KNEW HIM BUT TO LOVE HIM;
NONE NAMED HIM BUT TO PRAISE.

MR. and MRS. THOMAS K. HEATH.

IN MEMORY OF MY PARTNER AND PAL

L. R. VAN DIVER
1918—October 20th—1919

CHRIS M. SMITH

LAW—Rodman, aviator and parachute jumper, died October 15 at Camp Sevier Hospital, Greenville, S. C., of pulmonary tuberculosis. He had been ill at the hospital for several months. Law was a brother of Ruth Law, noted aviatrix. He was widely known for his "death-defying stunts," and had taken part in a number of motion picture productions. He was born in Brooklyn thirty-five years ago and is survived by a widow and three children. During the war he was in the aviation section of the signal corps.

LE MONE—Francis, for many years an actor and singer of light opera parts, died of tuberculosis October 4 at Loomis Sanitarium, New York. Le Mone was 75 years old and was born in Kansas. He was forced to abandon professional work in 1907, and after a year's treatment was able to take a position as choirmaster of the chapel and director of amusements in the Casino for the entertainment of patients. He also wrote and staged a number of comedies in which patients took part.

LEVY—Jack, husband of the late Della Fox, and well known as a theatrical booking agent, died October 14 at the New York Hospital, New York City, following a short illness due to a heart attack. For many years Levy ran a vaudeville booking agency and he had a wide acquaintance in the theatrical world.

LEVEY—Mrs. Martha Goodwin, mother of Ethel Levey, the actress, died in Los Angeles, Cal., recently.

He is survived by his widow, two daughters and four sons, Fred, W. R. and C. M., formerly members of the Kentucky Four, and Jimmy, of Ches. Davis' Big Review.

IN MEMORY

of our Husband and Father,
who passed away October 14, 1918, at Helena, Arkansas.
MRS. EVA REED AND BILLIE, JR.

REYNOLDS—Oscar, colored, formerly a well-known circus side-show attraction, died October 3 in Pittsburg, Pa. He was 75 years old. Reynolds was billed as "The White Negro" and was one of the attractions with the old Barnum & Bailey Circus. The only brown spot on his body was a small blotch near the tip of his nose. With soft white hair and eyebrows that had long been gray he would readily have passed for a Caucasian. He passed his last days in Pittsburg. Funeral services were held October 5, and the body was laid to rest in the Franklin (Pa.) cemetery.

ROBINSON—John, owner of a picture theater at Mapleton, Ia., was electrocuted last week when he turned on the power in the projection booth.

SCOTT—Ernest David, a brother of the Philmers and well known in the theatrical world, died at Perth, Australia, September 14.

SEYMOUR—Nellie, daughter of Harvey J. Seymour, died in New York October 9. She was in her 60th year. Funeral services were held under the direction of the Actors' Fund.

STANLEY—Mrs. Emma, 83, only survivor of the choir conducted by Mendelssohn which sang "Elijah" in Birmingham in 1845, died recently in Alnsdale, Southport, England.

STURGIS—Florence, member of "The Millennium Folly" company, died in Seattle on October 4. She had been ill for several months.

THOMAS—Arthur, a veteran minstrel, died in London about two weeks ago. He was 55 years old.

UHLRICH—George, father of Charles F. Uhlrich, of the team of Fredericks and Van, died in Los Angeles, Cal., October 9, aged 68 years.

WEISBERG—Mrs. Mina, soprano soloist at the Temple Israel, Brooklyn, N. Y., and the wife of Charles Weisberg, died at her home in Brooklyn October 14.

WEST—Richard B., professional musician, died at his home in Kinston, N. C., Wednesday, October 15, of a complication of diseases. Mr. West was well known in the musical and show world. For a number of years, in early manhood, he trouped with a well-known minstrel show, and later was connected with other prominent musical organizations. For several years before retiring he was director of the Second N. C. Infantry Band.

YOUNG—Mrs. Mary Emma, formerly soprano soloist in St. John's M. E. Church, Brooklyn, died October 16 at her home, 228 Hewes st., Brooklyn. She is survived by a son, Joshua A. Young, an actor with the Ziegfeld Follies.

Marriages

(Continued from page 75)

a musical comedy actress with "The Magic Melody" Company, were married in Pittsburg October 9. The groom is 35 and the bride 25 years of age. The bride plans to continue her work on the stage.

ALBERTSON-HOWARD—Arthur Albertson, of the cast of "Civilian Clothes," was married at the Little Church Around the Corner, New York, October 14, to Esther Howard, who recently appeared in "She Would and She Did." Mrs. Albertson will have a part in a new musical comedy, to be staged by Julian Mitchell.

GIBSON-PATRICK—Preston Gibson, playwright, and Mrs. Beatrice Patrick, former wife of Lieut. Alex. Pratt, aviator, were recently married by Probate Judge Radford at Greenwiche, Conn.

PURCELL-RHODES—Bud Purcell, a popular baritone at the National, Detroit, married Betty Rhodes, a former Irons & Clamage chorister, and now at the National, recently.

RANDALL-BROWN—Harry C. Randall and Mrs. Roselle Brown, both of the Rice & Burman Shows, were married at Sherman, Tex., October 9.

WARD-McFARLAND—Fay E. Ward, book rider and editor of The Cow Country Magazine, and Montana Helen McFarland, rider and singer, were married in San Antonio, Tex., September 29. They will winter in San Antonio.

Births

Born to Mr. and Mrs. A. J. Garing at their home in New York City, a baby boy, Friday morning, October 10. Mr. Garing is musical director of "Happy Days," the spectacle running at the New York Hippodrome.

Born to Mr. and Mrs. W. D. Smallwood a baby girl, at the American Theatrical Hospital, Chicago, recently. Mrs. Smallwood was a member of "Pirates" last season.

Born to Mr. and Mrs. Frank L. Markham, a baby boy weighing 8 1/2 pounds, Saturday evening October 4. Both mother and child are doing nicely. Mr. Markham is a well-known pitcher.

Born to Mr. and Mrs. Eugene J. Murphy, October 3, at St. Ann's Hospital, New York, a daughter.

Born, a son, to Mr. and Mrs. George Pantages at Tacoma, Wash. Mr. Pantages is a nephew of Alexander Pantages and has been managing the Pantages house at Tacoma.

UNABLE TO SECURE BURLESQUE

Canton, O., Oct. 18.—Despite weeks of effort on the part of L. B. Cool, district manager of Fiber-Shea Amusement Co., of New York, which controls a string of 30 theaters thruout the east, he has been unsuccessful in securing a contract for playing burlesque at the Grand Opera House here. For years past attractions of the American Wheel have held the boards of the local playhouse two nights each week. Cool has succeeded in contracting for attractions of the Columbia Wheel at the Park Youngstown, O., and Grand St. Akron, both Fiber-Shea houses. Attraction split the week playing the first half at Youngstown.

EQUITY MEETING SUNDAY

New York, Oct. 20.—The Actors' Equity Association will hold a meeting next Sunday, October 26, at the Hotel Commodore, commencing at 2:30 p.m. All members of Equity are requested to attend.

HOLDS FIRST RECEPTION

New York, Oct. 20.—The Catholic Actors' Guild held its first public reception last night at the George M. Cohan Theater. It was announced by Father Smith that the Guild would soon be taken under the protection of the Diocese of New York and he predicted a membership of 10,000.

ED BECK PRAISED

Chicago, Oct. 18.—Ed Beck, stage director of the Marigold Garden, is being congratulated on the reception given to "Spotlight," his new revue, last week. The attendance at the opening performance was about double that of the usual dinner party at the garden. The production is twenty numbers long. It has a minstrel setting in which the Ten Marigold Beauties are luminous features.

Josephine Taylor the interlocutor; Edith Allen, Charles B. Gash, Johnny Byam, Elsie Woods and Billy Robinson are end men. The two stars are Billy Robinson, a colored performer, and Betty Campbell, the "Baby" of the chorus, arisen this year to a number of her own. Josephine Taylor and Dorothy Bostwick are capable sopranos. Marie Wells, formerly lead soprano at the Garden for two seasons, is now with a musical production on Broadway. Mr. Beck will be remembered as having produced the very successful "Chocolate Soldier."

ORR REPORTS GOOD BUSINESS

Chicago, Oct. 18.—Harvey D. Orr has returned from a visit with his three musical comedy companies, "Miss Blue Eyes," "Come Along, Mary," and "A Million Dollar Doll in Paris." Mr. Orr reports business to be superb with each organization.

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

SCRIPTS AND SCRIBES

(Continued from page 40)

on in. You will find a place ready and a big audience of patriotic Americans, as well as a welcome from THE CORNER KEEPER, Van B. Powell.

INSIDE OUTS

These are not "Reviews." They are little talks about the things, good or bad, that the audience does not see, the things that make the material a success or a failure. There is nothing personal in these statements. They are just examinations of amusement material, offered from the writer's angle, for the writers' benefit.

SOME ONE MUST PAY—Photoplay

To get a condensed idea of what not to put into a picture you ought to see "Some One Must Pay." The story is not built just to appeal to the lower tastes in a certain class of watchers, but at any rate that is the sort of appeal it makes, for it is almost all along the line of what we would call "sex stuff," and it has no consistent story and brings out no good point. The wife of a jealous husband, who is not shown as having any cause for jealousy, has to accept jewelry from an admirer to get money on for hubby's needs. The jealous husband hangs away with a gun at the jewelry giver and off goes hubby to the lockup, while the wife takes the child to an orphan's home, where the kiddie dies harrowingly with pneumonia, while hubby, after some revelations of "pasta" have come out, goes back to be reunited with his wife. The use of the child's death is just the sort of "dying" an audience hates to see on the screen. It isn't a punch. It is dis-spiriting. Avoid that sort of dragged in sad stuff used to try to get sympathy; of course it was meant to be taken that the child dies as a result of the husband's jealousy, but the lesson doesn't get over. The script handling shows many things that you can learn the wrong way by watching, contrast is attempted, comedy switches to misery, but it does not make its points. It is, for the writer, a perfect study in what not to write. See it, if you can, for the lessons it will push home along the line of good things to dodge.

AUDIENCE TALK

The Orchestra Seats—"Oh, this is terrible." "And you took me away from my evening paper to see this." "Suppose we go home." In the Balcony—"I hate those death-bed things: they make me feel blue, and I came here to enjoy the show." Up in the Gallery—"Gee, it's a fierce pitcher!" We asked: "What do you think of the story?" And got this: "Never read it, and I won't, now I've saw the pitcher."

"YOUR NAME AGAIN, DEAR"—Vaudeville Playlet

Here is an odd case of programming: The author, J. C. Nugent, and the name of the sketch, is all that appears. No mention of players. Just the opposite to what is generally seen in a vaudeville house program.

This little playlet is slim in idea, being built on the intrusion, by way of a ladder, of a man into the room of a lady, whereafter the ladder is gone and he is caught by the lady. But it's not an appeal to the baser elements in us all, it's handled very nicely, and the humor of the idea is played up, not the possible coarseness of the situation. The woman turns out to be angry at her beau and proposes to the intruder that he marry her next day and be her husband for so much a month. He agrees, learns that the beau has explained away the quarrel cause and the woman wants the intruder arrested, but he has fallen in love with her, and convinces her that the other fellow doesn't deserve her because that other fellow's "sister," with whom he was seen by the woman at a ball, has been the intruder's "sister" on similar occasions. They clinch for the curtain tableau. The act sounds in print like a fairly ordinary story. But the clever dialog is what puts it over for a lot of good, clean laughs. The house chuckles and laughs moderately, none of the coarse, ribald laugh that comes from suggestiveness. It appeals most to the downstate folks because some of the points made are pretty subtle, but taken all in all the whole house gets the idea and gives the act a quartet of well-deserved curtain.

AUDIENCE TALK

Orchestra Floor—"Clever, wasn't it?" "I like that sort of thing." Balcony—"Kind of deep for me." "Yea, but I'd rather see that sort of stuff than this wild stab-in-the-back meller." "Yea, so would I." Gallery—"High-brow stuff." "I like 'em stronger—but maybe somebody's hit 'em better, too."

FACTS

(Continued from page 41)

vention of causing reflections on any one. It is a fact and brings us back to another fact. Most of these news are now omitted and if anything are in better shape to entertain, with bigger, better ideas to offer, yet they are denied work;

or, when offered, it is at a small stipend—not a salary. The novelty act and performer is not looking for sympathy or charity—they only want what is fair and just. They have brains to produce new novelties and sensations. They also have brains enough not to produce them unless they are assured they will be paid for them.

Speaking of asking for what is fair. Can an act go up to the bookers and explain a new idea, a new act and also state the cost of same, and receive any assurance of its being booked once he puts his money into it—provided he has money to put into it? He can not. He must take all the chances in his work, also chances of producing his act. The manager or booker takes no chance. It is a case of heads I win, tails you lose, against the artist.

If the artist decides to take a chance and produces an act he must wait and wait until the booker is in the humor to give him an opening to show his act—at a price that may pay for the drayage. Then he is put on to open the show, and, even if the act goes over very big with the audience, if it does not meet with the personal approval of the booker it is booked no more. Of course, there are acts that would never get over, but to be conservative seven acts out of ten are good acts, and out of those seven there are three that are worthy of being headlined on any bill and would make good in that position. Yet the booker, provided he has seen the act at all—he probably sent an office boy to do it—will belittle a while and book a singing or dancing act. The words are full of them, and he can book them without an effort on his part.

I ask why should acts improve under these conditions? I also say that if the managers are sincere in their belief that they can not get novelty acts let them come out in a statement and say that they will favor novelties, and if necessary help finance novelty acts; let them show they will really do it, let them show that they are awake to the situation; let them show they are fair and honest with themselves, the novelty acts, the other acts, and last, but not least, with the public; let them give everyone a fair and equal chance and I will wager my life that if they do this and show their appreciation of novelty acts that in-

your judgment at fault just as it is when you do not book novelties which the public is wanting RIGHT NOW.

As a suggestion cut down your big bills and pay some of the money to novelty acts and they will prove a good investment. Even if they fall down they will not prove so tiresome as some of these singing and dancing acts do which we are getting today. The public wants variety and you may as well wake up to the fact now as later on. It will not be long when you will find it not only wants it, but will demand it. Wake up to that fact before it is too late. PERFORMER.

OPERATED WITHOUT MUSIC

(Continued from page 114)

have been without music through the week as a result of the walkout last Sunday of the union organists and pianists in their effort to force the managers to place orchestras in these theaters. No picketing has been resorted to on the part of the union, and no effort has been made by the managers to replace the musicians. The affair has taken the form of a friendly debate rather than a controversy. However, two joint sessions have failed to bring any decisions in the matter. Yesterday's session lasted until 2 p.m., and was adjourned until Sunday. Managers of the affected theaters claim that the absence of music in their houses has made no material difference in the box-office receipts.

NOT UNDER \$18,000 A WEEK

Chicago, Oct. 18.—"I'm in Mabel's Room," now in its eighth week at the Woods Theater, has not gone under \$18,000 a week, J. J. Rosenthal, manager of the house states. The advance sale of tickets indicates that this record will continue for several weeks.

GRAND STAND AT THE SOUTHEASTERN FAIR



Some idea of the immense crowds that attended the Southeastern Fair at Atlanta, Ga., may be gathered from the above photograph of the grand stand taken on one of the "normal" days of the fair.

side of a year's time they will have more beautiful, more sensational, more better dressed and more artistic stage settings than they have ever had here or any place else.

Another thing. Let the managers give novelty acts the billing and position that they are entitled to. They make good now under trying conditions; they would do so under better conditions. Look at the billing of today. It is about as follows: So and So and a strong supporting show. Mr. Manager, if you are sincere in your opinion of your headliner, why mention "the strong supporting show" at all? Or, if it is a strong supporting show, why not at least show the strength of your convictions by mentioning the names of the strong supporting show? Some of you have a lot to learn about the show game and need a good press agent. You might find some very good ones in the novelty acts.

Some of your headliners are great and funny—behind the curtain—but it is funny that a great many of them sadly fall down when out in front of the curtain trying to entertain the "CHIMPS," as they call the audience. They are "CHIMPS" to stand for some of the acts dished up to them by the managers. It is strange how the headliner must remark: "Take your time" and "I'll wait for you," etc. The fact does not reach your brain, Mr. or Miss Headliner, that the reason the "CHIMPS" do not respond quickly is the fact that they are trying to place just where they heard that old one. Why not go after your "CHIMPS" and make them like it? Generally some novelty act follows you and it makes the "audience" like it, and doesn't give it time to stop once it gets started. Sometimes it is pretty hard to get it started after you have tried it out and "milked" it to death. The novelty acts don't try to stop shows—they keep them going—and many a headliner will stop any show they ever are with, but not the way they think.

Another thing, Mr. Manager don't misrepresent in your advertising of your headliner as direct from the Palace, or direct from such and such a production. The public today is pretty well informed and your headliner may prove a fizzle and you would be doing an injustice to the Palace if that were possible, and prove

GILBERT BUYS THEATER

Syracuse, N. Y., Oct. 18.—Harry Gilbert, connected with a local film distributing concern, this week bought the Regent Theater from Joseph Bondy. The price was \$85,000.

The deal includes the lease of the motion picture theater, now held by Ben Morris and Mitchell Fitzer, which has more than a year to run. However, the new owner has made arrangements with the Fitzers whereby he will be able to take possession in the very near future.

"SCOUT" YOUNGER'S NEW FILM

Chicago, Oct. 18.—"Scout" Younger came in from his summer home at Manitowish, Wis., this week and announced that he will soon begin work on the production of another picture. The film will be called "Scout Younger With the Texas Rangers."

Mr. Younger has been an independent motion picture producer for the past ten years. Mr. Younger will shortly take a bunch of pedigreed airdale dogs and go on a cougar hunt in Idaho.

TO TOUR MASSACHUSETTS

Baltimore, Oct. 18.—Simon M. Driesen, of the Folly Theater, reports that his "Queens of the Folies" company, with Ethel W. Craig and an ensemble of twenty people, has been doing a phenomenal business in New York State, and will now tour thru Massachusetts, leaving Monday, October 20, at the Waldorf Theater, Boston, for a week's engagement.

MANY PERFORMERS

Engaged Thru American Theatrical Agency

Chicago, Oct. 18.—A representative of the W. B. Sherman Stock Company at Regina, Can., has been in Chicago engaging people thru O. H. Johnstone, of the American Theatrical Agency. Among the people obtained were Sarah Gibney, William Springer, Arthur Kohl, Otho Wright, Harry Rousseau, Lella Hill, Clyde Weston and Claude Lewis.

Mr. Johnstone has placed Miss Moyné Morrison with the Hawkins-Webb Stock Company at Flint, Mich. Other persons placed by this agency since the first of the month are Nell Redd, with one of the George Damerel vaudeville acts; Jay Collins, with the Jack Lait vaudeville act; Ed Porter and Leonard Lord, with "The Daughter of the Sun" Company; Mabel Leigh, Edwin Weaver, Eleanor Franklin and Sam Grosse, with the Walter Morton Repertoire Show; Jack Goodwin and Fern Renwith, with the Clint and Bessie Robbins Repertoire Show; Ernest Sharpstein, with the Parker Comedy Company; L. E. Douglas, Anna Bayes and Arthur Hayes and wife, with Geo. Klimt's "Stolen Sweets" Company; Dale Grigby, Charles Jackson, Ernest Evans and Marie James, with Harvey Orr's "Miss Blue Eyes" Company; Pierre Alkey, Trizie Lewis and Wayne Kirk, with the E. Homan Nestell Players.

BIG BUSINESS IN SPOKANE

Spokane, Wash., Oct. 18.—A continuance of theater patronage, such as has been recorded by Spokane's theaters so far this season, will mean certain increase in the number and variety of theatrical attractions here, according to showmen of the city.

Already the indications point to an unprecedented season of prosperity for purveyors of amusements, and with other enterprises contemplating an invasion of this region with new theaters and new attractions a big season such as early attendance records forecast is almost certain to bring in new attractions before many months.

Here are some of the enterprises that may be expected here if a prosperous season is recorded for 1919-1920: More road shows at the Auditorium, a new picture theater of large capacity, a season of burlesque shows such as are now playing on the Coast, entrance of Orpheum vaudeville and another minor vaudeville theater.

The Eastern magnates are only waiting for the time when the West can produce a larger theatergoing public before they begin to send better, larger and more frequent productions westward.

SINGER AND TRUDE ONLY ONES

Chicago, Oct. 18.—Contrary to report the new Lake-State bank, to be opened shortly in the new State-Lake Theater Building, will not be monopolized by members of the theatrical profession. Mort Singer, general manager of the Western Vaudeville Managers' Association, and Judge George Trude, attorney for the association, both of whom are directors, are said to be the only theatrical men identified with the enterprise.

MOVES TO SAN FRANCISCO

Chicago, Oct. 20.—The Automatic Printing Devices Co., formerly S. B. Fenerstein Co., has moved its offices from Chicago to 95 Minna street, San Francisco. The company, which has an advertisement in this issue of The Billboard, was forced to discontinue the manufacture of its machines during the war, but announces that it is now making machines again with enlarged facilities to meet all business demands.

ARKANSAS THEATER BURNS

Harrison, Ark., Oct. 18.—Fire of unknown origin Thursday morning destroyed the Loric Theater here. The loss of the building and fixtures will total \$12,000, half of which is covered by insurance. In addition a \$5,000 pipe organ went up in flames.

KAUFMAN RETIRES AS MANAGER

Gallipolis, O., Oct. 18.—Julius M. Kaufman has retired from the management of the Gallipolis Theater, of which he has had charge practically ever since it was built. F. M. Wheeler of Pleasantville, O., is his successor.

ALBERT BROWN

To Direct "Polyanna" Rehearsals

Milwaukee, Wis., Oct. 18.—Albert Brown, for many seasons a member of the Funnauer stock company and who numbers his friends here by the thousands, arrived in Milwaukee this morn-

(Continued on page 121)

LETTERS

Free, prompt and far-famed, the Mail-Forwarding Service of The Billboard stands alone as a safe and sure medium through which professional people may have their mail addressed. Thousands of performers and showfolk now receive their mail through this highly efficient department.

Mail is sometimes lost and mix-ups result because performers do not write plainly, do not give correct address or forget to give an address at all when writing for advertised mail. Others send letters and write address and name so near postage stamp that it is obliterated in cancellation by the post-office stamping machines. In such cases and where such letters bear no return address the letter can only be forwarded to Dead Letter Office. Help The Billboard handle your mail by complying with the following:

Write for mail when it is **FIRST** advertised. The following is the key to the letter list:

- Cincinnati.....(No Stars)
- New York.....One Star (*)
- Chicago.....Two Stars (**)
- St. Louis.....Three Stars (***)
- San Francisco.....(S)

If your name appears in the letter list with stars before it write to the office holding the mail, which you will know by the method outlined above. Keep the Mail Forwarding Department supplied with your route and mail will be forwarded without the necessity of advertising it. Postage is required only for packages—letter service is absolutely free.

Mail is held but thirty days, and can not be recovered after it goes to the Dead Letter Office.

Mail advertised in this issue was uncalled for up to last Sunday noon. All requests for mail must be signed by the party to whom mail is addressed.

Parcels and Amounts Due

Buxey & Hagan, 1c
Hedy, H. A., 1c
Burch, L. Roy, 2c
Clay, G., 1c
Coffers, Tom, 1c
Coffey, Ruth, 1c
Comer, Jane, 1c
Connolly, T. J., 1c
Conroy, A. C., 5c
Davis, Russell F., 1c
Davis, Verna Mae, 14c
DeWolfe, Forrest, 1c
Edstrom, Ethel, 4c
Eldridge, Rube 3c
Faerber, F. W., 2c
Fernando, M. D., 1c
Foster, Miss E., 2c
Gary, F., 6c
Glover, Geo. H., 1c
Gilmore, Ethel, 12c
Green, D. C., 4c
Henry, A. Roy, 16c
Herskron, Dave H., 3c
Jackson, Happy J., 6c
Johnson, Polly, 29c
Kelley, Jno. J., 3c
LaTour, Frank, 2c
Law, Allen, 1c

Lee & Van, 2c
Murtel, Art, 10c
Melvin, Lillian Mae, 2c
Merriman, Robt., 1c
Miller, Jessie, 6c
Mitchell, O. A., 3c
Mitchell, R. B., 1c
Monroe, C. M., 2c
Moore, Lester, 2c
Murray, Harry, 2c
Nelson, Kid, 1c
Ormslout, F., 2c
Pedrial, Paul, 12c
Purcell, Carleton, 1c
Quigley, Mr. (Jack Morrissey Co.) 50c
Richter, Jean, 10c
Ulley, O. Q., 1c
Roberts, John W., 6c
Robatsch, Roy, 3c
Rosenburg, H., 2c
Snow, Rose, 1c
Thomas, Jay J., 4c
Tomplins, G. H., 4c
Von Sittas & Hall, 2c
Willard, Wm., 4c
Wilson, Ben, 1c

LADIES' LIST

Adams, Dolly
Adams, Fanny
Adkins, Lorraine
Aedelle, E.
Akey, Mrs. Pierre
Alberts, Analeen
Aldiz, Mrs. K. Hassan Ben
Allen, Mrs. E. R.
Allen, Mabel
Allen, Mrs. Rose
Allen, Mrs. M. B.
Allen, Helen
Allen, Mickey
Allen, Lilly Prairie
Althea, Mne.
Amanu, Amy
Ames, Edna
Ammann, Mrs. Estelle
Anderson, Dot
Anderson, Louise
Andrews, Lola B
Andrews, Mrs. Florence
Anna, Madam
Arnold, Ruth
Arlington, Florence K.
Armstrong, Paula
Arnold, Emily
Arnette, Mrs. G.
Arrow, Minnie Sky
Astor, Babe
Baehman, Daisy
Bapr, Mary
Baker, Bobbie
Baker, Buelita
Baker, Mrs. Ray
Banks, Thelma A.
(S)Bankster, Billie
Barker, Mrs. May
Barlow, Florence

Barlow, Tinsle
Barlow, Bula
Barlowe, Mae
Barnes, Blanch
Barnett, Mrs. Ruby
Barnett, Mrs. Clyde
Bartlett, Mrs. Helen
Beal, Mrs. Kate
Beasley, June
Beatty, Jane
Bede, Alison
Belish, Billie
Bell, Mrs. Grace
Bell, Olson Ethel
Bell, Gertrude
Belwin, Alma
Bonadom, Ella
Bennor, Marie
Bennett, Sisters
Benoit, Marlon
Bergon, Valerie
Berling, Mrs. Harry
Bernard, Bessie
Bingtan, Alma
Blackburn, Isabel
Blackwell, Faye
Blair, Mrs. Cella
Blair, Blanch
Blanchard, Louise
Blanch, Grace
Blaney, Martha
Bland, Betty
Block, Mrs. W. J.
Boden, Mrs. Frankie
Boggs, Mrs. Clara
Boswell, Mrs. Freddie
Boutwell, Lilla
Boutcher, Emily
Boshay, Marjorie

Bouchard, Patricia
Bowser, Alberta
Boze, Mayre
Bright, Fern
Brodnick, Al V.
Helen
Brodgen, Ethel
Braddy, Mrs. A. C.
Brewster, Billie
Bright, Willie
Brooks, Mrs. C. S.
Brown, Billie
Brown, Fae Florence
Brown, Mrs. Earl
Brown, Mrs. Rosie Lee
Brown, Opal
Brown, Grace W.
Brown, Mrs. J. C.
Brown, Kittle
Brown, Mary
Brown, G. J.
Burgess, Mrs.
Dorothy
Burke, Grace
Burke, Jessie
Burke, Jessie
Burns, Madam C.
Burns, Mary P.
Burns, Mrs. Jack
Burr, Billie
Burton, Grace
Burr, Marguerite
Byrd, Mrs. O. L.
Cady, Kathryn
Camp, Ruby
Campbell, Mrs.
Fletcher Hugh
Campbell, Martha
Campbell, Mrs. Mabel
Wall
Carlisle, Miss Texas
Carr, A. L.
Carroll, Dorothy
Carroll, Gene
Carter, Betty
Cassidy, Jacqueline
Caval, Mrs. Ina
Cawley, Mrs. J. L.
Centenn, Mrs. Jeannette
Chandler, Babe
Dale, Dorothy
Dale, Adelaide
Dall, Kathryn
Darby, Ruby
Darby, Grace
Davenport, Vivian
Davis, Mrs. Goldie
Davis, Mrs. Minnie
Davis, Mrs. Harry
Davis, Mrs. Bobbie
Davis, Mrs. Del
Davis, Babe
Deaz, Nadia
DeHaven, Mrs. Dick
DeKoen, Marjorie
DeMar, Marie
DeMar, Edna
DeValary, Mignon
DeVeere, Mable
DeVine, Dollie
DeVore, Mrs. Dorothy May
Dean, Dixie
Deen, Vivian
Detrick, Mrs. Lottie
Delno, Ida
Deloy, Mrs. Myrtle
Deno, Bessie
Diggs, Mrs. Walter
Dignam, Nina
Dill, Helen
Dillon, Mrs. L. A.
Dillon, Mrs. Ray
Dixon, Mrs. Mary
Dixon, Mrs. Joe
Dowandam, Mrs. Eleuteria
Donahue, Katherine
Dorn Sisters
Dornbush, Pauline
Douglas, Marlon
Dowell, Nell
Dowling, Bessie
Drain, Ethel
Drummond, Lotta
Downs, Marie
Doyle, (Cutie)
Lillian
DuBoyle, Peggy
Duckworth, Dorothy
Duel, Dot
Dunlap, Mrs. Annie

Foster, Mrs. Harley
Foster, May, & Co.
Foster, Mrs. James
Francis, Mabel
Frank, Minnie
Freeman, Laura
Fuller, Mrs. Robt. L.
Fulton, Nell
Fulton, Jessie
Gadd, Mrs. Louisa
Gallerino Sisters
Gable, Madeline
Ganzer, Agnes
(Pancy Diver)
(S)Gardner, Lillie
Gardner, Georgia
Garland, Etelle
Garriott, Bess
Gerard, Foxie and Mabel
Gerdea, Gertrude
Gibbs, Ruth
Gilbright, Mrs. Robt.
Gibson, Patsy
Giroud, Mrs. A.
Giroud, Mrs. A.
Glenn, Mrs. Alice
Glenn, Myrtle
Gloth, Mrs. Bobbie
Glorus, Mrs. Hazel
Glove, Pearl
Golden, Mrs.
Katherine
Goldie, Essie
Goodbred, Minnie
Goodell, Dolly
Gordon, Pauline
Gordon, Betty
Graham, Alice
Graves, Mrs. A. A.
Green, Babe
Green, Mrs. Mabel
Grey, Mrs. Ethel
Griffin, Gerty
Griffin, Mary
Gumm, Louise
Gurthrie, Mrs. Ida
Hack, Mrs. C. H.
Ladell, Blanche
LaEnama
LaFrance, Josie
LaMont, Naida
Ingram, Dot
Ingram, Leona
Ione, Madam
Iro, Madam E.
Jacobs, Mrs. Jerry
Janaville, Vera
Jenson, Mrs. Hy.
Johnson, Anna B.
Johnston, Emma
Johnston, Leslie
Johnstone, L.
Jones, Mrs. Fern
Jones, Peggy
Jonson, Mrs. Ruth
Joyce, Evelyn E.
Joyce, Margaret
Juanita, M.
Junitta, Princess
Juno, Jennie
Kelly, Mrs. Bobbie
Kelly, Alice
Kelly, Babe
Kent, Peggy
Kent, Mrs. Willard
Kier, Mrs. Clifford
King, L. Florence
King, Evelyn
King, Mrs. Burt L.
King, Violet
King, D.
Kingsburg, Georgiana
Kirkarde, Letta
Kinnan, Cecil
Kline, Lucille
Kline, Mabel
Klippel, Marjorie
Klippel, Mrs.
Marjorie
Kobb, Mrs. Blanch
Koelg, Mrs. Ruth D.
Korte, Mrs. Louis
Kover, Rose
Kramer, Mrs. Les.
Kratzer, Viola
Krug, Mrs. C. H.
Labell, Blanche
LaEnama
LaFrance, Josie
LaMont, Naida

McCarthy, Bessie
McGoy, Jane
McDonald, Ella
McGee, Mrs. Chas.
McGregor, Florence
McLain, Marie
McLaughlin, Mrs. E. B.
McLaughlin, Marie
McMahon, Nettie
McSparrow, Mrs. Geo.
McFarland, Mrs. Ethel
MacKenzy, Mrs. Mae
Mae, Clo.
Maggeri, Helen
Mahoney, Luena
Malne, Marie D.
Malone, Mrs. E. I.
Manley, Mrs. Dorothy
Mantell, Romana
Marble, Babe
Marion, Jessie
Marlowe, Bessie
Marppe, Alice
Marrasco, Mrs. Rosa
Marrott, Mrs. Stella
Marshall, Emma
(Peggy)
Marshall, Irene
Martin, Nellie
Martin, Rose
Marvin, Lillian
Mason, Estelle
Mason, Evelyn
Matarsse, Comalia
May, Cleo
May, Miss B.
Mayes, Mary
Merleau, Yankee
Merrick, Dorothy
Meyerson, Mildred
Mezzelle, Ruby
Miles, Mrs. Guy
Miller, Mrs. Etta
Miller, Jean M.
Miller, Miss Dorothy
Miller, Mand
Miller, Mary E.
Miller, Mrs. Margaret M.
Miller, Mrs. Wni.
Miller, Alberta
Miner, Queenie
Mina, Mayle
Minnie, Lenora
Mitchell, Mrs. J. W.
Mitchell, Mrs. Vera
Moate, Mrs. Scottie
Morley, Mrs. Frank
Morlan, Mrs. G.
T.
Mongold, Edith
Monroe, Mrs. E. S.
Monroe, Mrs. E. S.
Mont, Mrs. M. N.
P.
Moore, Mrs. Hazel
Moore, Estelle
Moore, Mrs. Sarah
Moran, Mrs. W. L.
Moran, Peggy
Moran, Clover
Moray, May
Morehouse, Mrs. Loin M.
Morgan, Alice
Morrison, May
Morrisey, Mrs. Tom
Morrisey, May
Morrow, Nela
Morton (Bob), Mrs. Francis
Moss, Hazel
Murphy, Mrs. Margie
Murphy, Mrs. Ada
Murphy, Glad
Murphy, Rose
Myers, Fern
Myers, Irene
Nadrear, Olive
Nelson, Mrs. Irving
Nelson, Rosine
New Berry, Luette
Nichols, Mrs. Mirell
Noll, Bobbie
Nolte, Mrs. C.
O'Brien, Mrs. Mond
O'Laughlin, Mae
O'Malley, Eva
(Capron)
O'Neal, Marie
O'Neil, Mrs. Alma B.
O'Neil, Peggy
O'Neil, Ruth
O'Shea, Mrs. Jno.
Oden, Mrs. Melissa
Olive, Mrs. Jack
Olive, Rose
Osborne, Marjorie
Oudin, Mrs. A. M.
Overturn, Mrs. J. W.
Owens, Margaret
Oxford, Darline
Ozorf, Thelma
Page, Tiny
Palmer, Laura
Pani, Savona
Pappin, Mrs. S. M.
Paro, Mrs. Rosa
Pauline, Princess
Payne, Mrs. C. A.
Pearse, Maude
Peck, Laura
Perry, Lillian
Peterson, A. Florence
Phillips, Daisy
Phillips, Lena
Pierre, Mrs. Clarie
Pitman, Mrs. A.
Polk, Mrs. Olive
Pooley, Carrie
Powell, Mrs. Babe
Powers, Katherine
Powers, Babe
Preston, Miss Arthie
Preston, Miss
E.
Price, Mrs. Harry
Price, Mrs. Ed
Price, Mrs. Dollie
Price, Lucille
Price, Pearl
Pulman, Emily
Radison, Blanche
Raines, Mrs. Carl

Actors, Actresses and Artists

who elect to make their permanent address in care of The Billboard may, of course, choose any of our branch offices, i. e. New York, Chicago, St. Louis or San Francisco, but are advised, if they are en route, to consider the home office carefully.

CINCINNATI IS BUT THIRTY-ONE MILES FROM THE GEOGRAPHICAL CENTER OF POPULATION OF THE UNITED STATES AND CANADA, and it follows naturally that less delay will ensue in the handling and forwarding of your mail.

We want our service to continue to be, as it always has been, the very best and promptest, and, therefore, we recommend "PERMANENT ADDRESS, CARE OF THE BILLBOARD, CINCINNATI."

It is unnecessary in writing for mail to use a self-addressed and stamped envelope—A POSTAL CARD WILL DO. Give your route far enough ahead to permit your mail to reach you. Write names of towns, dates and signature plainly.

LETTERS ARE HELD THIRTY DAYS ONLY,

after which, if no address has been obtained, they are sent to the Dead Letter Office. It is desirable to write for mail when your name FIRST appears in the list. Address your postal to "Mail Forwarding Service, The Billboard."

READ THE EXPLANATION AT HEAD OF THIS LIST.

Chandra, Mrs. Amber
Chapman, T. A.
Cherry, Rosa Lee
Chester, Jean
Chester, Rae
Chosteen, Miss C.
Childress, Mrs. Hattie
Christensen, Betty
Christoffel, Mrs. E. A.
Chnesberg, Nettie
Clark, Mrs. Barnes
Clark, Fifi
Clark, Fannelle
Clasgens, Constance
Clasgens, Mrs. Mortimer S.
Clayburn, Dolly
Chyton, Hazel
Cleaever, Laura
Cleora, Mlle.
Cleveland, Virginia
Cliff, Beatrice
Clifford, Louise
Clifton, Maxie
Cline, Mrs. Geo.
Cloud, Mrs. John
Clyde, Ora
Coburn, Mrs. S. W.
Coffee, Faye
Cole, Dot
Cole, LaFaye
Collins, Mrs. Zella
Collins, Jean
Cobson, Lillian
Comon, Mrs. Josie
Compton, Ida
Compton, Mrs. Earl
Condon, Mrs. J. B.
Coner, Mrs. J. H.
Conner, Jane
Cook, Mayme
Coplan, Mrs. O. C.
Correune, Madame
(Palmist)
Corrie, Mrs. M.
Cromwell, Lucille
Cummings, Wava E.
Curran, Mrs. Billy
Curry, Eva
Curtis, Mrs. Emmett
Dale, Dollie
Donworth, Bessie E.
Durand, Alene
Durece, Marie
Dutch, Bryan Mrs. Mildred
DuMont, Geanne
DuPree, Corrine
DuValle, Dolly
Eden, Hope
Edwards, Daisy
Edwards, Leonn
Edwards, Halsy
Egan, Mrs. R. W.
Eldredge, Miss Babe
Eldredge, Mrs. Linda
Eleanor & Roberto
Elliot, Hazel
Elliot, Margaret
Ellis, Billie
Ellis, Mrs. J. O.
Ellis, Lewis
Elroy, Flo
Elsa
Elwood, Mrs. Roy
Emmett, Mrs. Doc
Enderly, Mae
Enright, May
Erford, Marie
Erroll P.
Espola, Madam
Estron, Ethel
Evaus, Bessie
Falk, Helen
Farr, Francis
Farris, Babe
Farris, May
Fates, Helen
Faight, Mrs. Cora
Fennell, Buster
Fischer, Maude
Fisher, Lillie
Fisher, Mrs. C. R.
Flammen, Gussie
Flamme, Gussie
Fleeman, Mrs. W. H.
Fleury, Eileen
Flora, Mrs. J. E.
Flynn, Billie
Forester, Mrs. Jewal
Fort, Miss Ophie
Forth, Ella
Fosiv, Princess

Halhan, Mrs. Joe
Halbur, Madge
Halpern, Mrs. Charles
Hamilton, Adair
Harry, Bessie
Hanson, Grace
Harris, Babe
Harris, Estell
Harris, Mrs. W. C.
Harrison, Miss
Happy
(S)Harrison, Rosamond L.
Hart, Mr. & Mrs. R. M.
Hurt, Lillian
Hastings, Shc
Hates, Flossie
Hatfield, Jolly Fanny
Hawkins, G. W.
Hayden, Mary M.
Heath, Juliette
Hedman, Miss Billie
Helman, Billie
Heth, Gertrude
Helms, Mrs. Estella
Henderson, Mrs. J. E.
Hennessey, Mrs. Kalehall
Herman, Mary
Hicks, Mrs. J. D.
Higant, Mrs. Olive
Hiles, Mrs. W. B.
Hillinger, Mrs. Dilla
Hines, Alice
Hite, Elinor
Hoffman, May
Hollinson, Eva
Hopkins, May
Horton, Lillian
Hosmer, Helen
Howard, Evelyn
Howard, Mrs. Anna L.
Howard, Ida
Howard, Mrs. T. A.
Howard, Buddie
Jovle, Mrs. Alice
Judson, Mrs. Goldurla
Huffers, Mrs. Harry
Huluc, Mrs. Verne

LeNoir, Ann Marie
LePearle, Margurite
Lefleur, Rose
LePene, Paulette
LePerrine, Gertrude
LePlant, Lillian
LaSalle, Annette
Larock, Kitty
Lackey, Mrs. Lee
Lahall, Flo
Lambert, Mrs. H.
Landonue, Orah Mae
Larevere, Kollette
Lawrence, Lillian
LeBlanc, Mildred
LeCleave, Vi
LeMae, Margret
Lamar, Irene
LeMae, Montana
LeMar, Helen
LeRoy, Cecile
Leach, Helen
Leare, Helen
Lee, Mrs. J. P.
Lee, Mrs. Victor
Lee, Virginia R.
Lee, Florence
Lee, Frances
Lee, Helen E.
Leister, Mrs. J. P.
Lemona, Mrs. Al
Lemona, Mrs. Edna
Lenahan, Leonia
Lenor, Ethel
Lester, Edith
Lighthawk, Mrs. Mabel
Liken, Hattie
Lindley, Frances
Loman, Rita
Lomane, Mrs. H.
Long, Mary
Lorayne, Paullette
Lopez, Mildred
Loretta, Georgia
Lorraine, Frances
Lorry, Mrs. Emma
Louis, Mrs. Ai
Lovell, Ray
Ludne, Mrs. Wm.
Lynn, Edna M.
McAdam, Therese
McCann, Gertrude
McCarthy, Bessie
McGoy, Jane
McDonald, Ella
McGee, Mrs. Chas.
McGregor, Florence
McLain, Marie
McLaughlin, Mrs. E. B.
McLaughlin, Marie
McMahon, Nettie
McSparrow, Mrs. Geo.
McFarland, Mrs. Ethel
MacKenzy, Mrs. Mae
Mae, Clo.
Maggeri, Helen
Mahoney, Luena
Malne, Marie D.
Malone, Mrs. E. I.
Manley, Mrs. Dorothy
Mantell, Romana
Marble, Babe
Marion, Jessie
Marlowe, Bessie
Marppe, Alice
Marrasco, Mrs. Rosa
Marrott, Mrs. Stella
Marshall, Emma
(Peggy)
Marshall, Irene
Martin, Nellie
Martin, Rose
Marvin, Lillian
Mason, Estelle
Mason, Evelyn
Matarsse, Comalia
May, Cleo
May, Miss B.
Mayes, Mary
Merleau, Yankee
Merrick, Dorothy
Meyerson, Mildred
Mezzelle, Ruby
Miles, Mrs. Guy
Miller, Mrs. Etta
Miller, Jean M.
Miller, Miss Dorothy
Miller, Mand
Miller, Mary E.
Miller, Mrs. Margaret M.
Miller, Mrs. Wni.
Miller, Alberta
Miner, Queenie
Mina, Mayle
Minnie, Lenora
Mitchell, Mrs. J. W.
Mitchell, Mrs. Vera
Moate, Mrs. Scottie
Morley, Mrs. Frank
Morlan, Mrs. G.
T.
Mongold, Edith
Monroe, Mrs. E. S.
Monroe, Mrs. E. S.
Mont, Mrs. M. N.
P.
Moore, Mrs. Hazel
Moore, Estelle
Moore, Mrs. Sarah
Moran, Mrs. W. L.
Moran, Peggy
Moran, Clover
Moray, May
Morehouse, Mrs. Loin M.
Morgan, Alice
Morrison, May
Morrisey, Mrs. Tom
Morrisey, May
Morrow, Nela
Morton (Bob), Mrs. Francis
Moss, Hazel
Murphy, Mrs. Margie
Murphy, Mrs. Ada
Murphy, Glad
Murphy, Rose
Myers, Fern
Myers, Irene
Nadrear, Olive
Nelson, Mrs. Irving
Nelson, Rosine
New Berry, Luette
Nichols, Mrs. Mirell
Noll, Bobbie
Nolte, Mrs. C.
O'Brien, Mrs. Mond
O'Laughlin, Mae
O'Malley, Eva
(Capron)
O'Neal, Marie
O'Neil, Mrs. Alma B.
O'Neil, Peggy
O'Neil, Ruth
O'Shea, Mrs. Jno.
Oden, Mrs. Melissa
Olive, Mrs. Jack
Olive, Rose
Osborne, Marjorie
Oudin, Mrs. A. M.
Overturn, Mrs. J. W.
Owens, Margaret
Oxford, Darline
Ozorf, Thelma
Page, Tiny
Palmer, Laura
Pani, Savona
Pappin, Mrs. S. M.
Paro, Mrs. Rosa
Pauline, Princess
Payne, Mrs. C. A.
Pearse, Maude
Peck, Laura
Perry, Lillian
Peterson, A. Florence
Phillips, Daisy
Phillips, Lena
Pierre, Mrs. Clarie
Pitman, Mrs. A.
Polk, Mrs. Olive
Pooley, Carrie
Powell, Mrs. Babe
Powers, Katherine
Powers, Babe
Preston, Miss Arthie
Preston, Miss
E.
Price, Mrs. Harry
Price, Mrs. Ed
Price, Mrs. Dollie
Price, Lucille
Price, Pearl
Pulman, Emily
Radison, Blanche
Raines, Mrs. Carl

Verona, Millie
Archer, Ruth
Vinton, Myrtle
Vivola, Mlle. Vera
Vivola, Mlle. Vera
Waller, Marlon
Waller, Marlon
Waller, Mrs. Chas.

Whitealder, Mrs. F.
Whitmore, Lucille
Whitmore, Bobbie
Williams, Dorothy
Williams, Billie
Williams, Mrs. Mae

Brown, W. R.
Brown, Geo. J.
Brown, Harrison
Brown, E. H.
Brown & Burke

Crater, Ora
Crawm, Mat R.
Crawm, Mat
Crennan, Charles
Cris, Henry

Estes, J. W.
Ethridge, J. W.
Evans, Andrew
Evans, C. L. Babe
Evans, J. B.

Gulse, Norman
Gunter, Karl
Guthrie, Fred
Guy Bros. Mustrels
Hackleman, John

Johnston, Ben
Johnston, Charles
Jonathan, David H.
Jones, Billy
Jones, H. R.

Little Chick
Litzer, Jack
Little, Edw. Lee
Little, M. Marvia
Lloyd, Joe

GENTLEMEN'S LIST

Abarham, Geo.
Abott, Percy
Abott, Cecil H.
Ackerman, Harry
Adair, Halden

Beasley, Al
Beasley, R. C.
Beattie, Harry
Beaumont, Frank F.
Beck, E. R.

Benson, D. L.
Bentley, O. A.
Bernard, Dr. Harry
Bernard, Al
Bernat, Lonnie

Brown, W. R.
Brown, Geo. J.
Brown, Harrison
Brown, E. H.
Brown & Burke

Crater, Ora
Crawm, Mat R.
Crawm, Mat
Crennan, Charles
Cris, Henry

Gulse, Norman
Gunter, Karl
Guthrie, Fred
Guy Bros. Mustrels
Hackleman, John

Johnston, Ben
Johnston, Charles
Jonathan, David H.
Jones, Billy
Jones, H. R.

Little Chick
Litzer, Jack
Little, Edw. Lee
Little, M. Marvia
Lloyd, Joe

LETTER LIST

(Continued from page 119)

- Mitchell, Fred
- Mitchell, Jno.
- Moak, Ike
- Moussack, F. H.
- Moussack, Vinceny
- Montgomery, L.
- L'Intour, Arthur
- Montrose, Monty
- Moore, K. E.
- Moore, Tom, Girls
- Moore, R. E.
- Morris, Chet
- Morrison, C. H.
- Morrison, W.
- Morrow, Harry
- Morton, Bob
- Morton, Jno.
- Moxham, Jno.
- Mudge, J. J.
- Mullen, Tommy
- Muller, Jno.
- Mullins, Johnnie
- Mulvany, Bill
- Munster, Louis
- Murdock, Joe
- Murdock, R. K.
- Murphy, Songbook
- Murphy, Thos. G. S
- Murphy, Ray
- Murphy, G. W.
- Murray, Ed
- Murray, Earnest
- Murray, Harry
- Murray, A. G.
- Murphy, E.
- Mysers, Jess
- Nail, Lawson
- Nalley, Robt. J.
- Nally, Happy M.
- Nedman, B. W.
- Neely, Harry
- Neiss, Ike and Wife
- Neiss, Maurice and Wife
- Nelson, Miles M.
- Nelson, Toddy
- Nelson, Nels O.
- Nestor, Wm.
- Newman, H.
- Reed, J. R.
- Reed, Jno. Louis
- Reeves, Al
- Regamey, Gene
- Relly, Fox
- Reno, Ed. & Sivas
- Reno, Paul
- Reno, Frank
- Reit, Saleor
- Reynolds, Thos. L.
- Rhodes, Jack E.
- Rice, Billy
- Rice, Bobby
- Richard, Geo.
- Richard, J. R.
- Richard, W. O.
- Richard, Wm. J.
- Richardson, Clarence
- Richl, Coma
- Ridley, A. B.
- Rifner, Carl H.
- Riggs, Wm.
- Riggs, Henry O.
- Riggan, Dave
- Riley, Henry S.
- Riley, J. L.
- Riley, J. Chas.
- Rinaldo, L. J.
- Ringo, Paul
- Ripple, Albert
- Rittonor, Fred
- Roach, Teddy
- Roberts, Gua J.
- Roberts, Jno. W.
- Roberts, Hal
- Roberts, Wm. S.
- Roberts, Walter
- Roberts, Jno. G.
- Robertson, G. C.
- Robin, Dave
- Robln, G. Ernest
- Robinson, Clarence
- Rockford, Ben
- Rodgers, Rex
- Rohman, Geo. J.
- Rollo, Australian
- Romain, Geo.
- Rome, Eddie
- Roncoser, Geo. J.
- Root & Eldridge
- Root, Earl
- Rork, Harry
- Rose, Joe
- Rosenberg, Louis
- Rosenthal, Louis
- Ross, E.
- Ross, N.
- Rotas, Jno.
- Roth, Ben
- Ronndtree, Smyth
- Rowbotham, J. B.
- Rows, Two
- Royles, Craig
- Rozell, Max
- Ruhan, Harry
- Rubby, Jno.
- Rudloff, Harry
- Ruel, Bennie
- Russell Jimmy
- Russell, Dowey
- Russell, G. H.
- Russell, Joe
- Ryann, Morris
- Ryan, Leonard C.
- Peterson, Ed
- Pettitt, Chas.
- Petford, Robt.
- Phillips, Leo
- Phillips, E. J.
- Phillips, Lazarus
- Phillard, R.
- Pieard, Dave
- Pickering, Ben
- Pike's Peak Show
- Plinkington, Norman
- Pingelly, Halloo
- Pinkhiser, S. R.
- Pitroff, The Green
- Pitts, Joe F.
- Plack, F. J.
- Platke, Harry
- Plumlee, Billie Show
- Plummer, I.
- Punkett, Jas. Marlowe
- Pockas, Samuel B.
- Pokmant, R. W.
- Pollie, Henry

- Schnman, Maurice
- Schwartz, Paul
- Schyle, Chas.
- Scott, J. A. O.
- Scott, C. D.
- Scott, Ed
- Scott, Chas. E.
- Scott, H. G.
- Scott, Harry
- Searcy, Geo.
- Seller, Sam
- Serda, Ramiro
- Seymore, Pete
- Shafter, Bos.
- Shank, Robt. F.
- Shanks, Jaa. DeWitt
- Sharock, Earl
- Sharpsteers, Lew
- Shapiro, Henry E.
- Shen, Barney
- Sheldan, F.
- Sheldon, Jack
- Shepard, Vernon
- (S)Shepherd, Jesse
- Sherrwood, Victor
- Shindler, Chas.
- Shiple, J. H.
- Shultz, Chas.
- Shan San, Yee
- Shkels, Wm. A.
- Silver Plate Shows
- Silverlakes, The
- Silvester, Alf.
- Simpson, Harry E.
- Silme, Frank
- Simms, Musical
- Simpson, Louis Fingers
- Simpson, F. S.
- Simpson, H. Q.
- Skinner, Walter
- Slocum, A. M.
- Sloss, Charlie Lewis
- Slyter, O. K.
- Smith, Andrew
- Smith, E. L.
- Smith, F. J.
- (S)Smith, J. W.
- Smith, L. Edw.
- Smith, Mr.
- Smith, Vincent
- Smith, Gerald
- Smith, Clarence
- Smith, M. & Wife
- Smith, Sallor
- Snuukler, Benny
- Snyder, Jss Hoyt
- Snakerino
- Snell, Wm.
- Snow, Ross
- Snyder, Harry
- Snyder, W. T.
- Snyder, H. J.
- Snyder, H. W.
- Solodar, Chas.
- Soloman, Wm.
- Soper, Ed
- (S)Speer, Pan
- Spleth, Geo. M.
- Sponsta, Ed J.
- Stafford, Annse, Co.
- (S)Stapleton, J. B.
- (S)Standing Bear, Chief
- Star, H. D.
- Stearns, Clarence
- Steler, Isiss
- Stellman, Wm. S.
- Stephens, Pee Wee
- Stephens, Cliff
- Stephens, E. Y.
- Stetson, Jack
- Stevens, Bert
- Stevens, Carl L.
- Stevens, Nelson
- Stewart & Castle
- Stewart, Harry
- Stewart, Fred P.
- Stillion, Lenard
- Stillwell, Joe
- Stine, A. H.
- Stires, Fred K.
- Stoley, Lester
- Stone, Frank L.
- Story, Cotton
- Story, Al G.
- Story, Al G.
- Stout, Jas. M.
- Strout, Victor
- Strand Amse, Co.
- Stratton, Frank J.
- Streeter, W. S.
- Stringer, Don
- Strout, E. D.
- Sturcho, Prof. Frase
- Sturzh, Harry J.
- Sullivan, S. M.
- Sullivan, Mr.
- Sullivan, Roxie
- Sullivan, J. P.
- Sun Fong Lin Troupe
- Summers, Homer
- Surra, Jno. W.
- Sutherland, Billie
- Sutherland, Edw.
- (S)Sutton, F. M.
- Swahn, Geo.
- Swan, Frank M.
- Swango, Jesse
- Swift & Kelly
- Swifts, Jake
- Swires, C. U.
- Taber, Fild
- Tait, White
- (S)Tabert, H.
- Talifer, Pietro
- Tanner, W.
- Tattooed Speedy
- Tates, John G.
- Taylor, Elmer L.
- Taylor, Arthur L.
- Taylor, D. W.
- Taylor, J. E.
- Taylor, W. N.
- Teddy, Little Count
- Tedlock, Leslie E.
- Tenny, Walter
- Tennis, C. O.
- Terrell, Carl
- Thiessen, H.
- Thompson, Frenchie
- Thompson, Loyd
- Thompson, Leroy
- Thompson, Fred
- Thompson, Melvin J.

- Wittinghill, J. C.
- Wolf, Karl
- Wolf, Ronald D.
- Wolff, W. C.
- Wood, D.
- Wood, Buddy
- Wood, Carl
- Wood, Emanuel A.
- Wood, Wilburn A.
- Woods, Ray
- Woods, Leonard
- Woodson, Guy
- Woolery, J. M.
- Worden, Geo.
- Work, Harold Nicholas
- Workman, E. N.
- Wright, Jitney
- Wright, Eddie
- Wright, Albert R.
- Wright, Frank
- Wright, Albert R.
- Yacharow, I.
- Yancy & Yancey
- Young, Jack
- Zaske, Albert
- Zalno, Jos.
- Zelno, Dad
- Zehn, M. W.
- Zento, Tom
- Zerado, Harry
- Zerell, David
- Zerm, Chas. A.
- Ziegler, Mike

HARRY MOUNTFORD CALLED AS WITNESS IN FEDERAL HEARING

(Continued from page 118)

ent organization of the vaudeville, and said its membership was about 800. This finished his direct examination.

CROSS-EXAMINATION

John Walsh asked Mountford about his education, and the witness said that he was a graduate of the King Edward VI Foundation School, Magdalen College, Oxford University and King's College, London. He is a Bachelor of Arts, a Master of Arts and a Bachelor of Science. Mountford said his father is a clergyman.

Mr. Walsh questioned Mountford about his stage history. The witness said he went on the stage in 1901 and had played with Irving Barret, Herbert Beerthorn Tree, Henry Irving, Woodson Grossmith, George Alexander and Willy Edouin. He had played in all the principal music halls in the world with the exception of Budapest, Bucharest, Christiania and the United States.

Mr. Walsh then asked the witness: "You said yesterday that you did not owe allegiance to any country?"

A. Yes.

Q. How do you explain that?

A. Because I have taken out my first papers and declared my intention of becoming an American citizen. In that declaration I state I relinquish my allegiance to any foreign king or potentate, and more especially the King of Great Britain and Ireland, and as I have not been admitted into the Union Shop of American citizens I cannot claim allegiance to a country. I have renounced now my I claim allegiance to the United States in the strict sense of the word until I have become an American citizen.

Q. Do you propose to follow that ont?

A. I do. I would have been an American citizen long ago if it had not been for the war.

Q. What had that to do with it?

A. Well, in the first place I could not very well—when Great Britain was at war I could not very well renounce my allegiance to a country which was at war. It would have been like resigning from an organization which was on strike. Technically, I was in the British service.

Mr. McColl: Will you fix definitely the date of his application for papers?

Q. When did you make application?

A. Directly after the war was over.

By Mr. McColl:

Q. That is recently after the armistice, you mean?

A. Yes.

By Mr. Walsh:

Q. Are you still in British service?

A. I am not discharged.

Mountford was then interrogated as to his views on the labor question and replied that his views coincided with Abraham Lincoln's, Leo XIII and President Wilson's. The witness then defined the difference between the closed shop and the union shop, explaining that the former term was an employer's expression and the latter the one used by union labor. He explained that he wanted an arbitration board to adjudicate all differences between actor and manager and the union shop to enforce the decision of this board.

Redirect Examination

Mr. Goodman asked Mountford what his opinion was of the attitude of E. F. Albee toward the vaudeville artist. To which Mountford replied, "I think Mr. Albee has changed very greatly during the last six or seven years. I think that he has changed very greatly since he became the owner, or majority owner of the Keith Circuit. I think that his point of view since he became owner and undoubted majority of the Keith Circuit has changed materially from what it was when he was merely, probably—I do not know the exact relation, but a very trusted employee in a high executive capacity. I think with the spread of more liberal opinion thru the public of the United States that with the trend of thought towards freer co-operation between the employer and employee, and if Mr. Albee believes the things he has said and published, I think that Mr. Albee stands in a very few years of becoming the best loved and best liked man in the vaudeville profession, if he carries out the theories and the ideas and the statements he has made. And I was very delighted to hear Miss Fitzgerald say that Mr. Albee told her it was a shame and a disgrace and a crime to take that extra commission from a woman. And in any case it must not be forgotten. Mr. Goodman, and I say this publicly, that the attacks which have been made by this organization or by me upon Mr. Albee were attacks on Mr. Albee as the head of the organization, and he attacked in that way, similarly as I was attacked because I am the head of this organization. I still think that there are grave faults, grave abuses in the system of the United Booking Offices, and the system of the Vaudeville Collection Agency, but I think that is the fault of the machine and to a greater extent the fault of seventy-five per cent of the men who surround Mr. Albee."

At the conclusion of Mountford's testimony, Mr. Walsh asked that the article in Variety which was referred to in Mr. Walsh's letter that was introduced in evidence yesterday, be put in the record. (The letter of John Walsh's referred to was addressed to Harry Mountford and printed in The Billboard, issue of July 29th, 1949.) This was done, but only after

a bitter fight between ex-Judge McColl and John Walsh.

Mr. McColl intimated that it was an improper thing for Mr. Walsh to send such a letter to Mountford while the case was pending. Mr. Walsh said that he was perfectly justified in so doing by his action and that there was nothing improper in what he had done. This was said in the same manner as any lawyer would in the same case, in the same case, in the same manner as any lawyer would in the same case, in the same manner as any lawyer would in the same case.

Mr. Walsh said that he was perfectly willing to have it put on the record, with that threat attached. This Mr. Call was not willing to do.

McColl then shouted at Mr. Walsh, "When I get you in court, I'll exorcise you." Mr. Walsh came back with a most emphatic, "Yes, and I'll tear the hide off you. I don't have to go round to other people's back doors." This cryptic utterance aroused Mr. McColl's ire, but the best he got from Mr. Walsh was the assurance that at the proper time and place, he would make his meaning clear. Amid all this great excitement prevailed and the gallery hailed the little drama with glee. Nobody seemed to know what Mr. Walsh meant by the "back door" reference, the various guesses were made by the spectators.

With the conclusion of Harry Mountford's testimony, the examination of witnesses was concluded and the question of the submission of briefs came up. Mr. Walsh as counsel for the commission agreed to have his brief in by November 10th and the respondents will file their brief December 10th. After this the commission will set a date for oral argument. The hearing adjourned sine die at 11:35 a.m.

NEW LEADS

Make Good at Empire, Salem, Mass.

Salem, Mass., Oct. 18.—Mabelle Estelle and Lyle Clement, the new leads at the Empire Theater playing stock here, opening in "What's Your Husband Doing?", passed the ordeal and have gained the confidence and friendship of stockgoing audience in this city. Manager Katz has made a big improvement in the company and deserves commendation for his efforts in obtaining desirable results. Monday night met the company with a full house and the balance of the week continued big. John Mack made a hit as Pidgeon and Joe Thayer went over fine with his comedy portrayal of the rubic chief of police. Every laugh he got, followed by applause, was justly earned by him. He is probably one of the best stock comedians in the business. Leon Brown's stage settings were an asset to the show. "The Net" will be featured this coming week. "Hit the Trail Holiday" follows.

VAUDEVILLE NOTES

Miss Lizzie Roberts is very ill at the Memorial Hospital, Island-Ford, Va., and would like to hear from friends.

Billie Beyer is in New York and has organized two girl acts for the big time. Books and lyrics will be written by Al Bernard, the boy from Dixie.

Mrs. Charles Alcott, who was on the bill at the Miller Theater, Milwaukee, last week, slipped from the lower steps of a stairway just as her act was called, and suffered severe bruises.

Wrays Manikins, a well-known vaudeville act, opened at Cross Keys Theater, Philadelphia, last week. The act is produced by Mr. and Mrs. Ray Phinney, who are well known in vaudeville. The act is booked over the Keith-Sun Circuit.

Vincent R. Sottelo, known as Eldorado the Dancin' Girl, female impersonator, recently had his eye operated upon by Captain Roberts and is doing well. He would like to hear from Joe Fuentes, dancer. Address Camp Hospital, Ward 12, Camp Pike, Ark.

James and Beatie Altkin are scoring a big hit on the Poll Time. The roller skating feats by Miss Altkin and the clever contortion work of Mr. Altkin make the act a big novelty. They work in a full stage, roof garden special scene with electrical effects.

Kennedy and Thomas, producers and promoters of Akron, O., are staging a new musical girl act, with twelve people, entitled "Brides of Fashion." The act, which is intended for the big time, will have two scenes and a splendid wardrobe. The piece was written by Billy Deffense, the eccentric comic, who will be featured in same.

Battling Nelson, the pugilist, appeared in Pittsburg last Wednesday night at the Victoria Theater and attracted a big house. Bat boxed three rounds with Ray Fryle. Every seat in the house was sold and Manager Middleton borrowed chairs from every restaurant in the neighborhood to accommodate the crowds. Middleton has put the Victoria on the map after it had been in a trance for the past three years.

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

A REWARD OF \$10.00

will be paid for accurate information of the present address of W. W. Goodell, Address H. H. HANFORD, care Billboard, Cincinnati, Ohio.

2,000 PEOPLE

Hear Golden Jubilee Concert of Nathan Franko

New York, Oct. 20.—Two thousand persons at the Hippodrome last night heard the Golden Jubilee concert of Nathan Franko, who celebrated the fiftieth anniversary of his appearance as a musician in New York.

Israel Vichkin, a fifteen-year-old boy, who Mr. Franko intends giving a musical education, played the first movement of a concerto by MacDowell.

EDWIN KEOUGH SERIOUSLY ILL

New York, Oct. 20.—Edwin Keough, who has been in Maine for the past few months playing in pictures, is seriously ill at Augusta, Me.

Friends of Edwin Keough can communicate with him thru Harry Montford, 505 Fifth Avenue, this city, and can be assured that he will be well taken care of during his illness.

"ANDRE SHERRI REVUE"

First of Six New Pieces To Be Presented by New Producing Company

New York, Oct. 20.—Andre Sherri, who has staged a number of girl and music shows, has entered the producing field and has formed a company to be known as Andre Sherri Productions, Inc.

Others will be "The Love Child," a drama imported from Paris; "Fernina," a fashion extravaganza; "It Takes a Thief," a farce by Edward Barry; "Knights of Bagdad," a musical comedy, and the new "Palais Royal Revue of 1919."

LAMBS' CLUB ELECTION

New York, Oct. 18.—Irvin S. Cobb was made boy at the annual election of the Lambs, and was the only newly-elected one of the important officers.

Several matters of importance to the club were discussed at the election. Since a number of the producing managers resigned at the time of the strike last summer it is now more distinctly an actors' club than ever before.

TAKES CONTROL NOV. 15

New York, Oct. 20.—Marcus Loew on November 15 will take control of the booking directions of the nine theaters he recently acquired in Oklahoma and Texas, including Galveston, Dallas, Houston, Oklahoma City, Ft. Worth, Waco, Wichita Falls and Tulsa.

"LOST LEADER" AT GREENWICH VILLAGE

New York, Oct. 20.—William Harris, Jr. will present "The Lost Leader," an Irish play, by Lennox Robinson, with Charles Stewart Parnell as its central figure, at the Greenwich Village Theater in the near future.

TO APPEAR WITH OTIS SKINNER

New York, Oct. 20.—C. B. Clarence, an English actor, has come to this country to appear with Otis Skinner in "The Rise of Peter Barton."

ACTRESS SPRAINS ANKLE

New York, Oct. 20.—Mrs. Bessie McCoy-Davis, who is appearing in "The Greenwich Village Follies," sprained an ankle Saturday night and she will be unable to act for a week.

FOR SALE

ALL DECORATIONS AND EFFECTS OF THE 1919 CHICAGO ELECTRICAL SHOW

NOW OPEN AT THE COLISEUM, CHICAGO

IMPORTED CHINESE LANTERNS, EXHIBIT BOOTHS, ETC.

ADDRESS E. W. LLOYD, MANAGER 72 West Adams Street, Chicago

ADDITIONAL ROUTES (Received Too Late for Classification—See Regular Routes, Page 76)

Allen, Tom W., Shows: Pittsburg, Tex., 20-25.

WANT CONCESSION AGENTS

Edley Dells, LeRoy Osborne, mgr.: Greenville, N. C., 22; Tarboro 23; Newbern 24; Winston 25-28.

Baldwin's United Shows (CORRECTION) Beckley, W. Va., 20-25.

Fernand Greter Expo. Shows; (CORRECTION) Las Vegas, Nev., 20-25; Needles, Cal., 27-Nov. 1.

Blue Grass Amusement Co., H. R. Crouger, mgr.: Stone Mountain, Ga., 20-25.

Boydok Players; Forlyce, Ark., 20-25.

Bringing Up Father (Eastern) St. Catharines, Ont., 27; Galt 28; Woodstock 29; London 30-Nov. 1.

Bybee Stock Co.; Tronsdale, Kan., 20-25; Garfield 27-Nov. 1.

Captain and the Kids: Terre Haute, Ind., 22; Christopher, Ill., 23; Duquoin 24; Benton 25; Herrin 27; Peoria 28-29; Springfield Nov. 1.

Central State Shows; Jackson, Ga., 20-25.

Hilton-Kelley Shows, L. C. Kelley, mgr.: Clarendon, Ark., 20-25.

Cole Bros.' Circus; Greenshaw, Miss., 24.

Coley's Greater Shows: Monks Corner, S. C., 20-25.

Commercial Shows, Louis Henne, Jr., mgr.: Billey, Tex., 20-25.

Carole's Band; Linton, Ind., 20-25.

Dangerous Girl; Omaha, Neb., 20-25.

Davis, Bert, Show; Hereford, Tex., 20-25.

Delmar's Lions (Liberty) Lincoln, Neb., 27-29; (Empress) Omaha 30-Nov. 2.

Dean, Nelson (Gills) Kansas City, Mo., indef.

Domingo's Filipino Serenaders; Marion, Va., 22-25; Pulaski 23-25.

Fox, Roy E., Players; Lampa, Tex., 20-25.

Galvin's, James A., World of Wonders; Canton, Miss., 20-25; Crystal Springs 27-Nov. 1.

Georgia Black & Tan Minstrels, Edw. H. Gardner, mgr.; Henryetta, Ok., 20-25; Lawton 25-Nov. 1.

Great Lyric Shows (CORRECTION) Calhoun, Ga., 20-25.

Great Southern Shows; St. Paul, Va., 20-25.

Great White Way Shows; Linton, Ind., 20-25.

Hazonbeck-Wallace Circus (Additional) Houston, Tex., 27; Fort Arthur 28; Crowley, La., 29; Lafayette 30; Baton Rouge 31; New Orleans Nov. 1-2.

Helix Bros.' Shows; Drumright, Ok., 20-25.

Hills' Gus Minstrels, Chas. Williams, mgr.: Austin, Tex., 22; Palestine 23; Longview 24; Texarkana 25; Shreveport, La., 27; Marshall, Tex., 28; Paris 29; Ardmore, Ok., 30; Oklahoma City 31.

Holtkamp & Richards Shows; West Plains, Mo., 20-25.

Hurwood's Singing Orchestra; Dallas, Tex., 20-25.

WANT SHOWS—CONCESSIONS

Best Show In Town! In seven years JOHNNY J. KLINE SHOWS, Office, 1431 Broadway, New York.

Lewis, H., Amusement Co.; Oakdale, La., 20-25.

Long's, Guy E., Cameoans; Honey Grove, Tex., 20-25.

McFarlands, The (Garrick) Norristown, Pa., 25-26; (Hipp.) Pottsville 30-Nov. 1.

Main, Walter L., Show; (Additional) Sylacauga, Ala., 27; Talladega 28; Tallapoosa, Ga., 29; Douglassville 30; Noncross 31; Seneca, S. C., Nov. 1.

Mills', Ben, Band; Muira, N. Y., 20-23; Geneva 24; Bath 25; Dunville 27; Dunbar 28; Warren, Pa., 29; Bradford 30; Greenville 31.

Montgomery & Martin (Hipp.) Sacramento, Cal., 24-28.

Morton's Comedians, Walter A. Morton, mgr.: Maitland, Mo., 20-25; Stronghurst, Ill., 27-Nov. 1.

Nell, C. W., Shows; Tithobaux, La., 20-25; Raceland 27-Nov. 1.

Nutt Ed C., Comedy Co.; Crowley, La., 20-25.

O'Connor, Hayden Eddie (Penn.) Philadelphia O'Connell, (Lyric) Trenton, N. J., 27-29.

Pickett, Blanche, Co.; Fort Plain, N. Y., 20-25; Susquehanna, Pa., 27-Nov. 1.

Roberts United Shows; Millidgeville, Ga., 20-25; Raleigh 27-Nov. 1.

Robinson, John (Circus); (Additional) Tarboro, N. C., 27; Greenville 28; Henderson 29; Durham 30; Greensboro 31; Gastonia Nov. 1.

Shaw's, Bob, Blue Ridge Lassies (Hipp.) Spartanburg, S. C., 20-25; Greenville 27-Nov. 1.

Southern Expo. Shows; Alexander City, Ala., 20-25.

Sparks' Circus; Eastman, Ga., 22; Macon 23; Dublin 24; Tennesse 25; Coalington 27.

Superior Shows; Union City, Tenn., 20-25.

Talbot Tent Show; Abbeville, Ala., 20-25.

Uncle Tom's Cabin (Thayer-Tuson Co.) Dennison, O., 24; Bridgeport 25.

Veah Bros.' Shows; Yazoo City, Miss., 20-25.

Wallace-Jackson Shows; Holly Springs, Miss., 20-25.

WANT SHOWS AND CONCESSIONS

WALLACE EXPOSITION SHOWS, Aberdeen, Md., this week. Then Dixie Land.

Wonderland Shows; Lake Charles, La., 20-25.

Yankee Robinson Circus; Wynne, Ark., 23; Intrigue 24; Blytheville, 25; Cape Girardeau, Mo., 27.

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

MRS. TRUMAN (E. M.) CARLTON

CHARACTER READER. Care Commercial Shows, Home address, San Antonio, Texas.

VIOLINIST

Wants change about Nov. 31. Road Shows, Vandalia, Ill. Dances, Teaching, Age 30. A. F. of M. VIOLINIST, care Billboard, Opera Place, Cincinnati, O.

Keith's, Cincinnati

(Continued from page 17)

of which were appreciated. His Torador number from "Queen," and Kipling's "Mandalay" were among his selections, and sung in excellent style. Clifford Vaughan at the piano. Seventeen minutes, full stage; four bows, encore, then three bows.

No. 7—Much hilarity is in the offering, "A Reel of Real Fun," as presented by Kate Ellmore and Sam Williams. Miss Ellmore had the audience laughing at all times while she was on the boards. Mr. Williams' song numbers were liked. Nineteen minutes, opening in one, closing in two; two bows.

No. 8—Leonard Gantler's Animated Toy Shop proved a good closing number. Gantler has four beautiful, well-trained Shetland ponies, and a number of intelligent dogs. A treat for the kiddies. Eleven minutes, full stage; one curtain.—C. W.

ALBERT BROWN

(Continued from page 115)

ing to begin rehearsals for "Polyanna," which will be the initial offering of the new Shubert Stock company Monday night. It is understood that Brown will only remain here for the "Polyanna" production, but it is said that Manager Nigermeyer of the company is endeavoring to get him to remain for several weeks. With the announcement that he would head the new stock company the advance sale jumped and crowded houses will be the rule at every performance next week at the Milwaukee street playhouse.

SUBSCRIPTION FOR MARTIN

New York, Oct. 18.—Charlie Martin, who was formerly connected with Tull Taylor, Jos. Morris Music Co., Leo Felst and Jerome H. Remick & Co., is laid up with pleurisy and pneumonia at the Long Island College Hospital, Brooklyn. Martin will be discharged from the hospital about November 15, but will not be allowed to work for three months. A subscription is now being raised by Eddie Silverick, Joe Goodwin, Eddie Ables, Harry Hoch, Minnie Blauman, Frances Carroll, Dan Monahan, Dick Jess and several other well-known young ladies and gentlemen from the music publishing business and theatrical profession so that Martin may enjoy a good rest when he leaves the hospital. The

Billboard will publish a list of all donations received by E. P. Silverick of J. H. Remick & Co., New York office, who is treasurer of the fund.

Joe Morris Music Co., \$10; Joe Hollender, \$5; Cully Morris, \$2; Eddie Ables, \$2; Louis Schenger, \$2; Jeff Brannen, \$1; Ed O'Keefe, \$1; Chas. M. Smith, \$1; Chas. Potter, 50 cents; Miss A. Riley, 25 cents; Florence Rosenthal, 25 cents; Margie Brenner, 25 cents. Total, \$25.25. This amount was collected by Eddie Ables, professional representative for Joe Morris Music Co., 145 W. 45th street, New York.

Ted Snyder, \$5; Bert Kahmar, \$2; Sam Lewis, \$2; Joe Young, \$2; Moe Krans, \$2; Pete Wendling, \$2; Harry Ruby, \$2; Edgar Lesley, \$2; Jerry White, \$2; Manrice Abrams, \$2; Walter Donaldson, \$2; Lew Colwell, \$1; L. A. Daly, \$1; Henry Santley, \$1; Sammy Levy, \$1; Arthur Behm, \$1; Henry Berman, \$1; Leo Lewin, \$1; Harvey Schloeman, 50 cents; Ben Freedman, 50 cents; Pete Kopelson, 50 cents; Ray Perkinson, 50 cents; Roy Turk, 50 cents. Total, \$34.50. Collected by Harry Koch, floor manager, Waterson, Berlin, Snyder Co., Strand Theater Building, New York. These two collections total \$59.75—on October 17.

AMERICAN BURLESQUE ASSOCIATION ANNOUNCES

New York, Oct. 20.—William V. Jennings, in the executive offices of the American Burlesque Association, stated that there were no authentic developments in the week of Wrightstown (N. J.) bookings.

Bristol, Pa., is open, optional to producing managers, as heretofore.

The Empress Theater, Cincinnati, O., is eliminated from A. B. A. bookings.

George Gallagher, former manager of the Gayety Theater, Kansas City, is now attached to the A. B. A. in the Columbia Theater Building, and may have something to say in our next issue.

Mr. Jennings is back at his official desk in the A. B. A. executive office, much improved in health and spirits after his vacation en tour.

NELLIE REVELL STILL ILL

New York, Oct. 20.—Nellie Revell, who is in charge of publicity for John Cort, is still confined to her home by illness. Miss Revell has been very sick and it was reported today that she was no better.

CENTRAL STATES SHOWS

WANT QUICK FOR REMAINDER OF FAIRS AND TWO BIG CELEBRATIONS

TALKERS and Grinders. Man to take charge of neatly framed Snake Show on 50-50. Porto Rican "Reptina," wire address.

MIDGETS, FAT PEOPLE—Have fine Platform Show complete. Salary or percentage.

VAUDEVILLE or MUSICAL COMEDY People. Organized company preferred. Complete outfit furnished.

WILL BOOK ANY CLEAN, NOVEL SHOW, such as Silodrome, Wild West, Mechanical Show or Dog and Pony Show.

PLANT, PEOPLE, COLORED MUSICIANS—All winter's work. Pullman accommodations after November 11th. Your choice of Carnival or one-nighter.

CONCESSIONS—A few good ones open. Must be legitimate. Tom Dillon, Bag Piper, and White Giffert, write Jack Lee's Ten-in-One.

Address **J. T. PINFOLD, Manager.**

Wire quick. Jackson, Ga., this week; Baxley, Ga., Fair, week Oct. 27th; Lyons, Ga., Fair, week Nov. 3d; Savannah, Ga.; Abbeville, Ga., Tri-County Celebration, on streets, week Nov. 17th.

W. J. Bloch Bazaar Co.

Now playing Meriden, Conn., until 27th. Williamantic, Conn., auspices "Moose," Nov. 1-10.

Then return New London, auspices Brotherhood Railroad Trainmen.

We Netted Over \$6,500 for the "Moose,"
New London.

Have a few open dates for fraternal organizations.
Address as above.

BLOCH BAZAAR CO.

R. O. COOPER

WM. J. BLOCH

WANTED

For Stover & Ackerman Amusement Company
Going South

Shows of all kinds. Would like to hear from good Pit Show, with good frame-up. Also Spidora Show. Concessions of all kinds; no exclusive. Girls' Shows and grift, save stamps. This Show stays out all winter. One or two good Fairs in the South. Will start South from Republic, Mo.; show there October 22, 23, 24 and 25, 1919. I have now a new Herschell & Spillman Three-Abreast Swing, Ferris Wheel and three Shows. For Shows, write **JOE ACKERMAN**. For Concessions, **JOHN STOVER**, Republic, Missouri, on dates above specified.

WANTED-CONCESSIONS

WANTED-PLANTATION PERFORMERS

Have complete athletic outfit idle. Can place Cabaret Dancers, Piano Player and Floor Man. **L. C. KELLEY, Mgr., Clifton-Kelley Shows**, week October 20, Clarendon, Ark.

WANTED QUICK--TWO CLARINETS,

one Slide, one Alto. Long season. **E. H. JONES, Manager Cole Bros.' Shows**, Marks, Miss., 23; Crenshaw, 24; Robinsonville, 25; Friar Point, 27.

Wanted--White Dancers and Musicians

for Hawaiian Show. Wire. Don't write. **RUSSELL BROS.' SHOWS**, Rogers, Ark., this week; then Ft. Smith.

WANTED

An Electrician That Understands Eli Plant.

Wire Winnsboro, La., week Oct. 20th. **WASHBURN-WEAVER SHOWS.**

WANTED--CABARET DANCERS

We pay 10c and tips. Piano and Trap Drummer. Top salary and sure. Floor Manager on per cent. Can place other Shows and Concessions that want to go South. Corn Carnival on streets, this week. **TRIXIE THOMAS, Grayville, Ill.**

WANTED--PONY ACTS, 1 TO 8 PONIES

Also want Leaping and Riding Dogs and Comedy Jugglers. Clowns that do Pantomime Comedy Work in Animal Suits. Write what you have and what you can do. Send photos; will return same. I will lease or buy Ponies. Do not want any junk. Must be the best. Write all particulars.
GEO. E. ROBERTS, 2324 N. Fairhill St., Philadelphia, Pennsylvania.

WANT MUSICIANS FOR ALL INSTRUMENTS

Join Corinth, Miss., week October 20th; Aliceville, Alabama, 27th. Eight weeks out. All concessions work. No exclusive.

JAMES PATTERSON.

MENTION US, PLEASE--THE BILLBOARD.

VEAL BROS.' SHOWS

Week of Oct. 20, Yazoo City, Miss., Auspices Merchants.
" " " 27, Lexington, Miss., Day and Night Fair.

SHOWS—Can place one more Platform Show.

CONCESSIONS—Groceries, Poultry and Ham and Bacon Wheels open. Can place all other legitimate Concessions, except Glassware, Candy, Dolls and Soft Drinks.

COOK HOUSE—If you have a good clean one we will place it.

CABARET DANCERS—Can place 6 more dancers to join at once. Ten cents and tips.

Address all mail and wires as per route, **JNO. VEAL, Manager.**

MERRY-GO-ROUND OWNERS—If you have a machine that can open on Monday night I can place it to join at Lexington, Miss., Fair. **George Yamannaka**, wire.

THE FASHION PLATE BAZAAR

—AND—

WINTER FESTIVAL SHOWS

Wants for Ironwood, Mich.---Legal Adjuster

A-1 Legal Adjuster that has made or knows the Copper Country. **Wire at once. ORCHESTRA**—Can use five or six-piece Jazz Orchestra, either string or instrumental. Wire lowest salary with transportation. **CONTEST MEN**—Want two immediately that know how to work contests. Wire. Don't write.

CONCESSIONAIRES—Will place all Wheels except Kewpies, Dolls and Candy. Room for a few Grind Stores. Only one Concession of a kind carried. If you want a winter's work that will be a clean-up, wire and reserve your space at once.

Bessemer, Mich., auspices American Legion, follows Ironwood.

Address all replies: **THE FASHION PLATE BAZAAR,**
Saint James Hotel, Ironwood, Mich.

HARRY E. BILLYCK

WANTS TO BUY FOR CASH

SIX MORE FLAT CARS, 50 ft. or over; one Sleeper or Stateroom Car, two Baggage or Box Cars. All must be in good condition and pass M. C. B. Will also buy Steam Calliope, or will buy Ten or Fifteen-Car Carnival complete. Will not tolerate junk. Can use Show Property of all kinds. State all, prices, etc., in first letter.

HARRY E. BILLYCK, 6425 So. Park Avenue, CHICAGO.

WANTED

CAMPBELL UNITED SHOWS

GENERAL AGENT

MUST BE ABLE TO DELIVER FOR TWENTY-FIVE-CAR SHOW. Wire **H. W. CAMPBELL, FITZGERALD, GA.**

Cabaret Dancers and Piano Player

WANTED

Playing Alabama and Georgia Fairs. The best Cabaret territory. Out all winter. Six cents a ticket. Tips? Yes. **WM. PINK, care Majestic Shows;** this week, Montgomery, Ala.; week of October 27th, Abbeville Fair.

BE A GOOD FELLOW--MENTION THE BILLBOARD TO OUR ADVERTISERS.

F. J. SCHNECK CO., INC.

FACTORY AND GENERAL OFFICES, 207-209 Wooster Street, New York City.
Local and Long Distance Phone, Spring 1638.

SOUTHERN WAREHOUSE AND OFFICE, Franklin and Seventh Sts., Richmond, Va.
Local and Long Distance Phone, Madison 4426.

Concessionaires playing Southern Territory, send your orders to our Richmond Warehouse.

Prompt service, careful attention and quality merchandise at all times.

Large stock of Atta Boys, Toodles, Kuties, Bab-bies, Pollyannas, Beacon Blankets, Kellogg's Chocolates, Muir's Pillows, Lay-Down Wheels, all combinations; Serial Paddles, etc., always on hand at lowest factory prices.



Why take chances with inferior merchandise when you can get good, dependable Wood Fibre, Unbreakable Dolls at the lowest factory price?

Samples shipped C. O. D. on request.

No. 2 \$6.50 Per Dozen
No. 3 \$5.50 Per Dozen
COME NESTED 2 IN A NEST.



No. 5 D. W.—Fur Dressed Kuttie Kid, with Wig. \$16.00 Dozen.



No. 9 P. C.—Toodles, Crepe Paper Cap, \$8.50 Dozen, Dressed and Cap, \$7.25 Dozen.

MEXICAN BASKETS

JUST RECEIVED A LARGE SHIPMENT AT OUR RICHMOND WAREHOUSE.

HAVE YOU RECEIVED YOUR COPY?

"THE 1919 HUSTLER" IS YOURS FOR THE ASKING IF YOU ARE A WHOLESALE BUYER



SPECIAL—AMERICAN HOLLOW GROUND RAZORS, white or black handles, while they last.

\$4.75 Per Doz.

LEVIN BROS., Est. 1886. TERRE HAUTE, IND.

Largest and most complete stock of merchandise under one roof in the country for Streetmen, Carnival Concessionaires, Pitchmen, Premium Users, Sheet Writers, Auctioneers, Salesboard Operators, Demonstrators and Medicine Men. When writing specify your line of business. No catalogs to consumers.

QUICK ACTION FOR Money Makers

Regular \$1.50 specialty. Attractive to demonstrate and gets big crowds at Fairs, Carnivals or on streets. Small, light and easy to handle.

SPARK INTENSIFIER FOR FORD AUTOMOBILES

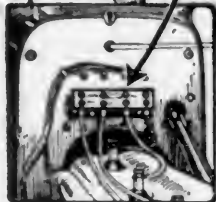
Sensational value. Selling thousands. Every Ford should have one. Simple, powerful, safe attachment gives more power, more "pep," more speed, saves gas. Easily on in three minutes—no holes to bore. Makes old, cracked or worn spark plugs work like new. Demonstration makes plugs fire through cracked porcelain, grease, oil or carbon. Makes it easy to start engine when cold in winter. Reduces carbon in cylinders. Saves gas.

SAMPLE, \$2.00; DOZEN, \$9.00; GROSS, \$50.40.

Each intensifier is neatly packed in a box. The regular price of \$3.50 is printed on the outside.

KIEFER MANUFACTURING COMPANY

402 Palace Building, MINNEAPOLIS, MINN.

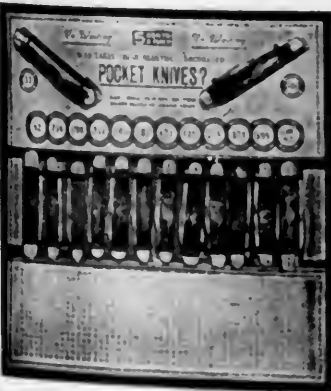


SALESBOARD USERS

Here is the old reliable Photo Knife Board. One that gets the change. It has the flash as well as the goods. Knives all brass-lined, snappy photos, real blades. Comes on a 720-hole Salesboard. Retail for \$36.00. Our price, \$10.50 each. 25% cash with the order, balance C. O. D. Operators, we will protect you in unsigned territory.

IOWA NOVELTY CO.

516-517-518 Mullin Building, Cedar Rapids, Iowa.



IF YOU ARE LOOKING FOR A FIRST-CLASS LOCATION

TO PLACE A

RIDE OR DEVICE

WRITE US

LUNA PARK AMUSEMENT COMPANY

No. 1424 Jefferson Ave., DETROIT, MICHIGAN



HUNDRED NEW DESIGNS

SILK PILLOWS

NEW ART SERIES PATRIOTICS

Send \$12.00 FOR Sample Doz.

Get our quantity price. Free Circular.

WESTERN ART LEATHER CO.

P. O. BOX 484, DENVER, COLO.

DOLL DRESSES

For The DOLL Concessionaire

The kind that slip on easy. Made with ELASTIC BANDS. OUR IMPROVED KEWPIE "SLIP ON" OUTFITS are the most appropriate on the market for the Concessionaire. Every Dress and Cap is made of beautiful SILK CREPE PAPER, and we sell them in assorted colors.

SPECIAL DRESSES FOR THE FAIRS.

No. 2—Three-section Skirt, with Elastic Band and Cap. Made of very high-grade SILK Crepe Paper. Flashy, assorted colors.

\$6.00 Per 100. \$55.00 Per 1,000

No. 3—Three-section Skirt, with Elastic Band, Blouse and Cap. Ready to slip on, as shown in cut here-with. Made of very best SILK Crepe Paper. Flashy, assorted colors.

\$7.50 Per 100. \$70.00 Per 1,000

SPECIAL PRICES TO JOBBERS USING LARGE QUANTITIES.

IMMEDIATE DELIVERY. We pay all express charges. One-third deposit required on all orders.

AL MELTZER

Largest Manufacturer of Kewpie Doll Dresses in the U. S. 11th Floor, 219 So. Dearborn St., CHICAGO, ILL.



Bull Dogs With Glass Eyes

SIZE No. 5, \$4.00 A DOZEN, OR SOLD COMPLETE WITH RIBBONS AND TAGS, \$4.40.

Can furnish any quantity from one-half gross up on instant notice. 25% deposit required. The biggest selling novelty on the market.

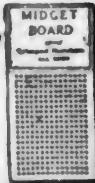
BAYLESS BROS. & CO., Inc., Louisville, Ky. Main Office, 704 W. Main Street.

SALES BOARDS and CARDS

of all descriptions carried in stock and manufactured to your order

J. W. HOODWIN COMPANY

2949-53 W. Van Buren St. Chicago, Ill. We ship your order same day as received



EVERYBODY

IN THE AMUSEMENT BUSINESS AND
PROFESSION WILL READ

The Christmas Billboard

THE ACME OF PERFECTION IN AMUSEMENT JOURNALISM

ISSUED **DECEMBER 15**

DATED **DECEMBER 20**

THE LAST FORMS WILL CLOSE

Sunday Midnight, December 14

INCREASED VOLUME ————— **INCREASED CIRCULATION**

Artistic and appropriate colored cover design, special articles by writers of vast experience in the various branches of the amusement business, who know what to say and how to say it, and pictorial illustrated section are but a few of the sterling features of this big edition.

ADVERTISERS WHO DESIRE REPRESENTATION IN THE CHRISTMAS BILLBOARD WILL FIND IT TO THEIR ADVANTAGE TO RESERVE SPACE IMMEDIATELY—SEND COPY LATER. BUT BEAR IN MIND,

No Special Position Will Be Guaranteed After December 8th.

NOW IS THE TIME—TOMORROW MAY BE TOO LATE.

ALWAYS THE MOST FOR YOUR MONEY AND YOUR MONEY'S WORTH.

THE BILLBOARD PUBLISHING CO.

PUBLICATION OFFICE - - - CINCINNATI, OHIO

BRANCHES: —————
NEW YORK CHICAGO ST. LOUIS SAN FRANCISCO