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London and Chicago societies encourage the wearing of patches to combat the H. C. of L. Soon the world will be wearing patches and singing "Patches"; just as it wore and sung "Smiles" the wonderful companion hit to "Patches" by the same composer, Lee S. Roberts. Chicago to Glorify Wearing of Patches PATCHES are to be the Vogue Old by clerks in chapters old by clerks in chapters ized by clerks with chapters ized by principal solerify the principal solerify "PATCHES" is a Real Song Hit ... high Patches fie ting have had Associated said to 00 ns living. London an (2 ..... 20000 This item appeared on the front page of The New York Sun, Oct. 22, 1919 1 1 2111 2 2 3 3 ATimely 244 1 1 1 Suggestion for Performers Send or Call for

Orchestration in Any Key

Published by

G. SCHIRMER

3 East 43rd. St. NewYork





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

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 convic-tions 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.

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# **IMPORTANT CHANGES IN** THEATER GUILD RUMORED bers in disapproving of Dudley Digges and Helen Freeman going en tour,

Rollo Peters and Augustin Duncan Said To Have had built up, like Daly of the past Left the Organization Because of Differences Which Have Arisen Between Them and Other Members

New York, Oct. 27 .- Rumor has it in the Guild's productions, have ro-signed from the organization.

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If true, the fact is regretable, con-sidering all that the Theater Guild has accomplished, and, too, in the infancy of its existence.

Rollo Peters, a product of the Guild, considering his 26 years of life and the diversity of his achievements as scenic artist, actor and producer, is destined to become one of the greatest men, artistically, in American theatricals,

It is to be hoped for the sake of the Theater Guild that should these important changes transpire, the loss of two men who were the conspicuous factors in its success, that the Guild's star will not be on the wane.

Efforts to verify the report proved unsuccessful, but inner dramatic circles hinted at the following occur-

That the daily press criticism of Mr. Duncan's acting in the role of Kurano in "The Faithful" was critically discussed by his fellow Board members in a meeting from which he was excluded, and the proceedings of which were carried to outsiders and given publicity in the daily press under dramatic acceleration. dramatic comments.

That Mr. Duncan took exceptions to the star chamber proceedings because he had been given to understand that the Guild Theater was the single thea-ter where one could interpret the poets faithfully and certainly independent of " influence of the daily press. Further, that Mr. Duncan did not consider himself the ideal portrayer

of the role, which he believed only a Burbage could have played. He ex-pected to do no more than to give an adequate reading of the part, which included a stunt scene in which Masefield has outdone the early English dramatists, Shakespeare and Webster.

That Maselleld being an acknowl-edged author it was Duncau's cher-ished ambition to express him as he was to follow his scheme, his form in the exotic story of "The Faithful," which the author made his actual original story original story.

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what the Guild stood for, and that New York, Oct. 27.—Rumor has it what the Guild stood for, and that that Rolio Peters, the gifted young di-their sudden "shifting of the scenes" rector of the Theater Guild, and Au-gustin Duncan, its pla; producer and member of the Board of Managers. of the producer of two plays in which both gentlemen also principal players in the Guild's productions, have ro-of John Ferguson and Kurano, re-string of the scenes" of John Ferguson and Kurano, re-

About Rollo Peters nothing was definitely learned, but it was supposed that his sympathies with and loyalty to Mr. Duncan, of whom he was known to speak as the finest producer in the country because of his enthusiasm and youth, and for his possession of a great fund of valuable information about the theater generally and parabout the ineater generally and par-ticularly, had much to do with Peters' resignation. Also a difference of opinion concerning the management and that Peters had a very great deal to attend to but worked for the love of it and was one of the few members who gave up everything for the suc-cess of the Guild, other members writing plays and having outside interests. Notwithstanding which Peters could not exercise authority without con-Notwithstanding which Peters could New York, Oct. 26.—Harry Cohen, not exercise authority without con- accompanied by his wife, Doris sulting eight people, which system did Duane, leaves for Australia today to not make for practical and harmoni- produce "Scandal."

on paper only. That Peters differed with the mem-

ous results, and that he was a director

generation. That Peters' idea was in revolt of

That Peters' idea was in revolt of the Little Theater movement to which the Guild frequently reverted, and that Peters attributes the delay of the inside growth of the Guild to the im-mediate success of "John Ferguson." Incidentally it was learned that the Theater Guild has arranged to con-tinue producing activities with a

inue producing activities with a Broadway star and that James K. Hackett, a former theatrical advocate, had already been engaged, which

(Continued on page 18)

#### Phil Barker Coming Over

New York, Oct. 27 .- Phil Barker,

#### Cohen and Wife Sail

### M. P. SYNDICATE

Reported After Palmer House, Chicago-Purpose To Raze Present Structure and Build Gigantic Theater and Hotel on Property

Chicago, Oct. 27.—Interest in the- the Palmer House has long been con-atricul and real estate circles was sidered the most valuable single hold-stirred the past week with the an- ing of real estate in the Loop, or for nouncement that the Palmer House that matter in the entire downtown property, valued at more than \$15,- district. 000,000, will shortly be acquired by a The

The Palmer House is one of the New York motion picture syndicate, the hotel razed and a gigantic motion picture theater and skyscraper hotel built on the property. Despite the extreme reticence of all to be that the structure must be ab-persons believed to be posted in the solutely unburnable. Oddly enough, hich the author made his actual premises, a further report said that altho the oldest of all of the large ho-diginal story. That Duncau was working in ac- are back of the huge deal. Next to still one of the best paying in the en-

**FIFTEEN HOUSES** 

### Planned for Marlow Circuit

Grand Opera Company, of Herrin, Will Establish Chain of Theaters Thru Southern Illinois

Herrin, Ill., Oct. 27.-The Grand Opera Company of this city is formu-lating plans to spend \$500,000 in building a chain of modern theaters in Southern Illinois in 1920, accord-ing to a statement just made by John ing to a statement just made by John Marlow, president and manager of the firm. It is intended by next fail to have at least fifteen houses in the chain, which will be called Marlow's Hippodrome Circuit. Each theater is to have a seating capacity of not less than 1,500 people.

New York, Oct. 27.—Phil Barker, London scenic artist, is aboard the steamship Lapland. His mission to this country, which will be his first visit in twenty-four years, is to take charge of the scenic effects of "Aphro-dite" at the Century Theater next month. Lady Maxwell-Wiltshire (Lillian Birtels), English actress, is on the same steamer. She is to appear in "Mecca" at the Century next Feb-ruary. Cohen and Wife Sail installed.

The Annex Theater here in Herrin will throw open its doors January 1 and will have a seating capacity of 700. This structure also will be elab-700. This structure also will be elab-orately furnished thruout.

The executives of the Grand Opera Company, besides John Marlow mentioned above, are George Marlow, vicepresident; James Marlow, secretary, and Paul Colombo, treasurer.

#### T. M. A. Officers in New York

Arthur De Armond, of Knoxville: Dan F. Pierce, of Toronto, and Ed Hollencamp, of Cincinnati, were in New York last week. It is reported that they sought and

It is reported that they sought and succeeded in obtaining conferences with Frank Gilimore, Joseph N. We-ber, Charles C. Shay, Harry Mount-ford, James William FitzPatrick and "illiam McCarthy and that they were elated over the outcome of same. Their visit, it is hinted, presages great things for the T. M. A. They will give out their ideas and plans at the proper time.

#### Hyde Joins Morosco Staff

New York, Oct. 27.—Clarence Hyde, for years connected with Klaw & Er-langer and later with Henry Miller, has joined the staff of Oliver Morosco to act as a general representative.

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Last Week's Issue of The Billboard Contained 1,437 Classified Ads, Totaling 6,432 Lines, and 553 Display Ads, Totaling 24,589 Lines 1,990 Ads, Occupying 31,021 Lines in All The Edition of This Issue of The Billboard Is 51,200

# **DETROIT SYMPHONY DEDICATES NEW HOME**

Orchestra Hall Scene of Brilliant Affair, Which fill the position as treasurer. Marks Opening of the Orchestral Season-Personal Triumph for Ossip Gabrilowitsch-Splendid Program Rendered

troit Symphony Orchestra, last Thursday evening was a brilliant affair. It certos. was a personal trlumph for Ossip Gabrilowitsch. Social and musical De- establishes a record along musical and trolt did homage to the distinguished conductor, packing the beautiful building to suffocation.

Applause, which lasted five minutes, greeted Gabrilowitsch as he stepped upon the platform. At his entrance the great audience and the ninety members of the new orchestra rose as one body. The applause was thunderous. Gabrilowitseh, bowing his ae-knowledgment to the rising tribute, turned and led his men in playing the

turned and led his men in playing the national anthem while the great erowd remained standing. The dedicatory program,' which simultaneously opened the orchestral season, was of a colossal nature. It opened with the dainty overture, "Oberon." by Weber; closed with the mighting C Minor Symphony by Boo-C Minor Symphony by Beemighty thoven and interspersed with a charmthoven and interspersed with a charm-ing Concerto in E flat for two pianos and orchestra by Mozart, with Harold Bauer and Mr. Gabrilowitsch at the piano, while following this was the stupendous Bach Concerto in C major for three planos and orchestra, with the brilliant Olga Samaroff, Mr. Bauer and Conductor Gabrilowitsch as soloists.

The reorganized orehestra, now numbering ninety men recruited from every available source thruout the eountry, interpreted the Weber overture with warmth and vigor and

#### B. S. Moss

#### Acquires Entire Block for Mammoth New Theater in Bronx

New York, Oct. 27 .- Announcement is made from the B. S. Moss offices of the purchase of the entire block bounded by Tremont, Webster and Carter avenues and East 176th street, the Bronx, Mr. Moss will begin at once the construction of a mammoth vandeville and photoplay theater on this site. It is said that the cost will be \$750,000, and that the new playhouse will open next season.

De Rosa & Pereira, the architects charge of the building of the Moss heater at 181st street and Broadway, have also drawn the plans for the new house in the Bronx. Several new ideas, of practical importance in the-atrical construction, will be embodied n ine work, it is said

#### Indianapolis House May Go

Indianapolis, Oct. 25 .- The future of Shubert productions in Indianapolis is still undecided, but indications are that the Murat will pass out of the theatrical field, with the lease on the house expiring in February and the new terms higher than the Shuberts will meet, in all probability. The Mu-rat is owned by the Shriners, who say they need the space.' A change would not be unwelcome by the Shuberts, It is said, since the Murat is outside of the main business district and therefore loses patronage of traveling men and other translents who attend the theater on the spur of the moment.

Detroit, Oct. 27.-The dedication of showed their true metal in the superb Orchestra Hall, new home of the De- support which they gave the three support which they gave the three artists in the double and triple con-

> The dedication of Orehestra Hall artistic lines unmatched by any other eity in the country. The beautiful building was conceived, planned, built and dedicated within six months. The funds with which it was built were se-cured by means of a dynamic drive in less than three days. It has a seating (Continued on page 18)

#### New Play for Al Shean

Chicago, Oct. 25.—Al Shean, a big figure in "Flo-Flo," now playing at the Olympic Theater, will soon be the eentral attraction in a new play be-Ing written for him, the name and authorship of which arc twin mys-teries. He will depict a Yiddish character.

#### Moe Messing To Manage

#### New Burlesque Stock in Cincinnati

Messing, popular burlesque Moe artist, late of George Murphy's Bur-lesque Wonder Show, arrived in Cln-clnnatl Sunday to assume the mancinnati Sunday to assume the man- Harris to direct John Drinkwater's agerial position at the Empress Thea- play, "Abraham Lincoln."

#### ter, which will play high-class stock burlesque. ls very Moe popular with Cincinnati burlesque advocates and his numerous friends are rallying to his side to offer him their services and make him feel at home in his new location. With him came Jake Lavene, another old buricsque man, who will

The Billboard

Harry Weltzman, new owner of the house, who also has interests in Detroit and New York, pald a flying visit last Friday for an inspection. Over \$20,000 has been spent in renovating the Empress. Carpets have been laid in the aisles, beautiful light shades eover the globes of the balcony and boxes and an extra stairway added on the stage. Joe Schraer, who has been an attache of the house for cighteen years, has been engaged as house cus todian, with James McArthur of Cincinnati as stage manager. The house will open November

with "The Follies of 1919," which will be produced under the direction of Arthur Clamage, well-known bur-lesque producer, who, it is said, will remain with the company until it is well under way.

#### Blumenthal Forms Company

Oakland, Cal., Oet. 25 .- A. C. Blumenthal, for many years a realty operator and a specialist in buildings for theatrical enterprises, announces the formation of the Pacific Theater & Realty Company, headed by himself, which will act as a holding corpora-tion for the purpose of leasing, buying and building theaters on the Paelfic Coast. It is affiliated with the Ackerman & Harris Interests.

#### Lonergan To Direct

New York, Oct. 27.—Lester Loner-gan, who staged "Boys Will Bo Boys," has been engaged by William

# WANTED QUICK **Dutch or Irish Comedian** full of hokum, with specialties. Two small Chorus Girls; must be young. State lowest. Pay own. Must be able to join on wire. Show working East. Address CHAS. W. BENNER, Manager Peck's Bad Boy Co.; Oct. 30th, Christopher; 31st, Sesser; Nov. 1st, Benton; 3rd, West Frankfort; 4th. Marion; 5th, Johnson City; 6th, Herrin. All in Illinois.

WANTED QUICK FOR

PINFOLD'S DIXIE MINSTRELS THE FINEST TWO-CAR SHOW IN AMERICA

#### COLORED PERFORMERS and MUSICIANS

Singers, Dancers, Novely Acts, Musicians that double Band and Stage, Minstrel People in all lines, Work whiter and summer. Would like to hear from people who have been with me before. You know your salary is sure. Am making this the best organization of the kind on the read; assummediations the finest; a real home for good people. Wire quick. **PINFOLD'S DIXIE MINSTRELS, Memphis, Team**.

FOR SALE AT A SACRIFI Changing my theatre to a different business, must dispose of the following ar-tleles at a sacrifice: Two Power's 6A complete Motordriven Machines, \$130.00 each. Scenery: Front Curtain, practically new, 18 feet; Grand Drapery, 18 feet; new Palaee Areh, Olio, Street Drop, Garden Drop, Country Store Drop and Pleture Sereen, two Faney Drops, Wings of all kinds and other small scenery. All the above scenery for \$400.00. Wire, as we must dispose of it at once. . ZANESVILLE, O. HUNTER ATHA, 613 Main Street, . .

#### ARNOLD & QUICK'S MINSTRELS WANTS TO ENLARGE COMPANY

A-1 Piano Player, one that doubles Band preferred; A-1 Drummer, with Bells, Xylophones, etc.; Trombones, Cornets and Clarinets for B, and O; Baritone Singer, Soloist, Ballads and Quartette. Other people write or wire; prevay your wires; state lowest; pay your ewn: state are, etc. We want first-class people. Show plays the South and West all winter. Can also use good Lead Singer that can sing ballads. ARNOLD AND QUICK'S MINSTRELS, Ottawa, III., Oct. 29th; Princeton, 30th; Kewance, 31st; Burlington, ia., Nov. 1st; Ottumwa. 2d; Aloia, 3d; Mount Pleasant. 4th

CHRISTY'S FAMOUS WHITE MINSTRELS WANTS Strong Cornet Player to double orchestra. Musicians of all kinda who can sing or do solos or specialities pre-ferred; two strong Singing and Dancing Comedians; prefer men who double band. Everybody sits in first ivert. Show never closes. State selary: I pay railroad. CAN FLACE Quartets which doubles band, Male Plano Player who doubles. WILL, BUY First Part Secting, Warfredte and Chair Covers, Also Velvet or Plush Dres. Must be in first-class condition and cheap for cash. Address 10M CHRISTY, Guthrie, Okla., Oct. 28, 29. 30; Marshall, Oct. 31, Nov. I. P. S.-WANT strong Advance Agent; must post bills. or specialties

#### New Award

#### Announced by Arbitrator Appointed To Consider Variety Artists' Federation Dispute

London, Oct. 15.—A. J. Ashton, K. C., the arbitrator appointed by the Ministry of Labor of England to conslder the proposed amendments put forward by the Varlety Artists' Fed-eration to the Music Hall Award of 1913, has issued his award to take effect November 1. The award of 1913 was made to

govern the relations of managers and artists of Great Britain and Ireland for a period of not less than five years from June 15, 1913, and has been in force to the present time. The new award contains some important modifications. Among other things it provides that no existing contracts made prior to this award shall be affected by the award, that all contracts between managers of theaters and artists shall be either what is known as ordinary contracts or speelal exclusive contracts, that the management shall not deduct a commission for contracts made without the intervention of an agent, that options of re-engagements shall contain no stipulations inconsistent with or imposing greater obliga-tions upon the artist than the award-

form of ordinary contract. It is provided that in the event of any dispute arising during the continuance of the award there shall be no strike or stoppage, but the matter is to be referred to the arbitrator, also that if any change is desired in terms or conditions of contract there shall be no strike, and six months' notice must be given, either by managements or artists, such notice to expire on June 30 or January 1 of any year, and that neither side shall give such no-tice prior to June<sup>•</sup>1, 1924. Mr. Ashton stated in making the

award that he has determined all mat-ters submitted to him in dispute.

#### New Theater for Boone, Ia.

Chicago, Oct. 25 .- George B. Flint, manager of the Virglnia Theater. Boone, Ia., was in Chicago this week having plans drawn for a new and modern playhouse to be bullt in Boone. Mr. Flint took the Virginia when it was a dark plece of dead wood and made it pay big. He has demon-strated the necessity for a larger house. The new theater will seat 1,-200 persons and will have a restaurant and cabaret below. Vandeville and road shows will be played. Mr. Flint will run pictures in the present house.

Mr. Filnt was formerly in stock in the Haymarket Theater, In Chleago, working for I. M. Herk. He was also with I. Weingarten for three seasons.

#### Akron Theater Almost Ready

Akron. O.: Oct. 27.-The Blalto, South Case avenue, planned as the largest movie and windeville theater in Akron, is approaching completion. It will cost, including the land, ap-proximately \$200,056 when fulshed and will have a seating capacity of between 1,600 and 1,709. No manager has yet been selected. Charles Dietz president of the owning company. H. Dietz secretary and R. D. Mcls P. Clasky treasurer.

#### Not Ready Till February

Spokane, Wash., Oci. 26.—Frederlek Mercy, who is building a \$175,000 theater at Yakima, says that on ac-count of delays in the arrival of ma-terial and slow workmanship it would rot be completed till February. Orig-inally he intended to open in October W. W. Lilley, former assistant police chief has been appointed house suchief, has been appointed house su-perintendent for the new Mercy, which will have a scating capacity of 1,800.

#### **Organists and Pianists**

#### Resume Work at Toledo Theaters

Toledo, O., Oct. 25 .- The walkout of the organists and planists from the several downtown moving picture theaters came to an end last night when the meiodlous tunes again issued from the lobbies. The walkout was called two weeks ago by the Musicians' I'nion in its effort to force the managers of these theaters to employ or-Numerous meetings chestras. joint sessions between the Musiclans I'nlon and the Managers' Association failed to reach any agreement. On l'riday afternoon the Musicians' I'nion voted to allow the organists and plan is to resume their posts pending further negotiations with the managers on the orchestra subject.

#### Harvey Buys Sleepers

Chicago, Oct. 25 .- As to class the minstrel world how is this? Two magnificent new sleeping cars, all steel from trucks to ventilator, specally built to order, have been pur-chased by the flarvey Greater Min- TALK OF THE WEEK and a private room for Mr. Harvey, and a private room for Mr. Harvey, and other, in one end. The mate to and a private room for sal narvey, and old of the mate to this car has rooms, dlning rooms, kitchen, pantry and baggage room. Both cars are lighted by the Delco electric system. All rooms have wardrobes and running water.

The excellent flarvey organization deserves such a modern home as the new cars will afford while on tour. The cars were purchased by Mr. flarfrom Hotchkiss, Blue & Co., Ltd. V. Brownlee has also purchased a steel sleeper from the same company.

#### Leo Carillo Makes Speech

Detroit, Oct. 25.-Leo Carillo, star of "Lombardl, Ltd.," gave an Inspiring talk at a banquet tendered to 200 Four-Minute Men in the Board of Commerce Wednesday. It was the opening gun in a big drive to raise \$5,250,000 for the Patriotic Fund, and Mr. Carillo's services were recruited to inject a little "punch" into the meeting, which he did in a manner that made TNT look like ammunition for toy plstols.

Carillo is a pollshed platform speaker and is by no means at sea when he steps out of his lines to address a gathering of "lay brothers." He closed his remarks hy reciting a patriotic poent that brought a storm of applause.

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#### Holman Writes Sketch

Chicago, Oct. 25 .- Harry Holman, appearing at the Palace Theater this neek in "The Merchant Prince," will place Evelyn Watson in a new act of his own. Mr. Holman is also looking for people for still another act, the name of which has not been anownred.

#### Mercy To Build New House

Vakima, Wash., Oct. 25 .- A new \$150,000 picture theater, with a seat-ing capacity of 1,500, will be built by Frederick Mercy on his property at Yakima 206-8 East Yakima avenue, upon which the Dudley building now stands. Work on the structure is to start next 2-30" East The house will be called the Liberty.

### "You'd Be Surprised"

Chicago, Oct. 25 .- "You'd Be Surprised." a new act by Emile de Recat. Inc., will open on Association Time next week. The act will feature Billy prised." Zeck. Gladys Randolph and Jack O'Mailey, with six choristers.



# PRODUCERS AND MANAGERS OF THEATRICAL OFFERINGS SHOULD ALWAYS BEAR IN MIND THE FACT THAT ALL THE PATRON TAKES AWAY FROM A PERFORMANCE IS A MENTAL IMPRESSION OF THE PLAY AND ITS ENVIRONMENT

treal.

ters in Brooklyn.

New York, Oct. 25 .- The office of CALLERS The Billboard is located right in the heart of the world's theatrical center at the corner of Broadway and Fortybrains and was using them. Arthur Stone—Traveling represenfourth street, opposite the Hotel Astor, one flight up in the Putman Bullding. F. W. Fritsche—Of Allen Herschell Company, Inc., North Tonawanda, N. Y. Closed several Important contracts

The well-informed lecturer on the Sight-Seeing Auto Pullman that takes the folks from out of town up and down Broadway and around, points to the gold signs on The Billboard win-Oscar Lowande-dows and says, "That is the office of and performer, will The Billboard, the world's greatest this city for present. amusement paper," thereby proving Mrs. A. A. Powers The binoma, the world's greatest this city for present. amusement paper," thereby proving Mrs. A. A. Powers—Will make fu-that he knows what's what in theat-rical doings. When in the city drop in and see theatrical business, writer and dealer us.

theatrical celebrities, with headquar-

The continual boom in things theatrical.

Theater success, "Lightnin'." John F. Clark—Formerly Foy and The death of Alfred T. Ringling. Clark, of yesteryear vaudeville fame. James Walsh-Concessionaire, closed Wall street money that is being poured in theatrical and motion picseason; will winter in town. Dan Nagle-Owner and manager ture enterprises.

Opening of the Capitol Theater.

son in Hagerstown at the fair. Wilkie Bard's "flop" and return to F. J. Martine-Manager General Theatrical Exchange, New York, Palace Theater. Theatrical Exchange, New York, bookers and directors of in and out-

Showmen's League Jubilee at New Amsterdam Opera House, November 24. Threatened raise in price of admis-

Ted Lewis, "Jazz King," greatest vaudevillian extant.

Attempted performances of German Opera at Lexington Avenue Opera

House. Literary Digest's Toples of the Day.

That the Palace Theater has be-come a "tryout house." Robbins, Jr. Van Armann Clreus closed successful season and now in

GREETED IN PASSING

Oilver D. Balley, owner and man-ager Fulton Theater. J. Enimett Driscoll-A 'or.

A Gypsy that seemed perturbed over the fact he could not find out what they put in "window biscults" to make them so light. Moss D. Levitt—American and Canadian Flying Circus. Samuel Gompers-President Ameri-can Federation of Labor.

#### ANNUAL VISIT

Floyd King, press agent and showman at large, was with us last week for a day. Left for Chicago. He radi-ated a smlie brought op hy a most prosperous and long season in the cir-cus field. If e and his brother Howard and George Atkinson are owners of the Great Sanger Circus. The show is now in Mississippi. Will close November 17 and go into winter quarters in Memphis. Floyd is about to shift scenes of endeavor from the lot to the halls and will this month launch a big musical show in the West.

#### WAKING UP BOSTON

of Wilmington, N. C., called on us last week to advise that he was up from his home town to help salvage the re-Press dispatches have it that Rev-erend J. J. Phelan, of Toiedo, told the Baptist ministers assembled in Boston recently that modern churches should be equipped with howing alieys and have places for dancing, concluding with "Many amusements must be taken out of their present surround-lngs. Why should pool, hilliards or howling have evil associations when they can be made into wholesome pastimes. Dancing can be overdone, but it has true value as a physical exlanta to look over his exchanges in the ercise and in the development of polse." Bring on the vaudeville churches, we add.

#### QUICK THINKING

Elmer J. Walters contributes this: Scene-Yorkville Theater hox-office, Where have you two good seats?' "Nothing but standing room this

### Harry Earl

#### Made General Office Manager of W. S. Butterfield Enterprises

Harry Earl has been appointed general office manager of the W. S. Butterfield Enterprises with offices in the City Bank Building, Battle Creek. This circuit covers a territory of wenty-three theaters in the State of This Michigan and other localities. Mr. Earl is well known in theatrical and newspaper circles, formerly managed La Salle Opera House and Rialto Theater, Chicago, and has been con-nected with the press staffs of Bar-num & Balley and Ringling Brothers and other prominent amusement enterprises.

#### Saxes Get Ann McCurdy

Milwaukee, Oct. 27 .- Ann McCurdy, head of the amusement desk of The Wisconsin News, Milwaukee, has re-signed to enter the publicity field. She will assume charge of the advertis-ing for the Saxe Amusement Enter-prises, which embrace the Alhambra, the largest and best known motion plcture house, and the Miller, con-tinuous vaudeville. Mrs. McCurdy also handles the publicity for the Ma-jestic, the more prominent of the Martin Beck theaters at Milwaukee, and also that for the First National Plctures Corporation exchange Pictures Corporation exchange.

Amram Schelnfelt, now a member of The Wisconsin News' staff, will succeed Mrs. McCurdy as dramatic critic of that paper.

#### Doudleh Purchases Theater

Chehalis, Wash., Oct. 25.-W. L. Doudleh, of Seattle, has purchased the new Liberty Theater, this city, from T. K. and Ray Metz, who will go to California for the winter. The Lib-erty plays Fisher Vaudevilie on Saturday and Sunday, with a straight pic-ture policy the rest of the week.

#### New J., L. & S. Theater

Chlcago, Oct. 25 .- Jones, Linick & Schaefer, according to an announce-ment just made, will build a new plc-ture theater in State street, directly across from the Rothschild department store. The new house will be called the Unique Theater, and will cost about \$50,000. It will have a It will have a seating capacity of 300.

#### Sam Harrington Dies

Chicago, Oct. 25 .- Samuel B. Harrington, president of the Peoria Bill-posting Company, and head of a posting Company, and head of a large chain of Mid-West theaters, died suddenly at Chillicothe, fill., Thursday.

#### Theater on Church Site

Utlea, N. Y., Oct. 26.-Wilmer & Vincent, Inc., have purchased the First Presbyterlan Church building at Columbia and Washington streets and will build on the site a handsome structure embracing several fine stores and a modern theater.

#### Wm. Tisdale Recovering

Chleago, Oct. 25 .- William G. Tisdale, manager of the Majestic Theater, who has been ill at the American Theatrical Hospital with lumbago, is sald to be convalescent.

#### Brennan With Kelly

York, Oct. 27 .- "The Phan-New. tom Legion," by Anthony Paul Kelly, will be produced by the author in association with George Brennan. play touches on spiritualism. The

### The Billboard

An actor that admitted he had

tative Australian Varlety and Show

World, en route from Sydney to Mon-

for native and foreign shipment. Oscar Lowande—Circus manager and performer, will make home in

Frank Bacon-Star of the Gayety

Sterling Exposition Shows, closed sea-

Fred N. Withev-Left for San Francisco to do special promotions in ad-

vance of John E. Kellerd in Shake-

Jules Larvett-Has booked Amerl-

John R. Van Armann and Frank A.

er quarters Northvide, N. Y.

A Gypsy that seemed perturbed over

W. C. Austin, secretary of Actors'

Fund, with offices in the Longacre

Building. If he has husiness with you

he attends to it at once. If he does

If he knew; he says that he doesn't

know. There should be a few more along the big street like him and his

know a thing he does not pose a

Percy Wells, theatrical, motion plc-

maining booze crop on Broadway, altho he has no use for it in particular.

He did a few big things in the interest

of his vast amusement successes, had J. Frank Hatch paged on Broadway

(but the boy could not find him), paid his hote) bill, added another dollar to

lt, which gave him half interest in the

On the Palace bill this week there were Five Bards, one was Wilkle and the others were "Four"-former an

English song scena, latter marvelous athletes. The first did a "flop," the latter were billed for "drops and catches," or something like that, but

they did not "flop," altho one of them does one of the best "limber flops"

ever seen accomplished by an acro-bat, as part of their regular routine.

establishment, and then left for

WILKIE NOT BARDS

had

can Legion Celebration at Aero Park, Springfield, Long Island.

door amusement features.

A MAN WORTH WHILE

methods.

Southland.

LOOKS 'EM OVER

spearean plays.





LONG RUN RECORDS

BY THE DRAMATIC PLAYS IN NEW YORK

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

PRODUCTIONS OF THE NEW SEASON

OTP.

Belmont. Morosco Iludson Empire.....

Astor. Maxine Elliott.... Fulton.

Bijou. Cort..... (special Galety Henry Miller....

Shubert..... Garrick..... Comedy..... Eltinge.

Lyceum..... Plymouth...... Manbattan O. H... 48th Street..... Criterion... Booth.....

Harris

### JANE COWL

8

To Appear in "Smilin' Thru"

#### New Play Placed in Rehearsal by the Selwyns-Permanent Acting Organization To Support Star

New York, Oct. 26 .- The Selwyns have begun rehearship of a new play, entitled "Smills" Thra," in which they will shortly present Jane Cowl. Allan Langdon Martin is the sathor, and it is described as a fantastle couldy in three acts. While the role in which Miss Cowl three acts. While the role in which Miss Cowl will appear differs from any in which she has ever been seen, it yet promises that blend of laughter and tears which her devotees demand. Following the plan of a permanent acting organization for Miss Cowl. Orene Caldara, (jenry Stephenson, Ethelbert Hales, Marion Bertram and other players who have been seen with her in opervious years, will form the nucleus of her supporting company in "Smillo" Thru." Among the newcomers in the cast will be Charkotte Granville and Elaine Inescourt.

#### ROBT. MANTELL'S REPERTOIRE

Chicago, Oct. 25.—Robert B. Mantell will give us "Brutus" again when he appears in "Julius Caesar" at the Olympic Theater Stunday evening, November 2. Three years ago Mr. Mantell lost his former production of "Julius Caesar" in a his former production of "Julius Caesar" in a storehouse fire, together with his "Kirky John" production. He has built an entire new pro-duction, based on models of the famous Theater Antoine production in Paris.

ter Antoine production in Paris, Mr. Mantell is also carrying with him this season "King Lear." "Richelleu," "Macbeth," "Hamlet." "Othello" and others of his Shake-spearesn successes. His supporting company is headed by Genevieve Hamper and Pritz

#### "BUSINESS BEFORE PLEASURE"

Chicago, Oct. 25.-The second company of 'Business Before Pleasure'' has taken the road, having opened at Sterling, Ill., Thursday. The play was staged by Richard F. Carroll, amuse-ment director at Fort Sheridan, and one of the best known comedians who has come to Chicago in recent years

#### ABOUT DUNCAN'S KURANO

### At Least One Discerning Critic in New York

The Theater Guild presentation of the piece is altogether commendable. Mr. Duncan on the opening night may not have shone so hrightly as he has shone in Errine's "John Ferguson," has he has shone in Living's John Perguson, that his voice, one of the best to be heard on the New York stage, made up in great measure for his uncertain acting. He left nothing nn-done with the part of Karano as a problem of reading.—Christian Science Monitor.

### LOLA FISHER IN "WEDDING BELLS"

New York, Oct. 26.—By arrangement with George C. Tyler, the Selwyna will present Lola Fisher, with Wallace Eddinger, in "Wedding Fells," a new comedy by Saliebury Field. Miss Fisher will soon be starred by Mr. Tyler in a new play by Clare Knmmer.

#### TOM WISE IN FILMS

Chicago, Oct. 25 .- When his engagement as Chicago, Oct. 25.--When his engagement as star in "Conpy Ricks" choses at the Oort Thea-ter Tom Wise will go with Joseph C. Lincoin to play feature roles in six films founded on the latter's stories. They will be known as the Tom Wise Films, and will be made along the Atlantic Coast and the Grand Banks.

#### TO PRESENT "MOTHER GOOSE"

Chicago, Oct. 25 .- "Mother Goose" will come through, bet, 25.— Mother sooke? will come into her own Saturday. November 1, in the Playeeon in the Fine Arts Bnilding, which has been rurned into a children's playhonse. The participants will be dressed in costumes typi-fying "Mother; Goose" stories. Two perform-

winter. Letitia V. Barnum and J. Clement will direct the performances. Josephine

#### TO PRODUCE "BLACK AND WHITE"

New York, Oct. 26.-The Dowell Producing Company, in co-operation with Iden Payne, has made arrangement for the production of "Black and White," a new play, by James Faller, which will go into rehearsals under the stage direction of Ira Hards,

#### CARLO LITEN RETURNS

New York, Oct. 25.-Carlo Liten, Belglan tragedian has returned from abroad, where he

His Honor. Abe Potash. John Ferguson. Lightnin. Moonlight and Honeysnckle... Nighte Night... On the Hiring Line....

\*Closes Oct. 25.

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ances will be given each "Saturday during the in reply to his advertisement in this publica- Peter Barban," now in rehearsal at the Em d watch pire tion. tion, and suggests that persons interested was The Billboard for further advices from him.

#### "NUNKIE'S" PREMIERE OCT. 30

Atlantic City, Oct. 25.-Alfred E. Aarons, general manager for Klaw & Erlanger, an-nonnces that the new play, "Nunkie," will be presented under his management for the first time on any stage October 30 st the Apollo Theater, this city. "Nnnkie" is the work of John E. Hazzard, written in three acts, and sll the scenes are laid in New York.

Mr. Aarons has mounted the play in hand-some fashion, and has assembled quite a strong

July 28.....74 Oct. 16.....18 Sep. 16....40 June 28....132 (Act. 13....130 Sep. 12....61 Sep. 12....61 Sep. 12....61 Sep. 18....48 Oct. 6....24 Dec. 25....325 Sep. 18....48 Oct. 13....16 Oct. 14....15 2 w'ks' eng.) Ang. 26....48 Sep. 20....33 Ang. 7....50 Oct. 20....8 Sep. 12....50 Ang. 4...73 July 17....50 Oct. 4....31 July 17.....79 Oct. 4....31

Oct. 1. Oct. 6. Oct. 13.. Jnly 8. Oct. 0. Sep. 30. Sep. 19. Oct. 4. Oct. 2. Sep. 22. Oct. 8. Oct. 4.

31 21

pire Theater, New York. The Fidelity League, it is said, is pisnning an all-star tour of ten or tweive of the largest

an ali-star toar of ten or tweive of the largest cities during the coming apring. A petition in bankruptery was filed in New York last week against the Popniar Produc-tions, sponsors of "The Dream Girl." Philip Moeiler says: "No actor of eminence has been as unfairly treated as Angustin Dun-can by the New York critics in years." "Heart of the Forest," which Lou-Tellegen wrote in collaboration with Andor Gerrey, will open ont of town November 19, and will be pre-sented in New York in December. The Suberts will give an early production

sented in New York in December. The Shuberts will give an early production of "Raling the Mask," by Bruce Reypolds, well-known Cincinnati advertising man. "The Unknown Woman," starring Marjorie Rambeau, will be presented at the Maxine Elliott Theater, New York, Novemher 3. Benite Pers Galdos, the dramatist and author, according to advices from 61kwird. Spain, last week, was reported to be dying. He is 74 years old, and has been partially blind for several years.

#### BERTON CHURCHILL

### Tells of Interesting Experiences Both On and Off the Stage

Berton Churchill, at present playing the part of the real (not the proxy) father in "Adam and Eva," has had an interesting career, both on and off the stare.

Questioned as to which of his various ex-perionces he preferred, he repited: "Of all the things I have worked at I don't know of anything 1'd rather do now than to

act.

"it's bright, and interesting, even if preca-ons at times." Evidently, broad experience, tonching life at -10

\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\*\* many points, an intimste knowledge of how people think, feel, and act under various cir-cumstances, is an asset to an actor in his under-standing of characters and situations. Circumstances had bounteonaly supplied the interied subject of this interview with material

of particular value in bis stage art. Of bimself. Berton Chnrehill, printer, manager of a jarge printing establishment, Tammany Hall speaker, president of the pressmen's union, ballyhooer at Steeple Chase Park, and an actor for 18 years, was born in Toronto, Canada. some forty odd years ago, at which time, his father, a sea captain, was sailing on the Lates.

Lakes. . Captain Churchill was a Scotchioan, with some Irish, and of giant stature, and he lived a wonderful life, exemplified by charity and kindness. He was not particularly religious, but he read his Bible with his Shakespeare, reguloriy.

lariy. Being an American citizen he returned with his family to New York, and it was shout that time young Berton got the idea that he wanted to play the hanjo. "And, after fhree weeks," said Mr. Churchill, "I made altogether too much noise for a quiet home, and hy father sent me ont into the street to rehearse. "The boys and the dogs all gathered around me, and 1 felt more like a star than 1 ever have since. This was probably the beginning of my stage career.

of my stage career. "If attended the public school and fually was apprenticed ont in a printing establishment. I learned the printing trade, and worked at it

"Inter, or eight years, "Later, I took entire charge of the N. T Bond & Ticket Co.'s printing establishment. "But as a printer, I had to join the printers" nnion, and was elected president of one of the presement's nnions in New York.

"A strike occurred for a new scale of wages, We were getting \$12.00 weekly and we strike out for \$14.00, which was refused, and the strike issted three months. The difference be-tween that scale and the present one, is really funny; but a dolise was worth more than it is now.

"During this printers' strike," continued Mr

"During this printers' strike," continued Mr Churchill, "I barked at side shows and bally bood at Steeple Chase Park; today the salary for the same work is \$60.00 a work. "Thrm a natural ability to get in the way and make people jisten to me, I got into pplitics and was evoluted on the Tamuany Hall Board of Speakers, during which time many exciting incidents occurred, among which I re-call when Tam Foley and Paddy Divter were (Continued on page 11)

PLAYERS DRAMATIC CLUB

Minneapolis, Oct. 25 .- David Bro been elected president of the Players' Dramatic Club: Jean Keller, vlce-president and chair-man of the play committee, and Helen Lathrop, secretary. Dr. Anna H. Phelan, faculty di-rector of the players, has proposed a tentative program of plays, including "The Cassells En-gagement," "Missiliance," and "Electra," which will be given in a downtown theater.

#### "COUNTRY KIDS" NO. 2, NOV. 15

"COUNTRY KIDS" NO. 2, NOV. 15 Chicago, Oct. 25.—Park B. Prentias has writ-ten The Billboard that the No. 2 company of Monday night, November 3. "A Pair of Conntry Kids" will not open until November 15. He expresses thanks for letters the country to play a part in " he Rice of

has been recruiting his company for the sesson cast. In addition to Forrest Rohinson, who will of French plays he is to give at the Lenox be featured, the list of players includes Myrtle Little Theater, beginning December 3. Tannehili, George Deneubourg, Mattle Ferguson,

#### PARIS STRIKE ENDS

Paris, Oct. 24.-With both sides making con-cessions, the strike between the managers and performers here has been settled. The strug-gie insted eleven days, and it was thru M. Laferre that the settlement came.

#### DRAMATIC NOTES

"The Mood of the Moon" has been placed in rehearsal by the Shnberts. The leading feminine role in "The Hannted Violin" has been assigned to Ann Andrews.

F. C. Whitney will present a three-act com-dy, "Suite 16," November 3 at Washington, edv D. 0

rived in New York from London to take part in "Ouick Work."

EUSH TEMPLE PLAYS

Cast. in addition to Forrest Hohimon, who will be featured, the list of players includes Myrtle Tannehill, George Deneubourg, Mattle Ferguson, Lorraine Frost, Ollie Low, Gerald B. Brink-man, Richard Farrei, Charles C. Brandt, Jee Striker and Joe Harris.

Martin Lewis and Schastian Smith bave ar-

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

IN CHICAGO

Chicago, Oct. 25 .--- Director Conrad Seide-Chicago, Oct. 25.— Director Conrad Seide-mann presented three new plays at Bneh Temple this week. The first, "Als ich noch im Finegel-kleide," was given Snudsy night, and Oscar Binmenthal's "Das Glashfus," Monday and Wednesday nights. A Viennese operatta, "Der Franenfressr," closed the week's performances.

#### The Billboard

Matt

EXCERPTS FROM NEW YORK DAILIES Mail: "'Five O'clock' is simply written and mpatently acted." Snn: "'Five O'clock' has flashes of humor." Trihune: "'Five O'clock' is animated by

"HITCHY-KOO. 1919"

THE CAST:

NEW PLAYS

#### "BOYS WILL BE BOYS"

"BOYS WILL BE BOYS"-A play in three acts. Dramatized hy Charles O'Brien Kennedy from a story by Irvin S. Cobb. Presented by Harry Poliak. Daniel McKetrick and Harry Barke, Inc., at the Delmont Theater, New York, October 20.

#### THE CAST:

"Boys Will Be Boys" lacks the dramatic element, but thrn its homely Kentcky characters it carries a certain sympathetic appeal. Harry Beresford, as Peep O'Day, the village vagrant, who was cheated out of his childhood.

now 60 years old, made np for lost time hy speuding his suddenly inherited fortune with the should not subtract the second childhood depicted second childhood in a pleasantly human and contineing manuer quite out of the usual. In fact he made the abject, apologetic orphan as singularly winning in ble raps and poverty as he was irrevisible in bestowing gewgaws in his opulance. Mr. Beres-ford scored a personal success, and richly mer-ited it. The langhs were frequent. Claude Cooper, as Nick Bell, a hard old cir-ters were a clavas makers.

Claude Cooper, as Nick Bell, a hard old cir-iten, wore a clever makenp. He repeatedly ex-pectorated the juice of the Kentucky weed In Ibe good old Kentucky fashion, which secured to amuse the andience hilarionsiy. George Parke, William St. James, Rose Mary King, Erville Alderson, Winlfred Wellington, Robert Arm-strong, Carl Anthony and others assisted credit-ably.--MARIE LENNARDS, EXCERPTS FROM NEW YORK DAILIES: Sun: "The impulse to commare Poep O'Day with Lightnia" is aimost irresistible." Evening World: "The play lacks action, but is homely in character and makes a simple-humorous appeal."

humorous appeal." Evening Sun: "A pleasing drama." Times: "The sort of play a boy can take his mother to." Telegraph: "Mr. Beresford's acting of Peep O'Day is a fue bit of artistry." Herald: "Real people reallstically portrayed, but seldom seen in the glare of Broadway's in-candescenta."

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#### "FIVE O'CLOCK"

"FIVE O'CLOCK"-An American play by Frank Pacon' and Freeman Tilden. Staged by David Burton. Scenes by Clifford P. Pem-ber. Presented by Walter Wanger at the Fulton Theater, New York, October 13.

"Five O'clock" relates to the abuses of in-silutional life imposed upon those who are alleged by relatives or guardians to be insame or mentally afflicted. "Five O'clock" carries an important message 'Five O'clock"

for the people generally who are not aware of the fact that there have been well known

PERFORMERS TRUNKS VII Descriptions "I w. Second-Hand, Shopwora. Reduced for this month. 1-3 Less Regular Prices LORRAINE LUGGAGE SHOP, 531 Seventh Ave., bet, 36th and 30th Sin. New York, N. Y.

sincere feeling and is illumined by real if only instances of individuals, both men and women, sincere actions occasional humor." Times: "'Five O'clock' is highly entertainwho, seeking relief from illness, or business or domestic troubles, thru drugs or drink became mentally enfeebled, and were placed in an asylum,

Often their condition is only temporary and quickly responds to the change in their mode of living, and here the evil arises. Unscrupulous relatives who, according to law, profit materi-ally by an insame member of the family, are slow to recognize improvement.

The helpiesness of the patient is a source of revenue both to the institution in which they are confined and their own people as long as they are considered non compus. Then, too, the world will always interpret any peculiarity as insanity in an individual once an inmate in an asylum, which would otherwise pass as eccentrieity.

THE CAST: Principale: Raymond Illichcock, Lillian Keu-ble Cooper, Sylvia Clark, Elalae Palmer, Ursula O'llara, Ruth Mitchell, Florence O'Denishawa, Charles Howard, Waneta Means, Charles Witzel, Mantice Black, Mark Sulliran, James J. Doher-ty, Joseph Cook, Eleanor Sinclair, Biliy Hol-hrook, Henri Lingen, Blanche Gervals, Donaid Roberts and a very large chorus. The inhuman advantages taken of a person while possibly only temporarily under a mentai clond, or as in "Five O'clock," only so diagnos-ed by doctors and nearotic relatives who were far less normal than their child victim whom "Hitchy-Koo" is a clean, classy show with a large chorus of beautiful giris.

BERTON CHURCHILL



Mr. Churchill is appearing in "Adam and Dra" at the Longacra Theatre, New York City,

they had committed to an institution for thirteen years, are worthy of serions consideration. Some years ago 'llarriet Hubbard Ayers, known to the world of cosmetic commerce, toured the conntry exposing the evils then existing in the asylums for the wealthy insane of New York, she herself having been a victim of such conditions.

"Five O'clock" is a simple story satirically and directly told. It has a sympathetic heart appeal without being a preachment in any sense,

appeal without being a preschment in any eense. Tim Murphy, an actor of notable quality, who was the piratical captain in Breasure Island, presented on Broadway a few years ago, could never be forgotten. In the role of Dr. Marsh in "Five O'clock" he dominates several emotion-rily effective scenes in which scores tremen-dously. Robt. Schilling, a talented (child, was artistic and appealing, Leslie Austen, as the inmate unjustly confined, was convincing. Joseph Conysys, as the hotel keeper, overacted and was decidedly unceal. Alberta Burton did spendidly as the heroine. David Riggins, Paul Everton and Vivian Ogdon assisted creditably. Frank Bacon has a fine convincing the "Ever" Frank Bacon has a fine genuing idea in "Five O'clock."

It is not gloomily expressed. There are many humorously entertaining aitustions, -- MARIE LENNABDS.

It bears the Hitchcock stamp for novelty and quality in its catchy music, its heantiful cos-tumes, its display of talent and its attractive are a decided departure from the simplicity is former productions A few of Itaywood Hitchcock's frequent ap-

Peranaces during the evening seemed only pre-liminary to a big, funny number which, to the glee, of the audience, he had most contently give, of the andience, he had most connently staged for himself, but which was never quite realised, for he would bob in and drop out abruptly, the hig show immediately filling the gap like a gorgeons, andulating tidal wave, with the playful Hilteby spasmodically appearing on Its crest.

Its crest. Mr. Hitchcock was running the show and act-ing funny simultaneously, and it was a pleasure to watch him do it, because he was always in droll character of the comedian and despite droll character of the comedian and despite his indefinite aim at an "up in the air" pur-pose the show moved with clock-like perfection. One even anspects that the performance of his trick in magic, changing the water into red wine and back again, which so mystified the andience, served as red and white signals in directing the show. For Mr. Hitchcock's methods are his original own and everything is well done, regardless of precedence. "An Old Fashioned Garden." sing by the (Continued on page 17)

THE CHRISTMAS ISSUE OF The Billboard

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

SHAKESPEARE ON THE STAGE TODAY.

#### WALTER PRICHARD EATON.

time Dramatio Editor of The New York Tribune. York Sun, American Magazine (to which he contributes), author of "American Stage Torlay." the New Theatre and Others." "Plays and Play-" and many novels, plays and short slories, and are on dramatio topics.

#### ALEXANDER WOOLLCOTT.

Musical Critic The New York Tribune, and author many works on music, concert and opera, of "Annotated Bibliography of the Fine Arts." Trans-Courroiders, "The Technics of Violin Finsing."

#### W. J. HENDERSON.

ety read critic of The New York Sun, and "" "What is Good Music?" "Proludes and Stat-The Story of Music," "The Ortheetra and "-Music," "Richard Wagner-His Life at 1 "Modern Musical Drift." "Forerunnets of 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." "Tha Cate and the Kitten," "Greater Lova." "Customs and Costumes." etc., etc.

#### FRED HIGH,

Editor of Chautauqua and Lyreeum Department of The Billboard, and former Editor The Platform, author of "Indications and Promises, or the Drift in the Lec-ura Field."

#### FRANK OAKES ROSE,

associate, and for years the Private Secretary of Charles Fechler, the great romanile actor, will write on "Personal Recollections of Charles Fechter and Charles Dickena."

#### W. STEPHEN BUSH.

for many years Editor of "The Morine Pl World," and author of books on "Motion Pl Censorship," Foremost In the fight against Fe Censorship, Has traveled all over the Fultet S and Europe to soludy and investigate the social psychological effects of the motion pleture Knew a competent and fearless, but constructive, criti-dramatic and educational films. Mr. Bush tributes "Vagarles of Censorship."

It will be for sale on every news-stand and at every book store through-out the English-speaking world at

#### 15 CENTS A COPY

No advance over the price of a reg-ular issue, despite the fact that it will be the biggest, most artistic and best Christmas Number of a theatrical pa-per 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.

Times: "'Five O'clock' is highly entertain-ing, well acted and well staged." American: "The play dealt in a truly theat-rical manner with mental aberration." "HITCHY.KOO, 1919"-A new revue in two parts. Book by Geo. V. Hobart. Music and lyrics by Cole Porter. Staged by Julian Al-fred. Presented by Raymond Hitchcock at The Liberty Theater, New York, October 6, FOR 1919

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

### BRANDER MATTHEWS,

Professor of Dramatic Literature, Columbia Univer-sity, widely acknowledged writer on the drama in general and undoubtedly the greatest American Stakespearem authority, deals with the subject,

and in

brilliant Dramatic Critic of The New "

H. E. KREHBIEL,

The Billboard

NOVEMBER 1, 1919



#### FRANK BACON

10

### Who Has Scored One of the Biggest Hits in Years in "Lightnin""

Frank Bacon, seen in his dressing room at the Galety Theater, New York, asked by the writer to talk about himself, said:

"I play 'Bill' every night," meaning of course "Bill Jones" in his phenomenally suc-cessful play, "Jaghnin"." "For the past two or three weeks, however," continued Mr. Bacon, "5 O'Check," playing at the Fulton Theater, my Low play written in collaboration with Freuma Tilden, has absorbed my entire attention.

collaboration with Fremun Tilden, has atsorbed my entire attention. "I wrote 'Illills of California' and a couple of other plays and a number of vandeville eketches some years ago," he added. "Isn't it glorions to be a great snecess, Mr. Bacon?" the Interviewer asked. "There's no particulur exidiaration about it." he replied. "I guess it cause so late"--(medi-tatizet)

tatively).

tatively).
"To secure recognition, things must be done on Broadway. It must bear the New York stamp. The money market nul mostly every-thing is ruled from here.
"It isn't always the New Yorker who does the things, boys with energy and certain ability come here from all over our big American coun-iry and succeed in New York.
"Wotion Pletures are made in Long tamelen.

"Motion Pletures are made in Los Angeles, but they are sold here. Actors are engaged here. Stock companies are made up in New York and the plays are marketed here.

"I am quite sure I did as excellent work years ago-I played "Bill Jones." this same ("wreter, in many plays, Managers used to say to me, irrespective of what the nuther had written, "New, Frank, if it deen't go, just "Bill Jones" the part." It was sure fire and we all heave it knew it.

"l'ecople used to tell me they liked my work and that I should be playing in New York, but I had quite a family and I couldn't afford to travel so far.

travel so far. "I always looked upon acting ns a livelhood, never expecting to get anywhere. "I had played for sixteen years in the Al-cazar Stock Co., on and off, but I was shook np hy the San Francisco Earthquake in 1906 when all the theaters there were destroyed and I jnst drifted into New York, I never headed for here, and now I presume "Lightnin" " will serve me as long as I want to play.

"I aiways felt I'd like to play Dr. Marsh In '5 O'Clock,' I had it in the background in case "Lightnin" " dkin't go, but Tim Murphy vas

case "Lightuin' " dkin't go, but Tim Murphy vas engaged and since I've seen him play the part I don't think I care to play it. "I regard Murphy's hit as one of the ont-standing hits of the season. In the first writ-ing of '5 O'Clock' I didn't have Dr. Marsh in at all, but when I added that country doctor he said things easily and by the yard. "If I had any other manager than Mr. Wan-ger for '5 O'Clock.' It would have been closed before the end of the first week--- it is already playing to capacity audiences."

before the end of the first week--it is already playing to capacity audiences, " "No two criticisms of '5 o'clock' were alike, some must be wrong. "If we stay until June, 'Lightnin' ' will have broken all records for theatrical runs ever in New York City by 200 performances. We never dreamed that we had such a hit as that. "My family opposed my going on the stage, I was considered by them a lost soul for years, I came home after my first season with a the-atrical company, having received no salary, and my father said to me in a tone expressive of humiliation, 'Frank, everybody in this town is raiking about yon-yon really shame me.'



"After my success in 'Lightnin'' my sister came on, and following some congratulatory re-marks, she said: 'If father were living, what do you think he'd say?-It would be, "The whole town is talking sbout you, Frank." She never knew the same words had been pre-viously uttered by father to me with a very different significance.

"Well, to return to my early experience, the family talked me out of my stage dreams and I remained at home for three months, when it so happened that with the first show I saw later I went back and have been on the stage ever since.

naiued standing in the box nntil I had feft the stage.

the stage. "Getting back to the more infinate things of the stage," continued Mr. Bacon, "If I could begin life over again and were not hampered by circnustances, so that I could choose my plan of action, I certainly wouldn': spend so much time away from Brondway. "Young men and young women too (I think there about three times us many men on the legitimate stage than women-companies usually have nike men to three women) should strike out for Broadway.

strike out for Broadway. "Even the their work is just as good away

advanced the inventor more money and they took the car wheel and promoted it. One year later the same two men called on inc said, 'You did a great deal of good, and told me how the 'Fortune Hunter' had influenced their actions with remarkable results, they all be one wealthy."

Mr. Bacon has been married 34 years to the reseat Mrs. Bacon. They have two children and, three grand-children. Mr. Bacon has a simple praclous manner and a gentle volce. He is unspoiled by success .- MARIE LENNARDS.

### STEPHEN BUSH COMMENTS ON "THE FAITHFUL"

The pluy dramatizes the Japanese tradition of inn loyalty, which is but a reflection of the canatic loyalty of the Japanese to his emperor. The dramatic structure of the supersection is empiric. The dramatic structure of the play is should by liself, the course of events being plain, swift and direct. Therein lies whatever strength the play postesses as a dramatic production. The drama-is dominated by Kurano, the counselor to is dominated by Kurano, the connector to Asano. Were the pluy an allegory he would be called its leading symbol. There is a subti-caftsmutship in removing Asamo before the rise of the action has reached its ledght. It surely us the playwright's intention to place severest task on the shoulders of Eurano, Mr severet task on the shoulders of Furnio, Mr. Duncan Interpreted the Ideal of the playwright ith skill, with power and above all things with poise. This was the pivotal part, Asano, Lira, The Envoy and the clausmen of Asano depend for their effectiveness on a competent, powerful and heroic Kurano. Mr. Duncan's work invites intelligent analysis and it gains under such analysis. He struck the right note from the first time he appeared on the stage and well sustained his task to the end. We we glud he forbore to indulge the conventional affectation which many theatergroers have been tuncht to consider an essential part of Japanese netting and Japanese character. NUN PETTI and heroic Kurano. Mr. Duncan's

#### W. J. HILLIAR SAYS

Augustin Duncan gives such an intelligent reading of Kurano that I cannot imagine any other actor so fully realizing the magnitude of the character. In fact, I believe, it is doubt-ful if the part itself is not greater than any living player. Duncan in the first act is not so impressive, he appears to lack the reserve and dignity generally associated with a Jap-anese lord, but in the drunken scene with and algority generally associated with a sale anceso lord, but in the dranken scene with Wild Cherry (Mary Bialr) he rises to heights of elecutionary powers, every utterance heins tinged with the bitterness of his friend's death and an unconquerable desire for revence. But for Dancan's masterly conception of the character it is donhtfui if the play might not ex-plode at any moment in a burst of jocularity.

#### MARION RUSSELL SAYS

The burden of the performance of "The Falth-The burden of the performance of the Father ful" was lown by Augustin Duncan Imperso-nating the wise Counselor Kufano. His devide volce, softly shaded, conveyed the varying emo-tions of the serely tried friend of Asana. Mr. Duncan held attention by his subtle, con-

Alt, funcan neid attention by the simile, case dent artistry, dominating each scene with a tonch light as thistledown, blending the tech-blum of dramatle art with modern idealism. The his earnest contenance did not resemble he inscritchie stoickin of the Japanese char-acter, the general excellence of his performance rose to the apex of perfection.

#### LEGITIMATE NOTES

Minnio Dupree is now singly excensed at the country place, "Kentucky, Jr.", in Larchmont, which she recently purchased, and is enjoying it vastly. The fall has been singularly mild and as late as last week, the autumn flowers (Continued on page 11)-



"My father was born in California. He was carpenter.

"I attended the public school and received my dramatic education in stock companies, "Acting," continued the author-star, "is to understand how to set and not do it. Send the thought before the word.

"I first visualize the thought and then I speak; if I can express what I want without words so much the better.

"Technique doesn't do any harm, but if one wants to become a blacksmith he could have a little anyll and bellows at home in the shed. but it would be much better to go into a black-smith shop. It's the same with stage experi-

"General Pershing attended a performance of 'Lightnin'.' It was the first American play he had seen after the war, and in the curtain speech I said. 'I need to be a general and Grant was with me at the hattle of Lookout Mountain. I was the only man Grant would let jook out." " 'One morning Grant said, "How long can you hold out here, Bill?"

"'I raised my left cuff slightly as if noting the time from a wrist watch and I said "Till Spring.'"

"Well then.' said Grant, 'we'll fight this out If it takes all summer."

Facing General Pershing who was seated in the box. I saluted him, whereupon he rose and

and is fully recognized by that particular com-munity, it lacks the New York stamp of approval.

proval. "01' course a good vehicle is neccessary. When you have all the answers, yon have a good part. A sincere smile goes a long ways. "I p<sup>N</sup>ayed Daddy Graham in "The Fortune Hunter' in Chicago. ile was an inventor and invented a machine that made gas from crude oil which made him very weaking, but he had many troubles before he reached snecess. "He had a drug store and workshop combined. The bender he had a note and all tried to down

The banker had a note and all tried to down him in the natural course of business, not villalnously, but they wanted their money. He surmonnted all obstacles and finally became

"Two phen who witnessed the performance ad loanest a man, who had a patent pon break-able car (wheel, \$1,000 gn his plant to make more automobile accessories. He was a drum-They had loaned him the money. mer. They had loaned him the money. Two years ciapleed and they felt they should get their money back and told him so and he said, "well, only one way you can get it and that is to attach, the plant." They left the plant intending to do so after inncheon, and while dining one nash said to his pai, "Whom did he result you" of?" and the other replied, "Why the old inventor druggist in the "Fortune Hunt-er," the play "we saw in Chicago last night. Shail we force these?" And they went back and mer. Two



Mr. Bacon, after years of patient, endeavor and many disappointments, is enjoying the fruits of suc-as the star of "Lightnin"," one of Broadway's biggest hits. Mr. Bacon is pictured above in the acter of "Bill Jones," which he created.

#### BERTON CHURCHILL

(Continued from page 8) candidates for the leadership of the Second Dis-

candidalen for the leadership of the Second Dis-trict Assembly. <sup>10</sup> had east my lot with Foley, who was trying to depose bivver. I've always been, more or less, in sympathy with the 'onts.' <sup>10</sup> buring the heat of the tattle I was sent down to St. James' slip, on the lower east ble, and was to speak from a truck; it was infine the period of carti-fail orators. <sup>10</sup> Cartific Cartific Teatron and the same liperature, who was holding the fort null my ar-tival, but when he saw me country, be heat it as fast as he could. <sup>10</sup> This is the heat of the opposition, and I blue every uniformility was represented.

Thisk every uniforality was represented. "They not only choked the streets, but were on roofs, and hanging out of windows, to get

a goed slm.

a goed alm. "As seen as 1 mounted the truck I was greeted with missiles of every description, from cora cole to bricks. "Thie, however, was not unusual during the fight, and 1 was getting my speech over in good shape, between dodging and dacking, when I was stacked from the rear in a very simple, but effective manner. They had set first o my cost talls. My nice, new spring overcoat was ighted with the torch from the wagon. It broke up the meeting. It was literally and

ignited with the torch from the wagon. At broke up the meeting, It was literally and figuratively, a lot fight. "When the summer was over I went to Tom Folcy, then sherlif of New York Connty, and told him I had to bave work, as things were dead, politically, for that year. I suggested that he find me a place with one of Big Tim Sullivan's companies, which resulted in Sam Har's encycler rae for 'The Fatal Wedding' which he did, thru his personal friend-Foley, and I have been acting ever Company, since.

a previously planned to enter Colum and study law, and was slated for the assembly in two years from that time, but I couldn't walt so long, and that wont a glimmering.

one grint big the life enroe fr. Faversham revived Julius Caesar when Mr.

The one grant C. The vived Julies Caesar, when Mr. Faversham revived Julies Caesar, The company played twelve weeks. "Puring this season, playing Julius Caesar, a fuany thing occurred. Nolhing so modern as the set of shings were being worn by the com-page and we used iron chairs in the tent were. They were very ponderous, but beautiful chairs; and playing up in the Northwest, thru one of the coll spells of the year, we had to make a quick get-away that night, and the veney was being rei oved during the perform-ance. By the time we got thru the tent scene, it seemed as the we were at the North Fole. It was so cold, and after a big quarrel scene with Cassins, played by Frank Keeran, I plumped down into this chair and stayed there. When I tried to arise, I found my bare flesh was forcen to this Iron chair, and I was obliged to dector myself for three or four days after-ward. ward.

"Everyl-dy laughed at me, and I laughed my-self. 1 had to finish the whole scene sitting

down. "Shakespeare, I think, still spells ruin to meet actors. Sothern and Marlowe have oper-ated a publicity campaign thru schools, lycenms and chautauquaa, which brings them in touch with a public who never go to the theater. Thetr invaluate because has been aconized thru popularity, however, has been acquired thru spleadild work. It couldn't have come any other 787

"Shakespeare in just as unpepular today with the actor as with the public. Actors are not trained to do Shakespeare. They don't know how to read the lines. I doubt whether six Shakespearian companies could be formed in Annelies states. America today.

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"lt's an age of specialists in the theater as

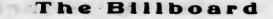
"Should an actor play a deaf man well, or fall ownstairs, that's his specialty from that time

on. "The actor or actress is indeed fortunate who has had a stock training. The wide range of parts develops a responsibility, they become more adaptable. The best performances which I have ever seen were by stock companies. "Trainistic schools can oversome impediment is speech, or a had walk, but they can't teach one to act.

the to net. "Joseph Jefferson, addressing a class, spoke of the wonderful ald afforded thru an under-standing of technique. Asked if be didn't think inspiration had given the stage its greatest moments, as well as making the reputation of many actors, Mr. Jefferson replied, "That may be true, inspiration is a great thing, but what are yon going to do the night yon haven't got it."

"If the schools can properly teach the tech-zions of acting, it has its value. To instruct a poy to walk up stage right is one thing, but he can't do it convictingly unless he does manner as to cenvey a purpose in

"I have the greatest affection for the theater, and am perfectly willing to live my life and die in the harness, '



MILDRED AUSTIN WANTS QUICK two complete Companies, Permanent Stock, Leading Man, Heavy Man, Character Man, Gen. Business Man, Women for Character and General Business, young Ingenue, Specialty People. All must do specialties or lead numbers. Harmony Singers and people in all lines, write or wire. State age, height, etc., lowest salary, if you expect an answer. J. J. MUSSELMAN, Manager Mildred Austin Stock Co., Union Theatre, Birmingham, Alabama.

WANTED for My No. 2 Tramp Comedy Co. WORKING AGENT who can deliver the goods, HEAVY MAN, CHARACTER MAN, COMPEDIAN FOR TRAMI', CHARACTER WOMAN, one who almos preferred (one song): INVENUE; must be young. State correct age, weight, height. Name lowest. Fur yown, All those doing specialtics preferred. State all you do in first letter. Advance Man lor No. 1 Company not afraid of work. No. 1 Company playing to good s, thank you. Address J. B. SWAFFORD, Manager New American Allied Shaws, Inc., White River Junction,

WANTED FOR MCINTOSH-BETTIS PLAYERS LEADING MAN, HEAVY MAN. Wire to V. A. McINTOSH, Manager, Thorndale, Texas.

# WANTED-DRAMATIC PEOPLE

A-1 Team, for Parts and Specialtics. Gent, Characters or Juverilles. Lady. Ingenues. Must be young and capable. Other useful people write. Also Producer with good line of bills. In answering state salary, height, age, etc. This show playing best towns in Northwest. Stock in few weeks. Good treatment. Salary sure. Give time for mail to be forwarded. A. L. TIUNAITIS, Manager Campbell's Comedians, 3202 Harriet Ave., Minneaperlis, Minneaperlis. Science and Scien

### **Real Shows Playing Florida This Season** eLand Opera House, DoLand, Fierida, University and

open time to CURTIS LINDSTROM, Mana

WANTED-Dramatic People, All Lines When or write. I use twenty to forty for the best engagements in the West every week. MUSICAL COMPLOT PRINCIPALS and CHORUS GIRLS, who me for quick action. Never mind what others say, you know what I DO. WHAT? I book you for top money-that's what. AL MAKINSON. Gayety Theatre Bidg., Kansas City, Misseurl.

"Times have changed." continued Mr Charchill, "The thing that movel andlences in the theater, gay, two generations ago, would be laughed at teday. "The attempt at revival of some of the stoge and had to be withdrawa. "The Barrymores today represent the highest "The barbillo of the forty on the gent of the stoge and had to be withdrawa.

popnlar cli tiel strangs, were langued of the stage and had to be withdrawn. "The puble of thirty and forty years ago demanded the greatest extravagance and bom-bastle display in speech. "This followed the civil war period—that great family strife, which brought on the bits terest and strongest passions of the people who

ANENT AUGUSTIN DUNCAN

"THE FAITHFUL"

Prompted by the onslaught of the critics on Augustin Duncan's work in "The Faithful," one of The Billboard's editors attached to the New York staff dropped in at The Garriek on the occasion of the fourth per-formance of the Masefield elassic, and, amazed and astounded at what he saw, hustled back to the office and reported that he had never heard a finer reading of as difficult a role. As a result, two other and different members of the staff were as-signed to witness the next performance, and when they turned in even more enthusiastic comments, four more seasoned reviewers were sent to see the next presentation, and these last not only concurred with their confreres, but proclaimed their belief that no living actor could do better with the part than Duncan. This set us to thinking. We determined to get additional opinions. In all we sent an even dozen capable and experienced actors, to wit-ness the play.

In ail we sent an even dozen capable and experienced actors to wit-ness the play. Each and every one submitted the opinion that it was a most diffi-cult role, and varied all the way from "creditably" to "masterly" on the way it was handled. Not one of them hesitated to say that, under the circumstances, the vitriolic and vituperative criticism indulged in by certain critics could not possibly have been warranted. Several went even farther and asserted most positively that, consid-ering the more exacting demands, Mr. Duncan's work was in every way comparable with the finely finished impersonations of Roilo Peters and Henry Herbert. And so we feel called upon to proclaim to the profession that, while

ering the more exacting tentine, and the personations of Roilo Peters and comparable with the finely finished impersonations of Roilo Peters and Henry Herbert. And so we feel called upon to processim to the profession that, while we can not speak with any authority about the premiere of "The Faith-ful." Mr. Duncan is now giving a very great rendition of his role. No honest observer, in our opinion, can question the soundness of his con-ception, doubt his high and clearly defined purpose, nor dispute the per-vasive animation, the affluent, copious, picturesque grace and variety of execution he summons to achieve it. Moreover, in our estimation, his voice, tho not sweet nor very musical, is rich and sonorous and his ar-ticulation unusually distinctive. This vindication of Mr. Duncan is made voluntarily. Neither he nor any of his friends solicited it or ever so indirectly suggested the idea. It is offered solely as the rightful due of a member of the profession from an organ of the norfeesion. If any member of the latter is sufficiently interested to call at our New York offices, we will gladly show him clippings, side by side, of what those brave und courageously honest critics said about two pre-mieres—that of "The Faithful" and that of "The Passing Show." THE EDITORS OF THE BILLBOARD.

have never been on the stage, never written a book or painted a picture, but in these r-stances we don't probably know all that i, back of them.

We accept a man for what he is,

"About the strike, did yon ask? In my opin noted the strike was a purging that the theater needed. It cleaned house for us. The actor needed a confidence in himself. "The theater has been commercialized for so

long it was only considered as a money-making Institution.

"When the differences between actor and man-ager was brought to public attention, and it was found that the actor was invising on better conditions, and not asking for more money, it put an angle on the matter, which is of great value to the theater today and, regardless of what the opposition to Equity may say or do, the atlitude of the manager toward the actor is more cordial than it ever was before. "Managers failed to realize that the actor has

a a new spur. 'He had donned a uniform and gone to the

war, where he found a new manhord, and he could not realize truth in the statement that 'actors wouldn't stick together — the actors did stick together. We of the Equity, consider we have done the theater a most singular serv-

we have done the theater a most singular serv-ice. We have no biterness in our hearts for those who opposed us. We have no intention of seeking a quarrel, but we are going to guard that which we have won. "The most valuable asset of onr association is a worderful missionary spirit, which will finally win all to our standards. It is a won-derful period for the theater. And those of us who have been privileged to live thru it are not come to realize the benefit in as most us who have been privileged to have thru it are not going to realize the benefit in as great a measure as those who will follow us. "There were many lessons learned, both of effense and defense, and they will not be lost. "One of the finest things brought ont in the

"One of the finest things brought ont in the strike was the spiendid comradeship that now exists. People who never knew each other, only by name, found themselves working shoulder to shoulder, and whether they were great or small in the profession, they found the human element just as ready to love and just as quick to bat-tle. So now we know each other, we know our-selves (our strength), and I'm sure no one will ever say again. 'the actors won't stick together.'

wish to express my sincere appreciation he manner in which The Billboard supfor the manner in which The Billboard sup-perted as in our strike. It was to me the most sincere friend we had. "However, it's a good old world, and every

duy is a good day to a grateful heart." Mr. Chnrchill is married and lives with his family, a wife and a child, sixteen months old, in Mt. Vermon, N. Y.-MARIE LENNARDS.

LEGITIMATE NOTES (Continued from page 10) were thriving inxuriantly and the little des-messe (it is three acres) was gay with the brilliant hues and tints of cosmos, salvia, canna, coryopsis, golden glow and black-sped Susan. Picturesque stone walls in lieu of fences hedge the several gardens and the estate is fringed with forest—at this season blazing with fringed with forest-at this season blazing with red and yellow foliage. The honse is a qualit, long, low, rambling structure that looks like a print from an old hook on Colonial architecture. It is a perfect genu. Lucky Minnie. Perton Churchill's work in "Adam and Eva" has attracted much attention and occasioned

a great deal of favorable comment. The critics overild things in their concerted stack on Angustin Duncan and as a result this really great actor is emerging triumphantly therefrom

In the review of "The Faithful" in the iss In the review of "The Faithful" in the passe of October 25 a typographical error was made in two paragraphs, which caused them to read im-properly. The paragraphs referring to Henry Stillman and Henry Herbert should have read follos

as follows: Heary Stillman, as the sacred envoy, shed a faint atmosphere of calm spirituality over the conrt rehearsal, but it seemed in the wroag key, and was, therefore, without particular in-

erest. Henry Herbert played the evil Kori with bril-liant subtlety. His impersonation of the char-acter was cleverly conceived.

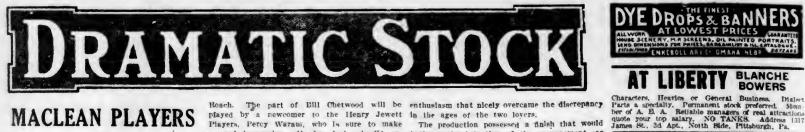


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11

BOWERS



# MACLEAN PLAYERS

Make Good at Akron, Ohio

#### **Company Is Now in Its Eleventh** Week at Fiber & Shea's Music Hall and Indications Are for a Long Run

Akron, O., Oct. 25.—The Pauline MacLean Players will insugurate their eleventh week at the Music Hall, Elber & Shea's newest enter-prise, Monday night, with the presentation of Sidney Toler's great moral drama, "Play-Hings." Miss MacLean is seen in the role of Marjorie North and Edward Clark filly appears in her support. The MacLean Players have established a precedent here for a stock com-pany, and indications are that the company will continue at the Music Hall indefinitely. Capacity audiences have greeted the players since their Initial offering the middle of last Angust.

#### WOODWARD PLAYERS

Spokane, Wash., Oct. 25.-With Eugene Pow-ers at the helm directing the Woodward Play-ers at the Woodward Theater here, "Good Gracious, Annabello" went over big, Hazel Whitmore and Alhert McGovern being seen in the title roles These two popular leads are becoming great atock favorites in this city, and recoming great atock favorites in this city, and have proven themselves assets to the company. Those in the cast were, Lucile Swanson, Wifliam Morse, Ifazel Whitmore, Albert Mc-Govern, Clinton Tnetin, Lora Rogers, James Vesey, Emmett Vogan, Raiph D. Lee, Eugene Powers, Dorothy Bartley, Marguerite Motie, Walter Siegfried and Carl Caldwell.

#### FORBES PLAYERS

Yonkers, N. Y., Oct. 25.-"The Naughty Wife" was the vehicle with which the Forhes Players entertained their patrons in the eighth week of their prosperity at the Warhurton Theater here. The cast and characters inincater here. The cast and characters in-cluded Eloise Farrington, Lillian Foster; Carter, Ralph Sprague; Hilary Farrington, Gus A. Forbes; Darrell McKnight, Raymond Bramley; Annette, Flora Gade; Nora Gull, Edith Mar-conrt; Thompson, Edwin C. Vickey; Bishop Kennelly, C. Nick Stark.

"A Stitch in Time" will be offered next week, followed by "Grumpy," with Gus A. Forbes in the Cyril Maude role.

#### AT THE COPLEY, BOSTON

Boston, Mass., Oct. 25.—"The Trnants," a three-act comedy of English life, and written by Wilfred T. Colehy, will be next week's play to be presented by the Henry Jeweit Players at the Copley Theater. The play was first produced in London at the Kingsway Theater by Lena Ashwell, the famons English next produced in London at the Kingsway Theater by Lena Ashwell, the famons English actress-manager. It has some strong moments and some novel character drawing. There are excellent parts for Miss Newcombe, who plays Freda; Miss Ediss, Mr. Joy, Mr. Clive and Miss

Roach. The part of Bill Chetwood will be played by a newcomer to the Henry Jewett Players, Percy Waram, who is sure to make a good impression. He has had splendid ex-perience in the compunies of Sir Becrobah Tree, Arthur Boucher and Sir Charles Wind-ham, and in this country he has played with Mr. Faversham and Miss Elilott. The result of the sections. ARNOLD & QUICK REHEARSING Chicago, Oct. 25.—Arnold & Quick have or-ganized the Circle Stock Company, which with to the worthwest, and rehearsals began in Chicago this week.

Chicago this week.

#### INITIAL PERFORMANCE

#### Of New Colonial Players

Baltimore, Oct. 25 .- It was a large and appredative audience that greeted the new Co-lonial Theater Stock Company Monday night when it gave an extraordinarily fine presenta-tion of Jean Webster's "Dady Long-Legs." There is picnty of good talent in the new cou-

pany, as was evidenced by their intelligent in-terpretation of their respective roles. Ninita Guy Bristow was convincing as the orphan Judy, the heroine about whom all the mystery, pathos and action revolve. Rue fitted well into the mysterions niche of 's benefactor, and maintained a yonthfui

TER.

#### PRAISED COMPANY

Chicago, Oct. 25.-Mrs. Ethel Bennett, of the Bennett Dramatic Agency, returned today from Joliet, Ill., where she visited the Wil-liamson Stock Company at the Grand Theater in that city. She reports an excellent or ganization and an auspicious opening yesterday. Among the persons in the cast, which is play-ing "An trish Cinderella" tifs week, are Louise

Hew could ing "An trian Conderent" time week, are Louise ligent in Treadwell, leading woman, formerly with the Loren Howard Stock Company in Chicago; Tom 5 as the Ryan, leads; Eleanor Foster, Lula Davis, Arthur 1 all the <sup>f</sup> Verner, Edwin Scribner, Miles Putnam and Arthur Fred Wagner, stage director.

Look thru the Letter List in this issue.

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# WANTED---PEOPLE FOR PERMANENT STOCK

Leading Woman, Character Man and Woman, Heavy Man. Must possess abil-ity, wardrobe and experience. Other useful people write. H. R. MACY, care Broadway Theatre, Chico, Cal.

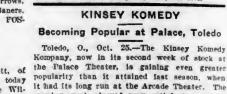
WANTED, Stock Location

for organized Musical Comedy Tab., twelve people, up in sixty bills. Forty sets of wardrobe; also scenery. Stock Managers, write me for particulars. MORRIS H. LUTHER, Merchants Hotel, YORK, PA.

### AT LIBERTY

Man and Wife, Stock, Rep. or One-Nighter. Wife plays Ingenues and General Businese. Myself, Idght Connedy, Juveniles and General Business. Ares. 28 and 30. Best of appearance. Well experienced. Been with the best. Only first-class companies considered. Salarles the best. Please state it. MR. F. LEWIS, Hotel Emmet, 273 W. 38th St., New York City, New York.

WANTED, FOR THE HARRY F. MILLER PLAYERS, towns. Stock Actors write or wire quick. FARRY F. MILLER, Petty, Lamar Co., Texas.



populating week alowed very satisfactory results in the box office, and this week Manager M. R. Williams claims will show a one-third increase over the opening week. "The Warning," the offering for this week, is unanimously declared by press and public to be the best attraction ever oresented by this company, while the ever presented by this company, while popular star, Madge Kinsey, has never to such good advantage as in this play. shown The attraction for the coming week will be "Hearts of the Blue Ridge."

Wanted for

"Barnes - Edwins Players"

Dramatic People with Specialties in all lines. State all in first letter. Pay com wires. EODIE BARNES, Our Home Hotel, Birmingham, Ala., 4th Ava.

#### ACADEMY PLAYERS. HAVERHILL

Haverhill, Mass., Oct. 25.—The Academy l'layers at the Academy of Music are scoring an enormous success under the direction of Jack White. This week they presented "Govel an enormous success under the direction of Jack White. This week they presented "Gost Gracious Annabelle" in a manner that would make many of the so-called Broadway road companies binsh with shame. Since coming to liaverhill Mr. White has set a high standard in the way of productions and finished per-formances, and the entire company as a unit is, without question, the hest that has ever played in Haverhill. Irene Summerly, as Anna-belle Leigh, and Mande Atkinson, as fottle, are carrying off the honors of this week's at-traction, and Stewart Rohbins, the new leading man, is gaining great popularity hy his spiendid work. work

All the productions are hullt and painted at the Academy by Master Mechanic Dan Suea and Scenic Artist Thomas Wirth. Next week the Players will present "The Grain of Dust."-BERT LEITER.

#### STOCK NOTES

Henry North has opened a stock company at Keoknk, Ia. Pat Butier has signed with the Wininger

Players for heavies, Sherman Kelly will open his stock company at Superior, Wis., about the middle of No-

Joe Glass, who recently closed his stock com-pany in Sait Lake City, is in Ohicago seeking people for a new stock. Irving Young, a Chicago scenic artist, has joined the Casey Comedy Company, in perma-nent stock at Hampton, Va.

nent stock at Hampton, Va. Edward Everett Horton has left New York City to head a stock at the Majeatic Theater, ios Angeles. Mr. Horton, who is well known as a leading man in stock in Portland, Ore. st the Chestnut Theater in Philadelphia and other citles, will open in the West in the George M. Cohan part of "Broadway Jones."



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 organiza-tion. Address PROMINENT STOCK MANAGER, care The Billboard.

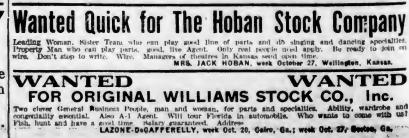
WANTED IMMEDIATELY PEOPLE IN ALL LINES

<sup>D</sup>ermanent stock. Two bills a week. Leading Man; must be capable of playing some heavy leads. Scenic Artist that can play some parts. Year's work to right people. Address

ED WILLIAMS, Crystal Theatre, Anderson, Ind.

Lawrence Deming Theatre Co. Wants Quick AGENT (Miles Berry, Wire)

Young Gen. Biz Man (with specialties). State if you sing in Quartet. Actor (that plays Plano enough to assist regular Planist with specialties—no over-tures). Show plays lowa, Minnesota and Nebraska this winter. Three nights, week stands and possibly Stock location. Address October 31st-Nov. 1st, White Lake, S. D.; Nov. 3d-4th, Lane, S. D.; Nov. 5th-6th; Doland, S. D.; Nov. 7th-8th, Ashton. S. D.





### Nichol's Comedians

#### Go Into Houses for Winter

Company Closes Big Summer Season November 1-Plan Two One-Car Shows for **Coming Year** 

Coming Year

of April, at which they Mr. Nicol will organize and eend out another one-car repertoire show, which will be known as italyh  $\mathbb{R}$ . Nicol's Co-neulina No. 2, and will be under the capable management of Albert H. Lotz, who is now in his third season with the Nicol attractions. One about will handle both shows, and they will play two weeks apart and make only week shoulds. Each company will number twenty here and will entry a "jazz" orchestra and med and; recent successes in the way of plays.  $y \in h$  odd be staged in full detail. Il he staged in full detail,

y) is all be staged in full detail. Fee rester of the tent theater at present is: Feeh V. Meel, owner and manager; Mrs. Raiph I. Nucl. dessie Troy), Col. A. F. Turtle, Otis Rabbins, H. M. Brant, Clair F. Steel, Albert R. Duz, Urits Massaker, Rick Baxter, Edward Thark, Nelle Tharde, Paul Thardo, Mr. and Mrs. Vernon C. Calleotte, Willard Johnson, Howard Hack and Elva Bertine and little baby. "Bobbe flack," and not forgetting our little massed, the Rorton hall terrler, owned by Mr. and Mrs. Mcol. The summer season of the tent theater closes at Punhandle, Tex.-E. T.

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#### PRINCESS STOCK COMPANY

Now Piloted by Tommy Deweese The Princess Stock Company is now being ploted thru the Ohio State territory by Tommy because the the onto state territory by forming because, well-known agent, who has been as-societied with various compainles thrue that thentily for a number of years. The company is playing to good basiness and hold forth bright prospects for the remainder of the sca-seo. The rester includes Sherman L. Jones, indicate manager. Mark Derrough Leader 

acters; Herbert O'Hara, general business; Lep Sponcer, heavies; Lottie Hathaway, general business; Charles B. and Emma Clear, who furnish the music

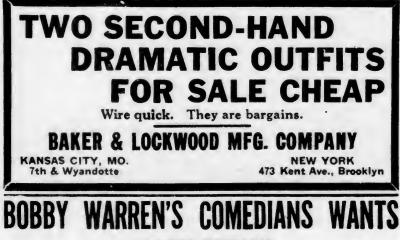
#### MARTIN SISTERS COMPANY

The Martin Sisters' Company closed its tent season October 11, and is new playing honses to an excellent business thru the broom coun-try of Okiahoma, which is proving better than ever before. Martina and Hazel Martin have wonderful support this season, in that they carry a jazz orchestra that is a winner, with E. E. Bickford and wife. Gabe Garrett re-cently celebrated his birthday (not saying which one) and three members of the company presented him with a gold watch, thereby pnt-ting an end to all arguments as to the correct presented him with a gold watch, thereby pnt. Joyce LaTelle is visiting her mother at Car-ting an end to all arguments as to the correct rothers, O., for a few weeks.

time for rehearsals. The company gards to all frienda and wants to Ben Reynolds and Emjay. They ward, Ok., week of November 3. They play Wood-

#### MOTORIZED DRAMATIC CO.

L. G. Baker, of Muncie, Ind., is pianning a motorized dramatic company to tour Ohio, Indi-ana and Michigan, under canvas. Trailers will be provided in which the members will sleep be provided in which the members will sleep and have quarters. The company will sleep a circus and carry a band. Bennet Baker, brother to L. G., will be musical director. It is planned to open in early spring.



#### (UNDER CANVAS)

A-1 Leading Man, with good wardrobe, to make strong announcements. Sal-ary, \$40.00. Heavy Man, Gen. Bus. Man, Char. Women and Plano Player. People doing specialties given preference. Year's work. Under a real tent, weil heated, and you get your money every Thursday. Ten thousand dollars back of this show, and the show made every dollar of it this season. Would like to hear from my friends. WIRE. CHAS. (BOBBY) WARREN, Midlo-thian Texas thian, Texas.

### WANTED OUICK FOR HILLMAN'S STOCK CO.

Ingenue: one with specialty preferred. Clever amateur considered. Juve-nile Man who can sing in quartet, Must join on wire. No time to corre-spond, HILLMAN'S STOCK COMPANY, Eckley, Colo.; Cambridge, Neb., spond. HILLMA Nov. 3, 4 and 5.

### WANTED FOR GORDON HAYS STOCK COMPANY

A-1 Character Man and Character Woman. Specialty People. People in all lines write. Canvas all winter, South. Musicians for Orchestra to double Stage. Lightfoot, wire. GORDON HAYS, Crowley, Louisiana.

# WANTED---REPERTOIRE PEOPLE

all lines. Prefer those doing specialties. Piano Player that can double Stage. State all first letter, absolutely lowest. Programs and photos returned. Long, sure season. Reliable Stock. Rehearsal Nov. 11th at Buffalo. Open Nov. 24th. AL. BECKERICH, Mgr. Franklin Stock, Olympic Theatre, BUFFALO, N. Y.

WANTED FOR HARVEY'S COMEDIANS



SNEDEKER COMPANY

AT LIBERTY

Playing Thru Nebraska After Trip to Coast

The Snedeker Stock Company is now hack from the Coast and playing in Nebraska. The company finds husiness far beyond its expecta-tions. With crops plentiful and the natives willing to speed, everything is coming the right way. This is the company's third entry late this territory, and it is well known at prac-tically every stand. Marie Fuller, leading lady. has many friends, who turn out loyally in her support. Ray Sneeker, the manager is put-ting out a No. 2 show, which, together with the No. 1 company, will play Nehraska until Christmas, and then return to Ohio, spending the balance of the season there.

#### EPISTLES FROM LONG'S

Long's Comedians, under the guidance and management of Guy E. Long, is now in its third week in the Lone Star State and playing to large and appreciative audiences each night. Several rainy days bindered business some-what, but the company recuperated during the following days of nice weather. The the weather hasn't been had enough to demand a heating device in the tent, nevertheless Mr. Long is arranging to pat one in very soon. Two new faces appear among the players in the persons of C. C. Biondell, heavies, and Frank Smith, characters. These two boys are making friends fast and are proving them-seives an asset to the show. A spiendid band is carried, and the con-cetts have become quite a feature. It is under the able direction of Lane Shankiand. The

certs have become quite a feature. It is under the able direction of Lane Shankiand. The band includes Lane Shankiand and C. E. Long. cornets; Lon Striker, clarinet; Roy K. Long. Frank Smith, Thomas "Doe" Wills, altos: **Bavid** Elliot Long, bass; Guy E. Long, barieue: **Carnest** Drake, trombone; George Curits and Lance G. Davis, drums. Ticket sellers: Roy K. Long and Mrs. G. E. Long, Ticket takers: Mrs. C. E. Long and Mrs. R. K Long, June-Walker leaves this week for Springfield. Mo. to play the flute in one of that city's picture to play the flute in one of that city's picture shows .--- "WRINK."

#### BOWSER DRAMATIC COMPANY

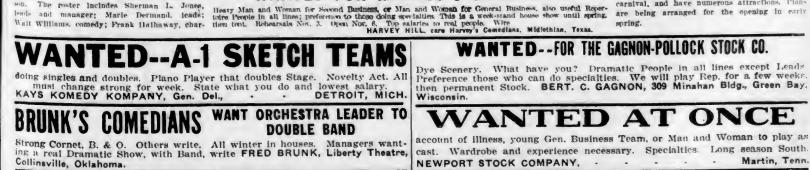
The Bowser Dramatic Company is now playing Ohlo audiences and is doing very nicely. The company claims this the banner season, and all members are highly elated over future prospects. They nee a very good line of bills and have a flashy paper display as an advertising medium. Opai Keller, who recently foined the show for her second season as leading lady. is doing remarkably well and creating many

#### REPERTORY NOTES

Grant A. Martin has been engaged by the Gien Beveridge Players thru the Bennett Dra-matic Agency. Harold Whitman, recently agent with the Van Arnam Circue, is now ahead of Clark's Big U.

T. O. Company, which is headed for the New England States. Dublinsky Brothers' eight big shows report bigger business than ever before. Southern

bigger business than ever before. Southern managers are meeting with a big surprise this season at the many big features Dubinsky Brothers' shows are carrying. The McCord Bros, have purchased a new tey for their dramatic show for the coming season. The brothers will run their show as a sould carnival, and have numerous attractions. Plans are being arranged for the opening in early soring. spring.



# WANTED FOR THE WM. F. LEWIS STOCK CO.

A-1 Heavy Man to play some Leads, Comedian with Specialties, Vaudeville Team to change for week. Money sure. Must join on wire. Address WM. F. LEWIS, Bartley, Neb., Oct. 27-Nov. 1; Benkelman, Neb., Nov. 3 to 8.

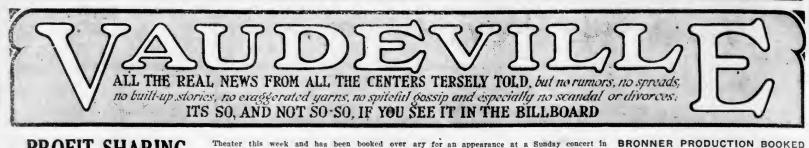


The Billboard

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The Billboard

NOVEMBER 1, 1919



### **PROFIT-SHARING**

#### Inaugurated by Marcus Loew

#### All Employees To Be Given Opportunity To Purchase Stock in New Organization

New York, Oct. 27 .- All employees of the New YOFK, Oct. 27.—All employees of the Marcus Loew houses, cleaners, ushers, musicians, stage hands, ticket sellers, etc., are being re-quested by the management to purchase at least one share of \$25 in the new Loew organization. They are told to pay \$12.50 now not the bai-ance next March. This seems to be an astute move on Mr. Loew's part, as it will place all of his employees on a profit-harden beau. of his employees on a profi-sharing basis. Har-ing this interest in the business it is not likely that any labor troubles will occur over the Loew Circuit.

#### NEW CHAIRMAN

Is Chosen by Variety Artists' Federa-tion-Albert Voyce Elected by Big Majority

London, Oct. 15.—Albert Voyce has been elected to the chairmanship of the Variety Artists' Federation, the organization of English andeville artists, the position having been rendered vacant by the resignation of Fred Russell, In all 105 voting papers were sent in, but of these seven were disqualified. Of the remaining 98, Mr. Voyce received 57, Stanley J. Damerell 22, Monte Bayly 8, A. C. Astor 7 and W. H.

Albert Voyce was born in Cardiff, Wales, and Albert Voyce was born in Cardiff, Wales, and Las been before the public since the age of (welve, in vaudeville. He made his first np-pearance on the stage at Collins' in 1893 as a member of the team of Verno and Voyce. His first big success was attained with his brother, Sydney Verno, at the Oxford, in 1894, in an original act from his own pen, eutitied "The Singing Cyclists." So popular was the act, which was written around the cycling craze of that time, that bookings for many years alucad were secured, and the act of Verno and Voyce became a recognized frature of the variety stage, it continued popular for twenty years. Since the early part of 1015 Mr. Voyce has been doing a single act quite successfully. He

Since the early part of 1015 Mr. Voyce has been doing a single act quite successfully. He is ex-chairman of the Music fiall Artists' Rail-way Association, and niso of the Varlety Artists' Benevolent Fund Executive, and a past presi-dent of the Terriers. He wrote the Ritual of the Beneficent Order of Terriers, and helped to a great degree in formulating its rules and con-stitution stitution

In conjunction with C. Douglas Stuart he also In conjunction with C. Douglas Stuart he also formulated the rules and constitution of the Variety Artists' Benevoient Fund and Institu-tion. Mr. Voyce's pen has ever supported the cause of the artists, while his gifts as a public speaker have for many years past been utilized in the best interests of the profession. He did much to bring about the amalgamation of the Music Hall Home and Variety Artists' hencyolent Institution. stitut

#### WILL HARRIS' NEW ACT

### Will Feature Jack Arnold in Elaborate Offering, Called "Let 'Er Go"

Chicago, Oct. 26 .- That original and virile yong producer of novel, striking and successful ideas, Will J. Harris, is rehearsing what is believed will be one of his most ekiborate and successful acts, "Let 'Er Go." This act will feature Jack Arnold, assisted by Arthur fiernan, Harry Riddell and Eva Atuoid.

The act was written and staged by Mr. Harris and will open November 1. It will be booked over W. V. Time. The scenic effects are novel and ornate and the costuming is of the best. "Four Jacks and a Queen," another of Mr. Harris' acts, featuring Incz Bellaire, assisted by a superb male quartet, is playing at Lincoin

"Snapshots of 1919," featuring Julian Hall, who is assisted by what is called a charming cast of cunning cuties, or a flashlight of frilis and frolic, is now on Keith Time. Another of Mr. Harris' acts, "Cheer Up." with Homer J. Roberts and Maude Clark, backed up by a winning confingent of four pretty girls with good voices and fight feet, is going over Interstate Time. This act is good to look at and good to listen to. Like all of the Harris productions, there is a scenic background of nn-usnal beauty and a completeness as to detail that satisfies and calls for more of the same.

#### EVELYN ELKIN'S OFFERS

New York, Oct. 25.—Evelyn Elkin, the well-known character single, received three offers for musical productions this week. Miss likin has just had a routine of special songs written for her and is undecided whether to continue in vaudeville or accept one of the offers.

#### SHUBERT ACTS KICKING?

Theater this week and has been booked over ary for an appearance at a Sunday concert in W. V. Time until May. This act is termed a a Shiftert house. One act played two boues gambol of class and melody. "Snapshots of 1919," featuring Julian Hall, rate share for one performance only, as their who is assisted by meat is colled a character. on the same Sunday night and received a pro-rata share for one performance only, as their contract provided for giving one concert in the theater where the show is playing. Usually the pro-rata rais is much lower than the salary the act would get if booked into the theater from the outside, and this is the cause of much of the cumbilier of the grumbling.

#### FITZGERALD LEAVES HOSPITAL

Baitimore, Md., Oct. 26.—Dick Fitzgeraid, of the "Whirl of Folly" Company, who was infunced September 23 in a train acchient at Confluence, Md., has sufficiently recovered to to leave the Hebrew Hospital, where he has been for the past three weeks. He is now io-cated at the Folly Hotel, where he would be glad to hear from any of his friends. Mr. Fitz-geraki is not yet able to resume work, and the probability is that he will not be entirely well much before Christmas. much before Christmas.

#### MCINTYRES FOR CUBA

New York, Oct. 25 .- The McIntyres, the fa-New York, Oct. 25. -It was said this week mons shooting stars, sail today for a tour of that some of the acts working in the Shubert Cuba under the direction of Richard Pitrot, shows around town were peeved because they having just finished a lengthy vaudeville tour were paid only a pro rata share of their sal- of the United States.

PROFESSIONA ENCYCLOPA Containing later day successes in originality, quality and up-to-the-minute

material. It is valuable to Singers, Monologists, Teams, Speakers, Musical Comedy Performers, Burlesque, Dramatic Actors, Orators, Magicians, Vaudevillians. Not a common published public joke book, but a variety of my own works. Price, \$1.50 each.

#### "SNOWBALL" JACK OWENS, Billboard.

Piano Players, Professional Singers, Orchestra Leaders Here is a ballad that will command attention. SEEEP IN PEACE 

Piano Copy, 10c. Street. Delphos, Ohio. Not a war song, just a song of love. Piano Cop. Address HENRY ROBINSON, 709 So. Washington Street, Summing and a summing and a summing a sum

#### ACTS TIME WRITTEN TO ORDER

ACTS THAT WILL GET YOU A REAL SALARY. THE 5 REASONS: or within ten days find the for highest quality to to the JTR Act to suit 100 prices are lowest for highest quanty work of on your My prices are lowest for highest quanty Write for prices and contract TODAY. N. J. BUCKWHEET, 714 No. 5th St., Philadelphia, Pennsylvania. material to you fully.

### THE BEAUX-ARTS SCENIC STU Specialize on MODERN STAGE SETTINGS for VAUDEVILLE

NEW YORK CITY. STUDIOS, 624 W. Twenty-Fourth Street, Members of The United Scenic Artists' Local, No. 829.

Phone Chelsea 1539

### VAUDEVILLE ACTS WANTED

Male Quartette, Musical Act, Comedy Act, Blackface Single that can dance, or any other good act that will come up to the standard. We play real houses. One show. Live at hotels. State all and what you can do in first letter. JACK'S PLAYERS, Atlanta, Ga.

SHAKESPERE WAS RIGHT "THE ACT'S THE THING." Ability along is insufficient. Les me write you an act and holp you get the salary and praise you descrive. Interview by appeintment. Phone 4281 Columbus, Reasonable terms. First-class work. Prompt delivery. ARTHUR NEALE, 138 W. 65th St., New York.

"One Day" To Play Greater New York Keith Theaters

New York, Oct. 26.-Cleveland Bronner's \$15,000 production, "One Day," carrying twelve people and complete scenic equipment, the squaf of which has never been seen beretofore in vande-ville, will be presented in the Greater New York Keith theaters in the near future under the direction of AIf. T. Wilton. Kathryn Dahf and Karl Karey will shortly present a somewhat different singling, taiking and musical offering, written by William II, Friedlander, Mr. Wilton is now arranging the time.

Mr. Wilton is also offering ident, J. Tim Brymn (Mr. Jazz Himself) and his Black Devil Band, of the 350th Fleid Artillery.

#### EDELSTEN BOOKS PEDRINI

Chicago, Oct. 25.—Paul Pedrini cause to The Billboard office about one year ago and sold wearily that he wished he had something that would make the managers run after him a while BI

would make the managers run after bin a while ro he could rest. He had a good act then, but he wanted a better one. It appears that he has it in "The Frozen North," a new set of striking beauty and original handling. The curtain rises on a snow scene in the Fur North country. Floating icebergs pass slowly across a borizon gripped tirnly in an Arcti-winter. Folar bears are seen on the moving floes. The orchestra softly plays "Somewhere a -Voice is Calling." Two trained monkeys walk on the stage in white suits. Mr. Fedrini is the only other actor. only other actor.

The act is playing this week at the Midway Theater. Ernest Edelsten, the London agent, has booked the act already for twelve weeks in England and France. Mr. Pedrul said that he has his big act at last, but added that the big agents are chasing him so hard new that

big agents are chasing into so and not not that he can't get the coveted rest. "When I had my monkey act out in New York a year ago," he said, "all of the newspapers hammered me blue. The Billboard alone, in its critician, said that there was a but to the soit and that it had a future. That's one reason why I like The Billboard."

#### PANTAGES' FOOT BALL TEAM

The Pautages road show foot ball tes at de The Pautages road show foot ball team de-feated the strong fielenn Athletje Cinb team at Helena Mout.. October 17, by the score of 6 to 5, in one of the best games played this sea son. The Pautages road show has some very good ex-college players on fits team. J-c Alex-ander having playet for three years with Buck-nell, Harry Campbell with Waterbury College, and Bob Dumont and Harry Fraley with the Okialoma University. Gauss have been ar-ranged with the Missonia (Mont.) ieam and the Spokane Athletic Club. The "Pan." team is managed by Lew Campbell, and Joe Alexander has heen elected captain. Following is the Im-up:

up: Charles Campbell, center; Jean Mason, left guard; Marry Fraley, left tackle; Hilly Red-ford, left end; Bob Dumont, fight guard: Charles Alexander, right tackle; Harry Campbell, right end; Herbert Campbell, quarter back; Leor Campbell, right half back; Joe Alexander, full back; Billy Morrell, left half back.

#### COLLINS SOME BOOKER

New York, Oct. 27 .- Joinny Collins, concerled New York, Ort. 21.-30 may contar, the boy by many to be the shrewdest booker on the floor of the Keith Vandeville Exchange, has had bis hands full lately. He books a string of the Keith houses and his marvelous judgment in the Keith houses and his marvelous judgment in the selection of acts is the talk of the vandwille world. Owing to the strike the tanksville house was closed, but husmuch as the artists are on a play or pay coutract, it was up to little John my to keep them working somewhere, and so far as we can hearn, up to date, not a single act has best any time. Collins lives in a Jap-anese suite of rooms, and so induced is he with the atmosphere that it is whispered he has here several times to the Garrick Theater to see The several times to the Garrick Theater to see Faithful, "flonorable John Collins."



Vaudeville Reviews by Special Wire

The Billboard

#### Majestic, Chicago Reviewed Monday Matinee, October 27)

e.deago. Oct. 27.-A full house at the Ma-bedle Theater watched the Kinograms listlessly iolay until several errors on the part of the artist who painted the titles made the house laugh a little.

#### No. 1-Kinograms.

No. 2-Clinton Skters, presumably three of them, in what they call "interpretative" dances, epened in two, went to four, then to three-quar-ters, with some very gorgeous costumes and is quantly attractive effects. The dancing esclever without being starting. Eight mintes: three bows.

No. 3-Fred Hudler, Tec Stein and Frank Phillipe, in "Steps of Harmony," Just why these three gentlemen choose to aing in a tone resembling a robust whisper instead of let-ting themselves out a bit we confess our ignorance. In one or two little bursts they have dicated their ability to make themselves heard, otherwise it was cup your hand to your ear. Eleven minutes, in two, with three bows.

No. 4-"The lieart of Anna Wood" opened is two, went to four, then full stage, with some alce old home stuff and country sunset scenery. alce old home sturf and country sunset scenery. Prudence tells Anna to still her longings and keep away from Broadway. A sprightly little devil, in red, says: "Go to it." Jack, the farmer lover, gets his feelings badly broken up, Anna has a dream and gets lu bad. She wakes up and picks the cottage and the chickens with Jack, "Well," said Prudence, "Oh, hell," replied the little red devil. Twenty minutes; two curtains, three hows.

5-Dick Duffy and Betty Caldwell, 'Br the Lamp Post opened in Dick three. is a lingerle salesman and Betty trims his stock by the simple expedient of selling a couple of kisses. Dick's reasons for not taking Betty to dinare weaves in some good comedy. Sixteen minutes; three bows.

No. 6-Bert Meirose talks enough to keep off a dumb act position. Bert's specialty is pilling up tables and getting on top after which Haro comedy is sprung during dizzy balances. The Snal tumble ends the act neatly. Furthen min-

stained perfectly and carrying altogether new ideas. Both are blackface artists of the fret water. Also let us not forget that one of the team is a vocalist of ability. Twenty-three minutes, in two, and two short at that.

minutes, in two, and two short at that. No. S-The show was stopped, stopped nonla, happily demoralized and with difficulty got its quilibrium at all before lovely Madame Mar-merite Sylvia got permission to leave the stage. The prime doma slarter, things here's w' a be finished "Somebody Loven Me." It was a riot before she ended her last song. In a maze of lows, encores and curtains she talked a lit-de and sprang some only that got clear over the strent. Radiantly magnetic, intensely hu-man matter of fact and wholly at home she was one of the sensations of the sensor. Miss forline Wolerson accompanied the Diva at the plane.

9-Walter C. Kelly, 11 "The Virginia No. 9-Walter C. Kelly, 11 "The Virginia Jodge." is one of the eleverest monotochist to come here this year. The judge ends, the beach with his gavel, calls the case of the cel-cted defendant and the defendant enswers the charge in characteristic fashion and therein lies the big part of the comedy. Electrical inte-"les, in two; four flows. No. 10-Mirano Bres. In sensation 1 feats of during. These men are groundsts and they have a quite callente attem actions include cost.

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darlug. Andres, These men are gymnasts and they have a pulte chileratic string extiling, including cost-iv paraphermilia. The net is in good ene. Eight Punites, in three; three hows, Next Week: The Marlon Moggan Bonners, Steman Vum and Hyman, Janika and Rene Chap-" Kolmar and Company, Thomas Patri-band Enby Myers, Maloney and Auburn, Challen and Keds, 1011 (MAN).

Challen and Keke, HOLLMAN,

#### Keith's, Cincinnati (Reviewed Monday Matinee, October 27)

A very good bill is presented at Keith's this week, with the Marlon Morgan Dancers featured is headiners. The act met with much success.





#### (Reviewed Monday Matinee, October 27)

New York, Oct. 27.—There is only one description for the bill at the Palace this week; it is great. It starts off well and keeps up the pace, with the excep-tion of one let-down. This can be discounted, for the bill as a whole is of the highest grade of varlety entertainment. After Fred Daab got the performance under way with a short overture the Kinograms were shown and were interesting. The first number on the program was Herbert's Loop-the-Loop and Leap-ing Canines, tho the loop-the-loop was not shown, probably because of the room taken up by the set for Winston's Sea Llons. The tableau-like opening of the act got the act off weil and a hit was made by the leaping greyhounds. A splendid animal act. Seven minutes. Booked by James Plunkett. In second place, Mabel Burke and Company, the company being Sidney Forbes, presented an assortment of old and new songs, with the choruses pro-jected by moving pletures. The act pleased the audience. It is similar in idea to the act presented for years by Claudius and Scarlet, now at the Hippodrome. Sixteen minutes.

The second parter, shaper barke and Company, the company being bondy between the working between. The act plasmed motions, the company being bondy by the act presented for years by Claudius and Scarlet, now at the Hippodrome. Stateen minutes.
They scored strongly. Charley Grapewin squeezes every largh possible out of the dialog and that means that the audience was laughing all the time. They scored strongly. Charley Grapewin squeezes every largh possible out of the dialog and that means that the audience was laughing all the time. The work of the scheme is a score of the audience and showed that she is an accomplished comedianne. She did a series of initiations that were really delightful carleatures. In the same manner that the cartoonst emphasizes one or two protintent characterizatics of some notable so did Miss Seymour bring out the title mane manner that the cartoonst emphasizes one or two protintent characterizatics of some notable so did Miss Seymour bring out the title maner is the every hody seemed to be waiting for. After Wikle Bard's unfortunate opening last week and his placky resumption of his cargement last fuertoon. The house contained many vaudeartists and the footlight this afternoon. The house contained many vaudeartists and the footlight this afternoon. The house contained many vaudeartists and they add did "The Warblet" a character sketh of a scrub woman who is buy mopping up the stage and exturels a world of comedy ent of the mopping will be stage and the sone ray time versions of old songs. They some a this bare that the edge has been taken off one restrong doing out of the gamma should be a struct a world of conded out of the mode is buy mopping up the stage and for years here by a proline of the stage and the sone. His manner and they aver a unfailed performance when the edge has been taken off one of the forminent bits of busines in the the did hitty-four minutes. It is a spend at the dege has been taken off one of the formines bits of busines busines that we expective intexes

Edith Clifford, the comedienne, was one of the by balancing the woman in various positions.

Test hits. A song was rendered by balancing the woman at the open-No. 1--Sanisted and Marion, man aud woman, ing of the act. Fourteen ninutes, in three; presented "The Bachelor's Vision." The male two curtains. member of the team is an exponent of physical No. 2--Jack Lexey and Al Rome are eccentric culture and also appeared in poses, working be-dance pantomiulists of class, and in this early fore a black drop. He demonstrated his strength (Continued on page 17)

NEW YORK COSTUME CO. COSTILMFS, GOWNS. Largest Costume Manufacturers in the West. 137 NORTH WABASH AVENUE, CHICAGO, ILL. ASK LILLIAN BRODERICK.

Chicago Palace

(Reviewed Monday Matinee, October 27)

Chicago, Oct. 27.-A good blil opened to spacity house. The show undoubtedly belongs capacity to Olga Petrova, as the applause which met her every movement showed, but the other acts were of good average merit and contributed to the euthusiasm shown by the andience.

No. 1-Johnson, hazardous contortionist. All of that. Johnson presented five minutes of the fastest and most amazing contortious and acrobatics that the Palace has seen in months. Does everything and then some. Full stage; two bows.

No. 2-Hahn, Welfer and O'Donnell, in "Melody, Harmony and Mirth." A rather unique act because each of the three men could sing and sing well; well enough to make a profession of singing. Thirthen minntes, iu one; three bows. No. 3-Ed and Birdle Conrad, in "Honey ongs." material by Eddle Conrad. An at-S tractive seam with the vagne something called personality and a good sense of showmanship time values and personal attractiveness. Wel Well Staged, special set, the hirs of the act being Eddle's mixed Jewish and Italian rendition of "I'm Sorry, Dear." The "Paderewski Minuette," a la jazz, was also welcomed. Nineteen minutes, three bows.

three bows. No. 4.—Waits and Hawley. The male partner is the clever boy who sang "Oh, Johnny," a season or two ago and uearly caused a rlot at the Palace. The girl partner this time looks pretty and plays well and sings very well, but speaks her lines poorly, and has not mastered the art of singing and looking at more than one person in the audience. The man is one of those geniuses nature has been kind to as re-zards humor and the ability to make other. gards humor and the ability to make other laugh. Sang "Rlp Vau Winkle," "Marriage." "Wedding Chimes" and "Worth While Waillow For." Twenty minutes.

No. 5-Max Ford and Hetty Urma, in pe-songs and dances. Charles Seville at the pigno-Metty has been adding weight since she we last seen here. Ford shakes a nimble pair of feet and Seville tickles the ivories with sty and agility. Miss Trma wears some prot-clothes and the act is well worked out. Three programmed numbers were left out this afterprogram Thirteen minntes; three curtains. uoon.

No. 6-Max Cooper and Irene Ricardo. girl is the comedienne with sufficient ability girl is the comedienne with sufficient ability to do a straight, and Cooper sings well and reads lines well. They make much comedy out of a diamond, ring episode and were favorites as far as the fun stuff went for the afternoon. Sang "Swanee River Home," "Willie," "Come on, Papa," "Ireland." Twenty minutes; three how

No. 7-Mmc. Petrova, the distinguished star, In a symphony of beauty, color and song. Mmc. Petrova is a star so radiant that she over-sindows any artist the Palace has offered in our memory. She exudes happiness from the moment she steps into the spoilight. Of queen-ly presence and with a rapturous voice, with a sense of the drama and spoken word, which is the gift of few, and with a graclousness which can spring only from a noble heart, she thrilled the audience, msde them weep, msde them laugh, toyed with them as a child with a playhaugh, toyed with them as a child with a play-thing, and used twenty-eight minutes of time so that it seemed only teu. Sang "There, Little Girl, Don't Cry," "Parrot Song," "Keys of Heaven." read a brief Sonth African sketch, and then gave a poem of her own and a song of her own. The spotlight failed her twice, and with several other acts the electrician missed his cues

his cues. No. S-Kenney and Hollis, 4n "Freshy's in litation." The college "nut" stuff of these boys is getting a little old and the audience would have willingly dispensed with their fun afte-being thrilled by Petrova. It was a case of unfortunate position on the bill. The straight still feeds his partner with a sing-song style, which is not pleasing, and the partner, who is very capable, works hard to get his laughs and manages to corral a few. Fifteen minutes. In manages to corral a few. Flifteen minutes, in one; three hows,

No. 9-Cept. Gruber and Mile. Adelina. An Orientai animal spectacle. A top notch animal act, built around a remarkably trained elephant and a haudsome horse, well dressed and staged. and in the spot just before would have held the entire audience to the finish. Thoroly interest-ing and artistic throant Twelve minutes: full ing and artistic thruout. Twelve minutes; full

Next Week: Clark and Bergman. Fran-Kennedy, Myers and Moon, Dainty Marie, Cl ford and Wills, Fords, Three Jahns .-- LOUIS

Have you looked thru the letter list in sue? There may be a letter advertised for you



#### JOHNNY DOVE AND MABEL

New York, Oct. 25.-Johany Dove and Mabel New lork, Oct. 20. - Johnny Dove and Mabel open at the Fifth Avenue Theater next week in an act called "The Camoufage Pair." John has heretofore been known as the "blackface Scotchman." The team is booked to appear in England beginning next June. The Foster Agency did the booking.

#### TEAM PLAYING SUNDAYS

New York, Oct. 25.-Boyie and Brazil, the dancers in "Hello, Alexander," are in big demand for Sunday concerts here. They have played as many as three houses in one Sunday night, and stopped the show in all of them, so they say.

#### KEOUGH TAKEN TO NEW YORK

New York, Oct. 25.-Edwin Keough was rought back to New York this week by Dr. Harry Freeman, who was sent at the instance of Harry Mountford for the vaudeartists' organ-Freeman reports that he got proper care. If Freeman reports that Kcough is not in go shape and may be ill for a long time. Dr.

#### J. J. MYERS RETURNS

New York, Oct. 24 .- J. J. Myers, the attorney New York, Oct. 24.-0. J. Myers, the attorney for the vandeville branch of the Four A's, re-turned from Washington today. Mr. Myers attended a hearing before the Commissioner of Immigrafion on the question of the adulttance of Italian opera choristers to this country. Decision was reserved and Mr. Myers will file briefa

### JOHN R. ROGERS SERIOUSLY IN-

New York, Oct. 27.—Join R. Rogers, the veteran theatrical manager, met with a scrious accident at Atlantic City when an automatic elevator descended and caught Rogers' head in the two premited if was stated that

logers was somewhat better, aitho the nervous nock at his age has put him in a very precarious condition.

#### WRONG CAPTIONS FOR PHOTOS

In preparing the photographs used in the issue of October 25 the names on two of them were "switched," with the result that the photo of T. Roy Barnes appeared on the Con-cert page under the name of John Alden Car-penter, and Mr. Carpenter's photo was used on Page 6, with the name of T. Roy Barnes above

The photo of Mr. Barnes is from the Moffett Studio, Chicago, makers of fine theatrical photo-graphs. Paul Stone, formerly well known in vaudeville as a member of the team of Marmion and Paul, is now theatrical and publicity man-ager for the Moffett Studio.

### Attention, Wire Walkers

TED-Cirl and Bey Wire Waller, to enlarn refer boy that can make up as girl. State ag a and weight. Send photo. Art booked avil Answer JACK MOORE, Billboard, Cril , Chlengo, Illinois, act; pref height a 1921. Bldg., C

#### WANTED

Blackface, S. D. Skotch and Musical Teams, aral, Paspirian and Fancy Dancer. Plano Player, t reader. Change fer week. A pleasant enguge-t for ladles and gentlemen. Salary every week, s E. R. State salary, ase, height and weight. sight reader. Change for week. A pleasant engage-ment for ladies and gonthemen. Salary every week. I pay R. R. State solary, age, height and weight. Be ready to join on wire. WALTER HARTER, Mau-mes, Ohio.

WANTED-Clever Juvenile Woman

e-; i a Attrastion. Also that to hear from a who can double plano and small straight part. a DAN COLLINS, Recel City, Mich. Nov. 1, or licrmitage, Grand Rapids, Mich. (permanent ad-

EXPERIENCED MUSICIAN, Silde Trombone and table discharge from the army, wishes good combination for stage. SPORN, iew Bochelle, New York.

#### AT LIBERTY NOV. 25. "JUGGLING RAYMOND" Care Biliboard, Cincinnati, Ohk

#### The Billboard

#### STORIES OF SUCCESS By WILLIAM J. HILLIAR

#### (No. 1) FROM NEWSBOY TO JAZZ KING

(No. 1) FROM NEWSPOY TO JAZZ KING The scene is laid in Circleville, O. The hero of our story is first discovered murders." Folks on their way home from business would always stop and purchase The Columbus Citizen, The Cincinnati Enquirer or The Chicago apurchase The Columbus Citizen, The Cincinnati Enquirer or The Chicago apurchase The Columbus Citizen, The Cincinnati Enquirer or The Chicago apurchase The Columbus Citizen, The Cincinnati Enquirer or The Chicago apurchase The Columbus Citizen, The Cincinnati Enquirer or The Chicago apurchase The Columbus Citizen, The Cincinnati Enquirer or The Chicago apurchase The Columbus Citizen, Therefore helds to become eventually one to the store, carrying bundles, etc. Becoming consumed with a burning passion to see the world he took a for a Columbus, O., where he obtained a job at \$\$ per week passing bills for a Columbus, O., where he obtained a job at \$\$ per week passing bills for a Columbus, O., where he obtained a job at \$\$ per week passing bills for a Columbus, O., where he obtained a job at \$\$ per week passing bills for a Columbus, O., where he obtained a job at \$\$ per week passing bills for a Columbus, O., where he obtained a job at \$\$ per week passing bills for a Columbus, O., where he obtained a job at \$\$ per week passing bills for a Columbus, O., where he obtained a job at \$\$ per week passing bills for a Columbus, O., where he obtained a job at \$\$ per week passing bills for a Columbus, O., where he obtained a job at \$\$ per week passing bills the obies the dissibility approved the to even the the starge was his proper share noments he used to hang around Cricket Smiths barber shop, where he poined the local boys' band and learned to play the clarinet. In his there had the opportunity of meeting many actors, musical acts and co-ters of per week passing the clarinet, the his desire to become a great musical at the bords the to base meeting the clarinet, telling some jokes, etc. He signed a contract for passing bills the clarinet, tellin

fare, and opened for Gus Sun at Homestead, Pa., but got canned after the first show. He then became a member of the team of Friedman and Francis, playing the Warden and the Jail Bird Coon, doing very well, but the act broke up and once more he went back to Circleville and worked in his father's store. While there he became acquainted with Jack Rose, the result being that he joined with him and Oscar Young in an act known as Rose, Young and Friedman, which played two weeks at Hammerstein's, New York. They again split up, and he started to work cabarets at the old Eldorado at Fifty-second street and Seventh avenue, receiving the munilicent salary of \$25 per week. Heeding his father and mother's advice that he come home he went back to Circleville, but by this time work in the store held no glamor for him, and doubling up with Jack Lew's did an act known as Lewis and Lewis, and was booked by Harry Rapf, but the act got stranded in Moose Jaw, Can., and split up, but by telling a conductor some funny stories managed to get to Chicago, from where he went back to Circleville, disgusted with his attempts to gain a foothold in the vaudeville profession. But the spark of determination to succeed burned so strongly in his breast that he found it impossible to ple-ture himself as a country dry goods man all of his life, and eagerly devouring any theatrical paper that came his way (and, by the way, it was in The Bill-board that he saw the advertisement), he applied for and got a position with Charley Robinson's Parisian Flirts Burlesque Show. We next find the subject of this story at Col'ege Arms Inn at Coney Island with his Nut Band. It was during this engagement that Bert Cooper saw him, with the result that he played for a season with Bessie Clayton, then with Joan Sawyer until "Au Caprice" closed.

that he played for a season with Bessle Clayton, then with Joan Sawyer Intil "Au Caprice" closed.
His salary was slowly increasing during these various engagements, but it was when he became a full-fledged star at Rector's, over night so to speak, that his meteoric career really started. He stayed at Rector's for two years, after which he became interested in the Palais Royal, during which time he played many Sunday concerts and did great work for the different war benefits, etc. His next engagement was with the "Greenwich Village Follies," and to Alf T. Wilton, who saw him there, he attributes all of his present popularity. Mr. Wilton persuaded him that vaudeville was waiting for just such an act. and he was booked at the Palace Theater, where his success was one of those sensational occurrences that happen once in many a moon. Next came the realization of one of his greatest wishes. He had long ago read about Ziegfeld's "Follies" and longed to see the show, but judge of his pride when Mr. Ziegfeld engaged him for his "Midnight Frolic," and next came a crowning achievement. When Wilkle Bard quit at the Palace the management was hard put to find a substitute to hold up the headline part of the bill. Our friend was still at the "Greenwich Village Follies," was playing every night in Ziegfeld's "Midnight Frolic," but from all other acts in and around New York he was selected as the only one who could save the Falace show.

Palace show. He is today the only actor who has ever starred in two productions and headlined the Palace bill simultaneously. Our Circleville newsboy is now banking \$1,000 per week. The goddess of success has showed him the right path and he has never deviated from her di-rections. With a personality that radiates sunshine wherever he may be, a disposition that endears him to all, an artist who embodies the very spirit of real Americanism, he stands today upon a pinnacle from which he is not likely to be dethroned for many years to come. He still has one ambition left—to play Keith's. Columbus—then his life's work will be accomplished. THE NAME OF THE SUBJECT OF THIS SKETCH WILL APPEAR IN THIS SPACE IN NEXT WEEK'S ISSUE OF THE BILLBOARD.

### MORTONS IN NEW ACTS

NOVEMBER 1, 1919

New York, Oct 25 .- Pal Morton has started rehearsals in a new vaudeville act written 'or him by James Madison. It is a single act, The Four Diortons have also ordered new ma-terial from Jamea Madison.

#### BUZZELL AND PARKER BOOKED

New York, Oct. 26.-Buzzell and Parker, a clever team, included in our Best Acts selections week or so ago, have just been rewarded with long big-time route,

#### FRANCIS AND OVERHOLT ROUTED

New York, Oct. 25.-Francis and Overbu-are playing the Andoben here. They put on a most pleasing act and are routed for the balance of the season.

#### ECKL ADDS TO BOOKINGS

New York, Oct. 25.-Joe Eckl made rangements this week to book three additi houses upstate. They are the Family, R-Collingwood, Ponghkeepsle, and the new the Rome : Portchester. They will play four acts on a spilt-week basis

#### ROY TOWNLEY IN NEW YORK

New York, Oct. 27.--Roy Townley, w formerly in the Boston office of the U, has been transferred to New York. I B. He wa hook the houses in Lawrence, Brooklyn, Sal-m and Haverhill. Townley was recently discharged from the military service.

#### CRESSY UNDERGOES OPERATION

New York, Oct. 27 .- Will M. Cressy is in a ceal hospital recovering from an operation on his leg.

#### J. E. L. WOOD HAS APPENDICITIS

New York, Oct. 27.-J. E. L. Wood, juvenile with the No. 2 "Take It From Me" company, was operated upon for appendicitis today at St. John's Hospital Brooklyn.

#### PAT WALSHE MAY SAIL

New York, Oct. 27.—Pat Waishe has received an offer to go to Anstralia and may accept. If he does so, it will necessitate him teaving shortly and the total relinquishment of his interests in this country. As these are rath extensive, it is causing htm much hesitancy. As these are rather

strike at the New Palace Theater Building, Cincinnati, which was the result of dis oug, concinnati, which was the result of a dis-pute between the Bridge, Structural and Orna-mental Iron Workers' Union and the Carpenters' District Council over installing the seats, was settled October 23, and the work is now going on.



String Bass, Trombone, Cello, Saxo phone. Must be good. Dauphlne Theatre, Mobile, Ala, Pictures, Slx days. \$30.00. Wire at once.

J. T. KERN, JR.

Mobile, Ala. 205 Monroe Street,

WANTED Band Director who plays strong Role Cornet and doubles Violin, Can also plays a Painter and Paper Hanger who plays Clarinet, Solo Cornet or Trombone. A. Il POTTER, Morrison, Hilmola,

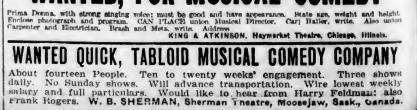
Wanted, Trombonist for Merrill's Famous Orchestra. Playing all blg in-gagements. Salary no chiect. Wire or write J. J. RUKK, JR., week Oct. 27, Huntington, W. Va.; week Nor. 3, Point Pleasant, W. Va.

to regular



Union Carpenter and Electrician; A-1 Advance Man, contract. Get busy. Pay your wires. This week, Auditorium Theatre, Winston-Salem, N. C.

Just double Stage or "mechalities; two Gen. Bus. Men. Just starting 13th solid year, winter and some-cur record. Jaks to hear from all old friends and those who have written before. Matagorda, Tet., weak Oct. 27th; Bay City, week Nov. 3d; Palacios, Tex., week Nov. 10th, JENNINGS BROS.' TENT THEATRE.



WANTED MUSICIANS ON ALL INSTRUMENTS

# BURLESQUE PEOPLE WANT

The Billboard

# FOR EMPRESS THEATRE, CINCINNATI, OHIO

OPENING DATE, SUNDAY, NOVEMBER 2. LONG ENGAGEMENT TO RIGHT PEOPLE AT RIGHT SALARY. FOUR VAUDEVILLE ACTS USED WEEKLY.

### **CHORUS** GIRLS Fifty SALARY S20 PER WEEK.

PRINCIPALS, CHORUS AND ACTS, ADDRESS

MOE MESSING, MANAGER EMPRESS THEATRE, CINCINNATI, OHIO

WANTED

#### Keith's, Cincinnati (Coatinned from page 15)

position they went big. They have a number of steps that made a hit with the audience. Ten minutes, in one; two bows. No. 3 --Howard Langford and Anna Fredericka have a dandy little sketch in "Skouping." Lang-ford is a talented comedian, and his line of patter went over nicely. Miss Fredericks assists in he a conditable source and his offic as a rehim is a creditable manner and also did an ex-cellent dance number. Fifteen injustes, in dance number. Fifteen inlustes, in

three; two boxs. No. 4-Edith Clifford has a most pleasing rolee and her rendition of five numbers was met with a great deal of approval and appreciation by the audience. Her selection of songs hit the spot. Twelve migutes, in one; two bows, encore, three bows and a speech. No. 5-The offering of the Morgan Dancers is

No. 5-The offering of the Morgan Dancers is a pretentions one, being a terpsichorean pan-bunkme of the story of Attila, King of the illus, who attempted to crush civilization over a flousand years ago. Twelve young women make up the dancing group and they showed a great deal of agility and grace. The four men is the company are very good. The panionime dance is set in three secres, and the mechanical effects in the finale brought forth much ap-plause. Twenty-five minutes, in full atage, in one, and theu full stage: two curtains.

phase, inventy-layer minines, in turn acays, to one, and theu full stage; two curtains,  $N_{2}$  6.—Heleue Hamilt n and Jack Barnes, in "Just Pun," have a line of councily chatter in which the andience took a fancy. Their ex-temporaneous marriage coremony bit created nuch laughter. Sixteen minutes, in one; two bows.

". -. -. sensational closing number was that of The Lordons, three in number, who provided some thrilling and comical accounts on the impeze. A speedy offering. Seven minutes, full stage; two bows .-- C. W.

#### TO REVIVE "HAMLET"

Chicago, Oct. 25.-Manager Ellis F. Glick-man, of Glickman's Palace Theater, a Ykldish house on the Southwest Side, will shortly make a revival of "Hamiet." with Joseph Kess-ler, his leading man, as star. This week Fried-man's "The Blind Palater," is the attraction.

### POSTPONES FOREIGN ENGAGE-MENTS

New York, Oct. 27.-Charles Dillingham has atranged for the postponement of Elale Janis' foreign engagemenia, and she will tour the foreign engagemenia, and she will four the larger clies here, appearing November 10 in Bailimore. The name of her pluy, which she wrote herself, has not been made public, but it will have something to do with the war and some of the cast are former service men. Specialty Team; Man, second comedy and gen, bus; Lady must be ready to join at once; show playing Sun Time. J MR. JAY MGGEE, Mer.

### WANTED QUICK **Musical Comedy Stock People**

30 WEEKS ONE THEATRE. THREE SHOWS A DAY. Man for small Comedy Parts; must be A-1 Dancer. Wife, Chorus and Lead Numbers; not over 5 ft., 3 in. Classy Juvenile, small parts; must have robust Tenor voice, for Trio; Wife Chorus and Lead Numbers. Also real Chorus Girls. Tenor voice, for Trio; whe chorus and Lead Numbers. Also real Chorus Gris. Will advance tickets. State all by letter, with photo (will return) to Manager COLLINS COMEDY COMPANY, General Delivery, Toronto, Ont. Can.

WANTED, MUSICAL COMEDY PEOPLE IN ALL LINES

Producing Comedian with plenty of scripts, Second Comic, Siraights and Sou-brette. Also want ten A-1 Chorus Girls. State salary. LOU BERNARD, Orpheum Theatre, Toledo, O.

At Liberty for Musical Comedy, Burlesque or Tab. Stock C. E. WILKIE JEAN WILKIE and

Comedian for First or Second Comady, Black, Eo-centric, Straights, Characters; lead numbers. We alway deliver; name your best; stock preferred. Week Oct. 23, Picher, Okla.; close Nov. 1st. Wardrobe? Yes.

AT LIBERTY BOB EVANS, Straights and Cen. Bus, for Musical Concdy, Burlesque aud Tabe, Up in all exterptows, bills and ad lib. Loci numbers, sing lead in trict, Wardrobe aud ability. Salary your limit. We do not back joint salary. Reliable managers, what have you to offer? Prepay your wires, 1 Address care VIRGINIA HOTEL, Newport News, Virginia.

#### Ray-EWING & IRVIN-Adele AT LIBERTY

FOR MUSICAL COMEDY, TAB. OR BURLESQUE Ray-Producing Conveiling, Some sure-fire bills: Adde-Southerite, Internue, A-I Pony raight, Light Comedy, Jurenlies, Irish, Rube, ature Birckface; 5 ft., 10 in.; weight, 160; d numbers, Salary your limit, Boltable managers only wire. Prenar your wire, we ar ours, Address

Reltable managers only wire. Prepay your wires, we pay ours. Address EWING & IRVIN, care Virginia Hotal, Newport News, Virginia

WANTED PERSHING THEATRE,

H j



d double chorus; state all; wire quick;

WANTED, for Hurley's "OH, LISTEN, GIRLS"

A-I Pony Chorus

whole Show." American: "'Hitchy-Koo' is gorgeons and full of laughs." Times: "Best revue in town: a hit." Globe: "We do not want spectacle from Hitchevek factory, but get it. We want lange and get more of them than in the asal revue " Snn: Mr. Hitchevek is an entertainment in himself." Herait: "'Hitchevek 2019. a rehicle for

Herald: "'Hitchy-Koo, 1919." a vehicle for

the exploitation of the stors unchoos humor." Evening Suu: "Hitchcock rerue has many in teresting features."

ond Comedian, wife double Chorus; six Chorus Giris. Soubretta, Chronit exclusively. Tickets if I know you. Prepay wires. Ad HAL HOYY, care Gua Sun Boeking Exchange, Springfield. Oble.

dy parts and double chorus; state an, ..... Address pr. Week Oct. 27, Lyrie Theatre, Eiwood, Ind. WRITTEN TO ORDER, PLAYS, SKETCHES, ACTS. Up to the minute, original and ex-clusive material. Liberal terms. Bookings assured. W. E. NELSON PLAY-WRITING CO., Suite 402, 500 Fifth Avenue, Cor. 42d Street, New York City.

WIFE DOUBLE CHORUS



seemed proportionately long for its • comedy values.

WOODS' TWO NEW ONES

New York, Oct. 26.—A. H. Woods intends to produce shortly "Ready To Occupy," by Edgar Franklin and Otto Harback, and "The Fearl of Great Price," by Robert McLaughlin.

"HITCHY-KOO, 1919" (Continued from page 9) girls in charming crinoline costumes, proved a

delightfully queful number. Mr. Hitchcock gets an immeuse lot of fun out of a barber shop scene and as au English-man in a steamship ticket office intent name salling to New York, who is persuaded into bny-ing a ticket for India. Both are hitariously funpy and he certainly sees them thru to a rough fulsh.

A travesty on Pocahontas and John Smith

delightfully taueful number.

funny anu Th faish

values. As usual, Mr. Hitchcock indulged in his in-formal few minutes in front of the curtain introducing members of the audience to one another and in explaining the educational value of his offering said: "It had been the original intention to hold these entertainments in schools and Preabyterian Churches instead of in a Thea-ter" ter.

Sylvia Clarke in "I'm an Anaesthelic Dancer" proved herself a Broadway fun genins of ex-ceptional promise. Prince White Deer and Chief Os-Ko Mon and other Indians dauced amazingly.

Miss O'Denishawn's dauce number proved

Miss O'Denishawn's dauce number proved highly attractive. Joseph Gook, from vaudeville; Chas. Howard. Lilliau Kemble Gooper. Ruth Mitchell and others rendered creditable assistance. The dazzlug costumes in the striking black and white effect in the first sceue were ex-ceptional in taste and beauty. "Hitchy-Koo, 1919." is a unique and gorgeous production—iu a class all by itself.—MARIE

LENNARDS. EXCERPTS FROM NEW YORK DAILIES Evening World: ".'Hitchy-Koo, 1910,' is as lavish as Hitch himself and he's really the

whole Show." " 'Hitchy-Koo' is gorgeons and



All Goods GUARANTEED. Catalogue Free NATIONAL SUPPLY CO.

HURDLAND. MO. WANTED AT ONCE **Scenic Artist That Plays Parts** 

lso A-1 young General Business Man with Special-ed. Permanent stock. Address JOHN J. JUSTUS, ome Theatre, Hutchinson, Kansas. WANT TO BUY WARDROBE TRUNK. Must be in hert of condition and large size. Addre's BANDMASTER, care Coley's Greater Shows, Summerville, South Carolina.

**MOVED**—Terre Haute Theatrical Exchange

BILLY R. DRANE, Mgr., Rooms 7 & 8 Ball 35% So, 5th St., Terre Haute, Ind.

<section-header><section-header><text><text><text>

Kitchener. Ont, is soon to have an opera-house which has been cought for, for some thue. Work ou the project will begin in the near future.

BARGAINS IN MAGIC Our list is now out. 1 contains New and Nec out-liand Macle. It's free. SILVET & BUGDUN 239 E 9th 8L, S. Boston, Massachusetts. WANTED, PIANO PLAYER that can work in acts; Novelty Performer that can change. Useful Medicine People write. State lower 7, facts if I know you. FRED ELZOR, Eldred, Pa.

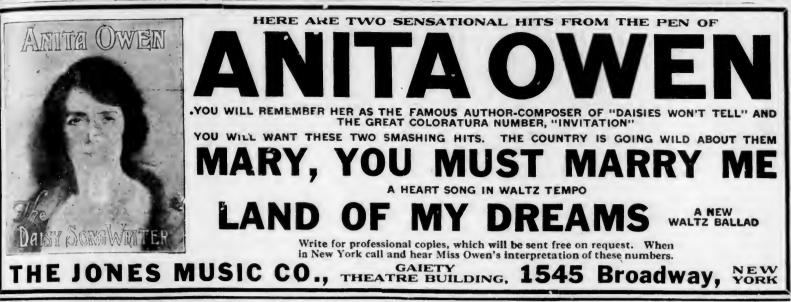
MARVELOUS NELSON

Hying Trapeze and Iron Jaw Act. Closed his Fair netzen at Mt. Bierling, Ky., and has signed up hi-r' with the Fashian, Plate Bazar Shows.

WANTED-STRAIGHT MAN. Jew Comedian, Nister Team, six Chorus Giris and Icost, Agent. Niste owed. Pay your, John on whe-hob Warmer, Lillian Holges Ronder, Phil Echart and cher nschil people write. MANACER HONOLI-LI '00, Wordhington, Nor, I; SR, Janses, 3; Madella, 4: Westerlife, 5: SF, Peter 6; New Ulm, 7; Tracy, 8: 1999 (1999) (Minnesota, 1999)

PLEASANTVILLE. N. J.

The Billboard



NEW TEAM FORMED Happy Jim Dumont and Clara Smith

Clubs and Lodges only. In Cleveland and vicinity. For terms write, wire or call.

FLO. ROCKWOOD,

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TRUNKS

HOTEL VIRGINIAN

Home of Theatrical People.

SPECIAL PRICES

NEW

Hotel Hannah,

709 State Street.

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Minister

Happy Jim Dumont and Clara Smith have joined hands and will introduce Mr. Dumont's new blackface act in vanderlile. They are both good singers and dancers and the act is a nor-elty. They will carry their own scenery. The act is a typical Southern scene, intro-ducing plekaninnles dancing on the levee and Aunt Dinah and Unche Eph's bithday on the plantation. Mr. Dumont is considered one of vandeville's best darky impersonators, and Miss Smith makes up a typical old Southern mammy. They are booked over the Loew Time.

SILVERLAKES TO OPEN SOON

Mr. and Mrs. Archle Silverlake, known as the THAT DIFFÉRENT DANCER

GRIFFIN TO FEATURE BENWAY

San Francisco, Oct. 25.—Sam Griffin, the Pa-cific Coast producer, is arranging to feature "Happy" Benway with his San Francisco Min-streis. Benway in to report in Fusco when he finishes his tonr with the Seven Honey Boys, now on the Orpheum Circuit. Cleveland, Ohio.

#### VAUDEVILLE NOTES

James B. Carson has a new act, called "To Be or Not To Be." Ada Jaffe will be seen in it with him. -Louis Kins-Ner has arrived at New Castle.

A great reduction of Wardrobe Trunks and Leather Bags. Neverbreak, Mur-phy, Indestructible, new. 20% off. Fac-tory samples only. Also a few seconds. P. KOTLER, 570 7th Ave., between 40th and 41st, New York City.

Louis Kins-Ner has arrived at New Castle, Pa., and Is with his wife, who is ill at the home of her mother. Madame Marguerits Sylva has temporarily dis-continued her vaudeville tour to make her Amer-ican debut as a screen star. Wills Holt Wakefield reached New York last

Within One-Half Block of All Theatres, iate Street, CHARLESTON, W. VA.

Wills Holt Wakeheld reached New York last week after being abroad about a year. Most of her time was spent in South Africa, where she gave a number of recitals. Nicholas M. Schenck, general manager for Marcus Loew, made a trip to Cleveland last week for the purpose of approving plans for the new Loew theaters being creeted at Fourteenth

NEW JACKSON HOTEL "new Loew theaters being erected at Yourteenth steet and Euclid avenue and E. 101st street and Haisied Street, C H I C A G O, Rates, without bath, 51.00 per week and Up. week for the purpose of approving plans for the new Loew theaters being erected at Yourteenth at Yourteenth at Euclid avenue. The Falais Royal, in New York, opened its new meanon last week with Madame Desiree Lubovska, the celebrated dancer, as the star in a revue which, for elaborateness and color, is one of the most interesting in that city. This engagement is preliminary to a tour which Madame Lubovska is to undertake, including the important citles of the world.

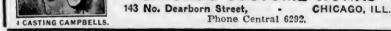


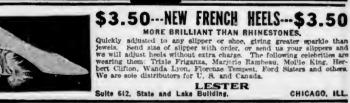
10

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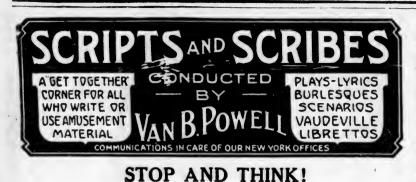
EATRICAL PHOTOGRAPHS THE LONG GREEN STAGE MONEY Poll PRICE PER 100 ROLLS, \$2.50 Also made fo Contraction of the 150 Park Row, N. Y. J. KOEHLER, INC., WANTED--Cornetist, Lady or Gentleman

#### for Eight-Piece Band and Orchestra, capable of playing solos and specialties. Must b be young. Good stage appearance. Salary good and sure. Write or GIERSDORF MUSICAL CO., Red Cloud, Neb., Oct. 28; Belleville, Kan., Oct. 29.



20

The Billboard



### ARE YOU GETTING ALL THAT IS COMING TO YOU?

Some folks are heing "gyped" cut of things

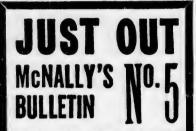
that by all rights they ought to have. Vaudeville players are doing three or more shows, getting the dead spots on the program. and paying the agent a planked-steak com-mission to hund them a corned-beef-hash en-Sagement.

Yaudeville managers are seeing their shows go flatter than a blown-out tire and wondering if it's the acts, or if the audience has its hands paralyzed.

Writers for vaudeville are watching the rent go up and wondering how they can write good staff, which takes time and thought, when they not land a market for it, or get what it ia orth if they do.

Song publishers are spending enough to place thousand copies of a song, and seeing a hundred ordered.

era and lyric dopesters compo Song makers, alike, are giving up all hope of getting any-where nnless they are on the inside of the game, while songs and music con ne out that can't hold a candle to what they have written



#### PRICE, ONE DOLLAR PER COPY

and collection of 138 parse of new, bright i original Comedy Material for vanderille ge use, embraching everything that can be use to the performer no matter what sort an act, monologue, paredy or fill-in bits he y require. Notwithatanding that MeNally'a light Ne. 5 is higger in quantity and be-ing as always. \$1.00 per asyy. It contains is following gilt-edge, up-to-date Comedy terial: in quality ins as alway following iterial:

#### 18 SCREAMING MONOLOGUES

th one a prelitive hit. All kinds, including brew, Irish, Nut, Wop, Kid, Temperance, ick and Whiteface, Female, Tramp and imp Speech. Hebres

14 ROARING ACTS FOR TWO MALES

11 Original Acts for Male and Female

40 SURE-FIRE PARODIES

A ROOF-LIFTING TRIO ACT

A RATTLING QUARTETTE ACT for found

A NEW COMEDY SKETCH entitled

Great Tabloid Comedy and Burlesque

AN ACT FOR TWO FEMALES 12 MINSTREL FIRST-PARTS

with GRAND MINSTREL FINALE

audience yelling the the HUNDREDS

be used for sidewalk conversation es and mais and female. cker-jack

BESIDES edy material which is useful to the performer. or com

Remember the price of NeNALLY'S BUL-LETIN NO. 5 is only One Dollar per copy; or will send you Bulletins Nos. 3. 4 and 5 for \$2.00, with money back guarantee. WM. McNALLY

81 East 125th Street, New York

BILLY B.

Theatrical producers are spending heaps plays, only ron men to put on some plays, only to see them turn up their toes and flatten out all ready to be laid on the shelf.

Playwrights who haven't arrived yet are stav. ing off the landlord, hoping and praying, while their manuscripts are clogging up a desk draw-er and finally coming back without a tip as to what's wrong with them.

Moving picture exhibitors are contracting for stuff that the wise salesman says is top notch, and seeing the audience waik out when the stuff is run.

Picture producers are paying fahnlons sums for books and play rights, only to see the re-auit bawled out to a fare you well when it gets around in the theaters.

Pictureplay writers are accing reports of the set it altered and shifted and maltreated until It gets a panning that gets their next story shot back to them as quick they hardly know story it has been away from ho

it has been away from home. There's more folks than these who are being "gyped", for the burlesque wheels are not pull-ing from as wide a variety of people as they might, and the good folks who are getting their training in burlesque don't have the chance that freeher ideas and stronger parts would hand them; while the clever idea makers who could the burlesque a big much source that give huriesque a big push npward are not be-

ing helped along by anybody. And there are others. You could pick them in any amusement line. Are you in this crowd? Unless you get all the cash that your work

deserves and the success that your talent war ranta, yon are! Nou're "gyping" the other fellow. He's

Yet neither of you means to "gyp" the other. It lsn't all his fault. It lsn't all yours. The whole trouble is that you both ought to

get together. vaudeville player can give the vaudeville

manager a better run for his money, and get further doing it by getting together with the writer who aupplies the vandeville material. Vandeville writerp can get better prices and more good orders by getting together with the

players. Song publishers can sell bigger editions by

composers, and these must do their part by meeting the other chap haif way. It's that way with the motion picture ex-

No that way with the motion picture ex-ibilitor, manufacturer and story planner. So it goes in the legitimate, in burlesque— everywhere. The writers and the users of amusement material can get together and end a jot of the trouble. Neither side can do it ail alone.

The writer can't do his beat nnless he can tell what to do, how to do it, where it's going to get a chance when it's done, and how he is to live all this time.

is to live all this time. The user of his stuff can't do it all. He can do a lot, though. The way to give a quick boost to the whole game is for both sides to jump in and get together right away. How is it going to be done? That's what

How is it going to be done? yon want to know. Writera ca Writers can't spend all their time chasing the vaudeville player and he can't take a lot of time to see a bunch of writers and go over the whole thing time and time again

Song publishers haven't the time to write to every man, woman and child who would like to make big money writing songs, nor can keeps writers spare the time and money to havn't the song marts.

eong marts. Moving picture editors get more scripts than they could send back with lettera if they lived a thousand years, and writers don't all live handy to the studios where they could study things out for themselves.

Play producers, burlesque owners, the same

way, and the writers for them likewise. All too busy to get together separately, so

to speak. There's another way that you can pull along side by side:

Step right into this corner and Here it is. tell the world your side of the thing without wasting time or moncy. "his department is here for the good of the folks who write and for the beneft", the folks

Avias who write and for the benefs. the folks who use any sort of amusement material. Writers in every line are welcome to come in here, personally or through the mails, with their troubles, their puzzling problems, their hule generation data in the second seco

help-one-another discussions. Vaudeville players, you are invited. You may

the looking for something better in the line of stuff you are using. Or maybe you haven't found the sort of stuff you need. All you used to do is to shoot in a call for heip, and the Corner will try to put you in touch with some-body who has the stuff or the brains to furnish it. This isn't an agency at all--it's just a get together idea. If you have any suggestions to offer to writers, send them along. If you can give the writers, send them along. If you can give the writer any tipa on what sort of material goes hig, he'il try to supply that kind of ideas.

Song writers and composers are welcome here. Song writers and composers are welcome here. The experiences they have had will help others, and then others will help them. Their danger signals will keep others out of traps, and these others will turn around sometime and yauk them out of the path of the stinging bee of "gyped." hein

being "gyped." That goes for the moving picture exhibitor, the manufacturer, the director, the star, the editor and writer. Each and every one can say something to help the other. Air your troubles if that will boost the business along any. Taik here about your mistakes, if you want to. It will save somehedy else from making a buil h the same nature In the same pasture.

Everybody welcome-nobody barred. That's the idea of this get together corner. The hig-ger you are the hetter we'll appreciate what you have to say, and the smaller you are the more we'll try to do to help yon grow. Stop and think !

Stop and think! Are you getting all that is coming to you? Unless you are giving everybody else all hat is coming to them, you're not. Capital and Labor are not the only forces that that Is

body who has a feeling of good will toward both and who can see each side and sympathize with all the troubles of both.

with all the troubles of both. The writer and the user of amusement me-terial needs that sort of friendly chap and here in the corner they can find him. Maybe yon need help.

Maybe yon need neip. Maybe yon need advice. Maybe you need a good shaking up. Are you getting all that is coming to you? If you are, then it is up to you to help the other fellow to get his share. And if yon are not getting your share, yon certainly are going to he welcome here.

In this extract nobody will have any personal area to grind. All that is said will be said in the spirit of good fellowship, for the boosting of the amusement field that we all swear by of and live by and love.

Can you say anything to send the stock of the amusement world to par and above? Can you suggest any way that will give you and your fellows a better grip on the ladder that leads npward?

Stop and thinki Then act. Come in here and help yourselves by helping others.

Here comes somebody now, and with a p make that hits the moving picture g moving picture game right where it has a soft spot.

Beaa Streeter Aldrich, one of the ciever woman writers who is getting into the best woman writers who is getting into the best magazines, is also interested in motion picture writing, but in a mild way. Why? She has the origisality and the quick wit that the picture game ueeds. But-mad that little word is a wide gulf with uo bridge to cross it yet-

Here they are.

'I know how to write an understaudable synops," writes the iady, "but the whole business of placing material, the changeableness of the markets, these things have made me feel that I had better look strictly to the fiction business where I know the markets."

ss where I know the markets." It's the  $tr_{c}^{i}$ th! The folks who can write It's the trith! it's the trian in the rolks who can write fiction good elough to bring them orders from top uotth migazines, have no time to food around sending in made-for-pictures stuff to companies in the film business only to get it back, while the fiction writer with a big name is shoreling out his or her "done" stuff with-ont regard in many cases to its suitableness for the screen, just because the producers are for the screen, just because the producers are howing for it and are willing to psy hig sums for it to get the advertising of the writer's name for the box office attraction. And the "coming-up" writer isn't encouraged. His or her way is not made easy. It takes such a lot of study and work to even find out where to place the sumf that these coming big writers can apply their talent better to the fiction field aud get in on the pletne "velvet" later on. That is why so many of the books and plays now being screened turn out to be poor pleture now being wreened turn out to be poor pictura stuff. They are planned for fiction, and that

means that they are written with a heap of literary style, a buuch of dialogue, a lot of stuff that isu't any use when it comes to making it over into a picture. The stuff that makes good reading doesn's

very often make good picture. All play not the state of the screen. The techni-cal handling of a given blea is just as different for a look and a piny as it is different in these two from the handling it needs to make it good picture materiai.

Yet there is this lady with an expressed will iness to aubmit material that is good, suit-e for the screen, only that it is harder work finding out how to sell it than it is to turn it into a channel where she knows it will go. She isn't the only one, by a hig msjority. But she has put it right when she says "One scarcely knows whether it pays for a faction writer to dabble in scenario writing or not."

It is hard to figure whether it pays anybody It is hard to figure whether it pays anyboy to go out after the necessary hard study that is necessary to get the hang of the screen technique. The day of alap-it-down-and-take-a-chance is done and gone. Now it means a lot of study, study of the screen, study of the special requirements of the silent drama, study of the type of audience that is appealed to by the form of enterialment: and what sooi is this form of enteriainment; and what good is all that study when it's almost impossible to know what the producers pian to do, what they will use, what they don't waut, and when they are going to change their minds and not want anything at all.

anything at all. Still it is worth while bothering. For the screen story makers are going to wake np. They are going to realize that their game will be all gone to pot if they don't go out and help educate the writers in the strange ways

of the screenswript sales game. It is no hard job to learn how to write a picture play in either the scenario or the synopsis form.

The hard part of the job is knowing where

The hard part of the job is knowing where to sell it after you have got the goods all boxed and ready to deliver. "If the department in The Billboard would supply the missing link—that connection be-tween writer and producer—" the lady goes on in her letter, "so that I wouldn't have to spend time (to ferret out some desired informa-tion) that I might have written a \$200 short story, THEN I think it should be decidedly worth while."

That is one of the things that this corner is here for. The get-together of writer and producer in the picture field is decidedly worth while, and that's what the corner aims to hring around. The same spirit between vaudeville around. The same spint between the theatrical pro player and those who write the plays, musical comedies, buriesque, and so on, between the song man and the creator of the song, music and and words, as well as all the rest of the users and writers of amnsement material.

It is just as Mrs. Aldrich says, it is hard to find ont what is wanted. It is hard to find out what is NOT wanted, and if song publisher, producer, movie man, burlesque owner and the other users sing out about the staff that comes t comes nsel in by the carload and is hopeless. wasted effort, there will be a hig improve ment in the quality of their coutributions from outsi

The better these contributions, the more chance there is for more "Miracle Man" pic-

(Continued on page 104)



she has reasons

#### The Billboard

# **MY VIEWS ON LABOR**

# HARRY MOUNTFORD

In the Federal Trade Commission's Hearing I ... as asked "What are your views on labor?" I replied to it, quoting from memory as follows:

"I hold the same views as Abraham Lincola, President Wilson, Pope Leo XIII and John D Rocke-feller, Jr." And I enlarged on one or two statements of these eminent and distinguished men.

But perhaps some of my readers may not know the opinions and utterances of these leaders of thought to which I referred, therefore I publish them here.

Abraham Lincoln said, in one of his inaugurals: "LABOR IS MUCH SUPERIOR TO CAPITAL AND DESERVES THE HIGHER CONSIDERATION."

I am not going to argue this here, but probably I may at some future date and show upon what foundation this is based. But sufficient to say: Capital is mere money, houses, stocks and bonds and LABOR IS MEN AND WOMEN AND CHILDREN AND THEIR BODIES AND THEIR HEARTS AND SOULS.

President Wilson on April 8th, 1918, stated as follows:

"The right of employees to organize in Associations or groups and to bargain collectively through chosen representatives is recognized and affirmed. This right shall not be denied, abridged or interfered with by the employers in any manner whatsoever."

This was afterwards affirmed by the National War Labor Board.

That surely will be remembered by all my readers.

I also referred to the speech of John D. Rockefeller, Jr., last week. That is too fresh in the news-papers for me to quote it here, but in that speech even Rockefeller's son was in favor of collective bargaining, that is, the making of agreements between a voluntary body of employees and a body of employers or a single employer.

Pope Leo XIII encyclical cannot be fresh in men's minds because it was issued about twenty-eight years ago,  $\rho n$  May 15th, 1891 (in these quotations remember that the worker or the workingman is the actor and the capitalist is the manager or employer), and, therefore, I quote from it at length:

"By degrees workingmen have been given over, isolated and defenseless, to the callousness of em-ers and the greed of unrestrained competition." ployers and

"The great mistake in this matter is to imagine that class is necessarily hostile to class, that rich and poor are by nature at swords' points. On the contrary, just as the symmetry of the human body results from the disposition of its members, so in a State these two classes should by their very nature exist in harmonious agreement and maintain the equilibrium of the body politie. Each requires the other; capital cannot do without jabor, nor labor without capital. Their mutual agreement results in happiness and order; their perpetual conflict produces inhumanity and barbarism."

"The shameful and inhuman thing is to treat men like chattels for making money, or regard them merely as nerve and muscle.

"Finally the capitalist must prevent any one from cutting down the employee's carnings by force, fraud or by usurious dealing, all the more because the poor man is weak and unprotected, and his slender means should be sacred in proportion to their scantiness."

"As for the workman's bodily interests, the first concern of all is to save him from grasping specu-lators, who use human beings as mere instruments for making money."

"Most important of all are Labor Unions, for these virtually include all the rest. History attests the excellent results of the artificers' guilds of a former day. They were a means not only of helping the workman, but ALSO OF ADVANCING ART, as numerous monuments show. These guilds should be adapted to our own age of greater instruction, new customs, and more numerous requirements. It is gratifying to know that Unions of this nature exist either of workmen alone or of workmen and em-bloyers together; it is desirable that they should increase in number and efficiency. We have spoken of them before, but it will be well to show here their need, their right to exist, and to consider their organ-ization and their work."

"A sense of his own insufficiency urges man to seek help from others. Holy Writ says: "Two to-gether are better than one, for they have the advantage of their society. If one should fall he is sup-ported by the other. Woe to him that is alone, for when he falleth he hath none to lift him up.' And further: 'A brother helped by a brother is like a strong city.' As this natural impulse unites man in civic society, so it brings them together in unions, which, though not complete, are real societies."

"To carry on an association with unity and harmony its government must be firm and wise. If, therefore, citizens are free to form an association they are free also to adopt such laws and regulations as may best attain their objects."

"We may lay down as a general and perpetual law that workmen's associations should be so organ-ized and governed as to furnish the best and most suitable means for attaining their purpose to help every member to better his condition to the utmost in body, mind and property."

"The rights and duties of employers should be carefully weighed with the rights and duties of the employed. If either an employer or a workman deems himself injured a committee of honest and capa-bie men should be appointed to decide the dispute by the laws of the association."

"The condition of the working people is the question of the hour. Whether this question is to be de-cided or not is of signal importance to government. Christian working men can decide it aright if they form associations, choose wise guides and follow the same path which with so much advantage to themselves and the commonwealth was trod by their fathers."

And to crown all last Wednesday, from his sick bed, President Wilson wrote a letter to the National industrial Conference from which I quote:

"At a time when the nations of the world are endeavoring to find a way to avoid international war, are we to confess that there is no method to be found for carrying on industry except in the spirit and with the very method of war? Must suspicion and hatred and force rule us in civil life? Are our industrial leaders and our industrial workers to live together without faith in each other, constantly struggling for advantage over each other, doing naught but what is compelled?"

Now, do you agree with these men and with me? If you do you should be a member of this Ot-ganization, because it is the only organization in our field that stands for these principles.

And while it may not come this year or next year IT WILL SURELY COME, for neither Presi-dent FitzPatrick nor myself WILL EVER CEASE OUR EFFORTS, WILL EVER TERMINATE THIS FIGHT UNTIL THIS HAPPY RESULT IS OBTAINED.

# **Facts Versus Fiction**

Governor Smith of the Empire State of New York, last week, was taiking about William Randolph Hearst, and he said: "It is a particularly easy thing for an un-scrupulous newspaper man to hide hehind the green shade of a lamp and pat his foul, dirty pen into the silmy ink that would destrop the character and standing of other men. But it is a bard thing for that type of men to come out into the open, and that is the reason why his filthy sheets are strangely quiet about my chal-lenge to meet him."

lenge to meet him." Do you get the "Green?" He might have been thinking abont the Sime Sheet, because the sit-mation fits so well. I have challenged this man Sime repeatedly, and always be has dacked the issue. Even in his so-called libel suit against me for haif a million dollars he didn't dare sign the complaint, but got one of his employees to do it so that he wouldn't have to take the wit-ness stand.

I wonder how much longer even a fool actor is going to pay any attention to what The Green Sheet says?

Sheet says? Is it not a fraut to slt in front and criticize a show and then go 'round and knock at the actoms' dressing room doors and ask if they want to advertise in the paper, and present a card reading, "Veracity's Representative"?

reading, "Veracity's Representative"? I would just like to get the photographs of the critics of this sheet and publish them, so that the actors could see what these men really look like. You would notice in their pictures the hroad, high foreheads which denote in-teiligence: you would see in their clear, finshing eyes the light of genins; you would see in their frm, well-modeled lips the power of language, and in their clean-cut faces the stamp of a well-regulated, clean-itying life. You would find them in their leleanre moments studying the his-tory of the drama, improving their knowledge of literature, and comparing the relative artistry of past and present vandeville stars.

Do you think they look anything like that? Do you think they'd do anything like that? Have you ever seen any of them, either at work or in their hours of ease and leisure? If so, you would never worry what any one of them ever writes about you or your act or what auy one of them ever writes about anybody eise.

There was some very funny evidence given by the witnesses for the U. B. O. at the last hearing, hat I think, for reat unconscious humor and as a true exposition of a man's state of mind, that of George McFartane's is the limit. He was asked if he was a member of the White Rats Actors' Union. He replied he was, but he resigned when the trouble commenced and joined the N. V. A.

He was then asked if he was a member of the Actors' Equity Association, ile replied he was, but resigned when the trouble commenced and was one of the first to join the Fidelity League.

Now approve that the N. V. A. dies or he-comea absorbed by some other organization, and suppose the Fidelity League dies or hecomes absorbed by some other organization, what will poor McFarlane do? He will be like the man in the song—"all dressed up and nowhere to go."

I should like to have been present at the in-terriew the representatives of the U. B. O. had with the so-called voluntary (?) witnesses in which they personded (?) them to give evidence.

But I'm not angry with them. I'm pot cross with them. I am only filed with a great pity and sorrow for them, and shudder at the pathos of a situation where men and women can he compelled to forswear their solemn obligation and can be forced on oath to deny their inmosi conviction and recant their open declaration and sincere promises.

But none of my pity or sorrow goes for Miss Nan Halperin. She is above pity, sorrow, above anger or soreness, because she is a partner of God. She swore on oath that God had given her something he had given no one else.

I wonder if Miss Hahperin examined everybody else in the world to find out if some other poor mortal hadn't been similarly blessed by God, and I wonder who told her that God had given her this? Did God whisper it to her, or did her write it, or did he send an angel to announce it to her, or was it her agent, Bentham?

I am certainty going to the opening t formance of George M. Anderson's (better kn as Broncho Billy) next preduction, in wh Miss Haiperin appears, and I am going carefully observe if I can see or netice any tie thing in his show, or her performance, t God is especially to be thanked for.

I wonder if the people who talk like this ever remember the fate of the man who, in a much higher position than anybudy in the theatrical profession, used also to talk about and boast about "Me un Gott," and where HE is today?

If on the other hand you realize that you are not a special favorite of the Aimkhiry, that you are not in partnership with the Creator, but that you are just a sauderitle artist, humby trying to improve your art, your condition, moral, economic and financial, with perhaps a hitle talent, with perhaps a spark of genius, and if you want to get an equal chance with others like you, if you want to help yourself and to help them, sit down, send \$11.00 in, to 505 Fifth Avenue, New York City, as initiation fee and dues to April 1, 1920, and don't forget to address the letter to H. M.

The Billboard

NOVEMBER 1, 1915



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

# **YOUNG ARTISTES**

22

### Who Are Winning Success

As Concert Singers Are Melvena Passmore and Betty McKenna-Busy Season Ahead of Them

Among American concert singers who are he-Among American concert singers who are be-coming wett known in the musical world are Betty McKenna and Melvena tassmore. Miss McKenna tast year had a most busy sea-son, and her rest in the Recky Mountaius and in

son, and her rest in the Recky Mount Colorado hus benefited her very much, Before finishing tast season Miss McKenna was soleist at one of the Leman Symphony Orchestra con-certs in Atlautic City, where her beautiful volve and charming per-sonality won her great success. Atthe known principally as a re-cital singer she has made a special study of all the standard oratorios and will fill a number of oratorio engagements during the season of 1919-1920. 1919-1920.

Meivena Passmore, the young coloratura seprano, sprang into prominence over night, almost, ther prominence over night, almost, ther recent appearance at the lockport All-American Musicat Pestival gained for her many friends and admirers. In the Lockport "Union-Sun and Journal" 1'rof. Robert A. Bartholomew wrote: "Miss Passmore uses an evolution.

'Miss Passmore uses an exquisite phanissime, over which she has ab-solute control even to the extreme high register of the volce." The New York Morning Telegraph

wrote:

'Miss Pussmore was absolutely "Miss Passmore was absolutely a newcomer. However she came off with flying colors, and Imme-diately won the sympathy and hearty applause of the discriminat-lag audience of artists, managers and music publishers." A most luws select hear hear as

A most busy season has been ar-ranged for Miss t'assmore,

FREDERIC LAMOND

To Tour United States

New York, Oct. 27 .- Announceient has been made that Frederic

mutbority

### PHILADELPHIA SYMPHONY ORCHESTRA

# Will Give First Performance in New York City of Dvorsky's "The Haunted Castle"

New York. Oct. 25,-At the first of the five New York. Oct. 25.—At the first of the five concerts to be given in Carnegie Hall by the Philadelphia Symphony Orchestra the feature of the program will be the first performance in New York City of Michel Eversky's orchestral work, "The Haunted Castle." The premiere of this composition occurred at one of the Phila-delphia symphony concerts in Philadelphia last year and was again given at the Baltimore and Washington concerts of this organization.

#### "THE WAYFARER"

#### To Be Given in New York

December 15. The production, which will be ing the festival a dinner was given for the given in Madison Square Garden, will be on a American composers, Henry K. Hadiey and more elaborate scale than when given in Co-Keiiey. more enhorate scale than when given in Co-keiley. Lawrence II. Rich will direct the spectacle and is at the present time taking steps to assemble the double choirs and large orchestra needed for the production. The story is told in eight scenes, six of which closely fol-tow Bibtical history. GREENWICH HOUSE Successfully Tries Out Music As An Americanization Medium

#### THREE SCHOLARSHIPS

#### Offered American Oboe Players

Walter Damrosch, conductor of the New York Symphony Orchestra, has decided to donate three excholarships for oboe, which is considered three echolarships for oboe, which is considered the rarest of wood whid instruments in this country. The idea of tubs is to promote a higher stand-ard of artistic efficiency among the younger American which instrument players and thus enable American orchestras to rely more upon na-

American composers, Henry K. Hadiey and Dr.

New York, Oct, 27.-Under the anspices of the War Camp Community Service, the depart-ment of Community Singing last week tried an experiment in the use of translated folk songs as an Americanization medlum. The trial was made an americanization menual, the triat was mane in the Columbus bay meeting held in Public School No. 95, New York City, under the aus-pices of Greenwich Itouse for the Italian resi-dents in the neighborhood of that settlement. The community singling was under the directhe community stuging was under the airce tion of Mr. Frederick Gunther, song leader, and the program commenced with sneh American songs as "America," "Thil We Meet Again" and "Long, Long Trail," then Mr. Gunther lea-the defined of the leather the test. American then Mr. Gunther led and tong, tong trait, then MP, Gunther led the singing of three Italian songs, "Santa Lu-cia," "O Sol Mio" and "Fuulculi-Funienia," explaining to the audience that Americans like to sing their traina songs, but liked to sing them in English and requested their help in this. Then the mean means are solved as the sing the this. Then the words were thrown upon the screen, first in ttalian, then in English, when it was observed that the sluging was even better



#### MELVENA PASSMORE

in Luglish than in the italian tonane. In the In Linguish (Dan in the Italian tongale. In the optimin of Judge Preschi the singing of the folk songs in this intoner is one of the finest Amer-leanization schemes he has ever observed. This method could be used to great advantage in other settlement houses and community cenfolk

#### To Give Opening Concert at Coliseum

St. Louis, Oct. 27 .- The first concert of the St. Lonis, Oct. 27.—The first concert of the season of the St. Lonis Symphony Orchestra will be given at the Coliseum November 9. Mme, Francesce Peralta, prima donna of the Scotti Grar. i Opera, will be the soloist, and a special pregram is being prepared by Con-ductor Zach for the opening event.

Itave you looked thru the letter list in this issue? There may be a letter advertised for you.

### "FAUST." With An All-Star Cast, To Be Given By Society of American Singers

New York, Oct. 27 .- At the i'ark Theater on

New York, Oct. 27.—At the Park Theater on Tuesday, Wednesday and Thursday evenings of this week the Society of American Fingers will present an all-star cast in "Faust." Francis Machennen, whose only operatic work in New York has thus far boen in the role of "Parsifai," which he sang in English. Is to have the name part. Mr. Machenneu has sung "Faust" in many of the principal European musical centers, and his debut in the metropolis will be a distinct part. Mr. Maclenneu has sung "Faust" in many of the principal European musicul centers, and isls debut in the metropolis will be a distinct novelty. The role of "Marguerite" will be taken by Marcelin Craft, and Henri Scott, the well-known bases, will be heard us "Mephilsto" at all the performances. Morton Adkins will sing "Valentine." "Valentine."

#### LAST WEEK OF MAY

# Is Tentative Date Selected by Mrs. Polk for Musical Assembly at Greenwood

Mrs. Grace Porterfield Polk, when seen at the Hotel Astor. New York City, reported raph progress is being made with the commanity house which she and her husband are having erected at Greenwood, a suburb of

erected if Greenwood, a simulation Indianajyolis, Ind. Mr. and Mrs. Polk, in planning and erecting this community house, are bringing to a futfillment the plan of Mr. Cock's father who desired to give to the residents of his home town a place in which social and educational advantages might be enjoyed.

The community be use will have an anditorium with a secting capacity of 1,000. There are many smaller rooms in which the various clubs may meet. There will be a baumet hall, a fibrary, a gro-ndum with a comparison of and nasium with a swimming pool, and every facility to make the house a every facility to make the house a true community one. Work has been progressing very rapidly, and Mr, and Mrs. Polk expect to dedi-cate the building December 1. In order to encourage young American composers Mr. Polk is

American composers Mr. Polk is pinning to hold a musical assem-ibly in the spring and has selected as a tentative date the last week of May. She will offer for this first assembly a prize context in which indiana composers only will be eligible. A prize is to be of-fered for the best folk song and one for the best folk song and one for the best context will be unnounced hater. Only these com-The judges for the context will be unnounced later. Only those com-posers who have never had one of their compositions published will be allowed to compete for the pelzes, and in making this condi-tion Mrs. Folk explained that it is her desire to compare the undesire to encourage the her desire to encourage the in-known, inexperienced explosions, and they use the ones who are having difficulty in obtaining recognition Mrs. Folk knows whereof she speaks, inasmuch as but a few years ago, when

for first songs were written, and she endeavored to have them handled by a recognized unsi-bonse, she encountered difficulties which at first seemed unsurmountable, and uppreclating that a good unuay young composers are not able, for funnelal reasons, to obtain recognition, Mrs. Folds have be called a state of the state of the state.

funncial reasons, to obtain recognition. Mrs. Folk hopes by creating a context in each State of the Union, to eliminate discrimination and opposition to mative composers, and also encour-age more young American composers. Mrs. Folk is a member of the National Federa-tion of Music Clubs, in charge of the junior department, and her compositions are well known and used by singers all over the country.

Waiter Damrosch, director of the New York Symphony Orchestra, has received the official invitation from the Italian Government course-ing that the New York Symphony Orchestra be its guest during the concerts in the various eities of Italy next spring.



#### BETTY MCKENNA

ment has been made that Frederic Lamond, the famous plankt, and a recognized uubority on Beethoven, will scon could to America for the purpose of unking an extensive edital tour. Mr. Lamond, who is a Scotch-nan, spent several years in European untries and enjoys an intermational reputa-tion because of his understanting of music and abo his interpretative ability. PHILADELPHIA SYMPHONY Union and the professor of oboe at the turil-tute of Musicai Art.

#### NEW OPERETTA

#### By Two Well-Known Cincinnatians

A two-act operetta, "Twitight Altey," ina-just heef completed by two well-known (Inch-nations. Mrs. thenry Backus wrote the book and than Bliss, one of the most tatented com-posers in this section of the country, composed ST. LOUIS SYMPHONY ORCHES-TRA the lyrics and music.

# STILLMAN'S NEW ENGLAND SYMPHONY

Given Twenty-Third Performance All-American Musical Festival

At the Worcester (Mass.) All-American Mu-"The Wayfarer." the big religious spectacle bich was presented at the Methodist Centenary Oolumbus, O., last summer, will be given in was given the twenty-third performance and ew York for probably five weeks, beginning was given a most enthusiastic approval. Dur-

#### GENEROUS PRIZES

To Be Awarded at an Eisteddfod To Be Held in Philadelphia New Year's Day

Philadelphia, Oct. 25.—Singera and instrumen-tal musicians are being invited to enter a con-test to be held at an Elsteidfod, ander the angless of the Young Fequile's Society of the Weish Presbyterian Church in Witherspeen Hall. Weish Presidential Control of next New Year's the afternoon and evening of next New Year's bay. A generous list of prizes is offered, the largest of which is \$250, to be awarded the best chorus of nixed voices, from sixty-five to eighty charge of mixed covery highest prize, \$100, will be *i* varied to the best male and femule chorus of unity to forty volces. Then there will be cash awards for the best church choir, the best jurcaile choir, mixed quartet, male and femule quartets, trio and duet. For the soloists \$20 will be given to the successful soprano, alto, tear and barltone. In the instrumental class the contest covers string quartet, plano, violin and harp solo. The judges will be Dr. J. D. Vorgan, of Wilkes-Barre, Da., and Frederick F. Lecand, of Philadelphia. Any one desiring full particulars of the contest may obtain same by addressing the secretary, E. S. Pierce, 3047 Gaus street. Philadelphia. mber. The next highest prize, \$100, will street, Philadeiphia.

### GERMAN OPERA

Permitted in New York City

31.

Carnegle

ten days before.

Altho the peace treaty is still unsigned, and conditions in many respects are the same as they conditions in many respects are the same as they were several months ago when German opera was prohibited, the authorities in New York (lip have permitted a company, many principals of which least of their German origin, to open a season of opera, during which all operas will be stag in the German language. That we bound not be deplate the instrumental music be sing in the German inngnage. That we should not be denied the instrumental music of Germany is true, but in the face of all that has happened and been endured at the hands of the Germans in the past four years, the Ameri-can people certainly should insist that all opcan people certainly should insist that all op-era be sung in the English language. Now, if ever, is the time for us to insist that the use of the German language should expectally be baalsheel from the opera stage for good and well established reasons. The American public should insist and see to it that never again on as American stage shall opera be sung in the German language. man laagusge.

The Musical Art Society of New York City, which was founded by Frank Damrosch, its present director, will give two concerts at Caracgie liaii this acaso The first concert will take place December 16, and the accord on April

#### FREDRIC FRADKIN

Fredric Fradkin, who is the concertmaster of he Boston Symphony Orchestra, was the first mericas to be honored with this position. He is native of New York State and received his early number of the loss that and the loss and later stadled at the National Conservatoire in France, where he received the first unanimons prize, the only time an American violinist has been with the statistical states and the sta stinguished.

Later Mr. Fradkin continued his atudies with ive. He has served as concertmaster with Bordeaux Opera Company in France, with Yaaye uls Ganus Orchestra at Monie Carlo and In 1914-15 held this position with the Russian Symphony Orchestra of New York. For the fol-lowing two years was with the Dhiagheff Bailet Russe, after which he became concertmaster with



the Boston Symphony Orchestra. This year, in addition to his duties with the Orchestra, he will do extensive concert work.

#### The Billboard

YEARNING

was written

FOR YOU

### Have You Received Your Copy?



PUBLISHED IN FOUR KEYS

B FLAT-

Also Vocal Duets, Trios, Quartettes



# T.B. Harms and Francis, Day & Hunter,

62 West 45th Street,

cital in Orcheatra Hali, Chicago.

For the October 26 recital of Fritz Kreisler at liall the entire honse was sold out

The New Symphony Orchestra has been en-gaged for the January 21 concert of the Schola Cantorum, New York City. Kurt Schindler will

An entire opera company for New Orleans re-cently arrived in New York from France. Ar-riving on the same boat was Athert Wolff, con-ductor of French opera at the Metropolitan.

America." by Grace Porterfield Polk, are being issued thru the music house of J. Fischer & Bro.

Pa., October 14 and he is meeting with great

On November 9 Gretchen Dick will give her

direct both the orchestra and the chorus.



SUITE 202, HUNTINGTON CHAMBERS, 30 HUNTINGTON AVE., BOSTON, MASS. WHAT CRITICS SAY OF MR. GRANT: of his pupils a proud title. --WILLIAM W. ROBINSON, former Night Editor Boston the famous grand opera singer, gave one one of the ablest teachers of this epoch.

rald. Ile is one of the World's greatest of Vocal Masters.-THE DERRY ENTERPRISE, Derry, N. H.

# **CONCERT AND OPERA NOTES**

aubscriptions before the Increase of prices went On November 11 Mischa Levitski gives a reinto effect on Saturday. On November 22 the Philadelphia Symphony Orchestra will give a concert in Columbus, O.

On November 11 the "Peace Day" Concert of Miss Kate Lacey's Quality Series will be given, the soloist for this occasion being Mary Gar-den. The concert is considered the greatest den. musical event given in Columbus, O.

The Women's Club of Columbus. O, has On November 11 the Central Concert Company, arranged for a concert to he given by Minnie Chicago, will give their next concert, the solo-Tracey on December 15. Chicago he of the occasion being Anna Case and Maud Powell. On October 14 Clarence Eddy, the celebrated organist, gave a recital in Kimball Hall, Chi-cago. This was Mr. Eddy's first appearance in (hiengo for ten seasons.

John O'Sullivan, the Irish tenor, who met with such success last season with the Chicago opera, will also be licard again this season with the opera company. On November 25 he will give a recital in Orchestra Hall, Chicago.

In Pittsburg, October 20, the first conce the musical season was given in Carnegle Hall. The features of the program were Rosa Ponselle, dramatic soprano of the Metropolitan, and Rie-cardo Stracciari, baritone of the Chicago Grand Opera Company. Three new songs, "Just a Ray of Sunshine," "My Garden of Roses" and "We Sing to You,

The Culp String Quartet of Cincinnati has returned from an extended and most successful tour thrn Michigan, Wisconsin and Illinois, Among the novelties introduced by the quartet is a serenade in four movements, by a gifted young American composer, Cornellisen, l'imberto Sorrentino is already booked for 42 concerts during the 1910-1920 season. The con-cert tour of this young artist opened at Altoona,

San Francisco has announced that she is to follow the example set by several other cities and is to have a music center. A huge building, to be known as the Academy of Music, is to be erected for the purpose and will be under the management of the University of California.

first all-American concert at the Manhattan Opera House, New York City. The soloists for the evening will be Florence Hinkle, Reinald Werrenrath and Edward Morris. At the convention of the Ohio Federation of Women's Clubs, held in Cleveland recently, musi-was given apecial place, and various speakers presented the claims of American composers and told of the progress of general public senti-On Tuesday and Wednesday of last week the Chicago Opera Association sold \$25,000 worth of seats, there being a last-minute rush to buy

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ment in recognizing music as an essential part of the every-day life of the community. The Mendelssohn Club of New York has engaged Mr. Nelson Coffin as conductor of this famous male chorns. Mr. Collins from Keene, N 11., and has won considerable reputation by the conducting of many musical festivals thruout New England.

The Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, opened its sea-son at St. Paul last week, and the series of concerts are causing an unusual amount of in-

Ξ

NEW YORK

terest. The orchestra this year numbers 85 members, eighteen of whom are new this year. Oliver G, Wallace, organist at the laberty Theater, Seattle, and author of Hindustan and other popular song successes, has just written au Orientaj number which was included in the Sun-day concert at the Liberty last week. The new composition is captioned "Fuji," and it proved a big hit with Liberty patrons,

Tamaki Miura, the well-known Japanese prima Tamaki Milita, the weitshown suppress prime donna, has returned to the Chicago Opera Com-pany in order to begin rehearsals for the lead-ing role in "Madame Crysantheme," also to ing role in "Madame Crysantheme," also to again resume the part of "Madame Butterfly." Her recent tour in South America was a great

The winners of the prizes offered by the lil-Inois State Federation Music Clubs are Ebba Sundstrom, violinist; Lois Illarsch, planist, and Edith McCullough, soprano. The prizes were awarded at the artists' concert which was given the last evening of the Club's State convention at Alton, Ill.

#### Directory of Concert Managers

This list will be incorporated in and made a feature of our Trades Directory when it is eventually crowded out of this position. This list will be revised and corrected weekly.

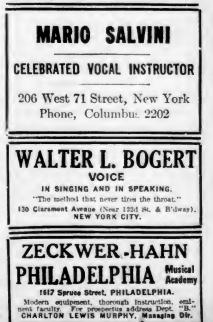
A. Bagarezy, 1495 Broadway, New York Olty. Catherine A. Bamuan, 53 West 30th st., N. Y. C. May Beegle, Union Arrade Bildg., Pittsburg, Central Concert Co., 811 Dime Bank Bildg., De-tent.

troit. P. Joseph Congdon, Binghamton, N. Y. Gertrude F. Cowen, 1451 Broadway, N. Y. City. Harry Culbertson, 1415 Hyde Park Bivd., Chi-

Antriy Chierban, 1450 Infu@ Fake Disk, Chierban, Canodon, Charlton, Carnegle Hall, N. Y. City. Elizabeth Cueny, 4254 Olive st., St. Louis, Mo. Jules Dalber, Jeolian Hall, New York City. Gretchen F. Dick, 1400 Broadway, N. Y. City. C. A. Ellis, 50 State st., Boston, Mass. Kingsbury Foster, 25 West 42d st., N. Y. City. M. W. Fowler, 1214 Chapel at., New Haven, Conn. Angle Exicdence, 1452 Broadway, N. Y. City.

M. W. Fowler, 1214 Chapel at., New Haven, Com.
Annie Friedberg, 1425 Broadway, N. Y. City.
M. II. Hanson, 437 5th are., New York City.
Wendell Heighton, Anditorinm Bidg., Minne-apolis, Minn.
Haenael & Jones, Acolian Hall, New York City.
E. Johnston, 1451 Broadway, N. Y. City.
R. E. Johnston, 1451 Broadway, N. Y. City.
Kate M. Lacey, Chamber of Commerce Bidg., Columbus, O.
L. A. Lambert, 287 Washington 8t., Portland, Ore.
Lee Keedlek Musical Bureau, 437 5th ave., New York City.
Francis F. Loubet, 1482 Broadway, N. Y. City.
Janiel Mayer, Acolian Hall, New York City.
All Chicago Musical Bureau, 33 West 42d at., New York City.
Metropolitan Masleal Bureau, 33 West 42d at., New York City.
Music League of America, 1 West 34th st., New York City.
S. C. Oppenheimer, Sutter & Kearny sts., San Francisco.
Julian Poliak, 47 West 42d st., New York City.

S. C. Oppenheimer, Sutter & Kearny sts., San Francisco. Julian Pollak, 47 West 2d st., New York City. Paul Prentzel, 48 Park Pl., Waterbury, Conn. John Russen, 202 West 2d st., New York City. Cora M. Stevenson, 819 Buckeye st., Ilamilton, Antonia Sawyer, Acolian Hall, New York City. Charles L. Wagner, 511 5th ave., N. Y. City. Warren Concert Bureau, St. Paul, Minn. Alfred Wiley, 1046 4th ave., Huntingten, W. Va. Wilfsohn Musical Bureau, 1 West 34th st., New York City.





# **UNUSUAL PLAY**

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### Will Be "Autumn Scandals"

Virgil Bennett Strives To Give Chicago Winter Garden Best Revue Ever Seen There

Chicago, Oct. 25 .-- When "Antumn Scandals" Chicago, Oct. 25.--When "Antumn Scandale" reaches the Winter Garden shortly, the patrons are going to see something which, maybe-maybe, mind you--will be better than the de luxe pro-ductions that that select and elegant resort hus been necessmed to view nightly in the past as the result of the master brain of B. D. Berg and the master touch of Stage Director Virgil Ro ....

Mr. Bennett has the whole thing this time. Mr. Berg has more than he can handle with a flock of paying road shows, and Mr. Bennett is producer and director with an entirely free hand. And, incidentally, he is one of the ablest

hand. And. incidentally, he is one of the ablest producer-directors that Chicago has developed. The cast of "Autuma Scandals" is made up of Little Mary Jane, soubret; Adele Jason, prima donnn; Bryant and Stewart, daffydlis; Julius Jeakins, light comedy; Mile, Marion, assisted by Martinez Randall, dancers; Charles Shomon, strainbis and the closietters when Mr Barnett by astraights, and the choristers, whom Mr. Bennett had better keep as far nway from Mr. Zlegfeld'a eye ns possible. Mr. Bennett is striving to give the Winter Garden the best revue it has ever had, which, admittediy, involves effort and brains.

The choristers are Heien Orb, Babe McIntyre,

The choristers are licken Orb, Babe McIntyre, Genevieve Turner, Trudie Schrader, Lillian De-Forest, Virginia Lee, Jane Forster, May Smith, Grace Reahms and Ruth Smith. The book of the piece is by Dave Wolfe, music by Felix Rice, specials by Henry Cohen and Frank Magene, costumes designed and executed by Mazie Cieland, scenery by the Shepard Studios, and the entire production devised and stated by Minel Duranti staged by Virgil Bennett.

#### "NIGHT IN HONOLULU" CHANGES

Chicago, Oct. 26 .- Barnes & Keeney have and some changes in the cast of Company B of "A Night in Honoinlu." The roster is now as follows: G. Clifford Green, Charles Greiner, Stanley Andrews, Francis Gregg, Ethel Ray, True Powers and Miss Tausig, the latter taking pince of Constance Neilson. Mr. Greiner

the pince of Constance Neilson. Mr. Greiner replaced Ray Simmons. Harrie T. Pierce is the man thirty days ahead of the show, and Joe Egan is a week in ad-vance. Tom Keeney told The Billboard that the third company of "A Night in Honolaln," now being formed, will open Thankegiving. He sold that companies A and B are fully keeping up the exceptional earning capacity they have demonstrated from their openings.

#### "A MISCHIEVOUS KID" CAST

Ed Doetsch, business agent for Dan F. Rowe and Gertrude Waish in the coming tour of the musical farce comedy, "A Mischlerous Kid," announces that the company is now complete. Gertrude Waish will play the title role, which is a protean character and allows her to asthe "boy" part, also her famona soubre 'Mr. Rowe will depart from the nsus



custom and will be seen in the comedy police-man's wardrobe. Betty True will be prima donna, Florence Arnoid, ingenue; Babe l'aimer, sonbret; the gifted French actress, Noelie Herbert, character iead; Louise McCreery, male im-personator and juvenile leading lady, and Josephine McCreery, dialect comedy, while the come-dian contingent includes those good oldtimers. Bennio Mack and Frank Wilson. The musical numbers will be a feature, and Mr. Ikowe has

numbers will be a resture, and sir, howe has arranged a witty dialog. The show will go ont of Detroit and tour West and Southwest to Texas and the Pacific Coast and return thru Montans and the Da-kotas, then go into Canada and back to Detroit. A long season is expected.

New lork, Oct. 20.-Among the recent en-gasements made for the support of Harry Bulger in "The Flirting Princess" are Lillian Goldsmith, Tom Grady, Katle Rooney and Wal-ter DeWolf. The show is probersal and opens November 8 at Poughkeepsie, N. Y.

given that the "Honeymoon Town" company will close. The sprightly nusical comedy, which had a long run at the La Salle Theater, was one of the loop's stellar attractions. "FAIR HELEN"

After a few more stands in South Carolina

Florida invasion the troupe will head north. Lloyd Jeffries is manager of the company, with W. C. St. Clair, business manager; Tom Williams, stage manager; Ted Schaffer, stage carpenter; Eddle O'Neil, clectrician; Upshur Bowen, musical director, and Mile. de Else, wardrobe mistress. In the cast are Eddle Baye Jonnie O'Neil

In the cast are Eddie Raye, Jonnie O'Neil,

#### "FAIR HELEN"

"FAIR HELEN"-Modern musical fantasy MR HELEN"-Modern musical fantasy founded on Offenbach'a celebrated opera bonffe, "La Belle Helene." Staged by Richard Orlynski. New version supplied by Austin Strong; lyrics by Charles II. Towne. Designed and painted by Joseph Urban. Presented at Majestic Theater, Ros-tra October 20. ton, October 20,

#### THE CAST:

Kath-I-Cies, who makes thander to order... John F ilenry Oreates, the rascal son of Agamemnon Parthenic, Scandalettes of a high order... Leoena, Scandalettes of a high order... Marcia Vestal Union Messenger ... A vestal Union Messenger ... Barthe Smith Ajax, the First, a twin ... A vestal Union Messenger ... Barthe Scond, another ... A vestal Union Messenger ... James Barthe A vestal Union Messenger ... James Barthe Barthe and his iron heel ... Harty Macdonomes

Anstin Strong has pushed "La Belle Helene" several thousands years chead and we find the characters as history places them working in a 1920 atmosphere. The timely burlesque is great-iy amusing and was well received by the Boston playgoers. The principal parts of Helen and Paris were sung and acted by Miss Van Dresser raris were sing and acted by Miss van Drever and Mr. Harrod, who readered their numbers in a captivating manner. Mr. Macdonough as the hushand of Helen was delightfully clever and, with George S. Trimble, the other com-edian, put over many amising situations. The settings were one of the most beautiful that Baston base server many families in supposed Boston has ever seen. Here is a wonderful chance for lighting effects, but the producers have overlooked the fact that there is too long have overlooked the fact that there is too long a display of bright color without breaking np in the first act. The mnsic of Offenbach's onera barefactors ----opera bonffe has been nnchanged, but the text has been remodeled to snit the times and settings. The engagement is limited to two weeks at Boston.-EDWARD A. COADY.

#### "THE DREAM SONG"

"THE DREAM SONG"-By Edward Locke. Music especially composed by Victor iler-bert. Staged by Priestly Mortison. Direc-tion of A. G. Delamater. Produced at Cen-tral Music Hall Theater, Chicago, Thursday night, October 22.

#### THE CAST:

(Continued on mage 201)

. Chicago, Oct. 27.-Jean J. Jordan and as-sociates will take ont a musical comedy or-ganization from Davenport, fa., called "Out, Out. Messenr." Mr. Jordan is n relative of the Mayo family of playwrights and actors, and for some years has been associated with a Davenport newspaper.

Nunce O'Neil, Marion Keily, Enza Upton, Mar-jle O'Neil, Marion Ewing, Heien Morgan and

BESSIE MCCOY OUT

New York, Oct. 25.—Jiessie McCoy Davis was out of the cust of "Greenwich Village Follies" this week on account of a sprained ankle, which she sustained while performing the dance that accompanies her "Cameo" song inst Satur-

that accompanies her "Cameo" song inst Satur-day night. Doris Faithful, her understudy, sub-

#### MUSICAL COMEDY NOTES

Chic Sale has been engaged for the "Midnight

good, but since that time the abow has had on an average of three turnaways a week at night. It is tonring the Northwest. "Obser Up Mabel" scored a real hit at Fair-mont, W. Va., Saturday night, October 18. The cast includes Myra Brown, John G. Getz, Lew Barke, Ace Wingfeld, Tom Duton, Leak Lehman (Continued on page 101)

TO SUPPORT HARRY BULGER New York, Oct. 26 .- Among the recent en-

"PRETTY BABY" TO FLORIDA

the Jinnie Hodges maked chowed, "Pretty Baby," will go into Georgia for two dates and then Florida for about two weeks. Following the Florida invasion the troups will head north.

Tom Williams, Norman Coudy, Era Lappin, Fred floward, Edgar Lee, Harry Rosenberry, Roy Sniter and Joe McAnneian. Billy Newton does a dance specialty, while in the chorus are Loretta Allen, Daisy Phillips, Hattle Jeffries, Gay Grahnm, Billie Watkins, Elsie Morton,

LONG RUN RECORDS BY THE MUSICAL PLAYS IN NEW YORK

e up to and incinding Saturday, October 25. PRODUCTIONS OF THE NEW SEASON

Apple Biospoms	Giobe	Oct.	7
	Comedy		
	Nora Bayes		
	Hippodrome		
	##th Street		
	Liberty Theater		
Just a Minute	Cort	Oct.	27
New Ziegfeid Midnight Froj	ic New Amsterdam Roof	Oct.	2 15
Nothing But Love	I.yric.	Oct.	13 16
Oh, What a Girl	Central	. July	28 08
Passing Show of 1919	Winter Garden	Oct.	23 4
Roly Boly Eyes	Knickerbocker	Sep.	25 36
See-Saw	George M. Cohan	. Sep.	23
The Little Whopper	Casino	Oct.	13
The Royal Vagabond.	Cohan & Harris	Feb.	17
Ziegfeld Follies	New Amsterdam	June	16

#### IN CHICAGO

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

Winnie Merritt.

#### "MY SWEETIE" OPENS NOV. 6

Chicago, Oct. 26.—Boyle Woolfolk's new mu-sical comedy. "My Sweetle," which is now in rehearsai, will open November 6. The cast in-cludes Max Bicom, Alice Sher, Myrtle DeLoy, Harry Keesner, Eddle Carr, Sidney Harris, Giadys Cardwell, Lena Swan and Jack Gilbert. The book was written by John P. Muigrew and the music by Felix G. Rice. The lines are tumeful, lively and animated, as is the case with all Woolfolk productions. Thient, cos-tumes and scenic effects will all be squarely with all Woolfdk productions. Thient, cos-tumes and scenic effects will all be squarely ap to the limit, and the show will take the road with the best equipment thruont.

#### MAURICE AND WALTON TO SAIL

New York, Oct. 26 .- Maurice and Florence New York, Oct. 20.—Maurice and Florence Walton, who will give their farewell American appearance at the Selwyn Theater tonight, will chortly sail for London to appear in a new ma-sical production to be produced by Charles B. Occhran. Later on they will fill engagements in Paris.

#### ELTINGE SHOW TO ORIENT

Chicago, Oct. 25 .- James Barton, manager of the Julian Eitinge Company, was in Chicago Wednesday looking for people for the organi-zation. The Eitinge show will shortly go to zation. The the Orient.

#### "HONEYMOON TOWN" CLOSING

Obicago, Oct. 25.-Surprise was expressed in heatrical circles early this week when it be-sme known that two weeks' notice had been

"OUI, OUI, MESSEUR"

stituted.

Frolic.'

"Oh, Daddy," is meeting with unqualified auccess on tour. The first week ont was not so good, hut since that time the abow has had on



THE SOUTHERN DAISIES, managed ddie Deloy, reports good business thru O by businesa thru Oklaldie Deloy. ma and Tex Eddie

YORK & KING'S Dandy Dixie Company the big business at Binckwell last week. This a very high-class show that many managers familiar with.

are JAMES DALEY AND DANNY WITTE, hill as The Eccentric Jesters, are making quite a hit throot the Middle West with their comedy acing. The pair put a lot of pep into their

GALLAWAY'S SOCIETY GIRLS of fifteen

GALLAWAY'S SOCIETY GIRLS of fifteen people are meeting with much ancreas in Okla-boms. Many managers comment on the classy performances they put on, and their special scenery sets off their abow to nice advantage. They are routed for twenty weeka. GUY HICKMAN, who has become popular they are routed for twenty weeka. GUY HICKMAN, who has become popular they are routed for twenty weeka. GUY HICKMAN, who has become popular they are routed for the set in the box which is evidenced by the excellent business he is drawing in the box office. Hickman has been working steady for the past ten weeks, and has twenty weeka more to play for the Con-solidated thooking Offices. solidated Booking Offices. BILLY GALES AND ROY ADAMS, of Billy

ENLAY GALES AND ROY ADAMS, of Billy Gales' Colonial Maida Company, are now mem-bers of the Loyal Order of Moose. They joined at Pittsburg while playing the Harris Theater in that city. The show is booked solid over the U, B, O. Time by Thomas Fitzpatrick, Regards to all friends and Brer' Moose from-RAY. GUY AND ELSHE JOHNSON, after six suc-county assame are the Scientifications.

GUY AND EISHE JUNNOW, after all acc-result seasons on the Spiegelberg Circuit, closed their Southern tour in Tancaloosa, Ala., October 4, and left for their home in Baltimore. After a brief rest the will reorganize a new company, and, with their producer. Ed "Pop" Lowry, will again take to the road. HARRY SIMON'S Follies of Broadway, fea-

HART SIMON'S Folles of Devalway, fea-turing Danuary Doncan, reports as very successful season up to date. Herry Simon is a likable Ritle fellow, and deserves all the success that has been his let since be has directed this suc-cessful show. Mr. Simon is under the guidance of the Consolidated Booking Offices.

JENNIE JUNOT, late of Jimmy Hodges' "Photy Baby" Show and Johnson's Dolly Dim-ple Girls, has given up the performing end of the show business and has accepted a position as assistant manager, secretary and treasurer of the Anderson Theater, Anderson, S. C., and is becoming quite popular with the natives. Ebt gends regards to all friends.

LAKE REYNOLDS AND HIS Cute Little Dovins are playing Lake's home town this week and the home folks are all thrning ont to greet them. Jarbo Mahon is celebrating his forty whe old weeks with the show, and is attaining buck roll. We are the show, and is a training buck roll. Tom Allard is dressing up in real form Brommel fashion, and Vida Van Allen is song good. Regards to all from all. "HARLES MORTON'S Musical Extravaganza

CHARLES MORTON'S Musical Extravaganza has added two more acts, replacing two old cass in the persons of Ward and Richards acrobats, toe dancing and aeriel novelty enter-intiment, and Dick West, blackface singer and danser. Dick Graves closed with the show on October II, and joined Graves' Wonderful Baby Company. All miss bim and wish bim good ince juck.

THE BOYS AND GIRLS From Harmony Lane, the BOIS AND GIRLS From Harmony Lane, exercises people, is one of the good shows tour-ing Okishoma. They have just completed suc-cessful stands in Okronigee, Sapaipa, Bartlea-tille. Shawnee, Lawton and Chickasha, and such managers as Dad Flynn in Bartlesville retort well of the show. The company plays the ilberty Theater in Blackwell October 27. The Consolidated Booking Offices own and direct this

LEON DE VOE is doing straights on liuriey's

LEON DE VOE is doing straights on liuriey's Oh, Listen, Giris, Company, which he says is "ne of the best tabs, on the Sun Time. BOBBY RYAN'S NO, 1 Millary Maids opened its regular season at Wiebita Falls, Tex., and, the business hasn't been startling, there is no complaint. The show carries seventeen people, including a cheria of ten fast steppers. Script bills prevail, and Hal Thompson, preducer, is putting them over lo good advantage. CUNHING & WALTERS' Dancing Danisels are now on their tenth week over the Spiegeiberg

now ou their tenth week over the Spiceliner Time and are doing fine. The company retains its original cast. The Damsela are a big hit with the show, as all are good booking and graceful, know how to amile and put their work over. know how to smile and put their work over. The cast includes Jimmie Walters, atraights: Walter Marion, second comedy; George Collins, Frincipal comedian: Agnes Hall, prima donua;





The Billboard

all lines, Comedian, Soubrette, Straight Man, Top Tenor, Chorus Girls, salary \$25. Fifth season. Booked by Barbour Agency. Wire quick. E. M. GARDINER, Manager,

Gaiety Theatre, Dallas, Texas.



Good Chorus Girls, also Producing Comedian and Second Comedian. Can use people in all lines. Wire lowest and all. Tickets? Yes, if I know you. You are assured the best of treatment. CUSHING AND WALTERS, Bijou Theatre, Spartanburg, S. C.

Wanted Quick for Irving Lewis' Chickee Choo Maids Single Man Musical Act, one that can sing Barltone in Quartette given prefer-ence. Wire quick. Other useful people for Musical Comedy, write quick. Ad-dress IRVING LEWIS, two weeks starting Oct. 27, Princess Theatre, Youngstown, Ohio.

PRINCESS PAT GIRLS WANTS

Prima Donna, Singing and Dancing Souliretie, versatile Man with good voice, also good Chorus Girls. Fares advanced to reliable people. Week October 27, Colebrook, New Hampshire,

Wanted for J. B. Burke's Liberty Belles Revue Co. Team-Man for Second Comedy, Wile for Chorus. Must do two or more specialities. Also two Chorus Girls that jead numbers. Top salary to real pospie. Knockers, trouble makers and anarchists and amateurs, save stamps. That is the cause of this ad. Show blocked solid. Address J. B. BURKE, Clarksburg, W. Va., K. & H. Hotel.

WANTED-FOR MOE PARKER'S REVUE Producing Comedian, script bills: Straight Man, Tenor Singer, Chorus Girla, General Business People. Two bills and one matinee a week. Now on our ninth week, third season here. State salary for answer. Address P. S. - Will buy Band Uniforms. MOE PARKER, LaPiaza Theatre, Toronto, Canada,

THE ERMANI AMUSEMENT AND

PRODUCING COMPANY EDW, OAKLEY, Costume and Scende Manager. CHAS LEWIS, Rusines Manager. CHAS LEWIS, Rusines Manager. PRODUCING AND OPERATING HIGH-CLASS NUSICAL TABLDIDS. STOCK, MUSICAL COMEDIES AND GIRL ACTS. We want to hear from MANAGERS and AGENTS who are desirous of securing or booking attractions that are money getters. We are pacificitly in a position to give you any size company you desire, either for stock or read. Each show is equipped with beautiful warfock, special paper and is produced with the best musical corneity propile available. MUSICAL COMEDIFY PROFILE and CHORUS LADIES, we can place you to advantage. Everyway state full particulars in first letter. Address THIRD FLOOR, 116-18 NORTH STATE STREET, CHICAGO, ILL, Phone, Central 7874.

MUSICAL COMEDY COMPANY Wanted for PERMANENT STOCK Only Tab. house in town of 50,000. LIBERTY THEATRE, 308 Main Street, JOPLIN, MO. SINGING AND WANTED AT ONCE SOUBRETTE DANCING "really act." To the same we will pay first salary. Send photos. Same will be returned. Can al-o first-class Musical Conecily People that can deliver the goods. Principal Comedian that can play the Mila. ORPHEUM MUSICAL REVUE, Harvoy Arimston, Manager, Orpheum Theatre, Grand Rapids, Mich.

REYMOND WHITE AND WILLIAM MORETTO ST. LOUIS SHOW CO. ANT Glorus Girla, two Convoltans, two separate and one feature. We are going to open the biggest show the U. S. Everything is new, never been on the market before. While and send your picture. Paring of salary. FRANK RICHESS, G. M., N. W. Cor, (No. 17) water and Market Stw., Philadolphia, Pa.

O. M. PAUL writes us that the company he eral business. O. M. FAUL writes us that the company he eral Dishess. is with is doing an exceptionally good business. CHARLES SOLAPAR and his Brinkiey Girls but fails to give the name of the show. How-ever, the company played the Liberty. Burkier-nett. Tex., and was apprecialed. The roster ing tweive people over the B. F. Keith Time includes Al Stevens, principal comedian and thru the New England States. The roster in producer; O. M. Paul, second comedy; Tommy cludes Charles Soladar, principal comedian and Hayes, straight; Date Curtis, fuveniles; Ed owner; May Ward, prims donna; Jeau McDon-

ilelen Collins, soubret, and John Cushing, char. Beville, general basiness; Octa Stevens, leads; acters, Helen Curtis, soubret, and Hazel Weiler, gen-

ald, soubret; Al Golden, straights; Dick Rice second comedy, and chorus, namely, Bita and Heien Seymour, Babe Betty, Viola Cook, Audrey Bain, Helen Hill and Grace Loring.

ARTHUR McLEOD has reorganized in of Roses Musical Revue and will tour Missouri, Oklahoma. The company ARTHUR McLEOD has reorganized his isie of Roses Musical Revue and will tour Missouri. Illinois, Kansas and Oklahoma. The company will include filteen people and carry an ex-cellent line of wardrobe and scenery. The cast includes Arthur McLeod, Jack Miller, Herb. Carlyle, Lloyd Allen, Buddie McLeod, Sue Lor-raine, Ada Miler, Mrs. Charles (l'ewee) Peters. Ethel Thompson, Giadys Schen, Marion Garvey. Dorothy Garvie, Hazel Carlyle and Lorraine McLeod. Charles Smith is musical director. AMY DETERS DEVICE backed be able Car

AMY BUTLER'S REVUE, booked by the Con-solidated Booking Offices, is going good in Okiahoma. Miss Butier ina one of the best shows ever taken into Oklahoma, and reports that her features, Wm. Kraemer, yod-cler; The Menereran Trio of harmony singers and Princess Pauahi's Hawaiian Songbirds, are shar-ing honors with her. Miss Butler Is an Orphe-um Circuit star, and her motto is, "The best is none too good." The Amy Butler Show piaya the Oklah Theater, Bartlesville, the week of October 27. AMY BUTLER'S REVUE, booked by the Con

HAL HOYT'S Naughty Sweethearts Company, under the management of Happy George Clark, is going over big on the Gus Sun Time. Happy Ciark is producing and using only script bills Clark is producing and using cally script bills, handling the principal comedy roles in his usual happy style. John James backa him well as second comedian, with Eddle King doing the feeding as straight man. Zeima King is prima donna, and Harriet Clifton does charac-ters. Five fast ateppers all the line in the chorus. This is the banner season for the show business, and this aggregation is taking advantage of it advantage of it.

THE NOVELTY MODELS Musical Revne will now enter the realma of the Texas oil fields after fourteen successful weeks thru Oklahoma. Altho new to Oklahoma the company established itself and gained a reputation to its advantage Itself and galand a reputation to its advantage. The mater includes Harry L. Beasley, manager; Pete Seymore, producing comedian; Jack Lewis, straights; Morris Hertz, Juveniles; George Beas-ley, general business; Burt Kulkin, mnsicat director; Nan Yoke, soubret; Helen Wagonar prima donna; the Jackson Sisters and Pete Sermore Jr. snechtiftes und a chorus of site Seymore, Jr., specialties, and a chorus of six dainty maids.

JAMES A GALVIN'S World of Follies, featuring Johnny and Irene Galvin and Daiuty Toot sle, is now making big jumps to the South Week of October 12, at Starkville, Miss., wa the banner week of the season. The A. & M The A. & M. College there turned out over 5,000 strong on Saturday night, and just took charge of the show. The four autos with the show had a bad trip last Sunday in the mud and rain, not ar-riving till late Sanday night. The company riving till late Sanday night. The company has two more stands in Mississippi, and then then Lonisiana into the Lone Star State for the entire winter. Galvin has ordered a new outfit from Baker & Lockwood, and expects to have it up in Crystal Springs. Joe Ballinger is now leading the band, while Mayme Galvin still bas the orchestra. Al Gooper, cornet player, and Merle Jossey, chorus girl, joined this week. Lew Hampton is now ahead of the show, explain-ing things to the natives. C. E. Skinner, who hands out The Billboard every Wednesday, is anxiously waited for on that day .- A. H. Mc-ADAM.

#### VISIONS FROM VIN

Recently a notice appeared in this column of one Charles A. Brown aud wife joining a show. Said C. A. joined the tronpe all right, as before mentioued, but the "wife" failed to materialise. as C. A. is still a bachefor-therefore he hee no wife of his own to take along, and as he was not include to take anyone else's wifa quite naturally joined alone. The item cansed thru a young lady joining the same tr he at about the same time, but late reports don't state whether the young lady is married or single; but, if married, no name was given, therefore it is not known whose wife she is. BUT it is thereby understood she is not C. A.'s wife. Of course one can hever tell what may happen, so it is best that Charles keeps un posted.

A rolling atone gathers no moss, tho it a A rolling atome galaces no moss, no it acquires a peach of a polish. Therefore a ceriain demore little chorus fady desires to follow the trail of the rolling store. In less than six months she jumped from Detroit to New York, New York to Miami, Fin.: Miami to ladianapolis, and in each instance changed engagements. Now. she may not succeed in acquiring the proverbial peach of a polish, but with a continuation of such antics she'll soon or ister see her fluish-professionally.-VISIONARY VIN.



PARTNER WANTED-\$200 obtains one-third inter-ent in successful one-night-stand show. Need man for Business Manager with company, DAN F. ROWE, Manager "A Mischlevous id." care Speak-Business Manager with company, D OWE, Manager "A Mischievous id," care Hines, East Larned St., Detroit, H him







AL. PIANTADOSI & CO., Inc.,

wish to announce the enlargement of their CHICAGO

offices, located at 145 N. Clark Street, Randolph Bldg., opposite Sherman

your many needs. Mr. Carme Romano, Prof. Mgr., now in charge, will be more than pleased to demonstrate to you personally the best catalog

WE ARE THE PUBLISHERS OF THAT OVERNIGHT SENSATIONAL HIT

By BUD GREEN.

Write, wire, phone for this new novelty Idea, with an added kick

medley, and you will thank us.

LOVELIGHT BAY

Charlie Pierce's \$15,000 Melody Hit

LA-SHAN

234 W. 46th Street,

N. Y. C.

SONG TO REMEMBER"

**"WE MUST HAVE A** 

An able staff will be found there to take care of

#### AMERICAN BURLESQUE ASSN

Attraction at the Olympic Theater, New York City, Week of October 20, 1919

FRANK LALOR'S AVIATOR GIRLS

A Tip-Top Burlessue Show, presenting Two Brand Now Musical Foundles under the personal direction of Frank Lalor. Book by Ed Hanford. Musical numbers hy Franklin Montgouery. "FLYING HIGH."

A Musical Farce in One Act and Three Scenes.

Rosy Rapture, pretty as a plcture, Eisle Evans

y Rapture, pretty as a plcture, Eisle Eva SYNOPSIS OF SCENES ACT 1 Scene 1—The Pull bown the Blind Cafe. Scene 3—The avoilanc in the clouds. Scene 3—The aviation field. ACT 11 "HONEYMOON BEAUTI" Burlesque as you like it in one act.

Burlesque as you like it in one act. SAME CAST: Ohorus. Gertrude Gilbert, Catherina Gilbert, Evelyn Clifford, Mabel Cline, Babe Brown, Trixle Pearl, Jackle Williams, Freda Allen, Rita Anthony, Jackle Everson, Babe DeVon. Alice Dale, Anna Thoien, Kitty Belford, Dot Hyerson, Bose Lux, Delia Perry and Flossie Brooks, Costumes by A. Furman, Broadway, New York. Scenery by Wm. Connors, Star Theater, Brooklyn, N. Y. Shoes by the Packard Shoe 'o, New York and Chicago. EXECUTIVE STAFF:

REVIEW

REVIEW The opening scene was the exterior of "The Pull Down the Blind Cafe," whatever that was supposed to mean, and into the scene came (apparently) fourteen choristers, who made a grand start and a slow finish, due to several of the girls, being (apparently) inexperienced, although their nervous antertance we stit to although their personal appearance was ail to

Given a fully qualified director, and rehearsal of dance and ensembles, the girls will probably make good, f r the reason that they are there-ambitious, energetic and conscientious workers it's

MOTIONS, energetic and conscientions workers NOTE.--If we are balled up on this review 's due to the maker of the program, for e have no personal acquaintance with any the cast, and the program, from what we sarn, is not reliable. Ida Blanchard struck us as being the Son-

tte, and she radiated more soubretism in sonality and costnmes than is naually found Burlesque presentations of the mediocre hrette.

Florence Bogard is programmed as the prima-donna, and she fulfilled the part well in per-sonal appearance likewise in her sorgs, lines and actions. But we opine that Dolly Meden is 17, and a good one at that. George Brennan, if he was the straight, made his appearance in a natty attire, and handed out the usual introductory relative to who and what the apple

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. . . . .

4

26

what was coming. Ethel Shutta may be the incenne-anyway she

was there, personally and decidedly vampirishly. (Dutch comic), w . co-operated with Mitty.

since our entry in the publishing field.

Al. Piantadosi & Co., Inc.

House, Chicago, Ill.

order and put her songa over exceptionally well. Florence Bogard is programmed as the prima donna, and she fulfiled the part well in per-sonal appearance likewise in her sorgs, lines and actions. But we opine that Dolly Meden is 17, and a goed one at that. George Brennan, if he was the straight, mada his appearance in a natty attire, and handed

Mitty Da Vere (Ir sh comic) ntilized every lina and action allot:-d to ilm in an effort to maka comedy, and the same goes for Lew Lederer

Jim Bogard (character) as we took hi Jim Begard (character), as we took him from the program in a slum, rule, sheriff and Caprain Kidd, the Pirate, characterization, proved hum-self an able actor, and the same goes for the "Bogards" in their specialty, which was re-calked, and when Miss Bogard put over "Help the Irish New," she made good with us Four tearth Structure. teenth Structure

teenth Streeters. There were several antiquated bits in the frai-part, viz.: The Growier, Condensed food, lien-Suckling, Dead Telegram (for carfare home) Hold Up, Little Danghter Rechtation, She Lead It, Kuil Dog, She Viki Jealons Wife, Squailing (conde), Eaby in Carriage, etc. The Aviators closed the finale of part one it were

song.

a second part was a Seaside Background The second part was a Seastle mackground Garden Scene, for the entrance of Cantala kidd, which developed lute a typical caralysi from bailyhoo by Ethel Shutta. Just where the halfy hoo applied to the Captain Kidd holdup bit hur is que we haven't discovered; nevertheless Miss Shntta put it over a la llarry Knowles (of

Coney Island fame). Then came the cabinet, enclosing dam love-making bit, with ring the bell and teuthe-register.

COMMENT

COMMENT Scenery, ordinary; gowns of the feminine principals, attractive, especially the costumes of ida Bianchard; the choristers acceptuide. The company, with the material in hand, made the best of it, and made some of it somewhat objectionside by the manner in which the illnes were handled. were handled.

were handled. At the present time, with President Wilson critically III and Past President Rossevelt de mised, the burlesque stage is not the place for metaphorical reference to either. We are advised that Producer Frank Lalor is striving hard to strengthen his attraction by several changes in cast and material, and we sincerely hope that he will succeed in his undertaking, for Mr. Lalor is a conselentious producer and we commend his efforts to make good.-NELSE. rood - NELSE

#### EXTRA PERFORMANCE GIVEN

Akron. O., Oct. 24.—Marking an innovation in burlesque history here, "Maids of America" an offering of the Columbia Wheel, was compelled to piny two performances here iast Saturiay night the concluding day of a haif week's en-gagement at the Grand Opera House, owing to the insistent demand for seats at the eleventh the insistent defined for seats at the elevenic hour. The first performance started at 7 o'clock and the second at 9:15.

#### JOHNNY JESS Presents an Original Act

New York, Oct. 24. Johnny Jesoniertained the social session participants at Martin's with narrative on his experiences in having his a marrative on his experiences in having his tortolse shell framed reading glasses repaired According to Jess, he visited a proulment of theiau, offered his glasses for repairs, and was somewhat nondifused when the optician referred him to a shell worker for a renew vision on life. Bert Meckenzle, Matty Herbert, Frank Forrest and we, us and company wonder why

# BURLESQUE CLUB ANNOUNCEM

The new Officers of the Burlesque Club extend greetings to its members and the theatrical profession and take pleasure in announcing that new and spacious quarters have been secured at 161 West 44th Street, New York. The new premises will be occupied about Nov. 1st. Come in and inspect our new home. Bring your friends in the profession. Our House Warming takes place soon. It will be a gala occasion. Watch for the date. Do your share in our menibership campaign. Anyone actively engaged in the Burlesque profession is eligible to membership. Applications can be procured from the Secretary, Steward or Members. Join Now. Fraternally yours, JAS. E. COOPER, President. OFFICERS: { JAS. E. COOPER, President. B. F. KAHN, Treasurer. JAS. E. COOPER, President. OFFICERS:

WILL ROEHM, Vice-President. L. SIDMAN, Secretary.

CLUB MEETS EVERY SUNDAY AFTERNOON. FIRST MEETING AT NEW CLUB HOUSE SUNDAY, NOVEMBER 2.

Remember the New Address: 161 West 44th Street, New York. The Old Address: 125 West 47th Street, New York.

#### THEATER MANAGERS

#### Ponder and Profit

At a recent conference of the executives and more clinic years of a large mercantile estab-bidment in New York Uity the general man-sector of the second sector of the second sec-ant of the general sector of the second sec-tor of the general sector of the second sec-ant sector of the general sector of the future ad-ancement by the foundation for his future ad-ancement by careful consideration and prompt static same to his bands. Management the discourse the editor of birds for him sending out to burleague the for managers on the tobundia and American the managers on the tobundia and American the managers on the tobundia and American Everywhere: Thear Friend The editor of burleague has re-At a recent conference of the executives and

Everywhere: hear Friend The editor of hurlesque has re-releved numerous requests from burlewide pro-ducing managers, actance representatives, som-pany managers, actists and artisans for informa-tion relative to various burlesque theaters, transfer agents, hotels, etc.

the of the chief aims of the editor of hur-laspe is to render service to the renders of the Burksque Hepartment, and we are colliciting your cooperation by earnestly requesting that you furnish the desired information below.

City	
Name of	Circult
Name of	Theater
Name of	Manager
Name of	Treasurer
Name of	Press Agent
Name of	Adv. Agent
Name of	Stage Manager
Name of	Leader of Orchestra
Name of	Transfer Man
Address	

### The Billboard

Name of Manager Thomas W. Miner. Name of Treasurer Frank Hallgan. Name of Press Agent, none. Name of Adv. vgent, Ernest Geenther. Name of Stage Manager Harry Wenzel. Name of Leader of Dichostra, Edw. Mueller, Name of Transfer Man. Soshagen Transfer Po. in affording protection to the King and Queen in the ginn at the reception accorded them by Mayor diylag at the tity fiall, Manhattan, at which thus the movie news men cameralzed the assembled royalists and near royalists for

the assembled royalls and near royalists for screen exhibition. It uniters not what others may say, \$ baly says that Col. Jacobs is a great producer and presenter of burlesque, and a grand and glori-ous protector of royalty, and so say we.-and NELSE.

#### SUPPLEMENTAL

SUPPLEMENTAL Buying to the advancement of Capt. Henry C. Jacobs to Lieutenant-Colonel of the The-strical Regiment Reserves of the City of New York, the following promotions were ordered by Col Alheet. First Lieut, T. W. Dinkins to the grade of Captain 2d Lieut. Harry Hastings to the grade of the grade of 2d Lieutenant; Fred Miller to the grade of 1st Sergeant. The roster or roll of officers of the Theatflual Regiment, viz. Col. E. F. Albee, Lt. Col. Henry C. Jacobs, Major and Adjutant A. L. Robinson, Major 1st Battalion George M. Fohan, 2d Bat-talion Lee Shubert and William Fox.

### BURLESQUE PRODUCERS OR-GANIZE

New York, Oct. 25.-When Tom Sullivan, producing manager of the Monte Carlo Girls, and George Belfruge, producing manager of the Hilp, W.p. licenay Girls, were seen in Martin's Illp. If p. liceray Gris, were seen in Martin's in un errnest discussion, ye sorthe assumed that some nonswal thing was about to hap-pen in furlesque. Therefore we button-holed Friend Tom and later Juvenife Nephew Tom, who took an active part in the discussion, and we learned that they were organizing a shooting party of outdoor sports, who would entrsin Sunday, Detuber 26, for Glenns Falls,

NAME.	ADDRESS	PHONP (	AMERI	Double		EUROPEAN de. Dot	EALS or No.	HLOCKS T
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	FURNISH		PAR	TM	EN	rs		

se ail communications to ALFRED NEL- Chy, Scranton; State, Pennsylvania, SON, Editor of Burlesque, THE HILLHOARD PUBLISHING CO., Putnam Bullding, Forty-feacth and Broadway, New York, N. Y.

Within ten days we received our returns -twenty from the Columbia and fifteen from the Ametican Circuit.

The managers who extended to us the courtesy The manuagers who extended to us the convrtexy of stylying the desired information may not be Skoreco men, but their consisteration and prompt attention to our request scavingers us that they are on the job, and when a man is on the job in small ublugs that on their face do not points any momentary returns hits safe to as some that he is a man of integrity and a boundary of the interest of his affil-ations. Therefore, in acknowledgment of the con-videration shown us, and for the benefit of The Billionid readers, we are going to utilize some of the space allotted to us each week and pub-lish the names of executives of the various theaters, viz.: theaters, viz.:

COLUMBIA CIRCUIT UIS Jersey (PHY: State, New Jersey, Name of Chrouit, tolumbla, Name of Theater, Majestic, Jersey City, Name of Manager, James F. Powers, Name of Treasurer, Morria Seamon, Name of Press Agent, Mgr. attends to press, Name of Adv. Agent, Wm. Moran Name of Stage Manager, Phil Thylor Name of Leader of Orchestra, Louis Hitumar Name of Leader of Orchestra, Louis Hitumar Name of Transfer Man, Luker Bros, Address, 281 York st. COLUMBIA CIRCUIT

City Newark: State, New Jersey. Name of Circuit, Columbia Amus sement Co Name of Theater, Miner's Empire Theater. cy, scrattori, State, Pennsylvania, Name of Circuit, American Boresque Assn. Name of Ineater, Majestle. Name of Manager, Louis Epstein. Name of Trensurer, Harry Spiegel. Name of Press Agent. Tom Nacion. Name of Dress Agent. Tom Nacion.

- Name of Press Agent, Jun Poesen, Name of Press Agent, Jun Nesion, Name of Adv, Agent, John Thomas, Name of Stage Manager, Win, May, Name of Preder of Direbestra, Veloe Martin, Name of Transfer Man. Point Tracking 50.

#### WEINGARTEN GOES EAST

Chicago Het. 25. 1. Weingarten, of the Sta-

Chicago Het, 25. 4. Weingarten, of the Sta and Garter Show, has gone to New York t appear in the trial of his case pending agains the American furthespic Association. Mr. Weingarten cialus that when he formerly operated an attraction called "September Morn-ing Glories" his two year franchise was taker wavy from him by the American Burlespic As-sociation. He further alleges that the as-sociation re-employed his people after the close of the above and part out practically the same attraction. It is said that some of the evi-dence in the case may be used in the pending Federal trade Investigation.

### COL. HENRY C. JACOBS OFFICI-ATES

New York, Oct 25 8 Daty, the publicity promoter of the Jacobs & Jermon attractions en tour, denies that he assires to "Royalty" outside of that sent him for the use of his original accepts. Nevertheless oil \$ sign was bond in his accentrationations at a recent social session in Martin's that (oil Jacobs, as com-mander of the Police Reserves, was pre-eminent

 $N-Y_{\rm eq}$  thence by anto to the Belfrage shooting lodge in the Adirondacks, Arthur Pearson will taken an active part in

the shooting seance.

#### A FRIEND IN NEED A FRIEND INDEED

HUWARD ATHENAEFM, GRAND OPERA HOUSE AND DOWNOIN SQ, THEATER, Boston, Mass.
E. LOTTHROP, Proprietor and Manager. Boston, Mass., Oct. 15, 1949.
Mr. Lou Sidiwan, Secretary, Burlesque (Tub. 125 W.; Forty-seventh st., New York (113).
My Dear Mr. Sidman: Your check for \$200 was received, for which please accept my thunks.
I am coming to New York on the Wednesday night boat, and I shall drop in and see the boys.

hoys. I am very grateful to you for all the news, and glad that you are meeting with such suc-cess with the club, and the future chance of your having a much larger one must be very grati-fying to the boys. But a word to the wise is aufficient; better be safe than sorry; go slow; don't branch out too quickly; nobedy lost any-thing by waiting—it is a great comedy. These are only suggestions. Think it over. Take it in the friendly spirit it is written. I am very glad to be in position to have rendered you assistance that night of the first meeting i attended. With very best wishes, 1 am boys

With very best wishes, 1 am Very truly yours. (Signed) G. E. LOTHROP, Per R. L. H., Sacretary.

#### AVENUE THEATER,

Detroit, Mich.-Irons & Clamage Bur-lesque Stock Company

#### THE CAST:

THE CAST: Alm Bennett, Walter Brown, Bitty Carlton, Karl Bowers, Sam Mitchell, Mabel Faleer, Polly Morrissey, May Haullton, Mary Metherson, UHORIS – Pearl De Bruyn, Margle Durkis, Babe Green, Vivian Kelly, Virginia Smith, Dude Pulluna, Fern Bowers, Bess Edmunds, Lucille La Belle, Pearl Hoffman, Agues Wheeler, Fern Eaton, Rener De Forrester, Jeannette Commiss, Firsce Lamar, Mildred Griffin, Dalay Colonn, Partsy Smith, Buster Jones.

#### COMMENT

COMMENT The Irons & Clamage Burlesque Stock Com pany, at the Avenue Theater, is presenting up-to date burlesque that is making the Avenue a favorite renderrons for Detroit pleasureseekers who induce in the favorite for the statement of the sta ho indulge in that form of amusement.

The principals ara talented actors and tresses, who atrive successfully to please their

tresses, who atrive successfully to please their andience. The chorus is youthful and present an at tractive part of the performance, further, they are well-trained suggers and dancers, and work as if they really enjoyed pleasing the sudience. —THE MICHIGANDER.

### SEEN AND HEARD AT THE BUR-LESQUE CLUB

Tom Ward, steward of the Burlesque Club, was highly elated recently, when discussing the reagnearance at the club of members, viz., lienry Dixon and Rube Bernstein, from out of town; filxon from Scranton, Pa.; Bernstein from Newark, N. J. Bube Bernstein announced that Mrs. Danny Boochuan filled a one week's engagement with the "Follies of Densure" at the Gayety Theater. Newark, N. J.

Newsrk, N. J.

Newsek, N. J. Rube further summanized that he had no objections to former Detective Arthur Hulmer, who is now in Oklahoma advertising for performers to fill engagements in Hubners "The Follies of Pleasure" company, for while it may be "Folly" on the part of Arthur to con Rube's abow title, Rube treats it as a joke. Dick Vanderbilt dropped into the club during the last week and presented the appearance of an oldtime stock matiues ills intest posing act was in "The Lurking Peril," a coming re-lease of the Wisterin Picture Company. Louis Marastky, the theattest posing our

Louis Marastky, the theatrics promoting jour nalistic jeweler of lindson, N. Y., and frequent by on Broadway, Manhattan, can be found at the club when he isn't elsewhere in the hig town.

town. . President James E. Cooper, by social request has presented to the club au oil painting of its presiding officer, and visitors one and all acclaim it to be an exceptionally realistic pic-torial of the Big Ross of the Proper attractions. Full Dalton, as a promoter of prima donnas, is some exploiter of their talents, therefore it's safe to assume that his latest "flud" will be well movided with meas multicity.

well provided with press publicity.

#### FOLLOW THE LEADER

New York, flet. 24.-Len Sidnun, at the Bar-sque Club this morning, granted us the privisque iege of publishing a letter, viz.: October 14, 1919.

#### Secretary Barlesone Club.

Secretary Barlesque Club, 125 West Forty-seventh at., New York Clip, N. Y. Dear Sir and Brother: Now that we are once again started on the right road, I inclose you check for \$8,25 that I owe for dues. Kindly send me paid-up card to the above address.

With best wishes to ail the boys, I remain Fraternally yours, HENRY P. NELSON COMMENT

Brother Henry P, concedes what we have claimed in recent issues that "we are again claimed in recent issues that where are age of started on the right read." in other works, Lext concentrative the start of the start of the start factional members, and one and all slike are striving to make the club a beneficial and last-ing organization.

ing organization. • Lou Sidman, who has worked day and night in sending ont notices to delivement members that the club is re-established and on a sound financial basis, is highly gratified at the numer-ous responses, including payment of dues past, present and future. That we only outle one communication is due

present and future. That we only quote one communication is due to the fact that it was the first one handed us by Brother Sidman, and to publish them all would require more space than that allotted by burlesque in The Billboard, Suffice to say uni-ye who have not responded. "Pollow the Leader." we need you in the club, and this goes for one sed all NETEE we need you in the and all,-NELSE.

#### GUSSIE WHITE RECUPERATING

New York, Oct. 24 .--- Gussie White, the aumptions sonbret, who was recently operated on for tonslifitis is rapidly recuperating and looking forward to ber early appearance in Barney Gerard's "Girls De Looka" company.

-



# HOTELO

ity, Philadelphin Stute Pennsylvania Name of Circupt & Jambia Annasement Co. Name of Theater, Deople's Theater Name of Manager, San Lewis, Name of Treasurer, George Imler, Name of Treas Agent, Sam Lewis, Name of Adx, Agent, John Patton Name of Stage Manager, Joe Conn. Name of Leader of Orchestra, Joe Nugent, Name of Transfer Man Percusan

AMERICAN CURCETT

AMERICAN URUTH City New Vork Uity: State, New York, Name of Ulredit, American Buriesque Assn. Name of Ulredit, American Buriesque Assn. Name of Theater, Ulynpic, Name of Treasurer, Ed F. Sull'can, Name of Adv, Agent, James Dee, Name of Stage Manager, John J. Macauley, Name of Leader of Orchestra, Marc Geiger, Name of Transfer Man, Ulyapic Express.

City, Hob-ken: State, New Jerser, Name of Clicult, American Ituriesque Assn. Name of Theater, Empire, Name of Mannger, H. M. Bruggemann, Name of Treasurer, Martin Johnson.

Name of Press Agent, Michael O'Mara,

Name of Frees Agent, Michael O Mara. Name of Adv. Agent, none. Name of Store Minazer, F. W. Mohn. Name of Leader of Orchestra Harry Collins, Name of Transfer Man, J. Carroll.

Address, 308 Second street, Hoboken, N. J.

Name of Transfer Man. Fergi Address, 124 East Cumberlap

City.



METROPOLITAN

MIRTH-MELODY-MUSIC

OLYMPIC BURLESQUE THEATER-New York City

AVIATOR GIRLS

FLORENCE BOGARD-"Little Rainbow," "Help the Irish Now," "Carolina Sunshine," "Swimming." ETHEL SHUTTA-"Tishomingo Biues," "Mississippi," "Vamp," "Pocahontas," IDA BLANCHARD-"Sweetle," "Maryland," "Wait Till You Get Them Up in the Air, Boys," "Divie Land." THE BOGARDS-Singing Specialists. ENTIRE COMPANY-McCarthy & Fisher's istort successes. WISC PROCE M

MUSIC PROGRAM OLYMPIC ORCHESTRA-Mare Geiger, Director.

AVENUE THEATER-Detroit, Mich. IRONS & CLAMAGE'S BURLESQUE STOCK COMPANY

B. F. KAHN'S UNION SQUARE THEATER-New York City

LANNING-"Treckles." MINS LORRAINE-"You'd Be Surprised." "Poggy." JACK GIBSON-"Keep Right After Them." "Bad Little Boy." NORMA BALL-"Kongs to Remember." "Tell Me." MISS (RAWFORD-"Wsit Till We Get Them Up in the Air, Boys," "Clap Your Hands." BABE QUINN-"Who Get the Cherries." SOL FIELDS-"roducer of Dance Numbers and Ensembles.

Overture-Eelected Fos-Ttrot-"I'reacher Made You Mine" March-"Taxi"

#### LEE ON WESTERN TRIP Says Demand for W., B. & S. Hits Keeps Ahead of Supply

28

Marvin Lee, Western rales manager for Waterson, Eerlin & Snyder, music publishers, left for a big Western trip Wednesday, October 22, with the expectation of setting a new record

with the expectation of setting a new record for sales. "While Waterson, Berlin & Snyder publica-tions are st the top of the substantial 'best sellers' thruout the country," said Lee, "the strike situation in New York is causing no end of trouble in our shipping department. No freight or express packages are moving from New York and as a result we ship everything by parcel post, Last Sunday I had occasion to where our New York office to change shipping directions on a 100,000 copy jobber's order from express to parcel post.

directions on a 100,000 copy jobber's order from express to parcel post. "When you consider such big selling hits," Lee continued, "as 'Oh, What a Pal Was Marr," 'Nor Little Butterly,' 'Oolda. Wee Wee.' 'Land of Jazz,' 'Preacher Makes You Mine,' 'Meet Me in Bubbleland, 'Swance River Home,' etc., yon may readily understand the turmoll among the trade when they simply cannot se-cure copies with which to replenish their coun-ters so quickly exhansted by the tremendous demand."

#### STILL THEY COME

Chas. K. Harris, in spite of printers and other chas. K. Harris, in spite of printers and other strikes, its continuing to write and publich song hits. His two latest publications are "In Miz-zoura" and "Give Me a Kiss," two songs that are being gobbied up by professional singers as well as by the buying public. "Daddles" is well as by the buying public. "Daddies" is creating a sensation as well, while Einma Carus' big song bits, "Ch, How She Can Dance," and "How Could I Ever Forget Yon, Beantifni Mother of Mine," sre going over in wonderful style. Mr. Harris' own ballsds, "Smiling Lips" and "When the Lotus Flowers Bloom in China-land" and Joe Gold's established bits, "Every-body Shimmites Now" and "Laughing Water Ha, Ha. Ha." are going very bic. body Shimmies Now" and "La Ha, Ha," are going very big.

#### ANATOL FRIEDLAND RETURNS

New York, Oct. 25 .- After an absence of alnew fork, Oct. 23.-After an ansence of al-most two years, Anatol Friedland, one of the most successful of all the popular composers, has returned to fue ranks of Jos. W. Stern & Co., writers, His return is symbolic. It fore-tells many Friedland hits in the near future. for it was under the Stern bauuer, in his previous period with that organization, that Fried-land plied up some of his greatest hits, included among which were some of the most striking popular successes of sli times. Fitting examples are "My Little Dream Girl," "My Sweet Adsir," "Out of the Cradie Into My Hesrt," "Shadea of Night" and "Lity of the Valley." Time after time, Friedland melodjes have swept the country, breaking popularity records and setting up new standards of music sales. The natural, "clinging" qualities of Friedland's melodies are his greatest usset, and his versa-tillty may be ranked next in value. It would be hard to imagine two melodies more utterly dis-

similar than those of "Shades of Night" and "Lily of the Valley," yet each song was a tremendous success. Anatol Friediand is not only a composer, but a master showman as well. He has made successful vandeville tours in the past with such stars as May Naudain and Irene Bor-doni. At this time he is preparing to Isunch a miniature musical production in vandeville. Known as "Musicisnd" it will open in New York doni. early next month. it carries a large cast, and is expected to create considerable comment. The act is music from start to finish, and the two featured song numbers will be the first of the new Jos. W. Stern presentations of Anatol Windtand compositions new Jos. W. Stern Friedland compositions.

#### NAN BUSH MARRIED

"Nan Bush, sister-iu-law of James Kendis, of the Kendis-Brockman Music Co., was married to Howsrd Morrissey, a member of Lee Palmer's act, now at Keith's Riverside, New York.

#### ROSE GOLDBURY

Miss Rose Goldburg is the manager of the band and orchestra department for Al Plantadosi & Co. Rose has been with the firm for a long

time. Before she came to Pisntsdosi she was manager of the B. & O. department for Kalmar, Puck & Abrahams and for Stasny. A wide acquisitance among the leaders of this

city and a spiendid mailing list that she has built up, account for the success of this depart-ment, under Miss Goldburg's guidance. The Piantadosi Orchestra Club, for which Miss Gold-burg is also responsible, is one of the largest in the conntry.

#### K.-B. SELL SONG

New York, Oct. 25.-Kendis and Brockman have sold "Sunny Weather Friends" to Jerome H. Remick & Co. This song is considered by competent judges who have heard it to be the best song "The James Boys" have ever written,

best song "The James Boys" have ever written, and as big a hit as "Bubbles" is predicted for it. The sum said to have been paid for "Sunny Weather Friends" is a very large one. The intest bailed issued by Kendis-Brockman is entitled "For Every Door That Cloves Another Will Open for You," but if this song follows the course of its predecessors they will not be issuing it for iong. not be issuing it for long.

Look thru the Letter List in this issue.

#### HATCH HITS ARE HUMMERS

Three of the publications of the Chas. W. Hatch Music Co., of Los Angeles, are creating constructed novelty, has the earmsrks of a hit onstructed novelty, has the earmsrks of a hit and is a crackerjack fox trot. "Drifting With Mary." a beautiful waitz, with a haunting mel-ody, set to a fine set of lyrics, is full of or-iginality; and "Lonesome Trail" is a bailad that went big when sung by Ben Sokolow st Granman's million-dollar theater last week. The above numbers are well worth the stiten tion of performers und copies may be had for the sking. Some of the other big sellers in the Hatch catalog are "How Can You Blame Me." "Whose Daddy Are You" and a high-class bal-tad, "I'd Still Believe in Yon." Hatch has surrounded himself with a wide-make force, including Ben Light, Dave Snell, Ben Sokolow, Art Vivian, L. Earl Ables and Gorge Norton. He extends a cordial invita-tion to the profession to call when playing Los Angeles. The address is 452% South Broad-way. Mr. Seden, general manager, has just re-turmed from a successful bashess trib and re-Three of the publications of the Chas. W.

way. Mr. Seden, general manager, has just re-turned from a successful business trip and re-ports that offices will soon be opened in Eastern cities.

#### FINE WALTZ SONGS

New York, Oct. 25 .- The Jones Music Co. has published two of the best waits songs heard in a long time. They are "Mary, You Must Marry Me" and "Land of My Dreams." Both numbers were written by Anita Owen, who is under contract to write exclusively for the Jones Music Co.

Music Co. "Mary, You Must Marry Me" has a fine melody and a lyric of sentiment. Many requests for the song have come from vaudeartists, sud it is going to be a hit, according to reports received from artists who have used the number.

ber. "'Land of My Dreams" is ideally adapted to the soprano volce. It lends itself to good sing-ing and is what singers term a "grsteful soug." Vandeartists looking for new numbers will do well to write The Jones Music Co., 1545 Broad-way, New York, for copies of both these num-bers.

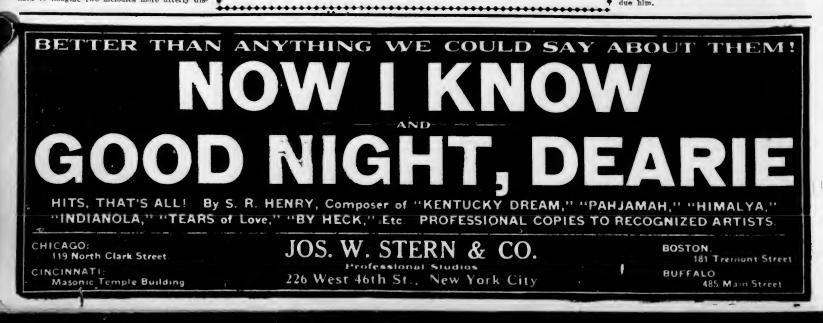
#### FLO JACOBSON WITH BERLIN

Chicago, Oct. 24.--Flo Jacobson, a well-known Chicago singer, has joined the staff of the ir-ving Berlin music publishing house.

Manager Manry Hitter announces that "You'll Be Surprised" is the quickest song hit that he has ever handled. According to Robert Craw-ford, general sales manager. Mr. Ritter has a record for "sensing" song hits in advance.

#### HEARING IN COPYRIGHT CASE

Chicago, Oct. 25 .- The case of Roger Gra-bam against the Emerson Phonograph Company will come up in the courts this week. Graham, who held a copyright on "The idvery Stabic Bines," is suing for royaities alleged to be Bine due him,



The Billboard

29

HAVE YOU HEARD "SN 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 -JOBBERS--EVERYBODY I'M CLIMBING MOUNTAINS" DEALERS-MUSIC PUBLISHERS A New Ballad by the Publishing House of Jerome H. Remick & Co. JUST OFF THE PRESS. "GIVE A THOUGHT For \$4.50 TO A By FRED G. HOLLMAN YOUR SONGS WILL SELL LIKE WILDFIRE WITH Man's eyes have ever sought the sinuous Man's eyes have ever sought the sinuous trails leading to the monntain tops. There he has seated the gods and the loves of his fancy. Always upward his eyes wander when unseen forces paint the wings of his dreams. In "I'm Climbing Mountains." a new song published by Jerome H. Remick & Co., the writers have touched the brooding spirit of the ages. The strained vision, the half-formed faith, the heartaches as the fect stumble and failer, breathe thrn the bars of the song. From numeral days marking has locked up. BUDDY OF NEW IDEA The greatest memory song of the war, with a wonderful memorial on the back page free from any advertising. A. E. F. man for his A. E. F. buddies. Written and published by an ILLUSTRATED SLIDES Write us NOW 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. STANDARD SL'IDE CORP. breathe thrn the bars of the song. From primeval days mankind has looked up-ward, never downward, for inspiration when inner forces stirred his soul depths. The anthors of "I'm Climbing Mountains," Kendis and Brockman, have put in tyric form a cosmic longing as old as the cradle of the race. It is a taile of the ego striving to break its shackles; of the soul seeking its liberation. The beanty of the lyrics carries a tragic undertone, which the music tempers with a breath of expiritual courage. Those who have fought alient battles ont in their All-Alone will catch the spirit of "I'm Climbing Moun-tains," because all of us are reaching for our golden star. 209 WEST 48TH ST., NEW YORK CITY. THERE IS A REASON WHY THEY LIKE OUR TWO NEW SONGS. "THE BOY FROM TENNESSEE" and "SWEET DREAMS OF HOME" **Delighting Audiences Wherever Sung** Our Great New Song Hit "WHEN I'M STROLLING WITH YOU" Send for our limited Special Plaster Rolls of each kong. Only S5c, postpaid. Standard Rolls will be \$1.35. Professional Copies free. Bolh song orchestra-tions, including professional copies, 25c, to pay for publishing and postage. Both songs. 32 parts for band, only 25c. Words and Music by ISAAC ROSENTHAL. Beautiful Lyric. Charming Melody. A Fascinating Fox-Trot Ballad. PRICE, 15c PER COPY. Professional Copies and Orchestration Free to Recognized Artists. M. C. VALLEY MUSIC CO., 715 Worthington Ave., Sta. R. Cipcianati, Ohio. AHRENBEE MUSIC COMPANY, Publishers, 218 So. Wabash Avenue, Chicago, Illinois. LONGFELLOW'S FAMOUS POEM, WITH MUSIC. golden star. "A PSALM OF LIFE" BELWIN SELLS "THAT NAUGHTY WALTZ" PROFESSIONAL SINGERS, LYCEUM ENTERTAIN-ERS, CONCERT ARTISTS, here is a new type of song that is different, one that will instanuly appeal to your audience. Send 30e for copy today Dealers and joblers wile for quantity prices. Address ED-WARD J. HOLTHUSEN, 566 Park St., Eigin, IUL MUSIC ENGRAVERS AND PRINTERS New York, Oct. 25 .- Belwin, Inc., has sold 'That Naughiy Waitz.'' The Forster Music THE REAL PROPERTY OF Largest Estimates Gladly Furnished "That Naughiy Waitz." The Forster Music Publishing Co, has bought the number, and pre-dict that it will be another "Missouri Waitz." Belwin reports that they received a good round sum in advance royalites. They are immediately starting a campaign on another number that they predict will be a winner. The name of the composition will be announced in the next issue of The Billboard. RIDA **Music Printers** LYRIC WRITERS. Good lyrics are always in de-mand. Have yours recised by shaft writer of Har-mation & Reynolds and author of three hits. \$100 sach. DUCK GRAHAM, 2 Beaver St., Schenectady, New York. West of New York on Anything in Music ALL PROCESSES 2054-2060 W.Lake St. Chicago. []] RAYNER, DALHEIM & CO. SIANDARD MUSIC DRINTING COMPANY SINGARD ANTER SANCE CRELIASIA MI O ANTE ANTE OTHER CRELIASIA GREAT DEMAND FOR SONGS! SINGING A BERLIN SUCCESS creas of marketing your own composition, a book covering all essential points is published. Occ-pages of valuable information, including lists of ten-cent stores, music jobbers, record and piane urers, music dealers, musical margarines, etc. Positively the best and up-to-the-times book even , postpaid, and if not as claimed will refund money. Send for detail. Chicago, Oct. 24.-Ted Shapiro, planist for Josephine and Hennings, at the State-Lake Theater this week, is featuring "Nobody Knows and Nobody Cares," an Irving Berlin N SONG HITS WE WANT YOU TO SING OR SELL: "Advertise," "Sunbeam," "Think of Me." "Organ and Choir," "Take on Parth," "I'm Glaid I'm Rack in Yankee Land" (Roll, \$1.00), Song or or choirta 16e each, pospial. Write us takay, HAL-CYON PUB. CO., 307 E. North St., Iadianapolis, Ind. JACK GORDON PUB. CO., 201 No. Hoyne Ave., Chicago SUCCESS. FOR YOUR APPROVAL-A WALTZ SONG Marvelous Lyric!! A Melody That Clings!!! Wonderful Title! A MASTERPIECE FRESH FROM THE PENS Alonzo Govern and Spencer Williams WRITERS OF AN ENDLESS CHAIN OF HITS Their Latest Offering YOU BROKE MY HEART WITH YOUR I Published The LEADING NOVELTY and PUBLISHING COMPANY 806 MAGAZINE STREET, SOO, MICHIGAN 145 N. CLARK STREET, CHICAGO, ILLINOIS of AMERICA 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

The Billboard

ONE GOOD "HIT" DESERVES ANOTHER, SO

NOVEMBER 1, 1919

is ready for YOU. By the writers of "SWEET HAWAIIAN MOONLIGHT." Orchestrations in all keys. Harmony Double, Trio or Quartette arrangements too. Write for your copy now. Tell us your High Note.

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cessful music composer and publisher writes a book explaining how to make money publishing as ta: Correcting Your Faults, Writing a Melody, Directing the Ambitious Young Composer, Placing Before the Public. Lists over 500 Music Dealers-200 Band and Orchestra Dealers. You need Only one of its kind on the market. Only \$1.00, postpaid. Money back if you say so. Send for circ

CHICAGO

GRAND OPERA HOUSE BLDG.

### HITS AND OTHERWISE

By GORDON WHYTE 4

[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.]

"HELLO, ALEXANDER

#### (44th Street Theater)

Lyrles by Alfred Bryan. Music by Jean Schwartz, Musical conductor, Samuel Lehman. Music published by Jerome II. Renilck & Co., New York, Interpolated numbers published by Jos. W. Stern & Co., Leo Felst, Inc.; Chds. K. Harris and McKinley Music Co.

All of the music in "Hello, Alexander" is in the popular velo. The bits of the piece are "Tell Me" and "Sweet Hawalian Moonlight;" both futernolated numbers.

In the first act there are three good dance numbers..."Why Are Chickens So High," "Dixle Melodies" and "Give Me the South." The lat-ter is particularly good and has a fine swinglug melode. In the first act there are three ter is i melody.

mekedy. The second act opens with the most original song of the piece, "My Curly Headed Baby." This song has a Spaulsh flavor that lifts it out of the ordinary, and it should be bighly acceptable for dance orchestras. "The Ghost of Old Black Joe" is another melody that will be good for dance purposes. In the singing of this song the bass of the male quartet should be given special mention. He is Marin Griffin be given special mention. He is Martin Grittin and has a great, booming has voice that reand has a great, booming hass volce that re-sounds thru the house like a deep-toned bell, "Swance Gilde" will probably catch on as a dance number, while "Pahjamah," used by Boyle and Brazil, has already established itself. Sophle Tucker is using "The Vamp," "For't Let No One Man Worry Vour Mind." "When



ARGEST EXCLUSIVE MUSIC PRINTERS WEST OF NEW YORK WE PR ESTABLISHED 18%. THE OT TO ZIMMERMAN & SON CO. CINCINNATIO

Alexander's Band Comes Back From France" and "Everybody Shimnies Now." All are hits. The big seliers of plece will probably be the inferpolated numbers rather than the music of the score proper, the, as has been said, there are the score proper, too, as has been suit, there are many numbers in it that are well worthy of the attention of dance orchestra leaders. The same can be sold for records and rolls. There is a dot of material in the score that is adapt-able for these purposes.

#### IDEAL GETS MILLER NUMBERS

Chicago, Oct. 25.—The Miller Song Publish-ing Company announces that it has signed a contract with the ideal Music Publishing Com-pany, of Toronto, for three years, for the pres-ent and future output of the Miller publications. The contract gives the Toronto firm the rights to reproduce all of the Miller numbers in Canada. The Miller house has taken over the ballad, "My Old Love."



One of Al's first recordings will be "Sugar." will then be on all brands of records made in this country.

### CUPID LANDS IN HOME OF THE BLUES

New York, Oct. 25 .- Miss Alice B. Murray. one of the bright stemographers on the Pace & Handy office staff, was married last Sunday to James 11. Hines at the Mt. Olivet Raptist Church, in this sity. Mrs. Hines was the recipient of congratula-

and the Pace & Handy staff threaten to write a new composition in honor of the event, to be entitled "That Jazzy Wedding Gilde."

#### "THE BATTLE OF MARNE"

LATEST SONG. JUST OUT. "My Old Love." "EVERYBODY'S GLAD AND SO AM I, AL BERNARD SIGNS WITH VICTOR "EVERYBODY'S GLAD AND SO AM I, AL BERNARD SIGNS WITH VICTOR The song has pleasing lyrics and music. who has heard it says, 'It is a song that will take you damp around the even and

#### "SCHOOL BELL"

A Song That Brings Back Memories of Childhood

, Paul L. Leach has composed the music for • Paul L. Leach has composed the music for a number of song successes, particularly these, of the "heart interest" sort, and in "School Bell" he has given the public a unledy that will be hammed and whistled wherever the song is heard. The lyric is by Charles Leach and carries one back to happy memories of childhood. Mr. Specht has given the words a very appropriate musical cetting and the song should prove a winner.

#### LEE DAVID WRITING ACTS

New York, Oct. 25 .- Lee David, the staff New York, Oct. 25.—Lee Datki, the start composer for B. D. Nice & Co., Inc., has been busy for the past few weeks writing special vandeville material for several prominent acts. Mr. David recently completed an act for one well-known bendliner in three days. The name of the artist is being withheld for the present, but will be aunonneed shorily.

In the meantluse all the Lee David numbers in "Wond'ting" and "Tents of Arabs" are in the lead, and are classed as real hits.

#### HERMAN A. HUMMEL

#### Joins Cleveland Publishing House

Herman A. Hommel, who is well known as song writer and composer, has enlisted with

the Cleveland Music Publishing Company. That the publishing house will furnish him opportunities in keeping with his talents and capabilities goes without saying.

Recently Mayre D. Boze, of Hal Hoyt's Gee, Whiz Company, wrote in to 350 Colonial Arcade and secured their "I Want a Bahy To Play With," and she is now stopping the show with her renditions of this piece.

WILLI				IOME OF JAZZ.)			
	AMS & P	IRON MU	<b>ISIC PUB</b>	LISHERS.	- 3129	State St.,	CHICAGO.
	Professional co Artists. Others s	pies are ready for end in recent pro		WHERE MUSIC IS SOLD.	ORCHESTRATIO ROYAL O	N, 25c. SONG ARDEN BLUES, 30c.	is, 15c.
					for opening or close	FOVVN"	
	(1) 10			LIAMS and SPEN			
R	UY	AL	GA	RD.	EN.	BLU	ES
66							
	(By LUKI	E JOHNSON, wr	iter of "Corrine,"	and TED KOEHLE	ER, writer of "Sweet	Somebody of Mine.")	
						Y MAN	
	IF YO	IPRE I	OOKIN	G FOR	1477 H	ERE IT I	IS
	MOND A. BROWNE. ox 492, Ft. Meade, Florida	contract to sing		one-year shuffy and cl is week. It and call to	hoky, still you will love o bear it again."	Box 497,	PEZ BROS. Chicago, III
	W. THOMAS.			Triangle will make y	ard it says, "It is a s you damp around the	yes, and from your deal.r.	



#### The Billboard

CALL! WIRE! WRITE!

### CALL! WIRE! WRITE!

FOR OUR SONGS THAT YOU WILL USE SOONER OR LATER

WHY NOT NOW?

# "THINK OF ME, LITTLE DADDY" "IN THE BEAUTIFUL LAND OF DREAMS" "NIGHTIE NIGHT"

# **"BEALE STREET BLUES" "THAT'S THE FELLER" "BIG CHIEF BLUES"**

REMEMBER YOUR SUCCESS WITH OUR

### "A GOOD MAN IS HARD TO FIND"

Orchestra Leaders, Join Our Orchestra Club for \$1.00 Per Year. SEND FOR PROFESSIONAL COPIES TO

PACE & HANDY MUSIC CO., Inc., 1547 BROADWAY, NEW YORK, N. Y.

#### REMICK SONG SHOP NOTES

Chicago, Oct. 25.—Dolly Sisters starring in "Oh. Levk," at the Auditorium Theater, broke in "My Lie of Golden Dreams" Monday alght and responded to three encores. The wong is a new number philished by the music house of Jerome II. Remick & Co. This is lial Geer's second week singing at the Electrical Show in the Collseum and he is proving an important feature in "Tm Climbing Mountains," "Tell Me." and "Eyes That Told Me So" at the Playhouse the week of Norember 2. The second week singing at the electrical Show in the Collseum and he is proving an important feature in "Tm Climbing Musicians booked to all pa of the world, representing of town music publishers 25 YEARS' EXPERIENCE LOU O W RAYMON

the week of November 2. Morey Stern, of the Remick establishment, is the capable head of the bonze in the absence

"Won Ain't Heard Nothin' Yet." Remick's w comic hit, which has been featured by Al these acts are ison in "Sinbud," has been released and Mr. plause reinras. Stern said that acts have been rushing for it. He said he confidently believed that "I'm leading the Piantadosi field (Umbing Mountains" will go over as big as one of the finest waits nu "Rubbles," and added that artists are invited published in recent years. to try the song.

#### IMPERIAL SIGNS SHAPIRO

Chicago, Oct. 25.—The Imperial Player Roll impany has signed Ted Shapiro, planist, to lay for word rolls. Mr. Ebapiro has been pl-nist for Nora Bayea, Wellington Cross and line noted avelage. other noted artists.

#### ACTS USING PIANTADOSI HITS

ew York, Oct. 25 .- Ai Piantadosi reports

PARODIES TO ORDER

Musicians booked to all parts of the world, representing out

Also composed "POOR PAULINE" | "GOOD NIGHT, NURSE" "YIDDISHA RAG" | "SLOWEST GIRL IN TOWN" and many other song hits

THOMAS & WALKER Phone 308 Gaiety Theatre Bldg., Bryant 3604 New York

Have written successful melodies for

AL JOLSON, BLOSSOM SEELEY, TRIXIE FRIGANZA, FARBER GIRLS, MAY WEST, COURTNEY SISTERS, LINA ABARBANELLE, MAY WEST

and a host of other headliners

Morey Stern, of the Remick establishment, is the capable head of the bonse in the absence of Manager Harry Werthan, who has been con-fund to his home by illness for three days. Margaret Felch, prima donna and saleswoman par eacellence, has been ill for ten days. Both within the week. John Engle, secretary of the Remick Com-pany, and Mrs. Engle are expected to arrive from New York tomorrow. The OLD RELIABLES WITH NEW IDEAS" THE OLD RELIABLES WITH NEW IDEAS" Composers, Here is Your Last Chance To Publish Your Music For \$50 we will print and publish and sell your song for you and pay you sto on every thousand copies sold. For only \$15 we will compose music to your words and make it a hit, too. WALTER C. SMITH MUSIC PUBLISHING CO., 108 Hunt St., Detroit, Mich. America's Greatest Publishers.

#### VIN STARAGE ARRIVES

#### NEW M. C. VALLEY NUMBERS

these acts are patting the song over to fine applause retarns. As an orchestral number "Lovelight Bay." is an istates that same may be secured free by leading the Piantadosi field. It has been called one of the finest waits numbers that has been published in recent years.

VIN STARAGE ARRIVES New York, Oct. 25.—Vin J. Starage, the Bal-timore manager for Watterson. Berlin & Snyder. arrivel here this week. Mr. Starage is about to undergo an operation for the relief of catterbal trouble that has been bothering him for some time. Chengo, Oct. 25..—W. Earthman Farrell, the Divise song writter, has pluced a new number work with the Meyer Uohen Music Pub. Co. The wong was written in collais-ration with Arthur 1. Sizemore, who wrote "Jail-House Blues," or the Swanee Shore." Mr. Farrell is confident that his new number is a winner.

New York, Oct. 25.—Al Plantadosi reports that among the prominent acts using his latest of and Bert, Barra Sisters, Helen (Smiles) Davis and Renard and Jordan. All Tennessee'' and "Sweet Dream of Home," both ished by Edward J. Holthusen, 566 Park street,

Original Melodies Composed Have written successful melodies for in general.

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#### PROMISING W., B. & S. NUMBER

Chicago, Oct. 25.-"Everyone Was Meant for Someone" is a new number published by the music house of Waterson, Berlin & Snyder, and which, in the opinion of Casper Nathan, has a

Mr. Nathan said that "Bubbleland" is show-ing every indication of becoming as popular in instrumental form as it is in song. The song first named was written by the authors of "Oh, What a Pal Was Mary."

#### BLAUFUSS JOINS REMICK

Chicago, Oct. 25 .- Walter Blanfuss, one of Chicago, Oct. 25.-Waiter Biantuss, one of Chicago's most brilliant composers, and author of "My Isle of Golden Dreams" and "Eyes That Told Me So," as well as other successes, has joined the staff of the music publishing home of Jerome H. Remick & Co.

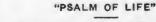
#### JACK MILLS. INC.

New York, Oct. 25 .- The enterprising young publisher, Jack Mills, has branched out in ter-Any performer. FARRELL'S NEW "BLUES" SONG Cheago, Oct. 25, --W. Earthman Farrell, the Dixte song writer, has placed a new number, with Gus Sullivan in charge, at 181 Tremont street, where the feature number, "I Don't Want a bector (What I Want Is a Beautiful (Irl)," is beginning to get under the public's belt, and their big ballad, "I'm a Dreamer," is song was written in collaivration with Arthur running neck and neck, and it looks like "I Pon't Want a Doctor" is the consensus of opinion thruont the conntry. The New York office is under the management of Irving Mills and Nat Vincent.

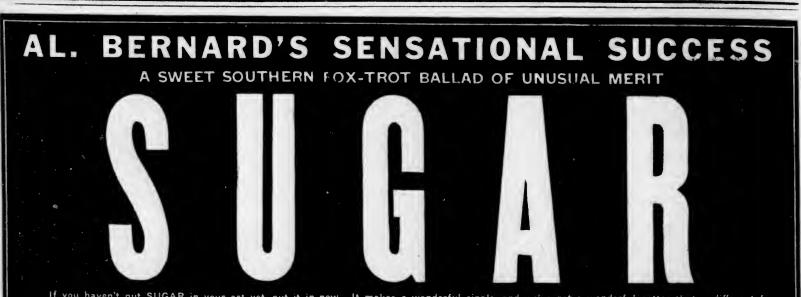
Look then the Letter List in this issue.

"Chas. A. Smith, the Idol of Chicago" Aristocrat Shoulder Shakers and Ankle Breake planning to give Chas. A. Smith a 55,000 celeb lin honor of his sensational masterplere, "W You Get Your Gown," "O, You Ivory Bug." celebration





substantial and promising future. Mr. Nathan said that "Bubbleland" is show-



The Billboard

If you haven't put SUGAR in your act yet, put it in now. It makes a wonderful single, and we've got a wonderful patter that is different from hers. And oh, what a double it is! Just drop us a line and we will gladly send you any kind of a version you want. If you are an orchestra r send for the dance orchestration. Full of jazz. Professional copies and orchestrations sent free to the right parties. all other leader s SUGAR WON'T STOP YOUR ACT-IT WILL KEEP IT GOING.

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found my reserved seat to sometimes be in the last row. And, unless a person affers from im-perfect vision or is of the type that hannts the baldhead row for reasons best known to them-seives, any dance offering is far more artistic when viewed at a reasonable distance. Mr. Freeman might also explain if some of the dancers he has mentioned receive the proceeds of the reserved seat sales to aplit among them-selves.

Mr. Freeman's letter may possibly reach the eyes of those who have been "worrying" over the affairs of poor, down-troiden vanderillians to the managers (3) who think that twenty per is good wages. Some day, when I go to Arabia, as Mr. Free-ma tent-the kind the Arabia fold up and steal way-provided there are any tents left by the time I reach Arabia or any of the many other places I have aiready been "wished" to. In closing may I express the femilaine wish that If there are any nore "umbrelining" for institute the arabit to receive one that will match my suit? Yours very trily.

NOVEMBER 1, 1919

GIRL ACTS FOR VAUDEVILLE Cleveland, O., Oct. 21, 1919.

Editor The Billboard, Cincinnati, O,

Editor The Binboard, Cincinsati, O. Dear Sir--In your recent issue of "Billyboy" you have a "reast" on the nature of most of the present-day girl acts, which I read and approved of. It is aurely time that someone volce the sen-timents of the public, and I congratulate your vaudeville editor and your valuable paper for assuming that responsibility. Furthermore, you give credit where it is due. For there is a crying need of more acts like Mr. Timberg's "The Viol-Ina." He finishes the article by mentioning the op-portunity that awaits the originator of a dif-ferent kind of girl act for vaudeville. And I say-where is it? I have no less than three very original acts that call for four principals and eight girls for chorus.

chorus. l am not a producer nor a writer, but a vaudeville performer that has heard a great many complaints about the average gill act. Abd, if the writers of those acts will not give the public something new, naturally, it is up to someone who does not call himself a "writer" and here.

And 1 have done so. Merely to have the su-preme satisfaction of knowing that-it can be done.

I had no idea of producing these acts, and even now do not intend to do so. But 1f 1



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#### The Billboard

your way to success by featuring the jaz-

ziestand most sensational jazz song published today. The real hit of two continents

THE HIT OF HITS

Full of Originality, Jazz and Blues

CALL, WRITE OR WIRE PROFESSIONAL STUDIO If you write send stamps and program

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can find the proper place to market them; well, count me in that glorios old chase of the al-mighty dollar. Any suggestion concerning the best way of unioading my wares so the junhic can he arynsed in the way yon desire it will be very gratefully appreciated by me. Alcre's to "Billylloy" for its efforts to please both the managers and the public. Very respectfully yours, ROYAL M. COWLEP, 1514 Prospect Ave., Cleveland, O.

GIVE A THOUGHT TO VAUDEVILLE

<text><section-header><section-header><text><text><text><text>

of the team of Cullen and Wood,

ROSE STERLING THANKS October 20, 1919.

ROSE STERLING IMANGS October 20, 1019. Editor The Biliboard. Cincinnati, O. Dear Sir-L wish to extend thru the columns of The Biliboard my thanks and best wisher to all the menhers of the fireus, carnival aod museum profession who in many ways assisted for all the time of the law of the law to form in the time of the law of the law to form in the time of the law of the source is and smith (on T. Kennedy Shows. Hows, Hoes and Smith (on T. Kennedy Shows. Hows: a freat law, and the past season managed a small unmer hotel in a park in W. Ya. The remains were shipped to his former home. The remains were shipped to his former home. Yours sincerely. ROSE FLARASEY STERLING. Lady Taltooist.

ALLEGES MANAGER JUMPED SHOW

Cincinnati, O., Oct. 23, 1919.

Cincinnati, O., Oct. 23, 1919. Editor The Billboard. Dear Sitz-Knowing your desire to see that the theateral profession is gnarded against managers who leave members of the profes-sion in destitute circumstances far away from their homes, we wish you would publish the following: Thit Harvey Perter, known as Jinumie Wayne, manager of "Oh. Sweet Daddy" Company, did cargage Billy Steed, Jud Kichn. Ida Miller and Laella Harris for the above named company, and that he did jump away from the show on saturday, October W. at Auxler, Ky., owing them over \$100 in satury, and buggage bill unpubli.

That the show had been showing a profit ever since opening, and on the week that said Harvey Porter took his hasts departure there was a profit of \$115.00 to that week. Respectfully submitted. HILLY STEED, Comedian.

State of Ohlo, County of Hamilton. Personally appeared before me Billy Steed, who, being first duly sworn, says that the facts stated above are true. JOHN W. COWELL. JOHN W. COWELL, Notary Publi

(SEAL).



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THANKS

To All Those Who Have Co-Operated in Making

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WE ARE SONG SPECIALISTS

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1 -1 -1 -

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Vol. XXXI. NOV. 1. No. 44

### **Editorial Comment**

A CELEBRATED English music hall star, an artist who for many years has heid the reins of leadership in his profession, a man who did yeo-man service during the Great War, a star who, when he appeared for two weeks several years ago at Hammer-stein's, brought the English-speaking mudaertists closer together; a genius CELEBRATED Engilsh music whose original ideas have been stolen time and time again (for instance, the bit about his wife's photograph that Jack Wlison uses), opened at the Paiace Theater, New York, Monday, October 20, and, in the vernacular of the vaude-avlkls, "did a Brodie."

He quit cold in the middle of his third number.

Why? Because Wiikie Bard is a champlon showman.

When this warrior, a general who had whipped every audience before whom he had appeared during the last twenty years, heard the "cat-cails" of the gailery, had been disturbed by the audible remarks of some of the standees at the front of the house, had observed a very famous blackface comedian get up front his seat and leave during the first portion of his act, and when others were noticed following suit, this diplomat of the varieties, cap in hand, stepped to the footlights and apologized to the audience, stating that he had been so ill since arriving in New York that he had no chance to Americanize his material, that his throat was so bad

he could not sing, and, absolving stage that is laugh-provoking abilities would hands and everyone else from blame, his laugh-provoking abilities would shouldered the entire responsibility for carry him over. fallure, saying: "This is the first time in We venture the prediction that twenty-seven years that I have ever Wilkie Bard, furnished with vehicles come in front of the curtain except to that the American people could un-thank audiences for their appreciation derstand, would become just as great a star here as in his native hand.

WHAT happened? W Did the crawd continue in its demonstration of disapproval?

Was it possible that America had lost its sense of sportsmanship or fair play'

Such pandemonium broke loose that such pandemonium broke loose that the very walls of the Palace quivered. From derision and jeers this English artist created for himself the most sensational tumult of applause that any artist, not even excepting Sarah Bernhardt, ever created here. Even the sneerers became turncoats and aided in the enthusiasm. Bard came out again them, but said that hls nd thanked heart was broken.

But by this time the real Ameri-canism in the usually cold-blooded bunch that regularly go to the Palace Leon Danghters left the John on a Monday matinee began to assert at Edmonton, Sas, and is as ltself. They called until they were drums with Vogel's Minstrels.

It appears to us that there should be some sort of International Exchange, with branches in London, where Eng-lish artists contemplating visiting America could have explained to them the difference that exists in vaudeville here from the usual English music hall show. The idea would work both ways. In New York American vaudeartists booked abroad could have their act changed around to meet European conditions.

The Billboard believes that the big bookers of America and England would receive untold benefits from the estab-lishing of such offices, and that in course of time many acts now prohibited from crossing the Atlantic would be given to the vaudeville and music hall patrons of both countries.

on Danghters left the Johnny J. Jones Sh and is now pounding the

#### NOVEMBER 1. 1919

ceived. Address Earl (Slim) Graves, ilot Ark.

Will Duncan Contrad of Halifax, N. S., please write to his heyther, J. R. Conrid, sa he has s mething of importance to tell him.

e mething of importance to tell him, Will the party who wrote Jack Chapman please write again as letter was not received. Address Ft. Payne, Ala., General Delivery, Anyone knowing the wherefronts of Midge Ustrol or Lew Gerdon, please write Edward Manley, 601 West First St., Lee Angeles, Cal. The address of "Charlotte," the ice skater is desired. Anyone knowing her address kindly communicate with the editor of The Billboard Anyone knowing the wherefronts of W E

Auyone knowing the wheredonts of W. E. Worley, jubalist, piecke natify Minuger Ricton, "Kentucky Dream Doil" "outpany (See route).

There is an express package addressed Mr. L. Corbett at the American Rallway press Company, Quiley, IIL, and it rem underivered. ed to y Ex mains

Anyone knowing the whereabouts of Faye or Teffice Blackwell, or Volley Thompson, please notify Ed C. Brown, 210 K. Castilla st., tolora do Sprilugs, Col.

Prederick Pieffer, with Grent Southern Spo-ed board of was in bospital at Whited, y ommunicate with Mrs. William Pieffer, Lo oning, Maryland,

those

oning, Maryland, Anyone knowing the whoreabouts of Billy url please communicate with Mrz. B. Furl, 05 Glenwood ave., Govans, Md, Thanks to hose who answered before. Don Heath, or Don Gestifield, last heard of as pluro player around Chicago or mayone know is list whereabouts please get in touch with M exitted, 559 S. Manu st., Kenessai, Wi-Anyone known is when the whereabouts of a sec-tion when the whereabouts please get in touch with M

Destinette, acd S. Mald St., Kepressa, W.-Anyone knowing the wherealisants of S. S. Hill Company, publishers, formerly 32, 1 non Spuare, New York City, please consumilence with H. L. Adams, 511 Buffalo 31, Utten, N. Y. Charles Sheffer, formerly of the blackface team of Sheffer and Blackley, or anyone know-ing bids whereaburts, kinelly communicate with Mrs. Rene Cushman, S5 E. Main street, Meriden, Conn.

Ned tarrel, plane player and Mad C. LaBine both formerly with Johnsy Kirk's Show, or anyhedy knowing their whereabouts please soul address to Churles B. Paul. Box 26, Eigin. Minn.

Will Watter M. Davis, of Ferry and Dovis also Hassen Hen Adde, or any of our did friends we have last trace of, please write on The Australian Millers, care Gen. Del., Phila delphia, Pa.

Gabrielle Radoux, a member of the Royal Pelsian Trio, or anyone knowing snything is garding her whereabouta, please get in bash with C. E. Bennett of the Bennett Prinding Company, Atlanta, Ga.

Pat McCann, who is thought to have a wheel of fortune on either a carnival or circus, or anyone knowing of him or his wherehouts please notify Mrs. L. B. Bernelle, 500 Harrison street, Amarilla, Tex.

street, Amarilla, Tex. Anyone knowing the whoreabouts of Phelis-Labardo, also known as body Huard or Black seven years old, last seen with Mrs. John Rhe's please notify her faither Henry LaVardo, Hernd tage Hotel, Grand Raphis, Mich.

Will Mayne Cook, or anyone knowing ber whereabouts kindly commonicate with Harry F Weilis, P. O. Pox 491, Baitimere, Md. When hist hered of she were with the El O'Brien Ex-position Spows at Worcester, Mass.

pesition Spows at Woreester, Mass. Anyoné knowing the where thous of A. W. Dirner inst heard of in Pensacola, Fin., with the Johnny J. Jones Caralyal Company will do line a great favor by companicating with William Bell. 1962 Charles et. Indianapolis Erd.

William R. Plerson, last heard of with the Ching tuing Follies Company at Key West Fan, or anyone knowing his whereadout process get in touch with his mother. Mrs. M. J. Pinker ten. 3740 Wall st., Los Angeles. Cal. Very important.

M. Annasis, or anyone knowing his where abouts get in tracely with the nucle, George Suths, P. O. Kok Sto, Shurron, Pu. When last heard of he was a candy butcher, during the tair at theory like Pa., September 9, 10, 11 and 12, with a company.

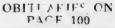
Theo, Baker Paul Gruppe is a well-known cellist who hat recently received his discharge from the atmy and returned to this country. He will be locard in concert work this season, it is understood. While overseas Gruppe gave many concerts for the entertainment of sol-diers.

diers, Frank U., Kelton-According to Manager John J. Garrity, of the Gurrick Theater, Chicago, Franchue Larrimore created and played the leading role in "Scandal." Emina function was in Chicago while the play was there, ready to take the leading role tr necessary, but Wiss larrimore played it till the end of the enangement. Mr. Garrity sold that Miss Larri-more and Miss Buning were regarded as pretty pearly "sone", by the management both in point of esteen and as artists.

of esteen and as artists. Hermione Lasseter The organization is called The Caravan Theater and is located at 126 E. 23-d street. New York Pity. It was formed to produce one-net and longer plays by a company of actors who will be open to engagements in any acdience. It is the purpose of the playses to take their plays to any lown on request. Ac-cording to one of the members it is believed that the plan will argue d especially to residents of towns of the beaten track of the interited tents. We do not know whether contributions of plays are desired from non-members or not-but you can condictes seenge the information by writing the the iter at the zódress given.

Franklin Mills, York, Pa.-Crane Wilbur has been writing plays only a short time-some

(Continued in sage 100)



not spent more than three weeks in the United States. He did not know Amer-ican vaudeville, and, consequently, did not Americanize hls material, but went

H. R 2318 Do Olewine-'Fhere is mail for you at eglag st. Omaha. Neb. Rob B. Rogers, get in touch with Billie Rua-sell at once, care The Billisard, Cincinnati, O. Billy Broone, just discharged from the service, quests Jess Weiss to write, care The Billreques

Readers' Column

J. F. Howard, get in touch with John M. Egan immediately, Very Important for your

Lillian Scott, care "Conte Ajong, Marie," write to your mother at once. 641 S. State at., Chleago, 111.

Dr. R J. Atkins, L, B. 35, Moravia, Ia., would like to know the address of Charles Sells or his family.

The whereabouts of the Linn Classic Dancers is wonted by Flora Vooriees, Carnegie Hali, New York Uity.

w Troi time Trouper, Jackson, Tenn.—The difference in time between New York City and San Fran-cisco is four hours.

Aryone knowing the whereabouts of Charles McKeever, kindly novice Dick C. Cahill, Strund Theater, Norfolk, Va.

Capt. Itving O'Hay, won't you communicate with your old "Second Longy?" Forget every thing except our friendship.

Pennie Ruel, or anyone knowing his address stify Clurics E. Datey, Futter Hotel, Water iry, Como Very Important.

Ching Navosole, or suyone knowing ids where abouts please untify his prother Sam Navosole 164 Pausach ave., Garfield, N. J.

Will the party who wrote Earl "Sim" Grav lease write again as the letter was not a

Last week the Carnegie Foundation, in a report with a foreword by Eliau Root, revealed conditions that The Billboard has been pointing out and protesting against for seven years. Also it recommended the same remedy that The Eilboard has been advocating, i. e., The Public Defender.

THE PUBLIC DEFENDER

The Billboard

Defender, Says The New York World In its Issue of October 22: "Inequalities of justice to the poor are described In a report issued yesterday by the Carnegie Foundation for the Advancement of Teaching. Three years have been spent in the preparation of the report, the facts having been obtained by study at first hand of courts througt the coun-try. Elihu Root has written a foreword, admitting that justice has been put beyond the reach of the poor, and declaring It is time to put the house in order.

put beyond the reach of the poor, and declaring it is time to put the house in order. "Henry S. Pritchett, president of the Carnegie Foundation, in the introduction, says the existence of free government depends upon mak-lng the machinery of justice so effective that the citizens shall believe in its impartiality and fairness. The body of the report is from the pen of Reginald Hebe. Smith, of Boston. Many persons co-operated in the general undertaking. "The first part of the report portrays the denial of justice, national in scope, which exists today. tauses of the denial are found in delays, which handicap the poor litigant; in court costs and fees charged by the State, which often prohibit access to the courts by the poor, and by the expense of lawyers' services. This expense is a fundamental dili-culty, because lawyers are essential and many persons can not pay their charges. charges.

charges. "Remedial agencies are considered which can be employed to make the position of the poor more equal, such as small claims courts with informal procedure, domestic relations courts, using probation officers; industrial accident commissions administering workmen's compensation acts. These are only beginnings, which should be widely extended, the

report says. "For the multitude of cases beyond the jurisdiction of these agencies, the report urges that the only solution is to supply the services of iawyers gratuitously to the poor, thru public defenders."

hoarse for Bard, and, with shouts of good wishes and that "Wilkie, you are all right," "Wilkie, we love you still," the veteran came out again, tears streaming down his face, and, after receiving a kiss from his wife, declared that he was overwhelmed, but that he was far happier than five minutes pre-viously, and that, given time he would prove to them that he could entertain them.

With the exception of one or two, the American actor last Monday proved his sterling worth. Those present saved a great artist of their profession from going back to England a man broken in heart and spirit, and Bard probably to his dying day will never forget Monday afternoon, October 20, 1919, at the Paiace Theater, New York.

FORGETTING for a moment the sentimental side of the whole affair, it may perhaps not be amlss at this juncture to diagnose the situation and suggest a remedy for such occur rences in the future.

During his whole lifetime Bard had

report





cess which has attended the New Hotel Rou-clere at Ridgewood, N. J., seems to preclude

Frescott and Hope Eden are continuing their aerial flights from town to town. Our illus-trious co-editor, William Judkins Hewitt, once prophesied that vaudeville actors would make

their jumps by aeroplanes, and the Frescotts are paying the way. It is all a boost for magic, mindrealing and kindred arts, and these clever artists are receiving columns of pub-licity in the papers in every city in which they

We suggested in our vaudeville department

recently that a wonderful story could be weared around the act of Joveddah De itajah. We must have been looking into Aiexander's Crys-

tal Ball at the time, for It is now whispered

that this Hindo genus has received proposi-tions from two Broadway producers to star him in a sensational play of mysticism and occultism of the Far East. Thurston packed and Jammed the Standard Theater New York last work Merst proph

industion packed and Jammed the Standard Theater, New York, last week. Many people went up to 90th street and Broadway to see the master magician who were unable to get seats for the show during his sensational run at the Globe.

ANSWERS TO CORRESPONDENTS

ungazine devoted exclusively to hypnotism, have sent your letter to an authority on

If D., Rochelle, ill .- Don't know of any

et. MeGUIRE, Clarksdale, Miss,-Dr. Wal-

believe he originally came from Unicago, in fact Friend Burns of the old Atlas Trick & Novelty Co., toll us once that Van Hoven when a kid used to come around his store every paynight and invest most of his salary

B. P. (Magician), En Route-Yours received We are sorry that you are sore at us for Bot

We are sorry that you are sore at us for not publishing exposes of tricks once in a while.

publishing exposes of tricks once in a while. We feel sorry, oh, so sorry, for you to think that your intellectual cell is so microscopic that you would like the world, and most every-one who is anybody in the world reads The Billboard, to know how you and other ma-ciclans accomplish their marvels. Or per-haps you were just kidding: But please re-member that we are of English descent and don't quickly grasp some American jokes. When we see Ziska again we will put the matter up to him.

Z .--- That is his real name--James

this possibility.

appear.

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subject.

In tricks

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William

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Radio

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Butler, Mo., Oct. 16, 1919.

They say that magic is revolutionizing the world. This week here a gentleman approaches me while working with They say that magic is revolutionizing the world. This work here a gentleman approached me while working with Madam Frimini giving our demonstration of telepathy. He told me he had a daughter seventeen years old who was lacerricible. She absolutely refused to help around the house, wash diskes or any other domestic work. He wanted to know if I could find some means to take her on the read with our carnival and make a lady out of her by means of magic. He was perfectly sincere about it, and bothered me considerably until i suggested to him another remedy, which the agreed to try. agreed

agreed to try. HAItitY J. FREEMAN, En route Brundage Shows. (The Friminis have a mystery show with Brun-nage, and in conjunction with Miaglelan Presso give an excellent performance, with the result that business is good.)

Horace Goldin is a big sensation at the Dal-has State Fuir in Texns. An addition to his performance in the collscenn there he is offer-ing as a free attraction his cannon mystery. A tower loss feet high is erected in front of A tower test feet high is erected in front of the grand stand, at the extreme top of which hangs a trunk. Goldin places a lady in a luge shell which is loaded into the gun. At command of "fre" the builtet is seen to leave the cathen and when half way towards the tower capitodes and disappears in mid air, the runk is halled down and of course the woman is discovered a fa The Triple Mystery. .

#### . .

Julius Zanelg came all the way from As-bury Paak N. J., the other day to take a look at Broadway. The Zanelgs have a Temple of Psychology down by the ocean and business is spiendid if one can judge by the function that Zan is invited friends to at the Astor Hotel.

# Some peer mismided individual is playing that the smaller towns and tanks in the State of New York and billing himself as The Great Hilliar. There is no Great Hilliar and the only Hilliar cuited to use the name in magic is the writer of this column. This is inserted for the benefit of local managers who may be indicate to place this follow believing him to induced to play this fellow, believing him to be connected with The Billboard. All we can say to the party himself is Ostagazualum!

The Chicago Local No. 3, of the Society of American Magicians is now a permanent in-stitution, and much progress is being made each week in the way of organization and membership. The Chicago Conjurers' Club still membership. The Chicago Conjurces' Cinb sili meets semi-monthly at Fraternity Hall, and plans are now under way for a big surprise and novelty meeting to be held this month. Par-ticulars that unsnage to leak out all sound very mysterious and promising. Even the name is mysterious, as it is to be called the Dill Pickle All those interested in magic are in-vited to participate. Address the president, Perry Taylor, or Art Felsman's Magic Store, in the Palmer House Lobirs Chicago IU.

Perry Taylor, or Art Felsman's Magic Store, in the Paimer House Lobby, Chicago, III. Brother Bornfeld tells us that Chicago has been well represented magically lately, one of the notables playing there recently being Frine karmil, in a new act of Oriental magic. He was heavily featured at the Hippedrome and the Empress, where he proved a big box-effice attraction. office attraction.

#### Ladysmith, Wis., Oct. 15.

Dear Sir.

Lasysmith, Wis, Oct. 19. Dear Sir. Just a line to let you know that magle is living and endoying good health even in the wilds of Wissende. As you will notice by enclosed bill i am try-ing to do megie. I read your page each week, in fact 1 study it, and while am inknown to you and most of the migle world wish to Bay that your Magle and Magleine Column ina-height of the migle world wish to Bay that your Magle and Magleine Column ina-height of the migle world wish to far height of the migle world wish to far height your Magle and Magleine Column ina-height of the migle in the marke is much appreciated by the humber folks. Now i which to thank you very much for the help that your qage has given no. for magle to me is life itself, yea, bredd and hatter, and I num trying my best to keep it up to the high standard to which it belongs in the entertainment world. Sincerely yours in magle.

nic to the high standard in the entertainment world. Sincerely yours in magle. RAY M. WESTION.

Harry Rouelere, of the famous Mildred and Remetere, called to see us fast week. Rouclere might surprise the magic world by going back into the game again, altho the phenomenal suc-13

MAGNETIZED CIGARETTE

#### ne Billboard

Frilme In October, 1845, had a half page devoted to him, and he appeared several th before President Polk at the White House. introduced the production of large bowls 01 water, etc. (garbed in Chinese poles), lor before Ching Ling Foo ever came to America. long

That the country has not lost interest in hypnotism is shown by the big business being done at the Caruthers Psycho Mystle Co., now playing thru the Middle West, Prof. Caruthers is again featuring the Marvelous Emersons in their musical telepathy act.

Murray and Estelie are playing clubs in aud around New York and reports on their new novelty act are excellent. TO BECOME A GOOD MAGICIAN (3D PASS)

"Never do the same trick twice before the same audience. You should know something about old coins and stamps and have a few about old coins and stamps and have a few books containing all around receipts, know the different changes between town time and rail-read time, always have a fountain pen handy to sign contracts, and when you leave the agent's office magically produce a box of can-dy and give it to his stenographer. This little trick will prove of great benefit to you the next time you".—(To be continued text week.) week.)

Charles T. Jordan has favored us with a copy of his new book entitled Thirty Card Mysteries, with an introduction by T. Nelson bowns, cleverly writien. Mr. Jordan is to be complimented for giving to the profession some evolution tricks. excellent tricks. There are several full page illustrations in the work, and each trick is incidig explained. One of the neatest effects ia The Tric on page 23, which tips off something that we doubt even professional magicians ever knew before. By all means add this book to your library.

Richards is still doing well. Last week in inter Nickola, the hypnotist, played the opposi-ion house, but both shows did good business. Butler tion house, but On Saturday Richards turned them away and broke all house records. Richards and Nick-ola spent many enjoyable hours together.

John Krisko, cashier of the Lyndora National Bank, Butler, Pa., is a brilliant amateur magician, with some very novel ideas, and delights in mystifying his friends and hobnobbing with visiting magicians.

B. MediUIRE, Clarkedale, Miss.—Dr. wai-ford Bedle is not a magician. He advertised himself as the Electric Wizard, the Pamous Bloodless Surgeen, and is a big box-office at-traction in Europe. Yes, we believe he is an Englishman, and is still playing thru the prov-inces in Engind. He was booked for America at one time, we understand, but never ap-neared here. Felix Hermann did dapacity business in Reading and Scienton, Pa., and his show seems to be running along very smoothly. Wil-liamsport was also very good, in fact the show had an advance sale of \$480 the day before it ARTHUR UHLSOM, Cure Chamber of Com-merce, Muskogee. Ok.—Van Hoven billed him-self ns the Dippy Mad Singleinn, and made a great hit with his nut style of magic. He is at present a big feature in England. We believe he originally came from Chicago, in free England Durne of the aid table Tight. opened.

#### THEATRICAL NOTES

The Exhibitors' Supply Company, Chicago, has incorporated at Madison, Wis., for \$5,000. The Linton Theaters Company has incorporated at Linton, incl., with a capitalization of \$10,000. The directors are Robert F. Scherer, Lawrence B. Scherer, Robert M. Kidd and Samuel M. Grimes. Richard W. Wigley, Mankato, Minn., has purchased the Majestic Theater, Minneapolis, from Mark Carey. The deal was made last week. The house will run pictures and keep the same employees.



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primerits into the rig transcrints special of 250 pages, beautifully illustrated, with a hundsome cover, photogravure section. Brander Mathews, professor of Dramatic Literature of Columbia University, will contribute a special article dealing with "Shakespeare on the Stage Today," which will be a very valued contribution to the scheductic theoretic of the hour that will be much

scholastic thought of the hour that will be much appreciated by the school teachers and min-isters of the iyeeun and chautauqua world. See that your friends in these walks are re-membered and receive a copy of this issue,

# A Real Lyceum and Chautauqua Event "In encyclopaediu of information for all who are interested in this great work."

Lecturers, Entertainers, Singers and Musicians, Bureau Managers and Local Committeemen: Here Is a Real Opportunity To Help Yourself -Here Is a Chance That Has Never Before Been Possible

At a meeting of the Chicago Rotary and card calling their attention to the fact that you American Stage of Today." He is eminentiy Kiwanis chubs, held jointly to cement the gen-eral good feeling that exists between these two sensor of the year, when it is the universal ributor to The American Magazine and has been great organizations, which are doing so much in common, one of the speakers said: "Do we ever fully realize the real value of friends as a business asset?" Take Prevident Wilson as an ex-

fully realize the real value of friends as a busi-ness asset? Take President Wilson as un ex-ample: There are few men in all the armais of history who have been called upon to face the gigantic problems and to carry the tre-mendous burdens that have been loaded mon-our Chief Executive, with the result that he has been brought to the verge of the grave trying to de superman's work, the reason being that Woodrow Wilson is one of the unfortunate-men who has tried to do too much himself. He has never barned to make friends. He has few friends as we know that term. "In contrast with that picture let us look at another great personage," sold the speaker. "The greatest private citizen in the world was, without doubt. Theodore Roosevelt. He was great and powerful because he made per-

wars, without doubt. Theodore hoosevert. The wars great and powerful because he made per-sonal friends in all walks of life. Men and women would light for him and follow him, be-cause they counted him as their friend. He could name more people by their given name than any man in America. He could shake band, with themsands every day and not be hands with thousands every day and not be

that any main in matter  $\lambda$  is consistent any matter in the state of the state of

them. Here is a great chance for you to widen your usefulness and make your work more in per-manent demand. Here is a chance for you to build up a call for return dates. Here is a chance for you to add to your own power. What Is that chance?

Is that chance? A personal letter to one hundred friends would cost you money and time and the amount of interest that you could convey in a personal letter would be very finited. It would be worth your effort for all of that. But here is a chance to accomplish all you wish to accom-plish and do it with little or no trouble and at

plish and do it with little or no trouble and at very little expense. You realize that the one big problem that is appermost in the minds of every one of the hundreds of committeemen who have worked for you this year or who will work for your interest from now on will be the problem that was so ably discussed in the few minutes that were soluted to be the monder were during the L. allotted to Dr. Alexander Karr during the I. L. allotted to Dr. Alexander Karr during the L. L. C. A. convention activities. Brooks Fletcher has said that that speech of Dr. Karr's was worth hundreds of dollars to him. He has one of the most effective parts of Jds lecture. "Community Deadheads," devoted to some of the facts developed by Dr. Karr.

the facts developed by Dr. Karr. In the big Christmas Special, of which there will probably be something like 75,000 copies distributed, we will have a special article writ-ten by Dr. Karr, contributed specially for The Billboard. In it he shows the full facts about the wonderful activities in which the Federated Community Association of North Dakota is en-gaged at this very time. This article will be read and appreciated by your committeemen. read and appreciated by your committeemen. It will help them get a better grip on their own problems. It will help to make a better demand for becturers, entertainers, musicians and sing ers. It is really a wonderful piece of propa-ganda, and will be received by the small town rand lesser city conditioned by the band to be tribution. You will reap the benefits of it: power if you but connect with its usefulness. Here is our plan; We will send 100 copies to

GLADYS ANDRES

custom to renew acquaintances and to fasten the ties that have been made. We will have a special article in that issue devoted to lycenim and chantauqua music. We will have some of the sample chantauqua lyries that have been sent in for our Chantauqua Top-membered in this way at this time. He has been sent in for our Chantauqua Top-teal some sent in for our Chantauqua Top-teal some fortest. custom to renew acquaintances and to fasten the first that have been made. We will have a special article in that issue devoted to bycenin and chantanqua music. We will have some of the sample chantanqua byries that have been seat in for our Chantanqua Top-ical Song Contest. We will have a lot of ein-formation new to our readers about the way songs are made popular and the value they are to performers and publishers ulike. This will be of great value to all who are interested in music. This will be a barmonions chord that will band your interests anew to those of the boalties where you have appeared, who have gone out of their way to make possible the byceum and chautanqua activities.

gone out of their way to make possible the iyeeum and chautangua activities. Think of teaching 100 of these friends with your message of good will nick kind remem-brance, while at the same time others are doing the same with hundreds of other committee-men. If only ten attractions could da this that would mean 1.000 copies of that big, vninable issue would be placed in their hunds with our mutual chantangua message of good will and friendship. This would be a power for the betterment of the programs and the better treatment of the talent and better purpose for the manager—ait in one big issue—that will be s of your friends and we will send a the manager-all in one big issue-that will be

membered in this way at this time. He has made your work possible, A card will remind him of the fact that you appreciate his efforts und a copy of the Christmas Special will delight his heart. Ross Crane will be shown in his new cam-

palgn for "Better Homes," He mis new and to present his lecture at the great State fairs to present his better at the great state fairs

to present his lecture at the great State fairs in competition with the free slows, and midway attractions, and still come forth with the most effective report of uctual accomplishments that have ever been his to attain. There will be special lyceum and chautanqua articles that will be of real value to hoth the man on the platform and the committeemen. There will be articles that will show the mag-nitude of the work that is being done that will be of great help to the managers who are far-skhted enough to be interested in the work that the committeemen are doing. Don't forget this fact, and it is n fact, that

Don't forget this fact, and it is a fact, that the late J. Pierpont Margan was a wonderful organizer on a large scale. He was a man who

the value of a friend and an acquaintance The Christmas before he died he sent 4 mm This will only cost you \$10, which will cover the cost of mailing 100 cards, with your com-pliments and The Big Unristmas Special of 250 showed that he valued their friendship enor

boxes of eigars to that number of his friends aud acquaintances us a more reminder, which showed that he valued their friendship enough to take thought of them at that time. How many friends have you that you would care or be able to remember if you had the millions of a Morgan or a Rockefeller? But money doesn't buy friends. You have to grow them. It's a matter of slow enlitvation. Sow the seed now and reap the benefits all the rest of your life. Begin by making a list of 100 of your friends whom you will want to remember you at Christmas time. The first 109 were sold before we completed this article. Send in your lists as soon as possible, as we will want to gro lists as soon as possible, as we will want at this systematically so as not to dupli

Why is it that we hear so much about Eugene Field here in Chicago? To one who did no know it would seem that Field died only yes terday. Field knew the value of a friend, 14 1101 110

terday. Field knew the value of a friend, He knew how to be n friend. It is said that after the great Puilman strike, when Eugene Debs first attracted national attention, and where he got in wrong with Uncle Sam, and it looked certain that he was in for a trip to juli, that Eugene Field wrote him: "I see that you, will soon be in need of a friend. Let me be that friend." That story reveals the cause of Field's power. power.

Now is the time to invest in that most sacred of nil human investments. Now is the time to convert sentiment into reality. Let's start now to make friends by being n friend to those who to make friends by being a friend to those who need our friendship at this hour. There are thousands who need the kivily lift that a kind remembrance like a big forons. Christmas copy of this encyclopedia of entertainment and amnse ment will be, and now is the time to callst in this move to show our friendship to those who have befriended as

wave petriended us. Write at once and let us nrrange for this service, Address Fred High, 35 S. Dearborn street, Chicago. Don't delay. Do it today, Do it right nway.

#### MISS GLADYS ANDRES

It is always the policy of The Riibboard to assist all persons possible in advancing and furthering their interests in all lines of the profession, but much of the time we are mable to assist the average applicant for the reason that he or she seems to be steeped in the mire of helphosestors. of helplessues?,

A few days before the recent I. L. C. A. Convention we received a letter from Miss Giadys Andres of Fostoria, O., notifying us that she would be in Chicago and that she was coming to secure a place in a good concert company. She even suidt that she intended to stay here until she got what she wanted. She didn't write and ask us to look for a big sal-ary with nothing but solo work and the center of the spotlight as so many artists do. Upon her urrival she hunted us up and told her story, and when we suggested that she do cer-tain things herself to help her own interest she was willingness itself and proceeded to do a+ in-structed and do it with all the pep and in-terest that she puts into everything that she undertakes.

Mrs. Lulu Hatfield Solomon, manager of the Stratford Opera Company, had previously writ-ten n letter and asked us to take n little-personal interest in this talented young hady nucl this helped along a great deal. Mrs. Solomon wrote: "I will be glud if you will give Miss. Andres a little guidance during the convention, for I know that nil she needs is un opportunity to prove in a larger way what she have so amply demonstrated heally. I have found her to be an exceptionally glifted with a rurely graceful personality, which, ashie from her musical talent and dramate ability, manuclately enders ther to her nullences, and keeps them constantly on the alert. Not only Mrs. Lulu Hatfield Solomon, manager of numediately endears her to her nullences, and keeps them constantly on the alert. Not only does she make good, but what is equally pleus ing and gratifying to numagers, she da<sup>8</sup> <sup>3</sup> charming disposition; ulways cheerful, willing and oblightg. She is capable of giving in entire program with very little assistance, a<sup>8</sup> she masses a very rare and humay combinashe possesses a very rare and happy coublis-tion, helping a separatio sejoist, saxophonist, hupersonator and humorist."

Miss Andrea has done considerable concerti-ing thront Oldo as a member of the Wola wright thompany, and has also given many mon-log programs besides doing a fot of numateur performing.

We were pleased to introduce her to Mr. and Mrs. Art Wells of the Apollo Concert



### NOVEMBER 1, 1919

Company gated as a member of the second seco

the to place even with a detering young artist in such an aggregation. But the real reason that we are setting forth these facts is that they may be of help to others in showing that after all is said and done that no one in the world can do as much for us as we must do for ourselvea—a fact the more reache overlook. that many people overlook.

### A CHAUTAUQUA SONG IS NEEDED

# \$2.000,000 in Sight To Be Split Between Publisher, Author, Composer and the Chautauqua Singers and Musicians

I'nder the above handing we published the Inder the above hadding we published the letter written by Louis O. Runner, in which he stated that in his paper read before the inter-national Lyreaum and Chattauqua Association that he had overlooked the most important thing that he wanted to bring to the attention of the convention. He wrote: "I intended to show the wonderful possibili-ties for a chantauqua song, point out that we have haid baseball songs, amusement park songs, roller skattne

have had basehall songs, amusement park songs, automobile songs, airplane songs, roller skating songs such hundreds of other topical songs, yet none of the publishers have ever thought to put out a chautauqua song, this in spite of the fast that we have the machinery organized is make such a song famous throout the entire country in three months' time. Such a song would be worth millions of dollars to the lycanm and chautauqua movement, and, if maritorious, (Continued on page 69)

T.



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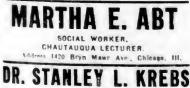
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The Billboard

# I. L. C. A. COMMITTEE REPORTS

The figures refer to the grades in the report cards: 100, audience delighted; 90, well pleased; 80, fairly well pleased; 00, not satisfied. (Continue) from last week)

THE HUSSARS

THE HUSSARS Kearney, Mo. ..... Mellette, S. D. ... Golden City, Mo. ... Urion. Mo. ... Hepublic, Mo. ... Pressent Ia. ... Pressent Ia. ... Boneville, Mo. ... Salem, S. D. ... Raker, Mont. Chaffee, Mo. ... Lommon, S. D. ... Ridgeway, Mo. ... Midgeway, Mo. ... Midgeway, Mo. ... Frederickstown, Mo. Econies, S. D. ... Frederickstown, Mo. Econies, S. D. ... Pressent Hill, Mo. Adel, Ia. DR. L. G. HERBERT Yellville, Ark..... Mt. Vernon, Mo... Guymon, Ok. Shamrock, Tex. Wynnewood, Ok. Shamrork, Tex. Wynnewood, Ok. Belle Plaine Kar Gruve, Ok. Marletta, Ok. Brownswood, Tex. Kan. Brownswood, Te: Ilydro, Ok. .... Duncan, Ok. .... St. Joseph, Tex. Cordell, Ok. Ok. Tex. Sayre, Ok. Pampa, Te: Edna, Tex. Perry, Ok. C. HERBSMAN . C. HERBSMAN Junction (Ity, Ore... Poplar, Mont. ..... Castle Rock Wash. Gladstone, Ore..... Newberg, Ore..... North Bend, Ore... Forest Grove. Orc. Hillsboro, Ore. 50 MORRIS G. HINDUS Shampock, Tex. Grove, Ok. Marletta, Ok. Pamps, Tex. Cordell, Ok. Belle Plaine, Ka Wynnewood, Ok. Giymon Ok. Duncan, Ok. Hydro, Ok. M. Vernon, Mo. Lindsay, Ok. M. Vernon, Mo. Lindsay, Ok. Sayre, Ok. Sayre, Ok. St. Joseph, Tex. Brownswood, Tex. AbriteL L, HINE! Castle Rock Was Gladstone, Ore, Hillisboro, Ore, ... Jonetion City, Or North Bend, Ore, Poplar, Mont, Newberg, Ore, Forest Grove, Ore Kan. IONIAN SERENADERS Negersdale, Napoleon, O. 00 GABRIEL L. HINES SUSSEY, N. B...... Trupo, N. S...... North Attleboro, Mass. Multism, Comp. 100 90 Suten, W Va. 90 ISLE OF DREAMS 90 Orleans, Mass. 90 Wanchester Mass North Attleboro, Mass. Madison, Conn. Summerside, P. E. L., Danvers Mass. Norwich, Conn. Ulford, Mass. EDMUND H. HINSHAW Caledon's. O. Manchester M. Caledon's. 0. ..... Paoli, Ind. Warsaw, Ky. Baarbon, Ind. Sheals, Ind. Oden Ind. Man 901 901 901 900 800 M. H. JACKSON b. H. JACKSON Ferry OK. Edna, Tex. Belle Plaine, Kan. Velkflie, Ark. Urore, Ok. Grove, Ok. Grove, Ok. Marietta, Ok. Cordell, Ok. Paupa, Tex. Urosusweel, Tex. Unrean, Ok. Gymen Ok. Shanroek, Tex. Wynnewsel, Ok. Savre Ok. Odon The Mestree He, Ind EARL HIPPLE CONCERT CO. From City Ore. 100 nuction City Ore. Big Sandy Mont. North Rend, Ore. Forest Grove, Ore. Gladstone, Ore Forest Grove, Gladstone, Or Castle Rock Padar Mont Hillshore Ore Wash. 50 Nowhere OF Nowhere OF PR. JESSE H. HOLMES Mallson, Conn. Truro, N. S summerside, P. E. L. Banvers, Mass. Milford, Mass. North Attleburg, Mess. Susser, Mass. 100 50 50 50 50 50 55 DR. ANDREW JOHNSON Sondertown Pa. Orleans, Mass Jewett C<sup>a</sup>ty, Conn Billerica, Mass Jewett City, Com Billerica, Mass Castosanqua, Pa, Manchester, Mass MISS WELTHY HONSING IRA HILTON JONES RA HILTON JONES Kearney, Mo. Verada, Mo. Anita, Ia. Nonecki, S. D. Roopeville, Mo. Gidien City, Mo. Frieden City, Mo. Friederlekstown, Mo Baker, Mont. Lommon, S. D. Flandreau, S. D. Flandreau, S. D. Salom, S. D. Heppbille, Mo. Present, Ia. Present, Ia. Present, Ia. Present, Ia. APT, KACKEL Colleton, Fa Pleture Rocks, Fit Princeton W. Va, Shippensburg Pa. THE HUSSARS

100 llanover, Ind. E. J. KLEMME J. J. KLEMMER Shelley, Id. Twin Bridges, Mont. Provost, Alta. Plains, Mont. Edmonton, Alta. Mouse Jaw, Sask. Taber, Alta. Kernbert, Sask. Meilteine Hat, Alta. Salmon Id. Kemerer, Wy. 80 80 75 00 00 R. E. P. KLINE Owenshoro, Ky. North Manchester. JEANNETTE KLING 
 Adel, Ia.
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 INDIAN PRINCESS
 OYEPELA CO.

 Broken Bow, Neb.
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 Officians Neb.
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 Ornerdia Kan
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 Concerdia Kan
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 Concerdia Lity, Neb.
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 Ocnital City, Neb.
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 Willcox, Neb.
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 Norton, Kan
 80
 Gaston, Ind. ... Warsaw, Ky. . Shoals, Ind. ... Sheals, Ind. Westport, Ind. Hourbon, Ind. Moresville, Ind. Trenton, Tenn. Paoli, Ind. Gosport, Ind. Plat Rock, III. Odon, Ind. Carleton Mich. ... havison. Mich. ... New jothrop, Mich. laureirfille, O. ... South Lyon. Mich. Onsted, Mich. ... Ridgeway, O. ... Coolyllle, O. ... barroll, O. 941 941 337 Ore 875750 Coolville, O. t'arroll, O. Romolus, Mich. Brown Ulty, Mich. Dana, Ind. 100 179 Napoleon, O. North Canton, O. Lonisville, O. New Martinsville, W. Va. Suton, W. Va. Maas. IT PAYS TO ADVERTISE tor Ind Mane Blackfoot, Id. ... Anacortes Wash. Colfax, Wash. . Ellenburg Wash. Ellenburg Was Preston, El. ... Chehalis Wash. Port Angeles Richmond, Cal. 200 Port Angeles Was Richmond, Cal, Raymond, Wash, Hamilton, Mont Sedro Wooley, Wash Gladstone, Ore, Rellingham, Wash, Gladstone, Ore Bellingham, W Olympia, Wash Logon, Utah Fowler, Cal. MAJOR LIBBY Bedford, Neb. Kenrney, Neb. Alldon, Neb. Real Cloud Neb. Metamora, O. Albion, Mich. Seperlor, Neb. Helsdale, Mich. Education, Mita, Provost, Alta, Provost, Alta, Moose Jaw, Sask, Kerrohert, Mita, Taber, Mita, Taber, Mita, Healte, Mont, Medicine Hat, Alta Saluon Id, Kennerger, Wy, Tab Mont, Twin Bridges, Mon PETER MacQUEEN Sonderlown, Pa. Orleans, Mass, Bondelson, Coun, Pillerlea, Mass, Jewett City, Coun, Manchester, Mass, Catasanopus, Pa.



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Francis Wilson will be heard on the platform

ite frequently this winter.

Mr. and Mrs. Lou J. Beauchamp gave a very Interesting dinner at their home at Hamilton. O. Lou and mother just returned from a trip to the Pacific Consi.

Lyceum and

Chautauqua Notes

Marle Rappold, grand opera singer, will open the big high school course at Olathe, Kan., with a recital on November 3. There are six num-bers, and the season tickets are \$2 for the course.

Now is the time when we should all remem-ber the classic lines that Bill Nye used to re-clte: "The antumn leaves are failing -failing everywher. Some are in the atmosphere and some are in the alr."

Ellis l'urlee, who formerly guided the dea-tinies of a big church at Sacramento, Cal, has now joined the Ellison-White field force for good, and the office says they will keep him busy twenly-four hours a day by the year.

Q. Have you ever visited the United Booking

A. Quite often. Q. In councetion with bookings or person-ally?

In connection with bookings sometimes, and personaliz. Q. Well, have you ever found any particular difficulty about being admitted to the United Booking Offices and seeing anybody that you sought?

A. No. I have not.
Q. Have you ever heard of a place up there called the "Bull pen?"
A. What?
Q. Have you ever heard of a place up there called the "Bull pen?"
A. No.

• pia

called the "Bull pent".
A. No.
Q. Did you ever hear any actors refer to a place up there as the "Buil pen?"
A. No. never. May 1 usk you where that place is supposed to be?
Q. I will have to refer you to Mr. Fitzpatrick, who is the winness in this case who has testified, I don't know; he seems to know about it. He is the President of the White Rats. Are you a member of the Actors Equity Association?
A. Yes. A. Q.

a member of the Actors Equity and . Yes. . Are you or have you been a member of White Rats Actors Union? . Yes, sir. the A.

Q. And are you a member still of the White Rats?

Rats?
A. No.
Q. What did yon do, did you resign or what?
How did you sever your connection with the White Rats?
A. I don't think I ever severed it.
Q. Are you still paying your dues?
A. No, I stopped that.
Q. Then you dropped out?
A. I dropped out; yes.
Q. Well, lustead of resigning, it was a case where you dropped out?

Well, fustead or resigning, it was a case where you dropped out?
 A. Well, when this trouble came on with the White Rats and the booking offices I was in England, 1 was not here.
 Q. You were where?

Q. 100 were water: A. I was in England. I was not here 1916-1917: I was over in London, so I db know anything that was going on over I at all, and I was going to resign from White Rats; as I was not here It was not ne sary; i simply did not send in my dues dldn't

an n v Q. Were you in favor of the elosed shop in vaudeville?

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.

# G. And you are an actor? A. That I would not say. Mr. Walsh: Altogether too medest. This is unusual? Mr. Goodman: It is, very? A. (Conthulng:): It is pretty hard to make your audience believe it. Q. You have been in what branch of the theatrical business? A. In al branches. Q. Dramatic? M. Dramatic, legitimate dramatic, musical comedy and vauderlile. Q. How did you start in the show business, in what branch? A. The legitimate. Q. The dramatic and musical couldy both. Q. Give us the number of same of the better known plays in which you have appeared in the dramatic need your. A. The legitimate. Q. Give us the number of same of the better known plays in which you have appeared in the dramatic need your. A. Starred in that play, yes. I also was playing value the the Rose Stall Company. 'Maggie Pepper.'' I was five years in the productions of ''Potash & Perluntter?'' I was with Blanche Ring in ''Hisprint.'' Do you want me to give you some more? Q. How long did you say you were in the 'Hall of Founc'' and the ''King's Carnival'' twenty years and the ''King's Carnival'' twenty years appear. Q. For how long A time have you been playing in wather and the ''King's Carnival''' twenty years appear.

That is what I mean, you keep the same Q., That is what I mean, you keep the same if I can go up, at least I stay staple. What experience have you had with re-to cancellations of your contracts after were made' flave you ever been can-d on short notice? Oh, yes, that has happened. Well, tell us about it. Well, it is only last season that it hap-d I was transferred on short notice, that beekings were changed. On what circuits was this? The Orpheum Circuit make good in way, or what' Just what happened as a it of it? Well, that I don't know whether they ley

A. 1es.
Q. Do you believe in try-outs or are you posed to an act being tried out?
A. Oh, you have to try out an act.
Q. How long have you ever tried out an act?
A. It all depends on what sort of an actor ou are and the sort of people yon have with

Have you over played Marcus Loew's cir-

When you were playing your own act, re-When you were playing your own act, re-g to the time before your contract with & Gordou production, you understand?

A. A sketch,
Q. And will you tell us how much you got ten from the kelth elrenit?
A. Well, that is not where I went, I went of the William Morris time at that time,
Q. Were you playing for William Morris?
A. Yes.
Q. When you were playing for him what did on wet?

ni get? A. I really could not tell you that now, Q. Cau you tell us this, what your experi-nce in vandeville has been, whether you have evolved more from year to year or less from ear to year? Was your salary on the upgrade downersed?

year to year? Was your salary on the upgrade or downgrade? A, Well, I have not received more the last two years, but I never was ou the dowugrade-never going down.

u have played ouly big time?

Yes. What was that, a sketch?

л. Q. V

Q. In the opposite the opposite the opposite of the second sec

You mean that your route was changed? Some of the dates were changed. The dates were changed? Yes. Q. A. Q. A. Q. A.

And your act was not cancelled, then? Oh, no.

You got maid for those dates, then, didn't

Q. yon?

A version for pour for those dates, then, dian't on? A. Ves, I played them eventually, but they hanged the dates. Q. Do you see any objection to an artist who mploys a personal representative or of his hav-ing a personal representative and paying him we per rent and at the same time paying five er cent to the booking office through which the ooking is procured? A. No, 1 do not. Q. What is your judgment about that situa-ion? ing

ti ? Personal representatives have two offices, in the Times Building and one in the Palace ater: they have to have a cherical force; y have to represent me. They are not getting t except from me, and they are not going to that, because I am Kollmar and have got write face. Α,

Did anybody ever suggest to you in d Booking Offices that you employ

A. No. Q. in so far as the United Booking Offices are concerned, do you understand what the five per cent is paid for to them? X. Yes. I think it has besened the work of the actor a great deal. He does not have any more trouble with the photographs being sent of the the diverse, we do not have to make out any hilling matter. It is all being done by the office or through them now; it has lightened our work, and makes sure that the billing matter and the photographs arrive in time and get to the honse, and they have to employ a clerical force up there to do it all.

A. No, I am not in favor of any closed op in any of our branches; that is, in any the branches of our business. closed

bop in any of our branches: that is, in any of the branches of our business. Q. Why? A. Because we are artists: we are unique nour talent. A manager wants my services and he does not want anybedy else's services, and if he does want us we can make our wn suhary and get it. Q. Let me ask you, did you see any of he printed notices in Varlety signed by Mr. Jountford and by the White Rats Actors' inlon during full and 1947? Mr. Walsh: 1 understood he was in England uring that thue. Mr. Goodmand: But the paper goes over there, A. Yes, oh, yes; perhaps I did know about by the Walte State St

Well, do you know whether you did or Q. Well, I read Variety, but I am not cer-1 could not say for sure that I dld know

A. Well, I read Variely, but I am not certain: I could not say for sure that I did know of that.
Q. Bid you get Variety over in England?
A. Oh, yes; regularly.
Q. Were you in favor of the series of articles or propaganda that was then written by Mr. Mountford about the elses sino??
A. That I really could not say or answer new as to what my opinion was in 1916. I don't know any more, and I do not think I was close enough, being over there, staging large and so forth.

Q. Let me ask you, dbl the Actors' Equity ciation agitate for the closed show? ٨

Association agriate for the closed shop? A. No. Q. They never asked for the closed shop? A. No. I den't think so. Q. That is the legitiante branch of the theatricals? A. Moointely, yes. Q. In that respect the demands of the vaude-ville branch, when they demanded a closed shop, was entirely different from the demands of the legitimate actor? A. What? What?

A. What? Q. 1 say in that respect they were entirely possed to the demands of the vandeville stituente branch? gitli A. nate Did A. Did the White Rats ask for a closed branch, that is, the vaudeville branch and the

A. They did, yes. Your answer is that they were distinct and different?
A. I would say that that would be my answer, that your could not have a closed shop as far as our artistry is poncened. CROSS-EXAMINATION
By Mr. Walsh:
Q. You are now employed by agents, Mr. Koldmar?
A. Yes. That is, I am not employed by

them.

Just what is the system? They are my managers.

Q.

A. They are my managers.
Q. Yes,
A. And I have nn understanding with them
y get just a certain amount of salary, and I are not even a contract with them.
Q. They have unde no contract with you?
A. No, I take my salary out every week.
Q. And they get the balance?
A. And they get the balance and pay the ther people, and commissions that are taken ut of it. to g

r people, and commission can be deterned to dit. . When did you join the Actors' Equity oclation, Mr. Kohimar? . Six years ago, I am quite sure, . About six years ago? . Yes. . Were you at a meeting at the ilettel out Q. Α.

Δ. Q.

Q.

Q. Were you at a meeting at the ideted Astor?
A. Yes, sir.
Q. A general meeting in May of this year?
A. Oh, no, I was not here.
Q. Bo you know whether or not at that meeting a resolution was passed in favor of the closed shep?
A. I was not there; I could not say; I could was that you.

A. I was not there; I could not say; I could of tell yon.
Q. Could you say whether or not such a could not be an event of tell yon.
A. No. I could not: I do not remember as was not here.
Q. What do you understand by closed shop?
A. By closed shop I understand being that ust such people perform that are passed upon r belong to a certain soclety of actors.
Q. That is, they are required to belong o concething?
A. To soure organization.
Q. That is, belong to some organization?
A. Yes.

A. 108, Mr. Gossiman: First 1 offer in evidence a list of acts besided direct in the B. F. Keith Yandeville Exclusinge, during the season of 1917 and 1918, by which 1 mean acts who paji-only five per cent to the B. F. Keith Yande-ville Exchange, there being no personal repre-

(The same was received in evidence and was (The same was received in evidence and was marked Respondent's Exhibit No. 128, and is forwarded herewith.) Ur. Gostinum: 1 offer in evidence a similar list of nexts booked direct thru the B. F. Keith Yandeville Exchange for the season of Eds-

The same was received in evklence, market Respondent's Exhibit No. 129, and is forwarded with.)

herewith.) Mr. Goodman: I offer in evidence a list of acts booked thrn the R. 4°. Keith Vauderlije exchange for more than one season, showing the salaries from season to season, trom the season of 1914.'15 to the present season of 1913.1920, (The same was received in evidence, marked Respondent's Exhibit 130, and is forwarded herewith.)

Respondent's Exhibit 130, and is forwarded herewith.) Mr. Goodman: I offer a list in evidence of acts that have played for the Marcus Loew Circuit, and also bouses in the United Booking Offices in 1915, apparently to January, 1919, (The same was received in evidence, marked Respondent's Exhibit No. 131, and is forwarded herewith.)

Respondent's Exhibit No. 131, and is forwarded herewith.) Mr. Goodman: 1 offer in evidence a statement showing all the theaters booked thru the United Booking Offices, family department, for the week of January 27, 1919, with the names of the acts booked that week and played that week, and the stateline paid to each act; it also shows the total salary paid to each act; it also shows the total salary paid by each thea-ter. That is a complete list of all of the time booked in the family department at that time, and it is about the same new. I may add that the reason that this statement is dated January 27, 1919, is because it was gotten out at the time when we were bolding iterinas, and 1 expected to offer it then, and it is quite a job, and I have not had it done over again; the statement was thereupen received in evidence, marked Respondent's Exhibit 'No. 152, and is forwarded herewith.) Mr. Goodman: I also offer in extince a statement, similar to the one just offered but the week of Feirmary 3, 1919, all the theaters to booked in the so-called hig time, showing for the week of Feirmary 3, 1919, all the theaters booked in the so-called hig time, showing for the week of Feirmary 3, 1919, all the theaters booked in the so-called hig time, showing for the week of Feirmary 3, 1919, all the theaters booked in the so-called hig time, showing for the week of Feirmary 3, 1919, all the theaters booked in the so-called hig time department of the B. F. Keith Vandeville Exchange, of the acts isokyal for the theater and the salary paid to each. Of course, it shows the total salar fea-paid by each theater per week. The statement was theremon received in evidence, markeyal Respondent's Exhibit 'No. 133, and is forwarded herewith.)

133, and is forwarded herewith.) Mr. Gosdman: I offer in evidence a list show-ing the names of vandeville acts that played in thenters besked through the United Bosking Offices; then following that a showing of the tiðaters that were basked thru the l'nited Bosking Offices in which these acts played; then showing theaters basked thru the l'nited Bosk-ing Offices which engaged these same acts. Mr. Waish: I understand that this is a record for the years 1043 until--what time is that?

· that? Mr. Mr. Goodman: This is a list from about August, 1913, to about the 1st of August, 1915, Mr. Wolshi: And I suppose it has got in it some of the bouses or theaters that uppear in the list at that time that have been backed by the P. R. O. at the present time, that is, are now heing isoked by the D. R. O.? Mr. Goodman: Some of them, yes, For ex-ample, the Rivershie Theater, New York: it was then operated by Wolliam Pox as a shill time vandeville theater, and now is operated by the R. F. Keith as part of the R. E. Keith Circuit as a big-time vandeville theater. Mr. Wurkh: And the Pail Guesters at New

Circuit as a big-time vandeville theater. Mr. Wuish: And the Pall Meaters at Net Haven and Springsteld; how about them? Mr. Goodman: Pall theaters do not apper ere us having been booked in anywhere, c cept the Palted Booking Offices at any that Mr. Walsh: Boa't they? I Monght I saw there the Hamilton at Syracose and the of-viera of New York and the Scully Theater Boston? antie:11 finA the old

vlera of New Lors and the Casey's statement Boston? Mr. Goodman: What is Mr. Casey's statement about that list? The following theaters appear-ing men Respondent's Exhibit 134, which were not booked by the United Booking Offices and have since been booked by the United Offices or are now being booked by the United

Mosking Offices. Mr. Casny: The Riverside in New York was small time, backed by William Fox, now booked as part of the B. F. Keith Circuit of Theaters.

# The Billboard

Given in the Hearing of the Federal Trade Commission's Complaint Against the Vaudeville Mana-

**VERBATIM TESTIMONY** 

## gers' Protective Association et al.

A. Q.

A. Q.

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### (Continued from last week)

 O. You know that they maintain an office
 Q. Itas that act been played any in small theaters?

 where actors and managers or actors' agents theaters?
 A. Try-outs.

 A. Yes, sir.
 Q. Try-outs?

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Wher?: accore are can incert?
A. Yes, sit.
Q. Have you ever been in the office?
A. I have been in the Keith office since I have been under their contract. I helieve, not more than three times, In fact. I have uever been in Mr, Murdowk's or Mr. Albee's office.
RECROSS-EXAMINATION
By Mr. Walsh:
Q. Mr, Herman, you said that you came to an agreement with the managers in which the clause referring to closed shop was abandoned?
A. So far as I know, yes.

was abandoncd?
A. So far as I know, yes.
Q. And this agreement came about the strike on the part of the legitimate actors?
A. What is that?
Q. And this agreement came about after the strike on the part of the legitimate actors.
A. No, about that time, after the strike and before A. before.

This agreement was a settlement of the 11

Q. This agreement was a settlement of the strike? A. Yes, sir. (Witness excused.) Lee Kohinar was thereupon called as a wit-ness, and having been first duly sworn, testified as follows: DIRECT EXAMINATION

how

of age U.

as follows: D)RECT EXAMINATION By Mr. Goodman: Q. What is your address, Mr. Kehimar? And how did are you? A. 700 West 179th street; and I am 45 years of are sour

of age. Q. ilow long have you been in the various branches of the theatrical Jusiness? A. About 28 years. Q. And you are an actor? A. That I would not say. Mr. Walsh: Altegether too modest. This is

twenty years ago. Q. For how long a time have you been play.

Q. For how long a time have you been play-g in vandeville? A. Well, the last three years, and then on d off, I dare say about 10 years on and off. Q. And over what circuits have you played vandeville?

andeville? . I have played Orpheum, Keith's circuits for William Morris, when he had his

Q. Did you always employ a personal agent or representative in connection with your vaude-

or representative in connection ville engagements? A. No, most of the time I have been my own agent. At the present time I am inder an

ent's management. Q. When you were playing in this dramatic ad musical comedy field or productions, did you upley a personal representative or agent?

No. Who is your manager which you speak of

Lewis & Gordon. And what do you pay them? I pay them nothing, i have a salary. Oh, you have a salary? I have a salary. I an under contract with

& Gorden. They produce the act that you are play-

They produce the act, yes. How many people in the act? Three besides myself. And may I as% what salary you draw from If you have any objections you needn't

No. I dou't want to tell. Now, do you know, what the act gets, Lewis & Gordon get from the various ers at which the act plays?

Yes, Have you any objection to stating that? Well, I don't know whether they would me to state it or not, being their act. I don't suppose they care, as the booking knows what it is auyway.

A. Yes. Q. It doesn't matter much whether the public news or the actors know how much it is an

knows or the actors know how much it is an act gets? A. Well, at the present time, for big time housee, the act gets \$700.

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Q. – iu

1). A. Q. W?

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A. Q. hat

л. Q.

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an act to be put on in New York, hefore it has been tried out and gotton in shape. There are those actors that have that confidence, that they go abeed and have their try-outs on the stage of a New York Theater, on their regular bill, but they are taken at a disadvantage in so other its

A. Yea.
Q. Now, you are not a member of the Actor Equity Association?
A. No, sir.
Q. You kept informed in the papers as to the progress of "the strike, of course; you had an intelligent interest in 11?
A. I was away at that time and I did not get back from France until the last three days of the atrike.
Q. Did you read in the paper and learn that a great many of the actors rasigned from the Actors' Equity Association whan the sirke came on?
A. No, I didn't read what.
Q. Did you read in the paper and learn that a great many of the actors rasigned from the Actors' Equity Association whan the sirke came on?
A. No, I didn't read what.
Q. Well, didn't you understand that te be the fact, Mr. Hunting?
A. That a lot of the actors rasigned?
Q. From the Actors' Equity Association when the strike came on; didn't you undarstand that was true?
A. 1 did not. When the atrike eame on I was in France when the strike came on sin France when the strike came on so a knew mothing about 1t, nothing, and 1 didn't near anything about 1t, nothing, and 1 didn't near anything about 1t and 1 was not him the actors' strike at all: 1 did not get bere and 1 did not bear about 1t nuttil 1 got of the boat in Hoboken.
Q. I am not asking you for any personal matter?
A. But the facts are those. Were you in the strike came on the strike came on the strike came on the strike came on the strike of the boat in Hoboken.

matter? A. 1 understaud. Q. But the facta ara those. Were yon in the army? A. No, sir. I being over the draft age I rolunteered as an entertainer, and I had thirty-seven weeks signed np at the tima, which 1 canceled to go over there. Q. Did you ever hear of the Actors' Fidelity league?

ague? A. Ves, sir. I have new, since I have been

h

Q.

A. Yes, sir. I have now, since a new back back home. Q. Didn't you understand that was largely composed of actors who had resigned from the Actors' Equity Association? A. No. I know that some of them had but I thought it was a sort of opposition organi-zation. I didn't understand it to be any kind of an organization that had a different idea than the Actors' Equity, but I didn't know, there were a good many that had resigned from the Actors' Equity. That I didn't know, REDIRECT EXAMINATION By Mr. Goodman:

Mr. Goodman: Are yon living at the N. V. V. clubi

now?
A. Yes, sir.
Q. You said you are living there now when you are in New York playing in New York?
A. We are living there now, and have heen living there for two weeks.
Ry Mr. Walsh:
Q. That is, your wife living there, too?
A. Yes, sir.
Ry Mr. Boodman:
Q. Let me ask you this question: Do you know what the hotel rates are in New York?
A. Yes, sir.

(Continued on page 40)

Scully Theater. Boston, is a part of the don Circuit, all simall time, and has been keel for. I think, the last six works or real-outs thru the United Family Depart-ot The Olympid, Boston, the same. The te Indianapole, was booked for a few des out of the Chicagu office of the U. B. O. all time. The Francais, Meatreal, was do to a few number of weeks thru the hed Booking Offices, small time. It Washi: Was not the family in Rochester? It Washi: Who was the Fulton in Brooking Med by a are they booked by now? It. User: That is in the Marcus Leew Cir-The Lyrte weeks small

Mr

nit. Mr. Walsh: flow about the American in New Cash?

Laney: That is also Marcus Loew. Walsh: At that time was it booked by an Morris in 1913? tasey: 1 don't think so, in 1913 and the Loew office took it over about 1910. Walshi llow alsout the Empress in De-1914 Mr

1014 the Leew office foor it over about 1010, Mr. Walshi How about the Empress in De-ient? Mr. Walshi How about the Empress in De-ient? Mr. Casey: Detroit? Mr. Casey: There is a bouse in Grand Rapids heckel by the U. B. O., and I think the name is the Empress. I have forgotten. Mr. Walshi Who book the Knickerboeker the Imindelpha? Mr. Usey: Sbeedy. (The statement was received in evidence and surked Respondent's Withielt No. 134.) Mr. diself. The statement was received in evidence a list of any the statement was received in evidence and surked Respondent's Withielt No. 134.) Mr. theodiman: I offer in evidence a list of also shows some of these acts played the Cen-tral Theater, which is a theater giving Sunday ambed the abows, operated by and controlled by the Shubert interests, and after-mate the abows, operated by and controlled by the Shubert Thestry 1918. As an explanation see will take the first act of the list, Pre-troin about October, 1917, that must have been some bein on Detaber 8, 1917, it played over the with drewit for a period of twenty-first weeks. Mr. Walshi: They ware in production, weren't Mr. Goodman; They may have been, but 1 do.

they? Mr Goodman: They may have been, but 1 do not care what they were in. The object is to show acts that have played a vasileville en gegement at the Winter Garbien on a Sunday, which subsequently played over the Keith

which subsequently played over the Keith liferait. The same was received in evidence and marked Respondent's Exhibit No. (35.) Mr. Waish' in reference to those other ex-bits that have been offered in evidence. I make no admission as to their authenticity. Mr. Waish' and i singly adoin that if the witnesses were called as to the figures and gatements made in the exhibits that they would so testify. Examiner Wore: These papers are not to be cound into the record, simply made up and offered as exhibits? Mr. Goodynam: Ves: We will stipulate that the B. F. Keith Ex-kinge, formerly named the United Booking Office, is doing business in the City of New Offered a licenses of the Fity of New Verk to songer of Ideenses of the Fity of New Verk to since 1910. The the Marena Leen Booking Verk to since 1910.

some of lacenness conduct a theatrical agency, and may since 1910. That the Marcus Loew Booking Agency sinil larly holds license from the Commissioner of licenses to do a theatrical employment agency business and has held similar licenses for a period of years back. I do not know just how many.

many, Mod. also, that the Armaigamated Vauletille Agency similarly holds a license from the Fon-missioner of Licenses in the City of New York in which the Moss and Brill circuits and other theaters book their attractions. Mr. Wolsh: It is also admitted that William Fox has a similar booking office license? Mr. Goodman: They have an office. Mr. Waish: And that they book without a license?

Poi has a similar booking office license? Wr. Goodman; They have an office. Wr. Waish: And that they book without a license? Mr. Goodman: That I do not know. I know hat Willam Fox operates a chain of randeaille theaters, but what the condition of his business is I do not know; he is not a respondent nere. Tony E. Hunting was thereupon called as a witness, and, having been first duly sworn. testified as follows:

DIRECT EXAMINATION By Mr. Goodman:

Ir. Goodman: Vour age and address, Mr. Hunting? My age is 34 years old last June. My ss is Fairbaven, N. J. How iong have you been in the show san? 0

an? Thirty-one years. You come of a family of theatrical peo

Q. ple: Yes, sir; I was born with a circus, in I have not been off the road in thirty. A

Your father and mother were both in the

Q Q

Roth owned a circus. At the present time you are doing a "file act? Yes, sir. Playing where? At the Royal Theater Ibia week. That is a part of the Keith Circuit? Yes, Bayked thru ibe B. F. Keith Vandeville ange? A. Q. A. Q

Anger Anger Yes, sir. How many people in your company? Two, my wife and myself. And the name of the act is Hunting and release

1. Wonthing and Francis.
1. Hunting and Francis.
2. Mining and Francis.
3. Hunting and Francis.
4. Hunting and Francis.
5. Hunting and Francis.
6. Hunting and Francis.
7. Hunting and Francis.
8. Hust is the nature of the art?
7. Object was at a meeting and any one who was president and Mr. Albee vice-president?
A. No sir; that I don't know. All I know is I was at a meeting and any one who was president and Mr. Albee vice-president?
A. No sir; that I don't know. All I know is I was at a meeting and any one who was president and Mr. Albee vice-president?
A. No sir; that I don't know. All I know is I was at a meeting and any one who was one who was a function of the circus?
A. Yes.
Q. From the circus where did you graduate to part of age. I was an apprentice boy when I was also if left the circus and when I was 13 I left the circus and when I was 13 I left the circus and when I was 13 I left the circus and when I was a bour for a couple of passe. After that two years with the buriesque how I then went into vaudeville. My first

show was "Figuerra," In an European and American concern. I have been in vaudeville for alsont three years, when up 'srother and I had a show together.
Q. You started in vandeville about then?
A. I was about 15 years of age when I had my first vandeville experience.
Q. That is about 20 years ago?
A. Yes.
Q. How much was your salary then in vaudeville?

A. I had use that we were being handled by farney Meyors, and I believe that Mr. Ulunkitt was in the office and worked for Mr. Meyers, and the bin were being handled by farney Meyors, and I believe that Mr. Ulunkitt was in the office and worked for Mr. Meyers, and then Mr. Ulunkitt went into husiness for unself 1 think that the family was the first of and the name with blin, and we were with blin for two years, and then 1 went to France, after those two years and then 1 went to France, after those two years and then 1 were to France, after those two years and then 1 was over in France, of course, 1 did or need any of his assistance.
Q. What were you doing over there?
A. For the Overeeas Entertainment Commany.

in Q ty with Who formed your company; who went te

you? My wife and myself, How long were you over there? Fifteen months allogether. What dul you receive for yourseives over

ñ

11 Nothing only my expenses, I was given the spense product, a monthly drawing ac-

Q. bo you happen to know how booksnap were provided fifteen years ago and twenty years ago?
A. Fifteen years ago, yes.
Q. You do?
A. Yes.
Q. In vaudeville?
A. Yes.
Q. Was there any colentific method or system of booking in those days?
A. No, sir, there was not.
Q. Do you consider the methods employed in booking today superior to those in vogua in those days?
A. In a way, yes, but of corrse the same thing fitteen years ago, there were certain acts that were in demand, certain acts that were not in demand and the acts that were not in demand and the acts that were working the share way as now. Then there was no-in the St James building 1 remember when I was a young fellow there was the same thing, there was a booking other. Df course, houses like Mr. Shea's used to do their own booking in Buffalo and Toronto and few houses like that.
Q. Did you ever find it necessary to try-out A Nothing only my expenses, I was given an expense account, a menthy drawing account each month.
 Who sent you over there?
 A the threase Theatrical League.
 Mr Allee in charge of that league?
 Y He was the the president, and Mr. Cohan (theory M. Cohan) was the president.
 Q. hv you know who furthshed the finds for carrying on the Overseas League of which Mr. Tohan was president and Mr. Albee vice president?

dent?

and Toronto and few house like that.
Q. Did you ever find it necessary to try-out your act and break it in before coming on to the regular bill?
A. Yes, sir.
Q. Is there any specific time that you could determine in advance of trying out an act as to the amount of time it should take?
A. It is all according to your company, according to your vehicle, you have got to consider those, you may have a play written for you and then you coult and try to pull it on for a week or two weeks or three weeks, it may take, Generally it does not take any longer than four weeks to get an act and the people of the act is absolutely necessary to have any youth, as it would be absolutely fooliah for

really, as 1 say, 1 was over 10 France, and, being over there, 1 wrote a letter to Mr. U'Frien and put it in his bands, altho if 1 Indn't done that 1 think 1 could have booked my own act direct; in fact, 1 bave been sure

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(Continued from page 39) Q. How do the rates at the clubhouse com-pare with those in New York? A. Well I have been living up at the S m r-set for quite a long while; I had been pay ug \$4 a day at the Somerset for a room and room but I did not more on account of the rates, I moved because the hotel was getting dure a bed reputation, and I did not want up size there; it was open poker games and clud thing as that, and I was not satisfied with a tit was not rery nice hotel, but that so one reason that I moved into the club. At the club we are paying \$3 a day. Q. For a room and bath. Q. Is the room as user as the one you had at the Somerset? Q. For a better room than I had at the Somerset: helter

Q. it is a better room than I had at the omerset; belter furnished, better service over

A. Q.

0

 bo you find the N. V. A. Club a hence-place for you and your wife?
 bo you like your surroundings and the ple who gather there?
 I don't see much of them.
 Are there other actors and actresses fiv a, the clubhonse?
 I believe there are some professional peo-tion gater; is what the club is for.
 Massish:
 Me there, is what the club is for. ing

Ing a. the clubbonas?
A. I believe there are some professional people is ng there; that is what the club is for.
By Mr. Watsh:
Q. They play poker games over at the N.
V. A. don't they?
A. Well, if they do I give them credit, they do not do it notsily, they are very quiet, much more quiet than at the somerset liotel, where they had a sbedniely open game.
(At 1:20 p.m. a recess was taken to 2:30 p.m.) (After recess.)
Irving Weingart was thereupon called as a witness and, haring been first duty sworn, teathed as follows:
DIRECT EXAMINATION
By Mr. Goodman:
Q. Where do you live?
A. 6042 Boaton Road.
Q. New York City?
A. Correct.
Q. How old are you?
A. 31.
What is your occupation?

By Q. A. Q. A. Q. A. Q. A.

Q. How old are you?
A. 31.
Q. What is your occupation?
A. In charge of the Marcus Loew Booking Agency. contract department.
Q. Do you know what percentage of the acts looked at the Marcus Loeked at the Marcus Loeked at the Marcus Loeked at the Marcus Loeked at the spent or representative?
A. Hirect acts, between twenty-five and thirty per cent of them.
Q. And the balance are booked thru personal spents?
A. Yes, sir.

Q. And the contract of the sense of the sense agents? A. Yes, sir. Q. There has been introduced in evidence in this case a form of contract which was used in the Marcus Loew Booking Agency, contain-ing the quotation which in substance is as follows, that the actor agrees or warrants that he is a member of the N. B. A. Do you recall using that form of contract in your office? A. Yes, sir. Q. About when did you begin to use that form?

form? A. That was at the time of the atrike. Q. In or about 1916 and 1917? 3. About that time. . Q. Had you ever prior to that time in that agency used a form containing any provisions In which the actor states that he was a mem-her of that organization or any other organi-zation? A. No. sit.

n? No, sir. How long have you been using that form ontract in which the actor agrees that he member of the N. V. A.? We have been using it up to the present Q.

is a A. day. had Unio

A. We have been using it up to the present day. Q. Bid you ever use a form of contract that had been approved by the White Ruts Actors' Union of America? A. We did at one time. Q. Now, to come back to this contract. You commenced using the provision in the con-tract because of the strike, as 1 undershand It. A. Yos, sir. Q. Why do you continue to use this, not withstanding that the strike has been over now for over two years? A. We had quite an abundance on hand, t had ordered at that time, if I am not mis-taken, over 100,000 contracts; possibly more than that. Q. Have you ever canceled an act or a contract, rather, containing this clause be onue the actor was not a member of the N. V. A.? A. No, sir. Q. Are you sure of that?

A. No, sir.
Q. Are you sure of that?
A. No, sir.
Q. Are you sure of that?
A. Positire.
Q. Have yon ever asked any of the actors, or do you know of any baving been asked in the Marcus Loew Booking Agency, whether they were in the N. V. A.?
A. Personally I never have.
Q. Within recent montha or weeks have you received from the Vandeville Managers' Pro-tective Association a new form of contract?
A. Yes, air.
Q. Please look at this paper and state

tective Association a new form of contract? A. Yee, sir. Q. Please look at this paper and state whether the body if this paper contains the form of contract yon just referred to, and eliminate from consideration the name of the theater and the title, "B. F. Kelth's Circuit," on it. I mean just the meat of it, the con-tract part. Is the form yon received similar to that? A. Yee, sir. Q. Is it the new consideration on one con-

Q. Is it the new so-called play or pay act that has been adopted by the memb the Vauderille Managers' Protective Ass 4. cact of the ation? A. O Yes, sir.

Q. When did you receive this form? A. About four to five weeks ago; four weeks A ago, Q.

What are you doing about it? Put my order for it immediately npon ving that with the printers. eiving

Q. And is it your intention to use that run as soon as they come back from the inter? Immediately.

Yes, sir. Goodman: May I have this marked for flection? Mr. Good identificatio

CR. LATLAL

identification? Any thereupon marked Respond ents' Exhibit for identification on No. 130.) Mr. Goodman: That is all. CROSS EXAMINATION By Mr. Weilsh: Q. Mr. Weilgart, you are the hooking man ager for the Marcus Loew Circuit? A. No. sir: manager of the contract depart-ment. D. What does that mean?

Q. Have you given orders to discard the ack?

-A.

What does that mean? I issue the contracts for any acla that 12.

routed, You issue the contracts? I issue the contracts. You put your stamp on them or do you them for the Marcus loew Circuit? Sign them for the Marcus loew Circuit. What is your position, you are called Q.

a. sign them for the Marcus Loew directing.
Q. Winat is your position, you are called wind?
A. Manager of the contract department.
Q. What does Mr. Labin do there?
A. He is the booking manager.
Q. He is the booking manager?
A. Yes.
Q. is the called general manager?
Q. And you say you are using now the contracts in which the artist warrants he is a member of the National Vandeville Artists in good standing, and that if he is not the manager may cancel the youtract forthwith. You the using such a contract, we?
A. I am using such a contract, yes.
Q. How long may give ense that.
Q. Up to a few weeks ago?
A. Up to four or the or six weeks: I don't emember?
A. Frior to that I hold them to erase any cancel the point that you should cancel there?

Gener received silen a stamp from Mr. Casey? (A, No. 1 don't remember ever seeing one. Q. Will you be good enough to look that up tonight and come back tomorrow morning and find out if you are unistaken? A. Sune. Mr. Walsh: That is all, (Witness exclused.) Mortimer D. Simmons was thereupon called as a witness, and, kaving been first duly sworn, testified as follows: DIRECT EXAMINATION By Mr. Goodman.

ir.

Q. How enter the about that you should eached it then?
A. Prior to that I told them to erase an excontracts with that clause, and since then I have potted a number of the contracts in the files a big batch with that or time.
Q. How was that brought to you attention?
A. I just noticed an lot of contracts with the clause net crassed.
Q. Was in net brought to your attention since yesterday?
A. (b, no.

Q. Was lince yesteros A. (1b, no. Q. Winat? No.

Q. here? Who asked you to come up and testify

Nere?
 A. Somehne got me on the phone this morning, Mr. Stein or Mr. Stein.
 Q. Today dd you know you were to testify in reference to this clause in the Marcus Loew contract?

A. No.
Q. How long had that clause been in the ontract of the Marcus Leew Booking Agency pt osly weeks ago?
A. Ever since the strike; ever since we shall that new contract.
Q. Was there a time when you had that fause on a rubber stamp and stamped it across be contract, with a rubber stamp. have you my recollection with reference to that?
A. No.
Q. How long have you been in that position on are in new?
A. Ten press.
Q. Is it not a fact, or don't you remember that that clause was put on with a rubber stamp?

the any A. Q.

A. Fossibly at the time of the strike, when had like old contracts and the new clause ent into effect I may have had temperarily stamp nucle. I have no recollection of that

Q. ith

A. It contained both.
Q. Well, you recall that form of contract?
A. Yes, I. do.
Q. When did you commence using that form in your office?
A. During the strike.
Q. You refer to the White Rats' strike in 1916 and 1917?
A. Early in 1917 1 thinks.
Q. How long did you continue to use that form?
A. The until last September, that I am sure of; that is, a year ago last month, thirteen months ago.
Q. And the use of it was started because of the strike, was it net?
A. That is right, it was.
Q. Why was the use continue to uncel the clause in that is marked in the contract.
Q. As a matter of fact, have you ever canceled any are booked thru the Analymented Agency ever canceled a contract or mode because the act was a member of the N. V. V.
A. None never.
Q. In other words, it was a dead because of the strike was a member of the N. Did you not also have a clause put on h a stamp that the actor should not be a other of the White Rats Actors' Unleu?
What is that?
Bo you recall that the Marcus Low Book Agency had a contract in which there was hurse that the actor wirrants that he was a member of the White Mats Actors' on?

n? Never had such a clause, You are sure of that? You are prepared to swear to that? I don't remember having a clause of Q.

kind. Now you qualify it. Which is it i did not have it or that you do not that Q.

member?  $\Delta$  1 do not remember ever seeing a clause of that kind in our contracts where the actors

If that kind in our contracts where the actors wear to -Q. Not swear, but warrants he is not a mem-ier of the White Rats Actors' finion. Let me-mit it to you right, so that there will not be iny misunderstanding, so you will be in a nosition to clearly answer. Didn't the Marcus new Booking Agency at any time since 1915 exceed with the actors a contract 'n which he actor warranted be was not a member of the White Rats Actors' Finion? A. Our contracts up to the since of the white Rats.

A. Our contracts up to the time of the strike read that acts were members of the White Rats. Q. I do not follow that. I am not clear just what your answer is. A. Up to the time of the strike there was a clause in the contracts where acts warranted they were members? A. Yes, Gr, rather that they were signing a White Rat contract, something to that effect. I don't remember exactly. O. But that is not the question I asked

4 while reaching to stand thing to that each of don't remember exactly.
Q. But that is not the question 1 asked you, and if you will be good enough to pay attention you can answer, and if you do not remember we will find out some other way. Did the Marcus Loew Booking Agency ever issue a contract with actors booking agency ever issue or the Marcus Loew Booking Agency ever issue of the White Rests Actors' Union?
A. You mean at any time?
Q. At the time he signed a contract?
A. I don't renomber such a cause.
Q. It might have been there and it might mot?

I doubt whether it was

Q. Yon doubt whether it wns? A. That he warranted—let me get this right the that he warranted that he was a member of the White Rats?

AA

\* . .

Lirge Q.

CR Ry Mr. Waish: Q. Yon say arts are booked A. Yes, sir. Q. How mit

Q. Abou A. Yes, Q. When rritories?

am Q. A. Q.

NOVEMBER 1, 1919

A. Nothing up to the present. We are using to old contracts.
Q. What Is your intention with regard to it?
A. To use the new contract as soon as we trid of some of the old ones. We have a srge stark on hand of the old ones. We have a rege stark on hand of the old one taken to be a some of the old one of the old contract.
Q. But you are sure that the present story of contracts does not contain that old provide the provide the source of the old one of the old one

Waish: on say about five or tan per cent of the booked direct through the agency?

Yes, air. How many theaters does your booking 's represent? About seventeen honses, about ten weeks'

About ten weeka' work? Yes, sir. Where are they located generally, in what

Q. Where are they located generally, in what territorice?
A. Six in New York and a couple in New Jersey, and the rest in Pennsylvania, Baitimore and Washington.
Q. These actors who book direct are generally well-known actors, are they not?
A. Yea, sir.
Q. How long have you been in this husiness?
A. Ten years.
Q. That is true, generally that you think the well known actors are better able to book their acts direct than an actor who is not so well known.

10wn? A. I believe they are. Q. You have about thirty of these agents ito make representation or represent acts at the make representation or represent acts at the make representation of the second second second second the second second

A. I should say, roughly speaking, shout

A. I should say, roughly speaking, thirty. Q. How do you jimit the number to thirty. or do you jimit the number to thirty? A. No, there is no jimit. Q. There is no jimit to your besting agency? A. No. When I say thirty, they may be contrast thirty five.

Q. There is no limit to your backing agency?
A. No. When I say thirty, they may be forty or thirty-five.
Q. Do the agents who present acts to the keith vandeville exchange present their acts to you at the same time?
A. Yee, air.
Q. What ones do you know, can you give the names of seme of them?
A. Rose and Curtis, Lon Boulder, Morris & Flet. William Morris office, William Brady, Louis Spleiman, Max Hart—
Q. What act does Max Hart book with you?
A. The last set Max Hart booked was a sister act by the name of Sinclair and Casper.
Q. B. Mr. Bentham himself. There is a man in his office by the make of Charley Allen that once in a while books an act with me, but yery little. I have never apoken with you?
Q. Harry Weber book with you?

Harry Weber book with you?

Q. Harry Weber book with you?
A. No.
Q. Harry Weber book with you?
A. No.
Q. Mr. Casey?
A. William Morria, yes. I have never spoken to Mr. (rasey about it, but I have apoken to William Morris.
By Mr. Goodman:
Q. William Morria and Pat Casey were associated, were they not?
A. Yies.
By Mr. Walsh:
Q. Do yon recail when first the elause was inserted in the contract in which the actor guranteed be was a member of the N. V. A. and not a member of the N. V. A. and not a member of the X. Y. A. and not a member of the X. Y. A. and not a member of the X. Y. A. and not a member of a the time of the strike.
Q. As a matter of fact was it not inserted before the atrike was initiated?
A. I could not answer that itatelligently.
Q. You do not recail at this time?
A. I do not.
A. I do not think it is vary material so far as that is concerned. I wonder if you could find out for me just when that was initiated?
A. I there is any way of finding these old contracts, if they have not been destroyed, or if any of the theaters inave not destroyed them, you could find out that way. That is the only way.
Mr. Walsh: There was introduced in avia.

you could find out that way. That is the only way. Mr. Waish: There was introduced in evi-dence a copy of the contract between Lee Begge and the Amaigamated Vaudeville Agency. I do not recall the number of the exhibit, but I would like to have this gentleman produce their office file of the contract. Mr. Goodman: What year was that contract.

Ry Mr. Goodman: Q. Hare you your 1918 contracts, duplicates? A. I doubt it very much. I can look it up and make sure Q. Nee if you can find a contract between your office, or some manager in your office, and Lee Peggs, In 1918, and if you find it let me know at the office tonight or the first thing in the morning A. All right. Mr. Sciller, Whet is the science of spins 1910.

A. All right. Mr, Kelles: What is the object of going into this clause that has been excasionally inserted or contrained in these contracts? I would like on the part of the respondents to know the object of going into it. If coursel can show that antivaly was prejudiced by that being in the contract that is another question. Now, is there any pretense that anybody was ever prejudiced by reason of that clause being in there?

is there any presson of that commu-prejudiced by reason of that commu-there? Mr. Waish: Oh, well, that is what the case is about. There has been no evidence on

the issues. Mr. Wuish: The issue has been joined by the pleadings and I have not time to stop and chu-cate Mr. Kelley as to just what the issues are. Mr. Kelley: The commission has thus to go through this idle ceremony without any preju-dice shown—

about. Mr. Kelley: There has been no evidence the part of the commission that anyhody prejudiced by it. By Mr. Waish:

Mr. Mountford: in 1918. v Mr. Goodman:

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-that be warranted that he was a measure we the White Rate? Q. Yon misunderstand une. A. I can not get that question. Mr. Goodman: Show blue the contract. Q. In which he warranted he was not a member of the White Rate? A. No, eir. I never saw a clause of that kind in our contracts. Q. Did you ever stamp it with a stamp printing it upon your contracts? A. Did you ever stamp it with a stamp printing it upon your contracts? A. Did we put stamps on our contracts? Q. Yes, I mean stamp this clause on? A. Ves, we did Q. What did that include? A. Something about photographs, or actors taking bags in their possession, leaving one town for mother and not depending on the railroad trains. town for another and not dependent railroad trains. Q. Do you say yon never had a stamp ou your contracts or a stamped clause in whice, it was provided or guaranteed that the actor was a member of the N. V. A. and not a mender of the White Rats? A. ies, sir.

tes, str. You say you never hnd any such stamp? No, never had such a stamp. Never received such a stamp from Mr.

estified as follows: DIRECT EXAMINATION 37 Mr. Gostinan: Q. Where do you live and what is your age? A. 340 West Fifty sixth street; age, 30, Q. What is your occupation? A. Rooking manager for the Amalgamated indeville Agency. Q. That has not any connection with the Intel Booking Offices? A. None whatever. Q. Or the Marcus Loew Booking Agency or any other booking agency? A. None whatever, absolutely independent, Q. Io you look among others, the Moss Limit Upenit? A. Ves, other houses, Q. Where is the Amalgamated Agency lo-mated? A. 100 West Forty-second street.

Q. Where is the Aniaigamated Agency loated?
A. 110 West Forty-second street.
Q. Ihas it an office anywhere else than New ork flit??
A. No, sit.
Q. Will you state what percentage of acts hat you book in your agency are basked per ear directly thru your office without the in-ervention of a personal agent?
A. From five to ten per cent direct.
Q. And the balance thru agents?
A. Thur agents.
This agency that have on it elther the tamp or imprint in the body of the contract sed in your agency that have on it elther the tamp or imprint in the body of the contract sed in your agency that have on it elther the tamp or the White Rats and that he was member of the N. V. A. I think it contained of the dist. At contained both.
Q. Will, you recall that form of contract?
A. Yes, I do.
W. Wing the strike.

None never.
 In other words, it was a dead letter so as practice was concerned?
 Right.

You have not any collection agency? No, none whatever, You do not know of any in connection the Amaigemated Agency? There is none.

A. There is none.
Q. Or in connection with the agencies that ork thru that?
A. There is none.
Q. About how many of these personal agents representatives that do business thru your

Q. Look at Respondent's Exhibit No. 136 for identification, and state whether you have re-ceived a form of contract almilar to that from the Vanideville Managers' Protective Associa-tion?

tion? 3. Why, that i could not tell. I did re-ceise a form of contract. Of course, it did not have tills Keith on or anything else.

have this Keith on or anything else. Q. No, that is the form which has been printed by the keith Circuit and already adopted but I mean, did you receive a form is hisrk which you were requested to adopt as the emultable play or pay form to be used in your agency? A. I did. Q. How long ago? A. I believe it was in August. Q. What have you done about adopting that form?

Q. How were the countissions of these per-sonal agents or representatives collected for them in booking thru the Amaigamated Agency? A. We had nothing to do with that. You mean

ear

Q. 1. Q. 11h

agency? A. Thirty.

Examiner Moore: You are not asking it of

Examiner shorts, so; we would like to know what we have to meet, Examiner Moore: Well, I do not know, Mr. Keiley: If there is any cialun that any-hody was prejudiced by it that is another ques-

ton. Examiner Moora: That will be determined afterwards, will it not? Mr. Kalley: So far it looks to me to be en-tirely irrelevant and immaterial.

Mr. Name: itrely irrelevant and immaterial. By Mr. Walab: Q. I wish yon would tell me now when the classa was eliminated from the contracta issued ty yong organisation or that you issued for your circuit in which the artist warranted or guar-anteed that he was a member of the N. V. A. and not a member of the White Rata. When was

anteed that he was a melliner of the N, V, A, and not a member of the White Rata. When was that taken out? A. i can give you proof it was taken out a year ago last September. I have a couple of copies in my pocket which will abow that the clanse was attruck out. Q. A year ago last September? A. Yea. September, 1918. By Mr. Goodman: Q. A. Mr

r. Goodman: You say you have tham in your pocket? Yas.

A. Yas. Q. Let us are them? (Witness produces papers) A. Down at the bottom thay are crossed out. By MF. Waish: Q. That would be in September. 1917, would it not? A. No. September 1918. ot? No. Saptember 1918, a year ago last Sep-her. Naw they may have been canceled be-that, hat I am sure of that date. You say that you-Mr. Goodman asked you you did not take tham out befora and you you ware waiting for instructions, is that

sid you wara waiting for instructions, is that true?
A. Yes.
Q. What instructions?
A. I received instructions from Mr. Moss at that date or prior to that date to cancel the clausa we are speaking about now in the contracts, but I cannot remembar that date. I know it was that date are before, became that is my proof of it. Now it may have been in July. It may have been in August.
Q. That you received instructions from Mr. Mose to sirike that ont?
A. Did you bave another form of contract in which that elause was printed in the body of the contract?
A. Tas trike that ont?
A. Did you have another form of contract in which that elause was printed in the body of the contract?
A. Tas. It is printed, but I mean in the body of the contract previous or before the name was signed?
A. No. I do not think it was. i think at the time of the sirike there was a simp used temporarily until this clause was put in the may contracts. But I do not think it was ever before the algnature. July. Q.

temporarily must 1 do not thus ... naw contracts, but 1 do not thus ... REDIRECT EXAMINATION By Mr. Goodman: Q. Does your booking office book so called small thm or big time? A. Small time. Q. Then when in answer to a question by Mr. Q. Then when in answer to a question by Mr. A. Small time. Q. These when in answer to a question by Mr. Waish you said in effect that the actors who booked direct were well known you did not mean they were acts that were well known in the public. did you; they are not headliners? A. No, you are speaking of the small time show wor big time ahow; you can have a small show with a big time act in it, that does not necessarily maka it a big time show. Is that what you mean?

what you mean? In a big time show, is that what you mean? Q That is true, but that is not what i have in mind. Mr. Walsh asked you if the acts booked direct with the Amaigamated Agency were wall known acts as distinguished from these that booked through personal representa-tives.

I should not say they all are. I might some of lham, that would be a better an

wer. Q. You mean thay are well known in «mall ime? time? A. Tea, and once in a while a big time act would come in and you would book them the same as you would the small time act. I can fire you in example of an act playing hime now, owned by Max Hart, that is Regal and Noor

QA

Did they ever play small time? Tes, they played our houses about, 1 ray, about ten months ago, and now last they have played at the Royal Toeater. That is part of the Keith Circuit? Is it a fact that acts have played on the Circuit first and then been booked on the time?

A. Les. Mile is playing the Hamilton Thea. r today and be has played in every log house 1 New York "ity over and over. Q. Ad the Hamilton Is a Moss bouse? A. Yes.

RETROSS-EXAMINATION Q. The personal

Fy Mr. Walsh: Q. The personal representatives who do busi D. The personal representatives who do busi D. The actors and your theaters do not collect 0.2 A. No we do not collect, Q. Q. How do these personal representatives while the actors must get them from the actor. You Fulter More what arrangements they have between while themselves.

themselves. Q. I was wondering if you know just eviat the system is as to the collection of the commissions for the agents who look thru your  $S_{\rm Same 2}$ .

missions for the agents who book thru your agency. A Well, we know they take five per cent, or we tilnk they take five per cent. O. But do you know, in a general way, how they get that five per cent; does the actor send it in?

or representativa and you have also tealled that there is not any collection agency that rollects the sums due the agents from the actors, you would not say that that large per-centage of acts retain agents because of any collection agency, would you? A. No, sir. Q. Or hexause of anything other than their own despose to have a personal representative? A. That is all. I think it makes it easier for the actors.

r the actors. By Mr. Waish: Q. Do you provide an office for the agencies your booking office for the agents to come

Q. Do you provide an office for the agencies at your booking office for the agents to come and see you? A Oh yes; they come right into the twoking rooms. Q. No one in connection with your organization gets part of the agent's fees in on way way.

No one in connection with your organiz-gets part of the agent's fees in any w

A. No. I can guarantee tuey do not. (Witness excused,) William Rock was thereupon called as a timess, and, having been duly sworn, testified (follows: DIRECT EXAMINATION

DiRECT EXAMINATION (7 Mr. Goodman: (9. Where do you live, Mr. Rock? A. 176 West Seventy-second street, (9. How long have you heen in the show usiness of any kind Mr. Rock? A. About twenty-five years. (9. Are you at present in vandeville? A. Not at present; no. (9. When did you have a vandeville engage-tent last? A. Last March.

A. Q. Int

nt iast? A. Last March. Q. What was the beginning of your the-rical carcer; where did you play or what d you do? A. Well, it is back-that is in an-lent story-that was back in Chicago. Miwaukee, de & Middleton's Museum in Chicago, a lot beer balls, and most everything where they d a stage. since?
A. No.
Did you go back into vaudeville again?
A. Went hack into vaudeville.
Q. What salary did you get when you went back hito vaudeville?
A. \$800 to hegin with.
Q. Still with Frances White?
A. Yes. Then inter during the year, after 1 played the return houses. I got \$1,000. I think that is the salary the hest that I can state it: but I was playing the roof at the same time.
Q. That is, you were playing in vaudeville and playing Ziegfeld's "Follies"?
A. The Ziegfeld roof.
Q. invites a salary from two places at the same time?

a stage. What all you do in these days? What your specialry? Most anything. I tried to sing and tried ance and tried to be funny. Wr. Walsh: What luck did you have? Not much. tried to be funny. Q

111 r. Goodman: What salary were you getting then for Q

Q.

PR

Q. A. Q.

Q

Mr. Goodman: What scalary were you getting then for services? About \$12 or \$14 a week. And did they have a certain number of seach day at these places? . You just kept coming on whenever there anxiedy in the house. . How often would you go on a day? . On five to wenty or thirty times a day. . How often would you go on a day? . On five to wenty or thirty times a day. . How often would you go on a day? . On five to wenty or thirty times a day. . How often would you go on a day? . On five to wenty or thirty times a day. . Have you played any isgittmate pro-tions as distinguished from vanderlile? . Yes. . Principally in what productions? . Do you mean outside of vanderlile? . I played with "The Folles": t played the "Orehid." "Neador." "The World Against ." "Wlokest London." "Police Patrel." . Wat 1 shink that is enough. 111

Fer," "Wloked London," "Police Patrie, Midnight Alarm", Q. Well, I think that is enough. A. "Hitchy-Koo," Q. in some or all of these you either were isried or featured, were you not? A. Yos, not siarred, featured. yandaville

υ.

A. No. Q. And it was not booked in the United poking Offices or any vandeville booking office? When would you say your vandeville er began? I shouid say about fourteen years ago; is, you mean by that real vandeville? Yes. R

Q.

2. Yes. Not back in the days when I played those ful things? J. Yes. Well, in those days that you played we awful things, including beer halfs and forth, and Cole & Middleton's. They were wan then as variety, were they not, or vande is houses?

houses? Known as bonky tonks. Pau the owners of these places dignified with the title of variety shows, did they A. Q not?

11

Ves, I guess so When you graduated from the honky and got into real vandeville where did Q. Ä

and got into real vandeville where did p'ax?
 The first real vandeville, hig vandeville ther I playred was the Dlympic in Chloago, Two a day;
 Two a day; res.
 How many years ago?
 Wold thriten or fourteen years ago; I't remember evacily.
 What sulary did you get then?
 Well, i was working noder a salary with art that went into vandeville at that time I got \$100 a week.
 In other words you were in a vandeville

Yes. And you were paid by the owner of the

By the owner of the act, yes, When did you first go out in your own tille act or production? About twelve years age, with Rock and

And you played the big-time theaters that act?

L. Q. day Yes, You never played small time or three a houses with it?

is houses with it: A. Yes, Q. Tell us what salary you got on the big me at the commencement of the Rock and high career and then trace it right up to the

yon?
A. Ves.
Q. Uan you describe the conditions that were in vogue in the earlier days with regard to best an artist had to find his engagements and prestrice his engagements with the method in vogue today?
A. Weil, some of them were in a way that we would neet a play on a hill with someone, and, during the conversation we were learning, a fellow would pull a book our and tell you about somebody in Sindusky and yohat the neutrodistication were and the some way and we would each sit down and write him, and then you would have that booked, and somebody else, and in that way you accumulated a liftle viruit of your own. That is the way I got it.
Q. In other words, there was no ventralization of booking, and no one place where you could go and get a route?
A. No, not when I first started.
Q. You understand, of course the method now, so far as blightme vauleville is conversed, you book thru the United Booking Uffice for a route. rather, a clicult of theaters?
A. Yes. A. Yes, Q. Dr m Circuit

Q. Built do voit know, in a general way, how they get that do voit know, in a general way, how they get that five reent (as the action send).
Q. Built do voit know, in a general way, how the first of the sender send.
Q. Weekly?
Q. Weekly?
Q. Weekly?
Q. Weekly?
Q. You do a t baye anything to do with the formers of 1 or baye anything to do anything to a personal agent of 1 or anything to a personal agent of 1 or anything to anything to a personal agent of 1 or anything to anything to a personal agent of 1 or anything to a personal agent of 1 or anything to anything to a personal agent of 1 or anything to anything to

what it coat me to live and what I would ione, to 1 would aiways play for the best I could do. Q. After the Rock and Fulton tour in vaude-ville did you go hat a production?
A. 1 went to the Coast-California-yea.
Q. In a production.
Q. Then did you go back into vandeville?
A. In a production.
Q. Then did you go back into vandeville?
A. Yeas with Frances White.
Q. What salary did you get when you returned to vandeville?
A. Yeas with prances White.
Q. And will you trave the listory of your correct in vandeville?
A. 1 whet salary did you get when you returned to vandeville?
A. 5600.
Q. And will you trave the listory of your correct in vandeville?
A. 1 whrei Martin Beck from San Francisco, and he had never seen or heard of this girl, and he and the Thances & \$500, and I to an another the listory of your salary, and I told them what I wanted. Of course, they had never seen the second weat I wanted to have spenses, because ny salary is someth it would ratio play if for my expenses, because ny salary is someth would ratio play if for my expenses, is weat I wan given my salary. I will not ent it. The first week I did play and the second week I was given my salary.
Q. What was you salary?
A. Seen I asked at that Ime.

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Q. What i mean to convey is that the pres-ent method of booking is advantageous to the actor as compared with the old method? A. I thinks so, it saves me a lot of trouble. Q. Well in the olden days, was it possible to go out and book twenty or thirty weeks a season?

to go out and book twenty or thirty weeks a season? A. No, It was not with me. Q. Was It possible to go to one office and procure as many as twenty or thirty weeks, or did you have to go thru this method you have described of writing to Snadusky or to a man-ager some place else? A. In after years, in the progress, it hecame - Feny Williams had so many houses, and, of course, it came along, and keith had so many and Cole & Castle had so many, and you would get what they wall the Keith tircuit-that was before--and then Williams came in and Ham-merstein was independent, that was afterwards. Q. That was in the last ten or fifteen years? A. Yes, We could hook four weeks. I think it was, with Williams and one week with Ham-merstein's, and I forgot how many weeks with Keith.

merstein's, and I forgot how many weeks v Keith. Q. Did you have occasion inst year to for a certain salary from the managera bool in the United Booking Offices, which was refn and did you then play the Rivelra Theater Ninety-seventh street and Broadway for w time?

A. Yes.
Q. That was not booked by the United Booking Office at that time?
A. No.
Q. Have yon pluyed the Riviera Theater?
After you played the Riviera Theater did the United Booking Offices book you?

Chied Booking courses over a wanted, or any A. Yes. Q. At the salary that you wanted, or any rate yon compromised? A. Yes. I compromised before i salled for

A. Tes. I compromised before 1 anites for Encope.
Q. In your act you have quite a production, have you not? Scenery and stage effects?
A. No, I have not. t did have at one time. I discarded them, they were tow much trouble.
Q. What items enter into the consideration of salary, when you demand a salary? How do yon fit? It? How do you arrive at it? Do you take into consideration any certain fixed charges as well as your own profit?
A. No, I try to fixer my commercial value. It yo get all I can.
Q. Starrally?
A. And I ask as high as 1 dare and finish

I try to get all I can.
Q. Naturally?
A. And I ask as high as i dare and finish by taking what I can get.
Q. But there is an irreducible minimum, is there not, of certain expenses which you are put to in the way of railrond fares and royalties if you have any to pay or costumes, and you must get at least that, must you most?
A. Well. I figure my basis, or try to figure it, on a percentage of the yearly income and not a year or try to figure I want to make on much a year or try to figure I tont and expenses and all that.
Q. And what expenses do you figure you have to get back Is what I am getting at? What do you consider your cerbead charges that you must get beck?
A. My overhead charges? The buzgest overhead charges I have all the file. to not write it, as I have all the file. the not write it, as I have all ways to keep on the lookont, buying for an Investment, sometimes, which I never use.
Q. Do you consider the commission which

use. Q. Do you consider the commission which you pay your, agent of the booking office part of your overhead that yon have to get back? A. I never figure that commission when v figure my salary. I figure right down below it. Q. I do not quite grasp it, figuring below it. A. For instance, if I was getting \$1,500 a week t would not say I am going to get \$1.500 a week. I would figure that quick, and know-ing what the commission was would ask, figuring I was going to get \$1.500 or \$1,400. Q. You would figure— A. To get what I wanted and put if en

A. the

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ing A.

A. Q. 1918

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A Q.

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Vou would figure— To get what I wanted and put it on a commission. Are you a member of the N. V. A.? Were you ever a member of the N. V. A.? I was. Were you ever a White Bui? t was.

t was. When did you get onl of that organiza-

tion? A. 1 have been out of the White Rais for about tweive years, I guess, ten or eleven, some-hing like that, and the N. V. As., three years.

Q. Have you ever visited the United Book-ig Offices? A. Yes.

A. Yes.
Q. Ever had any difficulty in getting in to easily any pleased to see there?
A. I never have; no.
Q. Do you know what is meant by the closed hop in randerlife?
A. Yes.
Q. You remember the White Rats' strike in \$10 and \$107, and various newspaper articles in Variety about the closed shop. Are you in avor of the closed shop?
A. i am not.
O. Will you give us your reasons?

Q. Will you give us your reasons? A. Because I do not think that any art can afford to be closed because you cannot discover talent until you have to bring it from the ground np, from some little boy or girl that comes to the New York and may walk out on the stage and become clever in five minutes. How are they going to find out if they are clever if they cannot get on a stage in a closed shop? The public tell you whether you are clever or not. That is the way I have found it and they tell you when you are bid, tex.

you when you are hold too. Q. is it your opinion that if an artist has merit that it is possible for the l'uited Booking Offices or une organization to keep that merit out of vanderille? A. I can only social for myself. I have merer wanted for york.

er wanted for vork. . In your many cease of experience you hav ed with performers of all kinds alcant en us in the show business, have you pot?

And have you come to my opinion as ason for any discontent. If there s a detrille among a certain class of actors? Well, every actor has his grievances.

(Continued on page 42)

With you give us your rea

No. I played it for investig. At the Riviera Theater? Yes.

A. Q. A. Q.

The Billboard

A. 12. A. Q.

Q

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Q. A. Q.

Q 1 Q

1. Q.

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A. Q

A. Q. the

A . Q 12

A. Ves.

my salary, Q. What was you salary? A. \$5600 I asked at that time. Q. Then what happened after that? A. Then I played three weeks, i think, at the falace, and went to Balintoire and played a week, and then went to "The Folllea." Q. And have you been in "The Folllea" since?

A. Yes. Q. Was your partner working with you on percent? A. Yes.

If there is any objection to your stating e salaries just teli me and 1 will not press for it, but we are here trying to get in-nation as to the conditions in randerlile? . No objections to it. The contracts call is then to all.

ormanent as to the Controls in cludeville. A. No objections to it. The contracta call or it, that is all. Q. Will you tell us what you were get-ing on the roof, you and Miss White? A. We got \$400 on the roof, I think, for bout six or eight weeks, and then we got \$500, that was one show a night and then we got be other in vandeville. Q. The roof show that you speak of is not vandeville show, it is a sort of musicar emedy, is it not? A. No- well, it is between: it is a vandeville how with girls and musical comedy; there ire no sketches or anything tike that. Q. But it is not part of the Kelth or any andeville clochil? A. No-

. No. . You went out and got that either your-or thru some agent?

c) The some agent?
c) Yes.
c) After that did yon conlinue in vaudeville?
c) T played thirty-seven weeks in vaudeville?
c) Ond the Keith Circuit?
c) New York.
c) The Keith Circuit?
c) The thelth Circuit?
c) The the conditional sevent selection of the same selection of the sevent sevent selection of the sevent sevent

Getting more at the flaish. Did you at any time in vaudeville employ recent agent or representative to repre-rou?

much? . The per cent. . And you used the United Booking Offices he same time five per cent? . Five per cent. . Were those conditions satisfactory to

r you engage yourself with the Orphe-nit, which has a circuit or is a virenit

A. Ues. Q. By examparison with the olden methods those methods of booking are to the advantage of the actor, are they not? A. I foliak so; yes.

The Billboard

Q. Marcus Loew?
A. In the West, you know, not in the East.
Q. Any other small time?
A. No-Gus Sun,
Q. The amail-time engagementa, did they produce the big time?
A. Yes, sir.
Q. In other words, you started on the smell-ime and graduated to the big time?

A. Yes, sir, Q. What salary did you get in the small me?

Q. Whet selary did you get in the smell time?
A. From \$25 e week on the Gna Sun Time to \$150 for Jones, Linnick & Scheefer and the Western Vandeville Time.
Q. Take the Gns Sun Time, that was on the beginning of your experience in randeville?
A. Yes, sir.
Q. On big time you have worked in theaters. engaged in acts thru the United Booking Offices?
A. Yes, sir.
Q. And also you have played on the Orpheum Circuit?

Circult? A. Yes, sir. Q. What salary did you stort working with In the hig time houses? A. §175. Q. And was that salary increased later on? A. Well, my last engagement was \$900. Q. How many people in the company with you when you were getting \$175? A. One-Nan Halperin. Q. And how many in the act whan you got \$960? A. One.

A. One. Q.—Did yon have an agent at one time in your nudeville career?

A. Yes. right to him, told him in front of me.
Q. He told him so?
A. Yes.
Q. Now, you booked then into the big time efter playing email time?
A. Yes. alr.
Q. Where were you playing when you wars so booked?
A. Well at the time that I was playing—at the time thet I was booked for my first engrgement In New York. I was not playing. But the person who as we me booked me on the big time. and I got my show, saw my work in Texas, in a Texas theester.
Q. How meany shows did yos do e dsy in the semalt time?
A. How meany shows did yos do e dsy in the semalt time?

nell time? A. As many es eix. Q. Six e day? A. Yes. Q. Have you ever had any controversy over contracts or cancellation of contracts with andeville menagers? A. No, sir. Q. Was there some instance over the Or-herm route where a change had been meda in our route?

Q. Was there some instance over the Orphenm routs where a charge had been meda in your route?
A. Yes, cace.
Q. Thet was not a cancelletion, but a charge in the place of performance, is that right?
A. Yes.
Q. And did that enteil some additional expense on yoar part?
A. I didn't stand for it. They took that over. For instance, if I remember correctly, my contracts were for a jump to be made from Minneapoils to Duluth. When I came to Minneapoils they told me that I went from there to Winnipeg and thence to Duluth. The charge of more alled a difference of fares of myself nud sister, who traveled with me, and a sleeper jump which the previous route did not call for. I didn't say anything about it, but when I got into my next town the meager informed ma saked for it, because I knew that orders had been given out that routes were uot to be changed unless extre expense was taken care of, and I did not have to go to that far.
Q. It was taken care of without any suggestion on your pert?
A. Yes.
Q. The was a time when you did hock

tion on your pert? A. Yes. Q. There wes a time when you did book direct, without any agent, was there not, Miss Helperin? A. I think not. I had my business associate, altho I did my business personally with Mr. Albee, but I always reteined my agent. Q. Did you play at the McVicker Thester in Chicago?

rago? Yes, sir. Wes that a smell-time thester? Yes, sir. And you know where the Majestic is in man?

That is a big-time vaudeville theater? Yes, air. And how near is that to the larger theater.

Q. Now now near is that to the larger observer.
A. The front entrences are on eliferant streets, but their stage entrences are in the same alley?
Q. Now, did you elso play the Majester Theater?
A. Yes, eir.
Q. You played McVicker's hefore the Majestic Destination of the street in the street i

A. Yea, sir.
A. Yea, sir.
A. How long a time intervened netween your playing one and your playing the other?
A. I think two and one-half months, nod not more than three.
Q. They are not operated by the same prople, are they?
A. No.
Q. The Mejestic Theoter is a part of the Orphaum Circuit?
A. Yea; I think it is.

A. Q. A. Q. ileag

A. (). A. Q.

Q.

C

te

tin

(Continued from page 41) course, it is the thing to say. I guess, that man's theaters. Q. I dare say that ha trus. Q. How about tryout? Do you believa that a new act ought to be tried out before being presented at a regular salery demanded by tt? A. I am trying out one now. I believe it the same as a production is put on the first it is to the actor's benefit to find out what he has got. I would not care to go to the Palace Theater cold blooded. Q. Is there eny way of setting a sub atter. Q. Is there is any way of setting a sub atter.

has got. 1 would not care to go to the Palace Theater cold blooded. Q. Is there eay way in advance of telling how long an act ought to be tried out? A. No. Q. Is there eny way of setting a rule that in tryout should not extend beyond a certain number of weeks or is that something which de-pends on the act? A. It depends on the not? If a man opena his ect and tries if out aud it ts successful, all right; if it is not be may bere to thaker with it a month or three months, eud it may never get right. Q. With regard to contrects, what has been your experience in vanderille, here you suffered whet you considered arbitrary cancelsions? A. I have never been cenceled to my life but encs, at Cole & Middleton's once befors tweire of lock I was canceled. Q. With regard to a canceletion clause in a contract, what is your personal view about it? A. I have never been in fevor of a clause

Q. With regard to a canceletion clause in a contract, what is your personal view about it?
A. I have always been in fevor of a clause in a contract where an actor can get out from under the same as a unnager. I would just as soon gamble with the unnagers as here them gamble with us. I do not want to work with a man if I am no goed, and I am willing to take the chance I am going to be good, and he bas just as much chance as I have. Of course, if I am good I hare something to bold over his bead and get more money, and I have one in favor of a long-term contract.
Q. Mr, Rock, will you please give us a briefly your observation as to the construction of the theaters with regard to dressing rooms and convention of a not think there is any comparison, conditions are so much better.
Q. Does there appear to bave heen a steady attention by the managers to the comfort of the tractifies?
A. My experience has been that in going into a theater they have done everything to make it into a theater they have done everything to make it into a theater they have done everything to make it into a theater they have done everything to make it into a theater they have done everything to make it income it?

M. And If you have demended it have you not the set of th

demand these better conditions and better situa-tions? A. Yes, 1 was. And then another thing. I believe that if-we run across a lot of men on the stage occasionally that are not too polite, and you run across a lot of managers sometimes that are not too polite, but my method was to show then where -I was always right myself. and then if they did not concede It, 1 would carry it to the higher powers, to the man who owned the theater. Q. But the character of your act was such that you wanted? A. Yes, I was fortunate. Q. Yes, you were extremely fortunate as a matter of fact, and that is one of the rea-sons. Mr. Rock, why you would rather have a short-time contract than a long contract, is not that true? A. Well, I would gamble with that before

th Avry 1, Avred t, Q. Bu that you what you what you A. Y Q. St'

Well, I would gamble with that before known; that was my motto when I first

A. Well, I would gamble with that before I was known; that was my motto when I first started, always. Q. Yes. Arguing out your position that you would rather have a short-thme contract than a long-time contract, you would be in a better position if you had no contract at all, is not that true?

position if you had no contract at all, is not that irrue?
A. Yea, I have always figured that way.
Q. Yes. However, there are instances when you do take a long-time contract?
A. Always-I never take a long-time contract unless there was a contract for ten weeks before the long-time contract commences.
Q. What is the object of that?
A. That is to get from under, if I do not like it.
Q. Make your statement sgain, plesse.
A. If my contract runs for three years, the first year It runs with a guarantee of ten weeks -I cannot exactly explain it, legally-hut after that time if it is a starring contract, the show can be closed within ten weeks, and if it actually goes on beyond that, it succeds for three years.

That is, if It is a success within ten weeks you want to be ticd up with the long con-Q.

Then I know I am getting so much of the

gross, By Mr. Goodmau: Q. He is talklug now of a legitimate pro-duction.

action. A. That ta a legitimate production. By Mr. Weish: Q. What is your attitude towards a vaudeville

Q. What is your attitude towards a vaudeville iu contract? A. Well, individually or with a partner, I we would simply just pick my time up, and I pre-fer a two weeks' clause. If any difficulty came up which I did uot like, I always had the preference of giving my two weeks' notice and I's getting away. If it did not come up everything M:

VERBATIM TESTIMONY was all right. I always tried to figure that I could gamble my ability against the other

Q. Was there an attempt to reduce the sol-stry that you were griting? A. Oh, no. I wanted more money. Q. But you had not been in vandeville pra-vious to that for some time? A. Yes. I had been in vandeville— Q. No. I mean consecutively, previous to the previous to the

the-A. I played 37 weeks before that right in New York City, I guess from eight to ning months hefore that. Q. In vandeville? A. In vandeville? A. In vandeville? A. I played every house in New York City of the two shows a day. Mr. Goodman: Kelth's Circuit? A. Was It in Kelth's Circuit? A. Yes, if you call Greenpoint and all that. yes.

yes. Q. But I mean where were you ploying just immediately before you took your show to the

A. Yees, if you call Greenpoint and all that, yees.
Q. But 1 mean where were you playing just immediately before you took your show to the Riviera?
A. I was playing at the Fulton Theater.
Q. A vandeville honse?
A. No.
Q. What was that?
A. A legitimate house.
Q. Previous that where hed you played there?
A. Four weeks.
Q. And previous to that where hed you played?
A. Previous to that, I will have to think—
Q. It was not The Follies?
A. So., The Follies was summer before that. Then come a season in vandeville, then came and more vandeville and then came 'Let's Go.' and then came our own show.
Q. Then, when you went to the Cuited Booking only on sked, that that rue?
A. I d a not go to the Unifed Booking house, the had to close. We had been e failure over there, and they asked need to go?
A. My egent came. Mr. Keller eame. Of conve. I don't know—he said how much do you want for vandeville, and I said yee.
Q. Why came to you?
A. My egent came. Mr. Keller eame. Of conve. I don't know—he said how much do you want for vandeville, and I said I think \$2,000. Well, you know, the said how much do you want you they would not give if to me.
Q. Well; here was not any other big vandeville time in the country, other than Keitb's and the Orthoun?

Way so the Q. Well, th ville time in t the Or<sub>1</sub> boun? A. Well?

rdle time in the country, other than Keitb's and the Orthorm?
A. Well?
Q. And that is the reason you had to go to the Riviera with your show?
A. That did not stand in my way. I would play anything 1 wanted to, but I would never depretate myself in value.
Mr. Goodman: Let us have it understood, Mr. Examiner, notwithstauding Mr. Moontford's and the enversation and suggestions to Mr. Walsh, that the Riviera was not a small-time theater. When Mr. Roek went there he went there in his cover musical production.
Mr. Walsh: Yes, there is no doubt about that.
Mr. Goodman: Let Mr. Rock could not get in hig time and had to go to the Riviera small time, that is the inference.
Mr. Walsh: Yes, there is not anything of the kind at all. Mr. Roek went the liviera small time, that is the inference.
Mr. Goodman: I know he did not.
Mr. Goodman: I know he did not.
Mr. Goodman: I know he did not.
Mr. Goodman: I know he did not that is not anything of the kind at all. Mr. Roek went there also have a legitimate production?
The Witness: Yes.
Q. That is true, is it not?
A. Yes.
Q. Play one sgainst the other how?
A. Well, if was in those days. It was opposition to this evient, that you could play one against the other.
Q. Play one sgainst the other how?
A. Well, if was would you casy with reference there.
Q. And that show would you as with reference the other.
Q. And that show would you casy with reference how would go over and get the other.

ing? A. I am reference Anderson for the "Frivolute-Q. That, when it is produced, we sleal commedy, will it? A. Yes, sir. Q. And not a voudevilla show, not pleying in vauleville thesters? In vauleville thesters? No, sir. 6 ources: Q. Aref. Q. Aref. Divercy Williams? Did you say with reference of Divercy Williams? Did you say using a standard or Dercy Williams? A. I did, yes: Q. Was that a so-called Independent house? A. Jest, a clocult; there were tive or six ouses of theirs, and one of Haumerstein's. Q. Did you ever play Percy Williams? A. Jest.

Were they good houses to play for?

Q. A. Q. A. Q. A. Q.

A. How here of the second state of th

a. 10%.
b. Were they good houses to play for?
a. Yes.
a. Hul a good manager?
b. Yes.
c. Playing high-class vaudeville, big time?
c. Yes.
d. How, with reference to William Fox. did he have so-called independent houses?
a. I have never done any business with Fox. only one Souday uight at the Academy of Music in New York.
c. Both Hammerstein's end Percy Williams went out of vaudeville?
a. I believe so, yes.
by Mr. Goodman:
d. Aust a minute. Both Hammerstein and Percy went out of vaudeville. Do you mean Mr. Williams or the circuit of theotexe?

Mr. Walsh: 1 mean the circuit of theeters. Q. Do you still say that the Williams Circuit Mr. Walsh: 1 mean the circuit of theeters. Q. Bo you still say that the Williams Circuit went out of business? A. So far as I know, when 1 signed my contract to play with Williams, tolonial, trpheum and Alhambra. Then 1 went away, and when 1 came back into vaudeville the next time my contracts were signed. I believe B, F, Keith, Orpheum, Colonial, Busbwick and different theaters then. Q. Those same theaters were in vaudeville? A. Yes. By Mr. Walsh: In other words, the Keith theaters took them over?

A. Yes. Q. Let me understand. You made a state-ment as to what you understand is a closed about?

A. I did not understaud the question. Q. What is your ides of what a closed shop is?

My idea of the closed shop, from whet I stand, is that no one can work in the thee-

understand, is that no one can work in the thee-ter unless they belong to a uulon. Q. I understand you to say that one of your objections to the closed shop was that it pro-bibited recruits from breaking into the vaude-ville industry. Is that true? A. It would. Q. You say you were at one time a member of the White Rats Actors' Union? A. Yes.

of the White Ress Actors' Union? A. Yee. Q. Do you recollect whether or not it is pro-vided in the constitution or hy-laws in the Actors White Rats' Union that an application for membership should be made efter the per-former had gone into the Industry? A. To tell you the honest truth I never read the by-laws of the White Rats in um Jife. I wenid not know it if I sew it, or any other or-ganization.

Q.— Did yon heve an egent at one time in your vanideville career?
A. I did.
Q. What time, what part of the time?
A. I had a vendeville agent, who brought me to New York, who placed une on my first engagement. He got me a showing at the Palece Theeter and Mr. Albee saw use. He thought i was very clever, and he sent for me. He made a contract with me on a silding scale salery, and told me that I did not need an agent. However, I had this agent, and I feit that he had done bis share of the work in hringing me where I could be seen, so I retained him es e business essociate, eithe I did all of my business personally with Mr. Albee.
Q. Tou say Mr. Albee told you thet you did not ueed an agent?
A. Tou say Mr. Albee told you thet you did not ueed an agent?
A. Yes, right to him, told him in front of me. (a) not know it if i is swith, or any other anization.
By Mr. Goodman:
Q. Were you a member of the White Rata of effore it became a union or after; there was end of the second when it was just the White Rata?
A. Just the White Rata on 42d street end irondway, up over the Madrid Restaurant; that a about nine or ten years ago.
Q. That is before they affiliated with the ulon, then, is it not?
A. Yes. I think that is the fact.
A. I knew nothing of it.
By Mr. Walsh: Bi

A. I knew norming of it. By Mr. Walsh: Q. Was Mr. Mountford connected with it hen you were a member?

Q. You were a member? A. Yew. Q. You do not know whether their constitu-on and by-laws provide thet application should made after or within a short time after the rformer went apon the venderille stage; that here was mething in connection with the White ats organization which prohibited persons whe ere recruits going upon the atega in vande-tia?

ille? Mr. Goodman: I think Mr. Exeminer, that he contract, the closed abop egreement that as been offered in evidence speaks for itself on

at score. Mr. Walsh: I am not talking about the closed hop proposition. I am asking about the memrship. The Witness: As I understood the White ats when I first went into it, it was for tha tterment of the actor and a social orgeniza-

etterment of the actor and a social orgeniza-ou. Q. Betterment so fer as contrects ara con-rend for an equitable contract? A. That had not beeu taken up at thet time? Q. Thist bed been not taken up at the time? A. No, never had come up at the present riting to my miud? Q. You are not femilier with the history of ne White Rats Actors' orgenization? A. No, I am not. Q. You are next familier with the ectivities (f George Fuller Golden with reference to the limitetion of the managers' booking fee? A. No, I cannot say that I em. Q. Are you a member of the Actors' Equity succlation? A. I am not.

ation? I am not. You do not belong to eny actors' ergsn-

on? Nothing. What fee do you pay your agent? Five per cent. Aiways have paid him the same. Did you jay any more than five per cent? No. r. Walsh: That is ell. Witness excused.)

ever pay any more than five per cent? A. No. Mr. Walsh: That is ell. (Witness excused.) Nan Halperin was thereupon called as a wit-ness, and having been duly sworn, testified se follows: DIPECT EXAMINATION

DIRECT EXAMINATION

By JF. Goodmon: Q. Where do you live, Miss Halperin? A. New Kew Gardens, Long Island. Q. You are in the theetrical profession? A. Yes, sir. Q. And at the present time what are you de-

R

A. Q. Ge

A.Q.

A. Q.

inc

Q. The McWicker is a part of that circuit? A th at that time, it was a part-affiliated with Loew-at any rate I was booked thru longs, ilanick & Schaefer, Mr. Frank Q. Doyle. Q Have you found it necessary, before pre-senting your act regularly over your route, to t y at the long of the senting of the sentime the sentime A I would not break it in cold in New York, but I played a big-time theater, and showed it for the first time in a big-time theater. A Doyne that the in a big-time theater. Some that is, it was presented to an audionce or the first time in a big-time theater. Q. Do yon beliave that new acts ought to be tried out? A. Somewhere; yas.

~~

Q. 4.

Q. 1 Q.

A.

A. Q. y A. care

furnished me, it amounts to about the same

A. Yes air. Q. And about what has been your salary  $\Lambda$ . My salary in the last two years has been  $\Lambda$ . My salary in the last two years has been

About \$500 a week?
About \$500 a week?
Yes, ar.
And how many weeks. Miss Halperin, lift you say?
Eifty two weeks.
Five hundred dollars a week for fifty-two ks in the year?
Ves, sir.
On the Keith Ulrunt and the Orpheum ult?
Yes,

169. Have you any way of establishing ohst expense is during the year. Miss Halperin's Well. I will tell you. I do not take of anything of my financial affairs, of my business.

care of anything of my manchal affairs, of my own bisiness.
Q. You cannot say?
A. As far as the counting up of how much I have made, or how much or what my expenses are. I have my dister who does ny secretarial work and takes care of the finances. However, I could itemize about what my expenses are.
Q. Now, you say that Mr. Albee gave you a personal contract. When was that, Miss Hallowin?
A. Four years are.

a personal icontract. When was that, Miss Halperin?
A. Four years ago?
Q. Four years ago?
A. No, three years ago?
A. No, three years ago?
A. Yes.
Q. At what rate was that, Mis Halperin?
A. Weil. I was getting \$250 at the time he sized me. And I went with him on a rising scale of sainry.
Q. Just how did that work?
A. When he saw me I was getting \$250, and when I made the business arrangement with him my first salary was \$350, \$400 and \$500 at the end of the third year.
Q. Did you have a contract at that time?
A. A letter.
A. A letter that I wrote to Mr. Albee, which I signed, and I had a duplicate made and he signed it.

of it.
Q. Did the mansger at the end of the week pay you?
A. Surely.
Q. According to what did he pay you?
A. I had an individual contract for each season.
At the beginning of the sesson 1 got my 40 we contract.

At the beginning of the sesson 1 got my works' contract. Q. So that this rate which you had agreed with Mr. Albee, that corresponded in the amount with each individual contract that you had with each separate theater? A. Surely, less ten pes cent which comes

out. Mr. Goodman: I think where yon are led astray. Mr. Waish is this: This rising scale was not a rising acale inclusive all thrount the season. It simply was \$3500 for one season, and then the next season \$350 or whaterer it was, the next season \$350 or on see, it was not a rising scale in thru the season. I think I see what is confusing yon running thrn your mind.

member of the N. V. A.? A. No. Q. You said that you had been asked when on signed a contract? A. I was a member. Q. You were a member? A. I was a member.

3 011

Did the manager at the end of the week

In vandeville also you pay ten per cent solumenions?
 Ves, and I also do that in the legitimate, To whom do you pay the ten per cent?
 To my imanager and associate, my busi-s associate.

a tried out? A. Somewhera; yas. Q. Wera yon over a member of the ladies' wranch of tha White Rais Actors' Indon, known is the Associated Actresses of America? A. Well, I prasume that I was. I will tell on how it happaned, if I may? Q. If yon wast to. ан Т А.

Pend bow it happaned, if I may?
Q. If yon want to.
A. I was playing at the Palace Theater in thicago and a very dear personal friend of unine was on the bill. I knew nothing at all of organizations, and he came up to use and told us that there was a meeting that night of the White Rats. "Well." I said: "I want to you want me to do about it?" He said: "I want to you want me to do about it?" He said: "I want the check is min given there here here in you the check." I made out the check is min never received a card or anything that I was a member. He gave me to understand that I was?
Q. Flaying in a vanderille company?
M. He was at the time.
Q. Flaying in a vanderille company?
M. He was at member of the N. V. A.?
A. Yoo, sir.
Q. Have.

V.  $\Lambda_{1}^{2}$ ,  $\Lambda_{1}^{2}$  have,  $\Omega_{1}^{2}$  bid anybody ever tell you, any manager,  $\Omega_{2}^{2}$  bid anybody ever tell you, any manager, tell you you had to be a member of the N. V. A. to get a booking? A. Nolvedy told me that I had to be, they asked me if I was. Q. Do you know what is meant by the closed shop in vanderlike?

shop in vaudeville? A. I don't know whether I understand it correctly. I have tried to understand it. Does it mean that you must all belong to one organi-stion known as a nuion? And if trouble come and it cannot be arbitrated if one goes out every one goes out. Is thist what closed abop means?

means? Mr. Walsh: That is the best definition that has been given today. Mr. Goodman: it is pretty good. It is about a close to it as you can get. Q. Well, assuming that that is what it is, what is your judgment about it? A. I den't believe in it. Q. Now, tell us why?

M as ci Q. vhat

A. I don't delive in it. Q. Now, tell is why? A. I am an individual artist. I have not a wore nor a wonderful pair of dancing feet, but I am what they call an artist. Used has given me a talent to entertain people thrm a prevasily and individuality. I do not think that snyboly else has that—that same quality They may have something that entertains just as well as I could, might take my place, but I would not be there. I don't think that i could do their particular work. Their troubles are not mine. I sell myself, my individuality, what the Lord gave me to sell. I have my own individual arguments. I do my own individual budness in my own individual manner, and I don't think that anybody else can do it with me or for me, nor I with or for them. CROSS-EXAMINATION By Mr. Waish:

CROSS-EXAMINATION By Mr. Walsh: Q. Miss Halperin, are yon a sister of Max Hisherm?

Q. A tetter from Mr. Albee?
A. A letter that I wrote to Mr. Albee, which I signed, and I had a duplicate made and he signed it.
Q. That is you set your own terms?
A. I set my own terms at a minimum of 30 works in each year. I always played.
Q. Yon have been very anccessful, of conrse. Miss Halperin?
A. They tell me so.
Q. How was it determined how much each means year bould pay you?
A. I am sure I don't know. I think that the salarles are. I don't know much bout that.
Q. Buow was it determined how much each manager should pay you?
A. I am sure I don't know. I think that the salarles are. I don't know much bout that.
Q. But when you got your pay at the end of the week, Miss Halperin, how did you know bow much you were to get?
A. I had it I my letter from September to June it was to be so much, and from June until September eo much, and so much the way of it.
Q. Fid the manager at the end of the week marker at the end of the way out?

Q. Miss Halperin, are yon a sister of Max Halperin?
A. I am.
Q. His a booking manager at the Masonie Temple at thicago, booking for the Western Affiliated Fircuit?
A. He has been so for one month.
Q. What had be been previous to that time?
A. Well, the little chap has mot done much of anything. I brought him from Denver about four years ago when he was a achool boy, and la that time he sold a little advertising, and be was out of a joh for a long time?
Q. Wat is your humhand's name?
A. W. B. Friedlander.
Q. In a what business with Arthur Klein?
A. No, sig.
G. Has ha never been connected with Arthur Klein?
A. Has he been a partner with a man hy the man of Joseph Sullivan?
A. Yoo, sir.

I think Mr. Klein booked two of his acts. Has he been a partner with a man hy sama of Joseph Sullivan?

Q. Has he been a partner when the name of Joseph Sullivan?
A. Yee, sir.
Q. What business was Mr. Sullivan in?
Q. What business was Mr. Sullivan in?
A. Ia the producing business. I think he also has an agency on the side.
Q. Connected with the U. R. O.?
A. I don't know, I am sure yea, I am sure of one thing. I am sure be was not connected with the U. R. O. at the time that Mr. Friedlander went into business with him, of that I am sure. Q.

was he not connected with Mr. Beck at time or in some way? Who? Mr. Friedlander or Mr. Suilivan? Mr. Suilivan. Df that I do not know. Where is your husband's place of husi-

Q. Worrest, A. 140 Weat Forty-second street, in the measy.
A. 140 Weat Forty-second street, in the Regan Building.
Q. Your last engagement in vaudeville was at \$800, you say, Miss Halperin?
A. Yee, sit.
Q. When was that?
Q. When was that?
Q. This yaar?
A. Sectember 1.
Q. This yaar?
A. Morrison's in Rockaway. There was one after that in Forebuber at the Brighton at \$750.
The last three weeks were \$800, \$800 and \$750.
Q. Now you are acting in the legitimate?
A. Yes.
Q. At what salary. Miss Halperin?
A. Sis limited dollars.
Q. Why is it inta you have a reduction in salary to go into the legitimate?

A. Six hundred dollars. Q. Why is it ihat you have a reduction in salary to go into the legitimate? A. Because in vandeville 1 paid for my own wardwhe, my own transportation; in the legiti-mate 1 have my wardrohe and my iransportation

the Billboard

Q. And you guit them?
A. i just simply didn't pay my dues.
Q. You didn't pay your dues and wore dropped in that way?
A. Yes.
Q. You say you have been asked when you give contract, if you were a member of the X. V. A.?
A. Oh, m, not when I signed the contract.
Q. What did you say?
A. I said tirt I had been in the various testimony here, at the outget, that we contracted in the transmer met. Sometimes of the people at the theater skele.
Q. Someone connected with the management A. Sometimes, and sometimes not. Sometimes an artist on the bill. You know the N. V. A.
Q. Someone connected with the management A. Sometimes, and sometimes not. Sometimes an artist on the bill. You know the N. V. A. Task, exceptedly was talking about R. in the organizations, some one saked me: "Do you being to the Y. V. A. 20 ho you being to the Y. V. A. 20 ho you being to the Y. Y. A. 20 ho you being to the you say at thing about R. 11 had you at the Witter Garden hale(y).
A. Why, 1 hink there were notices of It: 1 don't rouender even reading one.
Q. Hid you play at the Witter Garden hale(y).
A. Yes.

A. To by imaging and associate, my ouspended associate, Q. Wiko in he?
Q. Wiko in he?
A. Mr. M. S. Bentham.
Q. Are you sure of it that you are paying ten per cent to Mr. Bentham?
A. Yes, sir. I have no written word that 1 must pay him.
By the Examinar:
Q. Is that a partnership arrangement?
A. Yes, an associate arrangement.
By Mr. Waish:
Q. Have yon been on the vandeville stage the inst two years quite generally?
A. Yes, air.
Q. Are solut what has been your average salary

I don't momenter even reading one.
Q. 11d you play at the Wifter Gardan hately?
A. Yes,
Q. Fuder what circumstances?
A. Well, ten months ago I became very ill with nerrous prostration and influenza. That a bound bally canceled the contract with Mr. Albee. I only had two weeks anyway to play on the contract, and the influenza epidemic backe it, broke our coutract on either side, it was automatically canceled, in as much as 1 did not work for these two weeks. When I became ill I had to stop playing. So then I became ill I had to stop playing. So then I became ill I had to stop playing. So then I became ill I had to stop playing. So then I became ill I had to stop playing. So then I became ill I had to stop playing. So then I became ill I had to stop playing. So then I became ill I had to stop playing. So then I became ill I had to stop playing. So then I became ill I had to stop playing.
M. You work for these two weeks. When I became ill I had to stop playing.
M. The show that would open before tanaary ist, that is the abow I and new opening with on Mondey. And wille I have a contract with him, he runs the Winter Garden and I am a lestable artist, so he pays use to come and work at the Winter Garden and I am a lestable artist, so he pays use to come and work at the Winter Garden and I am a lestable artist, so he pays use to come and work at the Winter Garden and I am a lestable artist, so he pays use to come and work at the Winter Garden and I am a lestable artist, so he pays use to come and work is a full orchestra?
With a full orche

 No.
 No.
 No.did play during that tima?
 No.1 was sick.
 No.1 was sick.
 No.1 was sick. 1

(A short recess was then taken.) (A ther recess.) Froid C. Schunberger, was thereupon called a witness, and having been first duly sworn, while a follows: DHERCT EXAMINATION

as a witness, and having been first duly sween, testimed as follows: DIRENT EXAMINATION
By Wr. Goodmana:
Q. Where do you live, Mr. Schanberger?
A. Raitimore,
Q. How old are you?
A. T. By Wr. Schanberger?
A. Theatriest and hotel basiness?
A. Theatriest and hotel basiness.
Q. What is your business?
A. The hotel is the keinan. The Maryland Theater and the Auditorium Theater.
Q. Are the Maryland Theater and the Auditorium theater.
Q. Are the Maryland Theater and the Auditorium theater.
Q. Are the Maryland Theater and the Auditorium theater.
Q. Are the Maryland Theater is a big time theater?
A. The Maryland Theater is a big time theater?
A. The Maryland Theater is a big time theater, vandexille theater. The Auditorium is a Simbert theater is owned by a James L. Keluan Company. of which I am president.
Q. Are you the controlling stockholder?
A. No, the controlling stock bached?
M. No, the controlling interest in the whole entryptice, children of the State of Maryland there and gave them the controlling interest in the whole entryptice. I operate it for the crippled children of the State of Maryland.
Q. That is to say. Mr. Keinan had left a will hy which he fit the sin some way in trust

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this I see what is confusing yon running thrn your mind.
Mr. Walsh: What was the oldert of these individual contracts when she had a contract with Mr. Albee?
Mr. Godman: Evidently there was a contract when she says individual. I don't know the she are says individual. I don't know the other is weat thrn Mr. Albee or the booking office and the booking office turnet that over the unanzers in the office. For instance, if she got a chance and did play for Shay, there is no occasion for Mr. Albee to remain responsible for that week or two weeks that she played, and Mr. Albee was not responsible and was relieved of those two weeks time. (II. Shay being responsible and was presented or the angoing to ask her whether it was point or went thrn the booking office, in effect, what the letter was on the point i am going to ask her whether it was point or went thrn the booking office. By Mr. Walst.
By Mr. Walst.
By Mr. Walst.
A No.
O, You said that you had been asked when

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it alwait broke even and may be for the last four or two years it has been making some money.
Q. Do 1 understand correctly from your previous testimony here, at the outset, that two thirds of the profits of this theater goes to the crippled children?
A. The entire plant, that is the theaters, the Mnytand Theater and the Auditorium Theater and the Auditorium Theater and the Auditorium theater and the International the last two thirds of the preferred stock of the corporation.
Q. That goes to the crippled children, you say, or winnaver it is?
A. The crippled children; there are 3,000 of them in the city of Baitimora and In the State of Maryland.
Q. Who has the nase of the one-third?
A. The outer one-third Mr. Keinan gave to his children.
Q. In you personally book the vauderilie acts for the Maryland Thester?
A. I do so, ir.
Q. And to do that do you come to New York?

York?
A. I come every week, svery Wednesday and Thursday.
Q. Tell us just how you book your acts, what the method is.
A. The method is going into the office and booking over the files and seeing what new material is being presented around New York.
Q. When you say the "office." you mean the B. F. Keith Vauderille Exchange?

B. F. Keith Vaudeville Exchange? A. The B. F. Keith Vaudeville Exchanges arrange my plans to cover the new material here on Wedneday evening, sometimes in two and three thesters, one nt about half past eight, we will say and see one act, and then go to another say at nine o'clock and so forth. The next morning, which is Tharsday there is neually a meeting of the managers in the office In which these new acts are presented office I a which these new acts are presented office I a which these new acts are presented office I as then done at that meeting by the managers with the performers or with the agents.

animize is then done at this meeting by the number is with the performera or with the arrow of the performera or with the service of the performera or with the performera or with the service of the performance of performance of the performance of the

A. Yes, Q. Will you explain what service is ren-dered by the booking office for that five per cent?

A. The booking office for the five per cent A. The booking office for the five per cent furnishes the performer with a place of ragistra tion, records for the use of the managers, clerical force and every facility for proper and quick basinass, proper and quick business methods. Q. In short, it is a kind of place that the managers of the thesters can come gad the agents of the acts or the actor himself may come?

<text><text><text><text><text><text><text>

that. Q. Has there been any restriction in the United Booking Offices as to or with regard to your freedom in booking anyone you choose to your book?

A. No, sir. Q. Have yo A. No, sir. Q. Have yon ever played acts in your hig-time house in Baltimore that have played in any small-time theater in Baltimore? A. Yea, we have played acts that have played the Loew theaters there and shows that have been booked thru the Amalgamated which have shown at the Garden. Q. Are you considered a small time theater in your city or do you consider small-time theaters in your city as a competitor of your big-time theater?

your ater? the

A. your city as a competitor of your big-time theater? A. No, I do not; it is entirely a different business. I would not care to play small-time acts within three or four months after playing a small-time theater. I would want some time to intervene, and let the public forget that such an act had played at the small time before I played it in the hig time. Q. With regard to the business of the theater or any theater that has a certain drawing a traction, that if it was not in the city, it would tend to send more people to your theater? A. No.

A noise that if it was not in the city, it would that to send more people to your theater?
A. Noise the big-time theater because it gets the basis of it, but my optimiser because it gets them into the habit of going to vandeville and gives them a taste of it, and they always want something a little better, so that is what makes it so have to keep up our productions, ont attractions. We must keep them on a very high plane, too, and so much so that between the small-time theater and the big theater that there is a vast difference. That is the reason for me, with only one theater, to come to this town every week for two days.
A. Mo does the flow Theater in Baitimore is quite a modern house. I think only about five secand dit it seats about a thousand more than buy, the Loew Theater in Baitimore is quite a modern house. I think only about five secand dit is seats about a thousand more than the Maryland, and 1 apprehead, maybe is more, under the theater.
A. Oh, yes, absolutely and physically, it is built on that it has more modern conveniences.
A. Oh, yes, absolutely and a sis the Garuten, which is booked by the Amaigamated.
A. Oh, yes, absolutely and a sis the Garuter.
A. Oh, yes, absolutely and it out?
A. And if Mr. Loew wantied to change the clicult of his theaters from amail the to the change the clicult of his theaters from small the the to the size.

vauderille theater, would it not?
A. Yes, air.
Q. And if Mr. Loew wanted to change the circuit of his theaters from small time to big-time theaters and give two shows a day instead of three a day, what would it require to be done to make that change in policy?
A. The chief requirement would he to make up his mind to spend some five or six thousand dillars a week in salaries for performers.
Q. Instead of about \$1.500 or \$1,600 as now.
Q. He has got a large chain of theaters. Instrict e?
A. The cow?
Q. Yes.
A. Sa tas a know he has see. He has one

A. As far as I know he has, yes. He has one Baitimore. in Baltimore. Q. In other words, he would not have to go out and start and hulld new theaters and play-houses to play high-class vandeville? A. Oh. no.

A. Oh, no. Q. Are you a atockholder of the B. F. ith Vandeville Exchange?

A

No. Were you ever a stockholder of it?

 A. No.
 Q. Were yon a stockholder in the United Booking Offices?
 A. I work under a franchise from the offices, a booking franchise.
 Q. Your house is independent of the B. F. Q. Your house is independent of the B. F. Seith circuit of theaters? A. Yas, sir.

Q. Have you any stock or any interest in any of the B. F. keith Vaudeville Exchange and in the B. F. Keith Vaudeville Exchange and in that the B. F. Keith Vaudeville Exchange is that that theater is hooked in the B. F. Keith Vaudeville Exchange is that that theater is hooked in the B. F. Keith Vaudeville Exchange is that that theater is hooked in the B. F. Keith Vaudeville Exchange is that that theater is hooked in the B. F. Keith Vaudeville Exchange is that that theater is hooked in the B. F. Keith Vaudeville Exchange is that that theater is hooked in the B. F. Keith Vaudeville Exchange is that that theater is hooked in the B. F. Keith Vaudeville Exchange is that chait is the commission from the sciore from help booked there, is that corter?
A. That is all; just a booking franchise is all that we hare.
Q. Just a booking franchise for which you and Toronto, whether Mr. Shay, who operates or produces shows in thesatars in Bnftlalo and Toronto, whether Mr. Shay, who operates or produces show in the theatar?
A. I understand that Mr. Shay and Mr. Moors of Detroit and Romeler, and Mr. Moors of Detroit and Romeler, and Mr. Moors of Detroit and Romeler are about in the same position that i am m; we are all independent, and the and an Are and excluse when the White Rats, they are the Mr. Moors of Detroit and Romeler are about in the same position of offender and defensive, and it is a coording to the audian Circuit, Mr. Brown in the Canadian Circuit the White Rats, they are the mily one that did any agitaling.

are about in the same position
tandian Circuit, Mr. Brown in the Same position
Q. Are yon connected in any personal way with any vanderilie theater of the B. F. Keitu Exchange, or in any vanderilie agency?
A. None whatever.
Q. Have yon any interest in the Vanderilie (collection agency?
A. None whatever.
Q. Did yon evan bare?
A. None whatever.
Q. Do yon employ atage hands, nuusicians and electricians in your theater?
A. Yea, sir.
Q. Are a moving picture operator?
A. Yea, sir.
Q. Are they members of the union?
A. All members of the union?
A. All members of the union?
A. All members of the union.
A. Van know what is meant by a closed about the second secon

A. Yes.
Q. Do you recall the White Rats' strike in 1917 or 1916, the early part of 1917?
A. I recall two of them. I remember one back in 1911 or 1912 and one in 1916.
Q. Do you remember reading the newspaper advertisements in Variety about the closed shop and the White Rate?
A. I read parts of the controversy, but all of iz.

17.

A. None whaterer.
Q. Hare you any interest in the Vanderille
M. None whaterer.
Q. Dolyon eray hare?
A. None whaterer.
A. None whaterer.
Q. Dolyon employ stage hands, municinan and lectriciane in your theater?
A. Near any members of the union?
A. And a moving picture operator?
A. Yea, sit.
Q. And a moving picture operator?
A. Yea, sit.
Q. And a moving picture operator?
A. Treest two of the union?
A. Treest two of them in a closed shop is?
A. I know what the closed shop is?
A. And a ras the actors are concerned abop is?
A. Ansoniturely no sit.
Q. Doy on know what the closed shop is?
A. And a ras the actors are concerned abop is?
A. Associntely no sit.
Q. Whit kasson understanding of what the streed in the state?
A. Associntely no sit.
Q. Whit was the actors are concerned abop is?
A. Associntely no sit.
Q. Whit was neared and opin in a streed in the state?
A. Associntely no sit.
Q. Whit was any creasilation of any kind. We are server in mine. In a streed is a stree and the state?
A. Associntely no sit.
Q. Whit was any associntely th Q. Are you in favor of that policy?
A. Absolutely no air.
Q. Will you tell us why not?
A. Why the vandeville business of today is ligger than any organization of any kind. We could not be hampered by a limited amply from any one organization, it would shot off the supply of new material, the material so necessary to keep up this high standard that we have established now in high-class vaudeville, the mecessary material today that we have to go into the wilds, and to grand opera and the tragedy and almost everywhere searching the world over for the material. If we were limited to only thase performers belonging to a union, not only would it shot of your progress now, but in a faw years why we would be driven hack to the abow now presented by the cheap randeville.
Q. D yon vemember when the Vandeville Managers' Protective Association was first or-ganized in December, 1910?
A. Yes, it.
Q. Is show you this paper and sak yon if your algonature appears on it (handing paper to witness)?

witness)? A. Yes; there is my aignature, sir. Q. Will you look thru that and tell as whether that is the original document by which the Vanderlike Managera Protective Association was organized before its actual incorporation? A. Yes, sir. That is the original paper all aigned and sealed. Mr. Goodman: 1 offer this in evidence. Mr. Goodman: have not objection. Mr. Goodman: May 1 offer a copy instead of the original.

Mr. Goodman: May l offer a copy instead of the original. Mr. Walsh: Yes, Mr. Goodman: 1 offer the copy and not the original which was just shown to the witness. (Beceived in widence and marked Respondent's Exhibit No. 137.) Q. About the time of the date of that Respondent's Exhibit No. 137 there was then some strike talk on the purt of the White Rats Actors' Union, was there not? A. There was.

A. There was.
Q. And were there then published in The Player, the then official organ of the White Rata Actors' Enion, various articles by Mr. Mountford about the closed shop and the advantages of the closed shop?
A. Yes. That is what brought about this organization, all those various articles that appeared in that paper.
Q. At the period of time we have spoken of that strike settled down, did it not, in 1910 and 1911, and there was no strike?
A. No.

Joil, and there was no strike:
 A. No.
 Q. What happened to the Vanderille Managera' Go-Operative Association's activities at that time?

agera' Co-Operative Association's activities at that time?
A. Ob, they kind of plumbered it along, and I think I never heard of it so far as I am concerned null this second strike was started.
Q. Can you state about when the last meeting of the Vandeville Managers' Protective Association was held prior to 1915?
A. Why, I judge in 1912. I don't think there was a meeting held in four years.
Q. Now, when was the Vandeville Managers' Protective Association organized in connection with this very recent White Rais' strike in 1916 and 1917?
A. Why, just about that time, around the

G. Protective with this very 1916 and 19 A. Why.

time. 1916, I believe, the forepart of

44 VERBATIM TESTIMONY 9. Have you any stock or any interest in any of the B. F. Keith theaters? A. None whatever. 9. Have from page 48) A. None what here from page 48) A. I could not say that. I know I paid from page 48)

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A.Q. Q

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AR OT tone 1 tie

Q

Yearly duas? Yes.

NOVEMBER 1, 1919

scence to the acts themselves, then you call in the representatives?
A. That is all.
G. But aside from that he sends in his list?
A. That is all.
G. But aside from that he sends in his list?
A. Yes.
G. Mr. Casey sends in his list and Mr. Jones sends his list and every other agent sends in his list and every other agent sends in his list in the task of the sends in the list and every other agents.
A. I get these lists, they are banded out to the various theaters every Monday.
G. By these agents?
A. To these agents. some special act. or some performers that we are not familiar with these are made in the form of a special communication along with the other arts that there has not been any salary established for.
A. Assuming tow, if you please that Mr.

One vandevilia theater. And are you a member of the V. M. P.

The Vandavilla Managers' Association? Yes. Yes, sir. How long have yon been? Since its organization. I signed the orig-near

paper. What is the yearly dues that you pay

I could not tell you offhand. At tha time of this striks in 1916, was an assassment made against your thea-

I could not tall you that; I don't remem-

Didn't yon have chargs of the finances? No. I have anditors and bookkeepers

A. No. I have subscription of the second sec

A. Ask me in a decens way, and I will an-ner you, you cannot buildoze me. Mr. itcomman: I object to this manner and me, your honor. Q. I do not propose to buildoza you, but do propose not to let you aidaatap tha ques on

1 do propose not to jet yon minimum bia description. A. Tou are trying to browbeat and bulldoze and I am not going to jet you 60 it. You apeak to me as a gentleman and I will answer yon like a gentleman. Poa't forget that. Q. I am asking you whather in 1916 your organization, your thester, paid atrike dnes, a atrike anersment? Mr. Goodman: You don't hava to answer anything which has been answered, and I ob ject to that as incompetant, irrelevant and immaterial.

immaterial. Mr. Kelly: The witness has stready anymered that to the best of his recollection. Mr. Walsh: He did not answer at sil. He uidestepped, he said they paid their dues to the organization. A. I am not sidestapping because I could not tall non

A. I am not siderispping because I could not tail yon. Mr. Goodman: Just a moment. I object to this witness being buildored and addressed in this mannar. Examiner Moore: I don't think yon should characterise what the witness said, jet the words speak for themseives whether he alde-stepped or not, that is a matter for the com-mission to determine after they hars read the testimony. Mr. Waish: I say it is not responsive to the question.

Examiner Moora; Read the question and on will answer it, please. (Question repeated by the reporter.) A, And I answer I do not remember, I do termember here and the second secon remember. . Your anawar is that you do not remem

cour anawar is that you do not remember.
A. I do not ramamber. It may have been.
I do not remember, that is my anawer.
Q. Yoo know whether toba V. M. P. A.
levied any assessmant at that time
A. I do not remember whether they did or not. sir.
Q. How long have you been hooking with the U. B. O.?
A. Fliteen years?
A. Fliteen years?
A. Fliteen years or thereabouts.
Q. Hove you connected with the theater then?
A. I have been connected with the theater.

have been played before, including bha act that there has not been any salary established for. as yet.
Q. Assuulng now. If you please, that Mr. Casey has un act which he wants \$1,600 for and that you feel that it is a pretty good act, but it is not worth that much, how do you you then agree upon a price that you will pay for that act and you; communicate that fact to Mr. Casey, do you?
A. Yee, sir.
Q. Then you fix the price, we will may, that you have agreed that you, between you and Mr. Shea and wheever represents the Keith's theaters here, you agree yong yourselves that that the keith's theaters here, you agree yong yourselves that that so is that is in a lif?
Q. Tes.
A. By Mr. Hodgdon, the booking manager.
Q. That is the general system?
A. That is the general system?
A. One vanderilla theater. A. So, sir. CROSS-EXAMINATION
By Mr. Walah:
Q. Then as I understand it the V. M. P. A.
luiled into quietude when the Whita Bata are not active and became active when the Whita Bata are not active?
A. It seems so,
Q. In other words, it is an organization of offensive and defensive, and it is according to the activities of the actors' organizations?
A. Especially the White Bata, they are the only ones that did any agitating.
Q. Now talking upon that question while we are here, you say there has naver come up in any meeting that there should be any diacrimination or blackilst against anyone for any reason?

А. Q. А. ?

Q. ben had to pay you' gues?
A. i obey those orders if such a thing comes along.
Q. Den't you recall now, as a matter of fact, that thera was a strike assessment?
A. i don't remember, there may have been, because there is a done to be paid, and I do not know just now what they smoutle.
Q. Tes, I know that, but I am not talking about does and you know I am not talking about does and you know about what I know.
A. What do you know about what I know?
M. Godman; I object to Mr. Waish's tons, in addressing the witness, and I object to this attempt at buildoing the witness.
A. (continuing) What are you witness.
A. You tell me I know what you are talking about.
Q. Tes, I do, and I am asking you about and you know what are you know what you are using the witness.
A. (continuing) What are you ary to do?
You tell me I know what you are talking about.
Q. Tes, I do, and I am asking you about and you know the you know what you are you know what you are you know you know you know about and you know you know you know about and you know you you know you yo

are all assembled all around a room the same as we are here. Q. Sort of a round table? A. The letter is read and opinion is asked from the managers, and the man from Buffalo may say that I saw the act and I don't like the act. And he might say I as the act fast night and I would not have it in my theater. The man from Fhiladelphia might say it is a 'good act, i saw it and it is just such an act as my audience would like to have. I am happy I saw it for it just suits my people. The man from Boston might say it don't suit me. It very often happens there is a division of opiniou caused by the audiences of the various cities, requiring different kinds of acts. Q I get that all right. Now, then, some man in New York may want it, yon may want it. Mr. Shea in Bouffalo may want it, and then you conclude you will take ut in those three bonses, is that the system, and the way it works out?

Jonses, is tout in symptometry in the three house and the others can follow in behind or more it around. Q. They don't have to take it nnless they see fit?

Q. They don't have to take it nuless they see fit?
A. less.
Q. How do you three houses agree what you are going to pay for the act?
A. Mostly by the demand for the act estimates a sum, say \$500. We may say that the act is worth \$500, where will give it for it. Mr. Shen will say I do not think the act is worth more than \$400 for my business. I may say it is not worth more than \$400 for my business. I may say it for the ret estimate a sum we will offer it \$400 or \$450 for the act end offer a compromise rate, say we will offer it \$400 or \$450 for the act and the man from Philadelphia will take it.
Q. At \$450 as the price that has been agreed you will offer that for it?
A. After discussion we generally agree or reach a compromise as to the price.
Q. Let us see, when an act is represented by an agent, for instance. Mr. Harry Weber, I understand Mr. We her.

Understand Mr. went touch in the needing?
A. No, air.
Q. Oh, he does not come in?
A. He sends in his communication. Every agent acads in his its of acts that he would like taken mp at this of acts that he would like taken mp at this meeting.
Q. Oh, that is the way they do it?
A. Yes, sir. These agents do not appear hefore the meeting?
A. Yos, sir. These agents do not appear hefore the meeting?
A. No, unless they are requested to appear and we ask them for information, certain information in regard to certain men or certain for matter to you, more than is contained in the general statement with ref.
Q. Special information that you gentlemen is contained in the general statement with ref.
C. To know whether the ', and ', an

vertisement in The t'lipper, and by a trip to New York, which usually took a week to go and get one show. A trip to New York gets me one show in half no hour, that is the dif-ierence between the time. Q It only takes half an hour to book a

Q. Do you recall the American Federation of labor in Baitimore in 1916?
A. Yea, air: it was in my theater.
Q. It was at your theater?
A. I think so. We usually give the Federation the use of our theater in the summer.
Q. Do you remember during the week you speak about of suggesting to these actors, that is Wille Maybew and Billy Taylor, that they resign?
A. No, sir.
Q. You recall the fact of their being advectised at that lime, in Variety, that they had resigned from the Wilte Rate Actors' limics?
A. A. I do not.
Thereupon at 5:20 o'clock p.m. the hearing of this matter was adjourned until 9:30 o'clock a.m. October 16, 1919.) That is all it takes to bush a show in not too particular about what J am

on come to New York twice a week show ? Q.

Q. You come to New York twice a week (n head, showe? Yes air, I do. Q. Go what daya? A. (m Wednewlay and I arrive st half past one do Welnewlay affermeon on the twogree-sional limited at 330. Q. What were the motives that prompted you to heak in the I. R. 0.2 A. The motives that prompted it? Q. Yes. C. Service, proper service Q. That was the sele motive? A. Yes wir, it was: Q. Then you have a franchise to book with the F. R. G. for which you pay \$50 a month, is that right? A. Seo a week. Q. So a week. Q. So a week.

A. Ecol a week. A. Ecol a week. Q. Evol a week. J. Evolution is a second se

over? A. It gives me the right for the vaudeville Baitimore, but these houses are there and re being booked, and I have never objected to

em. Q. These two bouses? A. Such as the GatCan and Nixon & Nid-nger's, and thay have played some acts that are been played in our -drout. Q. Does that franchise give you the ex-usive right to conduct first-class randeville. Baitimore? A. The. linge Q.

A. Mr.

A. Tas. Mr. Goodmann: Did 1 understand that there are other houses in Baltimore that are booked than the United Booking Offices? The Witness: No, but they are booked thru the Amalgamated, which is a Moss house play-ing certain acts that have beeu played in other circuits, and then there is the Nison & Nichinger's, they book in the United Booking Offices, they play in Baltimore. By Mr. Weish: O. Was there ever any movement on foot

A Niddingers, they play in Beltimore.
By Mr. Waish:
Q. Was thate ever any movement on foot to build an opposition big time theater in Baltimora?
A. Tsa, Nizou & Nirdlinger's were taiking of putting their theater into big time vandeville?
Q. When was that?
A. Trobably eight or ten years ago.
Q. About 1907?
A. Sometime around there.
A. Sometime around there.

- Sometime around there. Were yon then booking with the U. B.

A. Yes.
Q. Was there any attempt on the part of e Keith's interests to ever build a theater Baltimore?
A. The which?
Q. The Keith interests.
A. No attempt to build a theater in Baltimore. A. Q. the

Q

A. No attempt to build a theater in Falli-more. Q. Did you have any difficulty shout getting mundiane and stage hands? A. No sir, We have had some trouble about getting musicians in a play that we had in the Auditorium Theater last week, we had a musical show there and I called on the union to apply us with an close and a bizzewin and they could not supply, could not fail our re-quest and so they mixer play these two weeks without those instruments Q. This material was not in existence? A the material was not there. All the malerial that was there in the city had been chausted by another musical spow playing in Bailmore at the same time. RE DIRENT EXAMPATION

RE DIRECT EXAMINATION

RE DIRET ENAMENATION (5 Mr. Goodman; Couldn'r you have gone out and hired Mazona or something else in New York or iewbere else? Could wa have gone ont? Yes? No. Sir, we could not bring New York ma-Q. Western theaters?
A. Yes, sir.
Q. What salary did you get then?
A. i cannot quite say. I think about \$250.
Q. From that point on, Mr. Macfarlane, will you tell us your experience in vanderille with reg rd to salaries received by yon?
A. And then i returned to the so-ca'led leg timate end of the business and staged quite a few years and i returned to vanderille or your structure to randerille. from the Forty force "Milnight Girl." My salary then was \$400 I played in between aesons and were to the increase in salary.
Q. No. I do not need the date, Mr. Macfarlane.

9

sir, we could not bring New York mn-nto Baitimore.

A. No, sit, we could not bring New York mastelian into Bajtimore.
O. Why uot?
A. Why? Simply it would be interfering with the Baitmore union.
O. And yst the nution could not give yon the obse and barroom you wanted?
A. No sit. I suppose we could have gone on dere with some trouble and taken the mution and got their coment of bring in a musician from somewhere else, but they aprung it upon us pool into for the bar with the union and got their comentation.
The ditte Blue Devis' and the "Parlor. The drown and Bath" taken out, we had to apply the other law they must be drawn to the relative the management of the "Bine Devis" that we could not suped them with these other instruments, because the union did bot have been.

RECROSS-EXAMINATION

By Mr. Waish: Q. Musical counselies sometimes bring their "Be musicalcana with them, doubt ther," 1. Their own music, sometimes, res. Q. Tave you ever asked or suggested to the scions that they resign from the While lints

No, sir. You never did?

Mayhew and Billy Taylor?

### The BillDonrd

20 West 38th FL. New York City October 16, 1919.

The hearing was resumed, pureaunt to portice, before Examiner Charles S. Moore, Ewi, Appearances as beretofore noted. Georga Macfarlane was thereupon called as a witness, and, having been first duly sworn, testified as follows: DIRECT EXAMINATION By Mr. Goodmau: Q. What is your address and age, Mr. Mar farlane? A. My address is the test

Q. You have been in dramatic as well as udeville?

A. Yee, sir.
Q. You have also done concert work?
A. Yee, sir.
A. Yee, sir.
Q. I believe most of the time you have been singer, hava you?
A. Yee, sir.
Q. How long would you say you have been to vandeville off and on?
A. During the period of twenty years, do you lean?

Why, I should say about eight full ye t time.

. Why, I should say about eight full years that time. but time. . Where and when did you make your start wandeville? . I cannot give you the exact year . Well, about how many years ago mas it? . It was at Mike Shea's theater in Buffslo, hould say about fourteen years ago. . Do you recall the salary you then re-rel?

el? Yes, sir't think it was abont my share about forty dollars a week. When you say your abare, was there some-else? Yes. I was in a quartet at that time. Do you know what the quartet reseived? I think they got about \$200. How long did you stay with that quartet? A full season, that season, I think. Yes, t season.

Did the quartet continue beyond that sea-with you in it?

on with you in it? A. They went to South Africa at that time, and I remained in this country and went lato be operatic business under the management of Frank E. Hurley. Q. Then you returned to vanderlike at some mbacqueng time? A. Yes, Two or three years later, I cannot emember just the date. Q. Did you return alone or in an act of and kind?

kind? I returned alone the next time. Where did you play? I played all the houses at that time, t Just think Then you played the Keith Circuit, did

The Keith Circuit. Booked thrn the United Booking Offices known as the B. F. Keith Exchange? Weil, there were two offices at that time, not remember. I played for Williams, 1 sl for Proctor, t played for Keith. Big time? Yes, air. 1945 you also play the Orpheum Circuit? Yes, sir. Western theaters? Yes, sir.

lane-A. I went up to \$700. And when you were getting \$700 a week you have any production or just your own-A. Just myself. I did not get \$7(a) every b. I went up as bigh as \$700. When was your last vanderille engage-

Tast week: Where did you play last week? Falace "bheater Chicago. Irning the eight years that aggregate vandetile work eid you ever employ a of agout or recensentative in procuring

12

Q.

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0 Q.

that

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e Q.

5

Q.

A. Q.

d. A. week. Q. ent?

Q

Yes. Q.

Harty Welter is my agent and 1 pay bim

A. Q.

abort Benth Q. Q.

A.

A. Yes, Q. Did approvely at the Lucted Booking Of-ess or connected with it suggest that you en-age Feutham or Weber or any agent?

It was a wholly voluntary act on your

Q. It was a wholly voluntary act on your part?
A. Mossintely.
Q. When you booked direct, that is lo say, without the interception of a personal representative, will you describe how you went about gott requesting an interview in the summer, and as I know there all personally they would be up and meet them and from their office to another office and see for the the building and complete my arrangements in that way.
Q. Did you write to the United Booking?
A. I did not.
Q. Did you write to the United Booking Offices?
A. I add not. Q. What is your andress and age, Mr. Mar.
 A. My address is the totos Ciub. 110 West and Pitty-seventh street. My age is 41 years.
 Q. Are yon an actor by profession?
 Yes.
 Q. How long have yon been engaged in the and theatrical profession, or any branch of the theut of theat business?
 A. Yes.
 Q. About twenty years?
 Q. And in what role or capacity have you Above engaged in the profession?
 A. Yes. alr.
 Q. And in what role or capacity have you Above engaged in the profession?
 A. I have heer in error line of the theatrical age profession outside of Shakespeare.
 Q. You have heen in dramatic as you approximately a set in a set in the set in the set in the other theatrical age.

Mees? A. I have been up there: yea. Q. Ibid you ever go there and see the man-pers of the theaters to book your time? A. Yes, sir. Q. Whenever you visited the United Book-goffices did you ever have any difficulty to get and see the managers or the persons con-stel with the booking offices whom you ught?

A. Not in the least. I have had to wait at mes when they were busy. Q. Have you had any courroreray with any underlike manager over contracts or cancala-ons?

Q. Hate you had any controveray with any hyvardeeillie manager over contracts or cancalations?
A. Never.
Q. Never had any occasion to play for any yraudeeillie manager without a writtan enstract yraudeeille manager without a writtan enstract.
A. Never.
Q. Never had any occasion to play for any yraudeeille manager without a writtan enstract yraudeeille manager without a writtan enstract.
A. La cannot remember that. 1 would not a writtan enstract yraudeeille managers with whom you have found the pushess to keep their word and their contracts?
A. Absolutely se.
A. hoolutely se.
A. boolutely se.
A. bool think it necessary:
A. Do I think it is secure to break in?
Q. Tes to break in an and before it is praemeted regularly before an andfence.
A. I think it is absolutely necessary.
A. think it is absolutely necessary.
A. Weil. I think it is hardiy possible to findge during the first wask. It is not possible to findge during the first wask. Nomations it has to go many weeks before it is able to come this New York. And other times the show is there right on the first performance. It has not have superison with regard to seeking employment when you first weet and you remember the conditions with regard to seeking employment when you first weet any number of weeks?
A. Weil is now any different little circuits, and it as a you remember the that the presonation to get a consecutive route, hecause there were so many different little circuits, and it as a tery much and proposition in the one set as the proposition to the weeks?
A. Neell is week to a more there than the personation to get a consecutive route, hecause and there were so many different little circuits, and it as a very much and proposition to the more any number of weeks?
A. Neell is now any d q. Have you found it necessary to chauge your matarial from time to tima?
A. Itry to change it every-well, I try to change it revery-well, I try to change it avery example the time.
q. You change it avery example, to you not.
as far as possible it avery example, the provided it is the one thing above all that the distinguishes the vanderille actor from that Atting.
A. Well, I think you can give any reason for the conditions of unemployment in vanderills.
A. Well, I think you can give any reason for the conditions of unemployment in vanderills?
A. Well.
A. Well.
G. Do yon think you can give any reason for the conditions of unemployment in vanderills?
A. Well.
A. Well.
G. Lat ma ask yoe that questias. It appaars to interce the rest in this country, and of course, there are a graat unmbar of those actors who are inemployed. Have you and all the working all the time, and we always have to far of some of the try the summand?
A. No. Of course we cannot all be working all the time, and we always have to hele a conditions are, in some of the canditions are, in some of the area, that thay far you found that the managers or the public.
Q. Hara you found that the managers usual-

Are you, or have you ever, been a member White Rats Actors' Linlon? I was a member of the Whita Rats; yes,

Did you resign or-I resigned.

Q.

I resigned. When? I cannot just give yon the date. Well, was it about the time of the recent of the White Rate in 1917? Yes, in was just previous. I think, to that at that thee. Will you rell us why you resigned? I resigned because I did uot believe in the dis employed, and 1 do not believe in

Q. Well, I am asking your judgment as to thase things.
A. Tas, both waya. If you keep yourself before the public in any line of business I think it helps.
Q. That is if yon anccessfully keep yourself before them?
A. If you are auccessful.
Q. And aftar your auccess in musical comedy yourself before them?
A. My datar your audeville.
Q. From vaudeville.
Q. From vaudeville.
Q. Then bow did it run?
A. Six hundred.
Q. Boo ever get \$700 s week in a musical comedy show?
A. Six hundred.
Q. Never seven buddred?
A. Sois hundred.
Q. Of course the salaries have corresponding types of course the types of course the salaries have corresponding types Do you know what is meant by a closed in vanieville as advertised in the White article in Variety about the time of that

itike?
A. Yes. I think I understand it.
Q. What is your understanding of it. Mr. MacGarlane?
A. Why, II means, so far as my understanding goes, that anyone not being a member of the White Bats at that time and not being able to abow a card at that time was not to have the privilege of working and that other members holding cards would not work with snybody met holding cards would not work with anybody met holding a card at that time. That is my unlerstanding of the closed shop.
Q. I think that is correct. Are you in favor of that sort of condition in vandertile?
A. In favor of the closed shop?
Q. Yes.

Q.

persuant agent or recensentative in procuring engagements? A. When I was with the quartet i was not the manager of the quartet, and they had a rep-resentative at that time. Any of the other times I have been in randeville myself I have not had any representative until this summer, when I had a case of blesst poissoning and could not at-tend to the basking myself and I had an agent. Q. And who is your agent and how much do you pay him? Yes, No. sir. Will you give us conr reasons why? Well, in the first place I want to be mass f my own adgnature, and I did not see there is any benefit to ba darived from A Q A

45

the

a closed shop. 1 think it is a very bad stale of affairs.
Q. Have you taiked with other brother actors in randeville?
A. I have. Not say particular conversation, but 1 have taiked with people, yea.
Q. You have met numerous actors thru your tours thru the country?
A. You have met numerous actors thru your tours thru the country?
A. You have met numerous actors thru your tours thru the country?
A. You have met numerous actors thru your tours thru the country?
A. You have met numerous actors thru your tours thru the country?
A. You. I have.
Q. And I presume yon found some of them to have glevances or kicks?
A. Weli, I cannot say 1 have found anybody with any grievances to speak of. There asemeld to be a spirit of contentment so far as I can find. I have not made it my business to find it, intre seems to he that way.
Q. Was there ever a time when yon found there was a spirit of discontent among some elements?

A. Not during the times i was in vande-ville. " ments

ville. "
Q. By the way, are you a member of the National Yaudeville Artists?
A. 1 am,
Q. Were you ever told that you rould not work unless you were a member of the N. V. A.
Q. Were you avoid the existence of the N. V. A.,
Q. Whenever you anought an engagement in vandeville, since the existence of the N. V. A., were you aver asked whether you were a member of not?
A. No, sir.
Q. A say time in your efforts to find employ

A. No, sir. Q. At any time in your efforts to find empioy ment in vandeville have you found any of ti managers or representatives of the United Bool tog Offices, or the Urpleum Circuit, imposin conditions or limitations or restrictions that yo deemed to be anreasonable or harsh or arbitrary A. 1 never experienced anything of that his at all.

A. I never experiences any use a standard of all. all. Q. Mr. Macfarlane, of course, in vaudevilla, in any other walk of life, we have with ms is unemployed as well as the employed?

as in any other waik of life, we have with ns the unempioyed as well as the employed? A. Yes. Q. And I would like to have you explain what, in your opinion, goes to make for auc-ceas of a vanderille actor; what the assential actor or a vanderille actors; A. Well, in the first place I think you have got to have parsonality—you know that. Then you have to improva your offering and try to make it entertaining and try to make it have some box-office draft if you wasit to improva your salary. In other words, you have to keep it up to data and up to the minute. Q. Have you found it necessary to change your matarial from time to tima? A. I try to change it every—well, I try to ba

ablic. Q. Hava you found that the managers usual-seek merit in acts? A. I most cartainly have found that, yas. Mr. Goodmaus: That is all.

CROSS-EXAMINATION Ry Mr. Waish: Q. Mr. Macfagisne, you are an opera singer? A. Soma people think so-and some do not. Q. Wail, really, you have met with very onsiderable success, hava you not? A. Yea, I have, but I would not wall myself n opera singar. The opera singers would say t was not the treth. Q. But you have met with very splendid suc-ess in musical comedy? A. Yea, say, L have.

Q. But you have met with very splendid success in musical comedy?
A. Yas, six, I have.
Q. And your fame has gone about among theatrical managers and patrons of theaters as an entertainar in musical comedy?
A. Yas.
Q. And usually siver a period of success in a musical comedy yon have gone into vaudeville?
A. Yas.
Q. And your success in musical comedy has been of material beened to your got and your success in the string employment is vandeville?
A. Well, I would not say as to that—I would not say se. It is vice-versa, it works both ways.
Q. Well, I am asking your judgment as to that ethings.
A. Sa, both wars. If you keen voorself be-

(Continued on page 46)

CROSS-EXAMINATION

A. Q.

th

17

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A. I going to

Q.

A. ing Q. Q.

h .1. Q.

D

A. Q.

A. Q. 1. Q. A. Q.

Q. A. Q. crived

Yes.

NOVEMBER 1, 1319

Q fild you have any trouble about cours to conceptions, or what you thought were arbi-ary conceptions of any contracts in vande-

Ŧ play Q.

A. Q. A. Q. vidi

Q. What do you mean by the following meeting?
 A. They were having meetings right along a adjusting these things.
 Q. Meetings of managers?
 A. So I understool.
 Q. And Wr. Hodgdon reported to you the could of this meeting of the managers?

Q. And Mr. Hadgdon reported to you the solid of this meeting of the manager? A. Yes, Q. When you said; you were told that the cooking office had decided to cut your salary r something to that effect— A. No, adjust the salaries, 1 said, Mr. Weish: Readjust them, size said. The Witness: Readjust them, yis, Q. What was conveyed to you by that, that he booking office was going to do it o that he managers in the backing office were going or get together to do 11? A. 1 undersbood all the managers were oing to have a meeting, and that the con-ting the three salaries were

et together to do 11? I understood all the manugers were to have a meeting, and that the con-is were such that they could not pay salarles. This was right after the war? Yes. In 1914 or thereabouts?

Yes. But, in the adjustment which you had Mr. Hodgdon the thing was treated in a dy businesslike way, was it not? Absolutely, I forgot to mention that, dur-my career. I also physel the Pantages Perhaps I tried to forget that. When did you play the Pantages time? I played the Pantage's time during the of 1915. And how many shows a day did you do  $e^2$ 

Toom. Just prior to going on the Pantages time you played big time, two a day? . Yes, i had just returned from Europe. . But your previous vandeville engage-

Had beeu in New York Uity. How much were you getting in big time to the Pautages? Yes. I was receiving \$650. In the big time? Yes. Less your commission, etc.? Yes.

But this \$650 from Pantages way net? And in addition to that salary you re-

A. The ratio ad farea and the drawing room, Q. So, that by comparing the two, you act-ually received more on the Paragase time net than you did in big time, did you not?

rstood, Hodgdon reported to you the meeting of the managers?

A. 1 have not bad any. that the time 1 play without extracts Q. You mean, yet go onl on the vertical promise of the non-zero or the booking silice: A. Absolutely, Q. Have you exer found them not to keep faith with you? A. I have not: and I have always kept faith with them. Q. No doubt about that, Miss tarms. Have you ever endeavored to get into the funited flet ing tillers to interview any of the med-agers that congregate there, or any of the help A is no interview any difficulty in get ing in?

n? 1 Just go in. Did you even hear of any place up there the "Bull Pen?" becomes?

Daily you even increases the "Bull Deny" 1 have not. What are you getting now, in vandeville? Stata week. Where are you playing this neck? At the Allmuntra Theater. Part of the Keith Theater. Part of the Keith Theater. Part of the Keith Theater. Daily you ever play that same circuit that theater rather when it was under Percy and unangement?

Williams' management? A. I dbl. Q. At what salary? A. Söön. Q. With regard to a clause in contracts, pro-viding that the artist or manager can eaced it on two weeks' motios. Are you in favor or op-posed to that clause? A. I am in favor of the two weeks' clause. Q. Why? A. Wei M. I.

on the verse between the year in prior of the power to prove that clause? A. I am in favor of the two weeks' clause, Q. Why? A. Well, if I had an offer to go into a whow which I thought, berhausy. might be a better experiment for me. I should like the right to he able to caused. Q. In other words, you feel that you have something of value, and if you init that you can get more for It releavible to a mulecal who to be in a position to go out and get it? A. Well, I like to get into a mulecal whow and not have to do two shows a day. I like the environment for a change. Q. I would like to bave made clear, because I do not think that has been brought out yet. In a musical comedy, or a legitimate show, a porformance is given every night, excepting on Singiays, and there are meaning two mati-ments.

performance: is given every michl, excepting on Saminys, and there are assauly two matinees?
A. Yes, that is the custom.
Q. Micking eight performances a week?
A. Making eight performances a week?
Q. Wherease in randerlike, when you are doing two shows a day, yee are playing 14 times a week in towns where Sundar shows are given and 12 shows a week where there are no Sanday shows?
A. That is correct.
Q. Are you a member of the indissignated of the White flats' Unlea, known as the Associated Actresses of America?
A. That is correct.
Q. Are you a member of the N, V, A?
A. I am.
Q. Were you ever a field not provide any of the managers who employed you, whether you were a mether of the N, V, A?
A. I have not been told so.
Q. Have you ever been asked by any of the managers who employed you, whether you were a weel whether you were a N. V. A. A. I have never been asked.
Q. Dayou know what is mean by the closed ship as referred to in vauleville. In the rander the paper?

shop, us referred to in vandeville, in the vandeville pupers? A. Well, in the recent strike i read that it meant that in the theaters everybody was to walk not and close the theater. That is all i know about it Mr. Walcht: Close the shop. The Witness. Close the shop. The Witness. Close the shop is right Mr. Goodman: We get a new definite n every day.

Mr. Goodman: We get a new deduction entry day The Witness: Well that may not be correct hut that is what I understand. Q. Well, here is the deduction of Mr Mount ford in Resonalent's Exhibit No. 8: He says: "The union shop means that no person can work in any theatre unless he or she carries a fully buddup eard of the White Rais Actors' Unlos of America, or any of its affiliated organizations." Have I made that Clear? A. Yes. Q. Ur, shall I read it to you sgain A. No. 1 understand. O. Are you in favor of the closed shop as

:11

Q. Find you ever have any difficulty in charge  $\mathcal{R}_{1}$  and  $\mathcal{R}_{2}$  and  $\mathcal{R}_{2}$  are seen as a difficult of the second time in the line of the second time is a second time in the line is the second time is a second time in the line is the second time is a second tis a second time is a second time is a second time is a s

Are you in favor of the closed shop as defined?

there defined? A. 1 am not. 1. Why not? A. Weil, this is my viewpoint: For twenty years the managers have made it possible for me to make a living. I do not confine this to vandeville, I mean all managers. They have made it possible for me to save a little some-blug to protect myself against old age. They have sivarys treated me fairly and squarely, and I do not believe in closing their theaters. 1. Well, do you helieve that you would have to be a member of an organization, whether White flats or N. V. A., or anything else, to presure n job? Do you think that is fair to the prefession?

t have not bad any. Half the time y without contracts

### VERBATIM TESTIMONY

(Continued from page 45)

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Weil, no, I do not think so. it has gone an all lines. Q. The legitimate theaters in which you have ayed have, of course, improved in their ap-entment and equipment? Q. ' ilayed

Not as much so as in vaudeville. Not as much as in vaudeville?

No. There are, however, very splendid legit theaters? Wonderful theaters. Did you say yon are now a member of the

л. Q. V.

A, ?Yes, sir, ilow long have you been a member of the А. Q. V.

A. Wby, it was some time iast summer. Some time iast summer?

A. Q

A. wuy, it was summer?
A. Yee.
Q. What were the motives that prompted you bin the N. V. A.?
A. Wieil, In the first place a lot of my riends were joining it and I liked it. I liked—Q. The associations?
A. I liked the associations and I liked the prointments of the clubhouse, and I joined it rom a social standpoint.
Q. Are you in vuldeville now?
A. i was last week.
Q.-What do you propose to play this coming eason?

frien Q.

I am going to play now in vaudeville? Where?

AQ

be Well, week after next I am in Chlcago, then I am in Detroit, Rochester and so en,

then I am in Detroit, .... then here. On the Keith Circuit?

Q. On the Keith Circuit?
A. Yes.
Q. At what aalary?
A. \$650.
Q. You defined a closed shop, apparently satisfactory to Mr. Goodman. Now, I wonder if you would be good enough to define for me, if you can, what in a craft or industry is referred to as a lockout?
A. Really 1 do not know very much about that part of 1t. 1 do not know anything about it.

A. ient, it was, Q. signer A.

at right?
A. Yes.
Q. You first were a member of the Actors' guilty Association?
A. And I resigned from that.
Q. And the strike came on—
A. And I resigned then,
Q. And you joined the Actors' Fidelity manue?

A. Y Mr. V (With Yes, Walsh: That is all. iness excused)

Linna Carus was thereupon called as a wit-ss, and having been duly sworn, teatified as Or hows.

DIRECT EXAMINATION

Diffect r Mass Carus? Q. Where do you live, Miss Carus? A. 102 West 54th street. Q. At the present time are you playing in vaudeville?

Q. At the present time are you playing in sudeville?
A. Yes, sir.
Q. How long have you heen in the vaudeville brauch of the theatrical husines?
A. Ever since 1 first weut into the theatrical husines?
A. Ever since 1 first weut into the theatrical husines?
Q. And during that time have you also played in legititinate productions or musical comedies?
Q. Will you name some of them?
A. Yes, sir. In 1000 1 went to the New York Theater and appeared In "Neil Go In."
Throng", "King's Carnival", "The Supper Chab": and after siz years at the New York Theater in appeared in "K George Lederer, taking Miss

 Caldill's place in "The Wild Rose," Then 1 with Mr. Jim Dowers In "The Meddian and The Marki" in the Broadway Theater, Then I played "Lady Peacock" In "Woodland," with the distance of the stark in "Dow of "The construction of "The leftles of 1907." From there I book Miss Ten was the original leading woman of "The leftles of 1907." From there I took Miss Ten was with Eddle Fox, costar in "Do Minnes train the distance of the stark in "Do Minnes train and play called "The Broadway Honeyness" My entities the stark in a stark and the stark in th

 Williams, enne hack and beformed me that the bosting office was going to reconstruct starting wars of the start for one of \$200 a ways, or 1 start for the was the playing up start for the week that 1 was then playing up start for the week that 1 was then playing the start for the week that 1 was then playing the start for the week that 1 was then playing the start for the week that 1 was then playing the start for the week that 1 was then playing the start for the week that 1 was then playing the start for the week that 1 was then playing the start for the week that 1 was the playing the start for the start

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Proctor's 22rd Street Theater.
Q. And how many shows a day did yon give then?
A. I gave three shows a day.
Q. What salary did you receive?
A. \$30 a week.
Q. From then on will you react you can recall the circuits where you played and the salary you received right up to date?
A. Well, I played for \$30 for about the arst year and a half. Then 1 played Proctor's bonses, which means Newark. Proctor's '27d street, keila's '27d year and a half. Then 1 played Proctor's bonses, which means Newark. Proctor's '27d street, keila's '100 Njuare, played the Hyde & Benani's Theater in Brooklyn, and the New York Unsiend Hall, which was in East New York. Brooklyn, and for Tony Pustor. Then the praised my sulary to \$75 a week and sent me on the Dephene Circuit, which drenit cousisted of San Francisco and weeks in San Francisco and the Omahu and Kansas tity theaters.
J. Sou at that time the Dephenen Circuit reaststed four theaters, and we received six weeks. You played to these towns to the other?
A. Bon yeas. I took eight weeks to play the strest.
Q. And what year was this about?
A. This was about in 1899. I think.
Q. And what year was this about?
A. The strest and.

th

Q. And now many snows a day out year there?
A. Three shows a day. It was part of up contract, stipulated that I did only three.
Q. Weil, I understood that the performers were expected to do four or more shows on Saturdays and Sondays.
Q. Of course, you naturally preferred to do two rather than three?
A. I naturally would.
Q. How much did you get on the Pantages time, Miss Carus?
A. J rerelved \$600 a week ner, and two railroad fares for myself and mald, and a drawing room.

if you can, what in a creft or industry is referred to as lockout?
A. Really 1 do not know arything about it.
Q. You do not feel able at this time to give it.
Q. You do not feel able at this time to give it.
Q. Did you ever see any contracted second it.
Q. Did you ever see any contracted second it.
Q. Did you ever see any contracted second it.
Q. Did you ever see any contracted second it.
Q. Did you ever see any contracted second it.
Q. Did you ever see any contracted second it.
Q. Did you ever see any contracted second it.
Q. Did you ever see any contracted second it.
Q. Did you ever see any contracted second it.
Q. This was about in 1880. I think.
The about it.
Q. Did you ever see any contracted second it.
Q. This was about in the salary you go and tell us after that was about the time he was big chief?
A. I poined it i beliere during Frank Fog.
A. I poined it i beliere during frank from the was bout the time has actors? (Thing about the time that you refain a how you have the salary see there as host to contract the set becklaps at the time you speak.
A. I am not anot an the time that you refain.
A. I am not.
Q. You far an member of the Actors' Fidelity Laggue?
A. I am not.
Q. You far an aneuher of the Actors' Fidelity Laggue?
A. I am not.
Q. You have a member of the Actors' Fidelity Laggue?
A. I am not.
Q. You was a member of the Actors' Fidelity Laggue?
A. I am not.
Q. You was a member of the Actors' Fidelity Laggue?
A. I am not.
Q. You was a member of the Actors' Fidelity Laggue?
A. I am not.
Q. You was a member of the Actors' Fidelity Laggue?
A. I am not.
Q. You was a member of the Actors' Fidelity Laggue?
A. I am not.
You far was a member of the Actors' Fidelity Laggu

ally received more on the Parrages thus net thin you did in big time, did you not?
A. Yea.
U. Let me ask you how you find conditions with regard to securing time now? Comparing to write various unagers in the olden duys?
A. Well, the comparison is really inderions, in the olden duys?
A. Well, the comparison is really inderions, in the olden duys?
Q. Have you had an agent or personal representative to help you in getting theory?
A. Well, in themes past I have had various ones, but now I am doing ny own booking.
Q. Have you had an agent or personal representative to help you in getting hear working.
Q. Have you had an agent or personal representative to help you in getting hear working.
Q. Hid anybody in the Inited Booking.
Q. Hid anybody in the Inited Booking.
Q. Hid anybody in the Inited Booking.
Q. Hid anybody in the latter have ind writing your agent?
A. No. They suggested to use, only a few weeks ago, that I could do uy own business, and did not need any.
Q. Did you ever have any difficulty in changing your agent?
M. No. I merely wrote him a letter and told him 1 did not want him any more.
Q. Never had any individual in the Enited Booking Offlees tell you you won would have to employ one unan or another?
A. No, site.
Q. None wone of the men that have represented you?

knew Q. the K

A. That is an that is possed and year play in new of. Q. How many shows a day did year play in the Kellh Circuit at that the? A. Three shows a day. Q. And what salary did you get then in the eith Circuit? A. 1 got \$30 up to the time i went to the rpherm Circuit, and then the New York Thea-

Q. \$30 a week?
 A. Yes, sir,
 Q. Now, you are playing over the Keith Circuit, are you not?
 A. Yes,
 Q. And have many times since the days when you got \$30 a week?
 A. Yes, sir,

Mr. Walsh: 1 universitand the objection that has been relief by the witness as that certain acts are tried out an unreasonable time at re-duced salaries. Mr. Dissibution: 1 am getting at what 1 a reasonable time, but 1 have to ask one or two questions to lead up to 1t. Q. Have you ever reled out your acts? A. 1 try out every act. Q. 1a there as psecified time that you have tried out asch act? A. No. I try it out until 1 feel that it is right.

A. right.

right. Q. And in your experience, how much time has that required? A. That depends upon the material. I can not stats any specified time. If my material is all right, i may feel, after the drat perform-ance, that I am ready to go into the F slace or Riverside. Then, again, I might be doing an act three or four weeks and still feel it is not with

In other words, what is or is not a milde time for tryouts depends on the in the particular case, does it net? Well, that is what I would sit in my U

ase Mr. Geodman: That is all. CHOSS EXAMINATION

Fy Mr Walsh:  $\phi$  Stree Carus, you have been twenty years by randeville?

randoulle?
 A heat air.
 Q. Very largely your whole career has been exceed to the vandeville division of the theat-outed to the vandeville division of the theat-outer of the standard state of the theat-theat the state of the standard state of the theat-laye been working— Q I mean very largely. You have been in undeal comedies;
 A Yea, Yean see I was at the New York

the New York Theatre?

Thextre six years, in one thentre, Q At the New York Theatre? A Yrea of the New York Theatre? A Yrea there in 1990, and the last time I played there was in 1990, and the last time I Q You were there then, a period of eix erro?

12

Yes, on and off. In which role? In various roles. At first 1 got little of things to do, and ga they gained coffi-e, they would give me a little more. And you aspired to a gradnal success in New York Thentre? I appired to success, naturally. I was ng and ambitious. Yes, and you met with it? I was fortunate enough to do so. Yes and you met with it?

Q the A

Q l was fertunate enough to do so. And in consequence of that your salary

Q Ang is went up? A Well. I did not get much of a raise for the not six years. I was afraid to ask for more for fear they would tell me to get out. Q But, me a matter of fact, it gradually

It nose after i left the New York rel i went with a bound. Went with what? With a bound, a bound, a big leap. In salary? 3

Yes. But you had made your reputation as an a and as a singer in the New York

l'ractically, yea. And became known to a very large num theatregoers?

<sup>10</sup> theatrepoers? Tes. And your talent and duallifications for exploited in the press and in the prefes generally? Yes.

Nough the reputation which you gained New York Theatre?

Yes. For finales? Yes. And that reputation spread liself through the country? 1, hepe w-

A. And that also led to your fame as an actreas? A. Well, they took me out of The Folles to take Miss Templeton's place as a star in "55 Misutes from Broadway." Q. No, when you did go into vauleville, you were a star? A. Well, not in the beginning, but I returned to vandeville after 1 had been an established star in the \$2 theatere, Q. How long have you now here constantly in vandeville? A. Since last December the 201th 1 had.

In vandeville? A. Since last December the 20th. I hal previously been in a play called "Layten-Lester." The role I thought not allequate, so I refused to come into New York with It. Q. That is, you were playing "listen Lester." outside of Naw York? A. Yes, for three weeks I played It on tour. Q. And you went back into vanieville at Millindih. I went to a tryout in Springfield.

But I mean as a general proposition I am receiving now \$800 a work. That is, yout are receiving \$800 for this & season? Q. A. Q.

Yes, And what did yon receive last season? I received 3500 last year. Then this question of your own booking. Out always have a booking manager until manager and the season of the seas

Thus, you skays have a sensor? Thus, three weeks ago. Thus, three weeks ago. Thus, the sensor of the sensor of the theory of the sensor of the sensor of the three sensors of the sensor of the sensor of the three sensors of the sensor of the sensor of the sensor the sensor of the sensor the sensor of the senso

beca

Yes, in recent years, What were the matives which prompted to divest yoursall of the services of a nil agent? Do you mean why did 1 let him go? Yes, But 1 mean since you have been in vaudeagreed that there should be a general cut in the salaries of vaudeville artists?

The Billboard

A. Q.

alt 6 A. A. they

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A. 12 12 In Nev Yen w

A. Q.

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л. Q. Д. Q.

A. 12

ars. 1 Q. Diq A. At

Q Ū.

salary

And that you could accept the cut for rest of your could accept the cut for rest of your route or contract or you could on Saturday night, is then to? And receive full payment as per contract that week. The shut week, yes. And it was pro-

r that week. Q. For that week, yes. And it was pro-used that you should be cut \$200 in your large?

dary? Interpret. A. That is correct. Q. And your took your salary for that week t the stipulated contract price? A. Yes. Q. Did you pluy the next week in the town is which you were booked? A. Yes. In Hochester. Q. And did you take the decreased salary or the following week? A. I took it under protest. Q. And then where were you booked the fol-wing week? A. I. book Dirth City.

New York City, were booked the following week

Yes. And that is when you came in and saw Hodgdon's

And that is when you came in and saw Hadgion's
That is right.
And you protested against the cut?

I dit.
And that's compromised by agrasing to epid a cut of \$1(0)?
That is correct.
Bin you make new contracts then?
Yes, sir.
You made a new contract at the reset subart?
I dit, your jndgment now as to the distance of the cut so far subart?
I dit, you are a fair jadge of andlence, you not us to the patronage of theaters.
I have been watching them?
I have a fair blen of them?
I have a fair blen of them?
I have a say diminution in tham?
Did you see any diminution in tham?
I bid to continue?

lemble. Did It continue? Later on it picked up. So that it was normal, or, rather above

argunal? A. Well, for two or three months it was not normal. There was a considerable falling off of the patronage tot later on it picked up. Q. And really, after four on five months or a year, the patronage of theaters apparently in-

I am asking for your own observation, that it did, From what salary were you reduced? I was reduced from \$700 to \$600. How long did you work on the \$6

then what use you go?
 Then I had off and wont ahroad—I went Alberta for a vacation, and when I cama is it went into a show,
 And went into legitimate?
 Yes,
 At the time you accepted the reduction of a you had a contract?

war
Q. We were not in the war then?
A l'ut things were not nermal.
Q. They were upset?
A Yes and everybody was getting ready to make steridnes.
Q. Not in 1014?
A. Taings were -

. 47

A. Yes. web you interjected a sida remark, that you have been trying to forgat it. Why is that? A. Well, three shows a day is very hard on ine, a grind. G. It is a grind? A. It is a grind, yes. G. And three shows a day, I assume, in your indument, is aliants too much for anyone of ordinary strength or endurance? A. Well, It is too much for anyone of the and doing. If I was going to de a little nday season. I would fimit my efforts so I would teel physicily able to do it. By Mr. Bosdinna: Q. Do you mind stating what yon are doing right now? M. My act consists of singing songs, talking monologuing, dancing of the generative order.

Q. Do you mind stating what you are doing right now?
A. My act consists of singing songs, talking monologuing, dancing of the acrobatic order, for laughlap purposes only (I do not claim to be a dancer, you know), and it runs about 30 to 35 minutes, sometimes 35.
By Mr. Waish:
Q. That is, if you did three acts a day, or were compelled to do three acts a day, that you would not want to do in any event, you would not want to do in any event, you would have to cat the time you were to be on the stage?
A. Twas, I would have to cut it for my own reasons, and also for the manager. A manager who his three shows a day does not want you would be three half or three-quarters of an hour. You would be doing the whole show.

Q. What would you say as to the public on that proposition?
 A. Well, parhaps the public would be kind encogh to want a little more but it would not be a good idea. I could not stand it.
 Q. In the Pantages time, was it not the practice of the managera to ask you to cut the time of the act?
 A. I limited my act to a certain amount of time and then I showed the act and they were satisfied, and I continued an the season that way.

satisfiel, and I continuing an two second way.
Q. How about these other acts that did four and five turns a day, would they cut the time of the wit?
A. 1 den't know. I knew they complained very bitterly and they were fired out.
Q. You heard a good deal of complaint as to their being triad?
A. Yes. I remember one particular instance on the Fourth of July in Seattla, I know some of the people had to do six shows.
Q. bid they get paid for it?
A. I den't know. I did not ase their contracts.

Q. Upon that subject, do you play Sundays and helidays?

A les. Q. Threa shows on some holidays? A. les. I have played three shows on some

Q. Three more played three more olidays.
A. Yes, I have played three more values of the played for that extra work?
Q. Do you get pald for that extra work?
Q. Has that hean the universal enstant?
A. It has here the action for the last the three years. Before then it was not the store.

Q. That is, you gat the fourieenth extra?
Q. That is, you gat the fourieenth extra?
A. Yees.
Q. You say yon have not acea the Kaith contract?
A. Oh, I do see some of them, hut I vary often play without having one.
Q. The Keith contract has been introduced in evidence here in the form that it is now in affect, and I find this is eason's contract?
Q. Yes.
Mr. Goodman: I do not think that has been introduced.
Mr. Waish: Not this narticular one.

Mr. Walsh: Not this particular one. Mr. Goedman i mean this season's. Mr. Walsh: You offered It yesterday. didn't

Mr. Walsh: You offered II yesterday, dum't yon? Mr. Usedman: That was for Idantification. Mr. Wash. Let me take this one, than. Q. I find this language In it: "Section 1. The arrist promises to render and produce upon the terms and conditions hereinafter con-tained a certain act or apecialty with persons therein for ..., weeks, at least twice each day and not over fourteen times in each week, ex-cepting one extra performance election night, New Year's Eve, or any other holiday perform-ance, if it occurs the week of this engagement." Well, now has that been the case— A. Well, I have not played any holidays this neason.

A. But I mean in years gone hy?
A. I told you with the exception of the inst two or three years it had been the vogne. But now the last holiday I played I played at the Palace Theater in Chicago, and I believe it was an Election Night. I would not awear to that, but I believe it was, and I was paid for that extra performance.
Q. Did you have a special arrangement as to that?
A. No, the question mayer arose in fact

Q. You say you gaintion of actors other turns A. No. (Continued on page 48)

b

A. I was reduced from situe to some alary? A. I worked about four months. I played. Q. The what way are you paid for that est a time? A. I worked about four months. I played. A. I worked about four months. I played. A. I are paid pro rata, one-fourteenth salary, constituting what the amount would be alary, constituting what the amount would be alary, constituting what the amount would be alary, constituting what the amount would be ances in the week, you divide your salary by fourteen and they give you that fourteenth attr.

A. Q. 11

Λ.: Q.: Λ.: and not think he was working hard-for me.

Q. Yes.
A. I and not think he was working hard enough for me.
Q. Yes, but is not without one at all?
A. Well I was not satisfied with the results of this agent.
Q. Wester was the last one, was he?
A. Yes. I was dissubled with the results of this agent.
Q. Wester was the last one, was he?
A. Yes. I was dissubled with the results of this agent.
Q. Wester was the last one, was he?
A. Yes. I was dissubled with the results of this agent.
Q. Wester was the last one, was he?
A. Secause I was fold up at the United Booking offset I did not need one, I could do my own booking.
Q. How did that come about?
A. Well, virtually I have been dom, my own booking for the last three or 7 our yes.
and the agents have been gotting the money so I decided I would not have any nore. I would not have any nore. I would do it myself.
Q. How ment up to the timed Booking Mite ad asked then whether or net yes would need an agent or representative?
A. T south in a compilation. I went in and complained that I did not like the results, that I did not feet be was doing right, that is all. Ang I was told well, what do you want an agent for, why don't won glo your own booking? You are virtually doing it yoursel?
A. Benerally, and on an average?
A. On the average, I would asy about 40 a term.
Q. And you think that paying \$1,500 terms? Q. Mr.

year.
 Q. And you think that paying \$1,000 to Mr.
 Weber, you dod not get the service for it?
 Y. I know 1 dod not.
 Q. Who beckst this present route that you

V. Q. have

got? The present time I am new beoking? Yes? Q.

Q. Yes?
A. Wy own self.
U. Have you a contract for 1t?
A. For this week, yes.
Q. I mean, for the senson?
A. 1 have not tay sensors beaking lable out.
I am still in negatization with several of the managers, and they are going to arrange it for me. I am going us there tohortrew.
Q. Is is a question which towns you will go to?

Q. to? me. I am going the there tollocreeve.
Q. Is is a question which towns you will go to?
A. I have eight or ten weeks halo out und in the meantime I will go to see them again, and they will fill he the dates.
Q. Do you start tomorrow?
A. What do you mean, start tollocreew?
Q. You go in and see them tomorrow?
A. Naturally; I go in every day until I get it completed.
Q. When is your route to start?
A. My route has nireally started.
Q. When is your route to start?
A. My route has nireally started.
Q. When is your route to start?
A. Yes, last week in Boston and the week previous I played four days at the New York Theatre. All these I booked myself.
Q. You nere net playing this week?
A. Yes, at the Albambra Theater, 126th street and 7th avenue.
Q. You do got fine office?
A. I walk right in.
Q. You do get fans, plays can your card in?
A. I have never done it.
Q. You do get fans, plays can your card in?
A. I have never done it.
Q. You do get fans, play shart you are in favor of a two weeks? cancelation, because It gives you an opportunity, if you want to, to take on another contract inside of two weeks; be which you will get more money, and to take the toportunity? a year, the part and the problem of the part of the p

A Yes. Q. At the time you accepted the reduction of Sum you had a contract? A. Yes. Q. That would continue for some time at \$760? Q. That would continue for some time at \$7000?
A. Yos.
Mr. Goodman: You had a contract at \$700, did you sav?
Vr. Walsh: Yes.
Mr. Goodman: No you inderstand that question. Miss Gauss? That you had a contract?
The Witness: I had a contract for each week, but at that amount.
Q. Wby did you not stand on your contract and any. "I have this contract for \$700. I want it during the cuttre period?"
Mr. Goodman: Will you also ask here, whether those contracts and a two weeks' cancelation clause?
Mr. Goodman: Will you also ask here, whether those contracts contained a two weeks' cancelation clause?
Mr. Wish: I assume they did.
The Witness. They did. Well, the reason I account was that our country was thrown into war.
O. Wo were not in the way there?

A. Well, I did not atipulate more money. simply said if I had an offer to go into

mply shid if I had an oner to 20 mito a Q. That would be more attractive to you? A. Well, one likes to get out of one lemmch ito another, to keep yourself fresh and not verplayed, you know. Q. Yes.

Q. Yes. A. That is perfectly normal. Q. But, on the after hand, looking open it from the other viewpoints, what world you say about cancelation on the part of a menacer, assuming. If you please, you had a 40 worls' contract and were very desirous of completing it, and you would like to complete it and foi low out the route and program that you have labil; a contract within two weeks would be somewhat disadvantageous to you, would it not?

cf? A. The way I personally feel about it. If is munager does not want me, I do not want oftay for him. Q. Well, of course, you have been such an equalified ancess.

 A. Things were —
 At that time the Lasianta was not sunk, and there was not any contemplation that we were going into the war at that time? Mr. Kelly: Let the witness state it, Mr. Wrish: Oh, I am getting along very nicely with her.
 A. Everylssiy felt it.
 Q. Why doin't you stand on these contracts? was that because there was a two weeks' can-celation clause? Q. Well, of course, you have been such an unqualified success.
A. Please don't say that. That rounds—Q. Well, you are not saying it, so—
A. Thenks.
Q. I will put it rules way: Your services have been in demand. You never not arg difficulty about getting employment, have you?
A. Wrill, sometimes I mare experienced a https://dimensionle.com/parts/part A. Please don't say thint. That counds— A. Well, you are not saying it, sa— A. Well, sometimes 1 nave experienced it and 1 have weekers that experienced at the same there was a two weeks' cancellule it until have weekers on that the numbers it until have weekens of course, 1 assume the track in a sing it it same there was a two weeks' cancellule and 1 had the option; they told until the week would put one for the weak while it and it they have do a special arrangement as the same area in wanted more than pro-and the thin the track of the same and the second at the second at the second at the track of fact, they did not a think that 1 am worth more now that a meeting. A. Yes 1 was basked prefix what agent? A. Yes 1 was basked prefix what agent? A. A for Willion. A. A for Willion

(Continued from page 47)

Q. When did you join the N. Y. A.? A. About two years ago when it was first eigenized, 1 believe it is that long. Q. What were the motives which prompted you to join the N. Y. A.? A. I felt that a social understanding among the performers and the managers would be an advantage.

the performers and the managers would be an educating. Q. There was not any thought in your mind at any time that there should be an organiza-tiou of people in your profession for the mutual advantage of the performers themaelves? A. I think it is a mutual advantage for performers to all mingle and be brothers and sisters in spirit, you know, and all that. Q. Of course, the contracts between an artist and managers are very largely a matter of hargain and asis? A. Yes. Q. And very often their interests are antag-onistic?

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A. Tas. Q. Has it evar occurred to you that it would be advantageous to the profession, and I as-sume you are interested, of course, in the pro-fession?

A. I am. Q. That it would be advantageous to tha sill profassion to have an organisation that is a tim free agant insofar that it has no relations art in more agant insofar that it has no relations art in A. Taa. Q. What is that? A. Xes. Q. I undarstand that the N. V. A. is an organisation in which the managers co-operator with the artists?

Q. 1 superior is a set of the set

an organization in which the managers were not in any way connected or affiliated? Would you asy that?
 A. No, I would not any that, hecause in an organization where the managers are not affiliated with the actors, they would have no opportunity to meet on a social equality. An actor would have his club, and the managers might naver go into it. You would never get a chance to mast which the managers is a chance to main the managers and tak to him in any, but perhaps I would have more opportunity go to ase him at his office. I believe in the social equality of the managers and tak to him in any, but perhaps I would have more opportunity go to ase him at his office. I believe in the social equality of the managers and actors.
 G. Even though it sometimes doan not exist?
 A. Well, I think in this instance it does. I personally have found that it does.
 Q. Of conres, you could atrengthan your relations with the managers have more apportunity to ane them accept in the office.
 G. Otourse, so far as you are concerned you never meet with any difficulty in that regard?
 A. No, and of conres I would not discuss basiness in the club.
 Q. How iong have you heen with the N. V. A.?

Ever since it first organized. I should about two years; 1 don't know whather is the eract time, but I should asy about A. say that years.

two years.
Q. How many times have yon been that?
A. Oh, I go there. I went there on the open-ing and inspected the huliding and went thru it entirely hefore it opened. I was there on that opening night, and I hava been there several times since. Three Sundays are I went np and had my dinner and got np and entertained a little and met all the other performers.
Q. And that was the extent of your husiness there?

th there? A. I go there whenever I wish to and am in the neighborhood and go in and have my innoh-con and find everything well appointed and com-

for and find everything wen approach for alle.

You used to go to the White Rats cinb also?
 A. 1 don't believe I was ever in the White Rats cinb except once many years ago down on 23rd street when George Fuller Golden was making an address to the actors.
 Q. What was he addressing the actors on?
 A. He was telling them about their mnion of strength and so forth and so forth. This was a long long time ago.
 Q. Did you agree with the principles which he was enniciating?
 A. Well, I don't believe I had the mentait capacity to nuderstand Mr. Golden. Ha was afraid I didn't inderstand him. Personsliy, I didn't. Golden tremendonsly.
 By Mr. Goodman:
 Q. Was Mr. Monntford as flowers in bin

. Goodman: Was Mr. Monntford as flowery in his ies as Mr. Golden was? I have never had the plessure. 0

speeches

q. was air. Mountion as nowery in nissepectes as Mr. Golden was?
A. I have never had the plessure.
By Mr. Waish:
Q. I would like to get your views upon the queetion as to whether or not there are not none causes in which the vanderille artist needs the advocary of anyone in the theartical profession. In the advocary of their causes?
A. Well, the only way that I have ever pleaded my cause is to try and keep myself up in my work, keep abreast of the times give the public wants you.
Q. Sure. And you have been universally successful that the there profession.
A. i have been striking for that one point, these my work, and in the respect?
A. in have been striking that, when the mangers housed in the respect?
A. But, notwithstanding that, when the mangers house it not point, we are obliged to take by

agers huposed a cult them you, you feir you were obliged to title it?
A. Well, either 1 would take it and play you?
A. Well, either 1 would take it and play you?
A. Well, either 1 would take it and play you?
A. Well, either 1 would take it and play you?
A. No, they would not.
But it was int up to you in such a way?
A. But upbods was really compelling me.
A. But upbods was really compelling me.
B. To was individually your alternative?
A. I an afraid that is the fact.
C. But in your alternative, and 1 argued, and, as you said, taiked myself into a \$100 ar week.

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Q. What did you think about the advisably of the scheme of su organization that was able to tell all the vandetille artists in all the big time in the luited states and vandetille artists in many of the small time the starter in the inleted States that on Saturday night they could take a out and if they did not take a cut they could quit?
A. What was your question now?
Q. What was your question now?
Mr. Goodman: 1 object to the question as being founded wholly on speculation, and there is a other and if there that here a scheme?

<text>

A. Yes, sir; s young man that works with me.
Q. Did you, in the course of act—how about it in these other theaters?
A. I did a single act just the singing, s song; i didn't do any dancing in those tays.
Q. Now, there are some acts that could play three shows a day, in your opinion, without heling fullgued?
A. Oh, yes; there are some.
Q. And others that would have more difficulty with them?
A. Yes.
Q. An exception it?
A. Yes, would, naturally.
Q. Singling three thmes a day is hard on your velocit hader that two?
A. Yes, the sum a solution is a solution. Mr. Gootman: No. she said-The Witness: A general readjustment of sal-arles.
Mr. Waish: That was her language. a gen-eral readjustment of salarles.
Mr. Goodman: But that is the United Book-ing Offices.
Mr. Waish: Well if you insist upon the ob-fection, I will not press it. That is all. / REDIRECT EXAMINATION
By Mr. Goodman:
G. Miss Carus, Mr. Waish in questioning you said you naturally became well known thru the reputation which you gained in the New York theater: when you went into vauderille you found you were well known and the public knew about your acting, and you had a repu-tation, and that gare you a great demand and gave you a certain entree into the hooking office and all that sort of thing. Wasn't it the mere fact that you had this ability that gave your act the demand, put you din't have any splitty and if you didn't have any shifty and if you didn't have any solid have any shifty and if you didn't have any solid managers.
M. No, they would not.

A. Yes, naturally; i played the following week with Mr. Moore in Rocuester; a separate contract for flat.
Q. When you came to New York and saw Mr. Hodgdon your engagement was on a separate contract for each week?
A. Each contract was a separate one.
Q. Inn't that the way, the general practice, to issue the contract in the booking offices?
A. Yes, they go tiru the United Booking offices, but each theater has an individual contract. ganization that would try to procure employ-ment for these nnemployed who were not meri-

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estion who hat cut must becoment, ardship? A. I have no doubt it did to some people. Q. And usary people did not have an oppor-unity to come into New York and aid their unse or who did not have the entra to the socking office that you did? Is that true? A. That may be a fact.

A. That may be a fact. By Mr. Goodman: Q. That ls, you don't know parsonsily? A. : don't know anything about it. By Mr. Walsh: Q. Yout assumption 1 would say parhaps. Q. Of rourse, vandeville actors of all char-meters have at times certain grisvances in ref-rescer to their routes. their contracts and their salaries, of course? A. Uh. yes; wa all have our little kicks, you how.

profession? A. There are, no doubt. 12 That do not have anybody with influence enough to intercede for them and proparly pre-sent their qualificationa? A. Yes, I think there have heen, and often-times they haven't got the courage to go to the front for themselves, you know; they kind of lack that.

the front for themselves, you know; thay kind of lack that.
Q. Kaartis. What do you say to this. Women who are stars in the raudaville in dustry becoming the champions, publicly or privataly, as you have been, in the interest of other less fortunate hrethren in the crift. for instance, I have in mind my self Ethel Barrymors in the legitimate?
A. Yes.
Q. You favor such a lesdarship of persons in the crift?
A. I think anybody at the bead of the profession, or our business, that can do something for the others ought to do so; I think.
Q. Won favor such a lesdarship of persons in the crift?
A. I think anybody at the bead of the profession in the creater of work not only adds to the profession itself but leaves the lampint for the better ment of the history and tradition of the profession?
A. I think to belp each other always is of

feasion? A. I think to belp each other always is of benefit to anything. Q. Now, would you say that that could be hest accompliabed by actors' organizations? A. Well. I am not well enough acquainted with thist sort of organization to judge of that would confide and of it. Q. You have not made a study of the eco-numbed conditions that exist? A. No. I never have: Q. For movel a they relate to yourself? A. To mesself. My viewschit is not broad

A To msself. My viewiolnt is not brow enough. Joseph L. Browning was thereinon called -a stimes, and, h ving been duly sworn, wa examined and restition as follows: DIRECT EXAMINATION By Mr. Goodman:

Q. You address and age, Mr. Browning? A. 30, and 1 live at 048 Tiffany street. Bronz.

ganzization that would try to prouve employed.
ganzization that would try to prouve employed.
A. No. 1 do not think that would be an add variage to the actor of to any one.
Mr. Waish: Of course, that answers likelf.
Mr. Waish: Of course, that answers likelf.
Mr. Waish: It us not the interpretation of the boys that they want to show down the throats of the managers any incompetent of hant ges then to be?
W. Waish: It is not the interpretation to the managers any incompetent of the managers any incompetent of hant ges then ters?
A. Now, this Panages Thine that you the carbon to the lange then the price of admission to the langes there et is 20, 30 and 50 at night, and the like to 20 and 30 in the afterneous of the boys that is the price of admission?
A. The dominant:
Q. That, i suppose, would be centis?
A. The ulmissions are up, one dollar to two dollars at the Prilece, including the wart to a site adverting that the price of admission?
A. The ulmissions are up, one dollar to two also.
Q. Do yon think the public would be cheate!
A. The object would be cheate!
A. The ulmissions are up, one dollar to two also.
A. Device what is the price of admission?
A. The ulmissions are up, one dollar to two also.
A. The ulmissions are up, one dollar to two at the public would be cheate!
A. Nes, an agent that worked for Varlety?

and wanted to nove ma prease give num a little ad. Q. Nolsody connected with the managers or the United Booking Offices asked you to ad vertice? A. No. sir. RECROSS-EXAMINATION By Mr. Walsh: Q. Referring again to this question of can-celation of contracts. Miss tartis, there were, of course, many people in the valuerille pro-fession who are not so fortunate as you were to whom that cat must accessarily work a bardship? Iso. Q. Do you think the public would be cheated a l'antages' two shows a day and charged hose audiences up to one dollar for the show e gives in his theaters? A. At that time? Q. Yes, at that time when you played there. A. Well, I really "think that the show I ad there.

A. Well, I reary and bad there— A. I don't mean your act. A. Oh, the general show? D. The show itself, for you tiduk Mr. Pan-tages could expect the public to some in and pay one dollar to see the show he was then before?

Q. While yon had a good art the great unitse or who did not have the entra to the source in where they not, as compared with the head interval of the present of the source of

with aspiring persons outside to get in the husiness and to supplant those that are tn? Q. Idd you say that it was advisable that receipt in the profession that had been success-ful to take a measure of interest in the griev-ances and disadvantages of those who are not stars. In the profession? A have gone and personally intercaded for many that i have tried to help. Q. In what way. Miss Carus? A. in trying to get them bookings, speak-ing well of their performances, you know; ity-ing to put in a good word, as you say. Q. Many actors and actreases have songhty you wild in that respect because of your pe-sition? A. I have been fortunate enough to be able those and they only gave the other part is show. Q. (In the days you were omlitted, do you remember how many acts were presented? A. With me there were five acts, including myself no, six; fore and myself. Q. And then in sidilition to the acts, the vandeville acts, does he present a moving pic-ture? A. I have been fortunate enough to be able to help some of them. Q. And I suppose you readily recognize that there must be a great many actresses and actors who are very worthy, hat who, mater theless, have no one of any infinance to inter-cede or say a good word for them? A. Sumetimes they have not; they are not fortunate enough to have the proper oppor tunity to display their act or put their act where it would be to the most advantage ho them and do them the most good, and in these cases I have tried to help them. Q. I mean that there must he many in the profession? A. There are, no doubt.

A transformer of the second se

was getting its money a manage boost.
A. t do indeed.
Q. Now, you said that three shows a day use head on you when you gave them?
A. Yes.
Q. Now, in your act, don't you do considerable eccentric or acrobatic dancing.
A. 1 do.
Q. Do you have to have a partner—a daning partner—in your act?
A. Yes, sir: a young man that works with ne.

your volce: barder than two? A. Yes, it is. Q. When you were playing the United Book-ing Office Time and received word in Delroit about the cut that we have referred to, you had individual contracts, did you not, for the fol-iowing week, with the different individual man-agers? A. Yes.

agers? A. Yes. Q. You did not have one contract with the United Pooking offices for the Aeson? A. Not what we call a blanket contract: no. O. Yes, that is what I meant. A. No. I didn't have one of these. Q in other words, you had a senaric con-tract with each individual concer of the then-ter: that is, with the Detroit nunger or the owner of the theater and with the other owners?

A. Yes, O And then with Mr. Moore and bis com-pany?

A. Yes, Q. And then in Buffalo you had a separate contract with Mr. Shea in Buffalo?

You are an actor by profession?

Yes, alr. What sort of an act do you have? ? Well, I did a sort of monolog, I should

f. And as present playing in vaudeville? At the Palece Theater in New York in the Palece Theater in New York? Pelece Theater, New York; Keith's Pal-heater.

Theater. What is your present salary? Stor a week. Jion long have you heen in taudetille? I have heen in taudetille about twelve

Where did you start in vaudeville? My first engagement was at the Family er on 125th etreet. ų

A My orthogeneric direct. Q. Were yon then pleying alone or did you have s pertner? A. No, I hed a partner. Q. What was his name? A. His name was Harry Bentley. Q. How many shows a day did you do there?

Three. What salars did you get? Sto for the two of us the week. How bong did you continue with Beniey? Une year and then we were not in taude-

And then what did you do? And not in vandeville, and then we went

You went with a show? Yes.

Ves. What did you do? After thet season I had another partner a name of invan. end we went into

by the name of ranketille. Q Where did you play? A I broke in some little place. I forget A I broke in some little place. I forget the name, and then played Keith's Union the name.

name, and then played Keith's Union playe.
(c) flow many shows a dey?
(c) Three shows a dey.
(c) What saler??
(c) Sio the teem.
(c) Three shows a dey.
(c) Sio the teem.
(c) Then what did yon do efter that?
(c) Well, I continued with him for about ur years in randeville, and our lightest salary e got at Keith's. Boaton: we doubled in that is year-not in each year, but in one year-ond et the and of the fourth year, after playage several circuits, we got \$150 from Keith's.
(c) During tha time you played, did you hay he mant; the Loew Circuit?
(c) Over-was it the Loew Circuit?
(c) How many shows did you do there?
(c) Three, four, five, I think.
(c) Did you each play Pantages during that Q Q

time? V No not during that period. Q Well, then what did you do after thet, have another partner? V. Yes: Henry Lewis. Q. About six years ago did you lie up with Henry Lewis?

A. Yes: Henry Lewis.
A. Noti six years ago.
G. Where did yon play with Henry Lewis
G. Weil: 1 played with Henry Lewis for
G. Weil: 1 played with Henry Lewis
G. How long were yon with Henry Lewis?
G. How long were yon with Henry Lewis?
G. How yasses.
G. How long were yon with Henry Lewis?
G. How yasses.
G. How yasses.
G. How yasses.
G. Weil: the solver solary, the larger salary?
G. Weil: the solver solary, the larger salar?
G. Honry Lewis is a weil-known wunderstee to towards the end of the tweyser period?
A. Weil, we were la the Orpheum visit.
G. Honry Lewis is a weil-known wunderstee to towards the end of the tweyser period?
A. Weil, and the solary phases?
G. Honry Lewis is a weil-known wunderstee towards the end of the tweyser period?
A. Weil, and the solary rougest of your salars?
G. What are you getting now for your salars?
G. What are you getting now for your salars?
G. What are you getting now for your salars?
G. What are you getting now for your salars?
A. Tee, the laster this week?
A. Tee, the laster these yourself?
A. Yes, I have played there three three times, 1
G. The prest there there there there the substance?
G. The frest time I think I got 1 em antre in the first time I think in got 1 em antre in the first time I think in got 1 em antre in the week?
A. The first time I think I got 255, end two membra ago I got \$200.
G. That was booked time the United Booking
G. That was booked time the United Booking
G. That was booked time the United Booking
G. That was booked

s? Yas, sir Did yon ever play Pantages time? Not since 1 am doing a single act. But you have played it? I have played it, yes, How many years ago? Six years ago. How many shows a day dbi you do for uses?

There four, and five. The you think, st the price of admission of by Pantages, that to could encode fully this there giving a base pumpter of ij liorzeji riste

closes his there giving a base purpose of ad-dows? A I hardly think so, fouring the price of ad-rision and the capacity of some of the houses, that is, the scatting capacity of some of the bonses, which is very small in comparison with some of the hig theaters we have today that charge the same price. Q. You believe that a theater giving more then two shows a day be a necessity from the atter's standpoint? A Absolutety.

a bendency to forre the manuscers to idea between the would not be good budges of the manuscers to idea between the would not be good budges as far as the terms of the good budges of the budges are concerned; and 1 think that there is an at mosphere about a small time there is no mething the soundlet to play a more take 1 the concerned by and the produced in the big there are budget to play a more take 1 the terms and the produced in the big there are budget to play a more take 1 the terms and the produced in the big there are budget to play a more take 1 the terms and the produced in the big there are budget to play a more take 1 the terms and the produced in the big there are budget to play a more take 1 the terms and the produced in the big there are be asserted to be the sound the produced in the big there are be asserted to be the sound the terms the terms the terms the sound the terms and the terms the terms the terms the sound the big the produced in the big the produced of the big time the terms the terms the terms the sound the terms the terms the terms the sound the big the big the produced to be taken in and the terms the terms the terms to the big the big and there is an atmosphere about the terms and it the terms and it the sound the sound the sound the big the terms to the big and there is an atmosphere take of the base.
A Well, no, I would say that there is not the big and there is an atmosphere about the terms and it the sound the base.
A well, no, I would say that there is not the big and there is an atmosphere about the terms and it the sound the terms the produced in the big and the base of the base.

a fors' standpoint? A. Abolineir, Q. And why? A. I don't think a polished vandeville not, or what we call high-class vandeville could play big time, that it can be made over night est it takes upits a few venues to make a polletion tor and be his to master source source of the start of the bis to make a polletion tor and be his to master source or the start is what't table we term small time there is to engle these kind of nots because they know their classifier and that part of an other words, as a general thing of contras there are exceptions, but the railent offered in the small time theaters is of very much power standard merit that in the big time?

A The general rule, there are some excep-

But you think that is so as a general Q. à.

The Billboard

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A. Q. A. Q.

Tes. When? Neme some of them. Well, I don't know their namas: I know we seen them there hanging cround weeks

G. You cannot remember?
A. No.
Q. Were you familiar at the time of your nirry with the constitution and by-laws of the White Rate Actors' Union?
A. I joined it quite a few years ago.
Q. Have you any recollection that there was provide you for the reader of the provide the second of the second provide the seco

Well, I can only speak for myself. I am asking you about general contracts? Yes I think so. You think so? Yes went from one to the other and

put on? A Sometimes better. Q flow would you say they compers, Pant-ages and Urpheum, to the charactar of the talent?

etty

You think so?REDIRECT EXAMINATIONYes went from one to the other and<br/>uscain.By Mr. Goodman:Yes a matter of fect, Pantagee put on<br/>to like class falent on their ehowa?G. The Keith thester in Boston hes not heen<br/>enlerged, has it?Yes onetimes sometimes.Q. The Keith thester in Boston hes not heen<br/>enlerged, has it?Yes often as good a show es the Orpheum<br/>and Urpheum, to the charactar of the<br/>st?A. No.<br/>Q. It hes been in existence twenty-five or<br/>thirty years?Yes.And Keill's theater in Philadelphia heas<br/>not been enlerged, has it?Yes.And Keill's theater in New York,<br/>that used to be operated by Percy Williams<br/>is the same theater.A. The same theater.A. The same theater.Yes.And the Alhembras thester is the same<br/>theater.I don't think there is any comparison,<br/>we call atmosphere about a smell time<br/>ter which cannot be produced in<br/>to such time theater.A. The same theater.Yes.A. And the Alhembras thester is the seme<br/>and not as enlarged theater?A. The same theater.Yes.A. And the Orpheum theeter in Brooklyn?A. The same theater.A. The same theater.Yes.I don't thore there, is all.Yes.I don't this sall.Yes.I don't the verses, the atmosphere in<br/>bis time theater.Yes.I don't the there, is the produced in<br/>bis time theater.Yes.I don't the there is atmosphere in<br/>bis time theater.Yes.I don't the there is atmosphere in<br/>bis time theater.Yes.I don't the there is atmosphere in<br/>bis time theater.Yes.I don

By Mr. G

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Q. A great deal of confusion? A. Some sort of confusion going on ell the

others

an actor to work in a l'antages (trenit than some others
A. Yes,
G. You don't have to be as careful?
A. Yoa get careless,
Q. Tou get careless automatically, when you here done your first one, you say. "Oh, hell there is another one to be done" and you grand slow down and slop through it mechanic ally. That is all.
Q. Did you ever do more than three shows a day in l'antages?
A. Oh, yes. I have done five for Pentages Q. What was the circumstances in reference to rutting your act when you hed four of them?
A. Well, if I remember rightly I think.

Q. What was the circumstances in reference to rutting your act when you had four of them?
A. Well, if I remember rightly 1 think dout twents uniques to early performance, and the is enough in itself to ruin may ect. You lack your magnetism and personality and become slipshow, In fact I rem in off the street end right in on the stage and did my few mintes and whiled right off the stage and did you come to cut this down as abort, did you come to cut this down as abort, did the manager as you to?
A. Though the advice of the manager; he abort, did the manager as you to?
A. Though the show runs one end one-half you do the fall act, we cannot give draw show; if the show runs one end one-half the show runs one end the show for the show runs one end the remember of the manager. I mean, in preparing his work for hights the show runs a magnet of prome for the sweet one of the the show runs and work accordingly. If go to be the show runs and work accordingly, if go to first the show runs early conself, you that the to is when the class scill roughing it so, end whit he do is when we call roughing it so, and whit he is when the show runs call roughing it so. A. Ya.
A. How long have you beas in vendeville?

be? Let wary much more.
Q. So that the earlings opportunities in maidarable increased in their respect?
A. I abuild imagins so.
Q. Both in the prices of admission and the pacity of the theetars?
A. On, yas.
REDIRMOT EXAMINATION y Mr. Goodman:

N. Yes,
Q. Do you know of any of the Keith theaters in the United States that have been in creased in capacity since it was built?
A. Keith's theaters?
Q. Yes,
J. Not that 1 know of.
Q. What you meant to say, then, to Mr. Waish and have it understood that the newer transfers built in the last few years?

(Continued on page 50)

As a master of fact, it is much harder an actor to work in a Pantages Ctrenit

time. Q.

Yes. Hid you ever employ a personal agent or sentiative to pressure your time in rue d Booking Gifteen? Alweys have hull one You have always hail one? Yes. Hid anbody ever request you to employ

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A. Tes, I remember that, I know there were a lot of people belonging to it that were not members of the profession at all, they were not actors.
Q. Your theory then is, if there was a closed shop that only members of that organization could be employed, that the manager would only have a choice, a chance to choose from these which are in the crganization?
A. Yes, and heing very much optosed to it, if I were not a member I would not be eble to get a possible in any of the thereter. CROSS EXAMINATION
By Mr. Walsh:
Q. You say that there were a great many of the White Rata who ware not ectore et all? 4. Unit summer, i.e., A. No. 2. A set of the set of

 and weeks.
 Q. And still you say there were a great weeks.
 Q. And still you say there were a great weak, but you cannot name one of them?
 A. I didn't minke it my business to find out their names and aldresse, but I know they were not in the profession. I know from the general talk.
 Q. But you are nader each new. Mr. Browning. You say there ware a great many memory under oath, end tall ma summay memory under oath, end tall ma summay memory. under oath, end tall ma summa tall. If you can?
 A. Well. I exanot remember the semes.
 Q. You cannot remember?
 A. No. gets? S. Not that I remember,  $Q_{\rm c}$  I uncerstood you in answer to some members to say that you tried out our era mewhere at various times or broke it in? A. Well, I have not done that for the last

A. Well, I neve not found it necessary to break o years. Q. You have not found it necessary to break court act? A. No, not alnee 1 have been doing a single

In our act? A. No, not almost have been doing a single wet times have four years Q. Were you a White list, or ware you ever a member of the White lists Actors Thinn? A. I was a member of the White Rats, yes. Q. 10d you resign, or what? A. Yes, rir, I automatically dropped out, sumething to that effect, when they called the strike.

sumething to that effect, when they called the strike. Q. What do you mean you automaticely uropped out? A. Well I just had a wire. Q. Well you did not pay any dues? A. I don't know, I had a wire to go out on strike and I didn't go out, and I here never paid dues since or unything like that. I did not resign I guess I was just sufo-initically dropped from the books Q. Hid you have g contract at the time you were asked to strike?

Q. Did you nue a contract at the time you were asked to strike?
A. Yee, sur
Q. Where were you playing?
A. At follia thenter in Wilkes/Parre
Q. Have you got this letter with you the other job received, asking you to go out constrike?
A. Yo. I fore it up. The manager of the fleeter ceme to me and asked me if I had a telegram and I sold 'Yee.''
Q. Was it a telegram or a telter?
A. Not a feiter but a telegram?
Q. Byos you remember what the telegram sol a constrained?
A. Not a feiter but a telegram of a telter?
A. Not a feiter but a telegram?
Q. Do you remember the exact working.
Q. Who was it from? To you remember who it was from? Or how it was sugged?
A. Well, I don't tillak I can answer tracked?

A. Yer.
Q. What do you say as to that: how do you here that they were actors?
Q. What do you say as to that: how do you here is that were here were many is it that were not action the sate that it is a state with the statement here at that it. Now do you here is that were not action the statement here at that it. Now do you here is that were not action the statement here at that it. Now do you here is that were not action the statement here at that it. Now do you here is that were not action the statement here at that it. Now do you here is that were not action the statement here at that it. Now do you here is that were not action the statement here at that it. Now do you here is that were not action the statement distinctly is the part of of twelve years.
Q. How long have you beas is venderille?
A. Yas.
Q. How long have you beas is venderille?
A. Constantly is vanderille?
A. Constantly is vanderille?
A. Onstantly.
Q. I wondar if you will be good smouth to go the part of the twelve years?
A. If here said he was all right I would dime is all right.
A. If here said here was not any thing in the name arter was a friend of mine.
Q. Wou is as there an organization of the king in the saiter of the state of the state of the state of the state of the accept any one for the state of a state will here were good were state is one of your objections?
A. Yere.
Y. Yes. I think it would.
Y. Well, now there was not any thing in the a stater was a member, by some hood is no was a while Rat?
Y. Not necessarily that?
Y. Yes. I think it would at the state wile here the state on the record now comparatively with the rise in the wages or set the state of the actors?
Y. Well, now there was a member, by some hood is the state of the actors?
Y. Not necessarily that?
Y. That is true enough; becanse he could apprint may ant because I and a member there any ability is the second many and because 1 has the member of the second member of the menerger to avoid a set in the second member of the second

I played my contract, yes. Did you, after thet, ever receive any communication from the White Rats?

No never, No never received a notice that you dropped from the membership rolls, or hing of that sort?  $\frac{\Lambda_{+}}{Q}$ weith

 c integrate room the membership roots, over thing of that sort?
 A. No, sir.
 Q You understand what is meant by the soil shop in valueville?
 A. I think I do.
 . 1.

A. I trans I do. Q. What Is your understanding of It? A. Well, thit no actor or artist or net can be play a theater nuless it is 6 member of the organization that represented the White Rits po or Equilies or whatever it may be U. Are you in favor of that condition? A. Very much against 1: pu D. You why?

or Equivises or whitever it may set it. Are run in first of that condition? (1). Are run in first of that condition? (2) You much against it. (3) And why? (4) I dink it would be that it would have a tendency to force the managers to ideo origon (5) Would be of inferior quality in some cases, that they would have to book against their will, which would not be good fin-heas us far as the theaters are concerned; and I tains that finds-mentally it is wrong, and evolution that there will would be a preference to ministing a living in the bushness that I am unsking a living in (4) Well, how do you understant that there would be a preferency to min the profession run (4) Well, how do you understant that there would be a preference to go a note of the set inform on thy of set of inform act how is that b one dosit? (5) The begin with, from what I remember the White Base organization took in almost any-body that paid does. If only they paid their they would be inform as Tunderstood, where even unumber the taken in and there even unumbers any body that and does in out the taken in and they would be inform as Tunderstood, whoever paid their does should be taken in and they would be manager any weekly publication or

### VERBATIM TESTIMONY

(Continued from nage 49)

A. He did not mention any names of thea-ters; he asked me as to the licators. Q. The fact is quite clear now. I was just making it clear on record that the newer thea-ters, recently built, are larger in equacity than those theaters that were built some years ago? A. Yee.

A. Yes. RECROSS-EXAMINATION By Mr. Waish: Q. The Kaith's theaters, particularly the keith Theater in Boston, is a theater of very

North Theater in Boston, is a theater of the large capacity? A. I think so; it compares favorably with the other theaters that he has today. Q. What is the capacity of the Krith Thea-ler in Boston? A. The Keith'a, Boston?

n Bowton? The Keith'a, Boston? Yas. I don't think it seats over 1,800, Do you know that the capacity of the rside, New York, is? Riverside? Yes. I don't know, but I should judge it is t 2.500. Goodman. That is should 1.500 Mr. A. Q. A. Q. R

A. Q. A.

A. I don't know, but I should judge it is about 2,500. Mr. Goodman: That is about 1,800. Mr. Q. How about the Keith Theater in Provi-qence? Q. From there you went into vandeville?

With.
Q. How about the Keith Theater in Providence?
A. 1 have never seen that one.
Mr. Goodman: 1 will call Miss Fitzgeraid.
Examiner Moore: Xon have covered this would go over this same story.
The Moore that is an in somewhat of a quant dry; I could bring budreds of witnesses that a number of witnesses on this same point.
Mr. Goodman: If I could being such with messes and the cross-examination and the different of witnesses on the same point.
Mr. Goodman: If I could being such with messes and the cross-examination and the different of witnesses on the same point.
Mr. Goodman: If I could being such with messes and the cross-examination and so large.
Mr. Waish: 1 don't feel tike at all endeavoing to limiting Mr Goodman in the presentation of sitnesses that of the same to give anybody en opportunity to wash at a can stipuiste with Mr. Goodman as to the same thing; It is merely atipuisting to the same thing; It is merely atipuisting Mr. Goodman: I those with that.
Mr. Goodman: I the propose is a simply this as I can stipuiste with Mr. Goodman as to the same thing; It is merely atipuisting the solution of the same thing; It is merely atipuisting the body ward, the man that I cane out of the with Mr. Goodman as to the with Mr. Goodman as to the the body ward, the man that I cane out of the body ward, the man that I cane out of the body ward, the man that I cane out of the same the same the same the the same the the theorem the the same with the treat the the theorem the the theorem the t

to the ends think, it is infersy automating evidence. Mr. Walsh: And I have no doubt he can call any number of witnesses who will testify to practically the sema thing as many of the wit-nesses he has already called have testified to. Mr. Reeves calls any stiention to the fact that thate have already here fifteen witnesses practically testifying to the same character of testimony. Mr Goodman must exercise bis own indgment as to what he thinks he ought to do. Jullian Fitzgerald was thereupon celled as a witness and, baving been first duly sworn, testified as follows: DURECOT EXAMINATION

testified as follows: DIRECT EXAMINATION Mr. Goodunan: In view of Mr. Waish's state-ment I will say, so far as this branch is con-cerned, in the calling of vandeville actors and actresses, I will call only those I have asked to come here today, and rest so far as that branch of the case is concerned. That will shorten the call considerably. Of course, as Mr. Waish says, the field is unlimited on either side for calling witnesses to state what their opinion was about vauderille and conditions. I certainly could go on for a year calling wit-messes, I suppose. Mr. Waish: As well as we could on the other haif of the propositon.

Mr. Waish: As well us we could on the other balf of the proposition. Mr. Goodman: I suppose so. I do not think I will keep Miss fitzgerald bere, then. Examiner Moore: I can say on behalf of the do commission there is no desire, of course, to finit you to any appreciable extent in this bat they want to bring this matter to a con-on behalf of the commissioners feel that they want to bring this matter to a con-on behalf of the commission and by impression age to speak on this point that the commission de-sires to give yon every order limit to present your case, but they would like to baye you make it as hrief as possible. Mr. Goodman: I will ury to do that. By Mr. Goodman: Perhaps I can but ther by Goodman: Perhaps I can but ther by

M Goodman: Perhaps 1 can but her by ug questions, which 1 have tred to avoid ing

 Billing questions
 (i)

 Billing
 Billing

 Billing
 Monore: Oh yes.

 Q. And you started in the show business

 bent eighteen years ago, did you?

 A. Yee.

 Q.

Ves, What salary were you getting with them? \$18,

Q.

place.

Q

2

\$35.
Was It considered hig?
It was for me, heanse i was very amus and wanted to do it.
Did you go then with a musical proton called the "Giri From Rector's"?
Yes.
At what salary?
\$50.
Then did you go into some other me. bitio. Q. eticr

A. 0.

A. 850. Q. Then did you go into aome other mu-alcal production? A. Yes. Q. At what aslary?

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<text><text><text><text><text><text><text>

Q. Have you any standing offer from any other circuit for your act at the present time?
A. No more to my knowledge. I am always receiving offers from either circuits: I do not take them.
Q. Have you received an offer from the Law Circuit?
A. Well, not within the last four or five months, but I am always receiving offers.
Q. Have you always engaged or employed an agent or personal representative?
A. Yos.
Q. Did you do thet at the request of any-body in the United Booking Offices?
A. No, never.
Q. Did you always have an agent when you

A. Ansoundry.
CROSS-EXAMINATION
By Mr. Waish:
Q. What was this contract, a split week contract?
Q. Three days here and three days there?
Y. Yes.
Q. Three days. and you had played two?
A. No, they and just two performances on that first day.
Q. In Monday?
A. No, it was no New Year's Day?
A. No, it was no New Year's Day?
A. And the manager refused to ier you goon?
Q. And the manager refused to ier you goon?
A. J tess.
Q. And the manager refused to ier you goon?
A. J is one had i didit that the other two days?
A. J is a financial targe and sold that is evaluated in the same thing i didition to the same thing is didition to the same thing i didition to the same thing i didition to the same thing is didition the the the other two diditions in the same thing is didition the same thing is didition to the same thing is didition to the same thing is didition the same thing is didition the same the the same thing is didition the same the same thing is didition the same th

Did you always have an agent when you ted with Moss & Brill Time?
Yes.
Who was he?
Joe Shea?
Yes. Q.

А Q.

Q. A.

9. And you immediately went out, went right out A. 1 immediately went out, went right out we will have be added as a set of the first out the set of th And you paid him how much, five per n17 A. No. 1 paid him sob. 1 think, he wanted bout 15 per cent. Q. He did? A. Yes.

Yes, Mr. Goodman: ). As I understand D, you got the full Ha court of your contract that your contract helf for?

thet for?  $\Lambda_{-}$  Yes.  $\gamma$  Mr. Walsh:  $Q_{+}$  Xon say you had a mean by the neares of her as your personal representative or ugent at most line or other?  $\Lambda_{-}$  Not at that time.  $Q_{-}$  Not as that time.

No. but some time time.
Yes, I understood you to say that you had a by the name of Shea as your agent?
Yes, sit.
When was thint. Miss Flitzgend?
That was three years ugo op notil last
the foth of last April, my cretract was able Mr. Shea and perhaps it was two years
Tam not arre just the date.
Was M, Shea an agent to the booking of hows through the United Booking Others?
No.

12.

ir gri 12. shr

Q. May I ask a question? Is this Milastings Ned Hastings?
A. Yos,
Q. This is at the time you were playing 15 the Keith theaters?
A. At Chielmani, yes.
Q. And this attaching or attachment visceak of, that was as a result of a lawsoft wasn't if?
A. Yes, by Mr. Shea.

isn't it? A. Yes, by Mr. Shea. • Mr. Walsh: Q. Hid Mr. Albee take 11 up with Mr. Shea was know??

A Yes,
Q. You, had an arbitration?
Yes,
Q. Who was there?
A. Mr. Shea Mr. Albee, my pianiat.
Q. Whom?
A. Mr. Shea Mr. Albee, my pianiat.
Q. Whom?
A. Mr. Lawrence Weher for Mr. Shen
Q. What was the decision of the minimum of the minimum of the thought of him, and said it was a crime and a sin and a diagrace for any man to take out of any-one a salary tha amount that he took, and that he was very glad that he is not looking in him that is, in the U. B. O.
Q. Who were the arbitrators thera? Who were the arbitrators of the arbitrators of the arbitrators of the arbitrators of any man to take out of any-one's assist the amount that he is not looking in him that in the U. B. O.
Q. Who were the arbitrators thera? Who were the arbitrators of the arbitrators of any of the arbitrators of the arbitrators of a solary that a clear for a solary that arbitrators of the arbitrators of a solary of a

A. Yes. By Mr. Walsh: Q. Huld Mr. Albee take II up was do you know? A. Yes, they arbitrated it together. Q. You were there. A. Yes, A. Yes, A. Yes, and an arbitration?

A. LES, A. Berlin, Moss & Brill Time?
 A. Yes, and a contribution a contrain number of my \$250. I think I paid bim \$25 a week

 14 and the did.
 Q. How did you pay your commissions to over," and he did.
 Q. How did you pay your commissions to of shows through the l'ulted Booking Offices?

 A. No, I sent them to him personally.
 Q. He is not what they call an agent who he a granchise, or did not at that time?

 A. Yes,
 Yes, wir.

 Q. Was M, Snearch, and the did.
 Q. Was M, Snearch, and the did.

 A. No, I sent them to him personally.
 A. No.

 Q. Did yon have any agent at that time?
 A. No, he is not at all because I know he cannot get into the 1'. B. O.

 Q. Winan?
 Q. When?

 A. Mr. Klein?
 Q. Where does he have an office?

 A. Yes,
 Yes, wir.

 Q. When much did yon pay him?
 Q. Ts he in business still?

NOVEMBER 1, 1919

40 1 14

er.

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ine

1 Tes.
9 Who was Mr. Weber?
1 Lawrence Weber: he is manager, an outside monager, he is a friend of Mr. Shea.
9 Tost was under the attachment, and low but attachment had laken place?
1 Honor three months afferwards?
3 Tes, because, you see. Mr. Tassy was writing me all the time to contre as soon as toold get to New York, when my lowking-wee furthed, that I would have to take the matter up at once and see that right was done to the all set.
9 Welt, Albee, then, was the judge of Mr. Shea s case against you ultimately?

Mr. Kelu, Mr. Kelu, as nel so stav. Goodman: N Yes, Kelley: 1 oligect to that. The witness as stated, Goodman: She said Mr. Weber and Mr.

 Milee.
 Q.
 I mean Mr. Weber and Mr. Albee.
 Q.

 Q.
 I mean Mr. Lawrence Weier.
 Hegr

 A.
 Yea. Mr. Lawrence Weier.
 A.

 Q. Who is Mr. Wzher?
 Q.

 A.
 He is an outside manager.
 Q.

 Mr. Goodman: He was brought in hy Mr.
 A.

 Shea.
 wan't he?
 Q.

 The Witness: Yes Mr. Shea brought him in A.
 M.

self. Examiner Moore: , Any connection with Harry Weber? , No. Q.

Q. Yes, eir. Mr. Walsh: Did you

you show to Mr. Casey or write to r that you had been paying Kiein a Q. Did you show had been payment. Mr. Casey that you had been payment. The percent? A. No, that was never taken np; that had nothing to do with the case. Q. Are you a member of the N. V. A., Misa Fitzgersk0? Q

9

raid? Yes. ilow long have you been an N. V. A.? Ob, a long time: since II started. Were you ever a member of the White Actors Unlon?

A. No. Q. Under what circumstances did yon join he N. V. A.; what was your motive in join-ing, what was the motive that prompted you in joining? A. Just perfectly natural; just something malural; one wants to join; I just joined it.

in joining? A. Just perfectly natural: just something maintaits one wants to join; I just joined it. Q. You ran not give a reason? A. Yorsacon whitterer; I just joined it be-cause I was in the swim, I guess. Q. Sweyt in with tha tide? A. Tes. Exampler Moure: Mr. Goodman, I understand you have four or five more witnesses that you are going to call this aftermoon. Mr. Hoodman: Perhaps not as many as that this afternoon, and then I have two witnesses, one of them will probably take the besat part of the mould be a lawe two witnesses, and of the statemoon of the more witnesses that you are going to call this aftermoon. Mr. Hoodman: Perhaps not as many as that this afternoon, and then I have two witnesses, one of them will probably take the besat part of tomorrow, but I think was can finish up by surday sometime. At Lifs pun, a recess was taken until 2 p.m.) AFTER RECENS I to silpulated that Mr. Weingart, who was valide as a witness for the Respondents yester-tat of February and the middle of Mar, 101, reading in effect that the state arreed who field contracts issued in that office between the lat of February and the middle of Mar, 101, reading in effect that the artist agreed the was not a member of the While Rats who while not a member of the While Rats who while has the was a member of the value of the provision that the artist agreed than the was a member of the value and be would change his testimony to conform to the foregoing statement of fact. Joseph Le Maire was thereupon called as a witness and, having been first duly sworn, suited as additing been first duly sworn, and the mine was thereupon called as a suite said. Asting been first duly sworn. DIRECT EXAMINATION B.

DIRECT EXAMINATION Mr. Goodman: 0. Where do you jive. Mr. LeMaire? 0. 41 West Ceventy-fourth street. 0. How old are you? 0. 20, 0. How iong have you heen in the show inces? By Q.

Q

A. Q.

Ineas? Ineas? For eighteen or nineteen years. Are yon a member of the White Rats? I am a life member. And how many years have you been in Nu vanderlike branch of theatleais? Well, eighteen years, on and off. In And what circuits have you piayed in Mr devile?

vandevilie?
 1 guess 1 have played every olrouit but fus Sun. 1 have never played the Ackerman a llarit-there are a kut 1 have never played.
 Q You have played the Keith Circuit?
 A Yes, Q And the Orpheum Circuit?

Yes, Played in any of the Loew circuits? Just to break acts in, The Western Vaudeville Managers' Asso-

that amail time?

Yes

12 the

dave? 10: \$20 for a time. Then you played small lime after that?

Then you played small this yes, Yes, Uany shows a day did you do in time? From three to nine. At what salary? Uh. from \$500 to \$123 at the finish. When did you start in play the keith y

1 guess about 14 years ago. Mu where? Philadelphia. Mu what salary? S75. How many shows a day? hree.

litree. Void off and on you have played the Keith since then? Q

A Ves, sir. A Ves, sir. A Ves, sir. What about the various salaries you have reived since that time to your last vanderille ingequenent on the kenth threnic? A. To as high as \$1.591 a week. Q. How many received in your act? A. Just two. A. the has an act that just closed at the Pitth Arenne last night. Q. Is it your oplinion that all acts do necessarily have to play small three to play small three to come big-time acts, but that the majority have got to start somewhere? A. Yas.

The Billboard

And that they have to start in small

Yea.
 And you told him in effect that you would go to work unless this ldfling was changed?
 Yes, sir. He did not give me a chance.

Yes, but you told him you were not going rk onless the billing was changed?

Yes. That was the B. F. Keith Theater in

Yes. What happened that week? We got chearly money to get out on each or bend or whatever it was and came to New York, and they gave us a job in-itely to go out to the Bushwick, and finish the week, but my buggage got lost and i I not make it, but I opened the next week played the entire season out for the B, with Vandwelle. The Bushwick is a Keith theater? Yes.

Yes. So this controversy in Providence we manager of that B. F. Keith Theater idence did not present you from getty r bookings in the B. F. Keith firenit?

No. And you have booked over the circuit have you not?

Yes, Have you ever played that Providence aince?

a since? Yes, sir, Do you know what is meant by the closed in randerlife? I don't understand you, what is meant? What is meant by the closed shop, yes? My construction of the uncaning is that me must belong to the unlin, and if you not a union eard you cannot work. Are you in favor of that pelley? No, sir. Why met? Weath the new means to be

(A. Weit net?) A. Weit, I have no direct reason, I just set to fight may own battles, go along and do interver I want to, and do as I wint to. I ay not be a member of that or canization and solid not ger work. Q. Was it your custom in vindeville to try it a new act before presenting. It over your gular conle?

Yes, wir. Was there any specified time for the try-

Q. Was there any specially time for the try-t? N. No, sir.
Q. Do you believe it is possible to state r any particular act what would be a reason-le or unreasonable time for tryouts?
A. No, I would not, because I used to break tem in in a week and a half to two weeks.
Q. You have known of others that have keen a long time?
A. Some of them have taken a season.
Q. And some of them never intenk in.
Q. When you had this controversy in Prob-ence, that there are the entry in the taken a state.
M. And some of them never intenk in.
Q. When you had this controversy in Prob-ence, that there are you understand to be a center, altho called B. F. Keith's Theater, and by Mr. Albee, do you not?
A. Pros.

a. Yes,
A. Yes,
A. Yes,
G. List, Mr. Albee have anything to do with e adminiment of than controversy finally?
A. Yes, certainly he did,
R. Yes, sir about it, did you?
A. Yes, sir
Q. Indi it was settled to your satisfaction?
A. Yes, str.
Mr. Gosdman: That is all.
A. Hars, A. Y. ALL, A. A. TON

PROSS-EXAMINATION Mr. Wulsh: How long were you in jail up there? Oh, three or four hours. What was the name of the manager? I overherg. You juit up a cash ball? Yes, How much

A. Yes,
Q. How much money?
A. 1 think it was something like \$500 for our

o work unless the folling was changed? A. That is it. Q. And you would not go to work unless the filling was changed, avoid you? A. I don't knew. I cannot argne that. Q. Then he had you arrested under some rotest of that state which permits of the rrest of positions for breach of contract? A. Yes.

A . Q. -

Q. Q.

.\. 12

.1

А. Q. A. Q.

A. Q.

Yas

51

personal bodias and \$600 for the trunks or s thing like that.

My partner. You wara both in jail?

into Q.

In

AQAQAQAQ

A. Q.

Q.A.Q.A

Q

Q

1 Q 1 Q

ge

Q.

Q

20

fal

Was somaona elee put in jall besides

Yon wars both in jail? Yea, aura. Who put up the money for it? I think I had some jewelry with me, I got part of it from that, then I phoned New York and— How much? How much? How much? what?

7.7 A. 1 don't remember. 1 think 1 got \$300 un the botel, and 1 called up New York 4 Marcus Loew or Joe Schenck telephoned to his man up thera to put up all the money wanled, and 1 got cash back and this man nt on the entira bond.

we wanied, and I got cash back and this man went on the entira bond. Q. Were yon not tha headliner thara, or did you hava any arrangement by which you wera to be tha beadliner in that thaater? A. We had a verbal arrangament with the booking office that we wera to be headliners. Q. And that was the reason you made some objection? A. Use training. We did not have it stimulated

opection?
A. Pertainly. We did not have it atipulated the contract. We had just a verbal underanding.
Q. With whom was that arrangement made?
A. I don't remember how I made it.
Q. Was it at the U. B. O. Office hera?
A. Somebody in the office, yes.
Q. You dbil not play there at all?

No. No. You lost the wack? Yes. Did you ever gat pald for that wack? No. slr. Did you ever taka any proceedings against

Q. What did you do?
A. We brought him in court.
Q. You did what?
A. Fought him in court.
Q. On this case?
A. On this case?
A. On the same cass. I was playing the Palace Theater and rook an afternoon off, that is, left at night after the show, and went up and Iried the case and cama back and played that hight at the Palace Theater. Sh, all we lost was one performance: they engaged an act while we went up and fought him.
Q. What was the result of the case?
A. The result of the case was I lost and fournow one, because they had got out some kind of a paper for Courny and he was not he train coming into the State, so ha won his case and I would have lost so wa settled it with Mr. Albee.

e. Conroy was not presant at the time? Yes, air. Conroy was presant? Yes, air.

Did you avar and Lovenberg for damages

alse Imprisonment? Yes. When did that occur? It all happened during this trial. During the trial? Yes. That was the one suit. You did are him for damages? Tes. Did you try the case or drop tha case? We went up thate once and tried it, and after that we dropped the case. Under what circumstances did you come out it?

en after that a Q. Under what circumslances un-drop it? A. Well, we could not afford to keep run-ing up to Providence and paying lawyare ees, and 1 went up to see Mr. Albee, and the settled it to our satisfaction with Mr. That was the conversion with Mr.

0 But what was the conversation with Mr. (bloc with reference to the adjustment of it? A. Uh. I don't remember the exact conver-ation with Mr. Abee, but we did not want to deep on going to Providence and paying a law-er, so we solided it, and I think he gave me we hundred and some dollars to pay my law-er.

Mr Albee gave you two hundred and some

A, Yes, A. Yes, Q. Was there any consideration about your oing to work in the settlement?

Q. Nothing at this kind? A. Nothing at all. Q. Were you playing at the New Brighton any time after that? A. I don't think that was In the fail, i ink if i remember exactly it was right around

A. Yos, Q. Did he say anything about that he could t play you or give you work if you were ing?

suing? A. No, I don't remember. I. Was there mighting of that kind? A. No, he never said anything about not playing and he would give me work. Q. Mr. Albee said he could not afford to give you money to sate him? A. Nor that, i remember he said it was not very good policy or something like that for me to be playing his theatars and axing at the same time, that he did not think it looked very nice.

nice. So you dropped the sult? Dropped the whole thing. And he gave you two hundred and some re?

(0) and the second s

A. I was.
Q. When did you sever your connection?
A. I never have severed my connection.
Q. You see still a member?
A. I and a life member? or I was at the line. I think that that goes on forever. I on't know. I have never vestured or any

cont know. I have here resident of any thing. Q. Some one said this morning that there were a great many members of the White Ray while were not netors. What is your experime with reference to that? A. I never saw any one np there who was not an actor. I have a lot the only one that

(Continued on page 52)

ibid Mr. Aibee seud for you?

Nothing of that kind? Nothing at all.

berg? Tes. air. What did you do?

Just two, What was the nature of your act? Blackfase talking act, it was What are you doing now? I am in a preduction And the name? "Zlegfeld Follies." May I ask you what you are acting you are getting in Zegfeld Follies?" Walsh: Monderer

\$400, Walsh: Monologne? Witness: No. 1 was just sort of a or assistant; 1 work with comedians. That 15 in tids production?

Ves. But hi your vandeville act you had a comedy sketch, illd you not?

Yes. You have also played the Orpheum Cir-Q.

A. Yaa.
Q. And that they have to start in small time?
A. Absolutely.
Q. Will you compare the effort's you had to booke to get backing in the early days in your explositence with these now?
A. In the carry days 1 had a rotten act, and had a hard 1 hare jo get it booked, but as soon as 1 get an act that was good 1 did not have any trends getting in booked. The only trouble 1 had an act that was not up to the standard.
Q. Did you ever have any controversy over the fulfiliatent of contracts with any managers in the early days of the only trouble 1.
Q. Did you ever have any controversy over the fulfiliatent of contracts with any managers in the early days of the standard.
Q. Did you ever have any controversy over the fulfiliatent of contracts with any managers in the early days of the standard.
Q. Did you ever have any controversy over the fulfiliatent of contracts with any managers in the early days of the standard.
Q. Did you ever have any controversy over the fulfiliatent of contracts with any managers in the early days of the standard.
Q. Tell us about that. First, the place?
A. Partin jail once?
A. The semicle to be over hilling. This manager at Providence, 1 don't know, It was three four years ago. 1 don't remember the data.
Q. Get an and the line is the story.
A. It seemed to be over and asked if 1 would not open. But we would not open. Sure would us bails: "No difference about that, are you going to early." No difference about the start. "She difference about the said: "No difference about the said: "She difference about the same said you should be billed over and asked if 1 was there anything in your contract that and you should be lidled over anylody els Yes, Two a day? Two a day, Two a day, terting how much salary? When 1 played the Orpheum Circuit iast above, that is, 1 had a man working for received \$650 a week. Have you ever played the Winter Garden? Yes. Q. Yes. For the Shuberts?

For the shutter, Yes, Bid you ever play in their Sunday con-or vandeville? Yes, sir. Q.

A. Yes, sir.
Q. Thereafter did you play in vandeville?
A. Yes.
Q. Over the Keith Circuit?
A. Yes. I have gone from the Winter Gar-en on a Sunday night to the Palace the next Q. Anything in your contract about hilling?
 A. I don't thick I had a contract yes, I did, I guess I did have a contract.
 Q. You were one of the important acts on that hill, were you not?
 A. Yes. day

day.
Q. In booking vanieville dol you ever use a personal agent or representative?
A. In H years I think I had three agents, that is, in three different seasons I have used agents. I always did my own business, if you wanted to do n with the managers becking in the United Booking Offices, how would you do It?

the It?

0

1 would go up and see the different agers and ger my time.
That is, you would go up to where?
The to the Plaice Theater Building.
The I nited Booking Offices?
The I nited Booking Offices?
The I nited Booking Offices?
How much did you pay your agents, when you had any?
Five per cent.
Near any more?
They had a hard time getting that.
Was there an occasion when Max Uarly your had some controversy him?
I had a controversy with every agent 1

A. inad.

Tell us about the Max flart meident at you can tell us about the others after Ο.

wards. A the he told us that he was going to get us a themsand dollars, and we load an offer of \$7500, so we hald off ten weeks whitness for the thousand dollars, which never cause. So, hually, we started to work for \$7500, and he wanted to collect a commission on that and 1 never gave it in him. I wrote Mr. Allows and he wrote me back, and hold me 1 did not have to have an agent.

me back, and fold me 1 did not have to have
an agent.
Q. Have you that original letter?
A. I have it some place, in storage.
Q. Will you look at this thanding paper), and state whether that is a copy of 11?
A. Yea, sit.
Mr. Goodman: I offer it in evidence
Mr. Walsh: I make the objection that it is a self-serving declaration.
Mr. Goodman: It is dated dune 14, 1917
Mr. Framiner. It could not be self-serving. It occurred before this controversy and it is written by one of the respondents to the witness who is nor a respondent.
Examiner Moore. The letter is received. Objection versuled.
(The paper was marked "Respondent's Exhibit Not. 138).
Q. Now, did you ever book direct with the Inited Besking Offices by seeing Mr. Hodgdon or Mr. Markok?
A. Yes, sit.

Finited backing Offices by seeing Mr. Hodgdon or Mr. Murilock?
A. Yes, sir
Q. Just tell us how you did that?
A. i would have to see them all, and 1 would see Mr. Hodgdon: the only occasion 1 would have to see Mr. Mordock would be for the regulating of the salary. I would see the different nonnegers or booking agents of the different theaters and back my thut.
Q. And when you backed that way you only puck five recent to be United Booking Offices?
A. That is all:
O. Did you find that your leaving played small.

A. that is all. Q. Did you find that your leaving played small me, or three shows a day, or more, has had be effect of any physical disability on your art to render a good performance, or has dimmed your personality any? A No. the part It di

A. 12.

No, What is your judgment about I have not played small time in ten or n years. But that was the way yen started, was

Q. 1 Not 1 Q. But that was the way you started, was it not?
A. That is where 1 started yes, sit.
Q. You have had various partners. In your vandeville sketches from thme to time?
A. Thave had two partners in eighteen years.
Q. What has become of LeMaire?
A. the way a fellow named Mooney LeMaire. and the other was Frank 1. Concy.
Q. What has become of LeMaire?
A. He is phylog a hando or guitar or something in an orchestra.
Q. He was with you in your vandeville act in the orrly days?
A. Seven or eight years.
Q. Id you know why he is not in vaudeville?
A. Bid not have any talent.

ville?
Y. Did not have any talent.
Q. How about your other partner, Convey?
How many years did you play with him?
A. Elseen.
Q. What is he doing now?

# VERBATIM TESTIMONY Q. You do not do any husiness thru the Vandeville Collection Agency or with it?

(Continued from page 51) knew that was not an actor, he tried hard.

Q. Who was he? A. Flick, the Merry Maker. Q. He tried to become a White Rat? A. He tried to become an actor. He was the White Rat. Q. And he is the only actor that you knew

Q. that

A.

This Rat. A become an actor. He was And he is the only actor that you knew was not able to become a White Rat? No, he was a White Rat, and was not to become an actor. He is the only one you ever knew? He is the only one I ever saw up there. He did not make—be did make an ap-appende however? Yes. Q. A. Q.

Q. He did not make—be did make an appendiate, however?
A. Yes.
Bit Mr. Goodman:
Q. As long as we have touched on that subject, would you say that all the members of the White Rate when you met there and have were actors who possessed meilt?
A. That would not be for me to say. Mr. Goodman. I don't think I am good enough indge to pass on the merits of all the actors. I see a tot around these that never work, but it would not be for use to judge an actor.
Q. You would rather not pass an opinion on the merits of brother actors, is that it?
A. You, Washi:
Q. How many shows did you have to play on the Paninges Circuit?
A. This is before it was called the Paninges Circuit.
A. How usen you called the Paninges the Western States Ynule-ville or Western Vandeville States or the Western something. Bundesylle that, up North around Forthand.
Q. How many shows did you have to play a day?
A. Three, four, five to nine on the Fourth of July.

Three, four, five to nine on the Fourth

01 July, Mr. Kwiley: That was a glorlous Fourth. The Witness: And walk alk dights of stairs on the dressing room to the thrater between

each By Q. show. Mr. Goodman: When was this?

Sixty dollars a week. For the four of you? Four of ns; yes. When you played the three shows a day much did the quartet get? About \$175 when we started for R. F. ú

A. Keith.

You started for B. F. Keith? Yes.

You played three shows a day? Yes,

Q. A. Q.

Yes, Where? Keith's Union Square. And then tell us the progression of your

lary? A. Well, we worked our way up from that nount I state<sup>3</sup>, \$60 a week, to \$600 on the B. Keith Circuit. That was our salary for turee

nr years. Then what happened to the quartet?

Q. A. Q. The Mr Wr wr

Then what happened to the quartet? We disbanded; broke up. Then you wert buok our present business? My present business; yes, sir. When you were booking around the keith it and Orphenm Circuit did you employ a nal representative to represent your act? No, air I did the booking unself. You represented your own act? Yee, sir. In what booking offices do you present the will acts which you represent for booking? At present? Yes. 3. Q.

А. Q. А.

5

Q. Yes.
A. Marcus Loew, B. S. Moss, Pantages, the Western Vandeville, Gus Sun, Sahlesky & Mc. Gurk.
Q. Those are all small-time theaters?
A. Yes.
Q. How do you procure payment of the commissions from the acts to you?
A. I have to depend on the good will of the actor.

A. I have to depend on agency thru which Q. Is there suy collection agency thru which you collect any of these moneys? A. No.

Q. A. Q. Isyed

salary: Q. Booked him over small time? A. Yes. Q. is Juck Wilson an act that also bas dayed big time? A. Yes. He went right has and played for ug time after playing small time. Q. Can you stude about what percentage of the total commissions due you from netors con have found uncollectable? A. About 25 to 30 per cent. Q. Is it your opinion that a collection agency or some medium whereby your commis-slows or the moneys due you could be collected at the bax-office thrm an I. U. F. of the actor would be of lement to you? A. I believe so, In Loct, I spoke to Mr. Loew and Mr. Schenck a little over a year ago about It. Q. What da you mean, you spoke to them about it?

Loew and the second s

From the dressing noom to the theater between the dressing noom to the normal second and the second dressing noom to the normal s

Bronz, the Bay Ridge Theater in Brooklyn—.
Q Those are all small time?
A. All small-time theaters; yes.
Q. You say you lose about 25 per cent?
A. I may average 25 to 30 per cent. In fact it amounts to a whole lot of money.
Q. In a year?
A. Way, June and July, to July 14. I hooked him fourteen weeks with Pantagea Circuit, to follow for September 7. And he played for \$250 a week. Then he says he lost money year agent his commission.
Q. You think it would he very much more satisfactory, and, of conree. It would, if the theaters themselves would collect your money?
A. think so: yes.
Q. What do you think would be a reasonable compensation that you outyput to pay the theaters for collecting your money?
A. Weil that I do not know, whatever agrees

Will do you think would be a reasonable concentrating your money:

 Well that I do not know, whatever agreed the second could could the second s

not go and put in a slip in Memphis, Tenn., or A. anything like that. The Loew tiffice would not place Vandeville Collection Agency or with it?
A. No.
Q. And never have?
A. And never have?
A. And never have.
Q. Will you tell us just what your experi-ence has been in preserving agurents or tracking collections of the memorys due you from actors?
A. Well, I have more rug agurents or tracking for and often more than they were with. It could not collect. I have no several we solve alvanet them more than they were with. It could not collect. I have on several we solve alvanest them more, the solution and they ack alvanest them more, the solution of the fran-tages Pirenit. The net was receiving \$25.
I backed Jack Wilson at a net salary of \$600 a week for ten weeks and he never paid wean solve any for the any solution and solve any for the more shall time?
A. Yes.
O to the the line over small time?

The Billboard

Q.

0

Q.

1QA Pirt .

that y

Q.

tim

r or York?

the Loew Uffice would not be your put in slips in some places?
No, sir. I depend upon the actor.
Will the Loew Office allow you to do that?
No, sir, they do not approve of it.
They do not approve of it. They have ing to do outside of booking the actor, and
Yon are a licensed agent, under the laws he State, are you?

NOVEMBER 1, 1919

Yes, sir, the Okiahoma City airike took the intter part of July.

A. Yes, sir, the Uklahoma City airike took place the latter part of July.
Q. 1016?
A. 1016?
A. 1016?
A. 1011, ge on.
A. In Restan on February 5, 1917; In St. touis on February 14, 1917; the Poli airike on March 8, 1917; the Loew strike on March 8, 1917; the Loew strike on March 8, 1917; the Loew strike Association to the Vanieville Managers' Protective Association was been place and strong of the V. M. P. A. be fore February 24, 1918, was Norember 22, 1912.
A. The last meeting of the V. M. P. A. be fore February 24, 1918, was Norember 22, 1912.
A. The last meeting of the Y. M. P. A. be fore February 24, 1918, was Norember 22, 1912.
A. Not that the records show.
A. Not that the records show.
B. Hi you tell Mr. Keegh voild have to resign from the white Ruts to obtain engagements with mem bers of the Vandeville Managers' Protective Association?

a Mr. keich wind have to resign in this case that Mr. keich wind blave to resign from the White Rats to obtain engagements with mem tors of the Vaudeville Managers. Protective Association?
a. 1 did not.
A. 1 did not.
A. 1 did not.
Will you tell of the practice of the different dreuts in engaging vaudeville artists, as to whether the dreut engages and makes one contrast for the season or whethat it makes constitution and the theorem of the mater of the mater of the different dreuts in engaging vaudeville artists, as to whole the the dreut engages and makes one contrast for the season or whethat it makes constitution at contracts for each theater?
A In must cases it is individual contracts for each theater. I helieve in the Pantager (ireub) that they make a contract for the entity of the different due to the different due to the different due to the different due to the due to the different due to the due to the different due to the du

to send his money in, and then the matter would be closed, he went ont of the office, and I never saw him mult 1 asw him his the in vestigation.
Q. Did he ever ask you to return bla tender to be an even of the office, and I never saw him mult 1 asw him his the in the in the intervence of the office office of the office office office office office office office office of the office of the office of the office of the office office

o. 139.) By Mr. Goodman: Q. I show you Respondents' Exhibit No. 156 or identification, and ask you if It is the welly adopted form of contract adopted by the apple tille. Managers' Protective Association? A New air astronometers.

A. ) ea, str. Q. Which of the members of the Vaudeville Managers' Protective Association are now using it?

A. That I do not know. I know that I sent copy of this contract out to the different one-dig of letters back that they would nus them. Q. How long ago did you send your letters

G. How long ago did yon aend your letters out?
A. 1 think it was in August.
G. Well, you do know that that form la being used in the B. F. Keith Vaudeville Exchange?
A. Yes, and I beliete the rest of them arourdirers, but there is a printers' strike on here, and they cannot seem to get them out, but they have all suid they would use them.
G. As a matter of fact Respondents' Exhibit No. 139, which you hold in your hand, is the completed contract showing the form as used in the B. F. Keith Circuit, la it not?
A. The form that you sent around to they range of the Vaideville Manager's redective Association was a form in hlank without the name of the theater or the Sircuit A. Yes, alr.

wly ande A. Q.

A. Q.

they d Q. State, are you? No. str. What is that? I am net on agent. No. sir, You are not? No. I air not a ticensed agent. You do not procure a ticense from any A. Q.

27 No. 1 have a manager al contract with acts that 1 book. A managerbil contract? A vest 1 have produced many acts of my.

Put these acts which you represent that o not produce yourself you have a non-

Sou never sued any actors for your

<sup>27</sup> Jack Wilson is the only one I such. Where? In Newark, N. J. Why didn't you sue him here in New.

York? A, I will tell you. The time he played out West, at the time with Kitty borden, he was out in California, and his firs' appreciance here. I believe, was in Newark, to break in with Jim Corbert, and he opened in Elitabeth and Newark, and I attuched him in Newark. Q. But he lives in New York, does he not? A. Yes, only I did not know the first State he played. In fact, he was breaking in In Elita-beth and Newark. Q. Did you ever receive legal advice as to whether you could sue in the State of New York?

I did, yes.
I did, yes.
What was it?
Well, I thought maybe if I got him out of New York State I would he able to col-it quivker. In first was more of a of a grudge. It ught if I could throw in jail I would be satisfied rather than e the money.
But did you ever get legal advice as to ther or not you could sue in the State of Vork?

No. I never asked for it, because I did care to sue an actor. It was a personal feeling. Q. Bo you recall there was a strike on the loew Circult at some time?

orw Circult at some time? A. Yes. Q. When was that, do you know? A. I think during March, 1917. U. That is when it started? A. I think so. Mr. Walsh: Yes. I think that is all. REDIRECT EXAMINATION By Mr. Goodman: Q. I want to get one thing clear. You said ou thought that one and a haif or two per cent bould he satisfactory to you, to charge for col-scilon?

ction? A. Yes. Q. And I asked you whether you meant two er cent of the five per cent? A. Two per cent of my five, yes. Q. If it were two per cent of the five it ould really mean forty per cent of the amount lat you got? A. Yes.

ton gove . Yes, . That is, supposing your commission was, example \$10, you would be willing to pay of t sum \$2 or \$1.50? . Well, I would be willing to give him \$2 even \$3 to get my \$7 that was coming to

e. Q. I am wrong. You would be willing to give \$4 of your \$10, at the rate of two per cent? A. Yes.

p \$4 of your \$10, at the rate of two perturbations. Yet, A. Yet, Bry Mr. Walsh:
Q. Well, are you not, as a matter of fact?
Chat la the difference between the way you perate and these other men who are agents, for istance, like Mr. Casey here?
A. I don't know any difference. I never soked into the cases?
A. I don't know.
Q. Harry Weher, for instance?
A. I don't know anything about their hus ness.

A. I don't know anything about their hus iness.
Q. Or Max Hart. Well, they look up actors and present them to the booking houses—
A. I do not know how they transact their hasiness. I san transacting my business in my own personal way.
Q. But that is the way you do. You look mp actors and present them to the Marcus Loew Booking Office?
A. Yes.
Q. And you present to the booking office the character of the acts?
A. Yes.
Q. And try to get all the money you can for them?

hent? A. Yes, sir. Q. Whicher you own the act or not? A. Whether Jown the act or not. In fact I im known in the booking office as an actors' representative. Q. Yes: A. In fact they always have been down on in actor's agent, because I try to "get more money for the act than it really deserves at times.

times. (Witness excused.) Patrick Casey was thereupon recalled as a witness and having been previously duly sworn, tretilied further as follows: DIRECT EXAMINATION

By Mr. Goodman: Devalue a the approx-imate dates of the atrikes of the White Rata? First in Oklaboms City?

Q. End produce yourself you have a number second contract. A. Yes, the actors come to me on account of y loving a performer, and they know 1 will take the of them, and 1 insurance the life there are any approxements to be made on their acts 1 do so, have a knowledge of 20 years in the show.

f offer that now in evidence. I ask a question? Goodman: f offer that now in evidence. Walsh: Mey I ask a question? Goodmen: Yea. How was this form of contract arrived

a? A. 1 believe the contract was drawn up by Wr. Goodman, was finally submitted to me, and it was then taken up with the N. V. A. or a committee over there, and they approved it, and i sont a copy of the contract to every manager belonging to the organization requesting him to ue it.

 It was not taken up directly at a direct- is mosting of the Yaudeville Managers' Pro- citre Association?
 A. No.
 Examiner Moore: It will be received.
 The paper was marked Respondent's Exhibit
 A. 134 in eridence.)
 By Mr. Goodman:
 A. 246
 9.

A. 154 in evidence.) By Mr. Goodman: Q. At usage 248 of the record it appears that yog testified that the Vandeyille Managers' Pro-iective Association was recorganized in the avoing of 1915. You have corrected that in your testimony today by seying Pebruary 1916? A. That is correct. Q. Are you able to state the number of per-sonal representatives requestenting acts or doing Disiness with the United Booking Offices? A. Yes, forty-seven. Q. Can you give me the number of these perioral representatives that you find doing Disiness in the other booking offices 21; the

The Fox office, 14: the Loew office, 21; the office, 20. Mr Waish: Are part of them a duplication? I do not know, I took the matter up with one of the booking offices, asking them how representatives did husiness in their of I presume quite a number of them are ations.

Q. Well, do some of them operate in more than one?

A. Q.

operstor

b. Well, do some of them operate in more one? . Some of them operate in every office. y Mr. Goodman: . Do you know whether the members of the identical Managers' Protective Association. In operation of their respective theaters. em-y naion stege hands, union mualchass and on moving picture operators or mechanics? . At most of them they do. . In other words so fer as stage hands and iclans and electriciens and moving picture stors are concerned they have a closed shop that brench of the basiness? . Yes. . There was a list marked in evidence Com-tion's Exhibit No. 6. I think it was entriled to of Acts Actively Engaged in Aginating the ed Shop," or words to that effect. Iby pou If the names on that list. Commission's Ex-No. 6? . No. 8; Q. mission List Closed recall

No. 67 No. 817 Well, i will show it to you thanding pa-is Now, the first name on that list is what? V Joe Birnes Do you know what his business was at as no that that was complian?

Joe Binnes Do you know what his business was at a time that list was complied? I helieve be was deputy organizer for

Q. Do you anow what his onemess was it the time that list was compiled?
A. I believe be was deputy organizer for the White Rats.
Q. What is the next name on the list?
A. Fraest Carr.
Q. Who was he?
A. Edward Clerk.
Q. What is the next name?
A. Edward Clerk.
Q. What is the next name?
A. Was he?
Yice-president of the White Rets.
Q. What is the next name?
A. He seat?
A. What is the next?
A. What is the next?
A. What is the next?
A. A his mean the seat?
A. A his the next?
A. A his the next?
A. A dief deputy organizer.
Q. What is the next?
A. A dief deputy organizer for Oklahoma and adjoining territory.
Q. What is the next name?
A. George Deimore.
Q. What is the next name?

What is the next name? George Deimore. Who is he and what did he do? He is part of an acrohatic act, and I he-was and is an officer of the White Rats. The next? James W. FitzPatrick, president and hig of the White Rois.

of the White Rois. Go shead, Frank flerhert, I believe he is a director e White Rats, or was. The next? Colie Lorelle, I believe he is e director 9

the

Q A

also, Contractions, I performering the big chief and afterwards, I heliere, on the Board of Di-rectors. James Marco, I beliere, is on the Board, G. By the war, was Mr. Marco erer booked over any of the circuits in the theaters of the Vanderille Managers. Protective Association subsequent to the date of thet list? Mr. Goodman: Do you remember when that list was dated? Mr. Resets; January S. 1918. Q. Jannary S. 1918? A. Well, he was booked, hut whether it was anbequent to that list I do not know. Mr. Goodman: Not in 1918. The strike was ware than the second strike was ware than the strike was an the strike was booked.

Wer than. Mr. Reeves: The complaint in this case was issued in May, 1915, and that was January, 1915.

and, Bieves: The complaint in this case was same in May, 1015, and that was January, 1315.
Q. What is the next name?
A. Harry Mountord,
What is the International.A. International Segretary of the White Rats to the the international.A. International Segretary of the White Rats to the the international segretary of the White Rats to the White Rats of the Second Se

A. Well, Marcus Loew, Mr. Beck, Mr. Fex. id Mr. Moss. Q. Then there was not any one particular cir-ilt that dominated the conduct or action of a Vandeville Managers' Protective Association?

andeville Managers' Frotestras No, sir. Did Mr. Keith and Mr. Albee, either or control and dominate the golleiss ant af-of the entire vauleville industry while in andeville Managers' Protective Association? No. sir.

No. sir. Itas the Vaudeville Managers' Frotective istion ever required that actors patronize dvertising columns of Variety or of any

ation? Von say ever require them to? Ves.

4.

No, sir. flues the Vaudeville Managers' Protective clatten operate any vaudeville theaters?

л. Ц.

inition operate any No.
No.
Or any theaters?
No. sit.
Hats it any interest by the way of steek.
mgr or otherwise in the theaters owned er selled by its members?
No. sit.
No. sit.
No. sit.
No. sit.
No. sit.
No. sit.

 No. sir.
 No. sir.
 Q Have you any idea of the amount of capilit invested in the vandeville branch of the searchcel huelange?
 N. I should easy it runs up into several huntules of millions of dollars.
 Mr. Geodman: That is all.
 CROSS-EXAMINATION
 Ry. Mr. Weight:
 Q. You say the Vandeville Managers' Product Association never required the membera subwrtlas in Variety, that was your statement? here?

G. 100 may the vanierlie Managers pro-trolive Association never required the membera to advertise in Variety, that was your state-ment?
A. Just a minute, lie wanted to know, as I understood the question, whether the V. M. P. A. ever required the actors to advertise in Variety and I said no.
Q. You said no?
A. ves, sir.
Q. As a matter of fact you did write letters— A. Yes, sir.
Q. As a matter of fact you did write letters— A. Yes; saking them to do so, but not requiring them to do it.
Q. When did you say that the V. M. P. A. reorganized?
A. February 24 1916.
Q. As a matter of fact there was an organi-vation, whether it was a perfected organization or not. perhaps a loose organization, which called itself the V. M. F. A., which was operat-ing in December, 1915?
Q. Yes.
A. The only record 1 have found. Mr. Weish, is from the minute book. I did net go into the V. W. P. A. until 1916, myself.
Q. Mr. Casey will you refresh your memory again with reference to the dote of the Okia-homa arrike?
A. Yes, sit: the latter part of July, 1916.
Q. In St. Louis, I wish you would refresh your memory about that.
A. February 14, 1917.
Q. Could not that have been March Stn of thar year?
A. Io on the have been March Stn of thar year?
A. February 14, 1917.
Q. Could not that have been Sasi St. Louis?
This may have been East St. Louis? A. With the exception of about two bours one morning. Q. You have at those hearings ectively assirted counsel for the commission in the way of furnishing him with data, papers and suggestions for the examination and cross-examination of witnessea? A. I have—the first part of the question yes, the second part to e certain extent. Q. Do you recall the furnedation in evidence of Respondent's Exhibit Number 101, a letter addressed by you to Ernest Carr? A. I recall the incident, yes. Q. In which something was said about his proming the closed shop agreement to be sent to some of the— A. There were several letters introduced, if 

it is in Washington, et any raie there was a letter-A. I will say that I wrote a letter to Mr. Carr, many lettera, yes. Q. Do yon know of one in particular that war introduced directing him to present a form of closed shop agreement, to cartain managers? A. I did write such a letter to submit the enclosed form and so forth. Q. Mr. Meoniford, is that the form of con-tract thet is referred to say the closed contract (handing peper to witness)? A. That is the agreement or alleged agree-ment I enclosed known as the union shop agreement for their careful consideration and which I attached. Correct. Mr. Goodman: Well, I will offer it in evi-dence.

Mr. Goodman: Well, 1 will otter it in eli-dence. (Faper received in evidence and marked Respondent's Exhibit Number 140.) Q. You recognize the signature of Barry Conners at the end of the letter attached to that form of agreement? A. Yes. Q. Who was Barry Conners? A. Our chief deputy organizer for California and the Western States? Q. There were other chief deputy organizers, were there not. Mr. Monntford? A. Yes. Q. How many? A. Conners, Carr. Conway. Birnes. Carson, Descr. Screeged (Simple... Dont for diffe out.
Q. Are you not referring to East St. Louis?
A. This may have been East St. Louis?
Q. When were the stage hands and massiciaus snil other mechanical operators of the theaters unionized?
A. In all the theaters?
Q. Yes.

Q. the set of the transferrer.
Q. these
A. I guess the stage hands and musicians mions have been in existence for 25 or 30 years, to my knowledge.
Q. And during all of that time have they maintained a closed shop?
A. In some places they have and in some they have not.
Q. Has there heen opposition to the maintemmer of the closed shop by the stage hands and musicians?
A. Thus 1 do not know, as to what their own opposition was.
Q. But i mean on the part of the managers, have there been controversies?
A. They have had fifther and strikes practically every year in different parts of the country for the last 25 years to my personal knowledge.

A. Canada.
Q. And (anada?
A. Yes.
Q. And were these other deputy orgenizers antiverzed to send out similar forms of closed shop agreement?
A. Yes. sir.
Mr. Goodman: I offer in evidence a letter attached to Respondent's Exhibit Number 140.
(Paper received in evidence and marked Respondent's Fxhibit Number 141.)
Q. And these deputy organizers sent these proposed contracts out at about the same time in the different parts of the contry?
A. Simultaneously.
Q. Inotice in the left hand corner of this letter. Resumdent's Exhibit Number 141, a statement? "Member of the San Francisco theatrical Federation chedneding White Rats Actors' Union No. 12" and other unions?
A. Yes. sir.
A. Wes. sir.
A. Wes. sir.
A. Stat. Jose they meap?

ge. Q And that involved, of course, the proposi-on of a closed shop or epen shop? ti

or of a clusted shop or open shop? A. Yes, Q. Are you in any way interested in any leater? +1.

Q. Are you in any way interested in any theater?
A. No, sir.
Q. Not in any way?
A. Ne, sir.
Q. Not as a stockholder or otherwise?
A. No, I wish I was in some of them.
Q. You say that the keith Circuit is one of the dominating Influences in the vandeville industry in the United States?
Q. Just what do you mean by the??
A. I mean it is one of the biggest circuits in the inited States in the wondeville business, they control a lot of theaters of their own.
They are a big factor in the show business.
Q. And Mr. Albee, of course is at the head of the Keith Ulrouit?

Did you ever represent a man by the name McNamee?

G. A. 1 don't know.
A. 1 don't know.
G. an year say whether you did er not?
A. F could not say
G. 1 show you this slip and ask you to re-resh your memory thending paper).
A. 1 do not know a thing about it. There a nother Casey, a fellow by the name of Mr.
and Casey that runs an agency also.
G. And that might be he?
A. That might be.
G. Does he book al the U. B. 0.?
A. No, air.

53

A. Not all of them. Thay did in Winniper, od the attempt was made to form one in Chi-go; end en attempt was made to form one in . Louis and one was in progress of forma-on in Scattle, but those were the only two

c. Looks and one was in progress of formation in Scattle, but these were the only two omplete.
Q. And it was end is the object of your or anisation to locally organize in the same way is these other places?
A. Only for local conditions.
Q. For local conditions?
A. Not for traveling actors.
Q. Included in this arrangement, which you yo is purely local, were included the White lats Actors' Union, composed of actors?
A. That is that local branch.
Q. The local branch.
Q. The local branch.
Q. Locally?
A. Yee, alr.

A. Yes. Q. And the local union of the musical people. that is the union of musicians? A. Yes. sir. Q. And the local noise of theatrical stage

A. Yes, sir. Q. And the local union of biliporters and bilines?

A. Yee, eir.
Q. And the local union of billiporters and billars?
A. Yee, eir.
Q. And this local maion of janitors?
A. Yee, eir. And, if I may add, I may state that befors any auch union in any anch locality--Q. Now, Mr. Moantford, if you don't mind. just answer my questions and we will get elong much better.
A. Only giving a faiss impression, thet is all.
Q. Mr. Moantford, Mr. Walsh is a vary capable lawyer and you can tell bim all that, and he will cross-ramine you can tell bim all that, and he will cross-ramine you can tell bim all that, and he will arcsa-ramine you can tell bim all that, and he will arcsa-ramine you can tell bim all that, and he will cross-ramine you can tell bim all that, and he will cross-ramine you can tell bim all that, and he will cross-ramine you can tell bim all that, and he will cross-ramine you can tell bim all that, and he will cross-ramine you can tell bim all that, and he will crosser and J and you it you recoguize the eignature thereon or the stamp, I don't know which it is (handing paper to witheres)?
A. Yes.
Q. And the name is Joe Birnes, and he was chief deputy organizer of the Etete of Hilmois?
A. Yee.
Mr. Goodmen: I offer it in evidence.
(Paper received in evidences ard marked Responder is Thribit No. 142.)
Q. Mr. Monntford. In Furgraph 8 of this proposed agreamant the word "orchestra" is masel?
A. Yee, sir.
Q. And the effect of thet paragraph le that

proposed agreamant the word "orchestra" is used?
A. Yes, sir.
Q. And the effect of thet paragraph is that bertias who worked together were to work together for the mnnul benefit of the orchastra ind the management?
A. Yes, sir.
Q. Well, wea that word "orchestra" then an proof?
A. No, sir.
Q. Its, was placed there by design?
A. Yes, sir.
Q. Its.
Q. Its.
Well, wea placed there by design?
A. Yes, sir.
Q. Its.
We placed there by design?
A. Yes, sir.
Q. How applaced there by design?
A. Yes, sir.
Q. And will you apple in why thet word "orchestra" then an placed there by design?

a. It, was placed there by design?
A. Tes, sit.
G. And will you axplein why thet word "or-chestra" was included in the contract, when this is a contract or proposed contrast batween the menger of a thesier and the White Rate Actor" Union covering the cleade shep?
A. Yes, sit. I can axplain ft.
G. Will yon, please?
A. Yes, Knowing the mental status and lack of intelligenca of the men 1 hed to deal with, knowing the everage intelligence of the system of the transfer and the system of the transfer and the system of the transfer and the system of the system of the system of the system of the transfer and the system of the transfer and the system of the system of the anonymouth of the system of the system of the anonymouth of the system of t

are unit. It was pointed out to me in the office. Q. Now, wait a moment. And yet week after week yon published in Veriety the advan-tages to the actor of the closed shop, didn't you? A. No. sir; of e union shop. Q. That is the best answer yon can make to their question? A. I did not publish anything about a closed shop, air. Q. I don't think I saked yon to state your official connection with the White Rats Actors' Union? A. Was the International executive, the in-

Union?
A. I was the international executive, the international secretary and treasurer.
Q. Whet were the duties. What does that mean?
A. The international executive under the bylaws a should be very glad to read it out, as it only occupies nearly three pages, what my duties are.
iTo he continued next week)

EATRICAL

. Yes, sir. . And the local union of the moving picture rations?

ga In

â

-

The Billboard

45

Q

A.Q.

A. Q.

Rarr Q. tire

Q. Or do you know whether he collects thru the Yanderille Collection Agency?
A. I do not know,
Mr. Goodman: That looks like the Vandexille Collection Agency slip. I do not know any other Caser than our friend Pat here.
Mr. Keller: I do not think there ever was any, other Casey except the baseball famey.
The Witness; it may have been booked out of my office, I do not know the act or any-thing about it.
Q. Where is the Victory Theater?
Mr. Goodman: What date is that?
Mr. Mouniford, Joly 26th, this year.
Mr. Goodman: The Victory Theater would probably be the theater in Providence, a moving picture and suma! time vandetille. I think; I am net sure.
Mr. Mouniford; ft is in Charleston, South Carolina.
Mr. Mouniford; ft is an Charleston, South Carolina.

arolina. Mr. Waish: That is ell. iWitness excused } llsrry Mountford, was thereupon called as witness, and, having been first duly sworn, stiffed as follows

rears old.
 Are you the same Mr. Mountford who at ontset of this proceeding sppeared hera moved to intervene?
 I did and I am.
 You are the same gentleman whose name here mentioned from time to time on the ord by various counsel engaged in hearings ?

I am. Have you attended all the hearings be-texaminer in this proceeding? With the exception of about two bours

. There were several letters introduced, if will only show ma tha jetter then I will

. How many? . Conners, Carr. Conway, Birnes, Carsen, ry, Sarzeant, Gimnare-about twelve, . And did that take in practically the en-territory of the United States? . Canada. . And (anada? . Yes.

ment: "Newber of the San Francisco theattd-onl Federation chulding White Rats Actors' Union No. 12" and other unions?
A. Yes, sir.
What does the 'meap?
A. In the White Rats as international and in it was compressed of different branches, that is the branch in San Francisco, this particular branchs. That San Francisco, this particular branchs of International and improvement local branches to the same francisco and the woold see fit for the betterment and improvement of the whole theatrical business. For the woold see fit for the betterment and improvement of the whole theatrical business. For the woold see fit for the betterment and improvement of the whole theatrical business. For the woold see fit for the betterment and improvement of the whole theatrical business. For the woold see fit for the betterment and improvement of the whole theatrical business. For the woold branches of different international unions, the different local branches of the union in that section, an agreenent made np which did not or could not interface with traveling members of the union who came into that section of the bis would only be binding on these who were event on the international law. that is it would only be binding on these who were resting the place from the Orpheum or West-tor on their way.
".) The blocals situated in the other parts the United State heads situated in the other parts the United State heads situated in the startanget. . cuta?

DIRECT EXAMINATION By Mr. Goodman: Q. What is your full name, age and address, r. Monntford' V. Mr. Havry Monntford, 673 Broadway, by years old.



Ander Girla, Thrae (Family) in arguite, inc. Anderson's, Parker, Andmale (Star) Tousdaia, Pa. Annette & Morrall (Emery) Providence. Anthony & Rose (Crevent) New Orleana. Araber, Lew & Jaan (Stata Lake) Chicago. Archer, Lew & Jaan (Stata Lake) Chicago. Archer, Lew & Jaan (Stata Lake) Chicago. Archer & Belford (Fantagee) Saakatoon, Can.; (Pantagea) Edmonton 3-8. Argo, Ned. & Wirginia Sisters (Orphenm) Waco, Tex.; (Royal) Ban Antonio 3-8. Arliss, Anita (Fantagaa) Long Beach, Oal.; (Pantagea) Sait Laka City, Uta, 3-3. Armstrong & James (Lorgenu) Pittaburg. Armatt Bros. (Orphenm) Slonx City, Ia. Arnold & Taylor (Hipp.) Terre Hauta, Ind. Artisite Treat (Keith) Columbus, O.; (Keith) Dayton 3-8. Asabi Japa (Palace) Hartford, Conn. Ashiey & Diatrich (Falace) Milwankee. Athis, Laiu (Electric) Joplin, Mo.; (Electric) Springfaid 3-5. Austin & Delancy (Pantagee) Oakland, Cal.; (Data Angela, 25.

Pa. Annette & Morrall (Emery) Providence. Anthony & Ross (Crescent) New Orleans	NAME		17:22. Edwards, Charles, Trio (Majestic) San Antonio. Tex.: (Grand) Galveston 3-5.		
Ara Sistera (Royal) New York. Archer, Lew & Jaan (Stata Lake) Chica Archer & Belford (Pantagee) Saakatoon, (Pantagae) Edmonton 8-8.	Can.; WEEK	THEATER	CITY	STATE	Edwards, Gus, Revne (Columbia) Davenport. Ia. Els, Allee, Co. (Orpheum) Los Angeles; (Orpheum) Salt Lake City 3.8. El Rev Sisters (Shea) Kuffalo; (Shea) Toronto
Argo, Ned, & Virginia Siaters (Orphenm) Tex.; (Royal) San Antonio 3-8. Arliss, Anita (Pantagan) Long Beach,					3.8. Eddys, Aerial (Hipp.) Seattle, Wamb.; (Hipp.) Tacoma 2.5.
(Pantagea) Salt Laka City, Utah, 8-8. Armstrong & James (Lyceum) Fittaburg. Arnaut Bros. (Orphenm) Sionx City, Ia.					Eldert, Betty, Co. (Bijou) Blmingham, Als Elimone & Williams (Kelth) Dayton, O.; (Hipp.)
Arnolda, The (Millar) Milwaukee. Arnold & Taylor (Hipp.) Terre Hauta, In Artistic Treat (Keith) Columbus, O.; (1)	d. Keltb)				Youngstown 3-5. Eilliott, Fred (Metropolitan) Brooklyn. Eilliott & West (Garden) Kansas City. Eillis, Mme., Co. (Orpheum) Los Angeles 27
Dayton 3-8. Asabi Japa (Palace) Hartford, Conn.				*	Nov. 8. El Rey Sisters 1Liberty) Cleveland.
Aabley & Diatrich (Palace) Milwankee. Atking, Lulu (Electric) Joplin, Mo.; (Ele Springfiald 8-5.					Emerson & Baldwin (filip.) Cleveland. Empare Comedy Four (Jefferson) Dallas, Tex. Esmerabla Webb Trio 1110p.) Tacoma, Wash.;
Auatin & Delaney (Pantages) Oakland. (Pantagas) Loa Angelea 3-8. Avery, Van & Oarrie (Majestic) San An		deen (Maryland) Baltimore	funlin Ray (Pantages)	Salt Lako Citri (Pan-	(Hlpp.) Portland, Ore., 3-5. Espe & Dutten (Paluce) Milwaukee; (State
Tex.; (Grand) Galveston 3-5. Babb, Beaale (HIpp.) Tacoma, Waab.; ()	(Shea) Buffalo	3-8. School (State Lake) Chicago;	tiges Ogden 3.8, Connelly, E. & J. (Orp	heum) Vietoria, Can.	Lake) Chicago 3.8, Engene Bros. (Drpheum) Seattie; (Heilig) Port- land, Gres. 7.9.
Fortland, Ore., 3-5, Bailey & Cowan (Orpheum) Brooklyn; (Co New York 8-8.	Ionial) Boudini & Bernat	ol (Loew) Hoboken, N. J. pheum) Green Bay, Wis,	(Depheum) Vancouver 3 Connad, Ed & B. (Palace Conrad & Janos (Novelty)	) Chlcago,	Evans, Will J. (Liberty) Cleveland. Evans & lierez (l'alure) &t. Panl; (Grand) Du luth 3.5.
Baker, Bort, Co. (Orphenm) Brooklyn; (A bra) New York 3-8.	prady & Manoney	(Puntanges) Helena, Mont.;	cess) Wichita 3-5. Conroy, John. & Sisters (	(Miller) Milwankee,	Evans, Ernest (Majestie) Anstin, Tex.; (Ma- jestic) Little Rock, Ark., 3-5.
Baker, Balla (Temple) Rocheater, N. Y.; cess) Montreal, Can., 3-8. Raldwin, Guy, Trio (Grand) Duluth, Min	Breavaur troupe	(Rialto) Chleago. Princess) Montreal; (Lyric)	Cook & Veriion (Panta Pantages) Oakland 3-8, Cooper & Valle (Miller)		Everest's Monks, Robert (Palace) Rockford, Ill., (Orpheum) Mudbon, Wis., 3-5, Fallen & Brown (Temple) betroit; (Temple)
Ball, Rae E., & Bro. (Keith) Columbu (Hipp.) Cleveland 3.8.	s, O.; Breen, Harry (Or)	3-8. beum) Los Angeles 27-Nov. 8. Princess) Montreal.			Rochester, N. Y., 3.8. Fanton, Joe, & Co. (Jefferson) Dallas, Tex.
Barabon & Grohs (Orpheum) Jackson, (Regent) Kalamazoo 3-5. Bard, Ella, Co. (Locw) Fall River, Mass	Brierre & King (	l'alace) Milwankee. (Columbla) Vancouver, Can.	Cornelia & Adele (Lyceu Crane, Luwrence, Co. (Pal Crawford & Broderick	ace) Springfield, Masa, (Colonial) New York;	Farrell, Edward, Oo, (Loew) Hamilton, Can Farillo (Poll) Worceater, Masa, Fasilons a la Carte (Orpheum) Jackson, Mich
Bard, Wilkle (Palace) New York. Barlo Sisters (Fulton) Brooklyn. Barnea & Crawford (Orpheum) Omaha,	Brocades, Lewis Brodean & Silveri	(Hipp.) Portland, Ore. noon (Palace) Milwaukee.	(Orpheum) Brooklyn 3-6 Creamer, Barton & Sperii Creedan & Walsh (Lyric	ng (Pantages) Denver. ) Oklahoma City.	illegent) Kalamazoo 3-5. Fay, Anna Eva (Cryatal) St. Joseph, Mo.; (Nov elty) Toppka, Kan., 3-5.
(Orpheum) Kansaa City 3-8. Barnea & Lorraine (Orpheum) Waco, (Royal) San Antonio 3-8.	Tex.; Brooks & Norris (1 (Columbia) Van	n (Orphenm) Lincoln, Neb. Ampire) North Vakima, Wash. couver, Can., 3.5,	Creighton & Stevens (MI Creighton, B. & J. (Or (Orphenm) Omaha 3.8.	ller) Milwaukee. pheum) Kansas City;	Fuye & Thomas (IIIpp.) Sacramento, Cal. Fenton & Fiebla (Empress) Grand Hapids, Mich . (Temple) Detroit 3-8.
Barnes & Freenian (Delancey St.) New Y Barnes, Stuart (Orpheum) Memphiks; (Orp New Orleans 3-8.	beum) Brown's Highland Bend, Ind.	(Bushwick) Brooklyn Iers, Tom (Drpheum) South	hambra) New York 3.8	4.	Ferwick Sisters (Greeley Sq.) New York, Ferdinand (Rialto) Chicago, Fern & Davis (Keith) Providence,
Barrett, Arthur (Pantages) Edmonton, (Pantages) Calgary 3-8.	Can.; Brown, Gardner &	Co. (Alliambra) New Vork. Barnet (Poll) Scranton, Pa	3 S. Fromwells, The (Liberty)	) Oklahoma Cltv: (Or-	Ferry (Maryland) Baltimore. Ferrynen & Sunderland (Vonge) Toronto.
Barry & Layton (Loew) Hoboken, N. J Barry, Mr. & Mrs. J. (Keith) Columbn (Keith) Toledo 3-8.	a. O.: Bremmen, l'eggy.	Garrick) Wilmington, Del. Co. (Keith) Toledo, D.; (Em apids, Micin, J.S.	<ul> <li>Phenn) Waco, Tex., 3-</li> <li>Cullen, James (Orpheum) nm) Duluth 3-8.</li> </ul>	8. ) Minneapolis: (Orphe-	Ferguson, Dave, & Co. (Bijou) Battle Creek. Mich.; (Strand) Saginaw 3-5.
Parry, Lydia (Orphenm) Lincoln, Neb, pheum) Omaha 3-8,	; (Or. Brunettes, Cycli Can.; (Puntage	ng (Pantangès) Vansouver c) Victoria 3/8,	Current of Fun (Orpheur Curtin-McDonabi & Co. (F	m) Omaha, Neb.; (Or- Emplre) North Yakima,	Firm, Billy, Co. (Orpheum) Fresno, Cal.; (1) pheum) Los Angeles 3-8, Fleber & Griffin (McVicker) Chicago.
Barry Girls (Palace) Naw Haven Conn. Bartos, 3 (Pantages) Portland, Ore. Beane, Geo., & Co. (Liberty) Walla	Budd, Ruth (Kel	1) Evansville, Ind. (h) Indianapolis, ((hipp.) Sacramento, Cal.	Wash. Curtis & Buster (IIIpp.) pheum) Kansas City 3-	8,	Fisher & Gimore (Lyceum) Pittafield, Mass Fisher, Sullie, Co. (Mary Anderson) Louisville Fisher, & Lloyd (Kelth) Boaton.
Wash, Beattie & Blome (Crescent) New Orlean Beatties, Three (Feeley) Hazleton, Pa.	Burke & Burkin Burns & Garry (1	(American) New York, ycenm) Pittsfield, Muss, (Emery) Providence,	Cushman, Bert & Geneva D'Arnio, Juggling (Nov (Princesa) Wichita 3-5,	elty) Topeka, Kan.;	Fltzgerald & Anderson (Orpheum) Wangan Wis,
Beginning of the World (Orphenm) I Mun.; (Orpheum) Winnipeg, Can., 3.8	Duluth, Burns & Fabrito pheum) Memphi	(Or 5 3-8,	- Duiley Bros. (American' Dainty Marie (Palace) V	) New York. Lilwaukee	Flizglibon, Bert (Orpheum) Naw Orleans. Flizglibon, Marle (Pantages) San Diego, Cal. (Pantages) Long Berch 3.8.
Belgian Trio (Orpheum) Salt Lake City pheum) Denver 3-8. Bell, Arthur & Leah (Majestic) Springfich	d, III.; Burns & Lynn (1	r, Wls., 3-5.	Dance Fantasy (Pend) (Pendages) Portland, (	gress Theoma, Wash.; free 218.	Five Thousand a Year; (Keith) Lowell, Mass.: (Keith) Providence 3.8. Fletcher & Terry (Liberty) Walla Walla, Wash.
(Empress) Decatur 3-5. Bell & Eva (Pantages) Denver	Vanconver 3.8.	(And Anna) Cold Taba (Ma	Darras Bros. (Crescent)	New Verk.	Follette, Pearl & Wicks (Strand) Livingston

Britto, Janesov, Grand, S. Berlin, J. Brooln, Neb; (Or-Gran, Coo, A. Co. (Liberty) Walla Walla, Wash.
 Bertie & Bone (Cressent) New Orleans, Burns & Garry (Layenn) Pittafeld, Mass, Burns & Bassen (Lance) Several (Pittage) New Orleans, Burns & Bassen (Lance) Several (Pittage) New Orleans, Burns & Bassen (Lance) Several (Pittage) New Orleans, Burns & Bassen (Lance) Several (Pittage) Nikapite, Delmin Marte (Pittages) Baltimore, Burns & Klissen (Christer) Several (Pittage) Nikapite, Burns & Bassen (Lance) Several (Pittage) Nikapite, Burns & Bassen (Lance) Several (Pittage) Nikapite, Burns & Miles (Fair) Troy, Ala, Bell & Cora (Orpheum) New York, Bell & Gray (Garrick) St. Louis, Bell & Gray (Garrick) St. Louis, Bell & Gray (Grarick) St. Louis, Bell & Gray (Garrick) St. Louis, Belle & Gray (Grarick) St. Hair Managells, Bassen China Beards, 25s each, Negro, 45s, 65s, 65s, 55s; Ladys, Wing State, Frank (Chantage) State, Chinaleo New York, Carter, P. Barnet (Weilker) Ofliego, Bassen China Beards, 25s each, Catage, Frank (Hantage) State, Chinaleo, New York, Carter, P. Barnet, Chinaleo, State, Chinaleo, State, Carter, P. Barnet, Chinaleo, State, Carter, P. Barnet, Chinaleo, State, Carter, P. Barnet, Chinaleo, State, Carter, P. Barne (Chinaleo, New York, Carter, P. Barnet, Chinaleo, State, Ca

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The Billboard

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### DRAMATIC & MUSICAL

Acquittal, The, Cohan & Harris, mgra.: (Ohan'a Grand) Chicago, Indef. Adsus and Eva: (Iongacre) New York, indef. Anglin, Margaret: (Broad St.) Philadelphia, In-

Anglin, Margaret, (Slobe) New York, indef. Apple Blossoms: (Globe) New York, indef. Strymore, Ethel, Chan, Frohman, Inc., mgrs.: (Empire) New York Oct. 13, indaf. Fashful Hero: (Princem) Chicago, indef. Resomersing, The, David Belasco, mgr.: Galees-toa, Tex., 20; Anstin 30; San Antonio 81 Nov.

Pasmill Inc. The. David Belasco, mgr.: Galres-noa. Tet., 29: Anstin 30; San Antonio 81 Nov. 1.
Bird of Paradiae, Oliver Morosco, mgr.: Toledo, 0. 26.29; Lima 30; Conneraville, Ind., 31; Anderson Nov. I; Indianapolis 3.8.
Roys Will Be Boys: (Beimonth New York, Indef. Breakfast in Bed: (Plymouth) Boston, indef.
Britiging Up Father: (Eastern) Woodstock, Can., 29; London 30.Nov. I.
Canary, The, with Julia Sanderson & Jos. Caw-thorn. Cleveland 27 Nov. 1; Pittsburg 3.8.
Cappy Ricks: (Cort) Ohleago, Indef.
Capital and the Kids: Peorla, HL, 29; Spring-field Nov. 1.
Challenge, The: (Seiwyn) New York, Indef.
Challenge, The: (Seiwyn) New York, Indef.
Ciarence: (Hudeon) New York, Indef.
Ciarence: (Hudeon) New York, Indef.
Ciarence: (Hudeon) New York, Indef.
Ciarence: (Harris) New York, Indef.
Ciarence: (Harris) New York, Indef.
Ciarence: (Marine Elliott) New York, Indef.
First la Last: (Marine Elliott) New York, Indef.
First la Last: (Marine Elliott) New York, Indef.
First le Last: (Marine Elliott) New York, Indef.
First (Eastern, Broadway Am. Co.'s), Dar-rell H. Lyali, mgr.: New York, Indef.
Fired Million: (Lyric) New York, Indef.
Fired Million: (Lyric) New York, Indef.
Fired Sciences, Wraitwille 8: Capital Sciences, Nov. 1; Newark 4: Logan 5: New Straitwille 6: Corning 8.
Fir Heien: (Majestic) Boston, Indef.
First: Basses A., World of Follies: Crystal Springs, Misa, 27-Nov. 1.
Gilferte, William, Chas, Frohman, Inc., mgrs.: Teronic, Can., 27-Nov. 1.
Gilferte, William, Chas, Frohman, Inc., mgrs.: Consto Neb. 20
Cohan & Harris, Myrs.
Maka, 27-Nov. 1.
Gilferte, William, Chas, Frohman, Inc., mgrs.: Teronic, Can., 27-Nov. 1.
Gilferte, William, Chas, Prohman, Inc., mgrs.: Consto Neb. 20

Gillette, William, Cohas, Fronman, Inc., Mats., Teronto, Can., 27-Nov. I.
Girl In the Limonsine: (Efftinge) New York, lade.?
Going Up (Eastern), Cohan & Harris, mgrs.; Omaha, Neb., 28; Dea Moines, Ia., 30 Nov. I; Kanasa City, Mo. 2-8;
Going Up (Western), Cohan & Harris, mgrs.; Little Rock, Ark., 29; Fort Smith 30; Easter-ville 31; Maskagee, Ok., Nov. 1; McAlester 2; Okiaboma City 3-5; Talsa 6; Independence, Kan., 7; Coffeyville 8;
Goid Diggrai: (Lyceum) New York, Indef.
Greenwich Village Poilles (Nora Bayca) New York City, Jane 18; Indef.
Guest of Honor: (Wilbur) Boaton, Indef.
Happy Days, Chas, Olifon, Mer, Chil, Med.
Heino, Abe Potash: (Bijon) New York, Indef.
Heino, Abe Potash: (Bijon) New York, Indef.
Hichy-Koo, 1919: (Liberty) New York, In.

Hitchy-Koo, 1919; (Liberty) New York, indef

der. Iest, The: (Plymonth) New York John Ferguson: (Cort) New York, Indef. Katy's Klases: (Greenwich Village) New York, Indef.

Saty's Klasses: (Greenwich Village) New York, indef.
Listen, Lester: (Hillnols) Chicago, Indef.
Listen, Lester: (Hillnols) Chicago, Indef.
Little Whopper: (Calano) New York, Indef.
Little Bine Devil: (Lyric) Philadelphia, Indef.
Lone Who's Here: (Colonial) Boston, Indef.
Lonely Romeo: (Shnbert) Boston, Indef.
Lonely Romeo: (Shnbert) Boston, Indef.
Luck of the Navy: (Manhattan O. H.) New York, Indef.
Million-Dollar Dolla In Parls: Quebec, Que., Can., 30-Nov. 2.
Miss Neille of New Orleans: (Hoilis St.) Boston, Indef.
Moonlight & Honeyanckis: (Henry Miller) New

Miss Neille of New Orlesns: (Hoilis St.) Roston, Bu Indef. Monilight & Honeysnekle: (Henry Miller) New By York, Indef. Mutt & Jeff's Dream, Billy Barry, mgr.: Yazoo City, Miss., 29: Viekahng 20: Meridian 31. New Zlegfeld Midnight Froile: (New Amster-tham Roof) New York, Indef. Nightle Night, Adolph-Klanber, mgr.: (Princess) (He New York, Indef. On Girlie, Girlie, Lew Herman, mgr.: (Macomb, Ul., 29-30: Kahoka, Mo., 31: Quiney, HL, Nov. Si, Springdeid 2. Oh, Dady, Kilroy & Britton, mgrs.: Gothen-burg, Neh., 29: Kearney 30; Lexington 31: Co-lennubus Nov. 1: West Point 2: Fails City 3: trarinds. Ia., 4: Red Oak 5: Fremon 6. On the Hiring Line: (Criterion) New York, In-def.

burg, Neh., 29; Newer Point S., Fremonj G., and B. and S. Barty States. Market S. S. Serier, Mass. Indef.
burge, Cui, 27-29; San Bernardino 20; Passafield S.; Porterville 4; Visalia 5; Modeste 6; Marys ville 7, Chieo 8.
bretty Baby, Floyd Jeffries, ngr.; Sumter, S. C. 29; Orangeborg 30; Aiken 31; Augusta, Ga., Nov. 1; Burnawick 3; Jacksonville, Fla. 4; St. Augustine 5; Daytonia 6; Ft. Pierce There Was, with Grant Mitchell, Cohan & Harris mgrs; San Francisco 27-Nov. 8.
bretty Baby, Floyd Jeffries, ngr.; Sumter, S. C. 29; Orangeborg 30; Aiken 31; Augusta, Ga., Nov. 1; Burnawick 3; Jacksonville, Fla. 4; St. Augustine 5; Daytonia 6; Ft. Pierce There Was, with Grant Mitchell, Cohan & Harris mgrs; San Francisco 27-Nov. 8.
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brence There Was (Westerni, Cohan & Harris mgrs; Portilance, Nov. 9.
brence There Was (Westerni, Cohan &

# Roada to Destiny: (Lyric) Philadelphia, indef. RICHARDS, "THE WIZARD" America's Largest and Greatest Popular Priced Mrs. Robson, May: Omsha, Neb., 30-Nov. I; Lincoin 3: St. Joseph, Mo., 4: Topeka, Kan., 5: Em- 1971a 6, Wichilf 7.8, Robson, May: Omsha, Neb., 30-Nov. I; Lincoin 3: St. Joseph, Mo., 4: Topeka, Kan., 5: Em- 1971a 6, Wichilf 7.8, Robson of ridma. Constock & Gest, mgrs.: Cin- def. Robson of ridma. Constock & Gest, mgrs.: Cin- Robson (Gamba), Constock & Gest, mgrs.: Cin- Robson (Gamba), St. New York, Indef. Sendal (Walter Hast): Milwaukce, Wis, 77 Sendal (Walter Hast): Milwaukce, Wis, 77

Shubert Galetlea: (Winter Garden) New York, indef. Smarter Set (Winter Garden) New York, mgr.: Richmond, Ya., 20-30; Newport News 31.Nov, 1; Petersburg 3; Lynchburg 4; Roan, oke 5; Bluefield, W. Ya., 6; Huntington 7; Magaville, Ky., 8 Sometime: (Shubert) Roston, Indef. Sometime: (Shubert) Roston, Indef. Sometime: (Shubert) Roston, Indef. Starr, Frances, David Belasco, mgr.: Allentown, Pa., 29; Williamsport 30; Wikes-Barre 31; Scranton Nov, 1.

Sothern & Marinew, def. Starr, Frances, David Belasco, mgr.: Alientown, Pa., 29; Williamsport 30; Wilkes-Barre 31; Scranton Nov, 1. Scranton Nov, 1.

Starr, Frances, David Belasov, ngr.: Allentown, Pa. 29; Williamsport 30; Wilkes-Barre 31; Scranton Nov. 1.
Storm, The: (45th St.: New York, Indef Sunny South, J. C. Boekwell, mgr.: Aurora. Oni, Can., 30, Schomberg 31; Newmarket Nov. 1; Bradford 2; Collingwood 4; Alliston 5; Milton 6; Orangeville 7; Markdule 8.
Tallor Mude Man. Coltan & Harris mgrs: 0g den, Utah. 20; Sait Lake 30 Nov. 1. Los Au-geles, Cal., 3.8;
Take It From Me. "Studebakes: Unicage. Indef. Tea for Three: 0: Asside a Unicage. 1, Newson, 1, Newson, Mgriss In a Bar Room, Civile F. Anderson, mgr.: Oskalewsa. 1a. 20; Washington 20; Bur-Hington 31; Pt. Madison Nov. 1, Keekin 3; Quincy, 10, 4, Kartsville, Mo. 5; Edina 6, Trenton 7; Pattonhurg 8;
The Failhfull: (Gartick) New V. N. ordef Thirtyinne East: (Adelphila) Philadelphia In-def.
These Wise Fools (John Golden's), Geo. A. Kingsbury, mgr.: Detroit 27 Nov. 1, Buffale 3.5;
Three Faces East, Coloan & Haaris, mgr.: (Brone O. 10)

Hinge Wise roots Groun Goulen S. 1999, A. Kingeberry, mgr.: Derival '7 Nov. 1. Berfallo 3.8.
Three Faces Enst. Coluan & Harris. mgrs.: (Bronx O. 11.4 New York 27-Nov. 1; (Montauk) Brocklyn 3.8.
Thomler: (Criteri n. New York 27-Nov. 1; (Montauk) Brocklyn 3.8.
Thomler: (Criteri n. New York 27-Nov. 1; (Montauk) Brocklyn 3.8.
Thomler: (Criteri n. New York 27-Nov. 1; (Montauk) Brocklyn 3.8.
Thomler: (Criteri n. New York 27-Nov. 1; (Montauk) Brocklyn 3.8.
Tiger Hese, David Belasco, mgr.: Snannah, Ga., 29: Charleston, S. C., 30: Jacksonville, Ela., 31-Nov. 1.
Tillei's Xightmare, with Marle Dressler: Cincinnati, O., 27 Nov. 1.
Ton Many Hushands: (Booth) New York, Indef. Uncle Tom's Cabin (Kibble'su: Osikash, Wis., 20; Appleton 30; Mantewee 31; Fond du Lae Nov. 12: Madison 3: Beloid 4: Barahoo 5: Rockford, III. 6: Divon 7; Sterling 5.
Ty In Mabel's Room (Words): Usingo, indef.
Velvet Lady: (Colonial) Chicago, Indef.
Velve in the Dark (Resultile) New York, ondef. Warfeld, David, David Belasco, mgr.: York, Pa., 30: Hagerstown, Md., 31: Cumberland Nov, I.
Where's Your Wife: (Punch & Judy) New York, Indef.
Yhang Manis Fancy: (Plaxbonge) New York, Indef.
Ziegfeld Follies: (New Amsterdam) New York, 19. <text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text><text>

Rose of Uhina. Constlock & Gest, migrs.: Cin-chunali, D., 27 Nor. 1.
Royal Vagalend: (Cohan & Harris) New York, indef.
Scandal (Walter Hust): Milwaukee, Wis., 27-Nov. 1; Mallson 3; Barribas 4; LaCrose 5; Mankauts, Minn., 6; Hochester 7; Winona 8, Serventeen (Stuart Walker's), Harold Hoistein, mgr.: Minneapolia 26-Nov. 1; St. Paul 2-8,
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The Billboard

Indef. Morosco Stock Co.: (Morosco) Los Angeles, Cal., indef.

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COLUMBIA CIRCUIT
 Reauty Trust Syracuse, N. Y., 27-29; Utlca 30.
 Nov. 1; (Jajaeti Montreal 3.8,
 Behman Show; (Teople's) Philadelphia 27-Nov,
 Galacet Baltimore 3.8,
 Bridgeopt 30 Nov, 1; Newburg, N. Y., 3-5;
 Yonglikeepale 6.8,
 Ron Tons; (Garyt) Buffalo 27-Nov, 1; (Garyery)
 Ronderster 3.8,
 Bridgeopt 30 Nov, 1; Newburg, N. Y., 3-5;
 Nonglikeepale 6.8,
 Ron Tons; (Garpery) Buffalo 27-Nov, 1; (Garyery)
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 Reinspire (Gardina) Participation 27-Nov, 1; (Garyery)
 Ronderster 3.8,
 Bridgeopt 30 Nov, 1; (Saryt)
 Reinspire (Gardina) Participation 27-Nov, 1; (Garyt)
 Restonland: (Urpheum) Parerson, N. J. 27-Nov,
 Califas, Cirle; Cardinac (Gardinac) Participation 27-Nov, 1; (Califiac) Detroit 3.8,
 Bernonland: (Combeum) Parerson, N. J. 27-Nov, 1; (Califiac) Detroit 3.8,

Morton's Comedians, Walter A. Morton, mgr.: Stronghurst, Ill., 27-Nov. I: Ft. Madison, Ia., 3-8,

Stronghurst, III., 27-Nov. I: Ft. Madison, Ia., 3-8,
Murphy's Concedians: Maryselile, Cal., Indef.
Murphy's Concedians: Maryselile, Cal., Indef.
Murphy's Concedians: Maryselile, Cal., Indef.
Yew Reafford Players: New Bedford, Mass., indef.
Northampton Players: (Academy of Music) Northampton Players: Strong & Musical Concelly International Musical Concelly International Constant Players: Strong & Plut mages, Newsark N. J., Aug. 30 Indef.
Park Theater Stock Co.: (Tessent) Brooklym Sept. 1. Indef.
Permanent Players: (Winnipeg) Winnipeg, Can., Indef.
Peyton, Joe, Players: Trenton, N. J., Sept. 1. Indef.

Perindient Fisyers: (Winnipeg) Winnipeg, California (Mercenter)
Peyton, Joe, Players: Trenton, N. J., Sept. I, Indef.
Plokert Sisters' Stock Co.: Susquehanna, Pa., 27-Nov. I; Owego, N. Y., 3-8.
Playera Company: Providence, H. I., Indef.
Poll Stock Co.: Bridgeport, Conn., andef.
Poll Flayers: (Hyperlon: New Haven, Conn., Sept. 1. Indef.
Poll Stock Co.: Worcester, Mass., indef.
Prissient Players: (Basher) Portional Ore Sept.
Waters: (Basher) Portional Ore Sept.

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A I treatment For time dates and terms, etc., write who or place Address VANDELIRRATE & be LAUW, Newark Opera House, Newark, New York, WANTED, Hood Sketch Team That can change for must do concert in nots; good Novelly Man inn, Stoter Team that plays music. Sigle low firsh letter, Must be able to join on whre Ad-IL J. HABRINGTON, Pertland, Michigan

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who are Stenographers; must be fast and accur also familiar with standard music. For land with largest corporation la the South. Salaries the h est. Address JOS. A. GEDEIST, Houston, Texas

WANTED For Medicine Show, Singles and dest do specializes; fake organ or plano, touls Louis engagement. Right treatment, all 1'APT. G. W. SMITH, Lehigh, Kansas

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### MINSTRELS

Allen's, A. G., Big Minatrel Show, Harry Hunt, mgr.; Hazen. Ark., Indef.
Alabama Minstrels (E. H. Jones'), C. T. Bowen, mgr.; Box 519, Kanasa Cluy, Mo., perm.
Arnold & Quick's, John Quick, mgr.; Othumwa, Ia., 2; Albia 8; Mt. Pleasant 4; Washington 5; Wila: Cheer 6; Buxton 7; Creeton 8.
Beach & Bowera' Famoua Minstrels: Milwaukee, Wils., indef.

Wis., indef. Busby Minatrels: 2922 Brighton ave., Los An seles. perm.

Wis., Indef.
Busby Minatrels: 2922 Brighton ave., Los An geles, perm.
DeRue Bros.': Little Falls, N. Y., 29; Dolgeville 30; Hlon Si-Nov. 1; Waterville 3; Richfield Springs 4; West Winfield 5; New Berlin 6; Sidney 7; Worcester 6.
Dumout & Emmet Welch's: Philadelphia, Pa., Sept. 13, Indef.
Field's, Al G.: Greenwood, Miss., 29; Greenville 30; Vicksburg S1; Natchez Nov. 1; Naw Orleans, La., 2-8.
Foote's. (Happ) Harry, All White: Newbern, N. C., Indef.
Georgia Black & Tan, Edw. H. Grnzard, mgr.: Lawion Ok., 27: Nov. 1.
Herbert's, Jos. C., Greater Minstrels: 332 S. Smallwood st., Baltimore, Md., perm.
Harvey's, R. M., Greater: Marshalltown, Ia., 29; Perrs 80; St. Joseph. Mo., 31: Nov. 1; Richmond 3; Carrollton 4; Marceline 5; Macon 6; Mezico 7; Fulton 6.
Hill's, Gne, Chae. Williams, mgr.: Marshall, Tex., 29; Parls 50; Ardmore, 0K., 6; Tulas 7; Muskogee 8.
Huntington'a, F. C., Minatrels, J. W. Weet, mgr.: Eva 463, Belzonl, Misa, perm.
Moose Minstrels: Frank II. Stowel, mgr.: All Mintrels. Eva 453, Belzonl, Minat, Piss.
Moose Minstrels, Bert Wilson, mgr.: 1432 Blavis st., Polladelphia, Pa., perm.
Orgenz, J. C., Georgia Minatrels: Eox 1155, Orgenzational Science 105; St., Stowel, 2000, Science 20

Lincoln's Alabama Minatrels: Frank 11, Stowell, mgr.: Conderaport, Fa., perm.
Moose Minatrela, Bert Wilson, mgr.: 1432 Blavis at, Philadelphia, Pa., perm.
Brien's, J. C., Georgia Minstrels: Box 1155, Savannab, Ga., perm.
Perlesa Minstrela, Verne DeWeight, mgr.: Pittsburg, Fa., ladef.
Price-Bonnelli Greater New York Minstrels: Care The Bilihoard, Cincinnati, O., perm.
Royal Minstrels, R. B. Brownlee, mgr.: Detroit, Micb., indef.
Thompson's, Happy Mel: 1111 Wall St., Dur-ham, N. C., perm.
Wolcott, F. S., Rabit Foot Co.: Port Gibson, Miss., indef.

### TABLOIDS

TABLOIDS
Bence's, Bert, Hello Girls: (Majestic) Asheville, N. D., 27:Nov, 1.
Bence's, Bert, Hello Girls: (Majestic) Asheville, N. D., 27:Nov, 1.
Bue Grass Relles, Billy Wehle, mgr.: (Savo) Greenville, Tex., 27:Nov, 1.
Campfre Girls, Walter Ross, mgr.: (New But-ler: Butler, Pa., 27:Nov, 1.
Campfre Girls, Lester Richard, mgr.: (Acme Guidowsky, Leopold: Cohan's Grand) Chicago Nov. 9.
Galli-Curci: Pittsburg, Pa., 4.
Gunn, Mex.: (Aeolian Hall) New York 81.
Heury, Harold: Chicago, III., 30: (Aeolian Halli New York Nov. 5.
Hownard's, Virg. Roseland Maids: (Princess)
Florence, Ala., 27:Nov, 1.
Gee Whiz Girls, Jack Quinn, mgr.: (Star) Muncle, Ind., (Lazie) Garg 3.8.
Galoway's, Tanny, Society Girls: Lawton, Ok., 27:Nov, 1.
Gee Whiz Girls, Jack Quinn, mgr.: (Star) Muncle, Ind., (Lazie) Garg 3.8.
Galoway's, Tanny, Society Girls: Lawton, Ok., 27:Nov, 1.
Graves', Bily, Wonderful Raby Co.: (Alenzar) Tampa, Yia., 27:Nov, 8.
Hauk's Swushing Girls (Priscilla) Cleveland, 0., Indef.
Hoyt's, Hal, Sweet Daddy, Ed M. Moore, mgr.: (Hipp.) Fairmont, W. Va., 27:Nov, 1.
Geraulo Grafton 3.6
Mord, Grafton 3.6
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THE FIDELITY LEAGUE

MAX EASTMAN, in The (October) Liberator

It is to the interest of the capitalists to conceal this sharp conflict of interest, and make it appear that they are not alone, but that many of the workers are with them in their campaign for owning the earth. And so they always bribe or flatter some shallow-hearted persons into organizing a body of "faithfui" or "ioyal" or "partlotle" workers – a scab union, we call it, aitho the word "scab" was politely taboo in the superior ethics of this strike. And there are aiways a certain number of workmen who are ready to be so organized—even at their own expense. They act from a kind of disinterested ideai—the ideai which we have to call "aristocratic" in-stead of "snobish," I suppose, while we are saying "strike-breakers" instead of "scabs." At any rate it is a trait in human nature that makes people willing to sacrifice the real things of life, including their own per-sonal independence, in order to feel that they "beiong" to the weaithy classes. They would rather belong to them the way Fido belongs to his master than not belong at all, and "Fidelity" is a very happy name with which to describe their special kind of virtue. The reason there is such haste to get these organizations formed and their existence advertised is that the bosses themselves are so few in number that if the public could once clearly see them all alone the monstrous injustice of their owning the earth would overwhelm every-body. It is not more than one-hundredth of one per cent of the people actually engaged in the theatrical industry who own it. In the mation at large it is about 2 per cent of the people who own the main body of all productive industry. Obviously it is necessary for these bosses to conceal the actual position of the hattle iline and make it appear that vast bodies of workers are on the side of capital, vast bodies of actors on the side of the managers. And hence result such hollow and ludlerous assemblies as the Actor's 'Eideity Leagu. Never have I seen the folly and weakness of being Insincere ex-hibited as it was at th

WANTED, Girl for Trapeze and Iron Jaw Long season. Good salary. Write or wire UEAE Billboard Office, New York.

Boverly Shows: Hopewell, Ky., 27-Nov. 1, Brown & Dyer Shows: Savannah, Ga., 20 Nov. 1, Brown's Amusement Co., Sam Brown, mgr.: Redding, Cal., 27 Nov. 1, Brindage, S. W., Shows: Muskogee, Ok., 27-Nov.

Reoding, Cal., 2
Brundaze, S., W., Shows: Muskogee, us., No. 1.
Campell, H. W., Unifed Shows: Lagrange, Ga., 27, Nov. 1.
Carroli's United Shows, R. L. Carroll, mgr. Alglers, La., 27-Nov. 1.
Carrol States Shows, J. T. Pinfold, mgr.: Baster, Ga., 27-Nov. 1; Lyons 3.8.
Coler's Greafer Shows: Summerville, S. C., 27

Nor, I. amous Broadway Shows, Killie Platk, mgr. Sylvania, Ga., 27 Nov, J: Mingstree, S. C. 8.8.

[108] Tashion Plate Bazaar & Winter Festival Shows, Irrowood, Mich., 5 8, Gear's, W. M. (BHR)), Expo. Shows: Easley, S, U. 27-Nov, 1,

Joyland Exposition Shows principal cities of the South, having contracted all the principal erents New big ad.

Great Pafterson Shows: Aliceville, Ala, 27 Nov. 1.
Great White Way Shows, C. M. Nigro, mgr.: Reduxon, HL, 27 Nov. 1; Elderade 3.8
Greater Sheesley Shows: Trey, Ala., 27 Nov. 1
Hull & Roby Shows: Duathle, Ark., 27 Nov. 1, Heth. L. J., Shows: Menitrie, Ga., 27-31, Janes, Johnny J., Expo.: Macon, Ga., 20-Nov. 1; Valdosta 2-8.

# DIRECTING BAZAARS JACK KLINE, Promotion Service, 1431 Breadway, New York.

Kaplan'a Greater Showa: Swainsboro, Ga. 27-Nov. 1; McRae 3-8, Kennedy, Con T., Sbowa; Enid, Okla, 27-Nov. 1; Little Rock, Ark., 3-8,

Keystone Showa: Fayetteville, N. C., 28 Nov. 1: Clinton 4-8, Nr.usse Treater Shows: Richmond, Va., 27-Nov.1.

### WANT SHOWS AND CONCESSIONS AT ONCE JOHNNY J. KLINE SHOWS This work, Lodi, N. J.

Lorman Robinson Showa: Savannah, Nov. 1. ..... 11.0

Nov. 1. Littlejoin's United Shows: Bainbridge, Ba., 27-Nov. 1. Lass & DeKreko Showa: Beeville, Texas, 27-Nov. 1.

Nov, I.
Malin, Harry K., Shows: Evergreen, Ala., 27-Nov, I.; Mollino, Fia., 3-8.
Majestic Shows, Naj Narder, mgr.: Abbeville, Min., 27-Nov. 1; Ozark 3-8.
Metropolitan Shows, C. E. Marfieldr, mgr.: Cer-dele, Ga., 27-Nov. 1; Madison 3-8.
Molir's, H. C., World's Expo. Shows: Manchester, Ga., 27-Nov. 1; Bessemer, Ala., 3-8.
Moss Bras, Shows: Clinton, Mo., 27-Nov. 1.
Murphy, J. F., Shows: Blakeley, Ha., 27-Nov. 1.
Nath, E. W., Shows: Clarksdale, Miss., 27-Nov. 1.

Reiss. Nat. Shows: Clarkadale, Miss., 27-Nov. 1: Greenville 3-8, Roberts United Shows: Reidsville, Ga., 27-Nov. 1 Rehinson Fulted Shows: Raieigb, N. 15, 27-Nov. 1

# RUSSELL BROS.' SHOWS Ft. Smith. Ark Nov. 1: Texarkana, Ark., Streeta, Oct. 27 Ing for Showa and Concessiona.

Russell Broa.' Shows; Ft. Smith, Ark., 27-Nov. J. Texarkana 3-8. Tewarkana 3.8, burding's, J. World's Exon. Shows: Convers.
 Ga. 27 Nov. I. Elloriton 3.8, alth. Greater Shows: Drange, Va., 27 Nov. I. utnero Expo. Shows: Dradeville, Ma., 27-

Nov. 1.
Superior Shows: Uovington, Tenn., 27 Nov. 1.
Veal Bros, 'Shows: Lexington Miss., 27-Nov. 1.
Washburn-Weaver Shows: Ruston, La., 27-Nov. 1.
Shreveport 3.8.
World at Home Shows: Mobile, Aia., 27 Nov. 1.
Wortham's, C. A., Greatest Expo. Shows: Texarkana, Ark., 29 Nov. 1: Waco, Tex., 3.8.
Wortham's, C. A., Worh's Rest Expo. Co.; Wortdanis, C. A., Worh's Rest Expo. Co.; Waco, Texas, 27-Nov. 1: Uordeana 3.8.

**ADDITIONAL ROUTES ON PAGE 105** 

Hauk's vunshine Girls (Prineilla) Cleveland, O., Indef.
Hoyt's, Hal, Sweet Daddy, Ed M. Moore, mgr.; (Hpp.) Fairmont, W. Va., 27-Nov, 1;
Girandi Grafton 3-6.
Hurley's Ob, Say, Girls; (Lyrle) Elwood, Ind., 27-Nov, 1;
Hurley's Ob, Say, Girls; (Lyrle) Elwood, Ind., 27-Nov, 1;
Hurley's Ob, Listen Girls; (Strand) Newcastle, Ind., 27-Nov, 1;
Hurley's Ob, Listen Girls; (Strand) Newcastle, Ind., 27-Nov, 1;
Hurley's Ob, Say, Girls; (Lyrle) Elwood, Ind., 27-Nov, 1;
Hurley's Ob, Listen Girls; (Strand) Newcastle, Ind., 27-Nov, 1;
Hurley's Ob, Listen Girls; (Strand) Newcastle, Ind., 27-Nov, 1;
Use of Roses Review, Arthur McLeod, mgr.; (Kenyon) Pritshurg, Ta., indef.
Jewel-Golden Co., Max Golden mgr.; (Kenyon) Pritshurg, Ta., indef.
Jowel-Goldan Co., Max Golden mgr.; (Kenyon) Hitte Rock, Ark, Indef.
Joman, T. ex., 26-Nov, S.
Million-Dollar Beauties, Alex, Saunders, mgr.; (Rex) Omaha, Neb, Indef.
Million-Dollar Beauties, Alex, Saunders, Mar., 27-Nov, 1;
Winton Stusical Con. (Modjeska) Augusta, Ga., 27, Yorv, 1;
Worton's Musical Con. (Modjeska) Augusta, Ga., 26, Tank, P. Freak Morie, Commerce, Morie, Schember Shows, R. C. Beasler, Mgr.; Manul, Ariz., 27-Nov, 1;
Girls, Frank, P., Freak Morie, Commerce, Morie, Schember Shows, R. C. Beasler, Mgr.; Minou, M.; Wickliffe, Ky., Nov, 1;
Girls, Frank, P., Free Mories, Commerce, Morie, Schember Shows, R. C. Beasler, Mgr.; Minoul, Ariz., 27-Nov, 1;
Girls, Frank, P., Free Mories, Commerce, Morie, Schember Shows, R. C. Beasler, Mgr.; Minoul, Ariz., 27-Nov, 1;
Girls, Frank, P., Free Mories, Commerce, Morie, Schember Shows, R. C. Beasler, Mgr.; Minoul, Ariz., 27-Nov, 1;
Girls, Frank, P., Free Mories, Commerce, Morie, Schember Shows, R. C. Beasler, Mgr.; Minoul, Ariz., 27-Nov, 1;
Girls, Frank, P., Free Mories, Commerce, Morie, Schember Shows, R. C. Beasler, Minoul, Ariz., 27-Nov,

Farrar, Geraldine: Boaton, Mass., Nov. 2, Chicago Opera Assn.: Ft. Worth. Tex., 27-29; Houston 50-31; Little Rock, Ark., Nov. 1-3, Fanning, Cecil: (Kimball Hall) Chicago, H., Nov. 6, Manda Math. Math. Nov. Nov. CIRCUS & WILD WEST CIRCUS & WILD WEDI Barnes', AI G.: Gutbrie, Ok., 29; Kingdisher 30; Weatherford 31; Sayre Nov. 1; Tucumearl, N. M., 3; Santa Ross 4; Uarrizazo 5; Alamagordo 6; El Paso, Tex., 7; Heuhing, N. M., 8; Roone'a Shows, Robert Wosly, mgr.: Porter, Ok. 31-Nov. 1; Cole Bros.': Leland, Miss., 30; Arcola 31; Roll-ing Fork Nov. 1; Gentry Bros.: New Roston, Tex., 29; Naples 30; Gillmer 31; Winnshoro Nov. 1; Yankee Robinson: Jonesbora, Ark., 30; Newport 31; Batesville Nov. 1; Pine Binff 3, Greet Samger Shows: Valden, Miss., 29; Pickens 30,

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Greet Sanger Shows: Vallen, Mlss., 29; Pickens 50,
Hagenheck-Wallace: Crowley, La., 29; Lafayette 30, Baton Bouge 31, New Orleans Nov, 1 2,
Hall, Col, G. W.; Hereford, Tex., 1; Fortales, N. M., 3; Clovis 4, Melrose 5; Panhaudie, Tex., 6; McLean 8,
Main, Walter L.; Tallajoosa, Ga., 29; Doughas-ville 30, Norrows 31; Seneca, 8, C., Nov, I.
Hungling Bress, A. Barmun & Balley Combined: Petersburg, Va., 29; Norfolk 39; Rocky Mount, N. G., 31; Raleigh Nov, 1; Charlotte 3; Greenville, 8, C., 42; Sportaulourg 5; Columbia 6; Augusén, Ga., 7; Attens 8,
Reidmsen, John: Henderson, N. C., 29; Durham 30; Greensboro 31; Concord Nov, 1; Gastonin 3; Chester, S. C., 4; Greenwood 5; Anderson 6; Galnesville, Ga., 29; Toceoa 30; Royston 31; Elberton Nov, 1; Clinton, S. C., 3.

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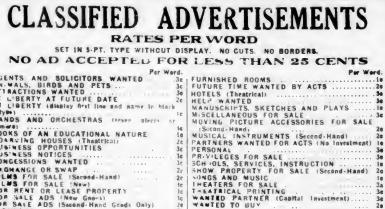
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(Continued on page 64)



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VOY. nov15

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NOVEMBER 1, 1919.

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# Re-Reviews of This Season's Broadway Successes (Done After

**Famous Story "BOYS WILL BE BOYS"** 

Dramatized by Charles O'Brien Kennedy. A Play for Children Between Six and Sixty. Management of Joseph Hart

Broadway likes Irv Cobb and Broadway is frankly glad that this time he has rung the hell, which he undoubtedly has. Technically "Boys Will Be Boys" (as Mr. Cobb speaking intimately to a friend might say) is not a hell of a play, but it is rarely enjoyable entertainment. It catches the charm and color of Mr. Cobb's "Back Home" stories quile wonderfully, and that is enough to make any production go. One can forget that it is a play without half trying, so solendidly are the char-acters drawn and portrayed, and that can not be said of many of its kind that draw credit for better or, shall we say, more orthodox con-struction

With that draw credit for better of, shall we say, indir of diddox construction. Unless the writer is greatly mistaken, too, "Boys Will Be Boys" will not only bring fat royaliles to Mr. Cobb and his dramaturgle collabora-teur, Charles O'Brien Kennedy, but well and long deserved New York recognition to Harry Beresford, who plays the principal role, that of Peep O'Day, fated to wait until he was slxty for a chance to be a boy and enjoy a boy's pleasures, with fine understanding and in most masterly manner. Frank Bacon's "Lightinh" is no better done. Mr. Beresford's Peep O'Day (and, by the way, that should have been the title of the play) deserves to stand right side by side with it. William St. Jancs also deserves highly for his realization of Judge Priest, and Erville Alderson almost perfectly personifies a Kentucky river town sheriff. Other parts were well played by Harold Bergh, Ed-ward Hayden, Frank 1, Frayne, Winifred Wellington, Robi, Armstrong, Eugenie Dubois, Edna Archer Crawford, Rose Mary King and Cart Anthony.

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VIVIAN MARTIN AND MILTON SILLS In "The Arrival of Perpetuat." 5-reel comedy drama. A-1 ordition. \$10,00 worth paper: price. \$50,00 Wrn. S. Hart, Chas. Ray and Leuise Giarm in "The Law C the Ranze." 2-reel Western, with paper \$10.00. Helen Bolmes in 1-reel thriller, "To Sare the Ranze \$10.00. Helen Bolmes in 1-reel thriller, "To Sare the Ranze and Leuise State the Ranze." 2-reil Western, with paper \$10.00. Helen Bolmes in 1-reel thriller, "To Sare the Ranze and Leuise State the Ranze and the state of the

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They Have Got Going)

**IRVIN S. COBB'S** 

### NOVEMBER 1, 1919

Burlesque and Musical Comedy At Liberty Advertisements, 25 words, free at charge. Al Liberty Advertisements, 25 words, free at charge. At Liberty Advertisements, 25 words, free at charge. At Liberty Power and the second BILLIE BAKER, SL Regis Hotel, Chicago, augentatic AT LIBERTY Female imperionator, classic, Ori-ental damer; double chorua; long experience and sautiful wardrobe. C. ILLINGTON, Direction, III. AT LIBERTY Four MINICAL COMEDY Suity Rin, craikin, payentle, light comedy; load miniters, JAIK KNELLEY, 234 Alston Are, Memphia, Tenn, AT LIBERTY-Man and wife; for musical connedy or tableid; man for Jew connecty; W16 for clip-ris MR A. F. MURPHY, 503 Merrick Are, De-tod, Michigan

AIR. A. F. MURPHIY, 503 Merrick Ave., Detroit, Michigan, Michigan, A. F. MURPHIY, 503 Merrick Ave., Detroit, Michigan, daughter and son; playing brass, xylophones and bandes, 292 Broad St., Augusta, Georgia. [WIBY WILSIN-Jew comedian; tripls tourne whisting, soft shoe dancing and hindring; at liberry for burleeque or musical comedy; reliabla managers write. 629 Emerson St., Waterform, New York. CHERUN GIRL AT LIBBINTY-Do speciation, put on numbers, work in numbers; salary, 835.06. Cere Primess Maida Co., Theatre, Greenville, Texas. NAN TO PLAY SMALL, PARTS AND BITS, wife to work in chorus, lead numbers, salary, 835.06. Cere Finanseilla Indiana. UN NG LADY-18; personality; wardrobe; clever dance; work in chorus; young man; 21; atraight, seend comedy; wardrobe; like to hear from reliable managers, W. E. LENLIE, Biou Theatre, Bay Clip. Withigan.

higan.

THENGAL, MAN-21; would like to get with a good show; have had only some meileine show experi-ence, risk, risk, encoded a pectalized of the show experi-le. 1227 30th St., Cincinnati, Ohio.

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JAHES Massachusetts GROUND TUIBLEIR-Inderstander for hand-to-hand work; do crab baseling and splits; weight, 169; 5 fr. 7, OTTO SWHEUER, 2357 Fifth 88, McKeesport, Pernaylvania.

McKeesport, Fernasisanic, NORSE TRAINER OF EXPERIENCE wants position with show training horses in winter quarters; teach all high school and noreity atunts; state all. G. H. FITZENMONS, Busteman, Montana,

TTZ-HMONS, Bozeman, Montana, OHN HEYERIUK-Artist model, top mounter 26, late with Diroyan act, will join rece et. 234 West 39th St. New York, New York Def. 201 (Free Arrowski), Annual Marken and Arrowski) (Contraction of the Arrowski) and Arrowski (Contraction of the Arrowski) (Contraction of the Arrowski) (Contraction of the Arrowski) (Contraction of Arrowski) (Contracti

TIGHT WIRE ACT Want to join show going South do downing, my wife and I. THE WHITESHIES 1140 Levelle, Are. Wieldta, Karsas,

### **Dramatic** Artists

At Liberty Advertisements, 25 words, free af charge. and double specialities; lads ingenues, e HAROLD WILLIAMS, 350 Dock outo, Ont., Canada, AT LIBERTV - Man. lends, heavies; lads

The State of the second sec 21. violin, piano; do bus and spe no outeli experience, but willing, re dy GEO, WARLAN, 1227 such St.

### Miscellaneous

At Liberty Advertisemants, 25 words, frea af charge At Liberty Advertisemants, 25 words, free af charga, A I GA-SULINE ENGINE, ELEXTRUCTAN OR STATE PARITNER WILloyn on wire; wire me at once, JOHN ZEEL, Weldon, Arkanasa, MT LibertTy-Tref, Candiers, famous London Punch and Juch the kiddired delight; for church enter-lammeries iodice aedials, etc., R. F. D., 3 North Me. M. Chemens, Michigan, MT LibertTy-Chase Blower, with outfit; museum with or silone room work preferred. JAMES E. CA-BONY Inv 244, Dennia Port, Maseachusetts, MAGILAN-Wanta to join man with M. P. show Paulog email forwars, or raudwillie show. IREF-LAND IDIAMORE, Minnesota.

### Musicians

Al Liberty Advertisements, 25 wards, free of charge. A.1 Ditt MMER-For pictures or rauderille; have belle, yliphones; so anywhere, A. F. of M. Z. L. GIBSON, 178 South Park Ave, Fond du Lac,

Wissmain, A I TIEATREJ ORGANIST-Experiences pictures, statisticalities, any style organ; profer Hope-Jones 3; proferines; married; union; all letters answered. THEATREJ ORGANIST, oare Billboard, Chelmant UNION STREET, Street,

VIOLIN TLAYER-FUR show boas or summer VIOLIN TLAYER-FUR show boas or summer wit; second to few for strength and quality of outpet sign writer. CHARLES MOBRIDE City BL Marya Pennsylvania. LHERITY-Bariconiat or trombonist, playing in & 0, desires to troop or join concert band for genesam. Write or wire RAY TOLIA Buford.

Outa AT LIBERTY-Jazz violinist; wishes to foin vaudeville art: salary moderate BEN DAVIDS, 226 E 6th BL. New York City. T LIBERTY-A-1 trumpet player: desires good vaudeville theatre or musical cornely; asber and thought it have, altoona Pennayirania AT LIBERTY-A-1 trumpet player: young and can dopend upon; dance work: location preferred; fa-miliar with all standard music; will join union if Decessary. E N. BOAO, Springport, Michigan. AT LIBERTY-Ormet player: B 0. ; locate or Vr LIBERTY-Onnet player; B. & O.;; locate or travel C. A. COWAN, Musicians' Headquarters,

AT LABERTY Carinet; location preferred. PETE STURGIS, care kingling Bros. & Barnum-Balley

STURGIS, care Ringbing Bros. & Barnum-Balley Band, per route. CORNETIST AT LIBERTY Experienced in B. & O., all lines, locate or travel: also can lead band. L JACOBSON, Box 185, Struthers, Ohio, DANCH ORCHESTIA VIOLINST desires loca-tion; play six days a week or three days and ac-cept aide line; band man; teach. J. MEESE, Shel-by, Michigan.

by Michigan. Michical District France, pipe organ or photo-player, vandesille or picturea or good read show; prefer to locate, marriel; reliable; age, 35; A. F. M., references JAVK M. LEWIS, General Delivery, Decoder District.

M. references JACK M. LEWIS, General Delivery, Densorola, Florida PIANIST ORGANIST Resolutions, Wurlitzer Play-er, unleas, moties, randerlike: go anywhere; salary, lumb, or heistra or alone. PIANIST, 2206 Osgood St., Citle 70, Illinois.

TRANSI, Chi Yeo, Hinter, TTANISI, 2019 19 TROMBONE OR DRI'MS Wish to locate for ter medium size town; prefer South; will particulars of lob by mail. BRACK, care Billib Christiani, Ohio.

Cincionall, Olio. TROMBONE Experiences in all lines, E. BENTIN, 1168 Caral St., New Orleaus, Lcuislana, VIOLIN LEADER OR SIDE MAN Vanderille, pic-tuge and combination house experience, large li-brary of the best. GIB L. SIOVER, 608 3th St., Henderson, Kentucky, VIOLINIST Experienced in all lines; good library; will locate in good town. F. SOBOTII, 199 Oak St., Mt. Pleasant, Pennsylvania.

### Onerators

At Liberty Advertisements, 23 words, free af charge, A-1 (PPERATOR-Seven years' experience; reliable; any machine; puramated projection; locate, CHARLEY E. WARGENER, Sharmeetown, Illingis

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# At Liberty Advertisemants, 25 words, free of sharps. AT LIBERTY-Balloonist; performing 1-5 separate parachute drops; Southern fairs write or wire. CHAS. SKIVER, 1852 S. State St., Indianapolis, Indiana. "HAULES GAYLOR -The original upside down frog rean and sensational gymnastic entertainer; an act othody else can offer. General Defivery, Rafsigh. Sorth Carolina.

North Carolina. GEORGE HIGGINS — The giant acrobatic frog man; parks, fairs and celebrations and indoor fairs; investiv gymnastic contortion aci; >paniah ring and trapers act. Hernitage Hotel, Grand Rapids, Mich. SAM LINGERMAN.—The celebratest rontrilouist, care Specilie & Kupersmith Auction Pariors, 1652 Market St. Philadelphia, Pa. Kid shows, atore shows, medicine men. lobby, bally-hoo advertising. Line La CBOLX (Sir, & Mrs.)—Two original aerial novely acts for armistica celebration, etc.; out-sided indice; prices right; band furniahed; alectrical display. 1304 Walton Are., FL. Wayna, Indiana.

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Advertisements, 25 woris, free of charge. A 1 PIANIST- Want position with good orchestra classy picture house; no grinda; state all. COM-PETENT PIANIST, care Biliboard, Cincinnati, O. TLETENT PLANIST, care Billboard, Chellbaad, O. AT LIBERTY-Lady planist; wants work in picture house; I2 years' experience in pictures and vaude-tille, neumlon; prefer Virginia or North Carolina. M. B. PIANIST, Genesal Delivery, Atlanta, Ga. AT LIBERTY-The best feature harmony picture planist in the business; a good feature for any louse, salary must be top. JACK FOY, Amityrille, New York.

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state all and best salary first letter. 1. E. ROUCH. General Delivery, Kanaas City, Missouri.
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 ENTRENT ON POWDENS-520.00; manage and ad-rectise; sulary and per cent; small city preferred; hencet and reliable. M. P. F., 314 Y. M. C. A. Indiane; slate, ber salary.
 EXPERTENCIED OFERATOR-ON all makes ma-chines; slate best salary in first letter; married; stanoya, Tennessee.
 MOTION PICTURE: AURIPATION.

MOTION PICTURE OPERATOR-Fire years' ex-perience, desires position at once with good thea-tre in Georgia; single; good habits; fine adrections man; references. J. W. MOORE, Thomaston, Ga.

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MOVING PICTURE MACHINE OPERATOR-Loop equivience on any machine; age, 19, can give ref-erences; join on wire ERNEST GAMBLE, Italy, Texas,

consider joining particle in raiderille, FRED STAN-consider joining particle in raiderille, FRED STAN-LEY, care Billboard, New York City, AT LifkERTY-The Mithlees Marrel Novely Act; would like a good, reliable manager, SUSIE MILLER, care S. Wikon, Moore, Pennayivania, AT LIFKETY Youk, 14 years of age, wants to join tah, shows; gowd singer; try me ence. Wire or write ROSS FARR, General Delivery, Okmulgee, Oklahoma

AT LIBERTY - Fattle as juggler and man with many faces, gun spinner, hat dancer, thinese cloth twitter; do bits RAND MAJOR KIEFER, 35 E. Tennescee St., Evanstille, Indiana. AT LIBERTY-A real sluging, taiking comedian; will connect with female planist to play local time, must be attractive; singer preferred. R. A. DUKE care Billboard. New York CUy. AT LIBERTY-Foung man; age, 22; hearles or gen-eral business; for sketch, one prese to stock; ability and wardroles. DANIEL J. ALSPATH, 4547 Calu-met Area, Chicago, Illinois. AT LIBERTY The Underwoods, (has, and Grace; all around comedianc; up in all acts; for med. Show, CHAS UNDERWOOD, 115 Pacific St., St. AT LIBERTY The Underwoods, Chas, and AT LIBERTY The Underwoods, Chas, and AT LIBERTY Mark and the start of the st., St. Paul, Minnesota.

Blow, Unice the Paul, Minneeota. AT LIMERTY-Blackface comedian: put on real op-ening and closing acts: two specialities, song and clance, comedy, acrobatic high jumping. L. QUIL-LIN, Synamuse, Ohio. AT LIBERTY-Frei Whitford, juveniew and heav-les; ago, 26; when answering state your ealary; no-night stratute, preferred. General Delivery, Plint, Michigan.

Putt. MICHIGAN. DAVID LAWTENCE, juvenile, would like to join a vaulefulls art; don't want to hear from flinchers; show managers only write 836 Todd Ava, Youngs-town, Ohio.

wn. Ohlo. EMALE IMPERSONATOR Exyptian and Spanish Dance; exquisite appearance; costumes; minstrel noi vauderfile; gentleman interseted in team work rite immediately. CYRIL LOPEZ, 130 Oris Sc.

Jackson, Tecnesson, IR<sup>4</sup>2:II AND BLACKFACE COMEDIAN AND RAN-JO PTAYER Int on acta and change for one week: sticity solver JACK WHITE. Kulterneut, Pa. WILL KNOWN E FILBR'ST wants to hear from lady granuasi for greet act; good bookings eadly secured. UltARIJE ROLVAT, \$23 West Madison St., Chicago, Illinois.

LYCEUM AND CHAUTAUQUA NOTES

(Continued from page 87)

(Continued from page 87) She will appear on several of the larger city courses on the Coast and In Canada in late December and January. The leader of the Mt. Morris (III.) Bani was asked why he allowed the basa drummer to hammer the sheep skin. Repiled: "If it wasn't for the bass drummer you would hear that new clarinet player we have, and then there would be trouble." be trouble,'

be trouble." Ole Hanson says that the politician who gets the votes of the American people will be the man who can reduce the price of shoes to six or seven dollars a pair and not the one who can talk londest or longest about the League of Na-tions or any other foreign affair. Irvin S. Cohh opened the Delaware O.) course of eight numbers. E. V. Cook, Strickland W. Gillillan, Gienn Frank, Yincenzo de Santo, Sid Landon and the Oxford Company are on the course. The Seniors have charge, with the Uni-versity Boosters' Club and Kiwanis Club as-misting.

aisting. Mere is a sample of the kind of work the University of Wisconsin is doing in its lyceum Day that have the University of Wisconsin is doing in its lyceum activities. At Sturgeon Bay they have the following course: The Fighting American Quar-tet, W. I. Nolan, Metropolitan Opera Company, The Little Playhouse Company, Columbia Sextet, Father Dowling. Bir Johaston Forbes-Robertson, accompanied by Lady Robertson (Gertrude Elliott), arrived in New York from England last Sunday on the S. S. Ordana. Sir Johaston will give a series of Shakemeerism Lectures and readines through

8. S. Orduna. Sir Johnston will give a series of Shakespearian lectures and readings thruout America, opening at the Broadhurst Theater, Wednesday afternoon, October 29. Harry M. Holbrook is this week visiting the gayeties of little oid New York, telling the Lee Felst people just why "The Vamp" is a treater number then anything that Mondelscohe

greater number than anything that Mendelssohn greater number than anything that Mendelsaohn ever wrote. Harry is a believer in the ultill-tarian value of music, and he has certainly put a lot of Feist numbers ovar. As far as the lyceum and chautauqua is concerned, Harry has the hetter of the argument. He is in New York to show the big mogule that he is right after the latest styles of music. Harry will return to his Chicago work filled with more pep. a pleasant memory and a lot of new ideas about songs that can't so wrone.

pep, a pleasant memory and a lot of new ideas about songs that can't go wrong. Manager Young, of the Ellison-White Musical Bureau, announces that the Weatern tour of the San Carlo Grand Opera Company will again he under Ellison-White direction this winter and spring. This tour is prohably the biggest single musical event on the Coast each season. Fortune Callo he a remerizable or complexition and the Gallo has a remarkable organization and its success of recent years has been one of the big topics in the musical world. The operatic song topics in the munical world. The operatic song birds open in one of the Western British Colum-hia citica on January 5, and will be under Ellison-White direction until they raturn to Chi-cago fficen weeks later. Frinelpal cities of the Coast and Middle West are on the literary. Stars, chorns and special orchestra number around a hundred people as in the past.

around a hundred people as in the past. M. E. Goodrich, former pastor of Maxwell, now representing the Mntual Lycenm and Chau-tauqua System, was in Mnxwell Monday, and at a meeting held that erening presented the out-lina of the Mutual Chantauqua program for 1920. All present at the meeting, actuated by the community meets the accellent eight of: 1920. All present at the meeting, actuated by the community needs, the excellent raiset of-fered and the improved service, migned the contract and guarantee, and before noon of Tuesday the names of twenty-one guarantors were alised to the contract, assuring the rhau-tauqua for the coming year. O. F. Strombeck hes consented to act as corresponding secre-tary and the following is a list of the guaran-tors of the chautauqua: C. E. Lookingbill, Chas, Olinger, J. W. Piercy, Thos. Dustin, C. Arnold Stewart, N. J. Veneman, Lingenfeller Chas, Olinger, J. W. Flercy, Inos. Fusch, C. Arnold Stewart, N. J. Veneman, Lingenfeller Bros., D. C. Mingle, C. B. French, Strombeck Drug Co., J. H. Gamble, H. N. Burrongha, H. J. Olinger, W. E. Pardy, A. C. Cole, Geo, J. Boltnott, O. W. Parker, Dr. J. M. Smith, Asa Turner, Säd G. Sharman and Howard P. Young. --Maxwell (1a.) Tribune.

# HARRISON - REDPATH BUREAU BUYS LINCOLN CHAUTAUQUA

The receivers have sold the remnants of the once great Lincoln Chau'auqua System to the Harrison-Redpath Bureau of t'hicsgo. The phone has been disconnected, and so there is no longer has been disconnected, and so there is no longer much evidence of life around the old place. The details of the sale have not been made public and those who are creditors accum to know as lit-tle as before as to when they will get that money, or that portion of it, if any, that final-ly may be dished out to them. There is still but one thing to do and that is to be patient and walt patient and wait

The New Grand Theater, Evansville, Ind , under the management of Olto H. Meyer, has Taral C. A. COWAN, Muldians' Headquarters, Dailas, Texas Talifar, Texas AT LaibENTY-All trap drummer, wants to locale; LA MILLER, 414 E First St., Waterloo, lowa. AT LaibENTY-St., Waterloo, lowa. AT LaibE

The Billboard

65

New York, LADY PLANIST-Experienced M. P. and muslo store, desires location; must atate salary and de-tails; if theatre, prefer small town. B, 418 Bousch St. Norfolk, Virginia. PLANIST AT LIBEUTY-Long experience; work in aris, EDWIN BAILEY, Planist, Irwin, West-moreland, Co., Pennsylvania.

66

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(Hand and Automatic Players) angley Calliope Company, 913 919 West Front st., Muscatine, la.

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Supply, 514 E. 4th st., S. Boston, Mass. SIDE-SHOW PAINTINGS Billarden & Co., inc., 106 110 Broadway, kiyn, N. Y. Edwin E. Brown, 243 Brildge st., N. W., Grand Rapids, Mich. J. It. Tenke, 1010 Vine st., Cincinnati, Ohio, Bert Thompson, 203 Worth st. and Chatham Sq., New York City.

CHARLES WAGNER

TATTOOING MACHINES

Charles Wag N. Y. C. TEACHER OF VENTRILOQUISM

TELEPHONE HOLDER

 Bondine st., Philadeiphia, Pa.
 SLOT MACHINES
 American Tent & Awning Co., 307 Washington
 It Apply Co., 500 S. Dearborn st.,
 Machine Supply Co., 100-106 Water st., Evans Machine Supply Co., 100-106 Water st., Evans TURNSTILES
 (Full Automatic and Registaring)
 Percy Mir. Under Still Co., 1024 E. 111b st., Cleve
 Ind.
 SLOT MACHINES
 Anchor Supply Co., 100-106 Water st., Evans TURNSTILES
 (Registering and Coin-Controlled)
 Kansas City, Mo.
 Tille Itover (Co., 200-022 W. Main st., Lonis Tille Itover (Co., 200-022 W. Main st., Lonis Tille Itover (Co., 200-022 W. Main st., Lonis Columbus Tent & Awning Co., Columbus, O.
 Carnie-Gouide Co., 200 and Grand are, Kaasas
 City, Mo. ville, N7. Columbus Tent & Awning Co., Columbus Tent & Awning Co., Carole Goudie Co., 23d and Grand ave., Kaasas City, Mo. Dougherty Bros.' Tent Co., 116 South Fourth St., St. Louis, Mo. Ernest Chandler. 22 Beekman st., New York Ulty.

SLUM GIVEAWAY
 Kindel & Graham. 785-87 Mission st., San Fran. (isco, Cl.
 MOKEPOTS
 Wagner, & Park Place, New York, SNAKES
 Bert J. Putnam, 490 Washington at., Ruffalo, New York.
 SNAKE DEALERS
 W. Odell Learn & to., South Side Military Plaze, San Antroito, Tex.
 W. Odell Learn & to., South Side Military Plaze, San Antroito, Tex.
 W. Odell Learn & to., South Side Military New York.
 Boold Renake Farm, Brownsville, Tex.
 SOLDERING COMPOUND
 Bassanells & to., 1220 Carroll st., Baltimore, Md. Chicago, Ill.
 SONG SLIDES
 Siandard Slide Corporation, 209-213 W. 48th St.,

ming & Cover Co., 173 Jo

City. F. Socias, 264 Canai st., New York City. Tucker Duck & Rubber Co., Ft. Smith, Ark. United States Tent & Awaing Co., 229 North Desplaines st., Chicago, III.

TENTS, SAILS AND AWNINGS TENTS TO RENT

TENTS TO RENT hownie Bros., 644 S. San Pedro St., Les An-gelea, Cal. outer & Stewart, lac., 371 Pacific st., Brook-lyn, N. Y. C. Goss Co., Detmit, Mich. I. Mages & Son, Inc., 147 Fulton st., N. Y. C. inited Statea Tent & Awning Co., 229 North Desplaines st., Chicago, ill. THEATER TICKETS (Bell and Zeneral Sect Caupa) For

 I<sup>19</sup>.
 Ivring Schwarta & Co., 1472 Broadway, New York City.
 N. Shure Co., 237 241 W. Madiaon st., Chicago.
 Singer Brohera, 82 Bowery, New York City.
 Samuel Weinbaus Co., 722 Penn are., Pittsburg.
 WATERPROOF WAGON COVERS
 J. C. Goss Co., Detroit, Mich. SPORTING GOODS (Roll and Reserved Seat Coupon) H. C. Evans & Co., 1522 W. Adams st., Chicago, H. C. Hunt & Co., 1502 W. Adams st., Chicago, H. C. Hunt & Co., 1500 W. Adams st., Chicago, National Ticket Co., Shamokin, Pa. THEATRICAL CONCESSION SUP-

100 W. Belden ave., Syracoaa. PLIES Co., 634 Eighth ave., N. Y. O. Universal Theatres Concession bash ave., Chicago, III. slen Co., 180 N. Wa-THEATRICAL FOLDING BICYCLES, PADDLE WHEELS AND DEVICES

STLK, Worsted, Lisie, Cotton Tights Specialists A CHAUTAUQUA SONG IS NEEDED Symmetricals, etc. Large stock. Or made to order trices moderate. (Continued from paga 37) GANTNER & MATTERN CO., Sas Francisco, cally sung and well worded, would make a publisher rich." - ---

In compliance with that call from the hnstiing

aced of such a chautauqua song. All royaltian to be the property of the publisher, the author

and composer. Addrass all posms and music to Fred High, 35 S. Dearborn street, Chicago.

WHEN THE CHAUTAUQUA COMES TO TOWN

Lyrica by Sidney B. Holcomb

Chautauqua time has come around, With ail its song and mirth; With lis harmony and beauty,

Good will and joy on earth. Thera's nothing that will chear you, Be fortune up or dawn,

CHORUS

We are going to hold chantauqua In the oid home town today. Every one will be thera. Thay will came from miles away. The melody and gemes of thought Will bruch away the frows. Come on along, join the happy threag, When the chautangua comes to tawn.

They have bright stars from all the world.

We are going to held chantauqua

They have bright stars from all The best that gold can buy, To bring the sulls of happiness, Or teardrop to yaur eye. So come, get started early, All cares and serrow draws,

All cares and serrow drawn, Down whera thay maka yau welcome. When the chautauqua comes to town.

MR. HABERSTRO'S RECITAL

Aibert d'Schu Maberstro, Basso Cantante, gave his first recital of the season on Monday

with finished technique and subtla sympathy:

with finished technique and subtia sympathy: and the program, was composed of interesting and beautiful selections which made an artistic nut well proportioned whols. The happiest point of the program was that its variety anabled the andience to know what apiendid, what rich tones, and what dramatic ability, Mr. Haber-arro presenses. His signing is magnificent. Ha has a big resonant voice which he handles with the numest skill; a commanding stage prasence, and exceptional powers of impersonation. Off.

Haberstroie tones ara so full and espressiva and his interpretation so acute that when he sang Mendelssohn's 'O, God Have Mercy.' one's

going to the meeting, hen the chantauqua comes to towa.

and

Like

All royaltias

J. J. WYLE & BROS., IIC. Successors to Stegman & Wet. 18 and 29 East 27th St., New Yark Gity. TOILET GOODS AND SOAP E. M. Davis froducts Co., 1305-21 Carroli ava., Chicago, Ill. TOYS American-Made Stuffed Toy Company, 123 Biescker st., New York City. Elektra Toy & Noreity Co., 400 Lafayelle at., New York City. The Globe Teddy Bear Co., 501-9 Christopher ave., Brooklyn. N. Y. Willer Hubber Co., Akron, O. Miller thubber Co., Akron, O. Miller thubber Co., Akron, O. Miller thubber Co., 1845 Madi Ison St., Chicago, III. TOY BALLOONS

### TOY BALLOONS

LS TOY BALLOONS Broadway, New Broa

land, O. N. Suure Co., 237-241 W. Madison st., Chicago, Shryock Todd Co., 824 N. Eighth st., St. Lonis.

TRUNKS M. Kotler, 506 Sirth arc., New York Oltz. Newton & Son, 50 Elim st., Cortland, N. Y. C. A. Taylor Trunk Works, 28 East Randolph st., Chicago, III. TURNSTILES

 SKATES
 TEACHER OF VENTRILOQUISM
 (Automatic and Registering)

 Chicago Roller Skate Company, 224 North Ada st. Chicago, III.
 TEACHER OF VENTRILOQUISM Prof. S. H. Lingerman, 705 N. 5th st., Phillphia, TELEPHONE HOLDER
 (Automatic and Registering)

 St. Chicago, III.
 TEACHER OF VENTRILOQUISM Prof. S. H. Lingerman, 705 N. 5th st., Phillphia, St. Chicago, III.
 (Automatic and Registering)

TURNSTILES (Phona Hands Free) Kaliajian Hand Appliances, 1930 Washington Visible Coin Stile Co., 1224 E. 111b st., Cleve-land, Ohio.

R. W. Stockley & Co., Sin B Walnut st., Phila, UNIFORMS & THEAT, COSTUMES De Moulin Bros., & Co., Dept. 10, Greenville, 111.

VASES Bayless Bros. & Co., 704 W. Main st., Lonia-ville, Ky.

 ville, Ky.
 VAUDEVILLE AGENCIES
 Ackerman & Harris, 281 O'Farrell st., San Francisco.
 M. Barnes, 36 South State st., Chicago, III, Francisco.
 W. S. Cicreviand, Proctor's Palace Theater Bidg, Serv Lover Circuit of Vanderlile Theaters Alt, Casar Theater Bidg., San Francisco.
 Jones, Linick & Schaefer, 110 South State al., Chicago, III.
 Western Vanderlile Mgrs.' Assn., Chicago.
 VENDING MACHINES
 Millard's Gum Vending Corp., 486 Broadway, New York Clifs.
 VENTRILOQUIAL FIGURES
 Heaney Magic Co., Berlin, Wis Theo. Mack & Son, 621 S. Clinton st., Chicago.
 WAFFLE MACHINES (Burst Puff)
 Talbot Mg. Co., 111 N. 15th st., St. Louis, Mo WAGONS
 Wm. Frech Co., Maple Shade, N. J. WATCHES
 Altbach & Rosenson, 208 W. Madison st., Chicago. It. Lutaway Importing Co., 606 Breadway, Alter & Co., 165 West Mailson st., Chicago, Heaney, Trophic Co., 606 Breadway, (Burst Puff)
 Talbot Mg. Co., 111 N. 15th st., St. Louis, Mo WAGONS
 Wm. Frech Co., Maple Shade, N. J. Watter & Co., 168 West Mailson st., Chicago, Alter & Co., 168 West Mailson st., Chicago, Mit. Intaway Importing Co., 606 Breadway, N. Y. C. M. Gerber, 727-729 South st., Fbiladelphia, Pa, Joy Hagn Co., 2003 Ge W. Madison st., Chicago, M.
 The sure we ahould all be as bappy as kings.' This familiar rbyme could most fittingly be appreciative andience was at the alterned accompanist, the program, all were elements to make the tentive cad enthuelastic; the accompanist played with finished technique and subtla sympathy: and the program, was composed of interesting VAUDEVILLE AGENCIES

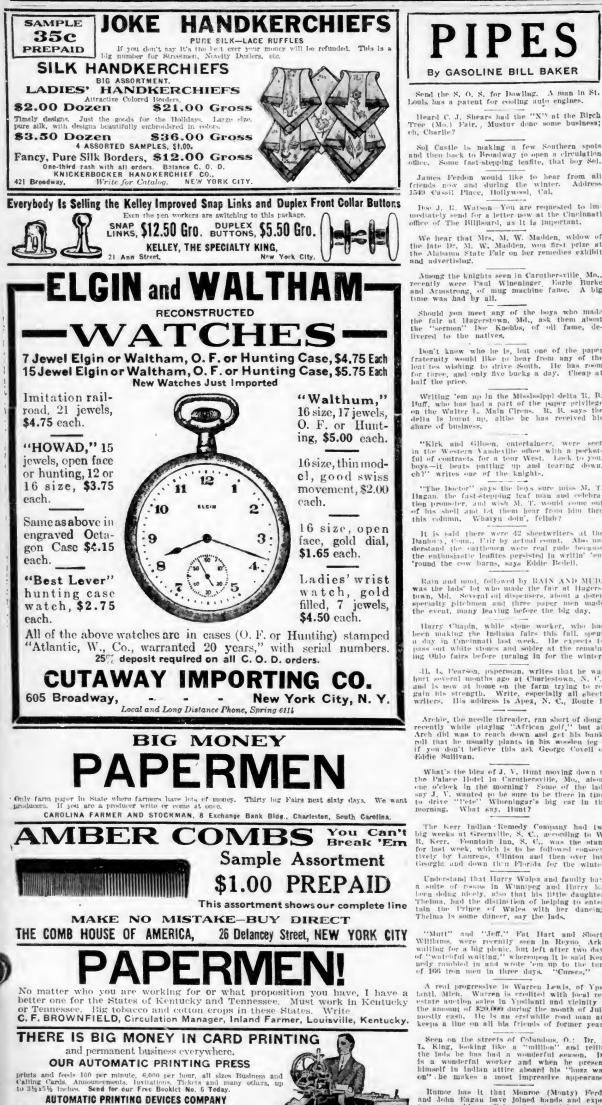
While Preud Co., Maple Snate, N. S. WATCHES Althach & Rosenson, 203 W. Madison st., Chigo, Alter & Co., 165 West Matikon st., Chicago, 111 Cutaway Importing Co., 605 Readway, N. Y. C. M. Gerber, 727-729 South st., Philadelphia, Pa. Joy, Hugn Co., 300-306 W. Madison st., Chicago.

Goss Co., Detroit, Mich. WATERPROOFING

WELCOME HOME PENNANTS WELCOME HOME PENNANTS Standard Silde Corp., 200 W. 48tb st., N. Y. C. WHIRL-O-BALL Briant Specialty Co., 36 East Georgia at., in

Robeson Preservo Products

Port Iluron,



Street, San Francisco, California. (Pormerly S. B. Feuerstein Co., of Chicago.)

Doe J. R. Watson-You are requested to im-mediately send for a letter now at the Chelnnati office of The Billboard, as it is important. We hear that Mrs. M. W. Madden, whow of the late 1r. M. W. Madden, won first prize at the Alabama State Fair on her remedies exhibit and advertising. Among the knights seen in Caruthersville, Mo., recently were Paul Wineninger, Earle Burke and Aroustrong, of mug machine fame. A big time was had by all. Should you meet any of the boys who made the fair at Hagerstown, Md., ask them about the "serman" hoe Knohbs, of oil fame, de-livered to the natives, Don't know who he is, but one of the paper fraternity would like to hear from any of the lost tes wishing to drive South. He has room for three, and only five bucks a day. Then at half the price. Writing 'em up in the Mississippi delta R. B. Juff, who hus had a part of the paper privilege on the Walter L. Main Circus. R. B. says the delta is hurnt up, altho he has received his share of business. 543 Broadway, "KIrk and Gibson, entertainers, were seen in the Western Vandeville office with a peckst-ful of contracts for a tour West. Lack to you, boys-th heats particing up and tearing down, ch?" writes one of the knights. "The hoctor" says the boys sure miss M. T. Hagan, the fast-steeping leaf man and celebra-tion prometer, and wish M. T. would come out of his shell and let them hear from him thru this column. Whatyn doin', fellah? Sharpen your own Safety B'ades It is said there were 42 sheetwriters at the Danhovy, Cont., Fair by actual count. Also ma-derstand the cattlemen were real rule because the entimisatic leaffices persisted in writin' 'em 'round the cow barns, says Eddie Bedell. Rain and mud, followed by RAIN AND MUD, was the lads' lot who made the fair at Hagers-town, Md, Several oil dispensers, about a dezen specialty pitchmen and three paper men made the event, many leaving before the blg day. Harry Chapin, while stone worker, who has been making the Indhama fairs this fail, spent a day in timelinati last week. The expects to pass out while stones and solder at the remain-ing Ohlo fairs before turning in for the winter. -II, L. Pearson, paperman, writes that he w hurt several months ago at Charlestown, N. G and is new at home on the farm trying to r gain his strength. Write, especially all she writers. His address is Apex, N. C., Route Archie, the needle threader, ran short of dongh recently while playing "African golf," but all Arch did was to reach down and get his bank-roll that he usually plants in his wooden leg-if you don't believe this ask George Covell or Eddie Sullivan. What's the idea of J. V. Hunt noving down to the Phlace Hotel in Carnthersville, Mo., aloni one o'clock in the morning? Some of the lads say J. V. wanted to be sure to be there in time to drive "leter" Wheningar's big car in the morning. What say, Hunt? The Kerr Indian Remedy Company had two big weeks at Greenville, S. C., according to W. R. Kerr. Fountain Inn, S. C., was the stand for hast week, which is to be followed consecu-tively by Laurens, Clinton and then over into Georgia and down then Florida for the winter.

The Billboard

Understand that Harry Walpa and family have suite of rooms in Winnipeg and Harry Las-een doing alcely, also that his little daughter, behan, had the distinction of helping to enter-ain the Prince of Wales with her dancing, helma is some dancer, say the lads,

"Mutt" and "Jeff," Fat Hart and Shorty Williams, were recently seen in Reyno, Ark., waiting for a big plenic, but left after two days of "watchful waiting," whereupon It is said Ken-nedy rambled in and wrote 'en up to the tune of 166 from men in three days, "Curses,"

A real progressive is Warren Lewis, of Ypsi-hanti, Mich. Warren is credited with focal real estate unction sales in Ypsilanti and vicinity to the amount of \$20,000 during the month of July, mostly east. He is an erst willie road unan and keeps a line on all his friends of former years.

Seen on the streets of Columbus, O.: Dr. A, L. King, looking like a "million" and telling the lads he bus had a wonderful season. Due is a wonderful worker and when he presents himself in Indian attire aboard his "louzz wag-on" he makes a most impressive appearance.

Rumor has it that Monroe (Monty) Ferdon and John Eagan have joined hands and expect to open a big medicine show in Atlanta, Ga. for the winter. Monty took a good rest fast winter in indianapolls and should be in prime

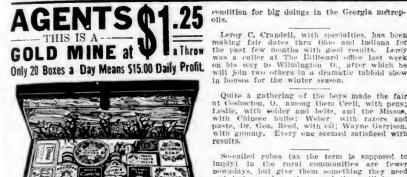


### NOVEMBER 1, 1919

### The Billboard

### SHEETWRITERS HER SHEET FOR YOU SOLDIERS SAILORS PAPERMEN

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 FOWLER, Ferguson Building, Pittsburgh, Pa. of sample copies to work with.



LUCKY 'LEVEN COMBINATION IN DISPLAY CASE Full size of box 0x13% inches. Each article full drug atore size. Retail value 33.35; you sell for \$1.25 to \$1.50; cests you cuth Soc. TillNK OF ITI il ARTI-CLES FOR LESS THAN Sc EACH. When you show your customer this gorgecus outfit, with purple padded corer, the array of fine twillet goods (that always ap-peals to milady's leart) will dazzie her eye, and when at the end of your spiel you state her eye, and when at the state of your spiel yours, even if she has to borrow leve or steal it.

BIG MONEY FOR CREW MANAGERS. This Lucky 'Leven package has been a "Incky find" This Lacky Leven package has been a "linky had" for all parties. Complete outfit each express approald for \$1.33. SPECIAL OFFER TO BILLARDARD READ-ERS 10 Boxes and Sample Case free for \$3.00. Get busy quick this one of our "37 Varieties," all colu coavers time-third deposit required on large orders;

E. M. DAVIS SOAP CO. 542 Davis Bidg. CHICAGO



MACK SENNETT COMEDIES BATHING GIRLS' REAL PHOTOS. 8x10. Assorted, \$2.50 per Dozea. Post Card Size 25 Assorted, \$1.00. Miniature Sets, 15 to set, 25c per Set. Petage prepaid. IUNSLINN PHOTO STUDIO 447 S. Main St. Les Angeles, California.

PERFUMED SACHET \$1.20 Gross, In 5-Gross Lots. \$1.35 Gross, In Single Gross Lots.



LADY LOVE PERFUME (%-00. Vials) \$2.15 Gross, in 5-Gross Lots, \$2.25 Gross, Single Gross Lots, D FOR DIT 1920 LATALAS; AND SAMPLES, NAT'L SOAP & PERFUME COMPANY, Orth Wells St., Chicago, III. SEND NAT'L 160 North We

Every Home on Farm, in Small Town cr Suburb needs and will buy the wonderful Aladdin loal Oll Mantle Lamp. Eve times as bright as elec-tric Tested and recommended by Government and leading linkerstitles. Awarded gold medal. One farmer risersed over \$500 in six weeks. Hindreds with rise or autos carring \$100 to \$100 per month. No experience needed. Excellent sparse time and ove-uing selice. No CAPITAL, REQUIRED, Write quick for distributor's proposition and Lamp for free triat. NANTLE LAMP TO., 202 Aladdu Hidg., Chicago

### **Business Stimulants**

furnish you with Sales Boards to your lik-il us what kind of merchandise would suit oners, t'an also furnish you with anything evely, Watches or Diamonds, Write for prices, WAY NUCLIFY t'O (Not. Inc.), 707 12, 13r Chicago, Hilmois,



SAY "I SAW IT IN THE BILLBOARD."

Leroy C. Crandell, with specialties, has been making fair dates thru Ohio and Indiana for the past few montis with good results. Leroy was a caller at The Billboard office last week on his way to Wilningtou O., after which he will join two others in a dramatic tabloid show in houses for the winter season.

Quite a gathering of the boys made the fair at Coshocton, O. among them Ceeli, with pens; Lesdie, with colder and helts, and the Missue, with Chinese bulks; Weber with razors and paste, br. Geo. Reed, with oil; Wayne Garrison, with guinny. Every one seemed satisfieed with results.

So-called rubes (as the term is supposed to lunj(y) in the rural communities are fewer nowndays, but give them something they need and looks good to them, and they will be en-thuslastic purchasers—and pay a good prive for it. The main thing is to create a market—and hold it.

At Atlanta, Ga., for the big fair: Harry Maiers, the tie form kid, aimost by his lone-some in the way of specialty demonstrators. Harry is now specting a uew "sax." a recent purchase, and headed toward New Orleans, Says by will return North in the spring, and sends first to all friends.

C. Edwy. Williams visited and decorated the grave of the late Big lasst Wallace in Ashland Gemetery, St. Joseph, Mo., and in a letter to Bill last week enclosed a sprig from the small cedar tree—a beautiful oue—which grows at the foot of "Big Foot." also several clover leaves picked from the departed one's grave.

Mrs. Bonnie Waldron Informs us that her hus-band, Dr. Chas, Waldron, is seriously ill at the Missouri Baptist Sanitarium, St. Louis, Mo., and would appreciate hearing from the Tiger Fat boys, Florence and Prince Nanzetta, Dr. J. B. Grant and all other friends. Address care of Model Hotel, Fifteenth and Market streets, St. Louis.

Roy Easter and wife arrived in Cincinnati the forepart of last week. Roy has rented a large store on Reading Read about ten blocks from the center of the city, where he will demonstrate, advertise and handle accents for Sizz Chemical Company products. Roy and the Missus have been on the road all summer, working from their auto and report excellent results.

Wayne Garrison made the Market in Colum-bus, O., recently with gunmy. Wayne opined to the boys that it is a wonderful place to sell a stek of stick 'or fast, and when he sells 'em a stick they get sticked on It. Bill opines that Wayne is a sticker with the sticky stick, and usually hands a stick to each sticker who sticks -and without "sticks" — even in the sticks.

Dr. George Reed says he has been taking a two weeks' rest after making fourteen fairs and has signed with the McCoy stores to work two weeks in each of the following towns with its corn remely, opening November 3: Altoona, Pa.; Lancaster, Pa.; Baltimore, Md.: Washing-ton D. C.; Richmend and Nerfolk. A., George says his fair season has been a good one.

All conditions point to a big Christmas trade this year, both inder and outdoor, and demon-strators should realize bauner business, espe-cially the former just previous to the holidays. Pick out what you want to hundle and think profitable, and get used to it before the heavy grind begins, remembering that the quality of the demonstration is about fifty per cent or more toward making sales.

II. E. Parker, accompanied by his mother. Mrs. L. J. Gray, passed than Cincinnal October 20 on their roturn trip to the Coast to spend the winter in Soattle. II. E. has an elaborately framed auto for demonstrating and selling blankets. He has been making fairs and worked Eastward during the summer. Wishes to be re-membered to all friends, and says tell the bys on the Coast he will seen be among them.

The following (unsigned) notes from the Gibbs & Levy Connedlaus: The show opened HS senson October 13 at tilasfori, 11. The com-pany consists of cight people, clifton remedies being handled. The roster: Gibbs and Levy, proquietors and manages; Sau Levy, fecturer and straights; Jack and Luiu Kinnehrew, spe-clattles; Dec and Tressa Gibbs, speciaties; Jack and Evelyn Depew, specialities; Mrs. Sam Levy, treasurer.

Waiter Dodge opines from observation that there is no place in the good old U, S, A, where the pitchman works as freely as in Phila-delphia. Logonit, such statements as this read good now and then—lot of fellows kick the props from nucler the "bouse they confortably live in" while the bouch is watching or listening, add with (figuratively speaking) invisible wires have it staunchly supported with invisible wires.

Volution be your own bess with our Key Check Outling Good for 55 a day stampler names on pecket key checks foat etc. Sample check, with your name and address. Its PEASE DIE WORKS, Dast. D. Winebaster. N. H. SAV "I Saw II is the The Pull poaced in Save and (Continued on page 72)

ferent styles

of Genuine

COMBS PREPAID.

AMBERINE



UNBREAKABLE

roughly abused.

Prices given

in not less

than half

gross lots.



\$16.50

PER DOZEN

CHICAGO, ILL

PREMIUM USERS

SALESBOARD OPERATORS

This Watch Chain and Knife Set re-duced in price, consisting of gold-plated, flat, open-face model, 16 size.

Same as above, with Octagon Watch, stamped 15 Jewels. **\$5.50 Each** 

Attractive folding salesboards free.

Deposit Required on C.O.D. Orders

CUTAWAY IMPORTING CO.

605 Broadway, New York, N. Y.

LARGE ACHROMATIC TELESCOPE MADE UPON NEW SCIENTIFIC PRINCIPLES. Desitively such a good Telescope was never science and the second telescope was never anufacturers of telescopes in America. We control entire production; messure actions. They are nicely brass bound with scientifically ground opumer in the country or at the secside resorts should certainly mer should be without one. The secside resorts should certainly exists are brought to yiew with astentishing clearmess. Sent ty mail 99 cents. Our new Catalogue of Watches, etc., acut with each d not miss it. We warrant each telescope just as represented or ared Letter, lost office Money Order, Express Money Order or newsdawler or storekeeper will order one for you. Whether con-

your newslaater or storekeeper will order one for you. Whether of To dealers, 6 for \$4.00; \$84.00 Gross F. O. B. New York. EASTERN NOVELTY CO., D. M., 172 East 336 St., New York.



No Orders Shipped Without Deposit.

SINGER BROS., 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 fel designs sewed on these pillow ters. Theire different styles: MOTHER, SISTER, SWEET-HEART, ARMY NAVY, VICTORY, SOU-VENIR DE FRÂNCE, FRIEND, U. S. A., BULLDOG, BATHING GIRL, SERVICE IN FRANCE.

Send us \$1.85 for sample of each, or \$22.00 for the tull assortment. We know your order will follow.

THE CHESSLER CO.

308 W. Baltimore SI., BALTIMORE, MD.

WE ISSUE NO CATALOG-BUT

we have the Prices that talk. Be centineed by sending us your orders. NON-TARNISHABLE BAR PINS, as illustrated, assorted designs, made of white metal, having all the appearance of sterling silver with plathnum finish, set with about 40 finest white brilliants obtainable. OUR SPECIAL PRICE, \$16.50 Dozen. SAMPLES, \$1.50 Each.

Gold Fuled BRACELET WATCHES, 7 jewel. Our price, \$4.35. 12 SIZE OCTAGON WATCH, open face, gold filled, 15 jewel, Bridge Model, fine Lever Movem \$6.75. same as above, in 12 size, round, open face, \$6.25, and 16 size, round, open face, \$6.00.

BRAUDE & SALTZBERG, 19 S. Wells St.,

YOU WANT

WHAT

ON SEA FARM OR RANCH ON SEA FARM OR RANCH Closed 9 Incles and open over 3 ft. lenses. Guaranteed by the maker.

estropes, safely packed, prepart, ... ler. This is a grand offer and you mer refunded. Send **99 cent** by ink Draft payable to our order, or mer or dealer, send cash with order.

### PIPES (Continued from page 51)

Atianta, Ga., for a tour of the South until istmas or later. The folks send best regards to all friends.

A veteran of pitchdom, F. J. Foster (about 60 years "young"), who has been working soap in Philly-coattess, sleeves rolled up, collar cov-ered with handkerchief and snow white vest, re-gardless of cool weather-was expected to check out of the Quaker City last work, after a very successful stay. It is said Foster still retains his characteristic entertaining ability and single handed is able to cope with many others with a strong bally back of them.

Business is "business," and giving the other fellow all the benefit-low profit-ls peor busi-ness. Some have the ubility to get hig dough and get away with it-same as the iccal mer-chant, but they have learned their loss. The greatest harm to the pitchman's calling is in the novice, who imagines he is a "big money guy," and fails down in bis closeny, or lets the natives know his profits-did you ever see or hear of a successful local merchant do this? If. A. Dencines transmission

If. A. Donoine informs us of the death of floward S. White, some times known as "Raldy," at Birmingham. Aha., October 17 of typiold fever. Mr. Howard was formerly In the carnival field, but for the past two years had been successfully working as a sheetwriter, until a few mouths ago with Mr. Bonohue, who states that the passing of M. White has affected him greatly and the profession has lost one of It smoot able representatives.

John Burroughs writes that he followed the Prince of Wales from Winnlper to the Coast and did "monstrously" with the leaf, except at Vancouver. He doubled back to Calgary and later to Winnlper. Says he will be in Canada for another winter, as he is on a good paper and under one of the best circulation managers. L. C. West, in the business, Regarding Win-nlper, Burroughs tells us there are but two men allowed to work on each paper, but no reader. reader.

Pitchdom was well represented at the home-coming celebration at Madison. Wis., and every-lody made an addition to their winter's hank-roll. Among the fraternity were Dr. Brown, with medicine: P. C. Greenwald with inten-sifiers, and W. P. Kennelly, with the sheet. The committee In charge of the event were all live wires and put the boys on the best obtainable jocations, right on the main stem. There is a rumor that "Curiy" Keneniiy purchased a divver the following week.

The list of "towns again open" is much larger than that of the "towns closed," so cheer up. Also, the percentage this fail of the towns opened during the summer and autumn is far ahead of last spring. Another thing noted is that althe there are still many exceptions-tee many-the pitchman is fast learning to con-sider his profession more along mercanthe lines and that the future is to a marked degree gor-erned by present methods. Conditions have changed, so must the methods—of some.

I. E. Tibbets was seen shaking hands with knights of the tripod and auto in Muskogee, Ok. Among others there recently were Ed-wards, with oil: Texas Jack, with soap and rings; Dr. Wilder, of Chicago, a purceper of books, and his wife, a wire worker, a solder demonstrator and a cement man. It is said that there is but one corner for the boys to work on in Muskogee, but all have so far worked to each other's interest and the reader remains the same, "two bones" per day. The cotton outlook in that section is said to be good.

Dr. Pizaro better known as James Ferdon, the "Silver Crown Prince," closed his season





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 Intensi-fer 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 compo 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,

"THE EASTERN" IS A LARGE ACHROMATIC TELESCOPE

in 4 sections,



SPECIALS

31

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6

MOTHER

GILLETTE RAZORS for P

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PER

betaber 14 at Allentown, Pa., and a few days late adeparted for his home in Hollywood, Cal., lo spend the winter. Some say that Jim really has retired from the medicine game—time will tell. Col. Chas. Withman. of Kentneky, a most assisting Pizaro all summer, teaching physical enture, selling medicine and otherwise aiding part a very successful senson. When the shaw closed James presented his performers with cash presents, each receiving from fifty to each hondred dollars.

Inv you noted that several of pltchdoms last, object and popular representatives have been fighting for their rights in towns closed to theraut merchants—and won out? Granting lasy received the jathsfartion of victory as well as large sales us a result of their action, does this not in many ways benefit the fraternity as 6 whole? Not only in the particular bocality, fait ether communities are reminded that, altho-here are exceptions—and the same pertains to local merchants everywhere there are geores of traveling demonstrators (the merchant is a demonstrator) eugaged in legitimate business, and have rights as true Americans. But, the main shject should be to prove oneself worthy of consideration at all times, and these towns will remain open. remain open.

will remain open. Al, G. Trimble, 512 Beliefontaine avenue, Kan-sas (uv, Mo., wrote last week that the had just received a wire from O. W. Hines, undertaker at Wahita Falls Tex., stating that Louis Hent-gen had been falled it, or near, Wichita in a railboad accident. Messrs, Hentgen and Trimble were old friends and had been companions dur-had hat beetously corresponded, thus the Wichita undertaker was able to learn of some the who knew him. Mr. Hentgeu was about 35 years of age and was been in Oscoela, Ia. He had the Widhe West as a while stone worker of marked ability. Gittle has been learned of Las surviving relatives, except that he has two were the cousins, but their addresses are not knewn, aitho one of them, according to Mr. Jindier details may be gained by addressing inlertaker O. W. Hines, Wichita, Kan.

A few lines from an erstwhile veteran of the bosiness for several years were ansing Bill's commulcations received last week. They came from that former length producer and enter-lainer. Fred Keaton, now residing at Abbotsford. Wis, part of which follows: " Pr. Lew II. Cooper and family just fullshed a week's en-pagement here at the Opera Thouse and I must admit that among all the medicine shows that have been here Cooper puts up one of the clean-est and best of all. He has a lot of nevelties from the well-worn kind. He is an excellent taker, uses good language and is the possessor of a personality that pleases. He certainly hands out the goods-without a context-and leaves this town with everybody his friend, as well in gread shape for the next to follow him, the builds up the business where many do the opposite. I wish to be remembered to my many a blackface comedian and magician for about twenty years.

James and the second of the tests a good clear, so their think-tanks will be in proper working order, and we'll keys of the fast a good clear, so their think-tanks will be in proper working order, and we'll keys of the past September Do Sutton made his first higu pitch in Toronto to the hig fair. By the way, where are the following olditmers, who were there; Johnsteley, from West, Tommy Young, Harry Mentford, Jimmle Kinesella, Doc Shivers, Louie Levi, Hank Sacord, Andy Jeffries, Billy Stoner and a lot of others? Doe Sutton: "tooneoody kick that cuspidor over this way) Those were the days, Kid, when the boys got pienty of a ction and we never knew of closed towns." Following this the boys listened to Mr. Always DoWell and blue to sutton, after oillis the crowd's automated dollars-days they have han, which caused anniale Sutton, after oillis the crowd's attention that it was "snowing out-de-dollars worknudred-dollars-days they have han, which attention that it was "snowing out-de-dollars -when I sold my brother's automobile- and a first power days work. "Weil," re-marked Harry Phillips, who is still around the Winnipeg diggins, "these birds in the olden days and a great amount of territory, and plenty of room to work in the open." Then all went between solid and the point. "The black and success of all worthy pirchnen and departed their respective ways to dreams of the future.

ilave you looked thru the letter list in this is There may be a letter advertised for you.



ORIGINATORS OF 7-IN- BILLBOOK

We are now giving hearter and heller stock of leader than ever before. Price, \$27.60 per Gross-Black, Price, \$20.00 per Gross-Tan. Also better quality (Black conv., \$42.00 end \$48.00 per Gross. Sin-\$10 sample, 35c. Not of four Books, \$1.25.

BRACKMAN-WEILER CO. 637 W. Madison Street, CHICAGO, ILL.



#### MCCLELLAN SHOWS CLOSE

73

# Season Proves Best in Their History-Will Reopen Next April

Will Reopen Next April The McClelian Shows closed their fourth tour at Council Grove, Kansas, shipping to Ablene for the winter. The searce of 1919 was the best by many thousands of dollars this company has ever had. The show will reopen April 18. 1920, much larger than ever before. The following accepte feft the show at Council Richards Shows: Mr. and Mrs. C. Q. Ray, Paul Bay, Houser Grine, Prof. Joseph Laroux and wife, Drville Dolge and wife, T. K. Thillips and wife, Cyrel Phillips, Wu. McDonaid and wife, Salvador, Reno Lewis and wife, B. T. Williams, Count Zaino, the maglelan, Murn-ham, Oscar Dieson and wife. Ed Anderson, Doe Blanchard, Mr. Van and six agents left for flugo, Ok. Bud Wilte, Mrs. White, Ray Zhumer and John Brown jolned Heinz Bros, at Wichita, Billy Borbo, George Totritige, Jack Wilhinas and the merry-go-round and ferris wheel crews weut to Ablene to help put the show away. Mr. McClelian, while the show was in Council

#### MANY REPEAT ORDERS

Chicago, Oct. 25.—Selling Gump Cartoon win-dow signs is a snap, in the opinion of the Land-field-Kupfer Co., judged from the manner in which the agents are sending in repeat orders. This company had a half-page advertisement in The Billheard of the Issue of October 4. The curtoons were drawn by Sidney Smith, of "O. Min." fame, published dally in The Chicago Tribune. These cartoons are enlarged and printed on glazed paper. II:14 inches in size, with a biank space below where the merchant can print remarks of special sales, etc.

#### C. A. WORTHAM

# Shows His Loyalty to Showmen's League

Mr. Showmen: Do you know the real Clarence Wortham, better known as the Little Ginnt of the carnival? If not you have certainly missed meeting Go's own Nobleman. I suppose that some folks will say that this expression is a little strong, but 1 am not letting my en-thusiasm run away with my sense. I am simply stating a fact. I dent't know of a worthy pro-ject on which Clarence has ever been approached where he hasn't in that characteristic way of his, said, "Sure, jut me down for a hundred." and that is the very remark that he made when president Taibot of the league asked him what he would denate towards buying head stones for the Showmen's League dend in Woodhawn Cemetery.

he would donate towards buying head wondes for the Showmen's League dend in Woodlawn Cenetery. Many men go thru life satisfied to get theirs. but Wortham has a religion that is certainly well worth studying. It seems that his greatest pleasure in life is helping his fellow man. If the outdoor show business had more Clarence Worthams what a wonderful business it would be. Not only did Mr. Wortham set his name down for a hundred, but he personally saw that each member of the show gave something, and instructed the president to use his name on all of his shows. With that kind of co-operation there is no doubt but that the president will have no trouble in raising the required automt to place a headstone and marker at the head of each buried member of the League, as well as the unknown dead of the Hagenbeck-Wallace wreck.—A. D.

#### EAU CLAIRE ELKS' CARNIVAL

Eau Claire, Wis., Oct. 425.—Eight outside ands have been engaged to play at the Elks' aralval here, opening today and running until ovember 1. Hundreds of outside concessions ave been granted space on the principal streets.

#### CAL STEWART IN HOSPITAL

Chicago, Det. 25.—Cal Stewart, of "Uncle Josh" fame, known over the carnival world, is in the American Hospital in a serious condi-tion. It is said he may undergo an operation.

Under the auspices of the Daisy t'lub t nual Mardl Gras at Salem, O., will be Thursday night. October 20. Many new rovel features will be introduced this year. Ing to the war the celebration was dis-with has year. There will be a unidway at usual concessions will hold sway on Main. W 311



#### The Billboard

NOVEMBER 1, 1919



# **RIVERSIDE FAIR**

#### Exhibits Unusually Large

#### All Exhibit Halls Filled and Three Immense Tents Also Used-Fair Is Huge Success

Rivershie, Cal., Oct. 25.—The Southern Cali-formin Fair et Rivershie closed its gates Saur-day night on the most successful fair since the organization of the association. The at-tendance for the tive days ran well over sixty thousand, and all concessionities and show-men, as well as the association were well pleased. day the

thousand, and all concessionalizes and show inclusion. The second second second second second learsed. The second second second second second learsed. The second s

RODNEY G. WHITELAW,

# Secretary of the Cape Girardeau Fair, One of the Oldest and Most Suc-cessful in Missouri

Mr. Whitelaw has made such a competent secretary that he is retained on the job cach year without a dissenting vote. He is one of the weathy men of Capa Girardeau and, as he is good engaged in active business pursuit, has due time to devote to such things and carries on this work as a holb. Secretary Whitelaw goes to his office nearly every day in the year to attend to some mat-ters pertaining to the fair, and for the few months preceding the fair, and for the few months preceding the fair each year he works of \$10,000 a year, and still be gets practically nothing from the fair association. It is said that no corporation has a better set of records than Secretary Widnelay keeps

the Cape Fair. Everything that is done, no ter how big or how small, is made a matter of alled record. He is said never to have lost his matter how detailed rec (Continued on page S7)

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#### RUTH LAW GOING ABROAD

Ruth Law, the aviatrix, left Chicago for New York a few days ago, and will sail for Europe. She announced that she will return in the for the 1920 fair seasen, and in returning will have something of interest a demonstrate to fair secretariles that is altogether new and, as a consequence, of absorbing interest.

#### DRIVE LAUNCHED

# To Secure \$50,000 for New Buildings for Memphis Tri-State Fair

Memplós, Tenn., Oct. 25.—A financial drive to secure \$50,000 to construct new buildings for the Tri-State Fnir has been opened by a com-mittee headed by President Genbermond Manager-Secretary Frank II. Fuller of the fair. It ly said that all of the opresent buildings will be re-placed by modern structures in time for the next exposition. The mile track around which many famous thoreheads raced when the fair grounds was known as Moutgomery Park, is being done away with and a balf-mile course is in process of construction.

#### HASSAN BEN ABDIZ CLOSING

Chicago, Oct Oct. 25.-Hassan Ben Abdlz Ras writ-Colleage, bet. and that he is on his closely date ten The Billboard that he is on his closely date for the Sloux City Theatrical Exchange and has bad 12 weeks of fairs. He writes that he will be booked thru the same exchange next season in two acts: one act of seven Arabian acrobats and his old uct, "Little Adea and Hassan Ben Modiz." The acts have been engaged for a higher price uext season, he adds.

#### WESTERN GA. FAIR A SUCCESS

LaGrange, Ga., Oct. 25.—The Western Georgia Fair, which closed recently, was a great suc-cess, the attendance totaling 40,000 for the fire dars. The J. F. Murphy Shows played the fair, and Scenetary Brown Whatley states that he found them everything they claim to be.

#### DUFFIELD ON GULF COAST

Chicago, Oct. 25.-4 harles II. Buffield, pres-ident of the Thearle-Infileld Fireworks Display Co., has written The Billoord, on alluring sta-tionery, from Coden, Ala., where he is epending a few days at the Rolston Hotel on the Guif Coast

Coast. Mr. Duffield inclosed a pictorial booklet, show-ing a galleried hotel set back in a grove of

palms, with tossing salt water in the fore-ground. "I'm catching some of the big oues," he averred, but he failed to inclose pictures of the Bsk. Sets Dates for 1920—Fat Stock Show will Be Held at Fort Worth March 8 to 13

# CALVERT TO TOUR SOUTH

"The Great Calvert," sensational high-wire nrtist, who has thrilled tens of thousands of spectators at fairs thraont the country, is going to South America for a three months' tour. He will sail this week.

#### HAGERSTOWN (MD.) FAIR

The sixty-fourth annual Hagerstown Inter-state Fair opened October 14 and, notwith-standing the first day was marred by a heavy rain, 5,000 persons attended. The second day 15,000 were in attendance, and from then on the fair was an assured success. The president, Daniel H. Staley, wore a smile that wouldn't come off, and is being coagratulated on all sides on the wonderful exhibitions at the different entries.

#### DUTCH PRODUCTS EXHIBITION

The fourth annual fair of Dutch products is to be held in Urrecht, Holland, from February 23 to March 6, 1920. These fairs, althe organ-ized and started during the war, have been so successful that plags are already on fool to es-tablish permanent buildings, costing \$1,000,000. The city is centrally located, being equally distant (about 25 miles) from Amsterdam, The Hague and Rotterdam.

#### SOUTH AFRICAN FAIR

According to the Cape Argus, it is proposed to hold in Pretoria, South Africa, during next March and April, an exhibition for which \$500,000 will be raised. There will be a large display of agricultural, mining and industrial products of South Africa. An attempt will be made to secure a good representation of motor vehicles and agricultural machinery from the United States.

#### HARFORD CO. FAIR REVIVED

After a lapse of 15 years the annual Harford ounty Fair was revived at Bel Air, Md., re-

After a lapse of 15 years the annual Hartord County Fair was revived at Bel Air, Md., re-cently. The fair officials, headed by President I. Wal-lace Heaps and Secretary Edgar A. Gairnes, were congratulated on the excellent showing made. Thousands came from Baltimore and sur-rounding counties and paid tribute to the per-severance of the management in reviving this classical fair and the wonderfully able manner in which everything was pulled off.

#### THREE-DAY FAIR IN 1920

Winehester, Ind., Oct. 25.—At a recent meet-ing of the Randolph County Fair and Home-coming Association it was manimously decided to hold another three day fair the first week in October, 1920. The following officers were elected: E. W. Hill, president: O. E. Ross, Midon J. Miller and John P. Clark, vice presi-dents; J. Vining Taylor, secretary, and C. G. Illatt, treasurer. The association is to hold meetings on alter-mate Friday evenings throut the year, and two, are slarting out now to make next year's fair the biggest thing in the way of an agricultural obsplay and also in regard to entertainment fea-tures ever held in Eastern Indiana.

The belimere Trio has had a very successful season of fairs in the North, Manager John Delimere reports, and has just concluded a refurn engagement at the Macon (Ga.) State Fair, with four more fairs to follow.



WANTED-Free Acts, Shows and legitimate Concessions of all kinds. (Posi-tively no grift.) Come on. E. S. COREY, Supt. of Privileges, Aurora, N. C. RICHARO GARVEY. Sole Mfr. 2007 Besten Road. N. Y. City. Branch: Venice, Cal., Ted J. Miser, Mar.

#### FAMOUS "RUBES" AT MISSISSIPPI STATE FAIR

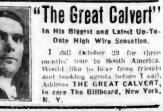
Jackson, Miss., Det. 25.—Bert Davis and wife (Iliram and Anni Lucindia) were one of the big filts at the Massissippi State Fair here this week, and their clever downtown work was the talk of the town. With an old-fashioned buggy and their strange rustic appearance and rural mannerisms, they kept the Jacksonitos guessing, and is was not until the middle of the week that the local folks got wise. The couple left here today for Waco, Tex., where they will do their downtown work in con-nection with the Waco Cotton Palace.

# AUTO AND TBACTOR DISPLAYS

Dallas, Ore., Oct. 25.-Polk County's eighth annual fair, which closed recently, was the best the association has ever held, attendance being greater and the exhibits far better than those of past years. Two exhibits shown here for the first time this year were the attomobile display, and the farin tractor and mechanery showing. They proved a big drawing card. The annusement features for the fair were furnished by the Brown Annusement Company. Two alrephanes that were to leave made dights at the fair failed to appear.

#### FAIR NOTES

Antonio Perry & Co, have just finished tweive weeks of fairs for two fieldinson Attractions and ane taking a vacation at their home sn West and the fairs for two president of the North American Pireworks Co., says his business at the fairs tids year is almost one hundred and diffy per cent greater than in previous years. Coriell & Co., have closed their sensor of fairs for the W. Y. M. A. Verne Coriel states that be company hal a very pleasant and successful sensor. Verne was formerly a member of the His Bagineers, 41st Div. A. E. F. Muge E. W. Swisher, president of the Colum-ins briving Association and vice president of the Grand Circuit Races of Columbus, O., was so enthusiastic over the Southenstern Fair at date the hundrata the gat one in front of the grand stand and announced the races bimself. Board Streight Trade charge of the sevent in Soft the hundrata features of the sevent in Soft he hundrata features of the sevent in Soft he hundrata features of the sevent in Soft for the hundrata features of the sevent in Soft he hundrata features of the sevent in Soft he hundrata features of the sevent in Soft Pranchec, May 15-20, 1920, with he the who get requested to have their representatives who get requested to have their representatives to bab couper unities afforded by this convention.



CIRCLE SWINGS CHANGED TO

# **NOVEMBER 8TH, 1918,**

The Billboard

long before any other person in the world even dreamed such a feat possible, LOCKLEAR changed from one airplane to another while in flight. He dicopped from the undercarriage of one plane to the center panel of the plane below. Following the successful performance of this almost unbe-flexable feat, LOCKLEAR, who was then instructor of instructors for the Government at Barron Field. Texas, changed planes twenty-two times prior to April, 1919. His method of changing varied. Sometimes he went from the bottom plane to the upper by grasping the undercarriage, some-times by grasping the wing skid, and, on four occasions, he actually dropped from the undercarriage of the top plane into the rear seat of the plane below.

But, like all experimenters, he did his work at a high altitude and on days when the wind was not rough—at least not rough at the level at which he was working. There was no reason then for working in stormy weather. In articles written by well-known journalists in November, De-cember and January, Locklear's work was described in magazines, scientific publications and in the biggest dailies of all countries. No mention was ever made of a rope ladder.

But when Locklear decided to go in the show business, where an act worth a million dollars, if dependable, is not worth a dime if it can not be given successfully at every advertised performance, he was told he must be able to change planes on the minute, irrespective of the weather, and at a low altitude. So, on May 24th, at Atlantic City, in a 60-mile gale, LOCKLEAR, for the first time, used a six-foot rope ladder in his act. The effect was so startling and the sensation so much more pronounced as he hung from and worked on the ladder in trapeze fashion for five or ten minutes, that would, otherwise be lost and dead if he had changed in any one of his old ways, he has since used the ladder.

Locklear has changed planes in flight 194 times. He has placed the stamp of dependability on his act. He has never missed an advertised performance. He has played continuously all season, at the biggest Fairs and Expositions, in "rain, shine and cyclone." He contracts to make his place change within 200 feet of the ground, directly in front of the grand stand. No aviation act of any sort is worth a dime that can not be so performed. plane char so perform

Ask any Fair Manager for whom LOCKLEAR has exhibited his prowess about the dependability of his act.

# "You Cannot Postpone Your Fair While the Amateurs Wait for the Wind To Go Down, or To Practice"



is still the only man in the whole world who ever changed planes in an advertised public exhibition. He is, and will continue to be, a full year ahead of everybody. In that year he has established a reputation for making the world's most hazardous act dependable. The Fair Managers know it. Millions of patrons of Fairs know it.

A year ago the Fairs said: "It's a wonderful thing to think of, but we can not hope it can be pulled in all sorts of weather." But Locklear's skill, his nerve and his brains, made it possible.

#### Address WM. H. PICKENS, Stratford Hotel, Chicago.

#### NIFTY FREE ACTS

#### At the Great Texas State Fair

At the Great Texas State Fair Tallas, Tex., Oct. 25.—The Texas State Fair has closed the greatest year in its history. In splite of the rain the gate was exceedingly large and this was no doubt due to the anusements as they were excellent. Fred Barnes furnished the tre acts and he is certainly to be congratulated for doing his part. Thearle-Louffield Fireworks bisplay Company showed their pyrotechnical pro-duction, entitled "The Eastle of Chateau Thiery." The stunts performed by the famous "Lockiean" created quilte a sensation. Thavit's supprecisted by all who attended the fair. Worth-way attractions were on the midway and the basas and Raip Dunbar's were very good and thesas of Raiph Dunbar's were very good and thesas of Raiph Dunbar's were very good and two of the acting them is an attrac-tions going thrn with pienty of vim and vigor. Horace Goldin performs feats out of the ordinary. He gaves good and is an attrac-tionary the gaves good and is an attrac-tionary. The state the fair more sense the ordinary the gaves good and is an attrac-tionary of the gaves good and is an attrac-tionary. The state the fair more sense the ordinary the gaves good and is an attrac-tionary of the gaves

the network of the seek wood and he is n attraction of the stand lines, being a wooderful act on a source of bill.



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SIOUX CITY THEATRICAL EXCHANGE, J. W. Mercelies, Manager. SIOUX CITY, IOWA. Suite 215, 217, 219, 221 Massachusetts Building, **Great Chester** 5 DAYS AND 5 NIGHTS-WEEK NOV. 3 CHESTER, SOUTH CAROLINA Can place Shows and Concessions. This is where you can get your winter's bank roll. Address H. B. BRANCH, Secretary, Chester Chamber of Commerce, Chester, S. C.



Must be experienced and thoroughly competent to manage an Exposition of iarge scope and to aid in the planning of buildings, grounds, etc. Directors desire full information and a concrete proposition in first letter. Address J. H. REESE, Secretary Savannah Fair, Inc., Savannah, Ga.

over a clever, original and speedy bar and ring act.

immenseiy. The baby of Mr. and Mrs. Kawano attracted quite a bit of attention and made quite a bit in the dressing rooms as well as outside. Fred Barnes was there in person-did not get to see him but once as he was continually on the job and a very hard man to find. Wanted to congratulate him for picking a bunch of winners. But then he knew that from the way they were received.—JACKSON G. HORNING.

#### ANIMAL INDUSTRY EXPOSITION

ANIMAL INDUSTRY EXPOSITION Atlanta, Ga., Nov. 1.—The Sontheastern Ex-hibit Association, of which Erward Young Clarke, 401 Flaticon Building, tids eity, is presi-dent, is to stage what it terms an Animal In-dinstry Exposition at Quitman, Ga., the latter part of April 1920. — "We staged a similar event at Quitman three propies in the city on one day. The event will not be staged inside of a fair grounds for an entire week. Every available building and vacant lot, as well as the streets of the city, which are youry while and have large parks, will be used for exhibits and concessions." — The event will be a big exposition, Mr. Clarke saya, and will not be devoted to any one line of exhibit or amisement.

#### CRESTLINE'S 1920 FAIR DATES

Crestline O., Nov. 1.—Wednesday, Thursday, Friday and Saturday, September S. 9, 10 and 11 are the dates selected for the 1920 annual Craw-ford County Fair. The fair association has re-ceived an offer from the Employers' Association to improve the fair grounds by constructing a recreation park, and the offer is being on-eidered.



THE BEVERLY CO.,

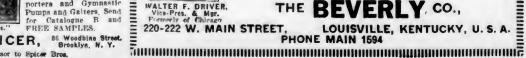
LOUISVILLE, KENTUCKY, U. S. A.

LA PEARL

Producing Clown with John Robinson Circus

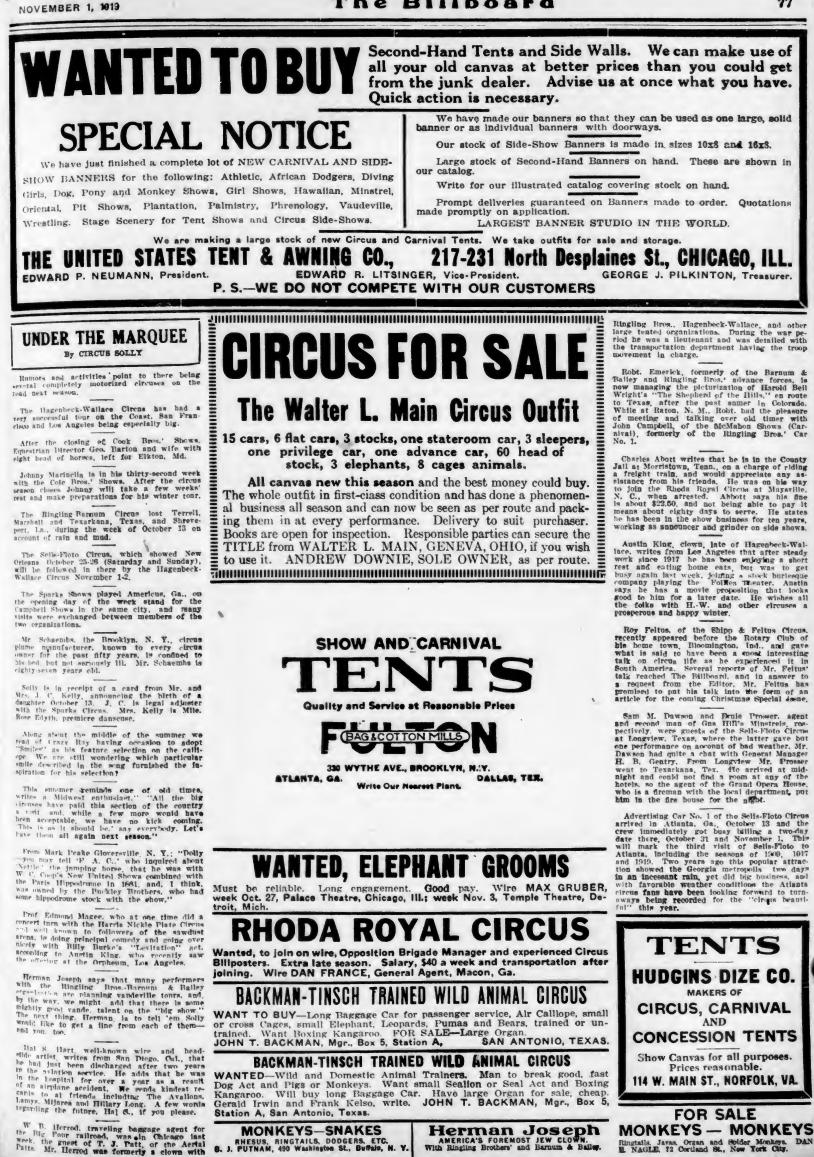
MENTION US. PLEASE-THE BILLBOARD.

The Feur Bards JOHN SPICER, <sup>86</sup> Woodbine Street. Brooklyn, N. Y.



LL

The Billboard



#### THE CORRAL By ROWDY WADDY

Yetta Colvin starts the ball rolling in answer to our call for ten new and appropriate names for hucking horses, submitting the following: "Ouch," "Cincb Jumper," "Shimuny Qaren." "Hawless," "Shake-Em," "Double Kink," "Wilhoet," "Crimper," "Do Tell," "Good-Bye," "Hideless," "Wind Smasher," "Star Chaser," "Hast Laugh," A mighty good starter. Let's hear from others. Yetta adds: "Am retired from the Wild West bushess, but nm a constant reader of Billyboy, and certainly enjoy Tie Corral, and want to see it grow. Would like to hear, thru tbls column, where the following are: Edith Pete, Slim Carver, Waiter Day, Dolly (Jones) Hildebrand and Mrs, Josephine Ito-mero." (Jones)

Fog Horn Clancy, the announcer and pre-agent, took his first rest since last March du ing the week of October 13 and visited h mother at Mineral Wells, Tex. Later in ti week he jumped over to the Texas State Fa at Dailas to see the "bunch," and then on Sirreveport, where he worked hast week at th Louisiana State Fair as announcer. dur-his the Fair

Louisiana State Fair as announcer. "My Old Friends and Pals—I was in a pic-ture show here yesterday nud saw n picture where Tem Mix was playing the leading part. And, Boys, It nade me think of the old binch on the 10 Show. I have been over here since 1013, when I came over with the Indians for Miller Bres. An now working in vauleville and doing very well. I was in Coln (Cologue), and there I met a good many Americans, and one or two performers among theu. It was pretty tough sailing over here, for we were held here during the war, but things are some betre now. I am going to Sweden in Decem-ber and hepe to come to the good old I'. S. A. from there, and would like to hear from any of the old bunch that still remember are and care to write to me. With best regards to you all.—WAYNE BEASLEY, Gitschner Str. 7. Berlin, Germany."

Gene Nadrean-Have you quit the Wild West, the Cowboy Quartet and the comic mule? What in Sam Hill ever happened to "Husty" Tulk? Let's hear from "Husty." Al McLeod-Understand you went from the Tantinger ontfit to the Cook Shows, then where?

where? Fred Beason—'Hear that you still Ioan your roping pony to the other boys at the contests? Hope you ind a good season. Drop a line. Harry Walters—Let's hear from you and 'Shaday.

"Buddy." Yakima Canutt-Know you have been husy collecting money, but you ought to be able to spare the time to drop a few lines as to your doings during the past season. Johnny Mullins-Ilear you intended going back to New Mexico. Will you, or will the bright lights of Chicago attract you for the winter months?

The Ft. Worth (Tex.) Exposition and Rodeo will be held from March 8 to 13, 1920. The prize list is expected to be ready for the mails about the first of the year, and can be had on application to the management. M. Sanson, Jr., secretary-manager; Ray Mc-Kibley, assistant secretary-manager, and Claude R. Hamilton, advertising and concession man-ager, have promised a bigger and better show than ever before, and to that end an active campaign has been begun.

The contest which was scheduled to be held at Coalgate, Ok., October 15-19, under the man-agement of Gus Massey, was called off. The resson, it is said, was on account of the com-mittee failing to properly condition the grounds.

J. W. Roberts has written the Chicago office of The Billboard from East St. Louis, announc-ing his return from Colorado. Mr. Roberts said that he wou second money in the bucking horse contest at Sterling, Col.; first money at Hol-yoke, Col.; third at Burlington. Col., and first at Stratton, Col. He wrote that he will ride V. S. Inspection this fall and that Campbell Reed has the contract to furnish 15.060 head of combination cavalry horses to the Govern-ment.

The First Annual Roundup at Ardmore, Ok., November 5-8, will prohably be the last contest beld tids year. Tex Austin and Sch Selders are the producers and managers, and their names are synonymous with success.

#### WHAT IS FAME? They have barred Buffalo Bill from the Hall

I Fame! This is why, in the words of Robert Under-ood Johnson, newly elected director of the ew York University's "portico of immor-nity":

"Because he (Buffalo Bill) is famous in a "Because he (Buffalo Bill) is famous in a sense, and we admit only those famous in of course, there must be some line drawn womewhere between our famous men-good and ad-else Jesse James would get on a famous time.

hat-ense Jesse James would get on a famous niche. But what we find objection to is this smear-ing "bad sense fame" upon one of the most distinguisbed of Americans, the Wild West bost of royally abroad, one of the very best shots the Western plains produced, the peer of any lariat thrower, the superlative in broncho busting, the guide of the early settlers, the scout for American soldlers fighting attacking redskins, the man who did more to entertain and amuse the American public than all those famous personages now grouped in the Hall of Fame.

famous personages are singled sense" we have erred in our definition of fame. This coming year the Hall of Fame officials are going to have an election, permitting the American people to express themselves npon the nomination.—Editorial in Cuskogee (Ok.) Times-Democrat.

Texas Joe. who is with the bunch of the Buffalo Wild West on the Rhoda Royal 014

#### IN MEMORIAM

The Billboard

#### ALFRED T. RINGLING Died Oak Ridge, N. J., 1919.

Born McGregor, Iowa, 1863. The fifth of the famous Ringling Brothers has answered the cull. "Alf T.," he was affectionately referred to by all of the Hingling employees, died idenly of heart disease at his country home, Oak Ridge, N. J., Tnesday, tober 21. His widow and son, Richard T., and his brothers, John and Charles, etter him October 21. Survive him,

In the early days of their struggle for fame and fortune Alf 'T, used to make openings on the side-show, and during all the years that the Ringlings have been the unquestioned circus kings of the world he has always taken a keen interest in this part of the business.

During recent years Aif T, had practically allowed his brothers. John and Charley, to take care of the Interests of both the Hingling Show and the Barnum & Bailey Circus, in fact it is stated that his failing health was partly responsible for the decision last winter to send out only one show this season under the, combined titles.

for the decision last winter to send out only one show this season under the combined titles.



The matinee is over, the music has ceased, the side-show is closed, the dressing room is silent, the cook house chatter is subdued, the workingmen are going about their duties silently, a hush has come over the thousand souls that make up the gigantic caravan that for years has brought joy into the lives millions

Word has come that the Almighty One has taken another Ringling, the fifth of the famous seven brothers, to start on a tour where the expression "closing date" is unknown.

Aif. T. dead! When the word was reverently passed around the front of the lot, thru the side-show, at the candy stands and back on thru the menagerie and into the big top the very air seemed charged with sorrow. Loved, admired, nay idolized by ail who had known him, respected and revered by every employee, from the lowly razorback to the higher, salaried equestrian star, Alf. T.'s death has made a void in the ranks of the truly great showmen of the great outdoors that can not easily the filled easily be filled.

Aif. T. has obeyed the inevitable mandate of the Supreme Director—his soul is now at peace and has been united with his brothers—Gus, Otto, Al and Henry—who had preceded him to the Great Beyond.

The widow and son will mourn him deeply, but their cup of anguish can perhaps be assuaged by the knowledge that Aif. T. has left behind a monument of success which will be an incentive to others thru all the long ages to come.

WILLIAM J. HILLIAR.

NOVEMBER 1, 1919

Show, gave a big celebration on Octoher 16 at Monroe, N. C., when, on borseback in the arean, before hundreds of spectators, he was married to Sadle Dean. eliver Tip Baker was best man and Mabel Yaker was bridesmaid. There was heating applause as the magistrate pronounced them man and wife," writes one of the bunch. "As the bride and groom turned their horses around about eight of the boys charged the groom and drazged him from his burse-Team Joe now rides standing in the stirrups and table his meals standing up. May he and his bride bis main standing up. May he and his bride pis as follows: Sliver Tip Baker and wife, hruk filling and trick riding: Texas Joe, bronk rid-ing, irick riding and fany roper, doing whip cracking, nesisted by his wife. 'Arizona Kid,' who does sharpshoeting and pickups; Emmet yalion, brenk riding and pickups; Binnet yalion, brenk riding and pickups; Dinnet who is making them scream. Little Chief, from the Rosehud Reservation, and his bad of in-dians have also joined the outfit."

#### NORTH PLATTE ROUNDUP

#### First Annual Event Good Show

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#### SELLS-FLOTO CIRCUS

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JEAN DEARTH.

#### BRAY'S NEW WAGON SHOW

William J. Bray announces that on May 15, 1920, he will launch a new type of wagon show. He will have five wagons in all, and will carry twelve trick dogs, four punks and two memkeys beeldes giving magic, vanderlie and high chass pleters, As for music he will have a five plece family orchestra. Edward Bray's Marimba Orchestra and a North Tonawanda hand organ. The round top will be 40x70, with a 20-foot middlepice. A 9x12 foot stage will also be curried. Mr. Bray has been in Minneapolis since closing the season of 1910 at Rosemont. Minn., Octoher 19. He is a brother of Harry B. and Charlea Bray who are with the Hingling Barnum Circus.

#### JOHN ROBINSON'S ADVANCE

"The fastest bunch of billers in America, Can anyone dispute this chaim? If so, come for ward." Thus writes Harry Silver in regard to lie John Rohinson Circus advance car No. 1, the roster of which follows: P. W. Harrell, ear manager; Bill Percy Beckel, hosa bilhoster: H. F. Van, Charles Laughren, Roy Suith, Joheny Hart, Pat McShane, Charles Conners, Willaud Shearer, Harry Silver, Itay Obanlelson, Diek Shuwan, Wallace Shaw, D.E. Latell, bilhoster: Full Stenson, Allert Spencer, Henry Harkness, Ithographers; Sol Spighte, pastemaker; Allen Jones Leater, general utility man; John Shuson, chef; R. A. Hulong, porter.

AIRPLANES, SEAPLANES, DIRIGIBLE BALLOONS; HOT AIR, GAS AND CAPTIVE BALLOONS, PARACHUTES, AERONAUTICAL ACCESSORIES, EXHIBITION FLIERS AND FLYING AIR CRAFT.

#### CHICAGO AERONAUTICAL EXPO.

#### In Coliseum, Chicago, Week of January 8, To Be of National Interest-Drawings for Exhibit Space To Be Made November 1

Chicago, Oct. 25.—Members of the Manufac-tures' Airctaft Association have signified a de-sife for liberal space in the forthcoming Chicago Aeronautical Exposition to be held in the Collise-um the week of January 8. Drawings for such space will take place November 1. Among the largest plane munufacturers thus far to usk space are the Curtiss Airplane & Mo for Corporation and the Wright Aircraft Corpo-ration. The Goodyear Tire & Itubber Company has also asked for space. All are expected to base extended deflays. Waiter Hennel, secretary and manager of the Hig enterprise, who has offices in Suite A-d aas 8 Congress Hotel, told a representative of The Hilbard that he expected an exhibition of un interpretions.

Rifficient that he expected an exhibition of un-usual proportions, "Getting right down to bedrock," he solid "this will be the first real ner-snatteril exhibi-tion and will be national in its scope. A similar exhibition was heid in Madison Square Garden hast March, but it was functied together hussidy, and with little previous preparation. At that it was really a huge success, in addition to the three big entrants who have already spoken for space in the Collseum 1 expect about twenty many."

for space in the Consecut respect about twenty more." Mr. Hempel els thoroby qualified as an ex-centive to look after such hig functions. He has been the man at the wheed in expositions in practically all of the Coast cities and sev-eral in the East. Going farther back he was manager of Barney Didfield two years. The executive committee in charge of the approaching aeronautical show is composed of George W. Browne, chairman; John Borke, C. Y. Kenworthy, A. C. Barber, Stewart Spatialing, E. B. White, treasurer, and Walter Heupel, secretary. ecreiary.

#### TO TEST BLUE LAWS

Thiladelphia, Pa., Oct. 25.—Whether the Sun day "blue laws" are applicable to airphane fights must be declided by a magistrate here. Lieut. Jack Howard, general manager of the Pennsylsania Acro Corporation was brought into court charged with the above violation, and consul for the defendent -antended that there is no law against free use of "the paths of the dir." As far as violation of the "blue isse" of 1704 are concerned, he expressed the opinion that it is no more criminal to charge for Sunday rides than it is to charge for Sunday taxl-cab rides.

#### H. R. CRUIKSHANK THRILLS

H. R. CRUIKSHANK THRILLS Hagerstown, Md., Oct. 24.—A most thrilling exhibition was presented last Saturday at the close of the lingerstown Fair, when H. R. truikshank. Chicago svlator, leaped in a para-chate from one of the planes of the V. It. Study 1. A state of the planes of the V. It. Study 1. A state of the planes of the V. It. Study 1. A state of the planes of the V. It. Study 1. A state of the planes of the V. It. Study 1. A state of the planes of the state and the vast in a seat behind the driver, and when ready to descend he cllubed to the standing gent, affixed the life belt, cut boose the of the Liberty Flyers' planes. Lieut Starbuck, who has been driving one of the Liberty Planes, has returned to his studies at the iowa University. Lieut, Coller will remain with Mr. Staley and drive one of the thermal.

#### FIRST AFTER-WAR LICENSE

#### Inted to Woman Given to Laura Bromwell—Will Do Exhibition Granted to Flying

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take a feading part. There is no renson in the worki why a girl should not make as good a flier as a man. All that it resultres is a little herve and good judgment, and I don't see why a girl hasn't as good a chance as a man. Women-some of them-drive automobiles ex-ceptionally well-better than some men-and driving a plane is no different." In order to learn aviation in all its aspects Miss Bronwell gave up her apartment in New York and moved out to Westhury. L. I., in order to be close to the diping field. She was one of the first to reach the field daily, and spent most of her time, when not taking actual instruction, observing Curtiss pilots and mecha-nelians haddling machines in the air, installing motors, setting up machines and making re-pairs.

nicials hadding machines in the air, installing motors, setting up machines and making re-pairs. "There ought to be a big field for women diers in exhibition work," she said. "I don't know whether Fil go into it for not, but I want to get my own plane and use it on trips. I was a little discouraged at first, for it did not seem as the I was progressing as rapidly as I should, but it was only a short time before I got the 'feed' of the controls, and it was easy after that." Not wishing to be bothered with skirts, Miss Bromwell discarded women's garb and wore the regulation army trousers, boots and a riding coat. On the same day that she took her tests she took a flight in the new Curtiss Eagle, eight-passenger land machine, alternating with Bert Acosta at the controls.

#### AN APT PUPIL

iarger cities and towns in the State, and in many of the smaller towns, "No difficulty has been experienced in con-vincing the people of Oregon that aerial navi-gation is to be a real factor in the practical life of the future, and that the airplane is more than merely a toy for exhibition purposes."

#### CHICAGO CAPTURES AIR SHOW

Chicago, Ill., Oct. 22,-As forecast in The Billicent last week, this eity captured the 1520 Aeronautical Exposition, which will be held January 8. There will be radical changes in the dealgas of the machines, as regards conforts, and the evolution of the wartime basis to a peacetime basis will be interesting. Space is being apportioned now for the show-ing of the boats, and it seems as if there is going to be difficulty to secure room enough.

#### KANSAS CITY INCLUDED

Kansas City, Mo., Oct. 24,—A joint commit-tee of the Chamber of Commerce and Kansas City Aero Cinb answered in the affirmative last Saturday when asked by the special commission appointed by the Aero Club of America and the Aerial Lengue of America to pick a route and make other arrangements for an aerial derby around the world next year, as to whether it

The Billboard

Muss Laura Bromswell is enthusiastic over aviation and is an apt pupil. She is shown in the accompanying photograph with Captain Richard II. Depew,  $J_{\mathbf{x}_{i}}$ , her instructor, and a Curtiss JN-4-D, the plane in which she received her instructor.

#### NEW DIRIGIBLE INVENTED

desired Kansas City to be included in the itinerary. The commission informed the Kan-sas City representatives that three official referees would be appointed from here. Jiso a representative, who should attend a meeting for the working out of plans, to be held in New York.

Rome, October 21.—A new dirigible has been invented by Gelestine Usuelli, one of the pio-neers in aviation, with which be intends to fly from Rome to Dakar, South Africa. This dirigible, so he chinks, is capable of transporting a weight of twenty tons, one motor unaking a speed of 45 miles per hour, 52 miles an hour with two motors, and 72 miles an hour with all six working, which is the number of 500khorse-power motors to be installed: The dirigible will be 380 yards long and 80 yards wide, aud, altho ft is so constructed that it will stay upon the water, it is not certain that it can weather a storm. Tors, The members of the special commission visited Rochester, Buffalo, Cleveland, Cincinuati, Day-ton, Detrolt, Milwaukee, Chicago, Minneapolis and Omaha before coming to Kansas City, and were to afterward visit Denver, Scattle, San Diego, Los Angeles and San Francisco.

INTEREST KEEN IN OREGON

BY "AERIAL TAX!" Detroit, Oct. 25.-By means of an "aerial taxi" Dudley E. Waters, Grand Rapids banker, was able to keep a dinner engagement with Major Glidden. Major Glidden and members of the commission, blazing a trail around the world for the aerial derby, stopped here to inspect Marrow Field. Major Glidden desired a conference with Mr. Waters and called him by telephone, inviting him to dine with the party at 6 o'clock. William M. Biair, manager of the Thompson Aeroplane Co., flew to Grand Rapids and returned with the Grand Rapids banker just an hour before the time set for the dinner. Biair made the trip in a Curtiss Orkole in three bours and afty-three minntes. The gross distance covered was 368 miles. New York, Oct. 25.—Commenting on the parchard of the commission, biance engagement with Major Glidden and members was able to keep a dinner engagement with Major Glidden and members di contention of an arciai dre patroi over the vast forests of that region. Governor a conference with Mr. Waters and called him ben W. Olcott, in a receut letter to the Mann-following: "Our municipalities have displayed the keen-following: "Our municipalities have displayed the keen-following to develop the transform. Biair maade the trip in a Curtiss been prepared in a number of them. We real-the keen Interest which has been manifest will the keen Interest which has been manifest will Locklear was a sensation ut the Jackson. Miss., Fair held recently.



#### PRACTICABILITY DEMONSTRATED

# In Extension of Air Mail Service to the Pacific Coast

New York. Oct. 24.—According to an an-nouncement thru the American felying flub by Second Assistant Postmaster-General Otto Irrager, the extending of the air mail service from Chicago to the Pacific Coast was demon-strated in the transcontinental air race, and indications point to the service heing in opera-tion some time next year. The distance he-tween stations in the army race averaged about 200 ulies, but the Post Office Department would probably lengthen this distance to about 450 ulies, or possibly 750 miles, when new equip-ment was available, according to Mr. Praeger's announcement.

#### **OPENS OFFICES IN CHICAGO**

Chicago, Oct. 24.—The United Aircraft En-glacering Corporation has opened offices in thi-cago, at 1624 South Wabash avenue. The company plans to erect a factory here, that class of work having heretofore been handled by a New York irm. Hupdreds of Canadian training planes are said to have been sold recently by this company. Stanley Knauss, who has been identified with the corporation since his discharge from the service, will be connected with the Chicago operations of the company.

#### SIR ARTHUR BROWN SPEAKS

Philadelphia, Pa., Oct, 25.—When Lient. Sir Arthur Whitten Brown addressed an over-flowing antidence at the Academy of Music recently, he spoke of the importance of piac-ing America in this lead in aeronautics and he suld: "The time is coming when every city will be on an air line, Great Britain is now fore-uost in the nir, and I have come over here hoping to find America taking a great interest in commerical figure. For we want the English-speaking peoples to centrol the air, and thru it control the destinies of the world. In time we won't have any entangling alliances, but just one nation. That nation will be the world."

#### FLYER ENDANGERS CROWD

Parls, Oct. 22.—Contrary to orders prohibiting fying orcer populous centers, an aviator landed at the Lonchamps race conrse near here, and a woman calmby walked from the machine. The aviator then attempied to get away, but bis machine fell before he got clear of the course. The crowd, which had been angered by his ladifference to their safety, were with difficulty restrained by the gendarme from at-tacking him.

#### MAY WINTER AT THE DALLES

The Greater Alamo Shows may choose The Dalles, Dre., for whiter headquarters, ac-cording to Maduager Wauch, who has just received a good offer, in fact, Mr. Waugh has received aboat six offers, including a nice one from the Portland Bose Festival Association.

#### AVIATION NOTES

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#### I AM THE ORIGINAL AND BEST GASOLINE SHOW LIGHT MAN

ASK ANY TROUPER. Lights and ManUes the Rest. Price Lowest Tele-traph orders solicited. Send me any kind Lights for high-grade repairing: will return promptly with rea-sonable charges. Personal standards or every trans-action. J. T. WINDHORST & CO... 164 North 15th Street. St. Lowis, Me.

WANTED TO BUY Second-Hand Cowboy Hats, Western and Indian Goods, Belts and Holsters, Also Plaid or Loud-Check Street and Character Suits, both new and second-State what you have and best hand.

Price. HOOKER-HOWE COSTUME CO., 30-36 Main Street, Haverhill, Mass.

FRANK CAREY, Billposter rour old job walting for you. Your mother slok. Wire me quick. Will fix up your trot JOH A. W.







GREAT LYRIC SHOWS

Louisville, Ga., was by far the banner spot of the season for the Greet Lyric Shows. The company is now (Oct. 16) at Eton. Ga., day and night fair, and all indications point to an-other Louisville. Kid Brawell, late of the Cen-tral States Shows, joined here this week with his Amaza Show, a very near frameup. From here the troupe goes to Calboun, Ga., playing under the auspices of the Basebali Club.-IBILLIE FOSTER.

Macon, Ga., is to have a big indoor celebration November 26 to December 2, known as the Al-Sihah Shrine Patroi Bazaar.

# **KENNEDY AND WORTHAM SHOWS DONATE TO HEADSTONE FUND**

Nearly \$500 Already Raised by President Talbott of Showmen's League-Plans To Have Marker Placed at Each Grave in League's Plot-Everybody Asked To Help

Chicago, Oct. 25.—President Edw. C. Talbot for the Showmen's League is at it again. He has made up his mind that before the snow issal have a head stone. At a special meeting of the Board of Govi-fund wherely enough money could be raised two shows most momey could be raised two shows in a succeded in raising nearly 5500, and more money promised. The Con T. Ken indy Shows and the C. A. Wortham Show donated that amount for this worthy cause. Tontracts have been let to the Nichols Mon etters S. La A., and the name of the dead stones which will be uniform to fixed from the dead stones which will be uniform to fixed from the dead stones which will be uniform to fixed from the dead stones which will be uniform to fixed from the dead stones which will be uniform to fixed from the dead stones which will be uniform to fixed from the dead stones which will be uniform to fixed from the dead stones which will be uniform to fixed from the dead stones which will be uniform to fixed from the dead stones which will be uniform to fixed from the dead stones which will be uniform to fixed from the dead stones which will be uniform to fixed from the dead stones will be engraved with the deaf for all unknown victims of the Hagenbeck. The House Committee of the League have

Walhace wreek. This will be a marked in-provement in the Showmen's League plot. The House Committee of the League have bad their heads together and many events of interest to the members are promised this winter. While the writer is not permitted to make any announcements at present, he have seen some of the plans mad must say that open from this whiter. The decorators been down will be a pleasant place to spend your time this whiter. The decorators been down will be a pleasant place to spend your time this whiter. The decorators been down will be a pleasant place to spend your time this whiter. The decorators been down will be a pleasant place to spend your time this whiter. The decorators been down the stones all the future of the leave looks bright. They show is requested to get up a list, and eeed it in, marked Head Stone Fund. Ad-dress it to Secure donations. None are too small; every little helps. More the new applications are Thomas P. Kelly, W. F. Suith, and seven from the Burks word. Foley & Burk say that they are point of their shows a member of the league to make a special effort to have every mem-ber of the new applications are thomas P. Kelly, W. F. Suith, and seven from the Burks on alter a special effort to have every mem-ber of their shows a member of the league out the special effort to have every mem-ber of their shows a member of the league committee to get applications. Let us set a committee to get applications. Let us set a to make a special effort to have every mem-ber of their shows a member of the league committee to get applications. Let us set a to make a special effort to have every mem-ber of their shows a member of the league committee to get applications. Let us set a too.

thonsand new members before the annual elec-tion. Another hard worker for the league is Spike Huggins of the Bernardi Shows, who sent in seven applications. More power to you, Spike, Keep up the good work. More members, more strength. The league, while it has not been holding any meetings, owing to so many of the members being away, has not leen dormant this sim-mer, it has burled here members, all laid away in proper minner, with a good representative attendance at each meeting. The Auditing Committee has just finished its work. The leasks are in an up-to-phe-minute condition and show the league to be ergy pres-perons. Dues are coming in meety, and it would not be surprising to see the league with assets, bonds, specific finds justs the ten thousand mark ere long. This is certaining gratifying news, and shows that the league bus come to star and is forging alend. With unanimous support the league should finds the grandeat work the league should

With unanimous support the league should dnish the greatest year in its career, and the

#### FIESTA AT HAVANA, CUBA

C. II. Huckley has been issued a permit to hold a flesta at Havana, Cuba, in conjunction with the festivities attending the opening of the new \$5,000,000 Presidente Paince, taking place in December. He is now busy booking shows, rides and concessions of all descriptions.

#### NEWARK'S INDOOR FAIR

The First Regiment Armory at Newark, N. J. is to be the scene of a great celebration November 24 to 20, inclusive. The celebration will be known as the Great American Fair and Carnival, and will be under the direction of Samuel McCracken, formed manager of the Barnum & Balley Circas, John J. Jackel of New York is booking the amusement features.

beanties. Marry K. Main's Mighty Midway Shows furn-show of the state of the show of the



coach has never been used in the show business, only a This coach has never been used in the show business, only a short time out of Pullman service. Beautiful inlaid mahogany woodwork. None more handsome in America. One end vestibule, other observation. Just painted and varnished four coats, coach green. Car has ten sections, big mirrored wash-room, private tollet, electric lights, cement floor, big possum belly, immense six-wheel, all-steel trucks, steel platform. Pass all inspections. Latest ven-tilators, good coof, straight lines, no vermin, 72 feet long, 24 feet open space in vestibule end. Especially good for kitchen and two staterooms, or could be used for baggage. Observation end has three doors opening on to platform. Car can be appreciated only by seeing. If bought at once, \$3,000.00. Car stored at Kansas City, private yards of the Sheffield Car & Equipment Co. Reason for selling—closing up our land business. Wire or write

SOUTHERN LAND COMPANY, 318 Keith & Perry Bldg., Kansas City, Mo.,

WORLD AT HOME SHOWS Surprised With Business Done at Laurel (Miss.) Fair

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#### LIKED NAT REISS SHOWS

That the Nat Reisz Shows were well liked in Fuiton, Ky., is evideaned by the following, which is part of a letter received by Mrs. Reiss from the auspices, the Fuiton Coanty Pub-lic Hoaith Service, Dr. S. W. Farls, president, and W. R. Butt, treasurer, at the close of the engagement there: "We wish to state on baself of the Public "We wish to state one baself of the Public

the engagement threadurer, at the close of "We wish to state on behalf of the Public Health Service Committee that the organisation of which you are at the head is the best car-nival company that has ever exhibited in or aroung this community. Altho at first skepleal regarding earnivals, we must admit you have taught us to look upon companies such as yours from an entirely different viewpoint. A show that furnishes clean, high-class attractions, and the people connected with same are ladies and centimenen deserve all the patronage afforded them, and great credit is due you and your executives for having something entirely dif-ferent from the average traveling organiza-tion."

#### HALYBURTON APPEALS FOR AID

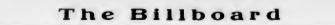
Ed T. (Dooley) Halyburton, for the past eleven years a talker with many af the larger carnivals, lies ith in the Battle Hill Sanitariam. Atlants, Ga., with no hopes of recovery. In a letter to The Biliboard he says:

Atlanta, Ga., with no hopes of recovery. In a letter to The Billboard he says: "I have often answered appeals for belp thru The Billboard, little thinking that the time would come when I would be forced to make an appeal to my feilow showmen. My nick name is "Dooley." by which I am known to most all idditiners. I am now absolutely belp-less. For eight months I have laid on my bed with consumption. I have lost my voice and from the hips d wu am meless. I weigh 79 pounds now, where only a little over a ycar ago I weighed US. I am badly in need of many items to comfort me, such as beavy bed ahirts. rubber lavaild ring, etc. Would you please be kind enough to make as appeal to my friends for me thru The liliboard? I would like to hear from K. G. Barkoot, K. M. Nasser, A. M. Nasser, Mrs. Rachel Webb, John Veal, A. T. Lylo, Tom Hasson, J. A. Straiey and all others who remember me. He kind enough to write a few comforting words. The end is only a matter of time-maybe until the sap begins to rise in the spring if no user complications set In. Thasking yon in advance for your kind-

#### D. M. ATWOOD SHOWS

The b. M. Atwood Showa played Athens. Tenn., the week of Octoier 13 to good business. The show has many new faces around and many added attractions. The lubberts Shows Beauti-ful, under management of 106 Sherwood and W. Campbell, is the feature attractios. Sherwood and Campbell came on from the World at Houses Shows, boxing been with George La-Rose's Electric Fountain for a number of years. Waiter 'bork has doubled the size of his com-pany, and has engaged E. R. filetler as direc-tor of the fazz haud. Shine is buay with At-word's concessiona, keeping them bright and shiny. The show had a few visitora, among others being J. Francla Flynn. Leo Lackey and M. Hardy. Madame Gertha's Troupe of Palm-ista, under the direction of Mrs. Dick Deliavea, is here and doing well. The writer is now go-ing out alead and promote a few celebrations for Uncle D.-DICK DeHAVEN. The D. M. Atwood Shows played Athens. enn., the week of October 13 to good business. ing out ahead and promote a for Uncie D.-DICK DCHAVEN.







Spencer's Celebrated Shows have closed their full season after a very successful tour of wenty-tour weeks then Pennsylvants. Owner and Manager S. W. Spencer is now making preparations to take out a larger show in 1920, artige closedy addes several new features to bls list of attractions. TUCKER DUCK & RUBBER CO., INC., MAR

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We solidit inquiries. Fort Smith, Ark., U. S. A. Look thru the Letter List in this issue.

# The Billboard

NOVEMBER 1, 1919



BY ALI BABA

"Thele Hiram" and "Aunt Lucinda" were a ig hit at Wass, Tex., during the week of the otton Palace.

Nell Anslin has added "Bess, the Aztee Girl," o his big-slx aggregation with the Johnny J. ones' enravan.

Rube Liebnum and Rube Livingsion are again partners on the Brown & Dyer Shows, and getting plenty ads.

Doe Engle say: Canada is all right, but he glad to see a lade of cotton-and a good old sh of grits-again.

Wender what "Pop-em-in Bill' wanted with Bube Liebnan's whiskers after eating his sup-per in the botel? What's the idea?

Win, Driver, who has been with Johnny J. Jones' trained wild animal exhibition, recently left for his home in Warren, Ohio.

Johnny (or Toumy) Corbett-Benny Si Box 144, Kinston, N. C., says be has good news and wants to hear from yon.

Seen on the midway of the Brown & Dyer Shows at Rocky Mount, N. C., Shelk Benny Krause, receiving the glad-mit of friends.

Albert Miles has just finished a successful senson with Sam Cohen at the fairs. He is now with Sam Cohen in his offices, just opened.

Mr. and Mrs. Foster have returned "home" to the Famous Broadway earavan with two

In addition to passing out ham and based to the natives in large quantities, W. E. Mach linds time to spread gladness by seeing that the folks get their Billyboys weekly with the Beverly Shows.

Note that P. H. Cole intends starting a wonderful Museum in one of the Midwestern cilles. Pete has the necessary experience, ini-tiative and push to ut over a successful ven-ture of this nature.

lack Velare says that all show people now in dear old Mississuph have "webb" feet-some unid and more rain. But with it all, the folks with the Nat Reiss Shows are getting good money, says Jack.

Thomas A. Writts, who left Polack Bros,<sup>1</sup> 20 Big Shows at Lancaster for Morton, Pa., on account of lilness, rejoined at Richmond, Tom is feeling much better, and Believes that Sunny Plorida will soon pat blm on bis feet.

Mrs. Thomas E. Adams, of The Kaplan Shows, visited her mother, Mrs. L. J. Morris, of Winder, Ga., recently, and had a pleasant visit with friends and neared of a commin-ances on the Fannois Boundway Shows.



will be mire in demand be-cause there were not enough 1919 Wheels to meet the de-manc. Present indicators points to a wonderful season for the ride man in 1930, if yest are already a riding de yeles owner, your outfit is not complete indicator own a BRG tice owner, your outil a complete unless you oven a EIJ WHEEL you, of ce do not know the amou net profits you are loan not operating a BIG EIJ, will be giad to furnish y list of certified receipts by customers on their year. Address a Bitt

BIG ELI BRIDGE COMPANY ELI WHEELS this w ELI BRIDGE COMPANY, Builders, Case Avenue, JACKSONVILLE, ILL

1920 Model Big Eli Wheels

P. S.-The Optimist Magazine is printed for rid ing device men. A sample copy free, Ask for h



# CAROUSSELLES

1. leading in the amusement line nience, durability and attractive-inted labor-saving devices. Write safety, conv we have pa

HERSCHELL-SPILLMAN COMPANY 196 Sweeney Street, North Tonawanda, New York



The latest invention and most at east riding device for Parks. Fairs ortable or stationary, operated by ed Porta Fortable or stationary, operated b electric motor. Write today and about it. SMITH & SMITH, Spring let us tell you ville, Erie Co., N



**GUERRINI COMPANY** 



#### GET THIS!

Auto Truck, bulk to live In. Has two rooms. 't berths, electric lights and own acctylene lighting plant. Everything in good condition. Don't ask questions, but go and see R at J. F. Byler's liver. Reading. F.a. 3300 will buy it. W. H. STARTZEJ. Valley House, Scranton, Pennsylvania.



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



One reason for the very successful season enjoyed by the Wallick & Jackson Shows is the way they bill the shows, as indicated in the accompanying photo. With pienty of paper on the boards, a capable staff and a real show, they could not be otherwise than successful.

After the week at Winston-Salem, Alf Mint-ng was supposed to buy up all the tea in the "alted States, Decidedly logical, donteha

E. Dernberger, "Pop-em-In Bill," Charlle tvanson, Wallace Luplen and "Dude" are anoug the recent arrivals on the Erown & Dyer Skowe.

A. II. Barkley has the distinction of having made the railread contracts for every carnival company that has played the Southeastern Pair ab Atlanta, Ga.

T. A. Curlton has added another igorrote to his "igorrote Village" with the Famous Broadway Shows, says a note. Where the dence do you get 'em, T. A.?

Major Fred Bounett, known all over us the "Original Daddy Long Legs," is back with the Would At Home after a short season of fair contracts in the Middle West.

Mrs. Adu Dellaven writes that ghe is in the Walker Hospital, Evansville, Ind., and wishes friends to write her eare of N. Taylor, 604 1-2 Upper Fourth Street, Evansville.

Sydney Wire-Where are you going after the World At Home closes and what are you going to do? Will the a theathcal attraction or indeer events? Let's hear from you.

Little Helen Leonard, who is attending school at St. Mary's Academy, thot Springs, Ark., would like to hear from her many little friends both in and out of the show business.

In a recent letter from Doo Long, he took time to include: "They must be moving Hades up here-two leads just passed." We though Dayton had all gasoline fire engines.

Billie (Tarke, general manager the Famous Broadway Shows, visited the Johnny J. Jones' Exposition at Atlanta. Billie says he met a bunch of old friends and had a monstrous time.

Adolph Seeman says: "I might be getting a liltle aged, but my 'left' and my brain are still very active." Yes, and many a poor guy has fell a foul of that 'left' and many others have followed the lead of that brain with re-munerative results.

Harry and Heien West closed with the Smith Greater United Shows al Lonaconing, Md., ofter a very successful season and are now at their home in Pittsburgh. Pa., framing their winter show. They expect to take out a one-tolghter, carrying fourteen people.

Baba Delgarian is developing into a real race track chanffour. At Laurel, Miss., Bain en-tered in the 25-mile auto race and eame in a good second. Baba took the whole track away from the professionals, three of whom relired from the race. They couldn't run on the same road with the flying Baba.





big, new pil shows and their monkey race there. Wouder why Bennie dld not do the track,

Sam Cohen has closed the season wilh his "Walla Walla Girls" and "Zeetah" side show after a good business at fairs, and has concou-up new offices in Boston. Sam is plauning to have six shows for enrulval time next season.

Geo. G. Gough has recovered from his lilness and re-entered the business tast month as as-sistant to Jack Taylor, concessioner with the Grout Eastern Shows, Geo. Is also known unnong his friends as "Blackie." "Alabama Blackie."

Caught over All's "wireless": "Mrs. Herbert H. Hongh and Gertrude Carter, of Lagg's Em-pire Shows, enjoyed a flight over the hidway a height of about 2,000 feet aboard (upt. McCartley's exhibition plane, during the fair at Monticello, Ark.

Tom "Slim" Kelly, trainmaster with the orld At Hone Shows and one of the best plt owmen in the country, was seen in Kansas by recently. He still has two shows ont, one lith the World At Hone and another with he Rubin and Cherry Shows. City

While on route from the Stafford Springs (Conn.) Fair an auto bus upset and turned over



# WRITE FOR PRICES ON OUR BEAUTIFUL CONCESSION PACKAGE GRAMERCY CHOCALATE CO.

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FRENCH IVORY MANICURE CO., 159-161 WOOSTER ST., NEW YORK CITY.

# 1/2 Price \$2,50 SEND NO MONEY IF You Can Tell it from a GENUINE DIAMONDSend It back

To prove that our blue-white MEXICAN DIAMOND closely resembles the direct genuine South African Dia-conditional and the second second second second and the second second second second second will with this Lady's Solitaire Ring with one-carast will with this Lady's Solitaire Ring with one-carast sem (Catalogue price \$1.98), for Half Price to intro-dues \$2.50, for \$3.00, pius War Tax, 15c. Monutings are our fires 12-karas gold failed. Micrison Diamonds are GI ARANTEDI FOR SUMAT AS, 50c. Monutings are our fires 12-karas gold failed. Micrison Diamonds are GI ARANTEDI FOR SUMAT AS, 50c. MON MONEY. Just mail postcard or this ad, sate size, and we will mail at once C. O. D If not faily pleased return in 2 days for MONEF IMACK, less handling charges. Act witch, dire inmitted; only one to a customer. Write for FIEE Catalog. AGENTS WANTED. MEXICAN DIAMOND IMPORTING CO.. bet. FK. Las Cruces, N. Max. Gardussie controlfers Mexican Diamonds )

OH! BOY-

lt's some drum. Ludwig All-Metal, separate tension. Send for our complete drum cata-log. LUDWIG & LUDWIG

"Drum Makers to the Profession," 1611 N. Lincoin St., Dept. H. CHICAGO.

SALESMAN, SIDE OR MAIN LINE,

w priced 5,000-mile guaranteed Tircs. 301 %kdi sells for \$11.95. Other sizes in propor-ed money making proposition for live wires NSOLIDATED TIRE CO., 616 So. Michigan

Wanted, 2nd-Hand Skee-Ball Alleys ILL AMUSEMENT CO., E

three times, according to news from that sec-tion. Among those said to be injured were Chas. R. Stratton and two-of his assistants. Chris Coulan and Eddie Caldwell, both of New-ark, N. J.

W. J. Keboe, secretary the World's Fair Shows, purchased a new antomobile. Yep, but he only drove it half a mile. Tongh luck, W. J.

Littie "Eidde Davis," well-known concession-aire, who was connected with the Polack Shows this season, closed hie four stands at Richmond and shipped them to New York, "Eidde" is going South, and will spend the wintry months in Fordia, the contemplates pur-chasing a "Super-Six" shortly.

No sconer did Ethel E. Jones assume her duties with the Snperior Shows than ale started things in the way of promotions and contests, and pulled a good one at taris, ill. Contests have always been popular during a carnival en-gagement and are notable assets toward atimu-lating interest, if properly conducted.

One carnivalite now in the land of cotton remarks that some general agents have an awful habit of handing the truth carelessly in stating that the "Blank Shows" will winter in a certain place. "Let's be men and tell them the truth; it's easy," says he.

Chris, Maul, motordrome rifler, left Cincin-nati last week to Join the J. F. Mnrphy Shows at Albany, Ga. Chris, is an old head at the game and has many friends on the Murphy garavam. "Just like going home." says he, as he grabled his grips and boarded the rattler for his southbound journey.

Mrs. Jim Eyiward, after closing her conces-sions at Monroe Fark in Mobile. Ala., on the 28th of September, jumped to California and made the Southern California Fair with two concessions. Mrs. Eviward reports that amuse-ment conditions in Southern California seem to denote much properity in the outdoor amuse-ment business for some time to come.

The operator of a three abreast "hobby horse" discharged one of his colored assist-ants last week, Said selistant was receiving a salary of four dollars per week and arguments. The boy was asked to give the reason for his discharge, and his answer was: "I expect Mr. John got somelady to work cheaper than me."

Hear that Mahelie Mark recently purchased a new five-passenger "henery." If Mabelle has a great a success making the dnmh-ed thing behare and obey her bilding as she has had with her mules, some encothonal driving mary to expected. Wager she can't make the blame thing run tive miles in a straight line over the rural roads down Georgia way, regardless of her prowess.

Count Joseph Zaino suys to tell the felks that the McGiellan Shows have closed and gene into winter quarters, and he has joined the Russell, Rros.' Shows. This ill'inutian enter-tainer has gained using friends, are only with the Nethelian and other caravans, but gmong the populace everywhere, and should prove a strong attraction with the Russell Shows thrn the Southland.

The Bernardi Slows were playing Filer, ida. "Trish" Jack Lynch had made an opening and turned a good house at fifty cents per. Later three men emerged from the payling, two of them support: by either arm their conten-ion, who had sufficient the trio passed the isly Irish looked down at them and then or to low Turner, saying: "Gee whiz, we're know-ing 'em dend." Thus, there is a funny side to almost everything.

With five "oprys." two other curnivals. all the bill plants full and the Hagenbeck-Wallace advertising car in Vicksburg, Miss., the natives hnew the World's Eair Shows were couling. writes an observant fan. Likely he also raw or heard of J. G. Roberts deing a little stepping about the sume time in the same city. J. G. and the Missus rejoined the World's Fair Cara-van in Columbus, Miss., both receiving hearty welcomes.

Charlie Kilpatrick says he had a sumptuous meal at the Ansley liotel, Atlanta. Ga., as the guest of Eddle Vaughan, of "Stella" show fame, with Johnny J. Jones" Exhibition. KIL le working hard for that coveted free trip to (Continued on page 84)





for the States of North and South Carolina to handle a Tonic that is being extensively advertised. Interesting proposition. Write or wire THE MERITONE SALES COMPANY, Greenwood, S. C. sue? There may be a letter advertised for you.

#### The Billboard



#### The Billboard

NOVEMBER 1, 1919



#### The Billboard



# **ARNOLD NEBLE**

#### **Returns From European Trip**

President of Kentucky Derby **Company Gives Interesting** Views on Europe's After-War Amusement Conditions

New York, Oct, 25.—Arnold Neble, president the kentucky Derby Company, recently re-rand from a trip to Europe. During bis so-ark, Germany and other countries, and bis eas on after-war conditions, especially in commany are quite interesting and informative. mark, Mr. Neble says

Germany are duite interesting and informative. Mr. Noble says: "In Copenhagen, Denmark, the Tivoll, which is located in the heart of the city and is one of the prettlest and largest amusement parks in Furnye, the gate showed an increase in at-leadance this summer of 500,000, jumping from 1.234,000 last year to 1.750,000 this season. One kronen is now charged to ride on the small scelle railway, and on this anusement more than 600,000 persons were accommodated this year. There is no opportunity whatever for installing the real, up-to-date American amuse-ment devices in the Tivoli, for the reason that the space is limited and all available space is accupied.

The space is limited and all uvaliable space is scupied. In Germany I found conditions for worse than 1 antielpated. The jack of nourishment shich the people were forced to undergo during which the people were forced to undergo during the war plainly shows on their faces, and they have, no doubt, learned a lesson as to what the var plainly shows on their faces, and they have, no doubt, learned a lesson as to what the variable means. In some of the large in-dustrial centers the children are examined ustrial centers the children are examined ustrial contens the children are examined ustrial contens the children are evaluated ustrial contens the children are evaluated ustrial contens the children are evaluated ustrial contens the sound how have suffered worse from undernourishment are col-leted together and sent in groups of 200 to waterland. Holland and the Sennilinavian cunties, where they remain for a period of from four to slx weeks to regain their health and strength. Mere arme into New York harbor we observed the faces, and they weeding trade.'' UZZELL BUYS OWN SHOP Site at Jamaica, L. I., Purchased for Frolic and Circle Swing Factory

Switzeriael, Holland and the Sendinaxian countles, where they remain for a period of from four to slx weeks to regain their health and strength. "Atthe there is a shortage of everything in Germany there seems to be plenty of money among the people, and amusement enterprises have never in the history done as well as they are doing at the present time. To me it appears as the the inhabitantis of Germany are forcing themselves into all sorts of endoyment, has as to benely forget the sad conditions that exist. Altho there is a shortage of coal everywhere and restrictions have been planed on street lights, as well as in private homes, yet all anusement entities, being and restrictions have been planed to be brightly lighted. In passing thru Germany by train 1 neticed that altho the citles would be observed a currival brightly lighted up and satering huge crowds. "I wont to the Leipzig Fair and found them forms around the certain that as soon as the German marks regain the for American amusement theores to be hult in various sections of the way more the work hole the built in various sections of the rest with the worth while for American amusement parts of the situation. It was range to built in various sections of the rest is the way for the section the section was the German marks regain the for American amusement strengt were to be hult in various sections of the rest.

The were to be null in various sections of iermany. "Trevious to the war mechanics in Germany reviewd secenty picanize per hour, while at the present time they are being paid four marks per hour, but in view of the present the value of the mark it will be difficult for Germany to coupete with the American manu-facturers, and in will be n long time before she will again get on her feet. "The strict regulations formerly observed by veryone in Germany have been suspended, and it seems as the everyone now does practically as they piease. Undustrely it would be ad-visable for the United States to place a ban on limitgration, because everyone in the anuse-ment business with whom I spoke stated they were disgusted with conditions in Germany and were logented forward to coming to this country.



Each Whitio-Rail Game is 34/x20 ft. and as an carning capacity of \$ to \$10 an hour. Inderste investment required. Write today for taken and prices. has an

BRIANT SPECIALTY CO., 4 East Georgia St., Indianapolis, Ind.

<text><text><text><text><text><text><text>

In the courtyard of the new Jamalca factory Mr. Uzzell baa arranged to always keep a Frolic and a circle swing erected and standing for purposes of demonstration. The purchase of this property is but one of the many reflections of the pspularity and sale ability of the two models of Frolic, one for carnivals and the other for parks, as well as of the circle swing.

#### DAVENPORT (IA.) PARK

# Closes Most Successful Season in Its History

History Tarenport. I.a., Oct. 18.—Forest I'nck has hist closed the most successful season in its its closed the most successful season in its its closed the most successful season in its hist closed the most successful season in its its non-successful season in its hist closed the most successful season in its its non-successful season in its hist closed the most successful season hist closed the part hist season is been closed in the hist closed the part being seated hist the hist closed the part being seated hist the hist closed the part being seated hist the hist being season. The part comprises hist closed the part being seated hist the hist being season. The part comprises hist being and a great being seated hist the successful have being day next spring. Advances hist being day next spring. Advances hist being day next spring the successful BODNEY G. WHITELAW,

#### RODNEY G. WHITELAW,

(Continued from page 74)

There is no doubt whatever in my mind that the present time America is in a far better position than any other conntry to procure the world's trade."
UZZELL BUYS OWN SHOP
Ste at Jamaica, L. I., Purchased for Frolic and Circle Swing Factory
The popularity of both the portable and state to bay the fair ground property. The pian is to develop a modern playground for men, women and children. This summer a very ingre municipal swimming pool was completed, and some of the buildings used for fair purposes were rebuilt along medern and permanent lines. The circle area of linn along the railroad in Jamaica. I. L., and is not the present time argoned for many years, to the firm's own new machinery is being added, as well as a prochased more than the manufacture of the portable and state to for many years, to the firm's own new machinery is being added, as well as a thing machine to the ding aboy. The site already has on it two machinery for the circle awing, which the imanufacture of the portable and state to prove the sum and fart. this association beage of a trained director.
The offer many years for the circle awing that the imanufacture of the circle awing that the izzell Corporation is parting on the market.

Write for Catalog.

Repairs for ALL Makes of Skates.

CHICAGO ROLLER SKATE CO.

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DETROIT, MICH.

Chicago, III.

224 N. Ada Street, - -

**Skating News** 

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#### SKATING NOTES

The masquerade carnival and dance given at the Vickshurg (Miss.) roller rink proved such a prononneed success that Manager H. B. How-ari is planning a repeater. Notwithstanding that the rainy season is on he packed bis rink and had difficulty to accommodate the crowd.

and is phanning a repeater. Notwithstanding that the rainy season is on he packed bis rink and bad difficulty to accommodate the crowd. The roller poly season is to in the New England States, with teams from Salem, New Bedford, Wooster, Fall River and Lawrence, Mass, and Iroeldenee, R. I., in the field.
Adelaide D'Vorak finished a very successful week at the Henderson, Ky, rink Saturday night, Oct. 18. The Henderson rink is 75 by 150 feet and on the opening alght there were over a thousand spectators, and the crowds continued to attend all week.
H. W. Matheny bas sold his rink at Murray, Ky, and has bonght another at Carnil, H., which he will move to Farls, Tenn, for slaty days, after which he will go further south. Several races were staged at the Willowdde Park Rink, Loweli, Mass, recently, Al Nebes winning handly in a handleap race and a relay race in which he participated.
E. S. Feiss, mentioned in fast week's notes, is not connected with any Detroit rink, but is only solourning in the city for a short time. Virgil Ochiltree and saking act, which hey propose to introduce to the public son.
The McClellands played the rink at Johnsonburg, Pa., recentily. They state that all indications point to a wonderful season.
A. Karslake has moved his 60 by 120 portable from Greenville to Titusville, Pa., and expects to open up this week.
A. Karslake has moved his 60 by 120 portable from Greenville to Titusville, Pa., and expects to open up the week.
A. Karslake has moved his 60 by 120 portable from Greenville to Titusville, Pa., and expects to open up the week.

A small rink opened up in Pintsnurg, N. Y., nicut a menth ago and is doing nice business, it la understood. Frank Clark closed his summer rink at Wil-lowdale Park, Lowell Mass., Oct. 12, after a good season. Paul Briggs states that Karsiake's rink at Johnsenburg, Pa., will close its season Nov. 5. E. M. Moonr is still located at Chariton, Ia-

#### VASEY-HUBAND ROSTER

The lineup of the Vasey-Haband Amusement Company is as follows: Frank B. Vasey, merry-go-round; Vasey & Huban, plant, show, Blackle Dally, manager; B. E. Roberts, camly and doll wheel and two grind stores; Deli Odder, pillew wheel and tuckley huck; George Okudo and Hal Roherts, foar glass stores; Mrs. Dally, Arkansaw kids; Dodye Hay, hoopla; Al Huban, cook house, julce and chewing gum wheel. The staff is composed of Frank Vasey, secretary and treas-urer: Al Huban, general agent: Tom Billings-worth, electrician and lot superintendent.

#### Have you looked thru the letter list in this is e? There may be a letter advertised for you

AT LIBERTY

4-1 Rink Man. Wire or write

THOS. J. BENTON,

THE SKATING SENSATION

**BILLY CARPENTER** 

THAT INCOMPARABLE SKATER. attraction that rink managers are looking for, is feature everywhere. Breaking bez office ree-Ask any rink manager who has played it, e now for dates. Address care Billboard, Cin-ul, Ohio.

WANTED TO RENT-ELECTRIC ORGAN

ADELAIDE D'VORAK

SKATING ACT ARTISTIC. adont address, 10709 Earle Ave., Cleveland, O.

and Motor, for Skating Rink. Address VIN, Augusta, Kentucky.

ESTABLISHED. OVER A QUARTER & A CENTURY CAPITAL STOCK \$100,000.00 THE MOST EXTENSIVE MANUFACTURERS OF AMUSEMENT DEVICES IN THE WORLD. d Mills or Water Rides have always proven a successful money maker. Have furnishing the leading with equipment, than furnish you with boats and all necessary machinery. Pitans and specification materiat can be bought locally. Also have to build. If necessary can furnish a comparement supering the output include the comparison of the and one proceeding and one of the supering materiate the construction. If O upther information and proceeding and one proceeding and one proceeding of the supering of th Id study of the second **Professional Trick and Fancy Skater** ROLLER RINK conducted on Business Principles pays a large return on a 404 Main Street, Ft. Worth, Texas. small investment.

ZARRO-UNGER

CONSTRUCTION CO. INC.

39 W. Jefferson Avenue, Original, up-to-date novelis attractions and ideas furnished free to

The Billboard

NOVEMBER 1, 1919

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# SONNAREERIDZER MARION RUSSEI itenti genickute ASSOCIATE EDITO:

# **CAPITOL THEATER OPENS** IN BLAZE OF GLORY

Jammed to Capacity the New House Offers Its Patrons a Wonderful Entertainment-Features of Show Were Excellent Motion Pictures, Ned Wayburn's Demi-Tasse Review and Pryor's Band

New York, Oct. 25.—The Capitol, newest and Inrgest of theaters, opened its doors last night. A fashionable throng, far more suggestive of an opera audience than moving picture palace pa-transformed and the Court of Jack, the Giant Killer opera audience than moving picture palace pa-trons, was on hand to launch on its mission of entertainment the house that has been widely announced as "the largest theater in the world." It may be said to have looked the part with its more than 5,300 seats filled with happy, well-attired first-nighters. And it may also be said that the big audience divided its attention be-tween the chaste heauty of the Empire archi-tecture and decorations and the bill for which it provided the frame. provided the frame.

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provided the frame. This program proved unlque, overwheining and possibly bewildering. Factors that have in turn made the Hippodrome, the Winter Garden, "Ziegfeld's Follies" and the Strand snecesses in their respective fields were on hand in new In their respective neus were on hand in new form, served with a bizarre dash in gorgeons masses only possible lu a theater of tremendong size. Specialce, concert, girl-and-music show, more concert, "movies," more spectacularism aud more unview crowded upon each other for and more mores trivial upon each other for more than three hours. It was all in wholesale quantities—the daring showmanship of Ned Wayburn in his most javish mood, disclosing girls of every type of beauty in every style of prime of every type of beauty in every style of fembrine adornment, appearing from strange en-trances above the stage, below and from either side: the Oriental-tinged art of John Wenger standing out in many colors in the kaleido-scopic sequence of scenes; the motion picture products of celebrated studies and star products of these obscure and little known; and palpitating over and throut all a meledy of brass and reed entirely new to the theater. Arthur Pryor, veteran bandmaster, and the seventy mn-sicians, who have concertized nuder his banner for years, flooded the huge structure with waves for years, flooded the huge structure with waves of medody, ranging from mournful movements on the olice and French horn to blaring bursts of brass contributed by trombone and bugle. By way of balance there was an organ reeltal of some fifteen minutes, with Frnest F. Jores, nn organist of distinction, at the keyboard of the splendld instrument that The Capitol boasts. It was an hour of triumph for Managing Di-rector Edward Bowes and his fellow directors, who have stepned from commercial life to be.

who have stepped from commercial life to be come film impresarios, and it was also an hour of triumph for the many representatives of film-land who were present to applied the last word in de luxe pleture presentation. "Last words" have been coming thick and fast during the past few years in a field that had Its inception only uarter of a century ago, finding expression in "nickelodeon." Yet few of the enthusiasts o were on hand inst night prepared for aimost anything had any adequate conception of the exposition that awaited them thru the intelligent expenditure of some \$5,000,000 in the crea-

tion of a theater. The program, entirely too elaborate for ex-tensive analysis, was as follows: EDWARD BOWES.

Managing Director, Capitol Theater, takes pleas-ure in offering you a new sort of entertainment, which has been staged for yon by

NED WAYBURN. Prodneing Director, Capitol Theater, and cn-gaging Pryor's Capitol Band, Arthur Pryor, conductor.

PROGRAM

1-Concert Overture In C Major...Alfred Hollins Played by Ernest F. Jores, Organist 2-Capitol News.

3-"Toue Poem After Sunset". .....Pryor 

(new)......Arthur Pryor (h) "The Capitol March" (new)......Arthur Pryor (c) Grand Scene and Ensemble, "Andrea Chenier' ......Gjordano

 (B) "The Eternal Triangle"—A Universal Production. "Rehearsals." (C)

(Continued on page 93)

pletures were thought of. As foreman of the Grand Jury of Westchester County he had found that some of the most revolting crimes had been committed in some very remote corner of the county, where motion plctures had never been seen and where the population consisted largely of the descendants of the original ettiers.

Mr. llughes was followed by D. W. Griffith, Mr. Hughes was followed by D. W. Grillin, whose address rang with such sincerity that it moved everyone seated around the table. Mr. Grillith spoke of the great unrest and the growing discord between labor and capital. "Would to God," he said fervently, "that I had the ability to make a picture which would be the discord and matter mathematic I had the ability to make a picture w would destroy that discord and restore *q* relations. I would like to make a picture show the beauty of work, its ennobiling elevating effects on the one hand and and the show the beauty of work, its enholding and elevating effects on the one hand and the wrongs of capitalism on the other hand, and show that only in a resumption of normal ac-tivities, based on a good mutual understanding, can the salvation of the country be found. We are living in a time of profound unrest all over the world, and we do not know when the enable may be tended of in our own contains. over the world, and we do not know when the spark may be touched off in our own conntry. The motion picture has a mission and a mes-sage; it can allay this unrest, but it must be left free and not hampered by consorking. I think that I am probably as just and as fair as the average man, but I would never dream of asking my fellow men to submit their writ-ings or pictures to me."

### THE EDITOR'S SAY

ON THE DOINGS OF THE DAY

#### TOO MANY TITLES

There is no better test of the value of a dramatic picture than its titles. Too many titles, and especially long titles, are invariably the concomitants of poor quality pictures. Long titles are not only bad for dramatic pictures, but they are an absolute nuisance in many of the scenic films that we have seen. Time and again there was a screen full of titles and then off again before one per cent of the audience had been able to read them. The most in-sufferable titles, I think, are some of the titles in comedy. The titles in such cases are relied upon to furnish the humor which is lacking in the pic-tures. It can not be done. If the pic-tures are not funny the titles will not make them so. Patrons are distinctly annoyed by the attempt to raise a laugh by means of titles alone. Worst of all, however, are the sermonizing and the philosophizing titles. The peo-ple that want to read edifying homilies do not go to motion picture theaters MORAL: READ THE BILLBOARD

Recently the president of the organized exhibitors of Great Britain, A. E. Newbould, M. P., delivered his opinion on the motion picture trade press at a dinner heid by the organized exhibitors at Nottingham. We quote from his speech:

"I said as iong ago as early in 1915. when I wrote an article for one of the trade papers in response to a request for my views on one of the weak links of the industry, that one of the weak links is the trade press itself. Probably I have never been forgiven for what I then said. For what does the trade press exist? I take it it is a commercial enterprise the same as a cinema theater. The proprietors of commercial enterprise the same as a cinema theater. The proprietors of trade papers are no more philanthro-pists than we are, or any other section of the industry. They exist to adver-tise films for the exhibitor. They throw in a little to make weight, as for in-stances, 'What the Trade Wants to Know,' which is what the office boy tells the editor or what the editor thinks he the editor, or what the editor thinks he knows; 'Hints on Management,' by a manager who got the 'sack;' and other pieces of beautiful camouflage, to show that the trade paper has only one concern-the great exhibitor. It behooves one, however, to look into facts. The papers depend on the advertisements, and the advertisement of films is of interest to only one person—the ex-hibitor. There is no blame; it is a commercial proposition. The main revenue of the paper is advertising. It can not live on sales. Every copy costs It more to produce than is charged for it. How could a trade paper that detell pends upon such advertisements tell the exhibitor the truth? I do not blame the trade paper. It is common reasonable horse sense. If the exhib-itors started their own trade paper and told the truth about the films the trado papers, as they are now, would be 'snuffed' out in a week. I merely ask the trade papers to think over that and learn the moral from it, if there is moral to learn." Let me say right here that The Bill-

board is under no obligations to mo-tion picture advertisers, that it is absolutely fearless and independent an chemically free from the "bunk" th

#### . (Continued on page 89)

# 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. ......

#### CITY OFFICIALS AND N. B. OF RE-VIEW IN CONFERENCE

# Speeches Made by Rupert Hughes and D. W. Griffith Condemning Censorship

New York, Oct. 25.—A most important con-ference between city officials and the National Board of Review was held at the Hotel Astor, beginning October 23 and ending October 24. The conference was attended by the officials of cities in every part of the country.

The proceedings began with a cession at the Astor, at which Everett D. Martin, chairman of the National Board of Review, spoke interest-ingly on the National Board's policy of co-operation with city officials and with motion picture producers in the public interest. Various types of municipal regulation were discussed with special reference to the systems in vogue at Boston, Syracuse, N. Y.; Washington, D. C.; Milwaukee and New York City.

The afternoon of Thursday was taken up with is to various motion picture studios, at thich the technique of motion picture produc-ion was viewed with close attention and invisits which the technique tion

torest. In the evening there was n dinner at the Hotel Astor, in the course of which a number of interesting addresses were made,

of interesting addresses were made. Dr. Everett D. Martin acted as master of ceremonies and introduced the speakers. The first speaker of the evening was the well-known author, Rupert Hinghes, whose ad-dress scintillated with wit and wisdom. He got a big laugh when he spoke of the devil screens used in China to keep evil splrits out of the home. "You knew," he said, "the Chinese honse-holder suits a round screen in front of bis

holder juits a round screen in front of his house. The cvil spirits, he believes, can only travel in straight lines and can not, therefore, enter a house covered with a round screen. We may laugh at this, but we are full of superstitions ourselves and one of the blggest super-

W. Stephen Bush spoke of the position of the exhibitor in the industry,

"I am not an exhibitor." he said, "but I am not an exhibitor." he said, "but I am notorions for my belief that the exhibitor is the backbone of this industry. More and more he is becoming the spokesman for his patrons in matters of great public interest. The recent campaign for Sunday optures in this State was successful because the exhibitors, who conducted it, had the earnest support of their patrons. The exhibitor is his own censor, and no editor is more fealous of his newspaper than the exhibitor is jealous of the prestige and reputation of his screen. Having addressed exhibitors' bodies from Main to California, I believe that they realize their larger responsibelieve that they realize their larger respo-bilities and that they seek to discharge ti diligently and honestly."

Mr. Jenkins, superintendent of the Brooklyn Public Schools, made a humorous address in which he paid tribute to the excellent work of the National Board of Review.

Walter W. irwin, chairman of the Executive Committee of the National Association of the Motion Picture Industry, also spoke.

Tr conference closed on October 21 with a general discussion on types of pictures and public opinion, in the afternoon the conferes visited the big motion picture houses on Broadway.

#### NEW FILM COMPANY

Joe Gilbert, the well-known theatrical and notion picture producer, is now organizing a new film company, to produce both comedies and dramatic features. The company when com-pleted is going to Fiorida to begin a series of comedies featuring Phyllis Deane, the English comedience, who has played with Karno and Klitchen, England's most famous comedians. The Kitchen, England's most famous comedians, The cast will also include Helen 'Van Buren, Mildred Hines and Dolly Henfield. The supervisor and director of the company is Geo. K. Rolands, who has made such successes as "lure of New York,''s Frank Case's "Trapped in Metropolis," Tom Mix in "The Heart of a Texas Ranger." Wm. S. Hart in "The Lone Avenger," and many others.

# SABBATARIAN BIGOTS FIGHT SUN-DAY PICTURES

#### Ministerial Association of Mount Ver-non Makes Sunday Pictures the Important Issue in Coming Election

Mount Vernon, N. Y., Oct. 25.—With a view to trying to defeat the plan to have the moving pleture houses in Mount Verton open on Sun-days cherkymen of this city have organized the City Ministers' Association. This association is working against the plan, to be voted upon at a specal election Tuesday. The members of the

a specal election Tuesday. The members of the various labor nulous have raised public subscriptions to cover the cost of the special election, so it will not cost the city a cent for the use of the voting machines,

dty a cent for the use of the voring machines, election efficials and other expenses in connec-hea with the referendum vote. The ministers have issued a statement headed, "Remember the Sabbath Day, to Keep It Holy," and then follows this statement:

and then follows this statement: "Do not fall to register Friday or Saturday, so that you may be able to vote in the moral elec-tion to be held on Tuesday, from three to nine, "This is your last chance to. get ready to "This is your last chance to get ready to express yourself on the moral issue for the benefit of our home city and for the welfare of yourselves and children. The conflict against the American Subbath is on. Let every man your as he praya, and preserve one of the fundamental institutions of our country." Some time ago the question of allowing Sun-day movies came up for action before the Board of Aldermen, but the church people made such a protest that the Common Council yoted against granting permission to open the theaters

against grantiag permission to open the theaters on Sunday, but decided in favor of Sunday baseball

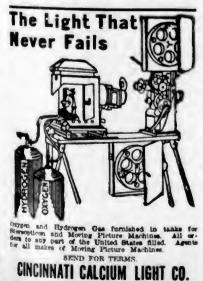
Now the laboring class insists upon the right

Now the laboring class invites nion the right to have Sunday movies, claiming it will not violate the Sabbath any more than members of goif clubs playing goif on the Sabbath. The campaign ended by the signal defeat of the Sabbatraians, in spite of their strong or-ganization and their hard work. All the churches were lined up collidly against Sunday opening, which, in spite of all opposition, won by a majority of over a hundred votes.

#### M. P. THEATER EMPLOYEES WIN

#### A Session Which Kept the East Side Awake for Hours

New York, Oct. 25 .- Some people thought that New fork, Oct. 25.—Some people inought that it was the Revolution, others guessed it was just a first-class riot, hut all agreed that it was the greatest noise the East Side had heard in some years, which, to be snre, is no light thing. It was, however, neither revolution nor riot, but a little meeting between the East Side Motion. a little meeting between the East Side Motion Picture Exhibitors and their help, consisting of Managers. Porters, Ushers, Special Pollcemen and Cashiers. They were conferring and de-liberating in Golden Rule Hall, and as they are without exception gifted with wonderful bronchi-ai tubes and leather lungs they naturally ex-pressed themselves in an extremely audible manner. Noises are not rare on the East Side, Doctment day with conducted but there of the menner. Noises are not rare on the East Side, pocturnal as well as diurnal, but it was the consensus of opinion that the noise at Golden Rule Hall exceeded the speed limit. Criticism of the noise vented Heelf in the throwing of all kinds of missifies by the neighbors and objurgations which were remarkable for their facy profamity in the English and in Yiddish. The definiterations area all on the alembors and The definerations were all on the simple ques-tion of whether the Employees should or should not accept the terms of the Employees. Farlia-mentary procedure was completely forgotten at a very early stage of the proceedings, the feer being held by the orator with the loudest





The Billboard

NATIONAL TICKET CO.,

and strongest and toughest pair of lungs. The and arongest and tougnest pair of rungs. The deliberations lasted from 5 p. m. to 1:30 a. m., but the real tag of war did not begin until abortly before midnight. There were cries of "Strike" and other cries of "Don't Strike." One of the bosses declared in trembling tones he was not afraid of anylody and was going to have a regiment of soldiers and saliors for the protection of the house. This brought down the honse. For about ten minutes pandemonium secured like a Quaker meeting compared with the excitement in livington Street. There were shouts of "Kill Him" and "Throw Him Out" shouts of "kill film" and "Throw Him Out" and other displays of Chesterfieldian manners. The police stations nearby were getting ready to act, though, of course, they knew from past experiences that the ructions in Golden Rule ilall rarely went beyond verbal assaults in the vernacular and in dialect. The low ceiling, the fetid atmosphere and the mental atrain caused one atout young lady to faint and she was borne out to the street, where, however, the supply of real fresh air was not any too liberal

when the mutnal verhal barrage lifted it w found that the Employees had decided to ac-cept the terms of the Motion Picture Theater Owners, it was 2 s.m. before Rivington street and its purlieus were permitted to resume their siumbers. The owners, it was announced at the union meeting surged to the following demends:

meeting, agreed to the following demands; and shop; one day off in two weeks or half a day each week; collective bargaining; salary offects, \$30; nshers, ticket takers and poters, \$25; cashiers, commencing work at 11 a.m., \$18; cashlers, commencing afternoons, \$15.

# HELPED TO SAVE SUNDAY MO-TION PICTURES

New York, Oct. 23 .- Senator James Foley, who Is running for Surrogate in the County of New York, is receiving good support from the exhibit-ors because he was very largely responsible for saving the Sunday motion pfeture entertainment. He spoke and fought for the measure in the Senate and is now getting assurances of good work from hundreds of exhibitors.

#### M. P. ENGINEERS HOLD ELECTION

Pittsburg, Pa., Oct. 24 .- During the annual meeting here last week of the Society tion Picture Eagineers it was brought out that

tion Picture Engineers it was brought out that within the last tweive months one billion feet of motion picture dim was manufactured in the United States. The society also went on record as favoring the use of the word, "chema," in connection with the industry, instead of "movies." These engineers are of the opinion that the industry is entitled to dignity. The use of the word, "operator," is also objected to, and is said to be mechanical in its reference. In its stead the word, "projectionist," has been suggested as being very proper.

The word, "projectionist," has been suggested as being very proper. Election of officers resulted as follows: Presi-dents, A. C. Roebuck, Chicugo, Ill., and Max Mayer, Brooklyn, N. Y.; secretary, A. F. Vic-tor, Davenport, Ia.: treasurer, W. C. Smith. tor, Davenport, I.a.: treasurer, W. C. Smith, New York City, Board of Governors: H. A. Campe, W. C. Smith, E. K. Gillett, New York: C. Francis Jonkins, Washington, D. C.: R. P. Burrows, East Cleveland, O.; Dr. Herman Kell-ner, Rochester, N. Y.; J. C. Moulton, New York City: L. C. Porter, Harrison, N. J. The soclety is composed of eighty members, scattered all over the United States, and their restoring here was their fourth annual meeting.

gathering here was their fourth annual meeting. Aniong the Innortant papers heard were by C. Francis Jenkine, of Washington, who presented his views on "Stereoscopic Projection," and William V. D. Kelley, of New York City, who read a paper on "The Selection of Proper Power Equipment for the Medern Motion Picture Studio,"

108 W, 4th St., CINCINNATI, O. Dee of the important phases of development an- to M nounced during the sesion was the technical ties.

report of A. F. Victor, of Davenport, Ia., who told of a noninflammable film designed for portable motion picture projectors used in he The new film, however, is of narrower w ew film, however, is of narrower width. convention closed with a banquet.

Shamokin, Pa.

#### VISITORS TO THE BILLBOARD

New York, Oct. 25 .- Mr. Percy W. Wells, the otion picture king of Wilmington, N. C., was visitors to The Billboard office on Tuesday this week. He reports business booming in a visitors to of this week. of this week. He reports business booming in the Old North State. The picture of the sensa-tional launching of a concrete ship from the wharves of Wilmington had been taken by Mr. Weils' cameraman and had been bought for the Pathe Weekly. Mr. Wells is the creator of the Virginia and Carolina Managers' Circuit, which in the course of three years has grown to great proportions, with exclusive territory in almost every Southern State.

Fred Herrington, Executive Secretary of the Pennsylvania organized exhibitors, Sam Bullock and J. Slim of Cleveland, Ohio, are in the city, and their first visit to the offices of The Billboard. The visitors have important busi-ness with the New York State Organization of FythDiror. Fyhfhit/

#### CONVENTION IN ST. JOHN, N. B.

The program for the third annual convention the Maritime Provinces which will be held in St. John, N. B. October 29 and 30, has been annonnced by the president, W. C. McKay, as follows:

The first business session for exhibitors only, will be held on Wednesday afternoon, October 29.

Reports of officers and committees will be received.

mination and election of officers for 1919-1920.

Evening session Wednesday, October 29. A real get-together gathering of all exhibitors, representatives of the film exchanges, etc. Thursday afternoon, October 30, general bus-iness meeting for exhibitors and representatives

of fim exchanges. at which various topics of mutual interest will be discussed.

#### THE EDITOR'S SAV

(Continued from page SS) is handed out as "service to the exhibitor."

A JOAN OF ARC IN THE EXHIBIT-ING RANKS

Let three loud and long cheers ring out for Miss Dolly Spurr, of Marion, Ind. She has fought and is fighting the Sabbatarian fanatics in her town as Joan of Rouen fought the British invader. We see the halo of courage radiate about her. We hope some film producer has enough intelligence and enterprise to give us a filmed version of the battle of Miss Dolly against the gloom spreaders. Hear the lady her-self as she addresses herself by wire to The Billboard:

"Send me down that document on Sunday show statistics quickly; need it for newspaper. Having whopping fight here. Went to jail week ago Sunday; also arrested three times. Opened vesterday free and unmolested. Fighting this battle alone and need help

"MISS DOLLY SPURR."

The Billboard Sunday pamphlet went to Miss Spurr in the desired quanti-

#### "DEMI-TASSE REVUE"

New York, Oct. 25 .- The scenery and effects -electrical and mechanical-for the demi-tasse revue Ned Wayburn will stage at the new Capitol Theater, to supplement the motion pic-ture program when that huge institution opens, have been completed at the several studios and shops that have had the work in charge, and shops that have had the work in charge, and are now being delivered at the theater. The general stage decorations and scenic equip-ment also are being installed. Both were de-signed by and executed under the supervision of John Wenger, art director of the Capitol.

#### NAT ROTHSTEIN

#### Joins Equity Pictures Corporation

New York, Oct. 25.-Harry L. Reichenbach, New York, Oct. 20.-Harry L. Belchenbach, who has been elected an officer by the Equity Pictures Corporation, and who is in charge of all exploitation, advertising and publicity for that concern, in addition to being personal repre-sentative for llarry Garson and Clara Kimbail Young, announced this week that he had enanounced this week that he had en-gaged Nat Rothstein, for five years Advertising Director for the Universal Film Manufacturing Company, and that Mr. Rothstein would be placed in complete charge of all advertising for

Equity and Clara Kimball Young. Rothstein's work with Universal has stood cut, both from the point of artistic beanty of his advertising conceptions and the pith and

his advertising conceptions and the pith and punch of his displays. That his work will even improve at Equity is best known when it is understood that he will have two and three months on each subject. Mr. Rothstein will have total charge of his own department, working, with Reichenbach, and upon such occasions as the latter goes on the road in the interest of the company, Roth-stein will assume Reichenbach's labors as well, a competent staff of assistants being afforded for the great amount of work necessary to for the great amonnt of work nec sary to onstantly supply twenty exchanges with new

constantly supply twenty exchanges with new material weekly. "I was asked by Equity to secure romeone who could take the advertising off my baads and give our subjects the finest treatment," says Reichenbach, "and when I beard that Rothstein had resigned from Universal there was no hesi-tancy on my part in seeking him and offering him the place the place. him

His advertising for Universal has been the finest in the film trades and by far the best I have ever seen, and I know for I've seen it all.

Week following week he has shown new and novel ideas and his displays nave carried the punch, and as the Equity people are expecting to do a great deal of advertising they imme-diately engaged Rothstein when I anomitted my selection for their approval."

Mr. Rothstein took ap his new department with Equity on October 20th, and is located at its office in Acollan Hall. Miss A. B. Williamon will be general assist-ant to both Mr. Reichenbach and Mr. Rothstein.

Miss Williamson, who began with Equity as general office assistant, has bloomed into a first-class, intelligent exploitation assistant and when fully developed will be given certain publicity channels to fill, and a staff supplied her.

The entire Equity exploitation, advertising ad accessory departments will be under and accessory departments will Reichenbach's general management.

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

NAT G. BOTHSTEIN



Mr. Rothstein is advertising manager of Equity Pictures Corporation, Acolian Hall Bidg., New York City.





#### The Billboard

NOVEMBER 1, 1919



#### The Billboard Film Directory

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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 re-lease department of The News and The Trade Review. Mr. Fuld is an expert on compiling and assembling release information, which is of such heurly 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 Arteraft Pictures

#### FOX FILM CORPORATION

Excel Pieturee

- Novamber-Winga of the Morning. Torn Mix Series Aug. 24-Roughriding Romance. Oct. 19-The Speed Maniac. December-Tha Dare-Deril. Theda Bara Series Sept. 21-Ya Balle Russe. November- Gure of Ambition.

**Big Productions** 

August-Cheekers September-Evangeline October-Exathleen Navourneen Novemher-Should a Husband Forgive?......

#### GOLDWYN DISTRIBUTING CORP.

#### Star Series Productions

Bennison Star Series Sandy Rurke of the C-BAR." (Betzwood). Mar. "S Snedy Meade (Betzwood). The Road Colled Straight (Betzwood). Aug. 15--High Pockets Oct. 1-A Windt Earl Coldware Service

Oct. 1-A Misût Earl Goldwyn Specials The Forder Legion (Blanche Bates and Hohart Bes-worth-Six Parts). For the Freedom of the East (Lady Tsen Mel-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 (Herhert Rawlinson) Wit Wina (Florence Billings).... Love, Honor And? (Stuart Holmes, Ellen Cassidy).....

10-20-30 Series Her Miataka (Evelyn Neshit).....

Life's Greatest Problem (Mitchell Lewis), Romance of the Mr (Lieut, Bert Hall and Edith Duy), When My Ship Comes In (Jane Grey), When a Woman Strikes (Ben Wilson, Rosemary Theby), The Other Man's Wife

#### METRO PICTURES CORPORATION

July 11—In His Brother's Place (Hale Hamilton)...... July 21—The Microbe (Viola Dana)....... July 28—The Belle of the Senson (Ennmy Wehlen)...... Aug. 4—Easy To Make Money (Bert Lyieli)..... Aug. II—A Favor to a Friend (Ennmy Wehlen)..... Aug. II—A Favor to a Friend (Ennmy Wehlen)..... Aug. II—A Favor to a Friend (Ennmy Wehlen).....

Aug. 15—The Four Flusher (Hala Hamilton)..... Nazimova Productions Toys of Fate Revelation Eye for Eye Out of the Fog The Red Lantern The Brat

The Brat Screen Classics, Inc. (Specials) Shadows of Suspleion (Harold Lockwood)...... A Man of Honor (Harold Lockwood)..... The Man Who Stayed at Home (All Star Cast. Lombardl, Ltd. (Bert Lytell). 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. eve

First National Exhibitors' Circuit, Inc. Our Teddy (Theodore Roosevelt)...... A Midnight Romance (Anita Stewart)...... Whom the Gods Would Destroy..... A Midnight Romance (Anita Stewart). Whom the Gods Would Destroy. Mar: Regan (Anita Stewart) Raddy Long Legs (Mary Pickford). Ancien of Souls (Aurora Mardigatian). Sunnyside (Charlie Chaplin) Burglar by Proxy (Jack Pickford). The Ringdom of Dreams (Anita Stewart). The Thunderbolt (Katherine MacDonald). In Wreng (Jack Pickford). Mind the Paint Girl (Anita Stewart). The Hunderbolt (Katherine MacDonald). In Bart of the Hills (Mary Pickford). The Bauty Market (Katherine MacDonald). In Old Kentneky (Anita Stewart).

#### PATHE EXCHANGE, INC.

#### AMERICAN FILM CO., INC.

(Distributed Through Patha)

(Distributed Through Patha) Charge It to Me (Margarita Fischer). Some Liar (William Russell). A Bachelor's Wife (Marg Miles Minter). Trixle From Bradwar (Margarita Fischer). A Sporting Chauce (William Russell). Yvonne From Paris (Marg Miles Minter). The Tiger Lily (Margarita Fischer). This Hero Stuff (William Russell). Flying A Specials This Hero Stuff (William Russell)...... Flying A Specials Six Feet, Four (William Russell)......

#### W. W. HODKINSON CORPORATION

W. W. HODKINSON CORPORATION (Distributed Through Patha) As a Man Thinks (Leah Baird)..... Desert Gold (Benj. R. Hampton, Prod.)... The Westernera (Benj. B. Hampton, Prod.)... Sahara (Lonise Glaum) The Blue Bonnet (Billie Rhodes)... A White Man'a Chance (J. Warren Kerrigan). The Voicano (Leah Baird)... The Bandbex (Doris Kenyon).

#### ROBERTSON-COLE

The Iragon Painter (Sessue Hayakawa). October Beleanes Kitty Kelly, M. D. (Besnie Barriscale). The Irince and Betty (William Desmond) Poor Relations (Ventwood Productions). The Gray Wolf's Ghost (H. B. Warner).

#### SELECT PICTURES

ptember—The Faith of the Strong (Mitchell Lewis)..... ngust—The Undercurrent ptember—A Scream in the Night...... Angust SELZNICK PICTURES

# (Distributed Through Select Pictures Corporation Exchanges) Angust Releases

(Distributed Collect Thomas). The Spite Bride (Olive Thomas). The Perfect Lover (Eugene O'Brien). Septamber Releases A Regular Girl (Elsie Janle).

A Regniar Girl (Elsie Janis). October Relaanes Tha Courtry Consis (Elsine Hammerstein)......

Sealed Hearts (Engene O'Brien)..... The Glorious Lady (Ulive Thomas)..... Novamber Releases Ficcadilly Jim (Owen Moore).....

#### VITAGRAPH

A Giri at Bay (Corinne Griffith)
The Man Who Won (Harry T. Morey)
Cupid Forecloses (Bessle Love)
The Hornet's Nest (Earle Williams)
Shadows of the Past (Anita Stewart)
The Girl Woman (Gludys Leslie)
Tha Bramble Bush (Corinne Griffith)
Over the Garden Wall (Bessie Lové)
Tha Wreck (Aulta Stawart)
The Gray Towers Mystery (Gladys Leslie)
The Winchester Woman (Alice Joyce)
In Honor's Web (Harry T. Morey)
Tha Fighting Colleen (Bessie Love)
Tha Black Gate (Earle Williams)
The Comhat (Anita Stewart)

#### Specials

Specials The Common Cause (Herbert Rawlinson and Sylvia Breamer) The Lion and the Mouse (Alice Joyce). From Headquarters (Anita Stewart). The Third Degree (Alice Joyce). The Gamblers (Harry T. Morey). The Wolf (Earl Williams). The Vengeance of Durand (Alice Joyce).

#### WORLD PICTURES

#### UNIVERSAL FILM MFG. CO. Jewel Features

Jewel Features Hestiny (Borothy Phillips) Home (Mildred Harris) Forbidden (Mildred Harris) Forbidden (Mildred Harris) Faid in Avance (Dorothy Phillips) The Right to Happiness (Dorothy Phillips)......

#### Universal Features

Universal Features
The Weaker Vessel (Mary MacLaren).
The Outcasta of Poker Flat (Harry (arey).
The Splitfire of Seville (Heidin Nora).
The Main in the Moonlight (Monroe Salisbury).
A lattle Brother of the Rich (Frank Mayo).
The Ace of the Saddle (Harry Carey).
The Trap (Olive TeH).
The Weman Inder Cover (Frits| Bronette).
The Sundown Trait (Monroe Salisbury).
Loot (Ora Carew)
Eoonle, Hounie Lassle (Mary MacLaren).
The Brute Breaker (Frank Mayo).

#### UNITED ARTISTS' CORPORATION

Sept. I- His Majesty, the American (Falrbanks)..... Oct. 20-Broken Blossoms (Grifflth's).....

#### UNITED PICTURE THEATERS

Playthings of Passion (Florence Reed)...... The Woman Inder Oath (Kitiy Gordon). A Mau's Fight (Dustin Furnum)..... Her Gaue (Florence Reed)..... The Eternal Mother (Florence Reed)..... The Consident Brothers (Bustin Farnum)......

#### INDEPENDENT FEATURES

Accidental Honeymoon 3
And the Children Pay
Ashes of Love
Atonement
Better Wife, The
Billy West Comedies
Birth of Democracy, The
Boomerang, The
Break the News to Mother
Broken Butterfly
Carmen of the Klondike
Challenge of Chance, The 10
Christle Comedies
Craig Kennedy (Serial)
Demon's Shadow, The (Serial)
Deemster, The
Echo of Youth, The
Eves of the World
Fatal Fortune. The (Seri d)
Finger of Justice
Five Nights
Foojs' Gold
Ford Mystery (Seriaj)
Gale Henry Comedies. 6
Girl From Nowhere, The
God's Man
Greed
Ham & Bud Comeilies
Hearts of Man The
Hearts of the World
Human l'assions
Hushed Hour, The
I Believe

Information, all of the important information and nothing but information, in the Motion Pic-ture Columns of THE BILLBOARD.

KEY ster Comadies ..... ngle & Comady Dramas-(Kathlyn Williams)..... Millon Bollar Mystery. Misa Arizona Tom Mia (Two-Reel Wasternars). Moon Comediae 
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 Tom Mix (Two-Reel Wasternars).
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 Unique Comedies (Ona Reelers).
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 Weavers of Life
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 What Hecomes of the Childran
 16

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 3

 Where Bonds Ars Loosed
 46

 White Heather. The
 25

 White Heather. The
 25

 When the Gods Would Destroy
 28

 Wives of Mea
 23

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 25

 Taure Docide in Berlin
 27

 Tour Wife and Mine
 45

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 Billy West Comedies
 2 reels

 Soaked
 2 reels

 Ner Nitro Knight.
 2 reels

 One Night Only.
 2 reels

 Dos't Park Here.
 2 reels

 A Scented Romance.
 2 reels

 Gale Henry Comedies
 2 reels

 Pants
 2 reels

 Lizzle's Luck
 2 reels

 The Detectress
 2 reels

 Har First Flame
 2 reels

 Hor Week End.
 2 reels

 CHRISTIE FILM COMPANY CHRISTIE FILM COMPANY
Christie Connecties
Anybody's Widow I reel
Ha Who Hesitates. I reel
A Flirt There Was. I reel
There Goes the Groom. I reel
There Goes the Groom. I reel
Cupid's Hold-Up I reel
Lobstan Dressing. I reel
Lobstan Dressing. I reel
Lobstan Dressing. I reel
Ha Master's Voice. I reel
His Master's Voice. I reel
Her Bear Encape. I reel
Her Bear Encape. I reel
Christie Two-Reelers
Rowdy Ann. 2 reels EDUCATIONAL FILM CORP. LDUCATIONAL FILM CORP. The Eagle and the Fawn. The Washington Sky Patrol. The Fassing of the Crow. A Day and Night at Coney Island. War Spruce The Second Chance The "Way" of a Volcano George D. Wright's "Mexico Today" What is a Mexican?. A Day With Carranza. Black and White Carranza. A Day With Cartansa. Black and White Cornedies July 7-Perlis of Paprika. July 21-A Jungle Jumble. July 22-Ilis Birny Romance Aug. 4-Turkey Hash Aug. 11-Good Morning, Narse Aug. 25-Shonki at Woman Tell? Sept. 1-Where Do the Foothills Gat Their Shoes? Sept. 3-Prass the Bisling Sept. 22-Extract of Vanilla Fept. 22-Extract of Vanilla Fept. 22-Dicket Tom's Calamity Oct. 6-A Prince There Wasn't. Oct. 13-Business la Businese Bruce Scenics Oct. 6-A Prince There Wasn't Oct. 13-Business la Businese Seculo Succritab The Lonesome Pup. Frozen Thrills Men Met in the Monntains. Nature-Not and Cold. Horizon Hunters Nundown The Tides of Yesteriay Before Breakfast Separate Trails The Wolf of the Tetons. An Essay of the Hills. The Restless Three. The River Gray and the River Green. The Wanderer and the Whositt. A Wee Bit Oild. Tales of the Tail Timber. The Torong To Be Tender. Red Cross Travel Series Balgium, the Broken Kingdom America's Watch on the Rhine Constantinople, the Gateway of the Orient Relief of Poland. FAMOUS PLAYERS-LASKY CORP. 

Paramount-Briggs Comedies	
Aug. 31-New Folke in Town	1 reel
Sapt. 7-Skinny, School and Scandal	1 reel
Sept. 14-S'prise Party N'Ever' Thing	1 reel
Sept. 21-A Rainy Day	1 reel
Sept. 28-The Fotygraft Gallery	1 reel
Oct. 5-Saturday	1 reel
Oct. 12-Secrat Sociaty	1 raal
Oct. 19-Fire-Fire	1 rsel
Oct. 26-A liandy Man Around the House	1 reel
Nov. 2-City Dude	1 real
Nev. 9-Company	1 reel
Nov. 16-Barglars	1 reel
Nov 23-Before the Circus	1 real
Nov. 30-Oircue Day	1 reel
Paramount-Burlingham Adventure Pictures	
The state of the state of the state	1 maal

Nov. 2-A Wondar Spa in the Alpe ..... 1 re

 Paramount-Burton Holmes Trave: Pictures

 July 6-Up tha Upper Parana.
 1 reei

 July 13-Tha Cataracts of the liguased.
 1 reei

 July 20-American Womma in France
 1 reei

 Aug. 3-Bangkok, the Royal Chip.
 1 reei

 Aug. 10-Going Down to Buenos Aires
 1 reei

 Aug. 11-In Siamas Sociary.
 1 reei

 Aug. 24-The Marias Sociary.
 1 reei

 Aug. 24-The Salvation Army on the Joh.
 1 reei

 Sept. 4-Up-to-Data Manila
 1 reei

 Sept. 14-Up-to-Data Manila
 1 reei

 Sept. 21-The Doughant That Did It.
 1 reei

 Sept. 22-Taihokn, Mstropola of Focused
 1 reei

 Oct. 19-A Day in Toranca.
 1 reei

 Nov. 2-Rolling Down to Rlo
 1 real

 Nov. 2-Rolling Down to Rlo
 1 real

 Nov. 2-Rolling Down to Rlo
 1 real

 Nov. 2-The Whita Elephant Milliant
 1 real

 Nov. 22-The Ba Paramount-Burton Holmes Travel Pictures 

 Nov. 22—The Sait of Anying
 1 reel

 Nov. 30—In the Basque Country.
 1 reel

 Paramount-Drew Comedies
 2 reele

 Julp 13—Bunkered
 2 reele

 Aug. 24—A Sleterly Schama.
 2 reele

 Paramount-Mack Sennett Comedics
 2 reele

 July 13—Bunkered
 2 reele

 Aug. 24—A Sleterly Schama.
 2 reele

 Aug. 24—A Sleterly Schama.
 2 reele

 Aug. 3—Treating 'Em Rough
 2 reele

 Aug. 17—The Dentist
 2 reele

 Aug. 17—The Dentist
 2 reele

 Sept. 14—Back to the Kichan.
 2 reele

 Oct. 12—Salome vs. Shenandoah.
 2 reele

 Nov. 9—His Last False Stap
 2 reels

 Nov. 9—His Last False Stap
 2 reels

 Paramount-James Montgomery Flagg
 2 reels

 Paramount-James Montgomery Flags July 27-The Immovabla Guest..... Aug. 10 Oh! Judge, How Could Yon..... ... 2 reels 

 Paramount-Post Nature Pictures

 Aug. 31-Come Watch With Me the Possing Night. 1 reel

 Sept. 34-Volce og Gladness.
 1 reel

 Sept. 28-When Nature Smiles.
 1 reel

 Oct. 12-Raindrops
 1 reel

 Oct. 24-Midet Peaceful Scenes.
 1 reel

 Nov. 9-A Night In June
 1 reel

 Nov. 93-Sunshine and Shadows
 1 reel

 Nov. 80-A Night of the Dub
 2 reels

FLORIDA FILM CORPORATION

#### Sunbeam Comedies

Fred's Fictitions	Four	ndling			 		2 reele
Trial by Jury .							
Hot Sands and (							
Work and Win							
His Conscience 1							
With the Moonsh	ina o	n tha	Wa	bash	 	• • • • • • • • •	2 reele

#### FOX FILM CORPORATION

Sunshine Comedies, No. 3	
Merry Jalibirde	
Dabbling in Society 2 reeis	
His Naughty Wife 2 reels	
Wild Waves and Women 2 reels	
The Yellow Dog Catchar 2 reels	
Mutt and Jeff Cartoons, No. 3	
The Frozen North	
Sound Your "A"	
Hard Lione	
In Switzerland	
All That Glittars Is Not	
Everybody'e Doing It	
Honest Book Agents	
The Chamber Mald's Ravenge	
Pretzel Farming	
Why Mut Left the Villaga 12 reel	
FROHMAN AMUSEMENT CORP.	
Texas Guinan Series	
Once to Every Man (Jack Sherrlil) 6 reels	
The She Wolf	
The Girl of Hell's Agony ? reeis	
South of Santa Fa	
Some Gal	
Little Miss Deput-	
The Dangerons Little Devil 2 reels	
Mack Swain Series	
Daddy Ambrose	
Daddy Ambrose	
Daddy Ambrose	

(Continued on page 92)

92

# SHORT SUBJECTS

(Continued from page 91)

**GOLDWYN PICTURES** 

Hall-Room Boys Photoplays, Inc. 

**OUTING CHESTER PICTURES** 

 OUTING CHESTER PICTURES

 Here Comes the Groom.
 1 reel

 Piking After Pizaro.
 1 reel

 Mr. Onting Climbs Aboard.
 1 reel

 Mr. Onting Climbs Aboard.
 1 reel

 They Grow Everywhere.
 1 reel

 A Hair-Raising Journey.
 1 reel

 Mr. Onting Instructs.
 1 reel

 Piddlers and Acrobats.
 1 reel

 Piddlers and Acrobats.
 1 reel

 The Hon. Mr. Jap Van Winkle.
 1 reel

 When It's Time To Retire.
 1 reel

PATHE EXCHANGE, INC.

Capitol Comedies (Billy Parsons)

NOVEMBER 1, 1919

 Aug. 10—They're Off (Bill Parsons).
 2 reels

 Aug. 24—Close to Nature (Carter De Haven).
 2 reels

 Sept. 7—He Did and Ite Didn't (Bill Parsons).
 2 reels

 Sept. 7—He Did and Ite Didn't (Bill Parsons).
 2 reels

 Oct. 5—Oh, Bill, Rehave (Bill Parsons).
 2 reels

 Oct. 5—Oh, Bill, Rehave (Bill Parsons).
 2 reels

 Oct. 19—Why Divorce (Carter Dellaven).
 2 reels

The Billboard

 Soft Money (Rolin Comedy)
 1 reel

 Pathe Review No. 19 (Educational).
 1 reel

 Topics of the Day No. 22 (Topical)
 13 reel

 ' Week of October 5
 13 reel

 The Abduction (The Great Gamble No. 10).
 2 reels

 Topics of the Day No. 23 (Topical)
 1-3 reel

 Week of October 12
 1-3 reel

 The Stolen Identity (The Great Gamble No. 11).
 2 reels

 Pathe Review No. 20 (Educational).
 1 reel

 Pathe Review No. 20 (Educational).
 1 reel

 Topics of the Day No. 24 (Topical).
 1-3 reel

 Week of October 19
 1-3 reel

 The Wolf Yack (The Great Gamble No. 11).
 2 reels

 Topics of the Day No. 24 (Topical).
 1-3 reel

 Week of October 19
 1-3 reel

 The Wolf Yack (The Great Gamble No. 12).
 2 reels

 Topics of the Day No. 21 (Educational).
 1 reel

 Topics of the Day No. 22 (Educational).
 2 reels

 Topics of the Day No. 23 (Educational).
 1 reel

 Topics of the Day No. 24 (Educational).
 1 reel

 Topics of the Day No. 25 (Educational).
 2 reels

 Topics of the Day No. 25 (Educational).
 3 reel

 Wee

#### Every Wednesday and Saturday.

#### **ROBERTSON-COLE**

#### Strand Comedies

 Strand Comedies
 1 reel

 July 3—Fancy Fooling Father.
 1 reel

 July 13—Fancy Fooling Father.
 1 reel

 July 20—Jimmie's Doggone Luek
 1 reel

 July 27—Winning Ilim Back.
 1 reel

 Aug. 3—Hetty and the Boys.
 1 reel

 Aug. 16—Good Gracebus Grace.
 1 reel

 Aug. 17—Meet the Wife.
 1 reel

 Aug. 24—Who's With the Baby.
 1 reel

 Sept. 43—Hilt Love Letters.
 1 reel

 Sept. 7—A Fair Sample.
 1 reel

 Sept. 21—Truly Kural
 1 reel

 Sept. 23—Mixed Drinks.
 1 reel

 Chaplin Classics
 1 reel

 July July July July Chaplin Classics

 Chaplin Classics
 2 reel 

 The Floor Walker
 2 reel 

 The Vagabond
 2 reel 

#### UNITED PICTURE THEATERS

Cuckoo Comedies Oct. 19-Starting Out in Life ..... 2 reels

#### UNIVERSAL FILM MFG. CO.

#### Century Comedies (Alice Howell)

 Ionesone Henris and Loose Lions.
 2 reels

 A Village Venus.
 2 reels

 A thon in the House.
 2 reels

 Chusing Her Future
 2 reels

 Daring Lions and Dizzy Lovers.
 2 reels

 Major Allen's Animal Hunt
 2 reels

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Traffi:	17 t e 1.	eopa	rd.				 				 		 						1	reel
lear	Trapping						• •						 		 		 		1	reel
lon	Trapping			• •	• •	• •	••			• •		• •	 • •		 				1	reel
Okeh	Comed	lies																		

Billy's Hat 1 reel As You Were 1 reel Bill's Finish 1 reel One Lovely Night. 1 reel Rainbow Comedies

Secials

Special

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the London stage. It was Ward's success in that role that took him to Australia and laid the foundation for his fortune. Upon the re-turn of the King of Belgium to his capital Mr. Ward will proceed to Brussels for the ceremony of the investiture at which the personal decora-tion is bestowed by the hand of the monarch

ters, today.

#### GUY EMPEY SUES VITAGRAPH

Arthur Guy Empey has filed suit in the Su-preme Court against Vitagraph for an account-ing of the profits of "Over the Top." ile al-leges that he was to get fifty per cent of the net profits for the scenario and for assisting in the production, and that he has received only \$50,000, but he believes the amount due bin he "treather he scenario" that me the

him is "vastly in excess of that sum." Representatives of the Vitugraph Company deny any Hability and claim that Mr. Empey is vastly mistaken.

Star Comedies (Lyons-Moran) 

 Western and Kallroad Granias

 The Jack of Thearts.

 The Best Bad Man.

 The Crow

 At the Point of a Gnn.

 Winning a Bride

 Dynamite

 The Tale Wire

 2

International News Issued Every Wednesday

Universal Current Events Issued Every Saturday

Universal New Screen Magazine Issued Every Monday

VITAGRAPH

#### Big V Special Comedies

Ip and Zest       2 reels         taps and Yokels       2 reels         amps and Varlety       2 reels         labes and Models       2 reels         quads and Squabiles       2 reels         2 reels       2 reels	Larry	Sei	mon	Co	m	e	li	e	5																					
Taps and Yokels. 2 reels famps and Varlety. 2 reels alee and Mediels. 2 rees	quaba	and	Sq	uabb	lez			• •	• •	• •	• •	٠	• •	٠	• •	• •	•	• •	٠	• •	• •	٠		• •	•	٠		*3	Peter In	
Taps and Yokels																														
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lip and Zest 2 reels	laps at	nd	tokel	5	• • •	٠	• •	٠	• •	٠	• •	٠	• •	• •		• •		• •		٠	• •	•	٠	• •			• •	-1	reels	
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#### L

Serials Perila of Thunder Mountain (Antonio Moreno with with Oarol Halloway)......15 episodes

mashing	Barriers	(William	Duncan)-	

sode	No.	1-The Test of Courage	2 80	819
sode	No.	2-The Plunge of Death	2 16	els
sode	No.	3-The Tree llut of Torture	" Tf	els
Ninde		4-The Beed of the Devil	2 14	2 9
laule	No.	5-The Living Grave	2 10	els
Isode		6-Downward to Doom	2 80	al.
isode	No.	7-The Fatal Flight	2 1	-018
isode	No.	S-The Murder Car	2 10	4/10
1stode	No.	9-Dynamite Tree	2 10	els
Hode	No.	T0-Overpowered	2 14	af ge
isode	No.	11-The Den of Deviltry	2 10	eely.
Isode	No.	12-Explosive Bullets	2 1	eel«
Isode	No	13-The Deadfall	2 1	e's
troite	No.	14-Trapped Like Rats	2 0	P#10
Iside	No.	13-The lluman Chain	2 19	e's

#### WORLD PICTURES Charlin (D.

Bank																										2	reels
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A Night at	the	Shor	÷.	•••		•••	•	••		• •	••		• •	••	÷.	•••	:	÷.	•••	:	• •	 	:	:	•••	1	reels
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#### Prizma Pictures

Epi

atalina	1	reel
verywhere	1	[+++]
Gators	1	ree!
rand Canyon	1	reel
abu	· 1	peel
apan	1	ree'
ld Faithful	1	[PPor]
'etrified Forest		ree'
ky Mountain	1	manual
den of Pacific		reel
pell of the Yukon	1	1.34
Judge Brown Series		
hift the Gear Freck		Pares."
The Demaad of Dugan		reel
P		

Gum Drops and Overalls..... 2 recis



MUSLIN BANNERS 3 x 12 FT. PAINTED IN 4 COLORS

WE MAKE & SPECIALTY OF DISPLAY CARDS AND BANNERS FOR EVERY PURPOSE SAMPLINER ADV. CO. INC 729 SEVENTH AVE., N. Y.



HONORED BY KING OF BELGIUM Fred Stone's role in "The Wizard of Oz" when that big musical success was transplanted to News that llugh J. Ward has been honored the London stage. It was Ward's success in

New York, Oct. 26.-Major George G. Shor, a New York newspaper man who served in France with the 33rd Division grid 1 are robuel Adjutant of the First American Field Army, on the staff of General tershing and Lieut. General Liggett, has been appointed director of publicity for the Rialto and Rivoli Theaters. Ralph Edmunds, whom he succeeds, has resigned to accept a position alroad. An-nonneement of the change was made by Huge Riesenfeld, managing director of the two thea-ters, today.

News that llugh J. Ward has been bolored in distant Australia by King Albert of Belginm bas aroused interest among the theatrical clubs of New York, the majority of which include the actor-manager as a member. Because of his actifities, both in the Antipodes and during his visits to the United States in behalf of Bel-gium thruont the war, King Albert recently con-ferred upon Mr. Ward the decoration of Knight of the Order of Leopold II, which carries with hit the title of "Chevaller." It is one of the highest orders in the devoted kingdom and ranks on a par with knighthood in England.

# EDMUNDS LEAVES RIALTO-RIVOLI

#### MORE "CO-OPERATIVE BOOKING Lyrics by Rennold Wolf, music by Dave Stam-PLANS'

#### wis J. Selznick Controls National Films, Inc., Which Is To Operate a Plan of Syndicated Booking Lewis

Things have been happening in the motion deture world these last few days. Here is Louis J. Seiznick incorporating a superative booking plan for the benefit of the supportive dowing plan for the relation of the sublicts. It is said. Under the friendly and beral laws of Delaware The National Films, he., has been organized, with a capital of 45,000,000. Louis J, had been casting eyes at the latted Pleture Theaters, it is said, and had formulated Pleture Theaters, is also and the latter organization. United Theaters, how-ever, seems no louser in such crying need of leing pulled out of a hole. In fact, the bank-mutry proceedings against the United Pletures have been stopped, and its prestige somewhat or allitated, as may be inferred by the ad-tace of United Production stock on the New ork curb. However, many people believe that this advance is not to be taken too seriously. Mr. Seiznick has called to fils aid in forming and promoting the new company Altorney C. C. It is said. Under the friendly and ws of Delaware The National Films, aud

Mr. Selznick has called to his aid in forming and promoting the new company Altorney C. C. Petijohn, who recently represented the manu-facturers at the law hearing at Washington, other paindins summoned to the aid of the mighty houts are Charles R. Seeley and Edward O'Donnell, both of whom it will be remembered figured prominently in the recent investigation into the financial affairs of the United Pictures. Seeley and O'Donnell were at one time consid-ered to be the mainstays of United Pictures. Mr. Seiznick also added to the uews of the week by taking over the World Film Company, which originally issued from his own fertile brain.

brain.

#### EXPRESS STRIKE AND FILM SHIPMENTS

New York, Oct. 25 .- At the monthly meeting New York, Oct. 25.—At the monthly meeting of the Transportation Committee, held at the Times Building offices of the National Associa-tion arising out of the express strike as it affects film shipments was discussed.

The members reported that so far little or no monvenience was suffered, since the parcel est and special messengers had been utilized in the emergency. Reference was made to the fact that in a similar crisis two years ago it was thrn the efforts of the Committee that fim shippers were enabled to resort to parcel post.

At that time, in December, 1916, it was di-rectly due to the efforts of the National Asso-dation of the Motion Picture Industry that fims are now committed to the C. S. Parcel Post, a boon to the industry which is appreclated more and more as time goes on. In the present juncture the fact is certainly In highly appreciated, for otherwise shippers would

a in a very much worse state than the emer-cong now finds them. A shipping case loaded with five reels weights between 45 and 50 lbs, and the Parcel Post regniations admit 50-ib, shipments within the first

ulations admit 50-th, shipments within the first and second zones; that is, within 150 miles. Be-yead this area packages are limited to 20 hes, which permits 2 reels shipped in a regular case. Chairman Stilson reported that he had been in constant tonch with officials of the American Kalway Express Company, but that since the strikers' note on Wednesday to stay out, no present hope of their rejurning to work could be 'entertained. stay oul. to work co le 'entertained.

#### OL THEATER OPENS IN BLAZE OF GLORY CAPITOL

(Continued from page S9)

Ned Wayburn's Deml Tasse Revue Capitol Resident Company (All the ideas for settings, costumes, aging, mechanical and light effects incistarling, unchanical and light effects incl-dental to the following numbers have been ennedved and staged by Ned Wayburn.) Scene I--"You're the Finest of Them All."

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per, sung by Paul Frawley and Lucille Chalfant, introducing a dozen or more charming young iadies.

Seene 2-"The Story Book Ball." Murlel de Forrest.

Forrest. Scene 3—''Milady'a Dressing Table.'' Music by Leo Edwards. Cast: ''Fowder Paff,'' Dorothy Miller; ''Rouge,'' Janet Stone; ''Moth,'' Pearl Regay; ''Candle.'' Panl Frawley. Scene 4—''A Story Dance.'' ''Jim'' Toney. Scene 5—''Shadowland.'' (Setting painted)

(Setting painted ) Song, "Just for Grant Clarke and to Edwards, "Sil-Scene 5-"Shadowland." (Setting parmen from sketch by John Wenger.) Song, "Just for Me and Mary." Lyries by Grant Clarke and Howard Rogers, music by Leo Edwards, "Sil-houeltes" Ensemble, Song, "Swanee," Lyric by I. Caeser, music by George Gershwin. Sung by Muriel de Forrest, "Old-Fashioned Relles" insemble.

Ensemble, Scene 6—"By the Firelight," Song: "How Can You Tell," Lyric by Ned Wayburn, music by Harold Orlob, Characters: The Girl, Peari Regay; Her Father, A Volce; A Sultor, Paul Frawley: Another, Jim Toney: The Singing Conductor, Cass Freeborn, Assisted by ensemble, Scene 7, "Under Summer", Lords by Dest Scene 7-"Indian Summer." Lyric hy Fred ager, music by Justin Ring, sung by Lucille hy Fred Hager Chaifant.

EDWARD BOWES

Phillipe the Fourth, King of Alaine 

The construction of the program tells its own story-The Capitol challenges the theory that story—The Capitol challenges the theory that entertainment offered as supplemental to motion pletures should he small, uitra dignified and essentially of a concert character. Mass at-tack is the keynote of The Capitol's strategy, and practiculy every feature of the program is designed to lead into or introduce an en-semble. There there is no simple grouping of sensite. Here there is no simple grouping of a few misses in classic robes and poses. Bevies, squads and brigades of beauties sform the stage in elaborate costumes of the most pronounced rovue type—in fills instance more remarkable for quality than for quantity, with the result for quality than for quantity, with the result that there is more display of girl than costume. As a "nality, The Capitol may be said to have brought a Barnum & Balley atmosphere to motion picture exhibition that will make it a messa for the out-of-town visitor for many a day to come, as well as a novely to the local confirmed "movie fan,"

This new theater, The Capitol, is remarkable not only for its size, its location on one of the

startled the metropolis; Goo, H. Doran, pub-Startied the metropolis; G40, 11. Doran, puc-lisher; Frank II. Hitchcock, attorney and former Poetmaster General, and Edward Bowes, capital-ist, whose marriage to Margaret Hilngton caused him to interest himself in amusement enterprises

num to interest himself in annusement enterprises prior to the present undertaiking. The growing tendency to regard the theater as a legitimate business institution rather than merely an art forum or a plaything induced these hard-headed men of afairs to select the clease narroweak men at analy to serve the ideal es one of promise for investment. As-customent to iolog things on a big senie, they seemed one of the largest and nost ideal plots in the world for the purpose at the southwest in the world for the purpose at the southwest intersection of Broadway at 51st street, extend-ing 100 feet on Broadway 269 reet west on 51st street and thence two Lundred feet south to 50th street, where the stage is jointed. This feature in itself regires a frontage of 157 feet. This location, which dominates upper Broadway was formerly the site of a group of buildings that seemed equally successful in resisting the hand of time and the march of progress thruout decades antil The Capitol Theater project ended their long tenaucy.

This decoration scheme, the work of Cooper, Sampletro & Gentiluomo, is cultanced by the brilliant array of French rock crystal chande-llers, which, with the rich haugings, complete the decorations. Eleven of these beautiful creations long from the main celling and others are thous thing from the main certing and orners are to be found in the grand promenade and the main lobby-mute reminders of the glory of a day that is gone. Each particle on the strings of shimmering crystals has its individual romance. summering crystals has its individual romance, for the prisms have long enjoyed a forward position in American life. They found the col-lection that contributed largely to giving Sherry's its vogue as the rendezrons of the smart set, nud their value has generally heen placed at \$75,000. When the management of The Capitol cast about for French rock crystal to complement life angles. to complement its empire decorations the hor-rors of the war prevented the manufacture of the product abroad and the exportation of the limited supply that existed. So the management limited supply that existed. So the management turned to Sherry's and there secured the cov-eted brilliants, stripping the institution from top to bottom. They were remade in their present arrangement at the studies of **g**Black & Boyd, 'contributing merely one of the num-features that brought the cost of this new features that brought the cost of this new features that brought the cost of this new temple of entertainment above the \$2,000,000

The structure completed, the management is upon a form of entertainment quite as new a combination and as unique as the institution self. Motion pictures, selected from the In combination and as unique as the institution likelf. Motion pletures, selected from the markets of the world, will form the backbone of the program, with "folly" novelties staged by Ned Wuyburn as a supplemental feature. Music, already universally established as the complement to motion pleture presentation de lowa will base an humeriant neur in The Castled complement to motion picture presentation de luxe, will have an luportant part in The Capitol program, being in the capable hands of Arthur Pryor, whose famous concert band of 70 pieces will be the resident musical organization, known henceforth as Pryor's Capitol Rand. The organ s essential to the modern picture pair the screen-will be a nusical marvel palace ltself.

The Capitol organ was built at Brattleboro, Vt., by the Estey Organ Co., and is the largest Instrument ever mide by fint well-known firm of pipe organ builder<sup>3</sup>. It is so tremendons in size that it was delivered in installments of car-load lots, with deliverles covering an extended period. The builders were given a free hand in creating the best busility installment for the creating the best possible instrument for the purposes of a picture theater, and the appropria-tion originally made has been more than doubled, with the result that the completed organ will represent a fortnne.

The organ chambers are silnated over the boxes just in front of the proseening arch on cither side of the theater and the two divisions will be separated by about 100 feet. This arbeaulifni anwill make possible rangement tiphonai effects seldom heard in theaters.

because of the personnel that is responsible for its being, figures that loom big in the financial and business world, none having been in any way Identified with theatricals with the exception of Edward Bowes, vice president and managing director of the Moredall Ecalty Corporation, which owns and operates The Capitol That company obviously takes its name from its president. Messuore Kendall, the hawyer and financier, whose interests are farzedy identified with copper. Mr. Kendall attracted wide al-tention some time ago thru the purchase of Washington's headquarters at Dobbs Ferry, where Bachambeau Johnel the American forces when the British signed the excention agree-Identified with theatricals with the exception of when the British signed the evacuation agree when the British signed the exacutation agree-tion and from whose windows the founders of the republic acknowledged the first sature of the colors, fired by the enemy fleet on the Hud-son preliminary to its final withdrawal from American waters for all time. Mr. Kendall had the property counderly restored in its original form and now makes it his home. The other directors are William Rraden, a contralist with huge conner interest: George

most valuable sites in creation-a \$3,000,000 plot

-the unique combination of pictures and other forms of entertainment contemplated, hnt also

capitalist with huge copper interests; George Armsby, Vice-President of the talifornia Pack-ing Corporation and a member of the War industries Board and Priorities Board throont the war; Robert W. Chambers, the writer; Gen. Coleman Dn Pont, capitalist, whose recent acquisition of a number of the leading holeis

The Capitol organ was built at Brattleboro,

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Mr. Bowes is managing director of the Capitol Theater. New York City, widely announced as "the largest theater in the world."

Invented

Scedario by

Scene 8-"Laughing Water." Words and mu-sic by Eugene West, sung by Mae West. Scene 9-"in Arizona." Lyric by James Heard, music by Melville Gideon, sung by Will Crutchfield, aesisted by Murici de Forrest, ranch girls and "bronebo huck" daucers. Scene 10-"Vanifires." Lyric by Joe Good-win, music arranged by Maurice Abrahams. "Oh What a Moanin' Man." Lyrics by Sydney Ulare and James Morgan, music by Arthur Franklin, sung by Mae West, Arthur Franklin at the plano. Specialty by James Toney and Ann Norman.

"The Capitol Tower."

Scene 11-

Directed hy

Scene II—"The Capitol Tower." Invented by Ned Wayhurn. Song: "Underneath the Honeymoon." Lyrle by Ballard Metwandd, mu-sic hy James Hanley. Sung and danced by "Evening Star." Pearl Regay. "Finnle—"Come to the Meon." Lyrle by Lou Paley and Ned Wayhurn, music by Geo, Gersh-win. Sung by "The Man in the Moon," Paul Frawley; "The Girl in the Moon," Lucille Chai-fant, and two-score Twinking Stars.

t, and two-score i winning research DOI'GLAS FAIRBANKS In His First United Artists' Producti "HIS MAJESTY, THE AMERICAN" ected by Joseph Henaberry. Scefar / Joseph Henaberry. Assisted by

THE CAST:

"HIS MAARS" ed hy Joseph Henaberry, Ar Joseph Henaberry, Ar Elton Banks

Scene S-"Laughing Water." Words and mu-

#### The Billboard

The Billboard Reviewing Service

#### "THE STREAM OF LIFE"

l'lymouth Film Corporation and Plimpton Spic Pleturas, Inc.

#### Reviewad by W. STEPHEN BUSH

A picture about sight reels in langth, with o dramatic values and suitable rather for religious propagaada than satartainmant for the general public.

#### THE STORY IN SKELETON FORM A little boy is born on a farm, kapt by da-

A little boy is born on a farm, kapt by de-rout, religious people, who bring him up in an-cordauce with their strict principlas. He grows to boyhood, young manhood, matnre manhood and old aga in a vary ordarly, proper and auc-cessful way. The story shows him a succeasful merchant and bankar, wha is the days of his prosparity somawhat asglacts the religions edu-cation of his little girl, who sickens and dies. He then becomes somawhat rehelilous against the dispansation of his providence, hut a heav-enly vision reatores his faith to him, and he be-comas a philantbropist. His end, which seems compared by the second second

thin. Thera is no dramatic action to speek of. Except for very special occasions when an ex-hibitor desiras to put on a program catering to the religious element in his community this featura has little commercial value. The scenes of rustic life, indeed tha whole "simple annels af tha poor," ara unfolded with no little skill. The atmosphere of the rural American home, its simplicity, its sterling character, its power ta mold the mind and heart for purposes of good are portrayed most convincingly. The rest is mostly raligious propaganda, altogether direct and without much of an attempt to clothe in Except for very special occasions when an exand without much of an attempt to clotha in and without much of an attempt to clotha in dramatic form. It is scarcaly snitable for the antertainment of the ganeral public, aside from its outspoken religious cherscier, ft is too long for a place on an ordinary program, even if you allow a full hour or a little more for your If you allow a full hour of a little more for your festure. The scting throuot is good, with the notable exception of the youth who plays the country lad on his way to the city. That was extraordinarily had and cama as a jarring note. General Remerks: The feature for the rea-sons stated is not suitable for general enter-tainment. An excellent picture for churches that have motion picture entertainments.

#### "THE FLAME OF THE DESERT"

Goldwyn pictura, starring Geraldina Farrar and Lou Tellegen

#### Reviawed by STEPHEN BUSH

Excellent entartainment, Farrar and Taliagen rise to height of thair ability. lavish and massiva production.

THE STORY IN SKELETON FORM Egyptians plan rising against British rula. British hava one of their countrymen diagulaed as tha chief of a nativa tribe in tha inner councils of cils of the insurgants. He is kept well in-formed on plans of rebels and foils their scheme, formed on plans of rebels and folls their scheme. As an Arabian chief ha is introduced to a lady of the British mobility who falls in hove with him, but beliaving him to be a Mohammedan doas not want to marry him. His true identity being revealed in the last act, there is a happy

THE CRITICAL X-RAY It has been some time since the Goldwyn Com-pany has turned out such a first-class picture. Tha settings are layigh and massive, the dithoroly conjustent, the acting of the us and the cast excellent. ADVERTISING POSSIBILITIES rection principals and

INVITING BALANCE OF PROGRAM

Minor matter. ENTERTAINMENT VALUE

"THE MYSTERY OF THE YELLOW ROOM"

Select picture made by Emile Chautard

Reviewed by W. STEPHEN BI'SH

A picture which furnishes plenty of thrills and mystery, the suspense is well sustained thruout. Good antertainment value.

THE STORY IN SKELETON FORM The mystery revolves eround the adventure of a woman, who had been won by a man who was a murderer. The man's identity had not bann discovered until after ha was married to

the woman, who at once left him. He was put in prison, but esceped and began to haunt the hones where his wife lived with her father. He staals money and papers of value from his father-in-law's safe, and as his wife is about to surprise him he clokes her into unconscious-ness. The shock to her nerrous system is so great that in the night following the assault she has a nightmare. She imagines that the man has raturned and is again assaulting her, she scramms for help aud thes a pitol which brings her father and the servants to the door of her room. They break in the door, but find no trace of any assoliant. At this moment there appears a famous detective on the scene, who promises to unrarel the mystery. He is closely watched by a newspaper reporter, who suspects him. It tarms out that the detective a himself is the muderer. the murderer. THE CRITICAL X-RAY

This fasture which runs just about an hour provides excellent enterteinment in the way of thrills, suspense and mystery. The direction is good, the acting and the types equally good and the interest in the development of the plot is cleverly sortiened to the very end. Some of the scores were unrulevally, fore such for of the scenes were particularly fine. instance as the court room scene, wi such which ended with a most thrilling and sensitional climes. The solution of the mystery is kept to the very isst moment and comes with a tremendous thrill. ADVERTISING POSSIBILITIES Th

Inviting. BALANCE OF TROUBRAM

#### Let there be a little comedy. ENTERTAINMENT VALUE Distinctly good.

THE BROKEN BUTTERFLY

Scanario by H. Tipton Stock, from the novel of Panelope Kaapp, produced and directed by Maurice Tourneur, released thru Robertson Cole

#### Raviewed by MARION RUSSILL.

Depicts with striking fidelity the art of like a Maurice Tournous Pict document splashed with tears. P Starke has opportunity of her career Pauline

THE STORY IN SKELETON FORM THE STORY IN SKELETON FORM Innocent girl living isolated life rouns the woods with a collic dog as companion. Her home life with a supposed anut is made intol-arable by the woman's cruel treatment. Meet-ing a headyome man-a composer in search of inspiration in the woodlands-size in search of inspiration in the woodlands-size in search of generation in the woodlands of the search of spiration in the woodlands of the search of inspiration in the woodlands of the search of generation in the woodlands of the search of generation in the search of the search of the girl—which fails immentably. He stributes it to his carnal thoughts in which his search of backened by set it highling. The girl because a girl-which fails immentably. The actributes to his carnal thougats in which his so we blackened by evil thinking. The girl becomes mother end made desperate by the sunt's of dictiveness she attempts drowning her take. T man returns to be told of the process. Later Inter he seeks the real parents-wealthy English aristo-Seeks the real parents--weating indian arists-crists-who have another dangiter A mutual attraction springs no. They many and desting bring them to visit the one time better of Mar-cene. They encounter a britle tot who shows them Marceus El shel. Der frithful dog had saved them from death, but a lingering illness had saved them from death, but a lingering illness had resulted. The man and his wife agree to separate so that he may plarry Marcene. She dies ere this can be accomplished

#### THE CRITICAL X-RAY

dies ere this can be accompliabed. THE CRITICAL X-EAV The hman note is strongly encountered and pathos intrudes frequently during the picturing of this drama of emotions. This fact alone may soften the sex appeal which runs riot thromt the showing. The immoral effect is not desira-ble end in some communities mey militate against the success of the screen version. But there is no denying the infinite charm of the fragile heroine fitting like a butterfly thru the woodland. Only pity, deep and tender, can be feil for her plight. It is owing to the polg-nant grief so realistically depicted by Pauline Starke, whose quivering festures apell sorrow and sacrifice, that the interest in her fate is held to the finale scene. But the meny inconsistencies giaringly ap-parent throw cold weter on our enthusians and cause a feeling of revuision when the sister of the heroine marries the latter's betwayer. Too many episodes of passionate kissing hring em-barcasment, for the hero is a contemptible vilaiu utterly lacking in menty traits. He leaves the girl desolate, merely kissing her show, yet her trouble is even than known to the spectators.

irrespectiva of its nndeniabla screen values, its superb direction, clarity of remarkable pho-tography and brillant interpretations by the tha cast, something is lacking to make the picture comrilete. A hetter thams might have filled the

THE WOMAN'S POINT OF VIEW Lew Cody is scarcely suited for herole roles-is more at home as a society villain. As the moral conventions are violated frequently thru-out the story the women in the audience fee a distinct and painful shock. ADVERTISING SUGGESTIONS

See press sheet. SUITABILITY

Too morbid for the masses. TO BALANCE PROGRAM Rafrashing comedy

ENTERTAINMENT VALUE Problematical.

#### "ARIZONA CATCLAW"

Produced by Leon T. Osbarn, starring Edythe Sterling, World pictura

Raviewed by MARION RUSSELL

#### Light-weight material shows picturesqua scenery more than plot. Thrilling riding by Miss Sterling caused the crowd to gasp.

THE STORY IN SKELETON FORM Blossom Ruggles lives with her father on a Elossom Ruggles lives with her Liber on a ranch in the cattle country. She is a daring horsewoman and fearless girl of the West. One day while out riding she forgets her gun, and on the lonely road 1- attacked by Zappti, a bad Mexican. She masters him in a desperate s ruggle, and her sweetheart, Aza, arriving, throws him over the cliff before the sheriff strives. A ldm over the cliff hefore the sheriff arrives. A lonely mountain girl named Amelia has a dream that her Prince Charming will come along some day. He does, but in the guise of evil, who takes advantage of her (guerance. Blossom, learning of the girl's trouble, rides after tha man, Stingson, and, capturing him in a long, drags him back to marry Amelia. Later Aza aumions contage to pop the question to Blossom. THE CONTINUE A DAY

THE CRITICAL X-RAY While all that imponent in this trite flittle story may be entirely plausible, there is asseredy trite fittle sufficient interest excited to carry the action thru to the finish. Minus a plot and sympathetic appeal the picture is notable only for its vivid formed on horseback by the heroine. One especial stunt which caused a thrill was riding her horse onto a hnge derrick cage which awings into space and places the occupants high upon the mountain ledge, thereby saving a long ride up its gigantic sides. Even the horse looked about the great vacant space below with nervous suspicion.

The chase after the despoiler Stimpson was exciling, and when he lands deep in a mind-log, his borse sucked down in the reeking mires, the andience volced its setisfaction. Well played by the entire cast, and adequately prasented THE WOMAN'S POINT OF VIEW

Edythe Sterling has an engaging manner and charming appearance. She made a delightful picture upon her restless white horse, which she rode like an Amazon.

#### SUITABILITY Family trade.

TO BALANCE PROGRAM Keep away from outdoor staff.

ENTERTAINMENT VALUE Averages fair.

#### "THE LOST PRINCESS"

Scenario by Anthony Roach, directed by Scott Dunlap, starring Eliner Fair and Albert p, starring Elinor Fair and Alber , five reels, Fox picture, shown at New York Theater, October 24 Ray.

Reviewed by MARION RUSSELL

A light and sympathetic story located in swapper office. Gives both principals newsproper office. Gives both principals a good break in popularity contest.

#### STORY IN SKELETON FORM

storict is sucharded with the such as a writer. His work is laughed at the ditto of the Chronicle, but Miss Williams, the Betty Barefax of the woman's column takes pluy Barefax of the womsn's column takes plity on him and assists him to write an acceptable story. It is her influence with the boss which secures him a job, but he is at a loss how to start a Sanday special. She then tells him a story of "The Lost Princess," which he em-bodies in a sensational article and it creates a furger. A mutual low aviate between the a furore. A mutual lova exists between the young people and the lad is heartbroken when to claim "bla Princess," who is disguised as the algh potentates of a foreign country coma to claim "bla Princess," who is disguised as tha clevar writer Miss Williama, and taks her

to her own country. With the aid of the foreign Counsel, Sam has her passports held up, leuruing of the trenchery of the men who wish to inveigle the girl in a red-hand conspiracy. To inverge the girl in a red-hand conspiracy. Taken from the ship she promises to marry the farm hoy. But then it is only a dream, and Sam has to work a little harder on the type writer to carn his board and a bride. THE CRITICAL X-RAY Puns and witty sayings figure as the subtitle and brought many as hank from the subtitle.

Puns and witty sayings figure as the subtitley and brought many a laugh from the andless at the New York Theater. The antire picture is filed with lighthearted moments and numer ous hits of humor. While nothing naw occurs in the atory still it possesses tha optimism of youth and is played in a scrivus year by that clever pair; Elinor Fair and Albert Ray. The atmosphere of a bustling newspaper office, including the officious office boy, find log-ment here and the entire cast blended with the harmony of the thame. There is nothing far-fetched in the idea which has heen carafully worked out; objections to the

has been carafully worked out; objections to the lack of logic are ovarcoma by making th-story a dream. The presentation fils all re quirements. THE WOMAN'S POINT OF VIEW

THE WOMAN'S POINT OF VIEW Miss Fair enacts the lost princess with sym pathetic understanding. This is the best rul-she has assumed for some time. Mr. Ray is an angular youth, brimful of talent; ha makes the awkward country boy a fesh and blood reality. An altogether pleasing picture satisfying men-and women by its homely humor and occasion-al touch of notion. It is consistent the

al touch of pathos. It is clean and entertain ing.

ADVERTISING SUGGESTIONS m the youthful stars and the cheery offer-

#### ing. SUITABILITY

All theaters has something for everybody TO BALANCE PROGRAM Scanic or cartoon will fit in atcety. ENTERTAINMENT VALUE

"TWENTY-THREE AND A HALF HOURS' LEAVE"

Story by Mary Roberts Rinehart, directed hy Thomas H. Ince, starring Douglas Maclean and Doris May. Fiva reel Paramount-Artersft, shown at Risito, New York, October 20

Raviewed by MARION RUSSELL

This is the topnotch khaki story of the screen. The laughs come with the regu-larity of a Hotchkiss gun; prolonged ap-plause rowarded the premier at the Kislto.

THE STORY IN SKELETON FORM An American training camp holds a lot of folly boys whose high apirits and good nature set them constantly in trouble with the regu-lations. Sergeant Gray is the unfortunate one who has a habit of amashing discipline to smithereens. His pet dog catches the review-ing general on the leg, frightens the horse end throws the gouty old warrior. Gray ts disciplined, but makes a wager that he will some day eat mufins with the general at break-fast. He is constantly making wagers and when he wears a uniform ordered from his own tailor, the inspector orders the whole squad to take off their uniforms and wait for a new con-signment. Gray has a twenty-three hours and a half leave of absence and wants to motor with a half leave of absence and wants to motor with a charming girl. He sneaks away from his mates, wearing a long raincoat. The others are left shivering in their BVD's. They yow Bre are left shivering in their BVD's. They yow venegance and overtake him driving with the girl, drag him off and rob lim of his coat. In his underwear he is pursued into all sorts of predicaments until the girl, Peggy, enlists the eld of her fother, the general, and brings him to headquarters. As he has unearthed a tierman plot the general invites him to breakfast and serves the bran mufins. He wins his bet and the girl also the girl also.

#### THE CRITICAL O-RAY

THE CRITICAL Q-RAY There is no nuch wholesome fun in this com-edy-drama that we heartily recommend it for a case of blues. Even a chronic kicker will laugh until the tears coue. There has never been a more humorous story filmed than this star ring vehicle of Douglas Maclean. And because it is all probable, the reminiscent of the early stages of the wer-without any of its grewsome horrors-showing only the lighter alde of life of a cantonment, it is thoroly enjoyable. Youth ful pranks upsetting the dignity of its officer and a touch of aentiment relieving the incessaril and a touch of sections the incension of the community of the community and the section in constantly animated and the mishaps that be fail the hero are a source of joy to his community and the source of joy to his community and the section of th

High.

the wealth of merriment. When he upsets the sugust party his master scolds and a sub-title reads: "How's I know he was a general?" The scrambles of the boys in their BVD's caused wild hilarity among the audience. Dougins Maciens fittad the rols of Gray to perfection. He has a magnetic personality and winning smile. The cast numbered clever act-with Thomas Guiss as the brusone general. rinning smile. The cast numbered clever act-

presentation was axcallant. THE WOMAN'S POINT OF VIEW THE WOMAN'S POINT OF VIEW Doris May has a pretty face and screen abil-ity. Te combination of these young stars is a pleasing one and we bail their arcival. ESTERTAINMENT VALUE

One hundred per cent.

#### "THIEVES"

Story by Will C. Beal, directed by Frank Beal, starring Gladys Brockwell, five reels, Fox picture

Reviewed by MARION RUSSELL

Story of crooks, yet wins sympathy by ef-cris of man and woman at reformation. A superior to pictures of this kind, being forts of man and 1 ess offensive.

THE STORY IN SKELETON FORM THE STORT IN SKELETON FORM Marke and Jimmite, her pais in orime, steal talsable houds for which a struggling attorney goes to prison. The good influence of Mins (abst promptis a desire on Masie's part to for-sake her evid ways, and she acts as companion for the wealthy woman. Jimmie also takes to track drilling for a small may envelope but sake her evil ways, and she acts as companion for the wealthy woman. Jimmie also takes to truck driving for a small pay covelope, but his did pais force him to believe that Mazie is going wring and read as money to save her from exposure. Jimmie then agrees to help the gang put over a big robbery provided be will re-ceive a large sum of cash. He goes to the head, of the gang, limiting to arrange for the deal, and hads Mazie closeted with the man. Be-lieving her false be rushes away, but later re-turns in time to save her from a build attack. She had gone to Hartland's to save her innovem instress from the clutches of the crook. Mazie instress from the clutches of the crook. Mazie secures the bonds, thus freeing the lawyer, who is sugged to Miss Cubot, a this is and Jimmie

s sugged to Miss Calot, a 1 size and Jinunie case to thus in getting nuarried. THE CHYPCAL X PAY Theories no great de the to tow story, which affect from the lock of dominate situations and extense. In fact there is only one thrilling "oner and that conce towards the end of the free rests with a struggle between the villation and actions for the same old purpose—"the track and rest." in Dabers.

The picturization answers the purpose openting Glady's Brockwell in a familiar typ of presenting Grades presswert in a community operation of role to which she is eminently qualified. As  $t = e^{-e} e^{-e} e^{-e} grad soft of reschess this field she non our sympathies by her convincing por$ travel of the girl who found her better self. There is less of the sordid side of life shownfine settings and reflued environ

t as linemie, gave another of his infallingly chargest impersonations-the bal-ance of the cast having little to do. Continuity e ter 2 degra

THE WOMAN'S POINT OF VIEW

arently this is one of the cheaper produc-which are flooding the market today, for everything is terse and cut close to the cuebion. Miss Brockwell is description of something big and worthwhile. These abbreviated acenarios give but a glimpse of what sha might accompliant properly

abvery suggestions See press sheat

SUITABILITY

City thesters preferably. TO BALANCE PROGRAM

Farce comedy ENTERTAINMENT VALUE

#### Fair.

#### "THE LONG ARM OF MANNISTER"

by Oppenbeimer, directed by Bertram Burke, starring lienry R. Walthall, released by Pioneer Film Co.

Reviewed by MARION RUSSELL.

Story of revenge and vindictiveness told in many fishbacks recalling Monte Cristo and the manner in which be annihilated his enemice. Henry B. Walthall poses too much, his best work taking place in the first few reels.

#### STORY IN SKELETON FORM

STORY IN SKELETON FORM Successful stock broker makes enemies on the market who plot bis downiall. His wife is led away from her home by a hireling of the band of bighelnss crocks. Tracing her and paramonr is the desert, where they are overcome with hirst and despair, be learna the names of his traducers. Jotting these names in a notebook he sets out to average his wrongs. As he ac-somplishes this each name is crossed off until fasily only Sylvia Del Mere is left on the list.

Learning that harred brings no joy he in pity saves the woman from drowning and restures her to her child and hushand. Then fate takes a hand in proving the undying devolon of his former wife who left Sinchair at the first opportunity. portunity. He seeks her retreat and the shad-ows pass out of Mannister's life.

owa pass out of Munnister s life. THE CRITICAL X-RAY This ploture has a weath of atmosphere, dra-matic suspense and exciting situations. Its early scenes are far the best ami logic is not so serverly strained as in later ephasics, when Mannister conducts his campaign of revenge with businessike methods. In many respects the fim would have made an excellent serial for climax piles upon climax and there is enough action and heart interest to fill a dozen pictures. The presentation is above the average in set-The presentation is above the average in set The presentation is above the average in set-tings and outdoor effects, the desert being espa-cially good while the sinking of the pleasure yacht cansed a thrill. Mr. Wathai has not tha personality for an embittered man like Man-miarer and his expressions are too limited to depict the various emotions of such a characteri-sation. Helen Chadwick played the adventuress in a deabhum fambhum drawing appropriate the in a dashing fashion, dressing appropriately in the bailroom scenes. The cast applied splendid team work and there is much that is entertaining in th

the plcture. THE WOMAN'S POINT OF VIEW THE WOMAN'S POINT OF VIEW While there is nothing very starting or new a this finitization one's curiosity in aronsed as b tha outcome. When the last name is scratched of the book we say with the hero. "Well done." for program showing this will satisfy the reguin to 100 lars.

ADVERTISING SUGGESTIONS Walthali is favorably known SUITABILITY known by the fans.

I'op. bouses. TO BALANCE PROGRAM

Short farce. ENTERTAINMENT VALUE

Fair.

#### "THE SACRED FLA .IE"

Written and directed by Abraham S. School starring Emily Stevens, six re-Schomar-Ross Productions, Inc. reele.

Reviewed by MARION RUSSELL

A picture of aantiment, free from the nensational sex appeals yet depicting the love of man and woman of sacrifice and pride.

THE STORY IN SKELETON FORM A strong minded school-teacher is loved by a prominent physician whose offer of marilage she rejects. Meeting a young man down and out she assists him to rise, pays for his law studies, and is his faithful adviser until he enters the marile of her the school of the sc success, and is has faithful avviser nutline enters the practice of jaw. This close friend-ship leads to love and they become engaged. She is preparing for her wedding when he meets a rich man's daughter and becomes infaturated. He offers the school gascher, Rosalle, a check for ten thousand to release birm. The shock for ten thousand to release bim. The shock prostrates ber, but she gives bim up. After a severe illness she recovers and accepts the re-newed offer of marriage from the physician. The lawyer learns of this and his jealousy is The lawyer learns of this and his pealousy is aroused; he tires of bia new found fancy and seeing Rosalie with her husband at the opera his old love flares up. At a smart restaurant he is ovarcome at the sight of her dining with the Dr, and dies from heart disease. THE CRITICAL X-RAY While the three is clean and interesting the

While the theme is clean and interesting the while the them is clean and interesting the action is too elongated and the many repeti-tions scenes become tiresome. The constant awitching back to the child and the dog and the everlasting ringing of the telephone bell became too irritating to be acceptable in a bigh became too irritating to be accepting in a main grade off-ring. If out to five reels the pleture would fill all the requirements. Mr. Schomer evidently had a beautiful sentiment in his minu-and the devotion of the woman rings true to life; but we have yet to find a man who died for love even old Fattur fill tol: us that means for loss even on failor off the laws the shown in the vaciliating of the lawyer-the reason for his constant change of heart not clearly proven. For hetter had the play cuided with the death of the man that dragging us thru the death of the man than dragging us thru a grave-yard to look at insceptions. But lere is the foundation for a good pleture with many pleasing attributes provided judiclous cutting and revamping are administered. Emily Stevens looking much too corponent played with a nice appreciation of the values of the role. It is always jarving to see a woman mother a man and assist him financially--it detracts from the respect of the role are the special. and aways nim manching - 1 nerraces from the respect felt for the man, and when he accepts her aid for three long years he becomes de-spicable in the eyes of decent minded people.

The Billboard

a aituation. THE WOMAN'S POINT OF VIEW

There are many human truth or visual in this story and the intellectual atmosphere per-rading the picture atoned for much. Uufortua-+his ately ately the sub-titles conveyed too lengthy speeches which should have been supplied with dramatic action.

Miss Stevens looked her best in decollete owns and did her finest acting during the last

ADVERTISING SUGGESTIONS Star is well known throout country. SUITABILITY

City theaters. TO BALANCE PROGRAM

Something farcical ENTERTAINMENT VALUE

Fair

#### "HIS MAJESTY, THE AMERICAN"

Scenario by Joseph Hensberry, direction by sama atarring Douglas Fairbanks, a United Ar ists Production. Shown at the new Capitol Theater October 24

Reviewed by MARION RUSSELL

Story very confusing, but the acrobatio atunta indulged in by the nimble Doug. kept tha mind in a whiri. Love sentiment sub-ordinated for wild action.

THE STORY IN SKELETON FORM Starts in Mexico with the hero recaiving a cable calling him to some foreign land where cable calling him to some foreign land where the king is threatened by his enemies, the Min-ister of War being the principal conspirator. His sister and a lovely young countees are also in fear of the pending revolution. William Brooks rear of the pending revolution, within Brooks with his athletic provess arrives and starts in to thwart the gang. This he does most sat-isfactorily, bringing the solidiers from a distant port and saving the girl he loves. The king's sister turns ont to be his mother, and the popuiace now accepts him as their future ruler.

THE CRITICAL X-RAY One can't be serious in reviewing this con-coction of leaps, bounds and galloping heroics, for everything Doug, attempts comes so rapidiy that it has happened hefore we can catch our that it has happened before we can calculo of breath. Suffice it to say the picture has all the elements which have made this amazing actor famous. It is constant action, with but two or three closenp views of the star; the rest is all before which which be star; the rest is all flying dust, wildly-running horses or dashing an bying dust, which running access of dashing and tomobiles. The agility with which Doug, shin-nies up high walls, with buildings and always outdoes his adversaries is thrilling even while it is langhable. The cast was mostly occupied in chasing the

hero who, like a slippery cel, always managed to Make no attempt to follow the story and you will have an hoar of wild diversion. THE WOMAN'S POINT OF VIEW

As this actor has become addicted to the habit of somersaulting we no longer look upon him as a screen lover who marries the girl in the last reel. Instead, we accept his acrobatic stunts for the fun there is in watching them. reel. Instead, we accept his a or the fun there is in watching ADVERTISING SUGGESTIONS

Star best attractio ENTERTAINMENT VALUE

#### Bood.

#### "THE MOONSHINE TRAIL"

by J. Stuart Blackton and Stanley Olm-d, directed and produced by Mr. Black-ton, starring Sylvia Breamer, six reels

Reviewed by MARION RUSSELL.

Antiquated material which disinters the bones of old John Barleycorn to furnish dramatic entertainment, which fails to en-tertain. Adds no laurels to Blackton's repntation as writer or producer.

STORY IN SKELETON FORM A mountaineer with his two sons run an il-licit still, his wife and daughter objecting to licht still, bis wife and daughter objecting to the boys drinking the raw liquor. Government officials uncarth the still and the three men are killed. The widow and danghter go to the city, where a woman friend and her son are lo-cated. A friendship, then engagement takes place hetween the young neople, but the boy in-herits a thirst for liquor, forges his employer's name, and his betrothal is broken in consequence. The rich employer seeks to compromise the girl, who makes her escape from a private room, opy to learn of the boy's predicament. The miden death of the rich man's daughter



the base ingratitude shown by the character and he returns the forged cheek, giving the the author reflected the usual result of such boy a chance to reform. by a chance to reform. THE CRITICAL X-RAY

We cen not concast a smile whan watching the bauteous Sylvia Breamer fail in love with a bay who might have been her younger brothe: It forces the query: Weren't there any real find men around when this picture was atructed?

safaly buriad-at this advanced stage is cer sataly burned at this anyanced stage is cer-tainly bwildering. Contracting socilianse, drunken old men and nuwashed children with more refined auroundings bas little appeal, for the corner calcon is but a vagua memory. The aris produced by iquor no longer convises, and there was nothing fresh or atimulating in the handling of the story. In fact, it was as fat and stale as the froth on the cameuflaged baser glass drained by the old drunkard. Tha whole thing is submerged in one form or another, Robert Gordon a boulab actor gave another Robert Gordon, a boyish actor, gava first aid to a weak-kneed character, while the mother to a weak-kneed character, while the mother of the heroine looked and acted lika a Japanese martyr committing Hari-Kari. The picture was indifferently received at the New York Thester. THE WOMAN'S POINT OF VIEW Remembering "The Common Canes" and the vivid impersonation given by Miss Breamer, we wish for her notime to commiss heat interact

r her return to genuine beart interest for which hrilliant taiants entitle her wish for

ADVERTISING SUGGESTIONS

Sea prass sheet. SUITABILITY

Smail town districts. TO BALANCE PROGRAM

Something to reliave the gloom, ENTERTAINMENT VALUE Very poor.

#### "BONNIE, BONNIE LASSIE"

Carl Laemmie offers Mary McLaren, directed Tod Browning, five reels, shown at New Yor Theater October 24, Universal

Reviewed by MARION RUSSELL

A breath of heather mingles with the stub-ornness of the leading characters. Nothing finer ever offered by Mary McLaren; kept the andiance in roars of laughter.

THE STORY IN SKELETON FORM An irascibia old millionaire, erippied and heid to a wheel chair, has two nephewe. He secretly loves David the best, but gives them both cretly loves David the best, but gives them seen an avea break to inherit his millione. A girl sent by bis old friend in Ediaburgh, Scotland, to seek work in America, calls with a latter of introduction. He likes her manners and wants her to marry David. She decides to think it over, David has sold all his poor paintings to his mode for first dollars solice and adopting over. David has sold all his poor paintings to his uncie for five dollars apiece, and, adopting his advice, becomes a sign painter. Mary es-capes from the distastefui attention of the scheming nephew, and, meeting David painting signs, she joins as his assistant. Low results, and, after many many difficulties, they marry---mach to the satisfaction of the plotting old gentleman. THE CRITICAL X-RAY

This is a completely satisfying picture, with anfficient humor in the titles to fill a dosen plays. and determine the titles to fill a dosen plays. It is a wholesome story played in an exceptional manner by the star and her associates, espe-cially the role of the irritable uncle, who made the tried experience of Alken Spottlawood stand out conspicuously. He blanded his work in an annualing manner, and never stepped out of the observer in the field and the set for a start in. amusing manner, and never stepped out of the character. In fact bin part was of greatar im-portance than the star. But Mary McLaren has such a pleasing personality—so innocant in her girliah expressions that wa feel this is the beat picture she has pat out for some time. David Rutler, as the sign painter, was an accellent feel distance birth another Rutler, as toe sign painter, was an accelerated foil, playing with an easy grace bighly amusing His scenas with the usels were laugh-proveding yet never overdons. To see Mary and David garbed in overalle, standing on a paint frame putting cows and milkmaids on the canvas, was delicionsly humorous,

Continuity, settings and comera work were in

THE WOMAN'S POINT OF VIEW It is clear, diverting pictures of this is which make the screen the great drawing po which make the showing which is an exhibit at mosphere it is today. There is an exhibit at the showing which is typical of the Amer-ican idea, even the the story opens in Scotland and jumps to the United States. ADVERTISING SUGGESTIONS

You can go the limit on this ona.

SUITABILITY

All theaters: women and children will appre this.

TO BALANCE PROGRAM Animated cartoon. ENTERTAINMENT VALUE

One hundred per cent.

#### Circus and Carnival

SHOWMEN'S LEAGUE CLUB NO. 2

To Hold Entertainment and Ball November 24

November 24 New York, Oct. 25.—For some weeks part is the showmen's League of America Chap the showmen's

BIG BUSINESS IN MEMPHIS

For Ringling-Barnum Circus

Meauchis, Tenn., Oct. 22.-Itingting Bros. and Barnun & Baltey's Combined Circus showed here Monday. The first fair day in over a week greeted the show, and decent weather lasted only for the stand. Hain gain tell Tuesday. Jackson, Tenn., the next date, reported that the downfall there was so great no attempt was made to unload, the circus passing thrn to Nasbulle. the downfall was made to Nashville

The downfall there was so great no attempt to sum of the ownfall there was so great no attempt to sum of the first part of the first pa

Nashrille, Tenn., Oct. 22.-Wet grounds oppo-site Centenniel Park, where the Kingling Bros, and Barnum & Balley Combined Shows were booked to appear, caused the management to cancel the engagement, much to the disappoint-ment of thousands of circus fans. The show arrived here yesterday morning, after being delayed by a wreck, and made an early de-parture for Chattanooga, where it is billed for today.

#### TENTATIVE PROGRAM

Of Convey & Smith's Hippodrome-Circus

Chicago, Oct. 26.-The program as laid out tentatively for the American Legion Hippodrome-Circus, Convey & Smith, managers, and Chas. M. Marsh, director, consists of the following: Petterson's Elephants, Famons Riding Roo-neys, Ebenezer, the fantoux marideable bucking unie; Wilson's Untamable Lives, Rice, Rell and Baldwin, counder acrebate; Aerial Christensons, aerialists; Fisher Sisters, butterfly act: Three Lencras, aerial, ring, aerobatic aerial wire; Re-olving Legious, ladder act; Leon's Performing -Darkes, and Whitz Bang, famous clown, with his usary ouriners.

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The Billboard

# TWO DAYS' RAIN

Delays Opening of Georgia State Fair at Macon

<text><text><text><text><text><text>

#### HAREY WITT

#### To Manage World's Famous Shows

New York, Oct. 25.—Harry Witt has return 1 to tills city and opened offices in the behavior Building on Bradway. He has been edge, at to manage the World's Pannors Shows series of 1920. The company has its own citir The first date will be an indeer bazasr, begin-ning in December,

#### WORLD AT HOME FOR AUGUSTA

Mobile Ala., Oct. 27.-Sanfard B. Chen, conarger of the Southern Exposition or. For, to be held of Angeista, Go., November 11 b. 4 has arranged witheler. J. Folcek, for U. W. attractions and free aris at this event which attractions and free aris at this event which is claimed, will be the bloggest outhour for the World at Home Shows are bere this set showing for the 27th Benefit, Union Laber 1, a "be World at Home Shows are sponted as the showing for the 27th Benefit, Union Laber 1, a "be of Mathe," " a Menal Trades are sponted the featured which will be beld on Spints in overne, right in the downown district of Mobile force 14 (900 milon members are boosting the second and with wide country advertising, hundreds of out-of-town visitors are expected.

#### "FAT" SASSAMAN DIES

Pittsburg, Pa., Oct, 26.-W. A. (Pat. Sassman, general agent of the Harry Copping Shows, died this morning at St. Francis Heepital Der-ney Smockler, the promoter and agent said there is nobody here to take care of Mi S sa-man's body, and as he leaves in the morning of has told the secretary of the Elks to look after-same. Smuckler thinks the deceased was an Elk. sam Elk

#### TALBOTT VISITS JONES EXPO.

Macon, Ga., Oct. 25.-Edward C. Tell-0, president of the Showmen's Leagn of Am-fee, he visiting Johnny J. Jones' Expedies and combining basines with pleasure by se-ing donations for the very describe four raising meney with which to purchase a ne-rokens of memory and respect for the two-tinate visitings of the terrible railroad as "P of that befoll the lingenbeck Wallace Check. Se-year. Mr. Telbott has visited many outd r amusement companies now touring the S-and advises The Billboard correspondent been that his efforts have net with results for her to the spectrations. He states that Johnny Jones Exposition donations will come close to the dis-hundred-dollar mark.

AND MUSICIANS Two more Bill Posters, Trombone, Trap Drummer, Wagon Builder, experienced Delco Light Man, Carpenter, must be handy man, sell tickets, work all around Show; Single Performers doing number of acts, Family that does several acts, Side-Show Acts, Punch Man, Announcer that makes openings and does Side-Show Act. Join now for balance this and next season. Runs until Jan. 1st and reopens March 1st. State salary. CHRISTY RAILROAD SHOW, Rochelle, La, Oct. 31st; Pollock, Nov. 1st; Cottonport, Nov. 3d.

WANT CIRCUS ACTS

Big Overland Wagon Show Advance Agent who can handle brush, Wild West Performers, Circus Per-formers, Calliope Players, Musicians, Boss Hostler, Cooks, Boss Canvasman and Workingmen for all departments. Hetrick Family Band, please write. Show will stay in Valdosta, Ga., three weeks, and then show through the south. DAKOTA MAX WILD WEST SHOW, Fair Grounds, Valdosta, Ga. Williamsburg County Colored Fair INDOOR WINTER

KINGSTREE, S. C. wants some good, clean, independent Shows, Riding Devices and Concessions. Three big days, November 11, 12 and 13. Good attendance. No gambling permitted. Write or wire.

D. L. FULTON. Secretary.

FESTIVAL AND BAZAAR SHOWING TWO TOWNS WEEKLY.

WANTED FOR Dakota Max Diamond D. M. Ranch and

OPENING AT PLAINVIEW, MINN., NOVEMBER 3, 4 5.

Other Good Ones To Follow. All Concessions open except Candy. Grind Stores, \$15.00. Positively no graft. Want Muxicians to strengthen Band; also Singers and Entertainers, etc. Wire, don't write. E. J. McARDELL, Plainview, Minn.

Musicians on all instruments, Singing and Talking Clown, Performers doing 2 or more acts, A-I Overland Agent, (Fireking) Dale, answer, WANTED TO BUY-Air Calilope; automatic preferred. All mail and wires to Minter City, Miss. SILVER PLATE CIRCUS. Private Cars For Sale or Lease Complete with upper an etc. Also have Baggage Combination Cars ready to trevel. Wire or write. OUSTON RAILWAY CAR CD., P. O. Bex No. 223, Housten, Texas.

Selma, Ga., week Nov. 3.

CHOCOLATES

SPECIAL RED BOX VICTORY



Wild West experience preferred. Girl to ride High Jumpers and Hind-Foot Walking Horse. Want to buy small white Posing Pony. Show out

all winter. Address "ART BODEN," Lagrange, Ga., week Oct. 27;

WANTED, TO JOIN ON WIRE

----



Twelve counties participating. Fifty thousand attendance. In the heart of the tobacco belt, with tobacco selling up to one dollar a pound. . November 4th to 7th. Day and night. A chance for a real clean-up for a couple of shows and a few legitimate concessions. Come on. No exclusives.

WALTER K. SIBLEY

SIBLEY'S SUPERB SHOWS, at Great Edenton, N. C., Fair, this week

SUGAR shortage has not affected this house. We are fortunate to have \$50,000.00 stock of CHOCOLATES.

FLASHY BOXES FOR WHEELS SALESBOARDS

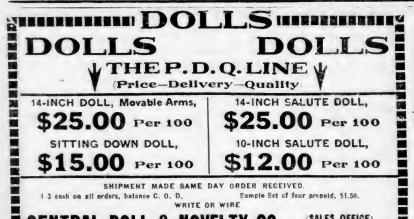
ALL OUR BOXES ARE PACKED WITH BEST ASSORTMENT OF

Famous Heavy Embossed Boxes IO DUNCES: ORIENTAL GIRL-RED HAREM-DIVING-BEACH AND BATHING GIRL-PEACE GIRL AND SHELL GIRL.

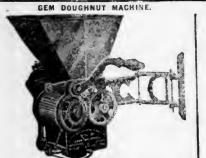
WANTED CAROUSELLE, Manager and other help.



98



CENTRAL DOLL & NOVELTY CO., 180 North Dearborn Street 2 (FACTORY) 641 Division Street CHICAGO, ILLINOIS (FACTORY) 



is the Genuine Gen Doughuit Machine. It is need and the manufacturers object to it being of by any other name. It makes and drove set doughnuts into the cooling oil at the ratio 50 a minute. These delicious l'attribute Ameri-cakes et 13c to 15c per dozen and sell at 400

Tournet in makes and droug the cooking oil at the ratio se delielous l'attrolier Ameri-isse delielous l'attrolier Ameri-se per dozen and rell at 400 n. t.cal. rotatis la colly average work with them.

DOUGHBOY DOUGHNUTS,

E.C.



MUSICIANS WITH TRADES TO LOCATE AT ONCE

In live city of 7,500, and booming. First-class Band, with paid relucarsals and concerts, ten months in the year. Men with the following trades: BARBERS, FLUMEERS, TAILORS, TINNERS, BAKERS, AUTO MENTANICS, CIGAR MAKERS, GRANITE CUTTERS, BOOKGELEPERS, PAPER MILL EMULOYERS, TRUCK DRIVERS, EVC., on the following instruments: Corrue, Clarinet, Silde Trombone, Melophone or French Horr, BB Bass. Baritone and one Okee, Two Bands, and playing big stuff. No amateurs unless good. Military organization: All letters answered. W. J. SCHLIESMANN, Manager and Director, Little Falls, Minnesota.

WANTED, GOOD, CLEAN CONCESSIONS Shows and Rides of Every Description Home Coming for the Soldier Boys Armistice Day Celebration NOVEMBER 11, 1919, at SPENCER, IOWA. On Main Streets Scool will, BE SPENT FOR ENTRICATIONENT AND DECORATIONS. ALL INTERTATIONENT FILE TO EVELVIO ONE TWO BANDS, THERE OF CIVENT ONE AUSTREAM DECORATIONS, THERE OF CIVENT AND PRESENCE AND VALUEAVILLE SHOWS. AUSTREAM DECORATION ON PRESENCE AND VALUEAVILLE SHOWS. AUSTREAM DECORATION ON PRESENCE COMMERCIAL CLUB AND FOST NO. 1. AMETICAN LEDION. "O CONCESSIONS SOLD TO COLORED PEOPLE OR GYPSIES. Wite M. E. BACON, Secretary Spencer Commercial Club, Spencer, Iowa.

WANTED FOR MAMMOTH PEACE AND VICTORY CELEBRATION 6100 PAGE AVE., ST. LOUIS, MO. OCTOBER 29TH TO NOVEMBER 11, INC.

Merry-Go-Round, Ferrys Wheel or any other good Rides. Concessions of all **FEMALE PHOTOS** Bathing Girls. Art Models kinds. Can also place two or three moral Shows. This is a good spot for big money. Wheels permitted. Address WA DESEX CONCERNING OF APPLICATION OF A PHOTOGRAPHICAL CONCERNING AND A PHOTOGRAPHICAL CONCE W. A. ROSEY, 6100 Page Avenue, ST. LOUIS. MO.

The Billboard

# WORTHAM'S WORLD'S BEST SHOWS

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#### HAGER HAS HIS BEST SEASON

HAGER HAS HIS BEST SEASON Never In his entreer has 0. K. Hager had a better season thus this year with his motor-drome, with the Grenter Sheesley Shows, the drome being managed by H. D. (Do.) Mortis. "The ontit has grown so fast," writes Hager, "That I now can safely say that I have the largest portable drome in the world and the only one that gives the entre performance on a perpendicular wall. Four real riders: Olive Hager, Alda Hager, Hartley Schneck and myself, deaturing Olive, I have just received from the Tangley Mg. Co. a \$2,000 made to order automobile callione monated on a motor truck, which is used for street work and bully. Mrs. O. K. Hager is secretary-treasmer; Hart-ley Schneck, superintendent; Mrs. Schneck and preveous records for gross business at every fair played. The 'Doctor' is now negotiating a deal to take the docue to Havana, Cuba, for

#### LOU D. LYNN RE-ENGAGED

Lou D. Lynn has been re-engaged as general agent of Smith's Greater United Shows for next senson. He completed his duties with the show this year at Charleston W. 'Va., and has gone to Boston Mass, where he has con-nected with a cigar company as salesman for the whiter. 'Sky towns were canceled and the committees were entirely satisfied after they were notified.'' writes Lyon. 'During my brief connection with Mr. K. F. Smith I was treated in a royal manner.''

#### LEVITT TO HAVE OWN SHOW

New York, Oot, 25.--1t is authoritatively slated on Eroadway today that Victor D. Levitt, now with the Bernardi Extensibile Shows on the Pacific Coast, will langeh this own carnival organization for segmen 1829. Mr. Levitt is ex-pected in New York by Cirbstonas line to per-fect his present plans.

#### COOK CIRCUS ON TRUCKS

Trenton, N. J. Oct. 35.—D. Clinton Cook, owner of the Cook Bros, Circus, which closed its season recently at Newark. Dol., states that the show next spring will be transported by motor trucks, and will be larger than in previ-cus years. The Cork Circus started out last spring as a railroad show, and the mode of travel was later changed to wagons. The 1019 season, Mr. Cook sald, was a successful one, The show is in winter quarters on the Everitt property on East Front street here.

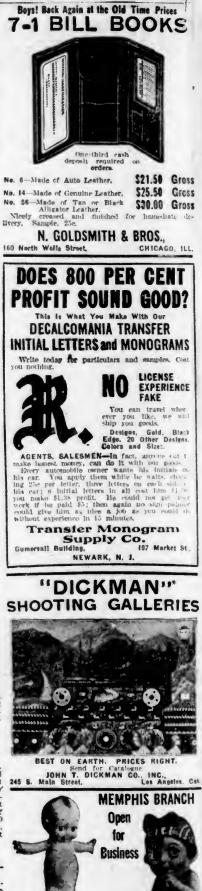
HENDERSHOT HELD FOR TRIAL

Boise, Id., Oct. 25,-0. P. Hendershot, secre-tary of the State Fair Association, has been bound over to stand trial in the district court on a charge of manslaughter for the alleged killing of Michael Morris, who died October S at a Bolse bospital.

#### ONE THOUSAND DOLLARS REWARD

If this is not the greatest money-making home-to-induce proposition. N. R. G. LAUNDRY TABLETS vash clothes in ten minutes without rutching. Contains no Line, Lee, Parsim, Wax et other induritous chemical, and cannot possibly injure the clothes or hands. Noth-ing like it on the market. Positively the wonder of the age. Sells for 25c, enough for 10 family washings. We supply one free sample with errey parkings vol buy and guarantee the sale of same. Just leave the sam-ple with the housewife and when you call again she is eagerly awalting to become your steady customer Secure territorial rights at once, or you will regret it. A orde-cert, postal brings sample and full particulars. one-cept postal brings sample and full particular ARQUILAR-MOON MFG. CO., L 1409 Jackson Elid

taken in daring poses from life. Very rare, For Men only, You'll want more. Samples, sealed, 25c; 6 for 50c. 100 for \$5.00. "PHOTOGRAPHER," Dept. A. Decatur, Indiana.



CUTIE, Regular Velvet Finish, 350, Bisque (2nds), to order, 250, 00.LA.LA With new improved facilities we are new out a line of Dolls of finer quality than over. CAWOOD NOVELTY MFG. CO.. 149 W. Mallery Ave., Memphis, Tenn

PAINT AND REPAIR UP

your Carouselles and Merry-Go-Rounds now. Prices right, J. W. MILEHAM, 30 Young St., Tonawanda. New York.

ASTROLOGY—Stars Tell Life's Story Send bitthdate and dime for trial reading. EDDY. 840 E. 55th, Suite 54, Chicago.

WANTED-A strictly "AA" Hiliposter: salary, \$30.00 per work. Don't answer unless you can come im-mediately; railroad fare NOT advanced. Give ref-erence, THE IUCGE SYSTEM, Newark, Ohio.

NOVEMBER 1, 1919

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# VIRGINIA'S ARMISTICE CELEBRATION AND HOME COMING JUBILEE

#### THE TWO GREATEST EVENTS EVER STAGED IN THE STATE OF VIRGINIA

Two Separate and Distinct Celebrations, Held at the Same Time at Richmond, Va., Week of Nov. 10th to 15th The White Celebration will be held around City Hall and Broad Street, and the Colored Celebration on Second Street, from Broad to Bates, in the heart of the Colored Business Section. Over five hundred organizations boosting both celebrations. Special excursions on all railroads from all over the State and neighboring States.

#### WANTED SHOWS, RIDING DEVICES AND LEGITIMATE CONCESSIONS

Positively all merchandise wheels will be operated. No buy backs. Will book organized carnival for both affairs. Have room for Whip, Motordrome, Strong Plantation Show, Over the Falls, Garden of Allah, or Musical Comedy with own frame-up. Positively no cooch. Address by wire BEN KRAUSE, Mgr. Krause Greater Shows. State Fair, Columbia, S. C., all this week; Murphy's Hotel, Richmond, Va., week November 3d.



#### 100

The Billboard

NOVEMBER 1, 1919

# LAST CALL GEORGIA'S ARMISTICE CELEBRATION and SAVANNAH'S BIG FAIR WEEK NOVEMBER 10TH TO 15TH

Positively to be held on PARK EXTENSION and leading streets THOUSANDS OF DOLLARS FOR DECORATIONS PARADES EVERY DAY THOUSA THOUSANDS OF VISITORS

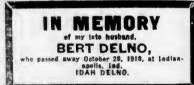
WANTED SHOWS OF ALL DESCRIPTIONS, RIDING DEVICES. Good opening for Whip and Frolic or any new rides. CONCESSIONS of all kinds, no EXCLUSIVES. FREE ACTS ALL BOOKED. Wanted, Colored Performers and Musicians. Wire MORRIS MILLER, Manager Great American Shows, as per route: Dublin, Ga., October 27th to November 2nd; Vidalia, Ga., November 3rd to 9th, or J. A. SULLIVAN, care Geiger Hotel, Savannah, Ga.

# OBITUARY

ADAMS-M:s. Rosina Cooke member of an old theatricul and circus family, died Monday. October 20, at the Manhantan Supare Hotel. New York. She was born in Manchester, Eng-land, 73 years ago and when a young girl joined the John Henry Cooke Circus, of which her father was proprietor, as an equestrience. Fifty years ago she came to the United States and married George H. Adams, well-known clown, who played with ther for many seasons and later appeared at the New York Hippodrome. Mrs. Adams tetired many years ago. ASHCROFT-Roy. member of the Yankee-fobinson Circus, died October 0, en route with the slow from Camden to Arkadelpila, Ark. Askeroft had been with the circus for fifteen years, Death was due to heart trouble.

CARBOLL-Hose, sister of Agnes Leighton of Willard's "Beauty Bantams" company, died Oc-

tober 22. CAMERON—Violet, an actress long prominent on the Euglish stage, died October 25 at Worth-ing, England, a watering place on the English Channel, In private life Miss Cameron was Mrs. It, de Bensaude, and she was 57 years eld. Her urst stage appearance was in 1871, and for ser-crel years she played children's parts at the Drary Lane Pantonime. She visited the United States in 1885, appearing in "The Commodore" and "Kenliworth."



HARBINGTON-Samnel B., president of the feeria (III.) Biliposting Co. and head of a chain f Midwest theaters, died suddenly at Chill-othe, III., October 23.

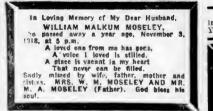
**HEBORN**—Max, 63, assistant manager of Famous Players-Lasky Company, died Octobe at St. Peter's Hospital, Albany, N. Y. D. Was due to heart trouble and bardening of arterles. Deceased is survived by a widow three daughters.

HIGHT-James, of Pittsburg, Pa., died Octo-ber 21 in Greenville, Mlss. Death was due to heart trouble. Ilight was a drammer with the Nat Reiss carnival band.

JONAS-Mrs. Mina, wife of Leopold Jonas. for years a theater ticket broker. died Ocober 23 at het home in the Hotel Theress, New York. She was 62 years old.

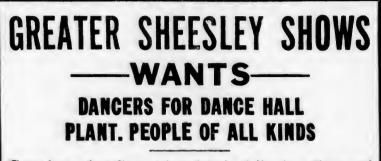
**KANE**—Martie Stokes, former well-known barles, the actress, and at one time lady cham-pion high diver of the world, died of a compli-cation of diseasen October 12 at the home of her parents in Brocklyn. In addition to her par-ents she is survived by a brother, three sisters and her husband. The latter resides in El Paso, Tex., and because of ill health was unable to be with his wife during her liness. **KUREV\_William** T, well how a theattend

**KIRBT**—William T., well known theatricol and newspaper man, died at Clifton Springs, N. Y., October 16, from a compileation of diseases. Kilby's home was in Nortolk, Va.



MAPSHALL-Dr. James H., father of Audrey 1. .. actross, died suddenij October 17 at his 1 use in Boston, Mass. He was 61 years old. MCHOLS-Mrs. Lucy, 81, wildow of the late Willow Nichols, of circus fame, died Monday. Chiler 20, at the Old Ladies' Home in North Atoms. Muss. She had been a reskient of North Atoms for many years and for several Condes was a teacher in the local schools. Her where was a teacher in the local schools. Her where was a teacher in the local schools. Her where was a teacher in the local schools. Her where we prominent for many years in the dreas word and its sold to have been the first the atomic for its of the gold coast. On that trip his circu was traveling being burned. POWELL-Prof. Edward G., 45, well-known

which he was traveling being burned. **POWELL**—Prof. Edward G., 4%, well-known "Is unster, died in a hotel in Breningham, Ma., ubout two weeks age from the effects of an accidental overdose of a drug. Prof. Powell was a well-known singer and was formerly distance of the Advent in Birnainclaum. For several years he had lived in Montgewery, Ala.



Can place a few Concessions for the following: Troy and Dothan, Alabama, Fairs; Montgomery and Mobile, on street, to follow. Address J. M. SHEESLEY, week Oct. 26, Troy, Ala.; week Nov. 3, Dothan, Ala.; week Nov. 10, Montgomery, Ala.

# WANTED QUICK, MUSICIANS

Trombone, Circus Trap Drummer, Clarinet. John Skelly, Midge Dean, Sam Burham, Pewee Halbaugh, wire. CHAS. L. SMITH, Leader, Hugo Shows, Coweta, Oct. 29; Mounds, 30; Stroud, 31; Shamrock, Nov. 1; all Oklahoma.

RINGLING-Alfred T., yonngest of the seven Ringling Bros, died suddgnjy Tuesday Octoher 22, on his estate at Oak Ridge, near Ibwer, N. J. He was 56 years old, and is survived by his widow, one son, Richard, and two horthers, John and Charles, Mr. Ringling had been in failing health for the past two weeks, and his death was caused by a sudden attack of heart trouble. For a more extended account of Mr. Ringling's life see page 78.

**REYNOLDS**—James J., a brother of Grace Seymour, actress, died Octoher 20 as the result of injuries received in the war.

SASSMAN-W. A. (Fat), general agent of the Harry Copping Show, died October 27 at St. Francis Hospital, Pittshnrg, Pa.

SCHUYLER-George, 50, for more than a score of years an employee of the Charles K. Harris music publishing house, died recently in New York,

SCHIFFER-Elizabeth, whose father is a chowman, died at her home in Covington, Ky., Saturday, October 25. Funeral services were heid October 25. Besides her father Miss Schiffer is survivel by her mother, six slaters and two brothers.

SPURGEON-Rev. Dr. William, cousin o Charles Jl. Spurgeon, the famous English preacher, died recently in Cardiff, Waiss. Il was well known in this country as a chau tauqua lecturer.

STONE-The sister of Mr. Stone of Hendricks & Stone, died October 21.

IN LOVING MEMORY OF MY SISTER. EDMONA ADDISON STRONG, who died October 30, 1918, GUSSIE A. LIVINGSTON. WALSH-Josephine, iast season with Kather-ine Crawford's "Fashion Giris," died in New York October 17. She was 20 years old.

TO UNKNOWN CONTRIBUTOR. In the recent demise of my daughter some kind-hearted show folk expressed a beautiful foral blanket. To them Yetive's ramily ex-press their most sincere thanks. Also to all those seading floral efferings and kind ex-tressions. Thomas Webb, Mr. and Mrs. C. H. Yar-mouth, Mr. and Mrs. Leland Wendell, Miss Lucle Webb.

WHITE-iloward S., well known in the car-nival business and also as a paper man, died at Birmingham, Ala, October 17, of typhoid. White was a member of the Herrin (Hi.) Eiks' lodge, and he was laid to rest in the Eiks' butial let in Birmingham. He was well-known in the show world, and had a reputation for loyaity, straightforwardness and generosity that had endeared him to all who knew him.

# IN MEMORIAM-ALFRED T. RING-LING

(Continued from page 78)

pantoninile continuity which for brillinnee of "munica and scenic emistilishments has never icon excelled in New York. The vast arean of the historic Madison Sumre Garden was spannee. from Fourth avenue to the Mullson avenue en-trance with a gigantic store, which afterwards

was removed in sections by the property men in a few seconds to allow the circus proper to

Sam

At the time of his death he was collaborating with his son, Richard, in writing the words and music for a nuscleai counced, which he ex-pected to give a Broadway production next sea

aoa. Years ago Mr. Ringing conceived the Idea of "daylight" pictures, suggesting that they be presented in the side-show in broad daylight. Aitho owning a magnificent house in Gramercy Park Mr. Ringing had spent the last few years on his beautiful estate at Oak Ridge, N. J.

#### Readers' Column

(Continued from page 34)

(Continued from page 34) thing like a year, and is much better known as an actor than as a physwith. If has been a star in motion pictures and later had promi-nent parts in stock the shortage of play material led him to write like own play, which he did successfully. During the part weakon he payed stock in Stit Lake City, San Francisco and Los Angeles, with Markerie hambeau co-starred. Willow continued to write plays, and, being far from Brondway, he sent them to his brother-lu-law. Ota Gyd. After Gyd had seld one play there was a demand for more and Wilbur obligingly supplied them. To bate he has written eight, all of which have been accepted. P. N. R.-Nou prohably have reference to the

date he has written eight, all of which have been accepted.
P. N. R.—You prohably have reference to the contest inaugurated by the Drana League of America. The league is offering prizes of \$500, \$250 and \$160 for the best three plays dealing with Biblical material or with the teaching of applied ethics. To be eligible for the first prize a play must be long enough for an entire evening's entertainment. Plays eligible for second and third prizes may be independent of the teaching descent and the property of the Drana League. To ever the root of the heat the root of the heat the teaching the heat appear on It. A cony of his play solution is the teaching the denine the teaching the teaching the heat appear on It. A cony of his play solution the heat the teach unthor. To ensure the root of administrating the competition a register of \$2 must accompany each manuscript performance rights, however, are to be concerting the anthor and the league, who will share equilible. The contest closes December 1. Manuscripts when the admentation, the admentation the contest closes December 1. Manuscripts and the league of America, Higgs Bidg., Washington, D. C.

League of America, Riggs Bidg., Wassington, D. C. G. L. B --No we do not think the drama in America is dying, or that it shows signs of decadence. Evidentity you are unised by the craze of the moment for the lighter forms of entertainment, some examples of which, it must be conceled, are no credit to the stage. If you will dip into history you will find that in the the conceled, are no credit to the stage. If you will dip into history you will find that in the the conceled, are no credit to the stage. If you will dip into history you will find that in the the theater, an in other professions, periods of stress such as the world has just passed thru have invariably been followed by relaxation rid a tendency to get as for away from the secions aspects of life as possible. Another thing history will tell you is, that in every department of imman endeaver there has been on overwhichning preponderance of medicarity from the homemorial. There is today, the not in the proportion of the old days, and if you will look for the reality worth willie in the cheater instead of concentrating your aften-tion on the frothy excremences that for the

moment hold the popular fancy, you will in: that the drama, instead of languishing b-making healthy progress and is gaining ad-herents right along. Note the recent Shaker-pearean revivals, which have met with success whether considered from an artistic standishi or from that of the box office. Note, too, the many mosiern dramas that have found faror with a public whose taste is popularly supposed to have been so vitlated by the current bog wash and tommy twaddle that it cannot ap-prediate real art. Note these plays, now cur-rent fo New York: "The Jest," "Dechase," "Clarence," Sother and Markwe in Shake-spearean plays, "John Ferguson," "Lightnict," These, tegether with the splendid work door by the Theater Guild, the Immense success of John Drinkwater's "Hawsh?" play, and many other Instances, might he cited to prove that we need have no fear for the future of the drama.

#### Marriages

RUTLER-BENTLEY-Charles Butler, Jr., carnival man, and Geneva Rentley, daughter of Mr. and Mrs. Charles Bentiey of the Bentley Shows, were recently married. The couple hav-joined Clifford's Carolina Shows for the wiater DEAN-FORT-Moore Dean, formerly pinalist with the "Creole Fashion Plate" was nucried to Miss Oplice Bryce Fort, of Nushville, Tean., June 4. The couple kept their marriage secter until recently. June 4. Ine until recentiy.

until recently. DAMM-CASSADY-Ernert G. Damm and Miss Jackoline Cassady were married at the bride's houe in Kansas City, Mo., October 7. DeWITTE-ALLEN-Dean HeWitte, a broker. of Columbas, O., and Helen Allen, a member of the "Apple Biossoms" Company playing at Globe Theeter, N. Y. C., were warried in New York City Weinesday, October 22. The bride han been Identified with several Dillingham attractions and was with the original "She's a Good Fellow" Company at the Globe fast symmet.

WIMMET. GALLAGHER-COOLEY-Churles Gallacher of St. Louis and Erminie M. Cooley, both profes-sionais, were married at Mempbis. Tenn. Mr. and Mrs. Gallagher left immediately after the eeremony for Little Rock. Ark., where they opened an engagement. GALLOWAT.MOONEY--Mirlam Mooney, well known in Chicago murical and operatic circles and who was formerly a member of the Chi cago Opera Company, and Robert E. Galloway, of Memphis, Tenn., were married in Memphis re-cently. The bride's father is C. P. J. Mooney, managing editor of The Memphis Commercial Appeal. Appeal

MORIE-ROMIZER-Harry V. Moore, who h now a member of the Rainbow Saxophone Sea tette, was married at Bloohington, Ind., or October 20 to Misa Dorothy Romizer, of Ander

n. Ind. MORRESSEYGUSH-Howard Morrissey. a ember of Ree Palmer's act in randeville, and an Bush, sister-in iaw of Jamea Kendis, of te Kendis-Brockman Music Co., were married

NBUMANN-OAMPBELL-Diward P. Neu-mann, president of the United States Teat & Awning Company, and Mrs. Catherine A. Cump-bell, were married October 15 in Chicago.

#### Births

Boon, to Mr. and Mrs. Walter J. Hayer (team of Hayes and Stanton), a baby giri, October 14, at Traverse City, Michigan. Born, to Mr. and Mrs. J. C. Kelly, a danglite-on October 13. Mr. Kelly is the legal adjuster of the Sparks Circus, and Mrs. Kelly is known performing as Mile. Hose Edythe, Premier-celling.

Born. to Mr. and Mr?. Meyer Kaufmen, a beby girl at Flint, Mich. Mr. Kaufman is beguine uan with the Jack Ressey Stock Company and his wife is an ingenue isading woman. Both mother and habe are getting along nicely.

#### AL SWEET RESTING

Chicago, Oct. 25.—Al Sweet, prenier bind-master, who has been touring the larger fairs with his famous military concert band, has closed the season and is in Chicago. Mr. Sweet will take a two weeks' rest. He will open Con-vey'a & Sultit's big hippodrome in Dexter Park Pavilion November 8.

#### FOR SALE CHEAP

Deagan's Organ Chines, double-decker rack, 07 chines, chromalla acale, 4 notes on each chime-goal continuous 310-06 takes them: sacrifee price Address JOHINNY NADN, Buyerlor Shows, weeh Nor, 3, Memphis, Benesasca.

WANTED-WRESTLER FOR ATHLETIC SHOW lary or per cent. Good Freak for Platform Show

SIX TO EIGHT-PIECE BAND AT LIBERTY Carnival preferred. Jo Westplains, Missouri,

#### "THE DREAM SONG"

"THE DREAM SONG" (Continued from page 21) the singhter departs from her London home to her fattre abade in Paris, arowedly choosing densitie life to un operatic career. Three vers later, a hale having been born to the descher and died in the meantime, a recon-clistion is accomplished and the daughter atars in the overa, and all ends hannity.

cliation is accomplished and the daughter atars in the opera, and all ends happliy. A combination of amateurish acting, a tiny sure in a small theater, and orchestra of three, a cast of seven, an awkward story, unimportant mult by a fine composer, and lack of attention to detail, are severe handleaps to overcome, in the face of the quick and decisive verifict a city and and the opera singer, and playing the part of leading lady, proved just an inexperienced. as a famed opera super, and parting the part of leading lady, proved just an inexperienced, sured little girl doing her best to be what some vighnary admirer believed she would ic, a sention over alght.

sation over alght. Gapt. Edward Foster, as the "has been" tenor, proved to be the most capable of the cast; Fe-rike B ros. of "Priendly Enomies" memory, provel a good mother character, and linbert Wilke, as the impresario, created a favorable

The other members of the cast stepped ont of The other memory of the art entryies of the Belr "character" to put the comedy lines over, Miss Owen and Mr. Christle get tangled up in the cartain while receiving flowers after the nd act, and countless other earmarks of the second act, and countries of the enhances of the amateur professional were visible thruout. The play might be well received on the chautanqua platform or ont in the "styx," but fails short of theatrical demands as volced by the intel-

of theatrical demands as voiced by the inter-ligent city audience. Victor lierbert's name supplied the chief item of interest in connection with the play, but the musical requirements and the fulfillment hadjy merit the association of his name with

#### CONVENTS

COMMENTS: Percy Hammond, In Tribune: "In the fre-queatly amateurish acting that of Capit. Edward Frater, who impersonated a tenor celebrity, shore like a good deed." Ashtoa Stevens, in Herald-Examiner: "To his reporter Miss Owen was a scared cantata--wabby, undecled, amateur. Thus a weak lit-ile drama found its weakest interpretation in its strong part-a drama the Mary Garden herself would have a hard time galvanizing into fiesh and blood. A good enough cast, with one

herself would have a hard time galvanizing into fish and blood. A good enough cast, with one vills exception—and a song piny by Locke that does not promise to be another 'Climax' despite some lacidential music by Victor Herbert.'' Charles Collins. in Post: ''Piay extremely conversational. Until effective bit of reconcilia-tion by song at end, anthor does not create a successful scale with the stuff of the theater behad it. Stage small. I suspect there is some Sold acting in this performance but behave ont Second acting in this performance, but being out of focus it does not register. Musical incidents by Mr. Herbert include reverie for cells and two wags, one on a waitz theme, the other an oversite are. There is the other an opendic and a ward funct, the other an opendic and. There does not seem to be much of Mr. Herbert's personality in these numbers. it is the kind of music that is usually dismissed with 'musicianiy.' "

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#### "THE LITTLE WHOPPER"

"THE LITTLE WHOPPER"-A musical comedy IE LITTLE WHOPPER"-A musical comeay in two acts. Book by Otto A. Harbach and music by Rudolf Frind. Lyrics by Bile Dud-ley and Otto Harbach. Book stagged by Oscar Eagle: musical numbers by Bert F = h Presented by Abraham Levy, Oc-toher 18, at the Casino, New York. THE CAST.

teker 16, at the Casino, New York. THE CAST: Pract Modirezor Mildred Richardson Miss Granville Mildred Richardson Miss Granville Mildred Richardson Miss Granville Mildred Richardson Nette Wenworth Nellie-draham-Dent Kitte Wenworth Nellie-draham-Dent George Emmett Sydney Grant John Hasting Harry C. Browne Harry Hayward Milton Sidney Hall Mive Martin Sidney Hall Mire Martin Sidney Hall Frances Law Witten Tenty France Courton, Irma Ceisne Edma Former Courton, Irma Ceisne Edma Former Stan, José Carman, Tees Mayer, June Finth Deris Marginette Sonlee Sizer, Ma-be Grete and Jean Rhodes. "The Little Wiopper" is a clean, classy

The little Wisspert' is a clean, classy wisser and Jean Rholes. The little Wisspert' is a clean, classy for a structure of the structure of th



The Billboard

# HEINZ BROS.' SHOWS WANT FOR WINTER TOUR

Jumping Horse Carrousall, inside drive; Colored Minstrel Show or any Show of merit for Side Show, Freaks, Fat People, Midgets, Train Help, Porters, Grinders and useful Carnival Help. Concessions for the best oil towns. Route: Cushing, Okla., Oct. 27 week; Oilton, Okla Nov.3 week; Cherokee, Okla., Nov. 10 week. Address HEINZ BROS.' SHOWS.



tah, 100 ft, Tep, 10 ft, middle på eats. Pressing Room Top, 25830; us. platforms conv. hanner poles and lots of other show process Maly Ditrance and paper 'f Two blg Peop 10 lengths lillors, six high; ? lengths lieserver poles and rigging, lights (Millium), end curtai poles and Figure, name of complete with two transmissions of other show process. 25; Sida Show Ton, Sosto, complete with two process of other show process. Dores and Offices, Polo Warsh. Stake-thain Wagen and loss of other show process. Dores and Offices, Polo Warsh. Stake-thain Wagen and loss of other show process. Dores and Offices, Polo Warsh. Stake-thain Wagen and loss of other show process. Dores and Offices, Polo Warsh. Stake-thain Wagen and loss of other show process. Dores and Offices, Polo Warsh. Stake-thain Wagen and loss of other show process. Carnival Animal Show, wired for lights. Choose for cash. GEO. A. MANCHESTER, Hotel Jahason, Willissantic, Connecticut. excellently and is so wholesomety handsome that he is good to look upon. Mildred Richardson is geneeful and pretty. Sydney Grant in a stridgl i tale is good. The Wilton Statuts are funny. Lottle Linthienn Strates are funct. Lottle Linthienn strates are funct. to the indicrons situation. It is a rare treat index of

to the judicrons situation. It is a rare treat indeed to witness the per-formance given by W. J. Ferguson, a veteran actor, in the role of the old servant. Nellio-Graham-Dent was funny as Miss Granville. The cast was competent. The piece is attractively staged,—MARIE LENNARDS. EVECTOR OF NEW YORK DAILORS EXCERPTS OF NEW YORK DAILIES

EXCERTIS OF NEW TORK DALLIES Eve. Post: "Those looking for a bright, clean as with good music had better look up "The little Whopper." " Telegraph: "The Little Whopper' is a hit."

Sun: "Chorus of comedy in 'The Little Whop-per."

Eve. World: " 'The Little Whopper' is elaborately staged and has a chorus of pretty viva-cious girls,"

cious girls." Mall: "The play is tastefully staged, com-petently cast and well written." American: ""The Little Whopper' has the charm of harmony and many laughs." Tribune: ""The Little Whopper' is a whale of a comedy."

#### MUSICAL COMEDY NOTES (Continued from page 24)

and Antonia Floral, each and every one of whom was cordially received. They are supported by a good working chorus. James T. Powers will return to the stage in

"Hello Hopper."

"Hello Hopper." George Hassell will head the cast of "Good Morning Judze," on tour. Ursnal O'Hare, a Boston society girl, has joined the cast of "Hitchy-Koo 1919." "The Passing Show of 1918" opened in Indian npolis and will remain on tonr until July.

Abraham Levy is forming another company of "The Little Whopper" to play cities in the est. G. M. Anderson's revue, "Frivolities W

of 1919." had its premiere at the Shubert Majestic, Provi-

dence, October 21. Otto Harbach has started on the writing of the book for the piece which Ahraham Levy will star Vivlenne Segal next season. "Betty Be Good," by H

by Harry B. Smith and Herty We (wood," by Harry B. Smith and Hugo Reisenfeld, had its premiere at Stamford. Conn., Monday night, October 20. Mignon Reed made her debnt in the role of "Mignon" in "Nothing But Love" at the Lyric Theater, New York, October 21.

Theater, New York, October 21. "Angel Face," a three-act musical play, was presented at the Apollo Theater, Atlantic City, October 20, and was enthusiastically received. Abraham Levy, producer of "The Little Whopper." has placed Vivienne Segal, who heads the cast of that musical plece, under a long-term contract.

heads the cast of that musical piece, under a long-term contract. Morris Gest has engaged Michael Folkine. great Russian dancing master, to stage the dances in "Aphrodite." Mr. Folkine will arrive in New York the first week in November.

"Miss Millions," score by Raymond Hubbelt and book by Guy Hardy, is now in relearest nn-der the direction of R. H. Burnskle and will be presented soon in New York. Vall Vali has been engaged for the title role.

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(Continued from page 20)

(Continued from page 20) tures, more "Little Whopper" musical connedies. more "Tipperary" songa, more good burlesque. The writers won't "gyp" the users if they can get the right steer. The users won't be "gyping" the writers if they'll just hand out a little talk about coa-ditions and markets and needs. Writers, are yon getting all that is coming to you?

yon? Users, are YOU getting all the quality that

is coming to you? Stop and think! And everybody i-And everybody i-remember that you'll get a welcome, when you're ready to visit, from the CORNER KEEPER.

#### 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 ma-terial a success or a failure. There is nothing personal in these state-ments. They are just examina-tions of amusement material, of-fered from the writer's angle, for the writers' benefit.

"BABY BUGS"-Vaudeville Comedy Skit

Harry Fishter and Company including Adele Marsh, Ada Prince and Gale Satterice

For straight amusement and a study in what's atrong comedy stuff for vaudeville, you can't find a much faster, snappier akit tha "Baby Bugs." Waiter Fishter and his three players have parts that snit them right down to the board, and their vehicle is completely a success as far as the audience is concerned. Childless wife, crazy abont kiddles, hubby in-terested bat not in the sort you find in an orph-anage--"hand-me-downs" he calls them bot not in an offensive way--become involved in as anage—"hand-me-downs" he calls them but but in an offensive way-become involved is a beautiful situation-full nitup, when hubby's sister arrives about the time that wifey is try-ing to smuggle an orphan baby into the home for adoption, with the aid of the orphanage boss a clever clustrater. Mistaken identity plays a part in the complications that siam along one after the other—sister taken for surse by wifey who expects a nurse to arrive: combanage beed part in the complications that stam along one after the other—sister taken for anyre by wifey who expects a nurse to arrive; orphanage head taken for wife's lover hy hubby and sister; sister isolved as intrigneing vampire nurse when wifey sees her with hubby; and aspersions east on the character of hubby by wifey, and on wifey's relations with the supposed lover by hubby and sister. And yet, all this is handled in such a nice, clean fashion that it is not at all suggestive or indecent—a condition so seldom found in material dealing with the lover-and wife and involving a baby that it is rather remarkable and worthy of commendation. It just goes to show that the rot and the naclean matter is not necessary just because there is a chance to use them. The dialogue has both lng it could drop, and a rather prim looking woman in the audience, with her young daugh-ter and husband, while startled at the logic-ting, secued surprised at the end, and pleased, that nothing unpleasantly suggestive had been ling it doesn't here and the dages ning, seeked surprised at the end, and preserv-ting nothing unpleasantly suggestive had been "pulled" during the act. if writers who deal in slinations that have suggestive possibilities would pattern their dialogue and unaterisi after this sketch, there would be nothing to say against their work.

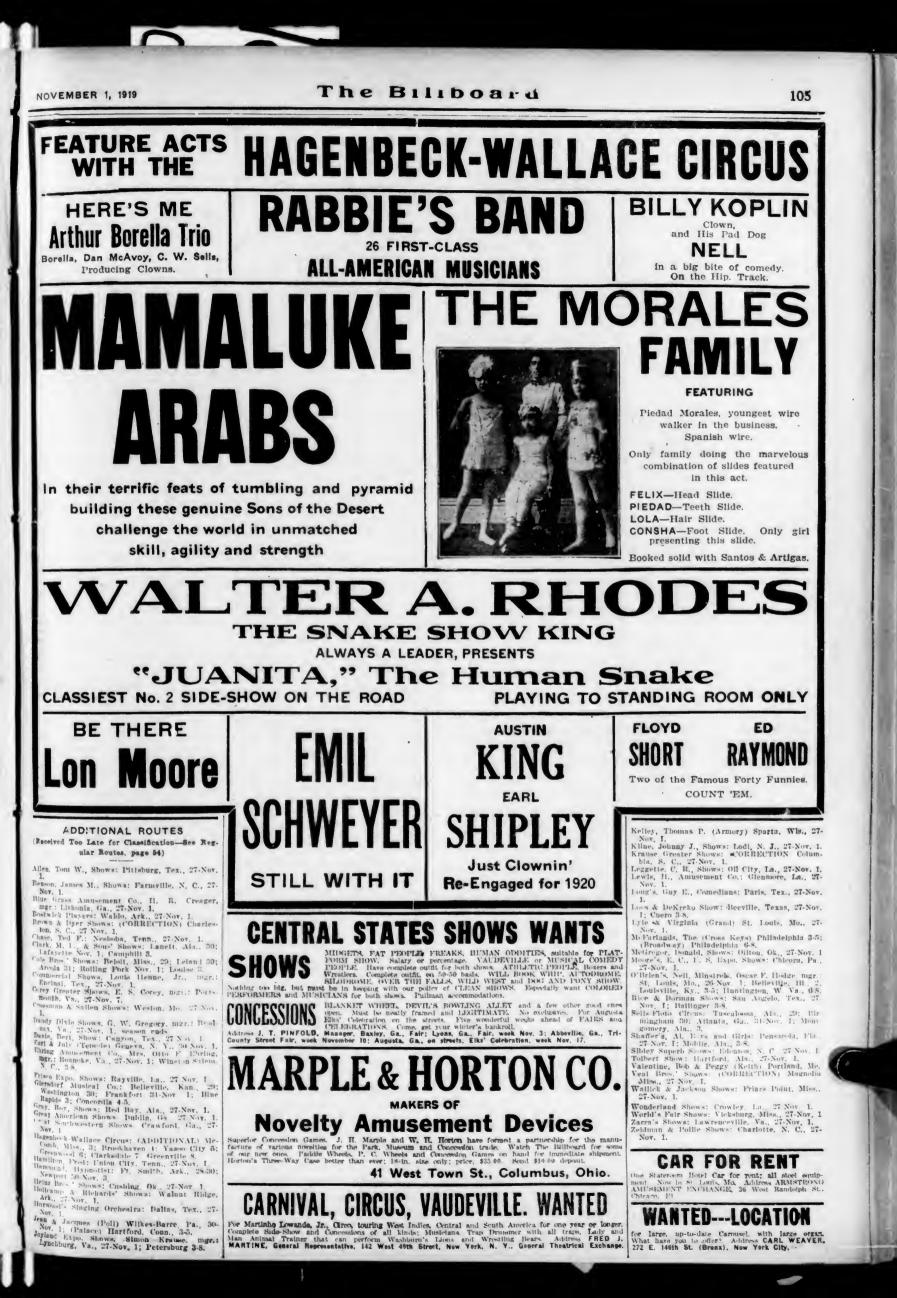
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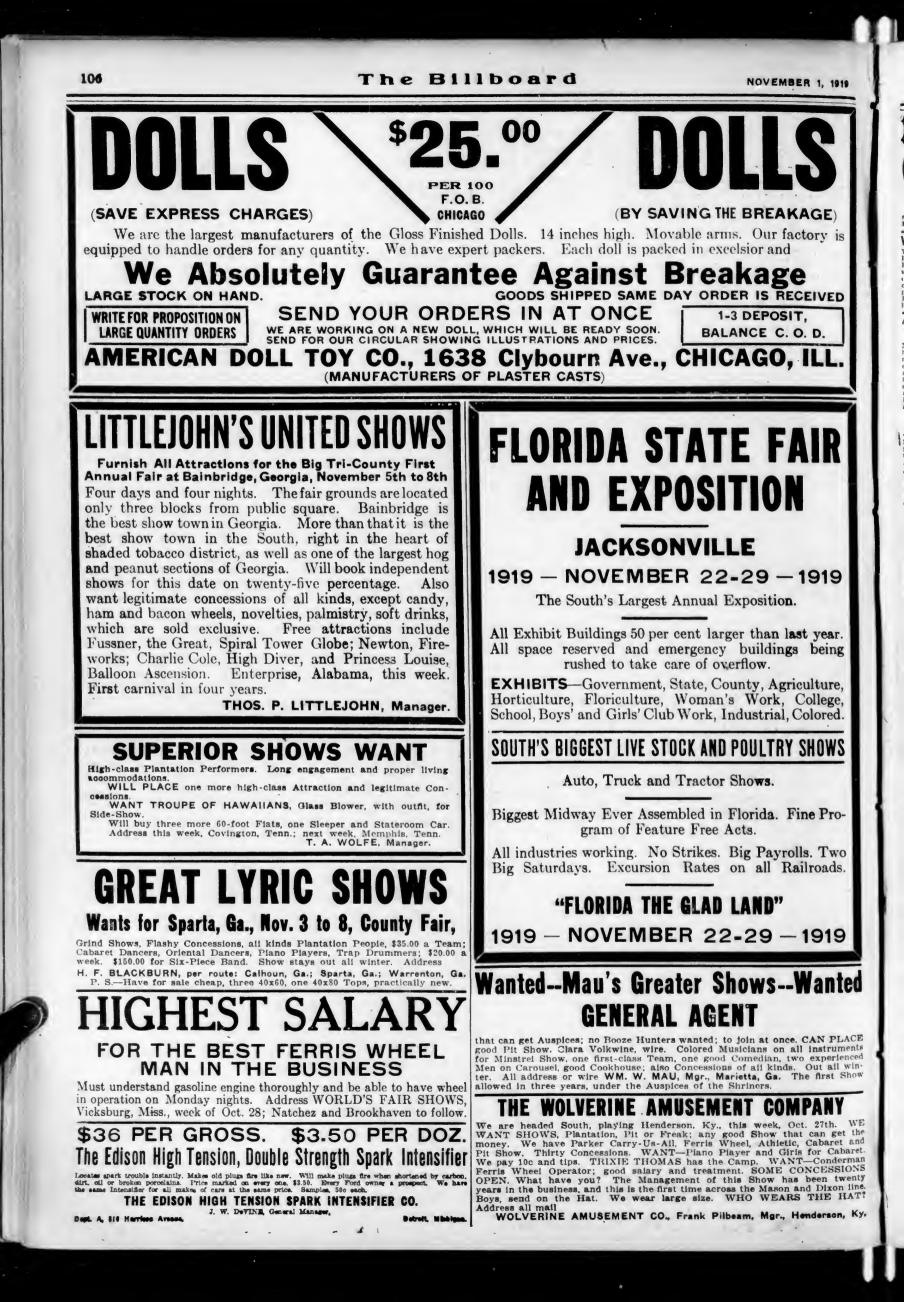
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AUDIENCE TALK AUDIENCE TALK Orchestra-"Ihni we better go?" "Wait a bit." "Why, thet's the first thue I've seen a playiet of the sort that did not disgust me." Balcony-"Gee, I thought"-"Glad you didn't get your think." Gallery-"Some sketch, Jack." "Ithe did not disgust wetch, get your think." Gallery-"Some sket Jack." "Like that kind of stuff?" "Sure?"

NOVEMBER 1, 1919 Young, C. M. Young, Ernest II. Young, Frank \*\*Zaubrof, M. E. Zeino, Dad \*\*Ziegler, Mike Zilegler, Mike Zilegler, Dan S. \*\*Zucker, Danny Wittinghill, J. C. SCRIPTS AND SCRIBES





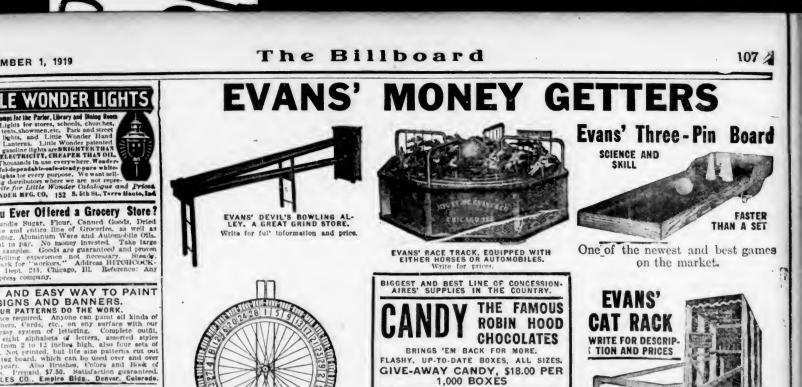
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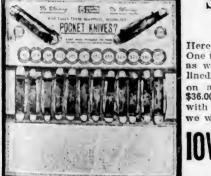
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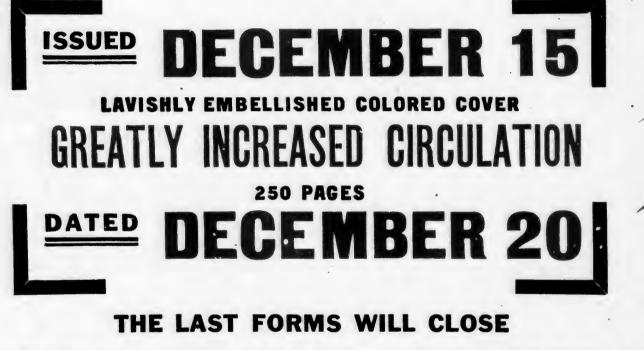
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