

The Billboard



**A WEEKLY
THEATRICAL DIGEST
AND
REVIEW OF THE SHOW WORLD**
NOVEMBER 1, 1919. **PRICE 15¢** 108 PAGES.

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12 Pearl Street, BOSTON, MASS.

AUSTRALIAN VARIETY AND THE SHOW WORLD.

The prototype of The Billboard in the antipodes now the recognized organ of the exhibitors of Australia and New Zealand, and the best advertising medium for Moving Picture Producers and Distributors. It also deals briefly with Drama, Circuses, Parks and Hazing. Advertising rates on application to The Billboard. All communications to BRENNAN & KERR, 250 Pitt St., Sydney, Australia. All letters addressed to Australia should be in stamps for each half ounce or fraction thereof.

OMAHA'S WELCOME!

As Chaplain of the Actors' Church Allied Omaha, Nebraska, I extend a royal and cordial welcome to all members of the Theatrical Profession coming to our city. Call upon me for any and all service within the power of my ability to render. My St. Martin's Episcopal Church, 24th and J Sts., Omaha, are wide open to you at all times. Drop in at residence, 4309 S. 24th St., at any time. Phone 1099. REV. C. EDWIN BROWN, Episcopal

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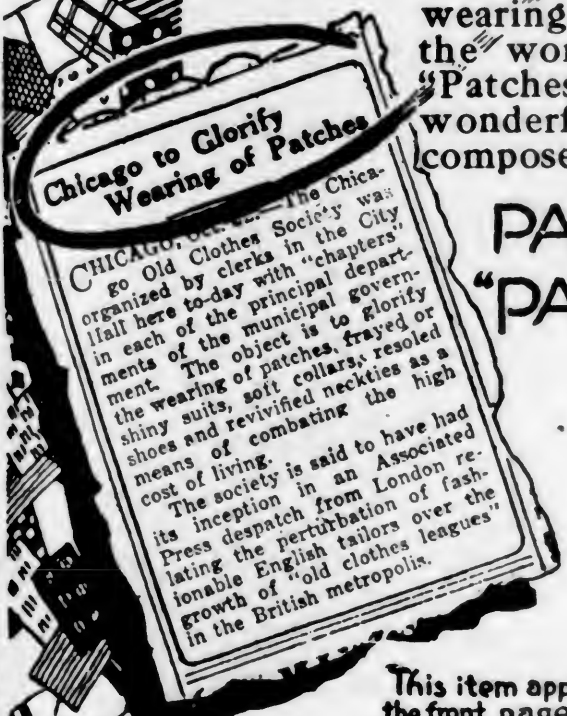
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ARE IN VOGUE

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PATCHES are to be the Vogue
"PATCHES" is a Real Song Hit



This item appeared on the front page of The New York Sun, Oct. 22, 1919

A Timely Suggestion for Performers

Send or Call for Orchestration in Any Key

Published by G. SCHIRMER 3 East 43rd. St. New York

Patches

Lyric by J. Will Callahan Music by Lee S. Roberts

Wear - ing patch

A bare-foot boy in patch

There is no oth - er dream that match

And yet it can't come true!

P

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I. STEINBERG 6342 N. Clark St., Chicago, Ill.

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Have just taken down and installed new one. Was in use for two years. \$250. BROADWAY-STRAND THEATRE, Detroit, Mich.

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WANTED SECOND-HAND DIAMOND DYE SCENERY or Scenery of any kind. Can use Agent and useful people. KEENE ELLENWOOD, Macon, Georgia.

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Doubles and Singles. Change for one week. I do Black, Trump, Silly Kid, all comedy, fake piano, Wife, Strights or Bits. Both work acts. State your limit. Tickets? Yes. Address TOM YANCEY, 334 East Franklin St., Duquoin, Illinois.

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would like position in picture house or vaudeville. Will go any place in U. S. Prefer Clarinet. A. F. of M. C. F. JOHNS, Middleburg Theatre, Logan, West Virginia.

TROMBONE AT LIBERTY

Travel or locate. Prefer to locate in live town where there is good Band and Dance Orchestra. Will work at something else and play music on side. Anywhere west of Mississippi River. Address E. W. LAKE, care Cole Bros. Show, care Billboard.

AGENT AT LIBERTY

On account of show closing season will be at liberty Nov. 3d. Am reliable; can give references. Like to hear from reliable managers only. No. can't use here. L. A. Redfield, where are you? Will troupe as known otherwise. Address FRANK C. WILLIAMS, Agent Mac-Taff Stock Co., Okolofa, Miss. Perm. address: Billboard.

AT LIBERTY

Characters, General Business, All essentials. LEAH NELSON, West Frankfort, Illinois.

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wishing to locate in Florida for the winter or permanently, will please write CURTIS LINDSTROM, Manager of De Land Band, De Land, Florida.

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COSTUME THEATRICAL HISTORICAL Amateur Plays Correctly Costumed Tel 1625 Stuyvesant CARL A. WUSTL 40 Union Sq New York

STATEROOM CAR FOR SALE 76-foot vestibuled Stateroom Car in excellent condition; guaranteed M. C. B. inspection; 6-wheel (steel) trucks; Baker heating system in fine condition; 7 single staterooms, with 2 berths each; 2 double staterooms, with 4 berths each; dandy kitchen, big ice box; blankets, pillows, sheets; 30-foot cellar; 2 toilets. Car can be seen at St. Paul. Anyone wanting a real car write T. I. CASH, care Cash & Murphy, 1335 Selby Ave., St. Paul, Minn.

THE BILLBOARD Published weekly at 25-27 Opera Place, Cincinnati, O. SUBSCRIPTION PRICE, \$3.00 PER YEAR. Entered as second-class mail matter June 4, 1897, at Post Office, Cincinnati, under act of March 3, 1879. 108 Pages. Vol. XXXI, No. 44, November 1, 1919. PRICE, 15 CENTS. This issue contains 70 per cent reading matter and 30 per cent advertising.

SKETCH TEAM Man and wife. Must be versatile medicine performers, able to change. If you have family quarrels don't answer. Would also like to hear from Single Women Performer with specialties and up in acts. Money absolutely sure. H. W. BIRDSELL, Wadestown, Monongalia Co., West Virginia.

Wanted To Join at Once Band Actors in all lines. Also Jazz Pianist. Salary sure. We pay all. Pay your wifes, I pay mine. MGR. SHOW, Chicopa, Pa.

WANTED--PIANO PLAYER FOR MEDICINE SHOW Read and fake ragtime; prefer man doubling stage. \$25.00 and transportation. Join at once. Wire V. R. REMA, Opera House, Montrose, Pennsylvania.

WANTED QUICK FOR THAYER TUSON No. 2 UNCLE TOM CABIN CO. Man for Harris and Tom, Piano Player to double stage. Other useful Tom People write. State lowest. Pay your own. Address HARRY THAYER, Grand Central Hotel, Wheeling, West Virginia.

WANTED--SPECIALTY PEOPLE that play parts, for first-class Medicine Repertory Company; prefer those doubling something in band. Kindly state salary. Tell what you can and will do. Want only oldtimers. FOUR DANIELS' COMPANY, Hometown, Indiana. BEN WILKES Tent Show Wants Experienced Canvasser, also Piano Player. BEN WILKES, Deherd, Tennessee.

RICTON, Manager Kentucky Dream Dolls, can always use real Chorus Girls. \$25.00 and bonus. Wire Atlanta, Ga., week Oct. 27, Bonita Theatre; Nashville, Tenn., week Nov. 3.

WANTED, VIOLIN LEADER with library, for 5-piece Orchestra in house playing pictures and occasional road shows. Must "know your stuff." I. C. W. BROWN, Junction City, Kan.

Musicians Wanted Excellent positions offered to Musicians that are No. 1 Fender, Hood and Tank Sheet Metal Workers and Wood Pattern and Machine Wood Men. Can use Musicians on any instrument. Life time job to right party. Can also make extra money playing in the City of Atlanta, Ga. Write quick to F. J. MAJOR, Band Master Hanson Motor Band, Box 113, College Park Ga.

ACROBATS WANTED Can place good Acrobat. Also Kid that can tumble. S. F. REXCEL, Billboard Office, Cincinnati.

Wanted--Sketch Team Blackface Song and Dance Comedian, Musical Man, Medicine Show, Salary sure. All winter. Change for week. S. F. DEWEY, Cobleskill, New York.

WANTED All around Comedian for Med. Show. Can change. Young Lady to do Song and Dance or Novelty Act. State salary. ALBERT MONDSELLO, Bennett, New York.

WANTED IMMEDIATELY--Good Team, Piano and Drums, for Pictures and Tabs. Prefer man and wife. Drummer must have Bells and Xylophone. \$30.00 per week each. Permanent position. Wire quick. MANAGER REX AND STRAND THEATRES, Valdosta, Georgia.

Wanted --- 4 Chorus Girls Salary, top; more if you lead numbers. Tickets? Yes. J. D. KILGORE, Exchange Hotel, New Philadelphia, Ohio.

WANTED--Piano, Banjo and Drums for Jazz Dance Orchestra. Prefer ones that can sing. Must be union and on the job by Nov. 1. Wire at own expense to C. M. BARNARD, 231 Beale Ave., Atlanta, Pa.

At Liberty, Trombone, B. & O. A. F. of M. Experienced in all lines. Prefer theatre or dance work. G. E. PATTERSON, Leighton, Mo.

WANTED--VIOLINIST ABLE TO SING Vaudeville Act. Write MISS WINONA, 691 N. Clark St., Chicago.

WANTED--ACROBATS Good chance for new Tumblers. State what you do. W. E. WAYNE, Billboard, Cincinnati, Ohio.

WANTED--BLACKFACE COMEDIAN for reliable Medicine Company. Act worker. DR. FRANK EMERSON, Gen Del., Charleston, W. Va.

CHEWING GUM CONCESSION AND FIVE OR MORE MEN Get our prices before buying. Five or two-stick packages. EMPIRE GUM CO., 201 East 29th Street, CHICAGO, ILL.

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

The Billboard

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

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IMPORTANT CHANGES IN THEATER GUILD RUMORED

Rollo Peters and Augustin Duncan Said To Have Left the Organization Because of Differences Which Have Arisen Between Them and Other Members

New York, Oct. 27.—Rumor has it that Rollo Peters, the gifted young director of the Theater Guild, and Augustin Duncan, its play producer and member of the Board of Managers, both gentlemen also principal players in the Guild's productions, have resigned from the organization.

If true, the fact is regrettable, considering 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 occurrences:

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 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 theater where one could interpret the poets faithfully and certainly independent of the 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 expected to do no more than to give an adequate reading of the part, which included a stunt scene in which Masellfield has outdone the early English dramatists, Shakespeare and Webster.

That Masellfield being an acknowledged author it was Duncan's cherished 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.

That Duncan was working in accordance with his understanding of

what the Guild stood for, and that their sudden "shifting of the scenes" and the disloyal incidents connected therewith resulted in the resignation of the producer of two plays in which he so creditably interpreted the roles of John Ferguson and Kurano, respectively.

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 particularly, 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 success of the Guild, other members writing plays and having outside interests. Notwithstanding which Peters could not exercise authority without consulting eight people, which system did not make for practical and harmoni-

ous results, and that he was a director on paper only.

That Peters differed with the members in disapproving of Dudley Digges and Helen Freeman going on tour, which he considered the first step toward disruption of their ideals, his idea being to keep to the thing they had built up, like Daly of the past generation.

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 immediate success of "John Ferguson."

Incidentally it was learned that the Theater Guild has arranged to continue 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, 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 "Aphrodite" 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 February.

Cohen and Wife Sail

New York, Oct. 26.—Harry Cohen, accompanied by his wife, Doris Duane, leaves for Australia today to produce "Scandal."

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 theatrical and real estate circles was stirred the past week with the announcement that the Palmer House property, valued at more than \$15,000,000, will shortly be acquired by a 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 persons believed to be posted in the premises, a further report said that the Famous Players-Lasky interests are back of the huge deal. Next to the great Marshall Field store property

the Palmer House has long been considered the most valuable single holding of real estate in the Loop, or for that matter in the entire downtown district.

The Palmer House is one of the country's famous hotels. Built forty-seven years ago by the late Potter Palmer, the basic stipulation of the great community developer was said to be that the structure must be absolutely unburnable. Oddly enough, altho the oldest of all of the large hotels of the city the Palmer House is still one of the best paying in the entire city.

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 formulating plans to spend \$500,000 in building a chain of modern theaters in Southern Illinois in 1920, according to a statement just made by John Marlow, president and manager of the firm. It is intended by next fall 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.

The Grand Opera Company, which owns and controls the Herrin Theater here with a seating capacity of 1,500, has under construction another theater in this city, which will be called the Annex, and one at Murphysboro.

The Murphysboro house will be opened December 15 with Mme. Schumann-Heink, the world-famous contralto. This structure will have a seating capacity of 1,600 people, and will be elaborately furnished in every respect. A \$10,000 pipe organ will be 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 elaborately furnished thruout.

The executives of the Grand Opera Company, besides John Marlow mentioned above, are George Marlow, vice-president; 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 succeeded in obtaining conferences with Frank Gillmore, Joseph N. Weber, Charles C. Shay, Harry Mountford, James William FitzPatrick and William 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 & Erlanger and later with Henry Miller, has joined the staff of Oliver Morosco to act as a general representative.

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 Marks Opening of the Orchestral Season—Personal Triumph for Ossip Gabrilowitsch—Splendid Program Rendered

Detroit, Oct. 27.—The dedication of Orchestra Hall, new home of the Detroit Symphony Orchestra, last Thursday evening was a brilliant affair. It was a personal triumph for Ossip Gabrilowitsch. Social and musical Detroit 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. Gabrilowitsch, bowing his acknowledgment to the rising tribute, turned and led his men in playing the national anthem while the great crowd 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 mighty C Minor Symphony by Beethoven and interspersed with a charming 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 pianos and orchestra, with the brilliant Olga Samaroff, Mr. Bauer and Conductor Gabrilowitsch as soloists.

The reorganized orchestra, now numbering ninety men recruited from every available source throughout the country, interpreted the Weber overture with warmth and vigor and

showed their true metal in the superb support which they gave the three artists in the double and triple concertos.

The dedication of Orchestra Hall establishes a record along musical and artistic lines unmatched by any other city in the country. The beautiful building was conceived, planned, built and dedicated within six months. The funds with which it was built were secured 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 central attraction in a new play being written for him, the name and authorship of which are twin mysteries. He will depict a Yiddish character.

Moe Messing To Manage

New Burlesque Stock in Cincinnati

Moe Messing, popular burlesque artist, late of George Murphy's Burlesque Wonder Show, arrived in Cincinnati Sunday to assume the managerial position at the Empress Thea-

ter, which will play high-class stock burlesque. Moe is very 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 burlesque man, who will fill the position as treasurer.

Harry Weltzman, new owner of the house, who also has interests in Detroit and New York, paid 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 cover 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 eighteen years, has been engaged as house custodian, with James McArthur of Cincinnati as stage manager.

The house will open November 2 with "The Follies of 1919," which will be produced under the direction of Arthur Clamage, well-known burlesque producer, who, it is said, will remain with the company until it is well under way.

Blumenthal Forms Company

Oakland, Cal., Oct. 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 corporation for the purpose of leasing, buying and building theaters on the Pacific Coast. It is affiliated with the Ackerman & Harris interests.

Loneragan To Direct

New York, Oct. 27.—Lester Loneragan, who staged "Boys Will Be Boys," has been engaged by William Harris to direct John Drinkwater's play, "Abraham Lincoln."

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 consider the proposed amendments put forward by the Variety Artists' Federation 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 special 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 obligations 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 management or artists, such notice to expire on June 30 or January 1 of any year, and that neither side shall give such notice prior to June 1, 1924.

Mr. Ashton stated in making the award that he has determined all matters submitted to him in dispute.

New Theater for Boone, Ia.

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

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

Akron Theater Almost Ready

Akron, O., Oct. 27.—The Balto, South Case avenue, planned as the largest movie and vaudeville theater in Akron, is approaching completion. It will cost, including the land, approximately \$200,000 when finished and will have a seating capacity of between 1,600 and 1,700. No manager has yet been selected. Charles Dietz is president of the owning company, P. H. Dietz secretary and R. D. McClusky treasurer.

Not Ready Till February

Spokane, Wash., Oct. 26.—Frederick Mercy, who is building a \$175,000 theater at Yakima, says that on account of delays in the arrival of material and slow workmanship it would not be completed till February. Originally he intended to open in October W. W. Lilley, former assistant police chief, has been appointed house superintendent for the new Mercy, which will have a seating capacity of 1,800.

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 vaudeville 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 & Perella, the architects in charge of the building of the Moss theater at 181st street and Broadway, have also drawn the plans for the new house in the Bronx. Several new ideas, of practical importance in theatrical construction, will be embodied in the 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 Murat 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 transients who attend the theater on the spur of the moment.

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, Novelty Acts, Musicians that double Band and Stage, Minstrel People in all lines. Work winter and summer. Would like to hear from people who have been with us before. You know your salary is sure. Am making this the best organization of its kind on the road; accommodations the finest; a real home for good people. Wire quick.
PINFOLD'S DIXIE MINSTRELS, Memphis, Tenn.

FOR SALE AT A SACRIFICE

Changing my theatre to a different business, must dispose of the following articles 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 Palace Arch, Olio, Street Drop, Garden Drop, Country Store Drop and Picture Screen, two Fancy 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.
HUNTER ATHA, 613 Main Street, ZANESVILLE, O.

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: prepay your wires; state lowest; pay your own; state age, 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, Ill., Oct. 29th; Princeton, 30th; Kewanee, 31st; Burlington, Ia., Nov. 1st; Ottumwa, 2d; Albia, 3d; Mount Pleasant, 4th.

CHRISTY'S FAMOUS WHITE MINSTRELS WANTS

Strong Cornet Player to double orchestra. Musicians of all kinds who can sing or do solos or specialties preferred; two strong Singing and Dancing Comedians; prefer men who double band. Everybody sits in first seat. Show never closes. State salary. I pay railroad. CAN PLACE Quartette which doubles band. Male Piano Player who doubles. WILL BUY First Part Settling, Wardrobe and Chair Covers, Also Velvet or Push Dress. Must be in first-class condition and cheap for cash. Address **TOM CHRISTY**, Guthrie, Okla., Oct. 28, 29, 30; Marshall, Oct. 31, Nov. 1. P. S.—WANT strong Advance Agent; must post bills.

Organists and Pianists

Resume Work at Toledo Theaters

Toledo, O., Oct. 25.—The walkout of the organists and pianists from the several downtown moving picture theaters came to an end last night when the melodious tunes again issued from the lobbies. The walkout was called two weeks ago by the Musicians' Union in its effort to force the managers of these theaters to employ orchestras. Numerous meetings and joint sessions between the Musicians' Union and the Managers' Association failed to reach any agreement. On Friday afternoon the Musicians' Union voted to allow the organists and pianists to resume their posts pending further negotiations with the managers on the orchestra subject.

Harvey Buys Sleepers

Chicago, Oct. 25.—As to class in the minstrel world how is this? Two magnificent new sleeping cars, all steel from trucks to ventilator, specially built to order, have been purchased by the Harvey Greater Minstrel's. One car has all state rooms and a private room for Mr. Harvey, and other, in one end. The mate to this car has rooms, dining rooms, kitchen, pantry and baggage room. Both cars are lighted by the Delco electric system. All rooms have wardrobes and running water.

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

Leo Carillo Makes Speech

Detroit, Oct. 25.—Leo Carillo, star of "Lombardi, 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 pistols.

Carillo is a polished 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 by reciting a patriotic poem that brought a storm of applause.

Holman Writes Sketch

Chicago, Oct. 25.—Harry Holman, appearing at the Palace Theater this week 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 announced.

Mercy To Build New House

Yakima, Wash., Oct. 25.—A new \$150,000 picture theater, with a seating capacity of 1,500, will be built by Frederick Mercy on his property at 206-S East Yakima avenue, upon which the Dudley building now stands. Work on the structure is to start next season. 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 Zeck, Gladys Randolph and Jack O'Malley, with six choristers.

BROADWAY and BYWAYS

Address 1492.

William Judkins Hewitt

Phone, Bryant 8470.

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

New York, Oct. 25.—The office of The Billboard is located right in the heart of the world's theatrical center at the corner of Broadway and Forty-fourth street, opposite the Hotel Astor, one flight up in the Putman Building.

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 windows and says, "That is the office of The Billboard, the world's greatest amusement paper," thereby proving that he knows what's what in theatrical doings.

When in the city drop in and see us.

TALK OF THE WEEK

The continual boom in things theatrical.

The death of Alfred T. Ringling.

Wall street money that is being poured in theatrical and motion picture enterprises.

Opening of the Capitol Theater.

Wilkie Bard's "flop" and return to Palace Theater.

Showmen's League Jubilee at New Amsterdam Opera House, November 24.

Threatened raise in price of admissions to theaters.

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

Attempted performances of German Opera at Lexington Avenue Opera House.

Literary Digest's Topics of the Day.

That the Palace Theater has become a "tryout house."

GREETED IN PASSING

Oliver D. Bailey, owner and manager Fulton Theater.

J. Emmett Driscoll—Actor.

Samuel Gompers—President American 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 radiated a smile brought on by a most prosperous and long season in the circus field. He 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.

Press dispatches have it that Reverend J. J. Phelan, of Toledo, told the Baptist ministers assembled in Boston recently that modern churches should be equipped with howling alleys and have places for dancing, concluding with "Many amusements must be taken out of their present surroundings. Why should pool, billiards or bowling have evil associations when they can be made into wholesome pastimes. Dancing can be overdone, but it has true value as a physical exercise and in the development of poise." Bring on the vaudeville churches, we add.

QUICK THINKING

Elmer J. Walters contributes this: Scene—Yorkville Theater box-office. "Where have you two good seats?" "Nothin' but standing room this evening." "Good! Give us two together."

CALLERS

An actor that admitted he had brains and was using them.

Arthur Stone—Traveling representative Australian Variety and Show World, en route from Sydney to Montreal.

F. W. Fritsche—Of Allen Herschell Company, Inc., North Tonawanda, N. Y. Closed several important contracts for native and foreign shipment.

Oscar Lowande—Circus' manager and performer, will make home in this city for present.

Mrs. A. A. Powers—Will make future home in New York.

Edward LeRoy Rice—Historian of theatrical business, writer and dealer in rare and unusual photographs of theatrical celebrities, with headquarters in Brooklyn.

Frank Bacon—Star of the Gayety Theater success, "Lightnin'."

John F. Clark—Formerly Foy and Clark, of yesteryear vaudeville fame.

James Walsh—Concessionaire, closed season; will winter in town.

Dan Nagle—Owner and manager Sterling Exposition Shows, closed season in Hagerstown at the fair.

F. J. Martine—Manager General Theatrical Exchange, New York, bookers and directors of in and outdoor amusement features.

Fred N. Withey—Left for San Francisco to do special promotions in advance of John E. Kellard in Shakespearean plays.

Jules Larvett—Has booked American Legion Celebration at Aero Park, Springfield, Long Island.

John R. Van Armann and Frank A. Robbins, Jr. Van Armann Circus closed successful season and now in winter quarters Northside, N. Y.

A Gypsy that seemed perturbed over the fact he could not find out what they put in "window biscuits" to make them so light.

Moss D. Levitt—American and Canadian Flying Circus.

A MAN WORTH WHILE

is W. C. Austin, secretary of Actors' Fund, with offices in the Longacre Building. If he has business with you he attends to it at once. If he does not know a thing he does not pose as if he knew; he says that he doesn't know. There should be a few more along the big street like him and his methods.

LOOKS 'EM OVER

Percy Wells, theatrical, motion picture and outdoor amusement magnate of Wilmington, N. C., called on us last week to advise that he was up from his home town to help salvage the remaining 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 hotel bill, added another dollar to it, which gave him half interest in the establishment, and then left for Atlanta to look over his exchanges in the Southland.

WILKIE NOT BARDS

On the Palace bill this week there were Five Bards, one was Wilkie and the others were "Four"—former an English song scene, 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 acrobat, as part of their regular routine.

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 twenty-three theaters in the State of 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 connected with the press staffs of Barnum & Bailey 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 resigned to enter the publicity field. She will assume charge of the advertising for the Saxe Amusement Enterprises, which embrace the Alhambra, the largest and best known motion picture house, and the Miller, continuous vaudeville. Mrs. McCurdy also handles the publicity for the Majestic, the more prominent of the Martin Beck theaters at Milwaukee, and also that for the First National 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 Liberty plays Fisher Vaudeville on Saturday and Sunday, with a straight picture policy the rest of the week.

New J., L. & S. Theater

Chicago, Oct. 25.—Jones, Linick & Schaefer, according to an announcement just made, will build a new picture 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 seating capacity of 300.

Sam Harrington Dies

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

Theater on Church Site

Utica, N. Y., Oct. 26.—Wilmer & Vincent, Inc., have purchased the First Presbyterian 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

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

Brennan With Kelly

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

The DRAMATIC STAGE

JANE COWL

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 rehearsals of a new play, entitled "Smilin' Thru," in which they will shortly present Jane Cowl. Allan Langdon Martin is the author, and it is described as a fantastic comedy in 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, Henry Stephenson, Ethelbert Hales, Marlon Bertram and other players who have been seen with her in previous years, will form the nucleus of her supporting company in "Smilin' Thru." Among the newcomers in the cast will be Charlotte 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 Sunday evening, November 2. Three years ago Mr. Mantell lost his former production of "Julius Caesar" in a storehouse fire, together with his "King John" production. He has built an entire new production, based on models of the famous Theater Antoine production in Paris.

Mr. Mantell is also carrying with him this season "King Lear," "Richard III," "Macbeth," "Hamlet," "Othello" and others of his Shakespearean successes. His supporting company is headed by Genevieve Hamper and Fritz Leibler.

"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, amusement 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 brightly as he has shone in Ervine's "John Ferguson," but 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 undone with the part of Kurano as a problem of reading.—Christian Science Monitor.

LOLA FISHER IN "WEDDING BELLS"

New York, Oct. 26.—By arrangement with George C. Tyler, the Selwyns will present Lola Fisher, with Wallace Eddinger, in "Wedding Bells," a new comedy by Salisbury Field. Miss Fisher will soon be starred by Mr. Tyler in a new play by Clara Kummer.

TOM WISE IN FILMS

Chicago, Oct. 25.—When his engagement as star in "Cappy Ricks" closes at the Cort Theater Tom Wise will go with Joseph C. Lincoln 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 into her own Saturday, November 1, in the Playroom in the Fine Arts Building, which has been turned into a children's playhouse. The participants will be dressed in costumes typifying "Mother Goose" stories. Two perform-

ances will be given each Saturday during the winter. Letitia W. Barnum and Josephine Clement will direct the performances.

TO PRODUCE "BLACK AND WHITE"

New York, Oct. 25.—The Dowell Producing Company, in co-operation with Iden Payne, has made arrangements for the production of "Black and White," a new play, by James Pfaller, which will go into rehearsals under the stage direction of Ira Hards.

CARLO LITEN RETURNS

New York, Oct. 25.—Carlo Liten, Belgian tragedian has returned from abroad, where he

in reply to his advertisement in this publication, and suggests that persons interested watch The Billboard for further advices from him.

"NUNKIE'S" PREMIERE OCT. 30

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

Mr. Aarons has mounted the play in handsome fashion, and has assembled quite a strong

Peter Barban," now in rehearsal at the Empire Theater, New York.

The Fidelity League, it is said, is planning an all-star tour of ten or twelve of the largest cities during the coming spring.

A petition in bankruptcy was filed in New York last week against the Popular Productions, sponsors of "The Dream Girl."

Philip Moeller says: "No actor of eminence has been as unfairly treated as Augustin Duncan by the New York critics in years."

"Heart of the Forest," which Lou-Tellegen wrote in collaboration with Andor Garvey, will open out of town November 19, and will be presented in New York in December.

The Shuberts will give an early production of "Raising the Mask," by Bruce Reynolds, well-known Cincinnati advertising man.

"The Unknown Woman," starring Marjorie Rambeau, will be presented at the Maxine Elliott Theater, New York, November 3.

Benite Perz Galdos, the dramatist and author, according to advices from Madrid, 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 stage.

Questioned as to which of his various experiences he preferred, he replied: "Of all the things I have worked at I don't know of anything I'd rather do now than to act."

"It's bright, and interesting, even if precarious at times."

Evidently, broad experience, touching life at many points, an intimate knowledge of how people think, feel, and act under various circumstances is an asset to an actor in his understanding of characters and situations.

Circumstances had bounteously supplied the talented subject of this interview with material of particular value in his stage art.

Of himself, Berton Churchill, printer, manager of a large printing establishment, Tammany Hall speaker, president of the pressmen's union, ballyhooser 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 Lakes.

Captain Churchill was a Scotchman, 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, regularly.

Being an American citizen he returned with his family to New York, and it was about that time young Berton got the idea that he wanted to play the banjo.

"And, after three weeks," said Mr. Churchill, "I made altogether too much noise for a quiet home, and by father sent me out into the street to rehearse."

"The boys and the dogs all gathered around me, and I felt more like a star than I ever have since. This was probably the beginning of my stage career."

"I attended the public school and finally was apprenticed out in a printing establishment. I learned the printing trade, and worked at it for seven or eight years."

"Later, I took entire charge of the N. Y. Road & Ticket Co.'s printing establishment. "But as a printer, I had to join the printers' union, and was elected president of one of the pressmen's unions in New York."

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

"During this printers' strike," continued Mr. Churchill, "I barked at side shows and ballyhoos at Steeple Chase Park; today the salary for the same work is \$60.00 a week."

"Thru a natural ability to get in the way and make people listen to me, I got into politics and was appointed on the Tammany Hall Board of Speakers, during which time many exciting incidents occurred, among which I recall when Tom Foley and Paddy Dixie were

(Continued on page 11)

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

A Voice in the Dark.....	Republic.....	July 28.....	74	
A Young Man's Fancy.....	Playhouse.....	Oct. 16.....	13	
Adam and Eva.....	Longacre.....	Sep. 16.....	40	
At 9:45.....	Vanderbilt.....	June 28.....	132	
Boys Will Be Boys.....	Belmont.....	Oct. 13.....	10	
Civilian Clothes.....	Morocco.....	Sep. 12.....	51	
Clarence.....	Hudson.....	Sep. 20.....	41	
Declassée.....	Ethel Barrymore.....	Empire.....	Oct. 6.....	24
East is West.....	Astor.....	Dec. 25.....	325	
First Is Last.....	Maxine Elliott.....	Sep. 18.....	48	
Five O'Clock.....	Fulton.....	Oct. 13.....	16	
His Honor, Abe Potash.....	Rijou.....	Oct. 14.....	13	
John Ferguson.....	Cort.....	(special 2 w'ks' eng.)		
Lightnin'.....	Gaiety.....	Aug. 26.....	485	
Moonlight and Honeysuckle.....	Henry Miller.....	Sep. 20.....	33	
Nightie Night.....	Princess.....	Aug. 7.....	59	
On the Hiring Line.....	Criterion.....	Oct. 20.....	8	
Scandal.....	39th Street.....	Sep. 12.....	50	
*The Challenge.....	Selwyn.....	Aug. 4.....	73	
The Crimson Alibi.....	Broadhurst.....	July 17.....	19	
The Dancer.....	Harris.....	Oct. 1.....	31	
Taming of the Shrew.....	Sothorn & Marlowe.....	Oct. 6.....	21	
The Faithful.....	Garrick.....	Oct. 13.....	16	
*The Five Million.....	Comedy.....	July 8.....	93	
The Girl in the Limousine.....	Eltinge.....	Oct. 6.....	25	
The Gold Diggers.....	Lyceum.....	Sep. 30.....	41	
The Jest (revival).....	Plymouth.....	Sep. 19.....	43	
The Luck of the Navy.....	Manhattan O. H.....	Oct. 14.....	15	
The Storm.....	48th Street.....	Oct. 2.....	20	
Thunder.....	Criterion.....	Sep. 22.....	41	
Too Many Husbands.....	Booth.....	Oct. 8.....	22	
Where's Your Wife.....	Punch & Judy.....	Oct. 4.....	25	

*Closes Oct. 25.

IN CHICAGO

*Cappy Ricks.....	Courtney & Wise.....	Cort.....	Aug. 3.....	85
Daddies.....	Powers.....	Oct. 20.....	17	
Tea for Three.....	La Salle.....	Sep. 28.....	45	
The Acquittal.....	Cohan's Grand.....	Sep. 21.....	46	
The Dream Song.....	Central Music Hall.....	Oct. 23.....	12	
The Master of Ballantrae.....	Walker Whiteside.....	Blackstone.....	Oct. 27.....	8
*Up in Mabel's Room.....	Woods.....	Aug. 10.....	82	

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

has been recruiting his company for the season of French plays he is to give at the Lemox Little Theater, beginning December 3.

BUSH TEMPLE PLAYS

Chicago, Oct. 25.—Director Conrad Selde-mann presented three new plays at Bush Temple this week. The first, "Als ich noch im Fingekleide," was given Sunday night, and Oscar Binmenthal's "Das Glashaus," Monday and Wednesday nights. A Viennese operetta, "Der Frauenfresser," closed the week's performances.

PLAYERS DRAMATIC CLUB

Minneapolis, Oct. 25.—David Bronson has been elected president of the Players' Dramatic Club; Jean Keller, vice-president and chairman of the play committee, and Helen Lathrop, secretary. Dr. Anna H. Pheasant, faculty director of the players, has proposed a tentative program of plays, including "The Cassells Engagement," "Misalliance," and "Electra," which will be given in a downtown theater.

"COUNTRY KIDS" NO. 2, NOV. 15

Chicago, Oct. 25.—Park E. Prentiss has written The Billboard that the No. 2 company of "A Pair of Country Kids" will not open until November 15. He expresses thanks for letters

cast. In addition to Forrest Robinson, who will be featured, the list of players includes Myrtle Tannehill, George Deneubourg, Mattie Ferguson, Lorraine Frost, Ollie Low, Gerald B. Brinkman, Richard Farrell, Charles C. Brandt, Joe Striker and Joe Harris.

PARIS STRIKE ENDS

Paris, Oct. 24.—With both sides making concessions, the strike between the managers and performers here has been settled. The struggle lasted eleven days, and it was thru M. Laferte that the settlement came.

DRAMATIC NOTES

"The Mood of the Moon" has been placed in rehearsal by the Shuberts.

The leading feminine role in "The Haunted Violin" has been assigned to Ann Andrews.

F. C. Whitney will present a three-act comedy, "Suite 16," November 3 at Washington, D. C.

Martin Lewis and Sebastian Smith have arrived in New York from London to take part in "Quick Work."

E. H. Sothorn and Julia Marlowe will begin their tour at the Boston Opera House, Boston, Monday night, November 3.

O. B. Clarence, English actor, has come to this country to play a part in "The Rise of

NEW PLAYS

"BOYS WILL BE BOYS"

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

THE CAST:

Willie Bagby.....Harold Bergh
George Green.....Edward Hayden
Tommy Martin.....Donald MacPherson
Jeff Poindexter.....Frank I. Frayne
Mrs. Gafford.....Eugenie Dubois
Peep O'Day.....Harry Beresford
Dr. Wells.....C. H. Leibel
Nick Bell.....Claude Cooper
Brook Charles.....Erville Alderson
Horace Gafford.....Winifred Wellington
Lucy Allen.....Robert Armstrong
Tom Miner.....Edna Archer Crawford
Mrs. Hunter.....William St. James
Judge Priest.....Carl Anthony
Mr. Sublette.....Willie Hanlon
Frankie Alton.....Edwin Monhot
Harry Varney.....Rose Mary King
Katie O'Day.....George Park
Sergeant Bagby.....Eldena Stenart
Minnie Summers.....Noel Stenart
Mary Kelly.....Maury Stewart, Jr.
George Foster.....Philip Hayden
Tommy Bell.....Gua Anderson
Dan Spencer.....

"Boys Will Be Boys" lacks the dramatic element, but thru its homely Kentucky 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 up for lost time by spending his suddenly inherited fortune with the village youngsters for redtop boots, circuses and old school houses with plenty of windows to break. Mr. Beresford depicted second childhood in a pleasantly human and convincing manner quite out of the usual. In fact he made the abject, apologetic orphan as singularly winning in his rags and poverty as he was irresistible in bestowing gewgaws in his opulence. Mr. Beresford scored a personal success, and richly merited it. The laughs were frequent.

Claude Cooper, as Nick Bell, a hard old citizen, wore a clever makeup. He repeatedly expatiated the juice of the Kentucky wood in the good old Kentucky fashion, which seemed to amuse the audience hilariously. George Parke, William St. James, Rose Mary King, Erville Alderson, Winifred Wellington, Robert Armstrong, Carl Anthony and others assisted creditably.—MARIE LENNARDS.

EXCERPTS FROM NEW YORK DAILIES:

Sun: "The impulse to compare Peep O'Day with Lightnin' is almost irresistible."
Evening World: "The play lacks action, but is homely in character and makes a simple, 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 fine bit of artistry."
Herald: "Real people realistically portrayed, but seldom seen in the glare of Broadway's incandescence."

"FIVE O'CLOCK"

"FIVE O'CLOCK"—An American play by Frank Bacon and Freeman Tilden. Staged by David Burton. Scenes by Clifford T. Penber. Presented by Walter Wagner at the Fulton Theater, New York, October 13.

THE CAST:

Davis.....Paul Porter
Mrs. Burdette.....Vivia Ogden
Daniels.....Joseph Conyers
Higgins.....David Higgins
Dr. Marsh.....Tim Murphy
Dr. Gould.....Paul Everton
Alice Gould.....Alberta Burton
Orville Stackwood.....Leslie Austin
Jimmy.....Robert Schilling
Mrs. Murray.....Mina Gleason
Holiday.....Harward Ginn
George Stackwood.....Perce Benton
Mina Stackwood.....Gertrude Maltland
Perceval Brighton.....Byron Russell
Marine Brighton.....Sarah Edwards
Watkins.....Charles T. Lewis
Dr. Boyle.....G. Lester Paul
Miss Coral.....Elizabeth Brubridge

"Five O'clock" relates to the abuses of institutional life imposed upon those who are alleged by relatives or guardians to be insane or mentally afflicted.

"Five O'clock" carries an important message for the people generally who are not aware of the fact that there have been well known

instances of individuals, both men and women, who, 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 materially by an insane member of the family, are slow to recognize improvement.

The helplessness 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-compos. 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 eccentricity.

The inhuman advantages taken of a person while possibly only temporarily under a mental cloud, or as in "Five O'clock," only so diagnosed by doctors and neurotic relatives who were far less normal than their child victim whom

EXCERPTS FROM NEW YORK DAILIES

Mail: "Five O'clock" is simply written and competently acted."
Sun: "Five O'clock" has flashes of humor."
Tribune: "Five O'clock" is animated by sincere feeling and is illumined by real if only occasional humor."
Times: "Five O'clock" is highly entertaining, well acted and well staged."
American: "The play dealt in a truly theatrical manner with mental aberration."

"HITCHY-KOO, 1919"

"HITCHY-KOO, 1919"—A new revue in two parts. Book by Geo. V. Hobart. Music and lyrics by Cole Porter. Staged by Julian Alfred. Presented by Raymond Hitchcock at The Liberty Theater, New York, October 6.

THE CAST:

Principals: Raymond Hitchcock, Lillian Kemble Cooper, Sylvia Clark, Elaine Palmer, Traula O'Hara, Ruth Mitchell, Florence O'Denishawn, Charles Howard, Waneta Means, Charles Witzel, Maurice Black, Mark Sullivan, James J. Doherty, Joseph Cook, Eleanor Sinclair, Billy Holbrook, Henri Lingen, Blanche Gervais, Donald Roberts and a very large chorus.

"Hitchy-Koo" is a clean, classy show with a large chorus of beautiful girls.

BERTON CHURCHILL



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

they had committed to an institution for thirteen years, are worthy of serious consideration.

Some years ago Harriet Hubbard Ayers, known to the world of cosmetic commerce, toured the country 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 prefabricated in any sense.

Tim Murphy, an actor of notable quality, who was the practical captain in Treasure 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 emotionally effective scenes in which scores tremendously. Robt. Schilling, a talented child, was artistic and appealing. Leslie Austin, as the inmate unjustly confined, was convincing. Joseph Conyers, as the hotel keeper, overacted and was decidedly unreal. Alberta Burton did splendidly as the heroine. David Higgins, Paul Everton and Vivian Ogden assisted creditably.

Frank Bacon has a fine genuine idea in "Five O'clock."

It is not gloomily expressed. There are many humorously entertaining situations.—MARIE LENNARDS.

It bears the Hitchcock stamp for novelty and quality in its catchy music, its beautiful costumes, its display of talent and its attractive stage settings. The two last named, however, are a decided departure from the simplicity of its former productions.

A few of Raymond Hitchcock's frequent appearances during the evening seemed only preliminary to a big, funny number which, to the glee of the audience, he had most comically staged for himself, but which was never quite realized, for he would bob in and drop out abruptly, the big show immediately filling the gap like a gorgeous, undulating tidal wave, with the playful Hitchy spasmodically appearing on its crest.

Mr. Hitchcock was running the show and acting funny simultaneously, and it was a pleasure to watch him do it, because he was always in droll character of the comedian and despite his indefinite aim at an "up in the air" purpose the show moved with clock-like perfection.

One even suspects that the performance of his trick in magic, changing the water into red wine and back again, which so mystified the audience, 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," sung by the (Continued on page 17)

THE CHRISTMAS ISSUE OF The Billboard FOR 1919

will be quite the most notable annual number we have ever put out. It will be larger than any of its predecessors (250 pages).

It will be better illustrated. It will have a handsomer cover. It will have a rotogravure section. It will boast articles from a long list of prominent writers and authorities.

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

BRANDER MATTHEWS,

Professor of Dramatic Literature, Columbia University, widely acknowledged writer on the drama in general and undoubtedly the greatest American Shakespearean authority, deals with the subject, SHAKESPEARE ON THE STAGE TODAY, in scholarly and illuminating fashion.

WALTER PRICHARD EATON,

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

ALEXANDER WOOLLCOTT,

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

H. E. KREHBIEL,

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

W. J. HENDERSON,

the widely read critic of The New York Sun, and author of "What is Good Music?" "Preludes and Studies," "The Story of Music," "The Orchestra and its Musical Music," "Richard Wagner—His Life and Dramas," "Modern Musical Drift," "Forerunners of Italian Opera," etc., etc.

JAMES WILLIAM FITZPATRICK, ESQ.,

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

HARRY MOUNTFORD, ESQ.,

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

FRED HIGH,

Editor of Chautauqua and Lyceum Department of The Billboard, and former Editor The Platform, author of many books on that and other subjects, will write on "Indications and Promises, or the Drift in the Lectura Field."

FRANK OAKES ROSE,

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

W. STEPHEN BUSH,

for many years Editor of "The Moving Picture World," and author of books on "Motion Picture Censorship," "Foremost in the fight against Federal Censorship," has traveled all over the United States and Europe to study and investigate the social and psychological effects of the motion picture. Known as a competent and fearless, but constructive, critic of dramatic and educational films, Mr. Bush contributes "Vagaries of Censorship."

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The LEGITIMATE

BY MARIE F. LENNARDS

FRANK BACON

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

Frank Bacon, seen in his dressing room at the Gaiety 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 successful play, "Lightnin'."

"For the past two or three weeks, however," continued Mr. Bacon, "'5 O'Clock,' playing at the Fulton Theater, my low play written in collaboration with Freeman Tilden, has absorbed my entire attention.

"I wrote 'Hills of California' and a couple of other plays and a number of vaudeville sketches some years ago," he added.

"Isn't it glorious to be a great success, Mr. Bacon?" the interviewer asked.

"There's no particular exhilaration about it," he replied. "I guess it came so late"—(meditatively).

"To secure recognition, things must be done on Broadway. It must bear the New York stamp. The money market and mostly everything 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 country and succeed in New York.

"Motion Pictures 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 character, in many plays. Managers used to say to me, irrespective of what the author had written, 'Now, Frank, if it doesn't go, just 'Bill Jones' the part.' It was sure fire and we all knew it.

"People 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.

"I always looked upon acting as a livelihood, never expecting to get anywhere.

"I had played for sixteen years in the Alcazar Stock Co., on and off, but I was shook up by the San Francisco Earthquake in 1906 when all the theaters there were destroyed and I just 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 always felt I'd like to play Dr. Marsh in '5 O'Clock.' I had it in the background in case "Lightnin'" didn't go, but Tim Murphy was 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 outstanding hits of the season. In the first writing 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. Wanger for '5 O'Clock,' it would have been closed 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 theatrical company, having received no salary, and my father said to me in a tone expressive of humiliation, 'Frank, everybody in this town is talking about you—you really shame me.'

"After my success in 'Lightnin'' my sister came on, and following some congratulatory remarks, she said: 'If father were living, what do you think he'd say?—It would be, "The whole town is talking about you, Frank." She never knew the same words had been previously 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.

FRANK BACON IN "LIGHTNIN'"



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

"My father was born in California. He was a 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 anvil and bellows at home in the shed, but it would be much better to go into a blacksmith shop. It's the same with stage experience.

"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 used to be a general and Grant was with me at the battle of Lookout Mountain. I was the only man Grant would let look 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

remained standing in the box until I had left the stage.

"Getting back to the more intimate things of the stage," continued Mr. Bacon, "if I could begin life over again and were not hampered by circumstances, so that I could choose my plan of action, I certainly wouldn't spend so much time away from Broadway.

"Young men and young women too (I think there about three times as many men on the legitimate stage than women—companies usually have nine men to three women) should strike out for Broadway.

"Even tho 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 me and said, 'You did a great deal of good, and told me how the 'Fortune Hunter' had influenced their actions with remarkable results, they all had become wealthy.'

Mr. Bacon has been married 34 years to the present Mrs. Bacon. They have two children and three grandchildren. Mr. Bacon has a simple, gracious manner and a gentle voice. He is unspolled by success.—MARIE LENNARDS.

STEPHEN BUSH COMMENTS ON "THE FAITHFUL"

The play dramatizes the Japanese tradition of un loyalty, which is but a reflection of the fanatic loyalty of the Japanese to his emperor. The dramatic structure of the play is simplicity itself, the course of events being plain, swift and direct. Therein lies whatever strength the play possesses as a dramatic production. The drama is dominated by Kurano, the counselor to Asano. Were the play an allegory he would be called its leading symbol. There is a subtle craftsmanship in removing Asano before the rise of the action has reached its height. It surely was the playwright's intention to place the severest task on the shoulders of Kurano. Mr. Duncan interpreted the ideal of the playwright with skill, with power and above all things with poise. His was the pivotal part. Asano, Mira, The Envoy and the clansmen 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 are glad he forbore to indulge the conventional affectation which many theatergoers have been taught to consider an essential part of Japanese acting and Japanese character.

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 doubtful 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 Japanese lord, but in the drunken scene with Wild Cherry (Mary Blair) he rises to heights of elocutionary powers, every utterance being tinged with the bitterness of his friend's death and an unconquerable desire for revenge. But for Duncan's masterly conception of the character it is doubtful if the play might not explode at any moment in a burst of popularity.

MARION RUSSELL SAYS

The burden of the performance of "The Faithful" was born by Augustin Duncan impersonating the wise Counselor Kurano. His flexible voice, softly shaded, conveyed the varying emotions of the sorely tried friend of Asano.

Mr. Duncan held attention by his subtle, confident artistry, dominating each scene with a touch light as thisledown, blending the technique of dramatic art with modern idealism. Tho his earnest countenance did not resemble the inscrutable stolidity of the Japanese character, the general excellence of his performance rose to the apex of perfection.

LEGITIMATE NOTES

Minnie Dupree is now snugly ensconced 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)

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BERTON CHURCHILL

(Continued from page 8)

candidates for the leadership of the Second District Assembly.

"I had cast my lot with Foley, who was trying to depose Oliver. I've always been, more or less, in sympathy with the 'outs.'

"During the heat of the battle I was sent down to St. James' slip, on the lower east side, and was to speak from a truck; it was during the period of cart-tail orators.

"Pushing my way thru the crowd, I was hoisted up on the cart to relieve Senator Dan Floriani, who was holding the fort until my arrival; but when he saw me counting, he beat it as fast as he could.

"It was in the heat of the opposition, and I think every nationality was represented.

"They not only choked the streets, but were on roofs, and hanging out of windows, to get a good slim.

"As soon as I mounted the truck I was greeted with missiles of every description, from corn cobs to bricks.

"This, however, was not unusual during the fight, and I was getting my speech over in good shape, between dodging and ducking, when I was attacked from the rear in a very simple, but effective manner. They had set fire to my coat tails. My nice, new spring overcoat was ignited with the torch from the wagon. It broke up the meeting. It was literally and figuratively, a hot fight.

"When the summer was over I went to Tom Foley, then sheriff of New York County, and told him I had to have 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 Harbo engaging me for 'The Fatal Wedding' Company, which he did, thru his personal friendship for Foley, and I have been acting ever since.

"I had previously planned to enter Columbia and study law, and was slated for the assembly in two years from that time, but I couldn't wait so long, and that went a glimmering.

"The one great thing that happened to me when Mr. Faversham revived Julius Caesar with an all-star cast, allowed me to play Brutus. The company played twelve weeks.

"During this season, playing Julius Caesar, a funny thing occurred. Nothing so modern as tips or flashings were being worn by the company, and we used iron chairs in the tent scene. They were very ponderous, but beautiful chairs; and playing up in the Northwest, thru one of the cold spells of the year, we had to make a quick get-away that night, and the scenery was being removed during the performance. By the time we got thru the tent scene, it seemed as tho we were at the North Pole. It was so cold, and after a big quarrel scene with Cassius, played by Frank Keenan, I plumped down into this chair and stayed there. When I tried to arise, I found my bare flesh was frozen to this iron chair, and I was obliged to doctor myself for three or four days afterward.

"Everybody laughed at me, and I laughed myself. I had to finish the whole scene sitting down.

"Shakespeare, I think, still spells ruin to most actors. Sothorn and Marlowe have operated a publicity campaign thru schools, lycenias and chautauquan, which brings them in touch with a public who never go to the theater. Their popularity, however, has been acquired thru splendid work. It couldn't have come any other way.

"Shakespeare is just as unpopular 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 Shakespearean companies could be formed in America today.

"It's an age of specialists in the theater as in business.

"Should an actor play a deaf man well, or fall downstairs, 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.

"Dramatic schools can overcome impediment in speech, or a bad walk, but they can't teach one to act.

"Joseph Jefferson, addressing a class, spoke of the wonderful aid afforded thru an understanding of technique. Asked if he 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 you going to do the night you haven't got it.'

"If the schools can properly teach the technique of acting, it has its value. To instruct a boy to talk up stage right is one thing, but he can't do it convincingly unless he does it in such a manner as to convey a purpose in going up stage.

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

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Wire or write. I use twenty to forty for the best engagements in the West every week. MUSICAL COMEDY PRINCIPALS and CHORUS GIRLS, wire 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 Bldg., Kansas City, Missouri.

"Times have changed," continued Mr Churchill, "the thing that moved audiences in the theater, say, two generations ago, would be laughed at today.

"The attempt at revival of some of the popular old melodramas, were laughed off the stage and had to be withdrawn.

"The public of thirty and forty years ago demanded the greatest extravagance and bombastic display in speech.

"This followed the civil war period—that great family strife, which brought out the bitterest and strongest passions of the people who

demand an expression tense and fiery on the part of the actor, which would be entirely out of key today.

"It was Edwin Booth who brought the softer, more natural note. His was the soft low voice, crying in the wilderness of noise.

"The Barrymores today represent the highest form of our natural school, which has really come to them thru the many generations of their splendid player-ancestors.

"Traditionally, the Barrymores are the aristocrats of the American stage.

"Sometimes a genius arises among people who

**ANENT AUGUSTIN DUNCAN
— IN —
"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 Garrick on the occasion of the fourth performance of the Masfield classic, 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 assigned 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 witness the play.

Each and every one submitted the opinion that it was a most difficult 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 further and asserted most positively that, considering 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 proekim to the profession that, while we can not speak with any authority about the premiere of "The Faithful," Mr. Duncan is now giving a very great rendition of his role. No honest observer, in our opinion, can question the soundness of his conception, doubt his high and clearly defined purpose, nor dispute the pervasive 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 articulation 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 profession.

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 and courageously honest critics said about two premieres—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 instances we don't probably know all that is back of them.

"We accept a man for what he is. 'About the strike, did you ask? In my opinion 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 manager was brought to public attention, and it was found that the actor was insisting 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 attitude of the manager toward the actor is more cordial than it ever was before.

"Managers failed to realize that the actor has won a new spur.

"He had donned a uniform and gone to the war, where he found a new manhood, 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 service. We have no bitterness 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 our association is a wonderful missionary spirit, which will finally win all to our standards. It is a wonderful period for the theater. And those of us who have been privileged to live 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 offense and defense, and they will not be lost.

"One of the finest things brought out in the strike was the splendid 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 battle. So now we know each other, we know ourselves (our strength), and I'm sure no one will ever say again, 'the actors won't stick together.'

"I wish to express my sincere appreciation for the manner in which The Billboard supported us in our strike. It was to me the most sincere friend we had.

"However, it's a good old world, and every day is a good day to a grateful heart."

Mr. Churchill is married and lives with his family, a wife and a child, sixteen months old, in Mt. Vernon, N. Y.—MARIE LENNARDS.

LEGITIMATE NOTES

(Continued from page 10)

were thriving luxuriantly and the little desmeine (it is three acres) was gay with the brilliant hues and tints of cosmos, salvia, canna, coryopsis, golden glow and black-eyed Susan. Picturesque stone walls in lieu of fences hedge the several gardens and the estate is fringed with forest—at this season blazing with red and yellow foliage. The house is a quaint, long, low, rambling structure that looks like a print from an old book on Colonial architecture. It is a perfect gem, Lucky Minnie.

Berton Churchill's work in "Adam and Eva" has attracted much attention and occasioned a great deal of favorable comment.

The critics overdid things in their concerted attack on Augustin Duncan and as a result this really great actor is emerging triumphantly therefrom.

In the review of "The Faithful" in the issue of October 25 a typographical error was made in two paragraphs, which caused them to read improperly. The paragraphs referring to Henry Stillman and Henry Herbert should have read as follows:

Henry Stillman, as the sacred envoy, shed a faint atmosphere of calm spirituality over the court rehearsal, but it seemed in the wrong key, and was, therefore, without particular interest.

Henry Herbert played the evil Kori with brilliant subtlety. His impersonation of the character was cleverly conceived.

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DRAMATIC STOCK

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 inaugurate their eleventh week at the Music Hall, Fiber & Shea's newest enterprise, Monday night, with the presentation of Sidney Toler's great moral drama, "Playthings." Miss MacLean is seen in the role of Marjorie North and Edward Clark Lilly appears in her support. The MacLean Players have established a precedent here for a stock company, 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 August.

WOODWARD PLAYERS

Spokane, Wash., Oct. 25.—With Eugene Powers at the helm directing the Woodward Players at the Woodward Theater here, "Good Gracious, Annabelle" went over big, Hazel Whitmore and Albert McGovern being seen in the title roles. These two popular leads are becoming great stock favorites in this city, and have proven themselves assets to the company.

Those in the cast were, Lucille Swanson, William Morse, Hazel Whitmore, Albert McGovern, Clinton Tustin, Lora Rogers, James Vesey, Emmett Vogan, Ralph 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 Forbes Players entertained their patrons in the eighth week of their prosperity at the Warburton Theater here. The cast and characters included Eloise Farrington, Lillian Foster, Carter, Ralph Sprague; Hilary Farrington, Gus A. Forbes; Darrell McKnight, Raymond Bramley; Annette, Flora Gade; Nora Gull, Edith Harcourt; Thompson, Edwin C. Vlekey; 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 Truants," a three-act comedy of English life, and written by Wilfred T. Coleby, will be next week's play to be presented by the Henry Jewett Players at the Copley Theater. The play was first produced in London at the Kingsway Theater by Lena Ashwell, the famous English actress-manager. It has some strong moments and some novel character drawing. There are excellent parts for Miss Newcombe, who plays Freda; Miss Edise, Mr. Joy, Mr. Clive and Miss

Rosch. The part of Bill Chetwood will be played by a newcomer to the Henry Jewett Players, Percy Warren, who is sure to make a good impression. He has had splendid experience in the companies of Sir Bartholomew Tree, Arthur Boucher and Sir Charles Windham, and in this country he has played with Mr. Faversham and Miss Elliott.

ARNOLD & QUICK REHEARSING

Chicago, Oct. 25.—Arnold & Quick have organized the Circle Stock Company, which will tour the Northwest, and rehearsals began in Chicago this week.

INITIAL PERFORMANCE

Of New Colonial Players

Baltimore, Oct. 25.—It was a large and appreciative audience that greeted the new Colonial Theater Stock Company Monday night when it gave an extraordinarily fine presentation of Jean Webster's "Daddy Long-Legs."

There is plenty of good talent in the new company, as was evidenced by their intelligent interpretation of their respective roles.

Ninia Guy Bristow was convincing as the orphan Judy, the heroine about whom all the mystery, pathos and action revolve. Arthur La Rue fitted well into the mysterious niche of Judy's benefactor, and maintained a youthful

enthusiasm that nicely overcame the discrepancy in the ages of the two lovers.

The production possessed a finish that would indicate the intention of the management, as announced by Director Augustin J. Glassmire, to present only the latest and best shows, and to give them in elaborate settings.

The cast is capable in every respect, with versatility in abundance. The other members of the company are Ralph Murphy, Christabel Hunter, Vivian Suckling, Dana Roland, Louise Huntington, Joseph Clancy, Richard Barrows, Beatrice Gordon, Jean Cassell, Emma Baners, Alvena Blumberg and M. Imhoff.—E. E. FOSTER.

PRAISED COMPANY

Chicago, Oct. 25.—Mrs. Ethel Bennett, of the Bennett Dramatic Agency, returned today from Joliet, Ill., where she visited the Williamson Stock Company at the Grand Theater in that city. She reports an excellent organization and an auspicious opening yesterday.

Among the persons in the cast, which is playing "An Irish Cinderella" this week, are Louise Treadwell, leading woman, formerly with the Loren Howard Stock Company in Chicago; Tom Ryan, leads; Eleanor Foster, Lila Davis, Arthur Verner, Edwin Scribner, Miles Putnam and Fred Wagner, stage director.

Look thru the Letter List in this issue.

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GEO.	Comedy and Gen. Bus. Age, 28; height, 5 ft.; 5; weight, 130.	TINY	Ingénue, Soubrette. Age, 22; height, 5 ft.; weight, 95.
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P. S.—We do not misrepresent. Name your limit. Tupelo, Miss., week Oct. 27; Okolona, Miss., week Nov. 3. Care Mac-Taff Stock Co.

WANTED---PEOPLE FOR PERMANENT STOCK

Leading Woman, Character Man and Woman, Heavy Man. Must possess ability, 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 Business. Myself, Light Comedy, Juveniles and General Business. Ages 28 and 30. Best of appearance. Well experienced. Been with the best. Only first-class companies considered. Salaries 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,

two General Business Men for tent show playing small towns. Stock Actors write or wire quick. HARRY F. MILLER, Petty, Lamar Co., Texas.

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

WANTED IMMEDIATELY PEOPLE IN ALL LINES

Permanent 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 Piano enough to assist regular Pianist with specialties—no overtures). Show plays Iowa, 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.

Wanted Quick for The Hoban Stock Company

Leading Woman, Sister Team who can play good line of parts and do singing and dancing specialties. Property Man who can play parts, good, live Agent. Only real people need apply. Be ready to join on wire. Don't stop to write. Wire. Managers of theatres in Kansas send over time. MRS. JACK HOBAN, week October 27, Wellington, Kansas.

WANTED FOR ORIGINAL WILLIAMS STOCK CO., Inc.

Two clever General Business People, man and woman, for parts and specialties. Ability, wardrobe and congeniality essential. Also A-1 Agent. Will tour Florida in automobile. Who wants to come with us? Fish, hunt and have a good time. Salary guaranteed. Address LAZONE-DEGAFFERELY, week Oct. 20, Cairo, Ga.; week Oct. 27, Boston, Ga.

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Characters, Heavies or General Business, Dialect Parts a specialty. Permanent stock preferred. Member of A. E. A. Reliable managers of real attractions quote your top salary. NO TALKS. Address 1317 James St., 3d Apt., North Side, Pittsburgh, Pa.

Wanted for "Barnes - Edwins Players"

Dramatic People with Specialties in all lines. State all in first letter. Pay over wires. EDDIE BARNES, Our Home Hotel, Birmingham, Ala., 4th Ave.

KINSEY KOMEDY

Becoming Popular at Palace, Toledo

Toledo, O., Oct. 25.—The Kinsey Comedy Company, now in its second week of stock at the Palace Theater, is gaining even greater popularity than it attained last season, when it had its long run at the Arcade Theater. The opening week showed very satisfactory results in the box office, and this week Manager M. H. 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 presented by this company, while the popular star, Madge Kinsey, has never shown to such good advantage as in this play.

The attraction for the coming week will be "Hearts of the Blue Ridge."

ACADEMY PLAYERS, HAVERHILL

Haverhill, Mass., Oct. 25.—The Academy Players at the Academy of Music are scoring an enormous success under the direction of Jack White. This week they presented "Good Gracious Annabelle" in a manner that would make many of the so-called Broadway road companies blush with shame. Since coming to Haverhill Mr. White has set a high standard in the way of production and finished performances, and the entire company as a unit is, without question, the best that has ever played in Haverhill. Irene Summerly, as Annabelle Leigh, and Maudie Atkinson, as Lottie, are carrying off the honors of this week's attraction, and Stewart Robbins, the new leading man, is gaining great popularity by his splendid work.

All the productions are built and painted at the Academy by Master Mechanic Dan Shea 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 Keokuk, Ia.

Pat Butler has signed with the Winalger Players for heavies.

Sherman Kelly will open his stock company at Superior, Wis., about the middle of November.

Joe Glass, who recently closed his stock company in Salt Lake City, is in Chicago seeking people for a new stock.

Irving Young, a Chicago scenic artist, has joined the Casey Comedy Company, in permanent stock at Hampton, Va.

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

IN REPERTOIRE

Nicol's Comedians

Go Into Houses for Winter

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

Ralph E. Nicol's Comedians, popular Mid-West organization, will close its tent season Saturday night, November 1, and will jump directly into Iowa to play its old established route for the winter season. Mr. Nicol has decided to abandon his South Texas trip on account of the floods and destroyed crops in the vicinity of Corpus Christi, and also from the fact that so many of the Iowa managers have written him requesting dates. Mgr. "Nick" is now negotiating with A. Milo Bennett, of Chicago, for the following repertoire bills: "The Strat," "Common Clay," "The Little Girl God Forgot" and "Daddy Long-Legs," also "The Broken Rosary" from Dpinsky Bros. "Tess of the Storm Country" and "The Heart of Georgia" will also be included in the "rep."

Four feature vaudeville acts will be carried, and Ralph E. Nicol's Original Jazz Orchestra will also be retained with the house show. The company will number twelve, and will include some of the best known repertoire people in the Middle West. If the next two weeks hold up as well as the rest of the season Mr. Nicol will close the largest and best season, financially, he has ever witnessed with a canvas theater. Mr. Nicol's private Pullman car, "Lesse," and his beautiful new tent theater will be stored for the winter months on the private tracks of the Leo Blondin Shows in Oklahoma City, Ok., and will reopen the middle of April, at which time Mr. Nicol will organize and send out another one-car repertoire show, which will be known as Ralph E. Nicol's Comedians 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 agent will handle both shows, and they will play two weeks apart and make only week stands. Each company will number twenty people and will carry a "jazz" orchestra and will only recent successes in the way of plays, which will be staged in full detail.

The roster of the tent theater at present is: Fred E. Nicol, owner and manager; Mrs. Ralph E. Nicol (Jessie Troy), Col. A. P. Tuttle, Oels Robbins, H. M. Brant, Clair E. Steel, Albert H. Lotz, Chris Massaker, Brock Baxter, Edward Tharbo, Nellie Tharbo, Paul Tharbo, Mr. and Mrs. Vernon C. Callicotte, William Johnson, Howard Black and Elva Bertine and little baby, "Bobbie Black," and not forgetting our little mascot, the Boston bull terrier, owned by Mr. and Mrs. Nicol. The summer season of the tent theater closes at Panshandle, Tex.—E. T.

PRINCESS STOCK COMPANY

Now Piloted by Tommy Dewese

The Princess Stock Company is now being piloted thru the Ohio State territory by Tommy Dewese, well-known agent, who has been associated with various companies thru that vicinity for a number of years. The company is playing to good business and hold forth bright prospects for the remainder of the season. The roster includes Sherman L. Jones, leads and manager; Marie Desmond, leads; Walt Williams, comedy; Frank Hathaway, char-

acters; Herbert O'Hara, general business; Len Spencer, 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 now playing houses to an excellent business thru the broom country of Oklahoma, 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 recently celebrated his birthday (not saying which one) and three members of the company presented him with a gold watch, thereby putting an end to all arguments as to the correct

time for rehearsals. The company sends regards to all friends and wants to hear from Ben Reynolds and Emjay. They play Woodward, Ok., week of November 3.

MOTORIZED DRAMATIC CO.

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

Joyce LaTelle is visiting her mother at Carrothers, O., for a few weeks.

AT LIBERTY

A. T. STORK

HEAVIES OR CHARACTERS.

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AT LIBERTY Ruth and Don Melrose. Ruth—Ingenu. No specialties. Don—Versatile Comedian, with specialties. Both young. Long experience Rep. and Stock. Address: DON MELROSE, 111 Calhoun St., Charleston, S. C.

SNEDEKER COMPANY

Playing Thru Nebraska After Trip to Coast

The Snedeker Stock Company is now back from the Coast and playing in Nebraska. The company finds business far beyond its expectations. With crops plentiful and the natives willing to spend, everything is coming the right way. This is the company's third entry into this territory, and it is well known at practically every stand. Marie Fuller, leading lady, has many friends, who turn out loyally in her support. Ray Snedeker, the manager is putting out a No. 2 show, which, together with the No. 1 company, will play Nebraska 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 hindered business somewhat, but the company recuperated during the following days of nice weather. Tho the weather hasn't been had enough to demand a heating device in the tent, nevertheless Mr. Long is arranging to put one in very soon.

Two new faces appear among the players in the persons of C. C. Blondell, heavies, and Frank Smith, characters. These two boys are making friends fast and are proving themselves an asset to the show.

A splendid band is carried, and the concerts have become quite a feature. It is under the able direction of Lane Shankland. The band includes Lane Shankland and C. E. Long, cornets; Lon Striker, clarinet; Roy K. Long, Frank Smith, Thomas "Doc" Willis, alto; David Elliot Long, bass; Guy E. Long, baritone; Ernest Drake, trombone; George Curtis 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. James Walker leaves this week for Springfield, Mo., to play the flute in one of that city's picture shows.—"WRINK."

BOWSER DRAMATIC COMPANY

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

REPERTORY NOTES

Grant A. Martin has been engaged by the Glen Beverage Players thru the Bennett Dramatic Agency.

Harold Whitman, recently agent with the Van Arnam Circus, is now ahead of Clark's Big U. T. C. Company, which is headed for the New England States.

Dubinsky Brothers' eight big shows report 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 top for their dramatic show for the coming season. The brothers will run their show as a small carnival, and have numerous attractions. Plans are being arranged for the opening in early spring.

TWO SECOND-HAND DRAMATIC OUTFITS FOR SALE CHEAP

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BOBBY WARREN'S COMEDIANS WANTS

(UNDER CANVAS)

A-1 Leading Man, with good wardrobe, to make strong announcements. Salary, \$40.00. Heavy Man, Gen. Bus. Man, Char. Women and Piano Player. People doing specialties given preference. Year's work. Under a real tent, well 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, Midlothian, Texas.

WANTED QUICK FOR HILLMAN'S STOCK CO.

Ingenu: one with specialty preferred. Clever amateur considered. Juvenile Man who can sing in quartet. Must join on wire. No time to correspond. HILLMAN'S STOCK COMPANY, Eckley, Colo.; Cambridge, Neb., 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

Heavy Man and Woman for Second Business, or Man and Woman for General Business, also useful Repertoire People in all lines; preference to those doing specialties. This is a week-stand house show until spring. Then tent. Rehearsals Nov. 3. Open Nov. 6. Top salaries to real people. Wire HARVEY HILL, care Harvey's Comedians, Midlothian, Texas.

WANTED--A-1 SKETCH TEAMS

doing singles and doubles. Piano Player that doubles Stage. Novelty Act. All must change strong for week. State what you do and lowest salary. KAYS KOMEDY KOMPANY, Gen. Del., DETROIT, MICH.

BRUNK'S COMEDIANS WANT ORCHESTRA LEADER TO DOUBLE BAND

Strong Cornet, B. & O. Others write. All winter in houses. Managers wanting a real Dramatic Show, with Band, write FRED BRUNK, Liberty Theatre, Collinsville, Oklahoma.

AT LIBERTY

HAPPY JACK VINSON, IRENE DEARMOND

Leading Man, Ingenu-Woman. Six years with Melville's Comedians. Feature Specialties, Singles and Doubles. Address JACK VINSON, Milledgeville, Georgia.

WANTED--FOR THE GAGNON-POLLOCK STOCK CO.

Dye Scenery. What have you? Dramatic People in all lines except Leads. Preference those who can do specialties. We will play Rep. for a few weeks, then permanent Stock. BERT. C. GAGNON, 309 Minahan Bldg., Green Bay, Wisconsin.

WANTED AT ONCE

account of illness, young Gen. Business Team, or Man and Woman to play as cast. Wardrobe and experience necessary. Specialties. Long season South. NEWPORT STOCK COMPANY, Martin, Tenn.

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.

VAUDEVILLE

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

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Inaugurated by Marcus Loew

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

New York, Oct. 27.—All employees of the Marcus Loew houses, cleaners, ushers, musicians, stage hands, ticket sellers, etc., are being requested by the management to purchase at least one share of \$25 in the new Loew organization. They are told to pay \$12.50 now and the balance 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-sharing basis. Having 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' Federation—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 vaudeville 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. Atlas 4.

Albert Voyce was born in Cardiff, Wales, and has been before the public since the age of twelve, in vaudeville. He made his first appearance 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, entitled "The Singing Cyclists." So popular was the act, which was written around the cycling craze of that time, that bookings for many years ahead were secured, and the act of Verno and Voyce became a recognized feature of the variety stage. It continued popular for twenty years. Since the early part of 1915 Mr. Voyce has been doing a single act quite successfully. He is ex-chairman of the Music Hall Artists' Railway Association, and also of the Variety Artists' Benevolent Fund Executive, and a past president of the Terriers. He wrote the Ritual of the Beneficent Order of Terriers, and helped to a great degree in formulating its rules and constitution.

In conjunction with C. Douglas Stuart he also formulated the rules and constitution of the Variety Artists' Benevolent Fund and Institution. 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' Benevolent Institution.

WILL HARRIS' NEW ACT

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

Chicago, Oct. 26.—That original and virtuosic young producer of novel, striking and successful ideas, Will J. Harris, is rehearsing what is believed will be one of his most elaborate and successful acts, "Let 'Er Go."

This act will feature Jack Arnold, assisted by Arthur Herman, Harry Riddell and Eva Arnold. 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 Inez Bellaire, assisted by a superb male quartet, is playing at Lincoln

Theater this week and has been booked over W. V. Time until May. This act is termed a gambol of class and melody.

"Snapshots of 1919," featuring Julian Hall, who is assisted by what is called a charming cast of cunning cuties, or a flashlight of frills 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 contingent of four pretty girls with good voices and flight 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 unusual 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 Elkin 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?

New York, Oct. 26.—It was said this week that some of the acts working in the Shubert shows around town were peeved because they were paid only a pro rata share of their sal-

ary for an appearance at a Sunday concert in a Shubert house. One act played two houses 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 rate 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 grumbling.

FITZGERALD LEAVES HOSPITAL

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

McINTYRES FOR CUBA

New York, Oct. 25.—The McIntyres, the famous shooting stars, sail today for a tour of Cuba under the direction of Richard Pitrot, having just finished a lengthy vaudeville tour of the United States.

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BRONNER PRODUCTION BOOKED

"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 equal of which has never been seen heretofore in vaudeville, will be presented in the Greater New York Keith theaters in the near future under the direction of Alf. T. Wilton.

Kathryn Dahl and Karl Karay will shortly present a somewhat different singing, talking and musical offering, written by William H. Friedlander. Mr. Wilton is now arranging the time.

Mr. Wilton is also offering Lieut. J. Tim Bryna (Mr. Jaz Hlusek) and his Black Devil Band, of the 350th Field Artillery.

EDELSTEN BOOKS PEDRINI

Chicago, Oct. 25.—Paul Pedrini came to The Billboard office about one year ago and said wearily that he wished he had something that would make the managers run after him a while so 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 act of striking beauty and original handling.

The curtain rises on a snow scene in the Far North country. Floating icebergs pass slowly across a horizon gripped dimly in an Arctic winter. Polar 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. Pedrini is the 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. Pedrini said that he has his big act at last, but added that the big agents are chasing him so hard now 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 criticism, said that there was a lot to the act and that it had a future. That's one reason why I like The Billboard."

PANTAGES' FOOT BALL TEAM

The Pantages road show foot ball team defeated the strong Helena Athletic Club team at Helena, Mont., October 17, by the score of 6 to 5, in one of the best games played this season. The Pantages road show has some very good ex-college players on its team. Joe Alexander having played for three years with Bucknell, Harry Campbell with Waterbury College, and Bob Dumont and Harry Fraley with the Oklahoma University. Games have been arranged with the Missoula (Mont.) team and the Spokane Athletic Club. The "Pan" team is managed by Lew Campbell, and Joe Alexander has been elected captain. Following is the line-up:

Charles Campbell, center; Jean Mason, left guard; Harry Fraley, left tackle; Billy Redford, left end; Bob Dumont, right guard; Charles Alexander, right tackle; Harry Campbell, right end; Herbert Campbell, quarter back; Lew Campbell, right half back; Joe Alexander, full back; Billy Morrill, left half back.

COLLINS SOME BOOKER

New York, Oct. 27.—Johnny Collins, concealed by many to be the shrewdest booker on the floor of the Keith Vaudeville Exchange, has had his hands full lately. He books a string of the Keith houses and his marvelous judgment in the selection of acts is the talk of the vaudeville world. Owing to the strike the Louisville house was closed, but inasmuch as the artists are on a play or pay contract, it was up to little Johnny to keep them working somewhere, and so far as we can learn, up to date, not a single act has lost any time. Collins lives in a Japanese suite of rooms, and so indeed is he with the atmosphere that it is whispered he has been several times to the Garrick Theater to see The Faithful. "Honorable John Collins."

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

Vaudeville Reviews by Special Wire

Majestic, Chicago

(Reviewed Monday Matinee, October 27)

Chicago, Oct. 27.—A full house at the Majestic Theater watched the Kinograms listlessly today 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 Sisters, presumably three of them, in what they call "interpretative" dances, opened in two, went to four, then to three-quarters, with some very gorgeous costumes and a quantity of attractive effects. The dancing is clever without being startling. Eight minutes; three bows.

No. 3—Fred Hudler, Tec Stein and Frank Phillips, in "Steps of Harmony." Just why these three gentlemen choose to sing in a tone resembling a robust whisper instead of letting themselves out a bit we confess our ignorance. In one or two little bursts they indicated 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 Heart of Anna Wood" opened in two, went to four, then full stage, with some nice old home stuff 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 in 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 bows.

No. 5—Dick Duffy and Betty Caldwell, in "By the Lamp Post" opened in three. Dick is a florid salesman and Betty trims his stock by the simple expedient of selling a couple of kisses. Dick's reasons for not taking Betty to dinner wear in some good comedy. Sixteen minutes; three bows.

No. 6—Bert Melrose talks enough to keep off a dumb act position. Bert's specialty is piling up tables and getting on top after which comedy is sprung during dizzy balances. The final tumble ends the act neatly. Fifteen minutes; full stage; three bows.

No. 7—Bowman Brothers, in "The Blue Grass Boys," a blackface act of unusual excellence, sustained perfectly and carrying altogether new ideas. Both are blackface artists of the first water. Also let us not forget that one of the team is a vocalist of ability. Twenty-three minutes, in two, and too short at that.

No. 8—The show was stopped, stopped again, happily demoralized and with difficulty got its equilibrium at all before lovely Madame Marguerite Sylvia got permission to leave the stage. The prima donna started three bursts with a she finished "Somebody Loves Me." It was a riot before she ended her last song. In a maze of bows, encores and curtains she talked a little and sprang some quips that got clear over to the street. Radiantly magnetic, intensely human, matter of fact and wholly at home she was one of the sensations of the season. Miss Corinne Wolerson accompanied the Diva at the piano.

No. 9—Walter C. Kelly, in "The Virginia Judge," is one of the cleverest monologists to come here this year. The judge cracks the bench with his gavel, calls the case of the colored defendant and the defendant answers the charge in characteristic fashion and therein lies the big part of the comedy. Fifteen minutes, in two; four bows.

No. 10—Mirano Bros. in sensational feats of derring. These men are gymnasts and they have a quite elaborate stage setting, including costly paraphernalia. The act is a good one. Eight minutes, in three; three bows.

Next Week: The Marlon Morgan Dancers, Sherman Van and Hyman, Janis and Rene Clapp, Kolmar and Company, Thomas Patrick and Eddy Myers, Mahoney and Auburn, Chaffin 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 as headliners. The act met with much success.

B. F. KEITH'S PALACE THEATER

When you have played the Palace, you have made Broadway

(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 exception of one let-down. This can be discounted, for the bill as a whole is of the highest grade of variety 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 Lions. The tableau-like opening of the act got the act off well 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 projected by moving pictures. 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.

Charley Grapewin and Anna Chance were in third place with "Jed's Vacation." They scored strongly. Charley Grapewin squeezes every laugh possible out of the dialog and that means that the audience was laughing all the time. Tho the sketch has been seen at the Palace before it went as well as tho it was the first time the audience had seen it. Eighteen minutes. Booked by Keith Vaudeville Exchange.

Fourth place was filled by Harry and Anna Seymour. Miss Seymour soon got into the good graces of the audience and showed that she is an accomplished comedienne. She did a series of imitations that were really delightful caricatures. In the same manner that the cartoonist emphasizes one or two prominent characteristics of some notable so did Miss Seymour bring out the little mannerisms of the persons she imitated. She was ably assisted by Harry Seymour, who is one of our best soft shoe dancers.

The next number was the one everybody seemed to be waiting for. After Wilkie Bard's unfortunate opening last week and his plucky resumption of his engagement last Thursday it was expected that he would be a hit today, but he must have been surprised at the ovation he got when he stepped before the footlights this afternoon. The house contained many vaudeartists and they led the demonstration. He did thirty-four minutes and it seemed like fifteen. This is the test of tests. When time flies one is being well entertained. Wilkie Bard did "The Warbler," a character sketch of a scrub woman who has a burning desire to go on the stage. During the action of this scene Bard is busy mopping up the stage and extracts a world of comedy out of the mop rag and the soap. His next scene was "The Night Watchman," a character bit he is famous for in all the English-speaking countries. It is a gem, and it is a shame that the edge has been taken off one of the funniest bits of business in it by its unwarranted use for years here by a prominent American artist. So prolonged was the demonstration at the conclusion of Wilkie Bard's act that he made a speech and then essayed some ragtime versions of old songs. These were well done. Bard is a great artist, and it is hoped his stay with us will be a long one. Booked by Keith Vaudeville Exchange.

After intermission the Cameron Sisters did their familiar dancing specialty. There are few who can equal them, and they gave a finished performance that was a joy to behold. At the conclusion they got a lot of applause and one armful of flowers. Both were deserved. Twelve minutes. Booked by Harry Weber.

Santos and Hays were responsible for a sag in the performance at this point. Most of their commodity went rather flat and they never got really started. Fifteen minutes. Booked by Keith's Vaudeville Exchange.

Ted Lewis and His Jazz Band were a real capital letter hit. Here is a performer that is a showman, knows what the public wants, gives it to them, and lots of it. His showmanship was exemplified by the addition of a negro whistler, who, report says, is one of the cleaners at the Palace, to his act. This boy does a whistling bit that is a riot. He mopped up back of the footlights as well as he does in front of them. And the Palace is a marvelously clean theater at that. The audience simply could not get enough of Ted Lewis, and when the lights were turned out for the next act kept on applauding. Lewis then came out with his ebony acquisition and did an encore. At that he had a hard time getting away. He was the biggest hit of the bill, even going over Wilkie Bard. Fifteen minutes. Booked by Alf T. Wilton.

The bill was closed by Winston's Water Lions and Diving Nymphs, a novelty act that is a real novelty. These animals are marvelously graceful and disport themselves in a huge tank that took up half the stage. Their feats are a wonder to behold and they pleased every minute they were on. The diving nymphs, while line divers, only demonstrated that man's natural element is terra firma and the seal's aqua pura. Fine showmanship is in evidence all the way, and this act is of the kind that present-day vaudeville so badly needs—novelty acts. A few more turns like this and the deadly monotony that pervades most vaudeville entertainments would disappear like it did in the Palace bill today, a thing that no one is more thankful for than—GORDON WHYTE.

Edith Clifford, the comedienne, was one of the real hits.

No. 1—Sansted and Marion, man and woman, presented "The Bachelor's Vision." The male member of the team is an exponent of physical culture and also appeared in poses, working before a black drop. He demonstrated his strength

by balancing the woman in various positions. A song was rendered by the woman at the opening of the act. Fourteen minutes, in three; two curtains.

No. 2—Jack Lexey and Al Rome are eccentric dance pantomimists of class, and in this early

(Continued on page 17)

Chicago Palace

(Reviewed Monday Matinee, October 27)

Chicago, Oct. 27.—A good bill opened to capacity house. The show undoubtedly belongs 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 enthusiasm shown by the audience.

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

No. 2—Hahn, Weller 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. Thirteen minutes, in one; three bows.

No. 3—Ed and Birdie Conrad, in "Honey Songs," material by Eddie Conrad. An attractive team with the vague something called personality and a good sense of showmanship, time values and personal attractiveness. Well staged, special set, the hits of the act being Eddie's mixed Jewish and Italian rendition of "I'm Sorry, Dear." The "Paderewski Minuette," a la jazz, was also welcomed. Nineteen minutes, three bows.

No. 4—Watts and Hawley. The male partner is the clever boy who sang "Oh, Johnny," a season or two ago and nearly caused a riot 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 regards humor and the ability to make other laugh. Sang "Rip Van Winkle," "Marriage," "Wedding Chimes" and "Worth While Walling For." Twenty minutes.

No. 5—Max Ford and Betty Urma, in songs and dances. Charles Seville at the piano. Betty has been adding weight since she was last seen here. Ford shakes a nimble pair of feet and Seville tickles the ivories with style and agility. Miss Urma wears some prettiest clothes and the act is well worked out. Three programmed numbers were left out this afternoon. Thirteen minutes; three curtains.

No. 6—Max Cooper and Irene Ricardo. The 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 bows.

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

No. 8—Kenney and Hollis, in "Freshy's Intuition." The college "nut" stuff of these boys is getting a little old and the audience would have willingly dispensed with their fun after 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 one; three bows.

No. 9—Capt. Gruber and Mile, Adeline. An Oriental animal spectacle. A top notch animal act, built around a remarkably trained elephant and a handsome horse, well dressed and staged, and in the spot just before would have held the entire audience to the finish. Thoroughly interesting and artistic throat. Twelve minutes; full stage.

Next Week: Clark and Bergman, Frances Kennedy, Myers and Moon, Dainty Marie, Clifford and Wills, Fords, Three Johns.—LOUIS.

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

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JOHNNY DOVE AND MABEL

New York, Oct. 25.—Johnny Dove and Mabel open at the Fifth Avenue Theater next week in an act called "The Camouflage 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.—Boyle 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 brought back to New York this week by Dr. Harry Freeman, who was sent at the instance of Harry Mountford for the vaudeartists' organization, to see that he got proper care. Dr. Freeman reports that Keough is not in good shape and may be ill for a long time.

J. J. MYERS RETURNS

New York, Oct. 24.—J. J. Myers, the attorney for the vaudeville branch of the Four A's, returned from Washington today. Mr. Myers attended a hearing before the Commissioner of Immigration on the question of the admittance of Italian opera choristers to this country. Decision was reserved and Mr. Myers will file briefs.

JOHN R. ROGERS SERIOUSLY INJURED

New York, Oct. 27.—John R. Rogers, the veteran theatrical manager, met with a serious accident at Atlantic City when an automatic elevator descended and caught Rogers' head in it. He was hospitalized. It was stated that Rogers was somewhat better, altho the nervous shock 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 concert page under the name of John Alden Carpenter, and Mr. Carpenter's photo was used on page 6, with the name of T. Roy Barnes above it.

The photo of Mr. Barnes is from the Moffett Studio, Chicago, makers of fine theatrical photographs. Paul Stone, formerly well known in vaudeville as a member of the team of Marmalon and Paul, is now theatrical and publicity manager for the Moffett Studio.

Attention, Wire Walkers

WANTED—Girl and Boy Wire Walker, to enlarge act; prefer boy that can make up as girl. State age, height and weight. Send photo. Act booked solid 1921. Answer JACK MOORE, Billboard, Crilly Bldg., Chicago, Illinois.

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WANTED—Clever Juvenile Woman

for one-time attraction. Also had to hear from Woman who can double piano and small straight part. Address DAN COLLINS, Reed City, Mich., Box 1, or Hotel Hermitage, Grand Rapids, Mich. (permanent address).

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AT LIBERTY NOV. 25,
"JUGGLING RAYMOND"
Care Billboard, Cincinnati, Ohio.

STORIES OF SUCCESS

By WILLIAM J. HILLIAR

(No. 1) FROM NEWSBOY TO JAZZ KING

The scene is laid in Circleville, O. The hero of our story is first discovered running down the main street crying: "Wuxtry. Wuxtry. All about terrible murders." Folks on their way home from business would always stop and purchase The Columbus Citizen, The Cincinnati Enquirer or The Chicago American from the barelegged kid who was destined to become eventually one of New York's celebrities.

He attended school, and when not occupied selling papers had to assist his father in the running of a small department store. Inasmuch as it was practically a ladies' wear store the customers did not want the boy to wait on them and asked for the lady clerks. Therefore he had to do odd jobs around the store, carrying bundles, etc.

Becoming consumed with a burning passion to see the world he took a train for Columbus, O., where he obtained a job at \$8 per week passing bills for a clothing house. While in the Ohio State Capital the different minstrel shows that came along inspired him with the idea that the stage was his proper sphere in life. Oh, how he longed just to be able to wear one of those minstrel coats. Being dissatisfied, his parents persuaded him to return home, where he joined the local boys' band and learned to play the clarinet. In his spare moments he used to hang around Cricket Smith's barber shop, where he learned what syncopation really was; in fact, he will tell you today that this negro barber shop was the best schooling he ever had.

Tiring of Circleville he hiked off to Columbus again and got a position in Goldsmith's Music Store wrapping up rolls of music, clearing windows, etc., but so persistent was he in his desire to become a great musician that before he left he could demonstrate every instrument in the store. It was during this time that he had the opportunity of meeting many actors, musical acts and comedians who came to Columbus and drifted into the music store.

At last he became desperate, and, kissing a farewell to his job, managed to get an engagement with Gus Sun's "Childhood Days." This was twelve years ago, he being seventeen years old at the time. Now being thoroly imbued with the idea that he had become a successful actor he determined to do a single, playing the clarinet, telling some jokes, etc. He signed a contract for \$22.50 per week, less five per cent, with three splits, paying his own railroad 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 munificent 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 pleasure 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 Billboard 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 College 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.

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 Palace 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 Wilkie 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 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 directions. 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

New York, Oct. 25.—Pal Morton has started rehearsals in a new vaudeville act written for him by James Madison. It is a single act. The Four Mortons have also ordered new material from James Madison.

BUZZELL AND PARKER BOOKED

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

FRANCIS AND OVERHOLT ROUTED

New York, Oct. 25.—Francis and Overholt are playing the Andobon 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 arrangements this week to book three additional houses upstate. They are the Family, Home, Collingwood, Poughkeepsie, and the new theater, Portchester. They will play four acts on a split-week basis.

ROY TOWNLEY IN NEW YORK

New York, Oct. 27.—Roy Townley, who was formerly in the Boston office of the U. B. O., has been transferred to New York. He will book the houses in Lawrence, Brooklyn, Salem and Haverhill. Townley was recently discharged from the military service.

CRESSY UNDERGOES OPERATION

New York, Oct. 27.—Will M. Cressy is in a local 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 WALSH MAY SAIL

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

The strike at the New Palace Theater Building, Cincinnati, which was the result of a dispute between the Bridge, Structural and Ornamental Iron Workers' Union and the Carpenters' District Council over installing the seats, was settled October 23, and the work is now going on.

WANTED AT ONCE

String Bass, Trombone, Cello, Saxophone. Must be good. Dauphin Theatre, Mobile, Ala. Pjetures. Six Days. \$30.00. Wire at once.

J. T. KERN, JR.,
205 Monroe Street, Mobile, Ala.

WANTED Band Director who plays strong Solo Cornet and doubles Violin, and wants to locate. Good opening to right man. Can also place a Painter and Paper Hanger who plays Clarinet, Solo Cornet or Trombone. A. M. POTTER, Morrison, Illinois.

Wanted, Trombonist

for Merrill's Famous Orchestra. Playing all big engagements. Salary no object. Wire or write J. T. ROOK, JR., week Oct. 27, Huntington, W. Va.; week Nov. 3, Point Pleasant, W. Va.

WANTED FOR WILLIAM BARRINGTON'S TWENTIETH CENTURY FOLLIES

Ten Chorus Girls. Musical Comedy People, all lines. Top salaries to regular people. Jess Button, please wire me. Tickets if we know you. Wire quick JIMMIE DEFORREST, Producer, 607 1/2 Franklin Street, TAMPA, FLORIDA

WANTED, FOR MUSICAL COMEDY

Prima Donna, with strong singing voice; must be good and have appearance. State age, weight and height. Enclose photograph and program. CAN PLACE union Musical Director, Carl Haller, write. Also union Carpenter and Electrician. Brass and Metz, write. Address KING & ATKINSON, Haymarket Theatre, Chicago, Illinois.

WANTED QUICK, TABLOID MUSICAL COMEDY COMPANY

About fourteen People. Ten to twenty weeks' engagement. Three shows daily. No Sunday shows. Will advance transportation. Wire lowest weekly salary and full particulars. Would like to hear from Harry Feldman; also Frank Rogers. W. B. SHERMAN, Sherman Theatre, Moosejaw, Sask., Canada.

WANTED

For Leroy Osborne's Baby Dolls

to join this week: Prima Donna, excellent voice; Baritone for quartette and parts; good Dancing, Harmony Singing Team, join immediately; Union Carpenter and Electrician; A-1 Advance Man, contract. Get busy. Pay your wires. This week, Auditorium Theatre, Winston-Salem, N. C.

WANTED

MUSICIANS ON ALL INSTRUMENTS

Just double stage or specialties; two Gen. Bus. Men. Just starting 13th solid year, winter and summer, cur record. Talks to hear from all old friends and those who have written before. Matagorda, Tex., week Oct. 27th; Bay City, week Nov. 3d; Palacios, Tex., week Nov. 10th. JENNINGS BROS.' TENT THEATRE.

BURLESQUE PEOPLE WANTED

FOR EMPRESS THEATRE, CINCINNATI, OHIO

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

Fifty CHORUS GIRLS WANTED Fifty

SALARY \$20 PER WEEK.

PRINCIPALS, CHORUS AND ACTS, ADDRESS

MOE MESSING, MANAGER EMPRESS THEATRE, CINCINNATI, OHIO

Keith's, Cincinnati

(Continued 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 Fredericks have a dandy little sketch in "Shopping." Langford is a talented comedian, and his line of patter went over nicely. Miss Fredericks assists him in a creditable manner and also did an excellent dance number. Fifteen minutes, in three; two bows.

No. 4—Edith Clifford has a most pleasing voice 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 minutes, in one; two bows, encore, three bows and a speech.

No. 5—The offering of the Morgan Dancers is a pretentious one, being a terpsichorean pantomime of the story of Attila, King of the Huns, who attempted to crush civilization over a thousand years ago. Twelve young women make up the dancing group and they showed a great deal of agility and grace. The four men in the company are very good. The pantomime dance is set in three scenes, and the mechanical effects in the finale brought forth much applause. Twenty-five minutes, in full stage, in one, and then full stage; two curtains.

No. 6—Helene Hamilton and Jack Barnes, in "Just Fun," have a line of comedy chatter in which the audience took a fancy. Their extemporaneous marriage ceremony bit created much laughter. Sixteen minutes, in one; two bows.

No. 7—A sensational closing number was that of The Lordons, three in number, who provided some thrilling and comical acrobatic stunts on the trapeze. A speedy offering. Seven minutes, full stage; two bows.—C. W.

TO REVIVE "HAMLET"

Chicago, Oct. 25.—Manager Ellis F. Glickman, of Glickman's Palace Theater, a Yiddish house on the Southwest Side, will shortly make a revival of "Hamlet," with Joseph Kessler, his leading man, as star. This week Friedman's "The Blind Painter," is the attraction.

POSTPONES FOREIGN ENGAGEMENTS

New York, Oct. 27.—Charles Dillingham has arranged for the postponement of Elsie Janis' foreign engagements, and she will tour the larger cities here, appearing November 10 in Baltimore. The name of her play, 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.

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. 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, Straights 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 and JEAN WILKIE

Comedian for First or Second Comedy, Black, Eccentric, Straights, Characters; lead numbers. We always deliver; name your best; stock preferred. Week Oct. 28, Picher, Okla.; close Nov. 1st. Wardrobe? Yes.

AT LIBERTY

BOB EVANS. Straight and Gen. Bus. for Musical Comedy, Burlesque and Tab. Up in all afterpieces, bits and ad lib. Lead numbers, sing lead in trio. Wardrobe and ability. Salary your limit. We do not book joint salary. Reliable managers, what have you to offer? Prepay your wires, a pay mine. Address care VIRGINIA HOTEL, Newport News, Virginia.

PEGGY CORELLA. Prima Donna and Gen. Bus.; 5 ft., 8 in.; weight, 145; Musical Comedy, Burlesque and Tab. Play parts. Up in afterpieces and bits. Ad lib. Sure. Salary your limit.

AT LIBERTY Ray—EWING & IRVIN—Adele

FOR MUSICAL COMEDY, TAB. OR BURLESQUE

Ray—Producing Comedian; some sure-fire bits; Straight, Light Comedy, Juvenile, Irish, Rube; Feature: Breakfast; 5 ft., 10 in.; weight, 160; lead numbers. Salary your limit.

Adele—Soubrette, Ingenue, A-1 Pony Chorus Girl, and not too good to double, lead numbers and produce chorus if necessary. Wardrobe and ability, 5 ft., 3 in.; weight, 112; age, 20. Salary your limit.

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

WANTED CHORUS GIRLS WANTED

PERSHING THEATRE, GALVESTON, TEXAS

Three matinees a week. Winter Stock. Direction, BOB GREER. Manager, R. S. SMITH. Friends, wire.

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

Specialty Team: Man, second comedy and gen. bus.; Lady parts and double chorus; state all; wire quick; must be ready to join at once; show playing Sun Time. Address MR. JAY MCGEE, Mgr. Week Oct. 27, Lyric Theatre, Elwood, Ind.

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 Pearl of Great Price," by Robert McLaughlin.

"HITCHY-KOO, 1919"

(Continued from page 9)

girls in charming crinoline costumes, proved a delightfully useful number.

Mr. Hitchcock gets an immense lot of fun out of a barber shop scene and as an Englishman in a steamship ticket office intent upon sailing to New York, who is persuaded into buying a ticket for India. Both are hilariously funny and he certainly sees them thru to a rough finish.

A travesty on Pocahontas and John Smith seemed proportionately long for its comedy values.

As usual, Mr. Hitchcock indulged in his informal 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 Presbyterian Churches instead of in a Theater."

Sylvia Clarke in "I'm an Anaesthetic Dancer" proved herself a Broadway fun genius of exceptional promise.

Prince White Deer and Chief Os-Ko Mon and other Indians danced amazingly.

Miss O'Denishawn's dance number proved highly attractive.

Joseph Cook, from vaudeville; Chas. Howard, Lillian Kemble Cooper, Ruth Mitchell and others rendered creditable assistance.

The dazzling costumes in the striking black and white effect in the first scene were exceptional in taste and beauty.

"Hitchy-Koo, 1919," is a unique and gorgeous production—in a class all by itself.—MARIE LENNARDS.

EXCERPTS FROM NEW YORK DAILIES

Evening World: "Hitchy-Koo, 1919," is as lavish as Hitch himself and he's really the whole show."

American: "Hitchy-Koo" is gorgeous and full of laughs."

Times: "Best revue in town; a hit."

Globe: "We do not want spectacle from Hitchcock factory, but get it. We want laughs and get more of them than in the usual revue."

Sun: Mr. Hitchcock is an entertainment in himself."

Herald: "Hitchy-Koo, 1919," a vehicle for the exploitation of the stars' unctuous humor."

Evening Sun: "Hitchcock revue has many interesting features."

WANTED

Pianist to double stage. Single or double specialty for Bits. Address URBAN STOCK CO., Presque Isle, Me.

Can Place at Once Six Chorus Girls (Top Salary)

Also Jew Comedian and wife. Write or wire. Long, pleasant engagement. WALTER H. MILLER'S CAROLINA CUPID GIRLS, care Terre Haute Theatrical Exchange, 25 1/2 So. 5th St., Terre Haute, Indiana.

WRITTEN TO ORDER, PLAYS, SKETCHES, ACTS.

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

Wanted, Producing Comedian WIFE DOUBLE CHORUS

Straight Man, wife double Chorus; Second Comedian, wife double Chorus; six Chorus Girls, Soubrette, double Chorus. Shows playing Gus Sun Circuit, exclusively. Tickets if I know you. Prepay wires. Address HAL HOYT, care Gus Sun Booking Exchange, Springfield, Ohio.

LATEST RELIABLE MINSTREL NEWS

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FINEST SHOW CARS EVER CONSTRUCTED

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around you in vaudeville except your own degree of ability. Remember, the material counts for half. You will find the cream of sure-fire stage comedy in MADISON'S BULGET No. 17—price ONE DOLLAR. Contents include James Madison's original monologues, parodies, acts for two and more performers, minstrel first-parts, 200 single gags, a one-act farce, etc. Send orders to JAMES MADISON, 1052 Third Avenue, New York.

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WANTED AT ONCE

Scenic Artist That Plays Parts

Also A-1 young General Business Man with Specialized Permanent stock. Address JOHN J. JUSTUS, Home Theatre, Hutchinson, Kansas.

WANT TO BUY WARDROBE TRUNK. Must be in best of condition and large size. Address BANDMASTER, care Coley's Greater Shows, Summerville, South Carolina.

MOVED—Terre Haute Theatrical Exchange

BILLY B. DRANE, Mgr., Rooms 7 & 8 Ball Bldg., 35 1/2 So. 5th St., Terre Haute, Ind.

IMPORTANT CHANGES IN THEATRE GUILD RUMORED

(Continued from page 5)

would indicate that the Guild has inaugurated an entirely new policy with the departure of Dunham and Peters.

Peters is at present occupied with the scenery for Arthur Hopkins' "Palmy Days," and sets for Laurette Taylor's new play. His future plans are said to include a long vacation in South Africa, which looks as tho he wanted to get a long ways off, and later to London, where he will join a group of people who will operate their own theater.

The present board of directors includes Helen Freeman, Lawrence Langner, Lee Simonson, Helen Westley, Philip Moeller and Maurice Wertheim.

The New York Theater Guild, the germ of which was the Washington Square Players, because of the unique principles of its organization and its singularly successful achievements, has commanded the attention of the theatrical world.

Their production, "John Ferguson," pronounced by many the greatest play of last season, had a phenomenal run throughout the hot weather and is still playing to crowded houses.

During the strike they stood alone, playing to capacity houses, not under miserably deplorable conditions of short-sighted scabs on the one hand and purposeful pickets on the other, but as one admirable example of a theatrical producing company which long has embodied in its contracts all that the Actors' Equity Association went on a strike to secure from the managers, and more, with remarkable results. That "John Ferguson" is such a success is only another proof of the wisdom of their independent guidance, especially considering the fact that this remarkable play had been on the market for three years for any one who wanted it, previous to its acceptance by the Guild.

Thus has this group of idealists, operating under their own laws of economic co-operation,

artistically and financially demonstrated their principles in a manner gloriously flattering to both mystic and materialist.

A so-called commercial manager would never have voluntarily proved the soundness of the several theories advanced by the Guild, which must be credited with introducing to America certain principles of the Russian and European new stagecraft to the enrichment of our American stage.

In bringing Rolfo Peters and Augustin Dunham to the front the Theater Guild has not lived in vain, even tho the Guild's loss may be the commercial theater's gain.—MARIE LENNARDS.

DETROIT SYMPHONY DEDICATES
NEW HOME

(Continued from page 6)

capacity of 2,200 and a completely equipped stage to accommodate large operatic and musical productions. The stage opening is 48 feet and the depth to rear wall 45 feet. There are 15 dressing rooms above the stage and as many below, besides commodious chorus rooms. The acoustic properties of the building are so perfect that the most delicate tones of the strings are clearly audible in every part of the building.

Compactness characterizes the construction throughout. The mezzanine floor is held back slightly under the balcony, which seats 1,000. The floor accommodates about the same number. The mezzanine is of horseshoe shape and contains 25 boxes. The lighting effects are soft and pleasing to the eye and are shed from canary colored bulbs. The colorings in the decorative scheme are of the Italian renaissance and are subdued and harmonious.

Kitchener, Ont., is soon to have an opera house which has been sought for, for some time. Work on the project will begin in the near future.

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FUMIGATING

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

NOT A POISON TO MAN OR BEAST.

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BARGAINS IN MAGIC Our list is now out. It contains New and Second-Hand Magic. It's free. SILVEY & BUGDON, 239 E. 9th St., 8. Boston, Massachusetts.

WANTED, LADY
PIANO PLAYER

that can work in acts; Novelty Performer that can change. Useful Medicine. People wanted. State lowest terms if I know you. FRED ELZOR, Eldred, Pa.

MARVELOUS NELSON

Fighting Traps and Iron Jaw Act. Closed his Fair season at Mt. Sterling, Ky., and has signed up his act with the Fashion Plate Bazaar Shows.

WANTED—STRAIGHT MAN.

Jew Comedian, Sister Team, six Chorus Girls and Boys, Agent, State lowest. Pay own. Join on wire. Bob Warner, Millan Hodges Reader, Phil Ehart and other useful people writes. MANAGER HONOLULU CO., Worthington, Nov. 1; St. James, 3; Madella, 4; Waterville, 5; St. Peter, 6; New Elm, 7; Tracy, 8; Minneapolis, 9.

PLEASANTVILLE, N. J.



HERE ARE TWO SENSATIONAL HITS FROM THE PEN OF
ANITA OWEN

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

YOU WILL WANT THESE TWO SMASHING HITS. THE COUNTRY IS GOING WILD ABOUT THEM

MARY, YOU MUST MARRY ME

A HEART SONG IN WALTZ TEMPO

LAND OF MY DREAMS A NEW WALTZ BALLAD

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

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

FLOZARI

NEW TEAM FORMED

Happy Jim Dumont and Clara Smith To Tour Loew Time



Happy Jim Dumont and Clara Smith have joined hands and will introduce Mr. Dumont's new blackface act in vaudeville. They are both good singers and dancers and the act is a novelty. They will carry their own scenery. The act is a typical Southern scene, introducing plekaninnes dancing on the levee and Aunt Dinah and Uncle Eph's birthday on the plantation. Mr. Dumont is considered one of vaudeville'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. Archie Silverlake, known as the Aerial Silverlakes, will soon open in vaudeville with a new and novel aerial creation. They closed their fair season October 16 at Topsham, Me., and jumped direct to Camden, N. J., for a brief visit with their two sons, Melvin and Eddie, who are attending school at that place.

GRIFFIN TO FEATURE BENWAY

San Francisco, Oct. 25.—Sam Griffin, the Pacific Coast producer, is arranging to feature "Happy" Benway with his San Francisco Minstrels. Benway is to report in Faisco when he finishes his tour with the Seven Honey Boys, now on the Orpheum Circuit.

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, Pa., and is with his wife, who is ill at the home of her mother.

Madame Marguerita Sylva has temporarily discontinued her vaudeville tour to make her American debut as a screen star.

Willa Holt Wakefield 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 erected at Fourteenth street and Euclid avenue and E. 101st street and Euclid avenue.

The Palais Royal, in New York, opened its new season last week with Madame Destree 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 cities of the world.



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Likly Make, Regular.....	\$65.00	Wardrobe Trunk	\$39.50
Indestructo Make, Regular.....	85.00	" "	57.50
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Monroe Special Theatrical Wardrobe Trunk.....			37.50

All our Trunks are guaranteed for five years. Trunks bought, sold and exchanged. Trunks repaired at short notice. Second-Hand Dress and Wardrobe Trunks.

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THAT DIFFERENT DANCER

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

FLO. ROCKWOOD,
 Hotel Hannah, Cleveland, Ohio.
 BELL PHONE, PROSPECT 521.

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 "Home of the Profession."
 Jackson Boulevard and Halsted Street, CHICAGO.
 Rates, without bath, \$6.00 per week and up; with bath, \$7.00 per week and up.
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SCENARIOS
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A GET TOGETHER CORNER FOR ALL WHO WRITE OR USE AMUSEMENT MATERIAL

COMMUNICATIONS IN CARE OF OUR NEW YORK OFFICES

STOP AND THINK!

ARE YOU GETTING ALL THAT IS COMING TO YOU?

Some folks are being "gypped" out 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 plank-steak commission to hand them a corned-beef-hash engagement.

Vaudeville 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 stuff, which takes time and thought, when they may not land a market for it, or get what it is worth if they do.

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

Song makers, composers and lyric dopsters alike, are giving up all hope of getting anywhere unless they are on the inside of the game, while songs and music come out that can't hold a candle to what they have written.

Theatrical producers are spending heaps of iron 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 staying off the landlord, hoping and praying, while their manuscripts are clogging up a desk drawer 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 walk out when the stuff is run.

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

Pictureplay writers are seeing reports of the vast sums the producers are paying, and then getting a tenth of the same amount when their stuff is accepted once in a while. Then they see it altered and shifted and maltreated until it gets a panning that gets their next story shot back to them so quick they hardly know it has been away from home.

JUST OUT

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Each act an applause winner.
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They'll make good on any bill.
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On all of Broadway's latest song hits. Each one is full of pep.
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For two males and one female. This act is a 24-karat, sure-fire hit.
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For four males. This act is alive with humor of the rib-tickling kind.
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entitled "The Man Tamer." It's a scream from start to finish.
- Great Talsid Comedy and Burlesque**
entitled "Yankoo Doodle." It's bright, breezy and bubbles over with wit.
- AN ACT FOR TWO FEMALES**
This act will positively make good.
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with side-splitting jokes and hot-shot cross-fire gags.
- GRAND MINSTREL FINALE**
entitled "At the Circus." It will keep the audience yelling.
- HUNDREDS**
of cracker-jack Cross-Fire Jokes and Gags, which can be used for sidewalk conversation for two males and male and female.
- BESIDES**
other comedy material which is useful to the vaudeville performer.

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WM. McNALLY
81 East 125th Street, New York

BILLY B. 25 1/2 So. 5th St.

There's more folks than these who are being "gypped", for the burlesque wheels are not pulling 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 fresher ideas and stronger parts would hand them; while the clever idea makers who could give burlesque a big push upward are not being 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 warrants, you are!

You're "gypping" the other fellow. He's "gypping" you.

Yet neither of you means to "gyp" the other. It isn't all his fault. It isn't all yours.

The whole trouble is that you both ought to get together.

The 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 supplies the vaudeville material.

Vaudeville writers can get better prices and more good orders by getting together with the players.

Song publishers can sell bigger editions by getting together with the lyric makers and the composers, and these must do their part by meeting the other chap half way.

It's that way with the motion picture exhibitor, 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 lot of the trouble.

Neither side can do it all alone.

The writer can't do his beat unless 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.

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 you want to know. 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 vaudeville writers spare the time and money to hunt the song marts.

Moving picture editors get more scripts than they could send back with letters 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.

Here it is. Step right into this corner and tell the world your side of the thing without wasting time or money.

This department is here for the benefit of the folks who write and for the benefit of 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 help-one-another discussions.

Vaudeville players, you are invited. You may be 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 need to do is to shoot in a call for help, and the Corner will try to put you in touch with somebody 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 writer any tips on what sort of material goes high, he'll try to supply that kind of ideas.

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 yank them out of the path of the stinging bee of being "gypped."

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. Talk here about your mistakes, if you want to. It will save somebody else from making a bull in the same pasture.

Everybody welcome—nobody barred. That's the idea of this get together corner. The bigger you are the better we'll appreciate what you have to say, and the smaller you are the more we'll try to do to help you grow.

Stop and think!
Are you getting all that is coming to you?
Unless you are giving everybody else all that is coming to them, you're not.

Capital and Labor are not the only forces that need somebody to bring them together, somebody who has a feeling of good will toward both and who can see each side and sympathize with all the troubles of both.

The writer and the user of amusement material needs that sort of friendly chap and here in the corner they can find him.

Maybe you need help.
Maybe you 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 you are not getting your share, you certainly are going to be welcome here.

In this corner nobody will have any personal axes 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 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 upward?

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

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

Bea Streeter Aldrich, one of the clever 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 originality and the quick wit that the picture game needs. But—and that little word is a wide gulf with no bridge to cross it yet—she has reasons.

Here they are.

"I know how to write an understandable synopsis," writes the lady, "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."

It's the truth! The folks who can write fiction good enough to bring them orders from top notch magazines, have no time to fool 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 shoveling out his or her "done" stuff without regard in many cases to its suitability for the screen, just because the producers are howling for it and are willing to pay big 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 stuff that these coming big writers can apply their talent better to the fiction field and get in on the picture "velvet" later on. That is why so many of the books and plays now being screened turn out to be poor pictures.

They are planned for fiction, and that

means that they are written with a heap of literary style, a bunch of dialogue, a lot of stuff that isn't any use when it comes to making it over into a picture.

The stuff that makes good reading doesn't very often make good picture. The play doesn't often suit the audience of the screen. The technical handling of a given idea is just as different for a book and a play as it is different in these two from the handling it needs to make it good picture material.

Yet there is this lady with an expressed willingness to submit material that is good, suitable 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 big majority. But she has put it right when she says "One scarcely knows whether it pays for a fiction writer to dabble in scenario writing or not."

It is hard to figure whether it pays anybody to go out after the necessary hard study that is necessary to get the hang of the screen technique. The day of slip-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 this form of entertainment; and what good is all that study when it's almost impossible to know what the producers plan to do, what they will use, what they don't want, and when they are going to change their minds and not want anything at all.

Still it is worth while bothering. For the screen story makers are going to wake up. 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 screen-script 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 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 between writer and producer—"the lady goes on in her letter, 'so that I wouldn't have to spend time (to ferret out some desired information) 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 bring around. The same spirit between vaudeville player and writer, between the theatrical producer and those who write the plays, musical comedies, burlesque, and so on, between the song man and the creator of the song, music and words, as well as all the rest of the users and writers of amusement material.

It is just as Mrs. Aldrich says, it is hard to find out 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 stuff that comes in by the carload and is hopeless, useless and wasted effort, there will be a big improvement in the quality of their contributions from the outside.

The better these contributions, the more chance there is for more "Miracle Man" pictures.

(Continued on page 104)

GET ON THE STAGE

VAUDEVILLE

Illustration of a woman in a showgirl costume.

Get on the stage! Fastening profession. Big salaries. Experience unnecessary. Splendid earnings. Opportunity for travel. Theatrical agents endorse my methods. Thirty years' experience as both manager and performer. Illustrated book, "All About Vaudeville." FREE. Send 5 cents postage and state age and occupation. **FREDERIC LADELLE, Box 291, JACKSON, MICH.**

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MY VIEWS ON LABOR

—BY—

HARRY MOUNTFORD

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

"I hold the same views as Abraham Lincoln, President Wilson, Pope Leo XIII and John D Rockefeller, 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 newspapers 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, on May 15th, 1891 (in these quotations remember that the worker or the workman is the actor and the capitalist is the manager or employer), and, therefore, I quote from it at length:

"By degrees workmen have been given over, isolated and defenseless, to the callousness of employers and the greed of unrestrained competition."

"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 politic. Each requires the other; capital cannot do without labor, 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 earnings 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 speculators, 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 employers 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 organization and their work."

"A sense of his own insufficiency urges man to seek help from others. Holy Writ says: 'Two together are better than one, for they have the advantage of their society. If one should fall he is supported 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 organized 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 capable 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 decided 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 Organization, 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 President 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 talking about William Randolph Hearst, and he said:

"It is a particularly easy thing for an unscrupulous newspaper man to hide behind the green shade of a lamp and put his foul, dirty pen into the slimy ink that would destroy the character and standing of other men. But it is a hard 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 challenge to meet him."

Do you get the "Green"? He might have been thinking about the Silme Sheet, because the situation fits so well. I have challenged this man Silme repeatedly, and always he has ducked the issue. Even in his so-called libel suit against me for half 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 witness stand.

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

Is it not a fraud to sit in front and criticize a show and then go round and knock at the actors' dressing room doors and ask if they want to advertise in the paper, and present a card 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 broad, high foreheads which denote intelligence; you would see in their clear, flashing eyes the light of genius; you would see in their firm, well-modeled lips the power of language, and in their clean-cut faces the stamp of a well-regulated, clean-living life. You would find them in their leisure moments studying the history of the drama, improving their knowledge of literature, and comparing the relative artistry of past and present vaudeville 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 any one of them ever writes about anybody else.

There was some very funny evidence given by the witnesses for the U. B. O. at the last hearing, but I think, for real unconscious humor and as a true exposition of a man's state of mind, that of George McFarlane's is the hilt. 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. He replied he was, but resigned when the trouble commenced and was one of the first to join the Fidelity League.

Now suppose that the N. V. A. dies or becomes absorbed by some other organization, and suppose the Fidelity League dies or becomes 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 interview the representatives of the U. B. O. had with the so-called voluntary (?) witnesses in which they persuaded (?) them to give evidence.

But I'm not angry with them. I'm not cross with them. I am only filled with a great pity and sorrow for them, and shudder at the pathos of a situation where men and women can be compelled to forswear their solemn obligation and can be forced on oath to deny their inmost 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 Halperin 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 he write it, or did he send an angel to announce it to her, or was it her agent, Bentham?

I am certainly going to the opening performance of George M. Anderson's (better known as Broncho Billy) next production, in which Miss Halperin appears, and I am going to carefully observe if I can see or notice any little thing in his show, or her performance, that 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 anybody 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 Almighty, that you are not in partnership with the Creator, but that you are just a vaudeville artist, humbly trying to improve your art, your condition, moral, economic and financial, with perhaps a little 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.

CONCERT AND OPERA

CLASSIC DANCING-CHAMBER MUSIC-SYMPHONY CONCERTS

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

YOUNG ARTISTES

Who Are Winning Success

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

Among American concert singers who are becoming well known in the musical world are Betty McKenna and Melvena Passmore. Miss McKenna last year had a most busy season, and her rest in the Rocky Mountains and in Colorado has benefited her very much. Before finishing last season Miss McKenna was soloist at one of the Leman Symphony Orchestra concerts in Atlantic City, where her beautiful voice and charming personality won her great success. Altho known principally as a recital singer she has made a special study of all the standard oratorios and will fill a number of oratorio engagements during the season of 1910-1920.

Melvena Passmore, the young coloratura soprano, sprang into prominence over night, almost. Her recent appearance at the Lockport All-American Musical Festival gained for her many friends and admirers. In the Lockport "Union-Sun and Journal" Prof. Robert A. Bartholomew wrote:

"Miss Passmore uses an exquisite pianissimo, over which she has absolute control even to the extreme high register of the voice."

The New York Morning Telegraph wrote:

"Miss Passmore was absolutely a newcomer. However she came off with flying colors, and immediately won the sympathy and hearty applause of the discriminating audience of artists, managers and music publishers."

A most busy season has been arranged for Miss Passmore.

FREDERIC LAMOND

To Tour United States

New York, Oct. 27.—Announcement has been made that Frederic Lamond, the famous pianist, and a recognized authority on Beethoven, will soon come to America for the purpose of making an extensive recital tour. Mr. Lamond, who is a Scotchman, spent several years in European countries and enjoys an international reputation because of his understanding of music and also his interpretative ability.

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 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 Dvorsky's orchestral work, "The Haunted Castle." The premiere of this composition occurred at one of the Philadelphia 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

"The Wayfarer," the big religious spectacle which was presented at the Methodist Centenary in Columbus, O., last summer, will be given in New York for probably five weeks, beginning

December 15. The production, which will be given in Madison Square Garden, will be on a more elaborate scale than when given in Columbus. Lawrence H. 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 follow Biblical history.

THREE SCHOLARSHIPS

Offered American Oboe Players

Walter Damrosch, conductor of the New York Symphony Orchestra, has decided to donate three scholarships for oboe, which is considered the rarest of wood wind instruments in this country. The idea of this is to promote a higher standard of artistic efficiency among the younger American wind instrument players and thus enable American orchestras to rely more upon native American oboe players.



BETTY MCKENNA

talent. Mr. Damrosch will pay for three years' tuition at the Institute of Musical Art for three students of the oboe, and in addition will give each student \$400 a year for the three years toward their living expenses, and has requested that the judges for the candidates shall be Frank Damrosch, Arthur Bodansky, the president of the American Federation of Musicians, the president of the New York Musical Union and the professor of oboe at the Institute of Musical Art.

NEW OPERETTA

By Two Well-Known Cincinnatians

A two-act operetta, "Twilight Alley," has just been completed by two well-known Cincinnatians. Mrs. Henry Backus wrote the book and Paul Bliss, one of the most talented composers in this section of the country, composed the lyrics and music.

STILLMAN'S NEW ENGLAND SYMPHONY

Given Twenty-Third Performance at All-American Musical Festival

At the Worcester (Mass.) All-American Musical Festival, which occurred recently, Dr. Edgar Stillman Kelley's New England Symphony was given the twenty-third performance and was given a most enthusiastic approval. Dur-

ing the festival a dinner was given for the two American composers, Henry K. Hadley and Dr. Kelley.

GREENWICH HOUSE

Successfully Tries Out Music As An Americanization Medium

New York, Oct. 27.—Under the auspices of the War Camp Community Service, the department of Community Singing last week tried an experiment in the use of translated folk songs as an Americanization medium. The trial was made at the Columbus Day meeting held in Public School No. 95, New York City, under the auspices of Greenwich House for the Italian residents in the neighborhood of that settlement.

The community singing was under the direction of Mr. Frederick Gunther, song leader, and the program commenced with such American songs as "America," "Till We Meet Again" and "Long, Long Trail," then Mr. Gunther led the singing of three Italian songs, "Santa Lucia," "O Sol Mio" and "Funiculi-Funicula," explaining to the audience that Americans like to sing their Italian songs, but liked to sing them in English and requested their help in this. Then the words were thrown upon the screen, first in Italian, then in English, when it was observed that the singing was even better



MELVENA PASSMORE

in English than in the Italian tongue. In the opinion of Judge Pressel the singing of the folk songs in this manner is one of the finest Americanization schemes he has ever observed. This method could be used to great advantage in other settlement houses and community centers.

ST. LOUIS SYMPHONY ORCHESTRA

To Give Opening Concert at Coliseum

St. Louis, Oct. 27.—The first concert of the season of the St. Louis Symphony Orchestra will be given at the Coliseum November 9. Mme. Francesca Peralta, prima donna of the Scotti Grand Opera, will be the soloist, and a special program is being prepared by Conductor Zach for the opening event.

Have 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 Park Theater on Tuesday, Wednesday and Thursday evenings of this week the Society of American Singers will present an all-star cast in "Faust." Francis MacLennan, whose only operatic work in New York has thus far been in the role of "Parsifal," which he sang in English, is to have the name part. Mr. MacLennan has sung "Faust" in many of the principal European musical centers, and his debut in the metropolis will be a distinct novelty. The role of "Marguerite" will be taken by Marcella Craft, and Henri Scott, the well-known basso, will be heard as "Mephisto" at all the performances. Morton Adkins will sing "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 rapid progress is being made with the community house and her husband are having erected at Greenwood, a suburb of Indianapolis, Ind.

Mr. and Mrs. Polk, in planning and erecting this community house, are bringing to a fulfillment the plan of Mr. Polk'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 house will have an auditorium with a seating capacity of 1,000. There are many smaller rooms in which the various clubs may meet. There will be a banquet hall, a library, a gymnasium with a swimming pool, and every facility to make the house a true community one. Work has been progressing very rapidly, and Mr. and Mrs. Polk expect to dedicate the building December 1.

In order to encourage young American composers Mr. Polk is planning to hold a musical assembly in the spring and has selected as a tentative date the last week of May. She will offer for this first assembly a prize contest in which Indiana composers only will be eligible. A prize is to be offered for the best folk song and one for the best classical song. The judges for the contest will be announced later. Only those composers who have never had one of their compositions published will be allowed to compete for the prizes, and in making this condition Mrs. Polk explained that it is her desire to encourage the unknown, inexperienced composers, as they are the ones who are having difficulty in obtaining recognition. Mrs. Polk knows whereof she speaks, inasmuch as but a few years ago, when her first songs were written, and she endeavored to have them handled by a recognized music house, she encountered difficulties which at first seemed unsurmountable, and appreciating that a good many young composers are not able, for financial reasons, to obtain recognition, Mrs. Polk hopes by creating a contest in each State of the Union, to eliminate discrimination and opposition to native composers, and also encourage more young American composers.

Mrs. Polk is a member of the National Federation of Music Clubs, in charge of the Junior department, and her compositions are well known and used by singers all over the country.

Walter Damrosch, director of the New York Symphony Orchestra, has received the official invitation from the Italian Government requesting that the New York Symphony Orchestra be its guest during the concerts in the various cities of Italy next spring.

GENEROUS PRIZES

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

Philadelphia, Oct. 25.—Singers and instrumental musicians are being invited to enter a contest to be held at an Eisteddfod, under the auspices of the Young People's Society of the Welsh Presbyterian Church in Witherspoon Hall, the afternoon and evening of next New Year's Day. A generous list of prizes is offered, the largest of which is \$250, to be awarded the best chorus of mixed voices, from sixty-five to eighty in number. The next highest prize, \$100, will be awarded to the best male and female chorus of thirty to forty voices. Then there will be cash awards for the best church choir, the best juvenile choir, mixed quartet, male and female quartets, trio and duet. For the soloists \$20 will be given to the successful soprano, alto, tenor and baritone. In the instrumental class the contest covers string quartet, piano, violin and harp solo. The judges will be Dr. J. D. Morgan, of Wilkes-Barre, Pa., and Frederick F. Leonard, of Philadelphia. Any one desiring full particulars of the contest may obtain same by addressing the secretary, E. S. Pierce, 3047 Gault street, Philadelphia.

GERMAN OPERA

Permitted in New York City

Altho the peace treaty is still unsigned, and conditions in many respects are the same as they were several months ago when German opera was prohibited, the authorities in New York City have permitted a company, many principals of which consist of their German origin, to open a season of opera, during which all operas will be sung in the German language. 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 American people certainly should insist that all opera be sung in the English language. Now, if ever, is the time for us to insist that the use of the German language should especially be banished from the opera stage for good and well established reasons. The American public should insist and see to it that never again on an American stage shall opera be sung in the German language.

The Musical Art Society of New York City, which was founded by Frank Damrosch, its present director, will give two concerts at Carnegie Hall this season. The first concert will take place December 16, and the second on April 3.

FREDRIC FRADKIN

Fredric Fradkin, who is the concertmaster of the Boston Symphony Orchestra, was the first American to be honored with this position. He is a native of New York State and received his early musical education in America, and later studied at the National Conservatoire in France, where he received the first unanimous prize, the only time an American violinist has been so distinguished.

Later Mr. Fradkin continued his studies with Viare. He has served as concertmaster with the Bordeaux Opera Company in France, with the Louis Ganna Orchestra at Monte Carlo and in 1914-15 held this position with the Russian Symphony Orchestra of New York. For the following two years was with the Dniageff Ballet 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.

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CONCERT AND OPERA NOTES

On November 11 Mischa Levitski gives a recital in Orchestra Hall, Chicago.

On November 22 the Philadelphia Symphony Orchestra will give a concert in Columbus, O.

For the October 26 recital of Fritz Kreisler at Carnegie Hall the entire house was sold out ten days before.

The Women's Club of Columbus, O., has arranged for a concert to be given by Minnie Tracey on December 15.

On October 14 Clarence Eddy, the celebrated organist, gave a recital in Kimball Hall, Chicago. This was Mr. Eddy's first appearance in Chicago for ten seasons.

The New Symphony Orchestra has been engaged for the January 21 concert of the Schola Cantorum, New York City. Kurt Schindler will direct both the orchestra and the chorus.

An entire opera company for New Orleans recently arrived in New York from France. Arriving on the same boat was Albert Wolff, conductor of French opera at the Metropolitan.

Three new songs, "Just a Ray of Sunshine," "My Garden of Roses" and "We Sing to You, America," by Grace Porterfield Polk, are being issued thru the music house of J. Fischer & Bro.

Umberto Sorrentino is already booked for 42 concerts during the 1919-1920 season. The concert tour of this young artist opened at Altoona, Pa., October 14 and he is meeting with great success.

On November 9 Gretchen Dick will give her 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.

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

subscriptions before the increase of prices went into effect on Saturday.

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

On November 11 the Central Concert Company, Chicago, will give their next concert, the soloists for the occasion being Anna Case and Maud Powell.

John O'Sullivan, the Irish tenor, who met with such success last season with the Chicago opera, will also be heard 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 concert of the musical season was given in Carnegie Hall. The features of the program were Rosa Ponselle, dramatic soprano of the Metropolitan, and Riccardo Stracclari, baritone of the Chicago Grand Opera Company.

The Culp String Quartet of Cincinnati has returned from an extended and most successful tour thru Michigan, Wisconsin and Illinois. Among the novelties introduced by the quartet is a serenade in four movements, by a gifted young American composer, Corneliussen.

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.

At the convention of the Ohio Federation of Women's Clubs, held in Cleveland recently, music was given special place, and various speakers presented the claims of American composers and told of the progress of general public senti-

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 chorus. Mr. Coffin is from Keene, N. H., and has won considerable reputation by the conducting of many musical festivals throughout New England.

The Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, opened its season at St. Paul last week, and the series of concerts are causing an unusual amount of interest. The orchestra this year numbers 85 members, eighteen of whom are new this year.

Oliver G. Wallace, organist at the Liberty Theater, Seattle, and author of Hindustan and other popular song successes, has just written an Oriental number which was included in the Sunday 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 donna, has returned to the Chicago Opera Company in order to begin rehearsals for the leading role in "Madame Crysantheme," also to again resume the part of "Madame Butterfly." Her recent tour in South America was a great success.

The winners of the prizes offered by the Illinois State Federation Music Clubs are Ebba Sundstrom, violinist; Lola Harsch, pianist, 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, 1405 Broadway, New York City.
Catherine A. Bamman, 53 West 39th st., N. Y. C.
May Beegle, Union Arcade Bldg., Pittsburg.
Central Concert Co., 811 Olive Bank Bldg., Detroit.

P. Joseph Congdon, Binghamton, N. Y.
Gertrude F. Cowen, 1451 Broadway, N. Y. City.
Harry Culbertson, 1415 Hyde Park Blvd., Chicago.

London, Charlton, Carnegie Hall, N. Y. City.
Elizabeth Cueny, 4254 Olive st., St. Louis, Mo.
Jules Dalber, Aeolian 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 st., New Haven, Conn.

Annie Friedberg, 1425 Broadway, N. Y. City.
M. H. Hanson, 437 5th ave., New York City.
Wendell Heighton, Auditorium Bldg., Minneapolis, Minn.

Thaenael & Jones, Aeolian Hall, New York City.
Evelyn Hopper, Aeolian Hall, N. Y. City.
R. E. Johnston, 1451 Broadway, N. Y. City.
Kate M. Lacey, Chamber of Commerce Bldg., Columbus, O.

L. A. Lambert, 287 Washington st., Portland, Ore.
Lee Keedick Musical Bureau, 437 5th ave., New York City.

Francis P. Loubet, 1482 Broadway, N. Y. City.
Daniel Mayer, Aeolian Hall, New York City.
All Chicago Musical Bureau, 1521 Kimball Hall, Chicago.

Metropolitan Musical Bureau, 33 West 42d st., New York City.
Music League of America, 1 West 34th st., New York City.

S. C. Oppenheimer, Sutter & Kearny sts., San Francisco.

Julian Pollak, 47 West 42d st., New York City.
Paul Prentzel, 48 Park Pl., Waterbury, Conn.
John Russon, 292 West 52d st., New York City.

Cora M. Stevenson, 819 Buckeye st., Hamilton, Ontario, Sawyer, Aeolian Hall, New York City.
Charles L. Wagner, 511 5th ave., N. Y. City.
Warren Concert Bureau, St. Paul, Minn.
Alfred Wiley, 1046 4th ave., Huntington, W. Va.
Winton & Livingston, Aeolian Hall, N. Y. City.
Wolf-ohn Musical Bureau, 1 West 34th st., New York City.

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MUSICAL COMEDY

COMIC OPERA, SPECTACLE, PAGEANTRY

TAB SHOWS

UNUSUAL PLAY

Will Be "Autumn Scandals"

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

Chicago, Oct. 25.—When "Autumn Scandals" reaches the Winter Garden shortly, the patrons are going to see something which, maybe—maybe, mind you—will be better than the de luxe productions that that select and elegant resort has been accustomed 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 Bennett.

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 producer-directors that Chicago has developed.

The cast of "Autumn Scandals" is made up of Little Mary Jane, soubrette; Adele Jason, prima donna; Bryant and Stewart, daffydills; Julius Jenkins, light comedy; Mile. Marion, assisted by Martinez Randall, dancers; Charles Shomon, straights, and ten choristers, whom Mr. Bennett had better keep as far away from Mr. Ziegfeld's eye as possible. Mr. Bennett is striving to give the Winter Garden the best revue it has ever had, which, admittedly, involves effort and brains.

The choristers are Helen Orb, Babe McIntyre, Genevieve Turner, Trudie Schrader, Lillian DeForest, Virginia Lee, Jane Forster, May Smith, Grace Reahms and Ruth Smith.

The book of the piece is by Dave Wolfe, music by Felix Rice, specialties by Henry Cohen and Frank Magene, costumes designed and executed by Mazie Cleland, scenery by the Shepard Studios, and the entire production devised and staged by Virgil Bennett.

"NIGHT IN HONOLULU" CHANGES

Chicago, Oct. 26.—Barnea & Keeney have made some changes in the cast of Company B of "A Night in Honolulu." 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 the place 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 advance. Tom Keeney told The Billboard that the third company of "A Night in Honolulu," now being formed, will open Thanksgiving. He said 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 Walsh in the coming tour of the musical farce comedy, "A Mischievous Kid," announces that the company is now complete. Gertrude Walsh will play the title role, which is a protean character and allows her to assume the "boy" part, also her famous soubrette role. Mr. Rowe will depart from the usual

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custom and will be seen in the comedy policeman's wardrobe. Betty True will be prima donna, Florence Arnold, ingenue; Babe Palmer, soubrette; the gifted French actress, Noelle Herbert, character lead; Louise McCreery, male impersonator and juvenile leading lady, and Josephine McCreery, dialect comedy, while the comedian contingent includes those good oldtimers, Bennie Mack and Frank Wilson. The musical numbers will be a feature, and Mr. Lowe has arranged a witty dialog.

The show will go out of Detroit and tour West and Southwest to Texas and the Pacific Coast and return thru Montana and the Dakotas, then go into Canada and back to Detroit. A long season is expected.

TO SUPPORT HARRY BULGER

New York, Oct. 26.—Among the recent engagements made for the support of Harry Bulger in "The Flirting Princess" are Lillian Goldsmith, Tom Grady, Katie Rooney and Walter DeWolf. The show is now in rehearsal and opens November 8 at Poughkeepsie, N. Y.

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

"PRETTY BABY" TO FLORIDA

After a few more stands in South Carolina the Jimmie Hodges musical comedy, "Pretty Baby," will go into Georgia for two dates and then Florida for about two weeks. Following the 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; Eddie O'Neil, electrician; Upslur Bowen, musical director, and Mlle. de Elise, wardrobe mistress.

In the cast are Eddie Raye, Jonnie O'Neil, Tom Williams, Norman Coudy, Eva Lappin, Fred Howard, Edgar Lee, Harry Rosenberg, Roy Satter and Joe McAnnelan. Billy Newton does a dance specialty, while in the chorus are Loretta Allen, Daisy Phillips, Hattie Jeffries, Gay Graham, Billie Watkins, Elsie Morton,

Musical Comedy Productions

"FAIR HELEN"

"FAIR HELEN"—Modern musical fantasy founded on Offenbach's celebrated opera bouffe, "La Belle Helene." Staged by Richard Orlynski. New version supplied by Austin Strong; lyrics by Charles H. Towne. Designed and painted by Joseph Urban. Presented at Majestic Theater, Boston, October 20.

THE CAST:

As they appear in the play
Andrew G. Galchas, the right hand of gods and kings George S. Trimble
Phil-O-Comos, assistant in tricks
Seymour Clarke
Ruth-I-Cies, who makes thunder to order.....
John F. Henry
Helen the Fair Marcia Van Dresser
Orestes, the fateful son of Agamemnon
Hertha Elvira
Parthenic, Scandalettes of a high order.....
Lillian Kramer
Lecena, Scandalettes of a high order
Kathleen Jones
Paris, a foreigner, of the famous apple
James Harrod
A Vestal Union Messenger Effie Smith
Ajax, the First, a twin Percival Vivian
Ajax, the Second, another Le Roi Operti
Achilles and his iron heel Louis Dean
Agamemnon, very royal J. Parker Coumbis
W. J. Menelaus, the husband
Harry Macdonough
Bacchis, the Queen's maid and aide-de-camp.....
Stella Gilmore
Phryne, what a girl Helen Leonard
Clio, a street-dancer Muriel Ridley
Xeno, a boy Alexander Umsky
Warriors, Peacemakers, Mighty Fine People and Just People.

Austin Strong has pushed "La Belle Helene" several thousands years ahead and we find the characters as history places them working in a 1920 atmosphere. The timely burlesque is greatly amusing and was well received by the Boston playgoers. The principal parts of Helen and Paris were sung and acted by Miss Van Dresser and Mr. Harrod, who rendered their numbers in a captivating manner. Mr. Macdonough as the husband of Helen was delightfully clever and, with George S. Trimble, the other comedian, put over many amusing situations. The settings were one of the most beautiful that Boston has ever seen. Here is a wonderful chance for lighting effects, but the producers have overlooked the fact that there is too long a display of bright color without breaking up in the first act. The music of Offenbach's opera bouffe has been unchanged, but the text has been remodeled to suit 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 Herbert. Staged by Priestly Morrison. Direction of A. G. Delamater. Produced at Central Music Hall Theater, Chicago, Thursday night, October 23.

THE CAST:

Joseph Pulaski Walter Wilson
Teresa Pulaski Ferike Boro
Toal Petronial Antonio Salerno
Marie Pulaski Margaret Owen
Ivan Petrokoff George Stuart Christie
Georges Duval Edward Foster
Jacques Baron Hubert Wilke

Charles F. Horner's venture as manager into the unknown (for him) depths of the theatrical sea gave promise of early oblivion, so far as the public is concerned, on its opening night. The forced interest a heavily-papered, first-night house displayed cannot offset the verdict of the theatergoer and theater critic.

The book, by Edward Locke, has flashes of his genius in its repartee, but one wonders if he should be charged with the general incongruities of the story, in view of the playwright's ability. Mr. Horner himself has sometimes displayed in the lyricism and chautauqua field. Horner himself discreetly keeps his name from the advertising and programs.

The story is of the Polish composer, who works for years on an opera in which his daughter a supposedly remarkable singer, is to start. Just before the opera is to be staged the daughter confesses to a secret marriage with a lowly painter, the son of the composer's deadly enemy, and with the curse of the father on her head.

(Continued on page 101)

LONG RUN RECORDS BY THE MUSICAL PLAYS IN NEW YORK

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

PRODUCTIONS OF THE NEW SEASON

Apple Blossoms.....	Globe.....	Oct. 7.....	24
Fifty-Fifty, Ltd.....	Comedy.....	Oct. 27.....	10
Greenwich Village Follies.....	Nora Bayes.....	July 16.....	160
Happy Days.....	Hippodrome.....	Aug. 23.....	104
Hello, Alexander.....	44th Street.....	Oct. 7.....	24
Hitchy-Koo, 1919.....	Liberty Theater.....	Oct. 6.....	24
Just a Minute.....	Cort.....	Oct. 27.....	10
New Ziegfeld Midnight Frolic.....	New Amsterdam Roof.....	Oct. 2.....	15
Nothing But Love.....	Lyric.....	Oct. 13.....	16
Oh, What a Girl.....	Central.....	July 28.....	68
Passing Show of 1919.....	Winter Garden.....	Oct. 23.....	4
Roly Poly Eyes.....	Knickerbocker.....	Sep. 25.....	36
See-Saw.....	George M. Cohan.....	Sep. 23.....	40
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IN CHICAGO

Flo-Flo—Handers & Mills.....	Olympic.....	Oct. 19.....	18
"Oh, Look—Dolly Sisters.....	Auditorium.....	Oct. 12.....	27
"She's a Good Fellow—Joseph Santley.....	Illinois.....	Oct. 26.....	9
Somebody's Sweetheart.....	Garrick.....	Sep. 21.....	54
"Take It From Me.....	Studebaker.....	Aug. 17.....	75
The Velvet Lady.....	Colonial.....	Oct. 19.....	18

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

"MY SWEETIE" OPENS NOV. 6

Chicago, Oct. 26.—Boyle Woolfolk's new musical comedy, "My Sweetie," which is now in rehearsal, will open November 6. The cast includes Max Bloom, Alice Sher, Myrtle DeLoy, Harry Keesner, Eddie Carr, Sidney Harris, Gladys Cardwell, Lena Swan and Jack Gilbert. The book was written by John P. Mulgrew and the music by Felix G. Rice. The lines are tumeiful, lively and animated, as is the case with all Woolfolk productions. Talent, costumes and scenic effects will all be squarely up to the limit, and the show will take the road with the best equipment throat.

MAURICE AND WALTON TO SAIL

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

ELTINGE SHOW TO ORIENT

Chicago, Oct. 25.—James Barton, manager of the Julian Eltinge Company, was in Chicago Wednesday looking for people for the organization. The Eltinge show will shortly go to the Orient.

"HONEYMOON TOWN" CLOSING

Chicago, Oct. 25.—Surprise was expressed in theatrical circles early this week when it became known that two weeks' notice had been

Given O'Neil, Marion Kelly, Enza Upton, Margie O'Neil, Marion Ewing, Helen Morgan and Winnie Merritt.

BESSIE MCCOY OUT

New York, Oct. 25.—Bessie McCoy Davis was out of the cast of "Greenwich Village Follies" this week on account of a sprained ankle, which she sustained while performing the dance that accompanies her "Come" song last Saturday night. Doris Faithful, her understudy, substituted.

"OUI, OUI, MESSEUR"

Chicago, Oct. 27.—Jean J. Jordan and associates will take out a musical comedy organization from Daveport, Ia., called "Oui, Oui, Messieur." Mr. Jordan is a relative of the Mayo family of playwrights and actors, and for some years has been associated with a Bay-enport newspaper.

MUSICAL COMEDY NOTES

Chic Sale has been engaged for the "Midnight Frolic."

"Oh, Daddy," is meeting with unqualified success on tour. The first week out was not so good, but since that time the show has had on an average of three turnaways a week at night. It is touring the Northwest.

"Cheer Up Mabel" scored a real hit at Fairmont, W. Va., Saturday night, October 18. The cast includes Myra Brown, John G. Getz, Lew Burke, Ace Wingfield, Tom Duton, Leah Lehman

(Continued on page 101)

TABLOIDS

THE SOUTHERN DAISIES, managed by Eddie Deloy, reports good business thru Oklahoma and Texas.

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

JAMES DALEY AND DANNY WHITE, billed as The Eccentric Jesters, are making quite a hit throughout the Middle West with their comedy dancing. The pair put a lot of pep into their work.

GALLAWAY'S SOCIETY GIRLS of fifteen people are meeting with much success in Oklahoma. Many managers comment on the classy performances they put on, and their special scenery sets off their show to nice advantage. They are routed for twenty weeks.

GUY HICKMAN, who has become popular thru the South, is still gaining popularity, 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 weeks more to play for the Consolidated Booking Offices.

BILLY GALES AND ROY ADAMS, of Billy Gales' Colonial Maids Company, are now members of the Royal 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 ELSIE JOHNSON, after six successful seasons on the Spiegelberg Circuit, closed their Southern tour in Tualoosa, Ala., October 4, and left for their home in Baltimore. After a brief rest they will reorganize a new company, and, with their producer, Ed "Pop" Lowry, will again take to the road.

HARRY SIMON'S Follies of Broadway, featuring Danny Duncan, reports a very successful season up to date. Harry Simon is a likable little fellow, and deserves all the success that has been his lot since he has directed this successful show. Mr. Simon is under the guidance of the Consolidated Booking Offices.

JENNIE JUNOT, late of Jimmy Hodges' "Party Baby" Show and Johnson's Dolly Dimple 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. She sends regards to all friends.

LAKE REYNOLDS AND HIS CUTE Little Devils are playing Lake's home town this week and the home folks are all turning out to greet them. Jasbo Mahon is celebrating his forty some odd weeks with the show, and is attaining a high roll. Tom Allard is dressing up in real John Brummel fashion, and Villa Van Allen is doing good. Regards to all from all.

CHARLES MORTON'S Musical Extravaganza has added two more acts, replacing two old ones. In the persons of Ward and Richards, acrobats, toe dancing and aerial novelty entertainment, and Dick West, blackface singer and dancer. Dick Graves closed with the show on October 11, and Jolued Graves' Wonderful Baby Company. All miss him and wish him good luck.

THE BOYS AND GIRLS From Harmony Lane, seventeen people, is one of the good shows touring Oklahoma. They have just completed successful stands in Okmulgee, Sapulpa, Bartlesville, Shawnee, Lawton and Chickasha, and such managers as Dad Flynn in Bartlesville report well of the show. The company plays the Liberty Theater in Blackwell October 27. The Consolidated Booking Offices own and direct this show.

LEON DE VOE is doing straights on Hurley's Oh, Listen, Girls, Company, which he says is one of the best tabs, on the Sun Time.

BOBBY RYAN'S NO. 1 Military Maids opened its regular season at Wichita Falls, Tex., and the business hasn't been startling, there is no complaint. The show carries seventeen people, including a chorus of ten fast steppers. Script bills prevail, and Hal Thompson, producer, is putting them over to good advantage.

CUSHING & WALTERS' Dancing Damsels are now on their tenth week over the Spiegelberg Time and are doing fine. The company retains its original cast. The Damsels are a big hit with the show, as all are good looking and graceful, know how to smile and put their work over. The cast includes Jimmie Walters, straight; Walter Marlon, second comedy; George Collins, principal comedian; Agnes Hall, prima donna;

WANTED FOR GARDINER'S TIMES REVUE MUSICAL COMEDY PEOPLE

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.**

FOR SALE
25 Sets of Tab. Chorus Wardrobe
Five and six Dresses to the set, all in A-1 condition.
MRS. GERTRUDE BERNARD, Apt. 27, 312 West 48th St., New York City.

"BOB" SHAW WANTS

Specialty Teams, Chorus Girls, Tabloid People in all lines. Steady work. Real treatment to real people. Write, wire, as per route, Billboard. Prepay wires. I pay mine. Week Oct. 27th, Majestic, Greenville, S. C.

Frankford's Song and Dance Revue

WANTED—Team (lady and man), Singers or Dancers, man for Straight, lady double Chorus. Also Sister Team, double Chorus. Wire. Pay yours. I'll pay mine. Must join at once. Chorus Girls, \$22.00. October 27, two days, Park Theatre, Moundsville, W. Va.; October 29, four days, Pastime Theatre, Martins Ferry, O.

Wanted--Versatile Tab. Comedian

Must be able to play script and ad lib, and put over numbers. Good salary if you can deliver the goods. Other useful people write. Can place two experienced Chorus Girls, salary \$30.00; must be good. Show now in stock. Like to hear from Clyde Hooper, Percy Barbat, Conrad Wilkie, George and Babe Reno. Wire or write, **FRED L. GRIFFITH, Manager Griffith's Texas Follies, Texas Theatre, Ranger, Texas, indefinite.**

CUSHING & WALTERS WANT

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 Baritone in Quartette given preference. Wire quick. Other useful people for Musical Comedy, write quick. Address **IRVING LEWIS, two weeks starting Oct. 27, Princess Theatre, Youngstown, Ohio.**

PRINCESS PAT GIRLS WANTS

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

Wanted for J. B. Burke's Liberty Belles Revue Co.

Team—Man for Second Comedy, Wife for Chorus. Must do two or more specialties. Also two Chorus Girls that lead numbers. Top salary to real people. Knockers, trouble makers and anarchists and amateurs, save stamps. That is the cause of this ad. Show booked 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 Girls, 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, LaPlaza Theatre, Toronto, Canada.**

THE ERMANI AMUSEMENT AND PRODUCING COMPANY

EDW. OAKLEY, Costume and Scene Manager. **BOB McLAUGHLIN**, Producing Manager. **GILAN LEWIS**, Business Manager. **PRODUCING AND OPERATING HIGH-CLASS MUSICAL TABLOIDS, 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 positively in a position to give you any size company you desire, either for stock or road. Each show is equipped with beautiful wardrobe, special paper and is produced with the best musical comedy people available.

MUSICAL COMEDY PEOPLE and CHORUS LADIES, we can place you to advantage. Everything is new, never best on the market before. Write and send your picture. Faring script bills.
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.

WANTED AT ONCE SINGING AND DANCING SOUBRETTE

that can "really act." To the same we will pay first salary. Send photos. Same will be returned. Can always use first-class Musical Comedy People that can deliver the goods. Principal Comedian that can play script bills.
ORPHEUM MUSICAL REVUE, Harvey Arlington, Manager, Orpheum Theatre, Grand Rapids, Mich.

REYMOND WHITE AND WILLIAM MORETTO ST. LOUIS SHOW CO.

WANT Chorus Girls, two Comedians, two separate and one feature. We are going to open the biggest show in the U. S. Everything is new, never best on the market before. Write and send your picture. Faring good salary. **FRANK RICHES, G. M., N. W. Cor. (No. 17) Water and Market Sts., Philadelphia, Pa.**

Helen Collins, soubrette, and John Cushing, characters.
O. M. PAUL writes us that the company he is with is doing an exceptionally good business, but fails to give the name of the show. However, the company played the Liberty, Burkburnett, Tex., and was appreciated. The roster includes Al Stevens, principal comedian and producer; O. M. Paul, second comedy; Tommy Hayes, straight; Date Curtis, juveniles; Ed Beville, general business; Octa Stevens, leads; Helen Curtis, soubrette, and Hazel Weiler, general business.

CHARLES SOLADAR and his Brinkley Girls Company are again out in full strength, with a new line of wardrobe and scenery, and carrying twelve people over the B. F. Keith Time thru the New England States. The roster includes Charles Soladar, principal comedian and owner; May Ward, prima donna; Jean McDon-

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

ARTHUR McLEOD has reorganized his late of Roses Musical Revue and will tour Missouri, Illinois, Kansas and Oklahoma. The company will include fifteen people and carry an excellent line of wardrobe and scenery. The cast includes Arthur McLeod, Jack Miller, Herb Carlyle, Lloyd Allen, Buddie McLeod, Sue Lorraine, Ada Miller, Mrs. Charles (Pewee) Peters, Ethel Thompson, Gladys Schen, Marlon Garvey, Dorothy Garvie, Hazel Carlyle and Lorraine McLeod. Charles Smith is musical director.

AMY BUTLER'S REVUE, booked by the Consolidated Booking Offices, is going good in Oklahoma. Miss Butler has one of the best shows ever taken into Oklahoma, and reports that her features, Wm. Kraemer, yodeler; The Mesereau Trio of harmony singers and Princess Pauahi's Hawaiian Songbirds, are sharing honors with her. Miss Butler is an Orpheum Circuit star, and her motto is, "The best is none too good." The Amy Butler Show plays the Oklah Theater, Bartlesville, the week of October 27.

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

THE NOVELTY MODELS Musical Revue will now enter the realms 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. The roster includes Harry L. Beasley, manager; Pete Seymore, producing comedian; Jack Lewis, straights; Morris Hertz, juveniles; George Beasley, general business; Burt Kulkin, musical director; Nan Yoke, soubrette; Helen Wagoner, prima donna; the Jackson Sisters and Pete Seymore, Jr., specialties, and a chorus of six dainty maids.

JAMES A GALVIN'S World of Follies, featuring Johnny and Irene Galvin and Dainty Tootsie, is now making big jumps to the South. Week of October 12, at Starkville, Miss., was the banner week of the season. The A. & M. College there turned out over 3,000 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 arriving till late Sunday night. The company has two more stands in Mississippi, and then thru Louisiana 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 Bullinger is now leading the band, while Mayme Galvin still has the orchestra. Al Cooper, cornet player, and Merle Jossey, chorus girl, joined this week. Lew Hampton is now ahead of the show, explaining things to the natives. C. E. Skinner, who hands out The Billboard every Wednesday, is anxiously waited for on that day.—A. H. McADAM.

VISIONS FROM VIN

Recently a notice appeared in this column of one Charles A. Brown and wife joining a show. Said C. A. joined the troupe all right, as before mentioned, but the "wife" failed to materialize, as C. A. is still a bachelor—therefore he has no wife of his own to take along, and as he was not inclined to take anyone else's wife he quite naturally joined alone. The item was caused thru a young lady joining the same troupe 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 thoroughly understood she is not C. A.'s wife. Of course one can never tell what may happen, so it is best that Charles keeps us posted.

A rolling stone gathers no moss, tho it acquires a peach of a polish. Therefore a certain demure little chorus lady desires to follow the trail of the rolling stone. In less than six months she jumped from Detroit to New York, New York to Miami, Fla.; Miami to Indianapolis, 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 later see her finish—professionally.—VISIONARY VIN.

WANTED—MUSICAL TABLOIDS

Girl Acts, Magicians, Novelties, etc. Three days or week. State all. **FAMILY THEATRE, Lebanon, Pa.**

PARTNER WANTED—\$200 obtains one-third interest in successful one-night-stand show. Need man for Business Manager with company. **DAN F. ROWE, Manager "A Mischievous Kid," care Speaker Hines, East Larned St., Detroit, Michigan.**

SAM LOEB

Always use good CHORUS GIRLS. Salary, \$25.00. Using first-class houses only. Wire to **SAM LOEB**, Dayton, Tex.; week Oct. 19, Port Arthur, Tex.

H. D. Zarrow's Permanent Address, BOX 436, SPRINGFIELD, OHIO.

BURLESQUE

Conducted By ALFRED NELSON

AMERICAN BURLESQUE ASSN.

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

FRANK LALOR'S
AVIATOR GIRLS

A Tip-Top Burlesque Show, presenting
Two Brand New Musical Comedies
Staged under the personal direction of Frank
Lalor. Book by Ed Hanford. Musical
numbers by Franklin Montgomery.

"FLYING HIGH."

A Musical Farce in One Act and Three Scenes.

THE CAST:

McCarthy, Irish as they make them.....
Mitty De Vere
Schnitz, always getting Dutch.....Ernie Mack
Hey Rube, just from Hicksville.....Jim Bogard
Buck, a young man about town, George Brennan
Kid Sherlocko, a dashing young comedienne
Ethel Shutta
Omah Gush, prima donna par excellence.....
Florence Bogard
Ruby Lips, some soubrette, alert and attractive
Ida Blanchard
Rosy Rapture, pretty as a picture, Elsie Evans

SYNOPSIS OF SCENES

ACT I
Scene 1—The Pull Down the Blind Cafe.
Scene 2—The aeroplane in the clouds.
Scene 3—The aviation field.

ACT II

"HONEYMOON BEACH"

Burlesque as you like it in one act.

SAME CAST:

Chorus. Gertrude Gilbert, Catherine Gilbert,
Evelyn Clifford, Mabel Clune, Babe Brown,
Trixie Pearl, Jackie Williams, Freda Allen,
Rita Anthony, Jackie Everson, Babe DeVon,
Alice Dale, Anna Tholen, Kitty Belford, Dot
Ryerson, Rose Lux, Della 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
Co., New York and Chicago.

EXECUTIVE STAFF:

Frank Lalor.....Manager
Fred Jacobs.....Advance Agent
George Brennan.....Stage Manager
Syd. Kennedy.....Musical Director
Richard Burke.....Stage Carpenter
Phillip O'Keefe.....Master of Properties
Mlle. Alice La Fleur.....Wardrobe Mistress

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 personal appearance was all to
the good.

Given a fully qualified director, and rehearsal
of dance and ensembles, the girls will probably
make good, for the reason that they are there—
ambitious, energetic and conscientious workers.

NOTE.—If we are balled up on this review
it's due to the maker of the program, for
we have no personal acquaintance with any
in the cast, and the program, from what we
learn, is not reliable.

Ida Blanchard struck us as being the Sou-
brette, and she radiated more soubretism in
personality and costumes than is usually found
in Burlesque presentations of the mediocre

order and put her songs over exceptionally
well.

Florence Bogard is programmed as the prima
donna, and she fulfilled the part well in per-
sonal appearance likewise in her songs, lines
and actions. But we opine that Dolly Meden
is IT, 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 was coming.

Ethel Shutta may be the ingenue—anyway she
was there, personally and decidedly vampirishly,

in her number, "You Know What I Mean," and
the manner in which she interpreted the role
assigned to her was most gratifying. Her even-
ing dressed, male-attired specialty, in which she
portrayed a man about town, coke sniffer, sing-
ing "The Land of Queer Dreams," was really
classic, especially in her dissertation on "Mor-
phine," which was excellent dramatic.

Mitty Da Vere (Irish comic) utilized every line
and action allotted to him in an effort to make
comedy, and the same goes for Lew Lederer
(Dutch comic), who co-operated with Mitty.

Jim Bogard (character), as we took him from
the program in a slum, rube, sheriff and Captain
Kidd, the Pirate, characterization, proved him-
self an able actor, and the same goes for the
"Bogards" in their specialty, which was re-
called, and when Miss Bogard put over "Holy
the Irish Now," she made good with us Four
teenth Streeters.

There were several antiquated bits in the first
part, viz.: The Growler, Condensed Food, Ben
Suckling, Dead Telegram (for carfare home),
Hold Up, Little Daughter Recitation, She Lost
It, Bull Dog, She Viki Jealous Wife, Squalling
(couple), Baby in Carriage, etc.

The Aviators closed the finale of part one in
song.

The second part was a Seaside Background
Garden Scene, for the entrance of Captain Kidd,
which developed into a typical carnival front
ballyhoo by Ethel Shutta. Just where the hally-
hoo applied to the Captain Kidd holdup bit har-
leque we haven't discovered; nevertheless Miss
Shutta put it over a la Harry Knowles (of
Coney Island fame).

Then came the cabinet, enclosing dancel
love-making bit, with ring-the-bell and touch
the-register.

COMMENT

Scenery, ordinary; gowns of the feminine
principals, attractive, especially the costume
of Ida Blanchard; the choristers acceptable.

The company, with the material in hand, made
the best of it, and made some of it somewhat
objectionable by the manner in which the lines
were handled.

At the present time, with President Wilson
critically ill and Past President Roosevelt de-
ceased, 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 conscientious
producer and we commend his efforts to make
good.—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 play two performances here last Saturday
night the concluding day of a half week's en-
gagement at the Grand Opera House, owing to
the insistent demand for seats at the eleventh
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 Jess entertained
the social session participants at Martin's with
a narrative on his experiences in having his
tortoise shell framed reading glasses repaired.

According to Jess, he visited a prominent op-
tician, offered his glasses for repairs, and was
somewhat nonplussed when the optician referred
him to a shell worker for a renew vision on
life. Bert McKenzie, Matty Herbert, Frank
Forrest and we, us and company wonder why

AL. PIANTADOSI & CO., Inc.,

wish to announce the enlargement of their

CHICAGO

offices, located at 145 N. Clark Street, Randolph Bldg., opposite Sherman
House, Chicago, Ill. An able staff will be found there to take care of
your many needs. Mr. Carme Romano, Prof. Mgr., now in charge, will
be more than pleased to demonstrate to you personally the best catalog
since our entry in the publishing field.

WE ARE THE PUBLISHERS OF THAT OVERNIGHT
SENSATIONAL HIT

By BUD GREEN,

"WE MUST HAVE A SONG TO REMEMBER"

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.

ALA-SHAN

Chicago's Favorite Hit—Jazz Tune.

Al. Piantadosi & Co., Inc.



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

BURLESQUE CLUB ANNOUNCEMENT!

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 mem-
bership 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.**
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 minor employees of a large mercantile establishment in New York City the general manager (a \$20,000 man) was called upon to say something for the good of the service, and he narrated how he had begun as a correspondent clerk to lay the foundation for his future advancement by careful consideration and prompt attention to each and every letter of inquiry that came to his hands.

Having heard the discourse the editor of burlesque decided to do likewise, which accounts for him sending out to burlesque theater managers on the Columbia and American Circuit a circular letter, viz.:

To Burlesque Theater Managers Anywhere and Everywhere:

Dear Friend: The editor of burlesque has received numerous requests from burlesque producing managers, advance representatives, company managers, artists and artisans for information relative to various burlesque theaters, transfer agents, hotels, etc.

One of the chief aims of the editor of burlesque is to render service to the readers of the Burlesque Department, and we are soliciting your co-operation by earnestly requesting that you furnish the desired information below.

Form with fields for City, State, Name of Circuit, 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.

Name of Manager, Thomas W. Miner. Name of Treasurer, Frank Hallgan. Name of Press Agent, none. Name of Adv. Agent, Ernest Giesinger. Name of Stage Manager, Harry Wenzel. Name of Leader of Orchestra, Edw. Mueller. Name of Transfer Man, Soshagen Transfer Co.

City, Philadelphia; State, Pennsylvania. Name of Circuit, Columbia Amusement Co. Name of Theater, People's Theater. Name of Manager, Sam Lewis. Name of Treasurer, George Imber. Name of Press Agent, Sam Lewis. Name of Adv. Agent, John Patton. Name of Stage Manager, Joe Conn. Name of Leader of Orchestra, Joe Nugent. Name of Transfer Man, Ferguson. Address, 124 East Cumberland st.

AMERICAN CIRCUIT

City, New York City; State, New York. Name of Circuit, American Burlesque Assn. Name of Theater, Olympic. Name of Manager, Samuel Kraus. Name of Treasurer, Ed E. Sullivan. Name of Adv. Agent, James Dee. Name of Stage Manager, John J. Mavauley. Name of Leader of Orchestra, Mary Geiger. Name of Transfer Man, Olympic Express.

City, Hoboken; State, New Jersey. Name of Circuit, American Burlesque Assn. Name of Theater, Empire. Name of Manager, H. M. Bruggemann. Name of Treasurer, Martin Johnson. Name of Press Agent, Michael O'Mara. Name of Adv. Agent, none. Name of Stage Manager, E. W. Mohr. Name of Leader of Orchestra, Harry Collins. Name of Transfer Man, J. Carroll. Address, 308 Second street, Hoboken, N. J.

in affording protection to the King and Queen of Belgium at the reception accorded them by Mayor Hylan at the City Hall, Manhattan, at which time the movie news men eulgeralized the assembled royalists and near royalists for screen exhibition.

It matters not what others may say, \$ Daily says that Col. Jacobs is a great producer and presenter of burlesque, and a grand and glorious protector of royalty, and so say we.—NEISE.

SUPPLEMENTAL

Owing to the advancement of Capt. Henry C. Jacobs to Lieutenant-Colonel of the Theatrical Regiment Reserves of the City of New York, the following promotions were ordered by Col. Albee:

First Lieut. E. W. Dinkins to the grade of Captain; 2d Lieut. Harry Hastings to the grade of 1st Lieutenant; Sergt-Major Samuel Orange to the grade of 2d Lieutenant; Fred Miller to the grade of 1st Sergeant.

The roster or roll of officers of the Theatrical Regiment, viz.: Col. E. P. Albee, Lt.-Col. Henry C. Jacobs, Major and Adjutant A. L. Robinson, Major 1st Battalion George M. Cohen, 2d Battalion Lee Schubert and William Fox.

BURLESQUE PRODUCERS ORGANIZE

New York, Oct. 25.—When Tom Sullivan, producing manager of the Monte Carlo Girls, and George Belfrage, producing manager of the Hipp. Hipp. Hokey Hils, were seen in Martin's in an earnest discussion, ye scribe assumed that some unusual thing was about to happen in burlesque. Therefore we buttonholed Friend Tom and later Juvenile 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 entrain Sunday, October 26, for Glenn Falls,

AVENUE THEATER.

Detroit, Mich.—Irons & Clamage Burlesque Stock Company

THE CAST:

Alm Bennett, Walter Brown, Billy Carlton, Karl Bowers, Sam Mitchell, Mabel Falser, Polly Morrissey, May Hamilton, Mary McPherson. CHORUS—Pearl De Bruyn, Margie Durkin, Babe Green, Vivian Kelly, Virginia Smith, Dede Pullman, Fern Bowers, Bess Edmunds, Lucille La Belle, Pearl Hoffman, Agnes Wheeler, Fern Eaton, Renee De Forrester, Jeannette Cummins, Grace Lamar, Mildred Griffin, Daisy Tolson, Patsy Smith, Buster Jones.

COMMENT

The Irons & Clamage Burlesque Stock Company, at the Avenue Theater, is presenting up-to-date burlesque that is making the Avenue a favorite rendezvous for Detroit pleasureseekers who indulge in that form of amusement.

The principals are talented actors and actresses, who arrive successfully to please their audience.

The chorus is youthful and present an attractive part of the performance, further, they are well-trained singers and dancers, and work as if they really enjoyed pleasing the audience.—THE MICHIGANDER.

SEEN AND HEARD AT THE BURLESQUE CLUB

Tom Ward, steward of the Burlesque Club, was highly elated recently, when discussing the reappearance at the club of members, viz., Henry Dixon and Rube Bernstein, from out of town; Dixon from Scranton, Pa.; Bernstein from Newark, N. J.

Rube Bernstein announced that Mrs. Danny Goodman filled a one week's engagement with the "Follies of Pleasure" at the Gayety Theater, Newark, N. J.

Rube further announced that he had no objections to former Detective Arthur Hubner, who is now in Oklahoma advertising for performers to fill engagements in Hubner's "The Follies of Pleasure" company, for while it may be "Folly" on the part of Arthur to cop Rube's show 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 marketeering idol. Dick has been free-lancing in the movies. His latest posing act was in "The Lurking Peril," a coming release of the Wisteria Picture Company.

Louis Marastky, the theatrical promoting journalistic Jeweler of Hudson, N. Y., and frequent flyer on Broadway, Manhattan, can be found at the club when he isn't elsewhere in the big town.

President James E. Cooper, by special request has presented to the club an oil painting of its presiding officer, and visitors one and all acclaim it to be an exceptionally realistic pictorial of the Big Boss of the Burlesque attractions.

Phil Dalton, as a promoter of prima donnas, is some exploiter of their talents, therefore it's safe to assume that his latest "bud" will be well provided with press publicity.

FOLLOW THE LEADER

New York, Oct. 24.—Lou Sidman, at the Burlesque Club this morning, granted us the privilege of publishing a letter, viz.: October 14, 1919.

Secretary Burlesque Club, 125 West Forty-seventh st., New York City, N. Y. Dear Sir and Brother:

Now that we are once again started on the right road, I enclose you check for \$8.25 that I owe for dues. Kindly send me paid-up card to the above address.

With best wishes to all 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 started on the right road." In other words, that congeniality has been re-established among the factional members, and one and all alike are striving to make the club a beneficial and lasting organization.

Lou Sidman, who has worked day and night in sending out notices to delinquent members that the club is re-established and on a sound financial basis, is highly gratified at the numerous responses, including payment of dues past, 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 to burlesque in The Billboard. Suffice to say unto ye who have not responded, "Follow the Leader!" we need you in the club, and this goes for one and all.—NEISE.

GUSSIE WHITE RECUPERATING

New York, Oct. 24.—Gussie White, the assumption sonnet, who was recently operated on for tonsillitis is rapidly recuperating and looking forward to her early appearance in Barney Gerard's "Girls De Looka" company.

HOTELS

Table with columns: NAME, ADDRESS, PHONE, AMERICAN (Single, Double), EUROPEAN (Single, Double), MEALS (Yes or No), BLOCKS TO THEATRE.

FURNISHED APARTMENTS

Table with columns: NAME, ADDRESS, PHONE, Elevator (Yes or No), FLOOR (Number), ROOMS (Number), RENT (\$ Week, D.), LIGHT (Kind), HEAT (Kind), Blocks to Theatre.

Address all communications to ALFRED NELSON, Editor of Burlesque, THE BILLBOARD PUBLISHING CO., Putnam Building, Forty-fourth and Broadway, New York, N. Y.

Within ten days we received our returns—twenty from the Columbia and fifteen from the American Circuit.

The managers who extended to us the courtesy of supplying the desired information may not be \$20,000 men, but their consideration and prompt attention to our request convinces us that they are on the job, and when a man is on his job in small things that on their face do not promise any monetary returns, it's safe to assume that he is a man of integrity and a conscientious worker in the interest of his obligations. Therefore, in acknowledgment of the consideration shown us, and for the benefit of The Billboard readers, we are going to utilize some of the space allotted to us each week and publish the names of executives of the various theaters, viz.:

COLUMBIA CIRCUIT

City, Jersey City; State, New Jersey. Name of Circuit, Columbia. Name of Theater, Majestic, Jersey City. Name of Manager, James F. Powers. Name of Treasurer, Morris Seamon. Name of Press Agent, Mgr. attends to press. Name of Adv. Agent, Wm. Moran. Name of Stage Manager, Phil Taylor. Name of Leader of Orchestra, Louis Hittmar. Name of Transfer Man, Luker Hros. Address, 281 York st.

City, Newark; State, New Jersey. Name of Circuit, Columbia Amusement Co. Name of Theater, Miner's Empire Theater.

City, Scranton; State, Pennsylvania. Name of Circuit, American Burlesque Assn. Name of Theater, Majestic. Name of Manager, Louis Epstein. Name of Treasurer, Harry Spiegel. Name of Press Agent, Tom Nealon. Name of Adv. Agent, John Thomas. Name of Stage Manager, Wm. May. Name of Leader of Orchestra, Victor Martin. Name of Transfer Man, Penn Trucking Co.

WEINGARTEN GOES EAST

Chicago, Oct. 25.—I. Weingarten, of the Star and Garter Show, has gone to New York to appear in the trial of his case pending against the American Burlesque Association.

Mr. Weingarten claims that when he formerly operated an attraction called "September Morning Glories" his two-year franchise was taken away from him by the American Burlesque Association. He further alleges that the association re-employed his people after the close of the show and put out practically the same attraction. It is said that some of the evidence in the case may be used in the pending Federal trade investigation.

COL. HENRY C. JACOBS OFFICIALS

New York, Oct. 25.—\$ Daily, the publicity promoter of the Jacobs & Jerome attractions on tour, denies that he ascribes to "Royalty" outside of that sent him for the use of his original scripts. Nevertheless, old \$ sign was loud in his acclamations at a recent social session in Martin's that Col. Jacobs, as commander of the Police Reserves, was pre-eminent

N. Y., thence by auto to the Belfrage shooting lodge in the Adirondacks.

Arthur Pearson will take an active part in the shooting seance.

A FRIEND IN NEED A FRIEND INDEED

HOWARD ATHENAEUM, GRAND OPERA HOUSE AND EDWARD SQ. THEATER, Boston, Mass. G. E. LOTHROP, Proprietor and Manager. Boston, Mass., Oct. 15, 1919.

Mr. Lou Sidman, Secretary, Burlesque Club, 125 W. Forty-seventh st., New York City.

My Dear Mr. Sidman:

Your check for \$200 was received, for which please accept my thanks.

I am coming to New York on the Wednesday night boat, and I shall drop in and see the boys.

I am very grateful to you for all the news, and glad that you are meeting with such success with the club, and the future chance of your having a much larger one must be very gratifying to the boys. But a word to the wise is sufficient; better be safe than sorry; go slow; don't branch out too quickly; nobody lost anything 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, I am Very truly yours, (Signed) G. E. LOTHROP, Par E. L. H., Secretary.

THE SONG WORLD

LEE ON WESTERN TRIP

Says Demand for W., B. & S. Hits Keeps Ahead of Supply

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

"While Waterson, Berlin & Snyder publications are at 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 wire our New York office to change shipping 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 Mary,' 'Poor Little Butterfly,' 'Oohla, Wee Wee,' 'Land of Jazz,' 'Preacher Makes You Mine,' 'Meet Me in Bubbleland,' 'Swanee River Home,' etc., you may readily understand the turmoil among the trade when they simply cannot secure copies with which to replenish their counters so quickly exhausted by the tremendous demand."

STILL THEY COME

Chas. K. Harris, in spite of printers and other strikes, is continuing to write and publish song hits. His two latest publications are "In Mizoura" and "Give Me a Kiss," two songs that are being gobbled up by professional singers as well as by the buying public. "Daddies" is creating a sensation as well. While Emma Carus' big song hits, "Oh, How She Can Dance," and "How Could I Ever Forget You, Beautiful Mother of Mine," are going over in wonderful style. Mr. Harris' own ballads, "Smiling Lips" and "When the Lotus Flowers Bloom in Chinland" and Joe Gold's established hits, "Everybody Shimmies Now" and "Laughing Water Ha, Ha, Ha," are going very big.

ANATOL FRIEDLAND RETURNS

New York, Oct. 25.—After an absence of almost two years, Anatol Friedland, one of the most successful of all the popular composers, has returned to the ranks of Jos. W. Stern & Co., writers. His return is symbolic. It foretells many Friedland hits in the near future, for it was under the Stern banner, in his previous period with that organization, that Friedland piled up some of his greatest hits, included among which were some of the most striking popular successes of all times. Fitting examples are "My Little Dream Girl," "My Sweet Adair," "Out of the Cradle Into My Heart," "Shades of Night" and "Lily of the Valley." Time after time, Friedland melodies 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 asset, and his versatility 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 Friedland is not only a composer, but a master showman as well. He has made successful vaudeville tours in the past with such stars as May Nudain and Irene Bordoni. At this time he is preparing to launch a miniature musical production in vaudeville. Known as "Musieland" it will open in New York 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 Friedland compositions.

NAN BUSH MARRIED

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

ROSE GOLDBURY

Miss Rose Goldburgy 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 Plantadosi she was manager of the B. & O. department for Kaimar, Puck & Abrahams and for Stasny.

A wide acquaintance among the leaders of this city and a splendid mailing list that she has built up, account for the success of this department, under Miss Goldburgy's guidance. The Plantadosi Orchestra Club, for which Miss Goldburgy is also responsible, is one of the largest in the country.

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, 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 latest ballad issued by Kendis-Brockman is entitled "For Every Door That Closes Another Will Open for You," but if this song follows the course of its predecessors they will 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 wonderful results. "Some Fine Day," a well-constructed novelty, has the earmarks of a hit and is a crackerjack fox trot. "Drifting With Mary," a beautiful waltz, with a haunting melody, set to a fine set of lyrics, is full of originality; and "Lonesome Trail" is a ballad that went big when sung by Ben Sokolow at Granman's million-dollar theater last week.

The above numbers are well worth the attention of performers and copies may be had for the asking. Some of the other big sellers in the Hatch catalog are "How Can You Blame Me," "Whose Daddy Are You" and a high-class ballad, "I'd Still Believe in You."

Hatch has surrounded himself with a wide-awake force, including Ben Light, Dave Snell, Ben Sokolow, Art Vivian, L. Earl Ables and George Norton. He extends a cordial invitation to the profession to call when playing Los Angeles. The address is 452 1/2 South Broadway. Mr. Seden, general manager, has just returned from a successful business trip and reports 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 waltz 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.

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

"Land of My Dreams" is ideally adapted to the soprano voice. It lends itself to good singing and is what singers term a "grateful song."

Vaudeartists looking for new numbers will do well to write The Jones Music Co., 1345 Broadway, New York, for copies of both these numbers.

FLO JACOBSON WITH BERLIN

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

Manager Harry Rittler announces that "You'll Be Surprised" is the quickest song hit that he has ever handled. According to Robert Crawford, general sales manager, Mr. Rittler has a record for "sensing" song hits in advance.

HEARING IN COPYRIGHT CASE

Chicago, Oct. 25.—The case of Roger Graham against the Emerson Phonograph Company will come up in the courts this week. Graham, who held a copyright on "The Livery Stable Blues," is suing for royalties alleged to be due him.

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 Blues," "Mississippi," "Vamp," "Pocahontas."
IDA BLANCHARD—"Sweetie," "Maryland," "Wait Till You Get Them Up in the Air, Boys," "Dixie Land."
THE BOGARDS—Singing Specialists.
ENTIRE COMPANY—McCarthy & Fisher's latest successes.
MUSIC PROGRAM
OLYMPIC ORCHESTRA—Marc Geiger, Director.

Overture—Selected Geiger
Fox-Trot—"Preacher Made You Mine" Waterson
March—"Taxi" Fox

AVENUE THEATER—Detroit, Mich.

IRONS & CLAMAGE'S BURLESQUE STOCK COMPANY

MARY McPHERSON—"What'll We Do on a Saturday Night," "The Voice of Dixie," "Wait Until Your Papa Comes Home."
MAY HAMILTON—"Alabama in the Spring," "Shimmie Blues," "Pretty Doll."
MABEL FALGER—"Oh, the Wild Women," "Story Book Ball," "When You're in Love," "Hindoo Lady," "Hello, I've Been Looking for You."
DOLLY MORRISSEY—"Tackin' 'Em Down," "Don't You Remember the Day."
SAM MITCHELL—"I'm a Care Man," "Absinthe Frappe."
FOUR HARMONY BOYS (Singing Quartet)—Popular Songs.
AVENUE BABY DOLLS—"Take Me To That Cabaret."
JAMES McDUGAL—Musical Director.

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

LANNING—"Freckles."
MISS LORRAINE—"You'd Be Surprised," "Peggy."
JACK GIBSON—"Keep Right After Them," "Bad Little Boy."
NORMA BALL—"Songs to Remember," "Tell Me."
MISS CRAWFORD—"Wait Till We Get Them Up in the Air, Boys," "Clap Your Hands."
BABE QUINN—"Who Get the Cherries."
SOL FIELDS—Producer of Dance Numbers and Ensembles.

BETTER THAN ANYTHING WE COULD SAY ABOUT THEM!

NOW I KNOW AND GOOD NIGHT, DEARIE

HITS, THAT'S ALL! By S. R. HENRY, Composer of "KENTUCKY DREAM," "PAHJAMAH," "HIMALYA," "INDIANOLA," "TEARS of Love," "BY HECK," Etc. PROFESSIONAL COPIES TO RECOGNIZED ARTISTS.

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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

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Send for our limited Special Player Rolls of each Song. Only 85c, postpaid. Standard Rolls will be \$1.25. Professional Copies free. Both song orchestrations, including professional copies, 25c. to pay for publishing and postage. Both songs, 32 parts for band, only 25c.

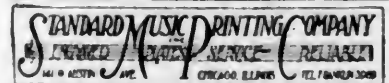
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LYRIC WRITERS—Good lyrics are always in demand. Have yours revised by staff writer of Harrington & Reynolds and author of three hits. \$1.00 each. HICK GRAHAM, 2 Beaver St., Schenectady, New York.



W SONG HITS WE WANT YOU TO SING OR SELL: "Advertise," "Sunbeam," "Think of Me," "Organ and Choir," "Peace on Earth," "I'm Glad I'm Back in Yankee Land" (Roll, \$1.00). Song or orchestra 10c each, postpaid. Write us today. HALCYON PUB. CO., 307 E. North St., Indianapolis, Ind.

"I'M CLIMBING MOUNTAINS"

A New Ballad by the Publishing House of Jerome H. Remick & Co.

By FRED G. HOLLMAN

Man's eyes have ever sought the sinuous trails leading to the mountain 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 heartache as the feet stumble and falter, breathe thru the bars of the song.

From primeval days mankind has looked upward, never downward, for inspiration when inner forces stirred his soul depths. The authors of "I'm Climbing Mountains," Kendis and Brockman, have put in lyric form a cosmic longing as old as the cradle of the race. It is a tale of the ego striving to break its shackles; of the soul seeking its liberation.

The beauty of the lyrics carries a tragic undertone, which the music tempers with a breath of spiritual courage. Those who have fought silent battles out in their All-Along will catch the spirit of "I'm Climbing Mountains," because all of us are reaching for our golden star.

BELWIN SELLS "THAT NAUGHTY WALTZ"

New York, Oct. 25.—Belwin, Inc., has sold "That Naughty Waltz." The Forster Music Publishing Co. has bought the number, and predict that it will be another "Missouri Waltz."

Belwin reports that they received a good round sum in advance royalties. 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.

SINGING A BERLIN SUCCESS

Chicago, Oct. 24.—Ted Shapiro, pianist for Josephine and Hennings, at the State-Lake Theater this week, is featuring "Nobody Knows and Nobody Cares," an Irving Berlin success.

DEALERS—JOBBER—EVERYBODY JUST OFF THE PRESS.

"GIVE A THOUGHT TO A BUDDY OF MINE"

The greatest memory song of the war, with a wonderful memorial on the back page free from any advertising. Written and published by an A. E. F. man for his A. E. F. buddies.

It is wonderful, but don't take my word for it. Get a copy.

25 cents postpaid.

EARL E. ZOCH, - NORTH FOND DU LAC, WISCONSIN.

Delighting Audiences Wherever Sung

Our Great New Song Hit

"WHEN I'M STROLLING WITH YOU"

Words and Music by ISAAC ROSENTHAL.

Beautiful Lyric.

Charming Melody.

A Fascinating Fox-Trot Ballad.

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FOR YOUR APPROVAL—A WALTZ SONG

Wonderful Title!

Marvelous Lyric!!

A Melody That Clings!!!

A MASTERPIECE FRESH FROM THE PENS OF THOSE PEARLESS WRITERS

Alonzo Govern and Spencer Williams

WRITERS OF AN ENDLESS CHAIN OF HITS

Their Latest Offering

YOU BROKE MY HEART WITH YOUR EYES

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145 N. CLARK STREET, CHICAGO, ILLINOIS

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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.

McKINLEY MUSIC COMPANY

145 WEST 45TH STREET
NEW YORK



GRAND OPERA HOUSE BLDG.
CHICAGO

HITS AND OTHERWISE

By GORDON WHYTE

[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)

Lyrics by Alfred Bryan. Music by Jean Schwartz. Musical conductor, Samuel Lehman. Music published by Jerome H. Remick & Co., New York. Interpolated numbers published by Jos. W. Stern & Co., Leo Feist, Inc.; Chas. K. Harris and McKinley Music Co.

All of the music in "Hello, Alexander" is in the popular vein. The hits of the piece are "Tell Me" and "Sweet Hawaiian Moonlight," both interpolated numbers.

In the first act there are three good dance numbers—"Why Are Chickens So High," "Dixie Melodies" and "Give Me the South." The latter is particularly good and has a fine swinging melody.

The second act opens with the most original song of the piece, "My Curly Headed Baby." This song has a Spanish flavor that lifts it out of the ordinary, and it should be highly 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 Martin Griffin and has a great, booming bass voice that resounds thru the house like a deep-toned bell. "Swanee Glide" will probably catch on as a dance number, while "Pahjama," used by Boyle and Brazil, has already established itself.

Sophie Tucker is using "The Vamp," "Don't Let No One Man Worry Your Mind," "When

LATEST SONG. JUST OUT.

"EVERYBODY'S GLAD AND SO AM I, BECAUSE I AM HOMEWARD BOUND"

Words by G. W. THOMAS
Music by RAYMOND A. BROWNE
G. W. THOMAS, Box 492, Ft. Meade, Florida.

MONEY WRITING SONGS

A successful music composer and publisher writes a book explaining how to make money publishing songs. Contents: Correcting Your Faults, Writing a Melody, Directing the Ambitious Young Composer, Placing Your Songs Before the Public. Lists over 500 Music Dealers—200 Band and Orchestra Dealers. You need this book. Only one of its kind on the market. Only \$1.00, postpaid. Money back if you say so. Send for circular.

UNION MUSIC COMPANY, 437 Sycamore St., Cincinnati, O.

"Gee, But Ain't It Hard To Tell An Old Pal Goodbye"

Going over big. Will fit in any act. Some fox-trot. Professional copies and orchestrations ready. Piano Copy, 15c. Ask your music dealer.

LEWIS & BRASHEAR, Music Pub., Brookfield, Missouri.

"O, DAT GAL O' MINE"

Fox-Trot—full of pep. FINE orchestration and professional copy to leaders and singers.

THE MILLER PUB. CO. (Not Inc.), 124 Lewis St., Chicago.

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THE LARGEST EXCLUSIVE MUSIC-PRINTERS WEST OF NEW YORK WE PRINT ANYTHING IN MUSIC. ESTIMATES GLADLY FURNISHED. WORK DONE BY ALL PROCESSES. STONE, ZINC, OFFSET — FINE COLOR WORK A SPECIALTY
ESTABLISHED 1876. THE OTTO ZIMMERMAN & SON CO., CINCINNATI O.

Alexander's Band Comes Back From France" and "Everybody Shimmies Now." All are hits. The big sellers of piece will probably be the interpolated numbers rather than the music of the score proper, tho, as has been said, there are many numbers in it that are well worthy of the attention of dance orchestra leaders. The same can be said for records and rolls. There is a lot of material in the score that is adaptable for these purposes.

IDEAL GETS MILLER NUMBERS

Chicago, Oct. 25.—The Miller Song Publishing Company announces that it has signed a contract with the Ideal Music Publishing Company, of Toronto, for three years, for the present 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."

AL BERNARD SIGNS WITH VICTOR

New York, Oct. 25.—Al Bernard, the composer of "Sugar," the hit of the Triangle Music Publishing Co. catalog, signed a one-year contract to sing for Victor records this week.

One of Al's first recordings will be "Sugar." "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 stenographers on the Pace & Handy office staff, was married last Sunday to James H. Hines at the Mt. Olivet Baptist Church, in this city.

Mrs. Hines was the recipient of congratulations all this week from her numerous friends and the Pace & Handy staff threaten to write a new composition in honor of the event, to be entitled "That Jazzy Wedding Glide."

"THE BATTLE OF MARNE"

"Snowball" Jack Owens has composed a song entitled "The Battle of Marne," which he predicts will become one of the big hits of the day. The song has pleasing lyrics and music. As one who has heard it says, "It is a song that will make you damp around the eyes, and snuffy and choky, still you will love it, enjoy it and call to hear it again."

"SCHOOL BELL"

A Song That Brings Back Memories of Childhood

Paul L. Leach has composed the music for a number of song successes, particularly those of the "heart interest" sort, and in "School Bell" he has given the public a melody that will be hummed 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 setting and the song should prove a winner.

LEE DAVID WRITING ACTS

New York, Oct. 25.—Lee David, the staff composer for B. D. Nee & Co., Inc., has been busy for the past few weeks writing special vaudeville material for several prominent acts. Mr. David recently completed an act for one well-known headliner in three days. The name of the artist is being withheld for the present, but will be announced shortly.

In the meantime all the Lee David numbers in Nee catalog are going over in the shape. "Wond'ring" and "Tents of Arabia" are in the lead, and are classed as real hits.

HERMAN A. HUMMEL

Joins Cleveland Publishing House

Herman A. Hummel, who is well known as a 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 250 Colonial Avenue and secured their "I Want a Baby To Play With," and she is now stepping the show with her renditions of this piece.

LOVE'S DECEPTION

A beautiful, up-to-date, high-class ballad. Just off the press. Orchestrations now ready. Professional copies free to recognized singers. Regular copies, 30c. from your dealer, or direct from

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REMICK SONG SHOP NOTES

Chicago, Oct. 25.—Dolly Sisters starring in "Oh, Look," at the Auditorium Theater, broke in "My Isle of Golden Dreams" Monday night and responded to three encores. The song is a new number published by the music house of Jerome H. Remick & Co.

This is Hal Geer's second week singing at the Electrical Show in the Coliseum and he is proving an important feature in "I'm Climbing Mountains" and "Tell Me," Ruth Leslie, Junior prima donna for the Remick people, will feature "I'm Climbing Mountains," "Tell Me" and "Eyes That Told Me So" at the Playhouse the week of November 2.

Morey Stern, of the Remick establishment, is the capable head of the house in the absence of Manager Harry Werthan, who has been confined to his home by illness for three days. Margaret Felch, prima donna and saleswoman par excellence, has been ill for ten days. Both she and Mr. Werthan are expected to be back within the week.

John Engle, secretary of the Remick Company, and Mrs. Engle are expected to arrive from New York tomorrow.

"You Ain't Heard Nothin' Yet," Remick's new comic hit, which has been featured by Al Jolson in "Sinbad," has been released and Mr. Stern said that acts have been rushing for it. He said he confidently believed that "I'm Climbing Mountains" will go over as big as "Bubbles," and added that artists are invited to try the song.

IMPERIAL SIGNS SHAPIRO

Chicago, Oct. 25.—The Imperial Player Roll Company has signed Ted Shapiro, pianist, to play for word rolls. Mr. Shapiro has been pianist for Nora Bayea, Wellington Cross and other noted artists.

ACTS USING PIANTADOSI HITS

New York, Oct. 25.—Al Piantadosi reports that among the prominent acts using his latest song hit, "We Must Have a Song to Remember," are Brendell and Bert, Barra Sisters, Helen (Smiles) Davis and Renard and Jordan. All

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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 \$30 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.

these acts are patting the song over to fine applause returns.

As an orchestral number "Lovellight Bay," is leading the Piantadosi field. It has been called one of the finest waltz numbers that has been published in recent years.

of the sentimental variety. The company has had a number of calls for professional copies, and states that same may be secured free by any performer.

FARRELL'S NEW "BLUES" SONG

Chicago, Oct. 25.—W. Earhman Farrell, the Dixie song writer, has placed a new number with the Meyer Cohen Music Pub. Co. The song was written in collaboration with Arthur L. Sizemore, who wrote "Jail-House Blues," and is entitled "I've Got the Blues for the Swanee Shore." Mr. Farrell is confident that his new number is a winner.

VIN STARGA ARRIVES

New York, Oct. 25.—Vin J. Starga, the Baltimore manager for Waterson, Berlin & Snyder, arrived here this week. Mr. Starga is about to undergo an operation for the relief of catarrhal trouble that has been bothering him for some time.

NEW M. C. VALLEY NUMBERS

M. C. Valley Music Co., Cincinnati, has two new numbers, which, they state, are making splendid records. They are "The Boy From Tennessee" and "Sweet Dream of Home," both

"PSALM OF LIFE"

Longfellow's famous poem, "A Psalm of Life," has been given a new musical setting that is said to have a strong appeal, and is being published by Edward J. Holthusen, 566 Park street,

Elgin, Ill. This is a new type of song that is different and should appeal to lyceum entertainers, concert artists and professional singers in general.

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 substantial and promising future.

Mr. Nathan said that "Bubbleland" is showing 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 Blaufuss, 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 house of Jerome H. Remick & Co.

JACK MILLS, INC.

New York, Oct. 25.—The enterprising young publisher, Jack Mills, has branched out in territory, having opened an office now in Boston, with Gus Sullivan in charge, at 181 Tremont street, where the feature number, "I Don't Want a Doctor (What I Want Is a Beautiful Girl)," is beginning to get under the public's belt, and their big ballad, "I'm a Dreamer," is going in leaps and bounds. These two songs are running neck and neck, and it looks like "I Don't Want a Doctor" is the consensus of opinion thruout the country. The New York office is under the management of Irving Mills and Nat Vincent.

Look thru the Letter List in this issue.

"Chas. A. Smith, the Idol of Chicago"

Aristocrat Shoulder Shakers and Ankle Breakers are planning to give Chas. A. Smith a \$5,000 celebration in honor of his sensational masterpiece, "Where'd You Get Your Gown." "O, You Ivory Bug."

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

(Wonderful Irish ballad) By J. THOMAS KILEY and HERMAN A. HUMMEL

I WANT A BABY TO PLAY WITH

(Novelty song with a touch of jazz) By P. H. SOMMERS and H. A. HUMMEL

MY ITALIAN BELLE

(High-class waltz ballad) By J. THOS. KILEY, EUGENE REDA and HERMAN A. HUMMEL

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SUGAR

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SUGAR WON'T STOP YOUR ACT—IT WILL KEEP IT GOING.

TRIANGLE MUSIC PUB. CO., 145 West 45th St., New York City

That The Profession May Know OPEN LETTERS and besides that VIEWS are oft live News

GOLDIE PEMBERTON ANSWERS FREEMAN

Boston, Mass., Oct. 20, 1919.

Editor The Billboard,
Cincinnati, O.

Dear Sir—May I again take the liberty of entering your columns? This time to thank Harry Freeman, of Fulton, Mo., for the "umbrella" which he so kindly returned in his letter to your issue of October 18.

I believe it was Joe Miller's Joke Book which carried the mossy old yarn about "the preacher who announced that unless the umbrella which had been taken was returned before next Sunday he would announce the guilty person from the pulpit, and on the next morning he found seven good umbrellas in his front yard."

I do not recall mentioning Mr. Freeman in my previous letter, but he has returned an "umbrella." His admission that he has girls in his show "at not more than \$20 a week" is possibly what led him to believe that the preacher was looking at him. Isn't there also an old saw about a guilty conscience?

However, the gentleman's defense of the Oriental dance, his advice to me to "get wise" to myself, and his reminder that others read The Billboard besides the professional man or woman are all hereby gratefully acknowledged, according to the rules of the game. BUT:

Like the mouse in the wheel he has whirled his wheel around and stepped with marvelous rapidity without any noticeable progress in arriving anywhere. If he has some defense to offer for the questionable dancing shows of the second-rate midways—and, by the way, I have noticed that most of the wiggle tops call themselves "Oriental"—let's hear the defense.

When a midway outfit advertises for Oriental dancers at the flattering inducement of twenty per they are not expecting Miss St. Denis to apply for the position, and Mr. Freeman knows it, so his mention of that wonderful artiste is not in exactly good form. And if the gentleman is serious when he states that he, too, formerly fought the Oriental dance shows on the midways, he knows that a midway Oriental

dance without the wiggle has about as much chance of taking in the grinder's salary as a race meet would have without horses. The use of that word "Oriental" has been stretched to cover so many different interpretations of the coach contortionists that its meaning has been lost in the shuffle.

He mentions the possibility of our old-fashioned waltz appearing "rotten," provided a person wished to pick faws. Seriously, Mr. Freeman? Because if he is serious he is unconsciously throwing stones at the very organization and individuals that he has been so anxious to eulogize. The last waltzes I witnessed were at the White Rats' Ball at Boston, where Mr. Mountford and Miss Pemberton led the grand march.

He asks why, if I object to the charge of 10c for getting close to the dancers, why the theaters do not discontinue their policy of reserved seats. Does "reserved seat" mean "up close." Mr. Freeman? Possibly it does in Fulton, Mo., but the theaters I often visit I have

found my reserved seat to sometimes be in the last row. And, unless a person suffers from imperfect vision or is of the type that haunts the baldhead row for reasons best known to themselves, 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 split among themselves.

Let us be frank. Possibly the gentleman believed that The Billboard needed a defender. The Billboard is capable of defending itself, very ably, as was shown by its courtesy in heading my letter with a statement that The Billboard did not want any advertising which tended to lower the dignity of show business, and would redouble its efforts to detect such advertising.

I regret that Mr. Freeman admitted that he has stage women employed in his show at not more than \$20 a week, even tho he states that they live comfortably and yet "do not buy silks and satins." I hope they DO buy steaks and real food, and if they do, at that flattering figure of weekly remuneration, the reason for no silks and satins is very easily understood in these days of H. C. L. (Possibly the Linotyper had best spell out my abbreviation lest there be any misunderstanding on the part of Mr. Freeman.)

Mr. Freeman's letter may possibly reach the eyes of those who have been "worrying" over the affairs of poor, down-trodden vaudevillians at their hundreds per, and win some attention to the managers (?) who think that twenty per is good wages.

Some day, when I go to Arabia, as Mr. Freeman has suggested, I will be glad to send him a tent—the kind the Arabs fold up and steal away—provided there are any tents left by the time I reach Arabia or any of the many other places I have already been "wished" to. In closing may I express the feminine wish that if there are any more "umbrellas" forthcoming I may be able to receive one that will match my suit?

Yours very truly,

GOLDIE PEMBERTON.

GIRL ACTS FOR VAUDEVILLE

Cleveland, O., Oct. 21, 1919.

Editor The Billboard,
Cincinnati, O.

Dear Sir—In your recent issue of "Billyboy" you have a "roast" on the nature of most of the present-day girl acts, which I read and approved of.

It is surely time that someone voice the sentiments 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-in."

He finishes the article by mentioning the opportunity that awaits the originator of a different 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.

I am not a producer nor a writer, but a vaudeville performer that has heard a great many complaints about the average girl act, also made quite a few.

And, 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" to do so.

And I have done so. Merely to have the supreme 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 if I

A DECIDED HIT!

JUVENILE ACTS—PROFESSIONALS—SCHOOL ACTS
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Lyric by CHAS. LEACH

Music by PAUL L. SPECHT

Composer of "WISHINGLAND," etc.

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FOR EVERY CHARACTER OF ACT

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SONG—ONE STEP

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If you write send stamps and program
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can find the proper place to market them; well, count me in that glorious old chase of the almighty dollar.

Any suggestion concerning the best way of unloading my wares so the public can be amused in the way you desire it will be very gratefully appreciated by me.

Here's to "Billyboy" for its efforts to please both the managers and the public.

Very respectfully yours,
ROYAL M. COWLES,
1514 Prospect Ave., Cleveland, O.

GIVE A THOUGHT TO VAUDEVILLE

New York, N. Y., Oct. 17, 1919.
Editor The Billboard,
Cincinnati, O.

Dear Sir—I trust you will permit me to take up a few moments of your time in regard to something that I think will prove interesting to every member of the vaudeville profession. But first I wish to state that I myself am a member of the team of Al Cullen and Russ Wood. We both have just gotten out of the service and are getting ready to mount the boards again.

Last week Russ Wood and myself were sitting one evening in Bryan Park, at the 6th avenue and 4th street entrance. We were trying to decide just what kind of an act we were going to frame, and two very businesslike gentlemen sat down on the same bench with us and started to talk about some show they had attempted, and I gathered from their conversation that they were discussing the merits of some vaudeville acts I presume they had seen. One gentleman, the stout one, claimed that there was not enough variety to the bill; he maintained there was too much singing, talking and dancing and not enough real acting. Well, brother, that started me to thinking, so is it true that vaudeville is in a rut? I asked myself that, and it was then that I recalled that old phrase that it sometimes takes others to see our faults. Well, I decided I would take in a show myself and I did, at a leading big time house; 9 acts with pictures completed the bill, 5 song and dance acts, 2 monologues, 1 sketch and one novelty bicycle act, which was much too old. I am sorry to say, but with the exception of the second monologue, I had seen all the other acts before I was drafted twenty-seven months ago. Now the question is, some blame the managers, but I am a strong advocate for idleness; I think the artists should give a thought to vaudeville and I for one would suggest that all get together (in mind, if not personally) and give a serious thought to it, and do so now and not tomorrow, for tomorrow may see the legitimate productions making more inroads in the minds of present vaudeville patrons. I would suggest that we have a few more sensible sketches and novelties, for the simple fact that most all theatergoers now have a phonograph and they can hear the songs and go to the public dance hall. And after we see some of the acts, as one of the audience, we generally ask ourselves if it was worth one dollar, and then on the other hand we will generally answer NO. Now the question is, what's to be done and how? Answer vaudeartists: let's try to see ourselves as others do. Let's get out of the rut, let's get something different from the other fellow and stop this stealing of his material and consider this: If vaudeville is giving a thought to you please give a thought to vaudeville.

So let's get down to brass tacks, get some of the new, different and original material and get up and show the managers that the interest of our profession is the thing we have at heart, and then maybe some of the managers will come to life and act themselves.

AL F. CULLEN,
of the team of Cullen and Wood.

ROSE STERLING THANKS

October 20, 1919.
Editor The Billboard,
Cincinnati, O.

Dear Sir—I wish to extend thru the columns of The Billboard my thanks and best wishes to all the members of the circus, carnival and museum profession who in many ways assisted me at the time of the loss of my husband, Emmet J. Sterling, who was killed near Pittsburgh, Pa., August 30, in an automobile accident.

Mr. Sterling was a trouper on the old Layton Carnival Co., Frank Hatch Shows, Hoos and Smith, Con T. Kennedy Shows, Howe's Great London Shows, Cook & Lent Circus, and Sun Bros., and the past season managed a small summer hotel in a park in W. Va.

The remains were shipped to his former home, Trenton, N. J.

Two brothers and one sister also survive.

Yours sincerely,
ROSE FLORESEY STERLING,
Lady Taltosist.

ALLEGES MANAGER JUMPED SHOW

Cincinnati, O., Oct. 23, 1919.
Editor The Billboard.

Dear Sir—Knowing your desire to see that the theatrical profession is guarded against managers who leave members of the profession in destitute circumstances far away from their homes, we wish you would publish the following:

That Harvey Porter, known as Jimmie Wayne, manager of "4th Street Daddy" Company, did engage Billy Steed, Bud Klein, Ida Miller and Luella Harris for the above named company, and that he did jump away from the show on Saturday, October 11, at Auxler, Ky., owing them over \$100 in salary, and baggage bill unpaid.

That the show had been showing a profit ever since opening, and on the week that said Harvey Porter took his hasty departure there was a profit of \$115.00 to that week.

Respectfully submitted,
BILLY STEED,
Comedian.

State of Ohio,
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,
Notary Public.

(SEAL).

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A SUCCESS

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I KISS YOU ONLY IN MY DREAMS

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BE ORIGINAL. Sing the songs you write and published yourself. We can assist you. Write the words and send them to us for a musical setting by one of the members of our distinguished staff of composers, among whom are Edward Hesselberg, TONE PORT, great Russian pianist and composer, famous in Europe and America; Leo Friedman, author of some of America's greatest song hits, a gifted composer; Edwards Duffell, member of the faculty Northwestern School of Music, noted composer.

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are invited to visit our office and look over our latest song successes when in Chicago. If you should have a song poem written now, bring it or send it in for a musical setting.

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A Real Lyceum and Chautauqua Event

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 Kiwanis clubs, held jointly to cement the general good feeling that exists between these two 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 President Wilson as an example: There are few men in all the annals of history who have been called upon to face the gigantic problems and to carry the tremendous burdens that have been loaded upon our Chief Executive, with the result that he has been brought to the verge of the grave trying to do 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 learned to make friends. He has few friends as we know that term.

"In contrast with that picture let us look at another great personage," said the speaker. "The greatest private citizen in the world was, without doubt, Theodore Roosevelt. He was great and powerful because he made personal friends in all walks of life. Men and women would fight for him and follow him, because they counted him as their friend. He could name more people by their given name than any man in America. He could shake hands with thousands every day and not be fatigued, for the reason, that he grabbed your hand first; the shake was on you."

How many lyceum and chautauqua people value the friendship of the men and women who make life worth while on the platform? At the close of the season have you made any friends? The writer was in Texas two years and a half ago and spent three months there doing chautauqua work. Last week he sent two hundred copies of The Billboard to that many people in the towns where he visited just to let them know that they may have forgotten him, but he has a little spot in his memory for them.

Here is a great chance for you to widen your usefulness and make your work more in permanent 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?

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 limited. It would be worth your effort for all of that. But here is a chance to accomplish all you wish to accomplish and do it with little or no trouble and at very little expense.

You realize that the one big problem that is uppermost 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 allotted to Dr. Alexander Karr during the I. 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 his lecture, "Community Deadheads," devoted to some of 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 written 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 engaged at this very time. This article will be 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 lecturers, entertainers, musicians and singers. It is really a wonderful piece of propaganda, and will be received by the small town and lesser city committeemen as a valued contribution. 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 100 names of your friends and we will send a

card calling their attention to the fact that you wish to be remembered by them at this festive season of the year, when it is the universal

an encyclopaedia of information for all who are interested in this great work.

This will only cost you \$10, which will cover the cost of mailing 100 cards, with your compliments and The Big Christmas Special of 250 pages, beautifully illustrated, with a handsome 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 scholastic thought of the hour that will be much appreciated by the school teachers and ministers of the lyceum and chautauqua world. See that your friends in these walks are remembered and receive a copy of this issue.

Walter Richard Eaton will deal with "The American Stage of Today." He is eminently fitted to handle that problem, as he is a contributor to The American Magazine and has been



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 lyceum and chautauqua music. We will have some of the simple chautauqua lyrics that have been sent in for our Chautauqua Topical Song Contest. We will have a lot of information new to our readers about the way songs are made popular and the value they are to performers and publishers alike. This will be of great value to all who are interested in music. This will be a luminous chord that will kind your interests anew to those of the localities where you have appeared, who have gone out of their way to make possible the lyceum and chautauqua activities.

Think of reaching 100 of these friends with your message of good will and kind remembrance, while at the same time others are doing the same with hundreds of other committeemen. If only ten attractions could do this that would mean 1,000 copies of that big, valuable issue would be placed in their hands with our mutual chautauqua 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—all in one big issue—that will be

editor of the dramatic department of The New York Times and The New York Sun. He is qualified to deal with this subject.

Every local opera house man who has housed your activities during the year should be remembered 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 and a copy of the Christmas Special will delight his heart.

Ross Crane will be shown in his new campaign for "Better Homes." He has been able to present his lecture at the great State fairs in competition with the free shows and midway attractions, and still come forth with the most effective report of actual accomplishments that have ever been his to attain.

There will be special lyceum and chautauqua articles that will be of real value to both the man on the platform and the committeemen. There will be articles that will show the magnitude of the work that is being done that will be of great help to the managers who are far-sighted enough to be interested in the work that the committeemen are doing.

Don't forget this fact, and it is a fact, that the late J. Pierpont Morgan was a wonderful organizer on a large scale. He was a man who

knew the value of a friend and an acquaintance. The Christmas before he died he sent 4,000 boxes of cigars to that number of his friends and acquaintances as a mere 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 cultivation. 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 100 were sold before we completed this article. Send in your lists as soon as possible, as we will want to go at this systematically so as not to duplicate any names.

Why is it that we hear so much about Eugene Field here in Chicago? To one who did not know it would seem that Field died only yesterday. Field knew the value of a friend. He knew how to be a friend. It is said that after the great Pullman 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 jail, 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.

Now is the time to invest in that most sacred of all human investments. Now is the time to convert sentiment into reality. Let's start now to make friends by being a friend to those who need our friendship at this hour. There are thousands who need the kindly lift that a kind remembrance like a big joyous Christmas copy of this encyclopedia of entertainment and amusement will be, and now is the time to enlist in this move to show our friendship to those who have befriended us.

Write at once and let us arrange for this service. Address Fred High, 35 S. Dearborn street, Chicago. Don't delay. Do it today. Do it right away.

MISS GLADYS ANDRES

It is always the policy of The Billboard to assist all persons possible in advancing and furthering their interests in all lines of the profession, but much of the time we are unable to assist the average applicant for the reason that he or she seems to be steeped in the mire of helplessness.

A few days before the recent I. L. C. A. Convention we received a letter from Miss Gladys Andres of Fosterla, 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 said that she intended to stay here until she got what she wanted. She didn't write and ask us to look for a big salary with nothing but solo work and the center of the spotlight as so many artists do. Upon her arrival she hunted us up and told her story, and when we suggested that she do certain things herself to help her own interest she was willingness itself and proceeded to do as instructed and do it with all the pep and interest that she puts into everything that she undertakes.

Mrs. Lulu Hatfield Solomon, manager of the Stratford Opera Company, had previously written a letter and asked us to take a little personal interest in this talented young lady and this helped along a great deal. Mrs. Solomon wrote: "I will be glad if you will give Miss Andres a little guidance during the convention, for I know that all she needs is an opportunity to prove in a larger way what she has so amply demonstrated locally. I have found her to be an exceptionally gifted platform artist. She is versatile and gifted with a rarely graceful personality, which, aside from her musical talent and dramatic ability, immediately endears her to her audiences, and keeps them constantly on the alert. Not only does she make good, but what is equally pleasing and gratifying to managers, she has a charming disposition; always cheerful, willing and obliging. She is capable of giving an entire program with very little assistance, as she possesses a very rare and happy combination, being a soprano soloist, saxophonist, impersonator and humorist."

Miss Andres has done considerable concerting through Ohio as a member of the Wills Wright Company, and has also given many solo log programs besides doing a lot of amateur performing.

We were pleased to introduce her to Mr. and Mrs. Art Wells of the Apollo Concert

Company and after a thro' tryout she was engaged as a member of that famous organization and is now touring Canada. She writes: "I am with a wonderful company and enjoy my work very much. My only regret is that I did not get into this work before this."

Ballantine Bureau COACHING PRODUCING TEACHING CHAUTAUQUA LYCEUM CONCERT DRAMATIC AND VAUDEVILLE Studio 909-10 Lyon & Healy Bldg., Chicago

SAIDA BALLANTINE TEL. WABASH 8538

Lyceum and Chautauqua Notes

Francis Wilson will be heard on the platform quite 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 Coast.

A CHAUTAUQUA SONG IS NEEDED

\$2,000,000 in Sight To Be Split Between Publisher, Author, Composer and the Chautauqua Singers and Musicians

Under the above heading we published the letter written by Louis O. Runner, in which he stated that in his paper read before the International Lyceum and Chautauqua 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 possibilities for a chautauqua song, point out that we have had baseball songs, amusement park songs, automobile songs, airplane songs, roller skating songs and hundreds of other topical songs, yet none of the publishers have ever thought to put out a chautauqua song, this in spite of the fact that we have the machinery organized to make such a song famous throughout the entire country in three months' time. Such a song would be worth millions of dollars to the lyceum and chautauqua movement, and, if maritiorious, (Continued on page 69)

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.

Table with columns for names (DR. L. G. HERBERT, THE HUSSARS, MORRIS G. HINDUS, GABRIEL L. HINES, EDMUND H. HINSHAW, EARL HIPPLE CONCERT CO., DR. JESSE H. HOLMES, M. H. JACKSON, DR. ANDREW JOHNSON, IRA HILTON JONES, THE HUSSARS, CAPT. KACHEL, MISSES KELLER RECITAL) and corresponding scores.

Table with columns for names (Hamburg, Pa., Katonah, N. Y., Castleton, N. M., BYRON W. KING, E. J. KLEMMER, R. E. P. KLINE, JEANNETTE KLING, THEO. KNOX CONCERT PARTY, LOUIS KREIDLER OPERA CO., MARIE ROSE LAULER, MME. AUGUSTA LENSKA, LEWIS MILITARY QUARTET, MAJOR LIBBY, EDNA EUGENIA LOWE, PETER MACQUEEN) and corresponding scores.

WANTED--PUPILS The Chicago Band and Orchestra College is now enrolling pupils for the following instruments: Cornet, Trombone, Clarinet, Saxophone and all Band Instruments. Each student is given an opportunity to rehearse with our Concert Band and Orchestra. For further information write CHICAGO BAND AND ORCHESTRA SCHOOL, 315 So. Wabash Ave., Chicago, Ill.

PITTSBURGH LADIES' ORCHESTRA Vocal and Instrumental Soloists. ALBERT D. LIEFELD, Director, 404 McCance Block, Seventh Ave. and Smithfield Street, PITTSBURGH, PA.

Mr. Van O. Browne Pianist, First Tenor and Shakespearean Character Studies, with Bland's "Novelty Four." Lyceum Season, 1919-'20. Personal Address: Buchanan, Mich.

MARTHA E. ABT SOCIAL WORKER, CHAUTAUQUA LECTURER. Address 1420 Bryn Mawr Ave., Chicago, Ill.

DR. STANLEY L. KREBS Business and Community Building Lectures. EXPERT ON SALESMANSHIP 2229 Andrews Ave., NEW YORK CITY.

Ellen Kinsman Mann TEACHER OF SINGING. Fine Arts Building, CHICAGO.

WANTED Versatile Musicians in all times for Lyceum and Chautauqua companies. Apply at once to H. L. BLAND, Drake University, Des Moines, Iowa.

LAMONT'S PERFORMING BIRDS AUSTRALIAN COCKATOOS AND MACAWS Educational and interesting feature attraction for Lyceums and Chautauquas. Beautiful and elegant display, known by press and public as the greatest in its line. Just finished touring Central and South America, Panama, Peru, Chile, Argentina and Brazil. For terms, address J. LAMONT, Mgr., Lamont's Bird Show, Billboard, Cincinnati, Ohio.

Metropolitan Glee Club (MALE QUARTETTE). Organized 1912. Instrumental Solo, Readings, Swiss Belles. F. M. GATES, Manager, Woodstock, Ill.

WILLIAM STERLING BATTIS IN LIFE PORTRAYALS. Specializing on the characters made immortal by Charles Dickens. Personal Address, 6315 Yale Ave., Chicago, Illinois.

WANTED, QUARTET SINGERS We have work starting in September for men who have been overseas and who can handle Miss Quartet Singing. These doubling on instruments preferred. Write or wire for application blank. Good pay, permanent work. LOUIS O. RUNNER, 5527 Lake St., Chicago

LOUISE L. MCINTYRE HEALTH LECTURER Exercise, Diet, Special Physiology. Conducting Health Institutes. Address Winona Lake, Indiana.

MAE SHUMWAY ENDERLY READER OF PLAYS. Impersonations in Costumes, Introducing Irish Harp and Folk Songs. Address Bryson Apts., 2701 Wilshire, Los Angeles California.

HARRY M. HOLBROOK Lyceum and Chautauqua Department, LEO FEIST, Inc., Music Publisher, 119 North Clark Street, CHICAGO

GALEN STARR ROSS Extension Service Director THE MASTER-KEY SYSTEM 707 Pine Street, St. Louis, Mo.

VERBATIM TESTIMONY

Given in the Hearing of the Federal Trade Commission's Complaint Against the Vaudeville Managers' Protective Association et al.

(Continued from last week)

Q. You know that they maintain an office where actors and managers or actors' agents can meet?
 A. Yes, sir.
 Q. Have you ever been in the office?
 A. I have been in the Keith office since I have been under their contract. I believe, not more than three times. In fact, I have never been in Mr. Murdoch's or Mr. Albee's office.

RE-CROSS-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, or in other words their claim for a closed shop was abandoned?
 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.
 Q. This agreement was a settlement of the strike?
 A. Yes, sir.

(Witness excused.)

Lee Kohlmair was thereupon called as a witness, and having been first duly sworn, testified as follows:

DIRECT EXAMINATION

By Mr. Goodman:
 Q. What is your address, Mr. Kohlmair? And how old are you?
 A. 700 West 179th street; and I am 45 years of age.
 Q. How long have you been in the various branches of the theatrical business?
 A. About 28 years.
 Q. And you are an actor?
 A. That I would not say.
 Mr. Walsh: Altogether too modest. This is unusual!

Mr. Goodman: It is, very!
 A. (Continuing): It is pretty hard to make your audience believe it.
 Q. You have been in what branch of the theatrical business?
 A. In all branches.
 Q. Dramatic?
 A. Dramatic, legitimate dramatic, musical comedy and vaudeville.
 Q. How did you start in the show business, in what branch?
 A. The legitimate.
 Q. The dramatic field or the musical field?
 A. The dramatic and musical comedy both.
 Q. Give us the names of some of the better known plays in which you have appeared in the dramatic or musical comedy field?
 A. Well, in the dramatic field for three years I played the part of August Prunes in the "Music Masters" with Dave Warfield.

Q. Dave Warfield starred in that play?
 A. Starred in that play, yes. I also was playing with the Rose Stahl Company, "Maggie Pepper." I was five years in the productions of "Potash & Perlmutter," three years at the Le Salle in musical comedy. I was with Blanche King in "The Yankee Girl." I was with Marie Dressler in "Misprunt." Do you want me to give you some more?
 Q. How long did you say you were in the New York Theater?
 A. At the New York Theater two years in the "Hall of Fame" and the "King's Carnival" twenty years ago.
 Q. For how long a time have you been playing in vaudeville?
 A. Well, the last three years, and then on and off, I dare say about 10 years on and off.
 Q. And over what circuits have you played in vaudeville?
 A. I have played Orpheum, Keith's circuits and for William Morris, when he had his theaters.

Q. Did you always employ a personal agent or representative in connection with your vaudeville engagements?
 A. No, most of the time I have been my own agent. At the present time I am under an agent's management.
 Q. When you were playing in this dramatic and musical comedy field or productions, did you employ a personal representative or agent?
 A. No.
 Q. Who is your manager which you speak of now?
 A. Lewis & Gordon.
 Q. And what do you pay them?
 A. I pay them nothing, I have a salary.
 Q. Oh, you have a salary?
 A. I have a salary, I am under contract with Lewis & Gordon.
 Q. They produce the act that you are playing?
 A. They produce the act, yes.
 Q. How many people in the act?
 A. Three besides myself.
 Q. And may I ask what salary you draw from them? If you have any objections you needn't tell!

A. No, I don't want to tell.
 Q. Now, do you know what the act gets, what Lewis & Gordon get from the various theaters at which the act plays?
 A. Yes.
 Q. Have you any objection to stating that?
 A. Well, I don't know whether they would want me to state it or not, being their act.
 Q. I don't suppose they care, as the booking office knows what it is anyway.
 A. Yes.
 Q. It doesn't matter much whether the public knows or the actors know how much it is an act gets?
 A. Well, at the present time, for big time houses, the act gets \$700.

Q. Has that act been played any in small time theaters?
 A. Try-outs.
 Q. Try-outs?
 A. Yes.
 Q. Do you believe in try-outs or are you opposed 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 act you are and the sort of people you have with you.
 Q. Have you ever played Marcus Loew's circuit?
 A. No.
 Q. You have played only big time?
 A. Big time.
 Q. When you were playing your own act, referring to the time before your contract with Lewis & Gordon production, you understand?
 A. Yes.
 Q. What was that, a sketch?
 A. A sketch.
 Q. And will you tell us how much you got then from the Keith circuit?
 A. Well, that is not where I went, I went in 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 you get?
 A. I really could not tell you that now.
 Q. Can you tell us this, what your experience in vaudeville has been, whether you have received more from year to year or less from 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 on the downgrade—never going down.

Q. Have you ever visited the United Booking Offices?
 A. Quite often.
 Q. In connection with bookings or personally?
 A. In connection with bookings sometimes, and personally.
 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.
 Q. Did you ever hear any actors refer to a place up there as the "Bull pen"?
 A. No, never. May I ask you where that place is supposed to be?
 Q. I will have to refer you to Mr. Fitzpatrick, who is the witness 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.
 Q. Are you or have you been a member of the White Rats Actors Union?
 A. Yes, sir.
 Q. And are you a member still of the White Rats?
 A. No.
 Q. What did you 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, instead of 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, I was not here.
 Q. You were where?
 A. I was in England. I was not here in 1916-1917; I was over in London, so I didn't know anything that was going on over here at all, and I was going to resign from the White Rats; as I was not here it was not necessary; I simply did not send in my dues any more.
 Q. Were you in favor of the closed shop in vaudeville?

Q. Just what is the system?
 A. They are my managers.
 Q. Yes.
 A. And I have an understanding with them to get just a certain amount of salary, and I have not even a contract with them.
 Q. They have made 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 other people, and commissions that are taken out of it.
 Q. When did you join the Actors' Equity Association, Mr. Kohlmair?
 A. Six years ago, I am quite sure.
 Q. About six years ago?
 A. Yes.
 Q. Were you at a meeting at the Hotel Astor?
 A. Yes, sir.
 Q. A general meeting in May of this year?
 A. Oh, no, I was not here.
 Q. Do you know whether or not at that meeting a resolution was passed in favor of the closed shop?
 A. I was not there; I could not say; I could not tell you.
 Q. Could you say whether or not such a resolution was passed?
 A. No, I could not; I do not remember as I was not here.
 Q. What do you understand by closed shop?
 A. By closed shop I understand being that just such people perform that are passed upon or belong to a certain society of actors.
 Q. That is, they are required to belong to something?
 A. To some organization.
 Q. That is, belong to some organization?
 A. Yes.

Mr. Goodman: First I offer in evidence a list of acts booked direct in the B. F. Keith Vaudeville Exchange, during the season of 1917 and 1918, by which I mean acts who paid only five per cent to the B. F. Keith Vaudeville Exchange, there being no personal representative.
 (The same was received in evidence and was marked Respondent's Exhibit No. 128, and is forwarded herewith.)
 Mr. Goodman: I offer in evidence a similar list of acts booked direct thru the B. F. Keith Vaudeville Exchange for the season of 1918-1919.
 (The same was received in evidence, marked Respondent's Exhibit No. 129, and is forwarded herewith.)
 Mr. Goodman: I offer in evidence a list of acts booked thru the B. F. Keith Vaudeville exchange for more than one season, showing the salaries from season to season, from the season of 1914-15 to the present season of 1919-1920.
 (The same was received in evidence, marked 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 houses 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.)
 Mr. Goodman: I 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 salaries paid to each act; it also shows the total salary paid by each theater. That is a complete list of all of the time booked in the family department at that time, and it is about the same now. 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 holding hearings, and I expected to offer it then, and it is quite a job, and I have not had it done over again; the salaries are about the same and the houses are paying about the same.
 (The statement was thereupon received in evidence, marked Respondent's Exhibit No. 132, and is forwarded herewith.)
 Mr. Goodman: I also offer in evidence a statement, similar to the one just offered, but this is for the so-called big time, showing for the week of February 2, 1919, all the theaters booked in the so-called big-time department of the B. F. Keith Vaudeville Exchange, of the acts booked for the theater and the salary paid to each. Of course, it shows the total salaries paid by each theater per week.
 (The statement was thereupon received in evidence, marked Respondent's Exhibit No. 133, and is forwarded herewith.)
 Mr. Goodman: I offer in evidence a list showing the names of vaudeville acts that played in theaters booked thru the United Booking Offices; then following that a showing of the theaters that were booked thru the United Booking Offices in which these acts played; then showing theaters booked thru the United Booking Offices which engaged these same acts.
 Mr. Walsh: I understand that this is a record for the years 1913 until—what time is that?
 Mr. Goodman: This is a list from about August, 1913, to about the 1st of August, 1915.
 Mr. Walsh: And I suppose it has got in it some of the houses or theaters that appear in the list at that time that have been booked by the U. B. O. at the present time, that is, are now being booked by the U. B. O.?
 Mr. Goodman: Some of them, yes. For example the Riverside Theater, New York; it was then operated by William Fox as a small time vaudeville theater, and now is operated by the B. F. Keith as part of the B. F. Keith Circuit as a big-time vaudeville theater.
 Mr. Walsh: And the Pall Theaters at New Haven and Springfield; how about them?
 Mr. Goodman: Pall theaters do not appear here as having been booked in anywhere except the United Booking Offices at one time.
 Mr. Walsh: Don't they? I thought I saw a there the Hamilton at Syracuse and the Sullivan at New York and the Scully Theater of Boston?
 Mr. Goodman: What is Mr. Walsh's statement about that list? The following theaters appearing upon Respondent's Exhibit 134, which were not booked by the United Booking Offices and have since been booked by the United Booking Offices or are now being booked by the United Booking Offices.
 Mr. Walsh: The Riverside in New York was small time, booked by William Fox, now booked as part of the B. F. Keith Circuit of Theaters.

Every phase of the hearings before the Federal Trade Commission in the case of the Vaudeville Managers' Protective Association et al. will be covered in THE BILLBOARD. Verbatim reports of the testimony will appear in part each week until the full record will have been printed.

Q. That is what I mean, you keep the same rate?
 A. If I can go up, at least I stay staple.
 Q. What experience have you had with regard to cancellations of your contracts after they were made? Have you ever been cancelled on short notice?
 A. Oh, yes, that has happened.
 Q. Well, tell us about it.
 A. Well, it is only last season that it happened. I was transferred on short notice, that the bookings were changed.
 Q. On what circuits was this?
 A. The Orpheum Circuit.
 Q. Did the Orpheum Circuit make good in any way, or what? Just what happened as a result of it?
 A. Well, that I don't know whether they made good; I do not think so. The change was made.
 Q. You mean that your route was changed?
 A. Some of the dates were changed.
 Q. The dates were changed?
 A. Yes.
 Q. And your act was not cancelled, then?
 A. Oh, no.
 Q. You got paid for those dates, then, didn't you?
 A. Yes, I played them eventually, but they changed the dates.
 Q. Do you see any objection to an artist who employs a personal representative or of his having a personal representative and paying him five per cent and at the same time paying five per cent to the booking office through which the booking is procured?
 A. No, I do not.
 Q. What is your judgment about that situation?
 A. Personal representatives have two offices, one in the Times Building and one in the Palace Theater; they have to have a clerical force; they have to represent me. They are not getting paid except from me, and they are not going to do that, because I am Kohlmair and have got a pretty face.
 Q. Did anybody ever suggest to you in the United Booking Offices that you employ an agent?
 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?
 A. Yes. I think it has lessened the work of the actor a great deal. He does not have any more trouble with the photographs being sent off to the houses, we do not have to make out any billing 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 house, and they have to employ a clerical force up there to do it all.

A. No, I am not in favor of any closed shop 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 in our talent. A manager wants my services and he does not want anybody else's services, and if he does want us we can make our own salary and get it.
 Q. Let me ask you, did you see any of the printed notices in Variety signed by Mr. Mountford and by the White Rats Actors' Union during 1916 and 1917?
 Mr. Walsh: I understood he was in England during that time.
 Mr. Goodman: But the paper goes over there.
 A. Yes, oh, yes; perhaps I did know about it.
 Q. Well, do you know whether you did or not?
 A. Well, I read Variety, but I am not certain; I could not say for sure that I did know of that.
 Q. Did 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 closed shop?
 A. That I really could not say or answer now 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 in England. I was a very busy man over there, staging plays and so forth.
 Q. Let me ask you, did the Actors' Equity Association agitate for the closed shop?
 A. No.
 Q. They never asked for the closed shop?
 A. No, I don't think so.
 Q. That is the legitimate branch of the theatricals?
 A. Absolutely, yes.
 Q. In that respect the demands of the vaudeville branch, when they demanded a closed shop, was entirely different from the demands of the legitimate actor?
 A. What?
 Q. I say in that respect they were entirely opposed to the demands of the vaudeville legitimate branch?
 A. Did the White Rats ask for a closed branch, that is, the vaudeville branch and the shop?
 Q. They did, yes. Your answer is that they were distinct and different?
 A. I would say that that would be my answer, that you could not have a closed shop as far as our artistry is concerned.

CROSS-EXAMINATION

By Mr. Walsh:
 Q. You are now employed by agents, Mr. Kohlmair?
 A. Yes. That is, I am not employed by them.

VERBATIM TESTIMONY

(Continued from page 41)

course, it is the thing to say, I guess, that no actor ever imagines he is bad.

Q. I dare say that is true.

A. I have never heard anything—I have heard talk. I suppose we have all talked.

Q. How about tryout? Do you believe that a new act ought to be tried out before being presented at a regular salary demanded by it?

A. I am trying out one now. I believe it the same as a production is put on the first time at a loss, before it comes to New York. 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 any way in advance of telling how long an act ought to be tried out?

A. No.

Q. Is there any way of setting a rule that a tryout should not extend beyond a certain number of weeks or is that something which depends on the act?

A. It depends on the act? If a man opens his act and tries it out and it is successful, all right; if it is not he may have to tinker with it a month or three months, and it may never get right.

Q. With regard to contracts, what has been your experience in vaudeville, have you suffered what you considered arbitrary cancellations?

A. I have never been canceled in my life but once, at Cole & Middleton's once before twelve o'clock I was canceled.

Q. How many years ago was that?

A. That is back twenty-five years ago.

Q. With regard to a cancellation clause in a contract, what is your personal view about it?

A. I have always been in favor of a clause in a contract where an actor can get out from under the same as a manager. I would just as soon gamble with the managers as have them gamble with me. I do not want to work with a man if I am no good, and I am willing to take the chance I am going to be good, and he has just as much chance as I have. Of course, if I am good I have something to hold over his head and get more money, and I have never been in favor of a long-term contract.

Q. Mr. Rock, will you please give us a brief of your observation as to the construction of the theaters with regard to dressing rooms and conveniences for actors today as compared with the earlier days in vaudeville?

A. Well, at the present time from what my experience is I do not think there is any comparison, conditions are so much better.

Q. Does there appear to have been a steady attention by the managers to the comfort of the artists in connection with the theater dressing room facilities?

A. My experience has been that in going into a theater they have done everything to make it pleasant and agreeable to me; if they have not, I have demanded it.

Q. And if you have demanded it have you gotten it?

A. I always have conveyed one idea to the manager, and that is that I was demanding was for the benefit of his business, and because I wanted something and asked for a makeup table, I wanted it, I would state, because I had a reason for it, and that was going to make his show better, and I immediately took the blame from the stage hands, if so be the case, and carried it to the front end and got what I wanted.

Mr. Goodman: That is all.

CROSS EXAMINATION

By Mr. Walsh:

Q. In other words, you were in a position to demand these better conditions and better situations?

A. Yes, I 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 them where—I was always right myself, and then if they did not concede it, I 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 were in a position to demand really what you wanted?

A. Yes, I was fortunate.

Q. Yes, you were extremely fortunate as a matter of fact, and that is one of the reasons, 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 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-time contract than a long-time contract, you would be in a better position if you had no contract at all, is not that true?

A. Yes, 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 again, please.

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—but 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 succeeds for three years.

Q. That is, if it is a success within ten weeks then you want to be tied up with the long contract?

A. Then I know I am getting so much of the gross.

By Mr. Goodman:

Q. He is talking now of a legitimate production.

A. That is a legitimate production.

By Mr. Walsh:

Q. What is your attitude towards a vaudeville contract?

A. Well, individually or with a partner, I would simply just pick my time up, and I prefer a two weeks' clause. If any difficulty came up which I did not like, I always had the preference of giving my two weeks' notice and getting away. If it did not come up everything

was all right. I always tried to figure that I could gamble my ability against the other man's theaters.

Q. How long were you with Miss Francis White?

A. A little over three years or four years about this time.

Q. She was a great asset in the vaudeville industry, both to you and to the managers?

A. Yes.

Q. When was it that you went to the Riviera?

A. It was during the flu.

Q. Last year?

A. Yes, the epidemic.

Q. You took your own show there?

A. Yes.

Q. Why did you do that—why did you quit vaudeville?

A. Well, I could not get the salary I wanted.

Q. You could not get the salary you wanted?

A. No.

Q. Was there an attempt to reduce the salary that you were getting?

A. Oh, no; I wanted more money.

Q. But you had not been in vaudeville previous to that for some time?

A. Yes, I had been in vaudeville—

Q. No, I mean consecutively, previous to this—

A. I played 37 weeks before that right in New York City, I guess from eight to nine months before that.

A. In vaudeville.

Q. In what houses?

A. I played every house in New York City of the two shows a day.

Mr. Goodman: Keith's Circuit.

Q. Was it in Keith's Circuit?

A. Yes, if you call Greenpoint and all that, yes.

Q. But I 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 vaudeville house?

A. No.

Q. What was that?

A. A legitimate house.

Q. For how long had you played there?

A. Four weeks.

Q. And previous to that where had you played?

A. Previous to that, I will have to think—

Q. It was not The Follies?

A. No. The Follies was summer before that. Then came a season in vaudeville, then came Hilly Koo, and then came the Roof and more vaudeville and then came "Let's Go," and then came our own show.

Q. Then, when you went to the United Booking Office they refused to give you the salary which you asked, is that true?

A. I did not go to the United Booking house, the United Booking Office came to me first, when it heard we had to close. We had been a failure over there, and they asked me if I wanted to go into vaudeville, and I said yes.

Q. Who came to you?

A. My agent came, Mr. Keller came. Of course, I don't know—he said how much do you want for vaudeville, and I said I think \$2,000. Well, you know any failure in New York in a legitimate line depreciates your value in any way so they would not give it to me.

Q. Well, there was not any other big vaudeville time in the country, other than Keith's and the Orpheum?

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 I wanted to, but I would never depreciate myself in value.

Mr. Goodman: Let us have it understood, Mr. Examiner, notwithstanding Mr. Mountford's audible conversation and suggestions to Mr. Walsh, that the Riviera was not a small-time theater. When Mr. Rock went there he went there in his own musical production.

Mr. Walsh: Yes, there is no doubt about that.

Mr. Goodman: No, but the inference on the record now is that Mr. Rock could not get in big time and had to go to the Riviera small time, that is the inference.

Mr. Walsh: Oh, no, there is not anything of the kind at all. Mr. Rock did not intend to convey any such impression.

Mr. Goodman: I know he did not.

Mr. Walsh: And I do not think anybody with any intelligence could get that viewpoint. I understood that he went to the Riviera with his own show, a legitimate production?

The Witness: Yes.

Q. That is true, is it not?

A. Yes.

Q. Now, you said something in your testimony here about Hammerstein being independent. What do you mean by that?

A. Well, it was in those days. It was opposition to this extent, that you could play one against the other.

Q. Play one against the other how?

A. Well, if one would not give you a salary you would go over and get the other.

Q. That is, you would go to the United Booking Office?

A. Yes.

Q. And what would you say with reference to Percy Williams? Did you ever play vaudeville for Percy Williams?

A. I did, yes.

Q. Was that a so-called independent house?

A. Yes, a circuit; there were five or six houses of theirs, and one of Hammerstein's.

Q. Did you ever play Percy Williams?

A. Yes.

Q. Were they good houses to play for?

A. Yes.

Q. Had a good manager?

A. Yes.

Q. Playing high-class vaudeville, big time?

A. Yes.

Q. How, with reference to William Fox, did he have so-called independent houses?

A. I have never done any business with Fox, only one Sunday night at the Academy of Music in New York.

Q. Both Hammerstein's and Percy Williams went out of vaudeville?

A. I believe so, yes.

By Mr. Goodman:

Q. Just a minute. Both Hammerstein and Percy went out of vaudeville. Do you mean Mr. Williams or the circuit of theaters?

Mr. Walsh: I mean the circuit of theaters.

Q. Do you still say that the Williams Circuit went out of business?

A. So far as I know, when I signed my contract to play with Williams, the first time I played with P. G. Williams, Colonial, Orpheum and Alhambra. Then I went away, and when I came back into vaudeville the next time my contracts were signed, I believe B. F. Keith, Orpheum, Colonial, Buswick 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 statement as to what you understand is a closed shop?

A. I did not understand the question.

Q. What is your idea of what a closed shop is?

A. My idea of the closed shop, from what I understand, is that no one can work in the theater unless they belong to a union.

Q. I understand you to say that one of your objections to the closed shop was that it prohibited recruits from breaking into the vaudeville 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.

Q. Do you recollect whether or not it is provided in the constitution or by-laws in the Actors White Rats' Union that an application for membership should be made after the performer had gone into the industry?

A. To tell you the honest truth I never read the by-laws of the White Rats in my life. I would not know it if I saw it, or any other organization.

By Mr. Goodman:

Q. Were you a member of the White Rats before it became a union or after; there was a period when it was just the White Rats?

A. Just the White Rats on 42d street and Broadway, up over the Madrid Restaurant; that is about nine or ten years ago.

Q. That is before they affiliated with the union, then, is it not?

A. Yes—well I am pretty positive.

Q. Yes, I think that is the fact.

A. I knew nothing of it.

By Mr. Walsh:

Q. Was Mr. Mountford connected with it when you were a member?

A. Yes.

Q. You do not know whether their constitution and by-laws provide that application should be made after or within a short time after the performer went upon the vaudeville stage; that there was nothing in connection with the White Rats organization which prohibited persons who were recruits going upon the stage in vaudeville?

Mr. Goodman: I think Mr. Examiner, that the contract, the closed shop agreement that has been offered in evidence speaks for itself on that score.

Mr. Walsh: I am not talking about the closed shop proposition. I am asking about the membership.

The Witness: As I understood the White Rats when I first went into it, it was for the betterment of the actor and a social organization.

Q. Betterment so far as contracts are concerned for an equitable contract?

A. That had not been taken up at that time?

Q. That had not been taken up at that time?

A. No, never had come up at the present writing to my mind?

Q. You are not familiar with the history of the White Rats Actors' organization?

A. No, I am not.

Q. You are not familiar with the activities of George Fuller Golden with reference to the elimination of the managers' booking fee?

A. No, I cannot say that I am.

Q. Are you a member of the Actors' Equity Association?

A. I am not.

Q. You do not belong to any actors' organization?

A. Nothing.

Q. What fee do you pay your agent?

A. Five per cent.

Q. Always have paid him the same. Did you ever pay any more than five per cent?

A. No.

Mr. Walsh: That is all.

(Witness excused.)

Nan Halperin was thereupon called as a witness, and having been duly sworn, testified as follows:

DIRECT EXAMINATION

By Mr. Goodman:

Q. Where do you live, Miss Halperin?

A. New Kew Gardens, Long Island.

Q. You are in the theatrical profession?

A. Yes, sir.

Q. And at the present time what are you doing?

A. I am rehearsing with a review for G. N. Anderson for the "Follies of 1919."

Q. That, when it is produced, will be a musical comedy, will it?

A. Yes, sir.

Q. And not a vaudeville show, not playing in vaudeville theaters?

A. No, sir.

Q. How long have you been in the theatrical profession?

A. Approximately ten years.

Q. And how much of that time have you been in vaudeville?

A. Seven.

Q. The latter part of the ten?

A. Yes, sir.

Q. And prior to that time what branch were you playing?

A. Star repertoire.

Q. Of that time, of the seven years in vaudeville, how many of those years have you been in big-time theaters?

A. Four years, the 26th day of this month.

Q. And the three years of that time has been small time?

A. Small time.

Q. What circuits have you played in small time?

A. Western Vaudeville Association, Jones, Lunick & Scheefer were the agents at that time, and that was followed by Loew.

Q. Marcus Loew?

A. In the West, you know, not in the East.

Q. Any other small time?

A. No—Gus Sun.

Q. The small-time engagements, did they precede the big time?

A. Yes, sir.

Q. In other words, you started on the small-time and graduated to the big time?

A. Yes, sir.

Q. What salary did you get in the small time?

A. From \$25 a week on the Gus Sun Time to \$150 for Jones, Lunick & Scheefer and the Western Vaudeville Time.

Q. Take the Gus Sun Time, that was on the beginning of your experience in vaudeville?

A. Yes, sir.

Q. On big time you have worked in theaters, engaged in acts thru the United Booking Office?

A. Yes, sir.

Q. And also you have played on the Orpheum Circuit?

A. Yes, sir.

Q. What salary did you start working with in the big time houses?

A. \$175.

Q. And was that salary increased later on?

A. Well, my last engagement was \$600.

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 when you got \$300?

A. One.

Q. Did you have an agent at one time in your vaudeville career?

A. I did.

Q. What time, what part of the time?

A. I had a vaudeville agent, who brought me to New York, who placed me on my first engagement. He got me a showing at the Palace Theater and Mr. Albee saw me. He thought I was very clever, and he sent for me. He made a contract with me on a sliding scale salary, and told me that I did not need an agent. However, I had this agent, and I felt that he had done his share of the work in bringing me where I could be seen, so I retained him as a business associate, although I did all of my business personally with Mr. Albee.

Q. You say Mr. Albee told you that you did not need an agent?

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 after playing small time?

A. Yes, sir.

Q. Where were you playing when you were so booked?

A. Well, at the time that I was playing—at the time that I was booked for my first engagement in New York, I was not playing. But the person who saw me booked me on the big time, and I got my show, saw my work in Texas, in a Texas theater.

Q. How many shows did you do a day in the small time?

A. As many as six.

Q. Six a day?

A. Yes.

Q. Have you ever had any controversy over contracts or cancellation of contracts with vaudeville managers?

A. No, sir.

Q. Was there some instance over the Orpheum route where a change had been made in your route?

A. Yes, once.

Q. That was not a cancellation, but a change in the place of performance, is that right?

A. Yes.

Q. And did that entail some additional expense on your 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 Minneapolis to Duluth. When I came to Minneapolis they told me that I went from there to Winnipeg and thence to Duluth. The change of route entailed a difference of fares of myself and 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 manager informed me that he had had a wire, and added that to my salary. If he had not told me I would have asked for it, because I knew that orders had been given out that routes were not to be changed—routes could not be changed unless extra expense was taken care of, and I did not have to go to that trouble, I didn't have to go that far.

Q. It was taken care of without any suggestion on your part?

A. Yes.

Q. There was a time when you did book direct, without any agent, was there not, Miss Halperin?

A. I think not. I had my business associate, although I did my business personally with Mr. Albee, but I always retained my agent.

Q. Did you play at the McVicker Theater in Chicago?

A. Yes, sir.

Q. Was that a small-time theater?

A. Yes, sir.

Q. And you know where the Majestic is in Chicago?

A. Yes.

Q. That is a big-time vaudeville theater?

A. Yes, sir.

Q. And how near is that to the larger theater?

A. The front entrance are on different streets, but their stage entrances are in the same alley?

Q. Now, did you also play the Majestic Theater?

A. Yes, sir.

Q. In Chicago?

A. Yes, sir.

Q. You played McVicker's before the Majestic?

A. Yes, sir.

Q. How long a time intervened between your playing one and your playing the other?

A. I think two and one-half months, and not more than three.

Q. They are not operated by the same people, are they?

A. No.

Q. The Majestic Theater is a part of the Orpheum Circuit?

A. Yes; I think it is.

VERBATIM TESTIMONY

(Continued from page 43)

else that you want to call it, acts that were not to be played by managers in that office?

A. No, sir. I have heard individual discussion. I have had myself arguments with performers, and I have heard managers say: "I will never play that act again." Of course, it often turns out that in two or three weeks it was necessary for them to play it. In order to keep up the very high-class work that they proposed to play at their theaters, I had an instance of that myself in the case of Eva Tangany. I put her on my own personal blacklist for a few weeks—she was booked for me for two weeks consecutively, and she had arrived on the scene on a Monday morning, and because Rock and Fulton—this man who was testifying here on the stand—was on the program and had sent out a message into Baltimore and arranged for a set of billboards and posters, some eight sheets, and had put these out in the town, Eva Tangany would not go on that week. And although she came there that Monday morning, she refused to play. And she walked right out and left me flat.

Q. And that was at what salary?

A. At that time \$600 a week. As you may well imagine I immediately placed Eva Tangany on my own personal blacklist, of my own mind, and vowed never to have her again. But inside of four or five weeks she was a drawing card, and so that I had to overcome my own personal feelings towards her, and I had to play her, and I have played her a half a dozen or a dozen times since then.

Q. When you say "a personal blacklist" you don't mean by that that you had any written blacklist?

A. Oh, no, no. I mean the so-called blacklist is that I have it in my own mind, it is a very personal matter between myself and the actor. That is what I mean by a personal blacklist, a misunderstanding that grows up between a manager and some certain performer. However, something else comes up later, and that performer has again to be employed, so that there is no blacklist in that man's mind after 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 book?

A. No, sir.

Q. Have you ever played acts in your big-time house in Baltimore that have played in any small-time theater in Baltimore?

A. Yes, 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?

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 big time.

Q. With regard to the business of the theater, do you believe that the small-time theater or any theater that has a certain drawing attraction, that if it was not in the city, it would tend to send more people to your theater?

A. No.

Q. Or to the big-time theater?

A. No, I don't think it has any effect on my theater. We all did originally feel a little apprehensive of it, but my opinion of the small-time theater is that it acts as a sort of kindergarten to the big-time theater because it gets them into the habit of going to vaudeville and gives them a taste of it, and they always want something a little better, so that is what makes it so hard to keep up our productions, our 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.

Q. How does the Loew Theater in Baltimore compare with the Maryland in size, conveniences for the audience and actors and in age?

A. Why, the Loew Theater in Baltimore is quite a modern house. I think only about five years old; it seats about a thousand more than the Maryland, and I apprehend, maybe is more modern in that it has more modern conveniences. Ours is a comparatively small theater.

Q. Architecturally and physically, it is built for, you would say, for use as a high-class vaudeville theater, is it not?

A. Oh, yes, absolutely so, and so is the Garden, which is booked by the Amalgamated.

Q. So far as the theater itself is concerned any small-time theater of the size, seating 1,800 or over, would be fit for the use as a high-class vaudeville theater, would it not?

A. Yes, sir.

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 be to make up his mind to spend some five or six thousand dollars a week in salaries for performers.

Q. Instead of what?

A. Instead of about \$1,500 or \$1,600 as now, he has got a large chain of theaters, hasn't he?

A. Mr. Loew?

Q. Yes.

A. As far as I know he has, yes. He has one in Baltimore.

Q. In other words, he would not have to go out and start and build new theaters and playhouses to play high-class vaudeville?

A. Oh, no.

Q. Are you a stockholder of the B. F. Keith Vaudeville Exchange?

A. No.

Q. Were you ever a stockholder of it?

A. No.

Q. Were you 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. Keith circuit of theaters?

A. Yes, sir.

Q. Have you any stock or any interest in any of the B. F. Keith theaters?

A. None whatever.

Q. Has the B. F. Keith Vaudeville Exchange any interest in the Maryland Theater or in the Auditorium in any way, shape or form?

A. None whatever, sir.

Q. And the only relation whatever, between the Maryland Theater and the B. F. Keith Vaudeville Exchange is that that theater is booked in the B. F. Keith Vaudeville Exchange and in that the B. F. Keith Vaudeville Exchange receives a commission from the actors from being booked there, is that correct?

A. That is all; just a booking franchise is all that we have.

Q. Just a booking franchise for which you pay them a compensation?

A. Yes, sir; we pay \$50 as a booking franchise or privilege.

Q. Do you know whether Mr. Shay, who operates or produces shows in theaters in Buffalo and Toronto, whether he bears the same relation to the booking exchange that you do in that regard, or has any stock interest?

A. I understand that Mr. Shay and Mr. Davis of Pittsburg, and Mr. Moore of Detroit and Rochester are about in the same position that I am in; we are all independent, and the Canadian Circuit, Mr. Brown in the Canadian Circuit.

Q. Are you connected in any personal way with any vaudeville theater of the B. F. Keith Exchange, or in any vaudeville agency?

A. None whatever.

Q. Have you any interest in the Vaudeville Collection agency?

A. None whatever.

Q. Did you ever have?

A. Never had.

Q. Do you employ stage hands, musicians and electricians in your theater?

A. Yes, sir.

Q. And a moving picture operator?

A. Yes, sir.

Q. And mechanics?

A. Yes, sir.

Q. Are they members of the union?

A. All members of the union.

Q. You know what is meant by a closed shop of vaudeville performers?

A. Yes.

Q. Do you recall the White Rats' strike in 1917 or 1918, 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 Rats?

A. I read parts of the controversy, but all of it.

Q. Do you know what the closed shop is? I have asked you that before.

A. I know what the closed shop is, sure I do.

Q. What is your understanding of what the closed shop means in the vaudeville branch of the show business?

A. As far as the actors are concerned a closed shop means that no actors except those belonging to the union can take part on any action on the stage.

Q. Are you in favor of that policy?

A. Absolutely no, sir.

Q. Will you tell us why not?

A. Why the vaudeville business of today is bigger than any organization of any kind. We could not be hampered by a limited supply from any one organization, it would shut 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 necessary material today that we have to go into the wilds, and to grand opera and the dramatics and the tragedy and almost everywhere searching the world over for the material. If we were limited to only those performers belonging to a union, not only would it shut off our progress now, but in a few years why we would be driven back to the show now presented by the cheap vaudeville theater, by the so-called second-class vaudeville.

Q. Do you remember when the Vaudeville Managers' Protective Association was first organized in December, 1910?

A. Yes, sir.

Q. I show you this paper and ask you if your signature appears on it (handing paper to witness)?

A. Yes; there is my signature, sir.

Q. Will you look thru that and tell us whether that is the original document by which the Vaudeville Managers' Protective Association was organized before its actual incorporation?

A. Yes, sir. That is the original paper all signed and sealed.

Mr. Goodman: I offer this in evidence.

Mr. Walsh: I have no objection.

Mr. Goodman: May I offer a copy instead of the original.

Mr. Walsh: Yes.

Mr. Goodman: I offer the copy and not the original which was just shown to the witness. (Received in evidence 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 part of the White Rats' Union, was there not?

A. There was.

Q. And were there then published in The Player, the then official organ of the White Rats Actors' Union, 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.

Q. What happened to the Vaudeville Managers' Co-Operative Association's activities at that time?

A. Oh, they kind of plumbered it along, and I think I never heard of it so far as I am concerned until this second strike was started.

Q. Can you state about when the last meeting of the Vaudeville 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 Vaudeville Managers' Protective Association organized in connection with this very recent White Rats' strike in 1916 and 1917?

A. Why, just about that time, around the

same time, 1916, I believe, the forepart of that year.

Q. Were any dues paid by the members of the Vaudeville Managers' Protective Association in this interval between about 1912 and 1916?

A. I could not say that. I know I paid no dues.

Q. In substance then the activities of the Vaudeville Managers' Protective Association died down in 1912, when the threatened White Rats' strike was abandoned until about 1916?

A. Yes, sir.

Q. Between 1912 and 1916 did you receive any orders or notices or communications of any kind from the Vaudeville Managers' Protective Association?

A. No, sir.

Q. Were you ever a director of the Vaudeville Managers' Protective Association?

A. No, sir.

CROSS-EXAMINATION

By Mr. Walsh:

Q. Then as I understand it the V. M. P. A. lullied into quietude when the White Rats are not active and became active when the White Rats became 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 Rats, they are the only ones that did any agitating.

Q. Now talking upon that question while we are here, you say there has never come up in any meeting that there should be any discrimination or blacklist against anyone for any reason?

A. Well...

Q. Isn't it a fact, Mr. Schanberger, that about the time of the strike or after the strike, or before the strike, there was some discrimination against actors who were members of the White Rats?

A. If it was it was only personal on the part of individual managers.

Q. Well, did it go to the extent that the managers incorporated into their contracts a warranty on the part of the actors that they were not members of the White Rats Actors' Association?

A. There was some clause, I think, in some contracts. I don't think it was ever in mine. It may have been in some outside contracts. Mine has always been an individual contract that we have had in the United Booking Office. I know I was never forbidden from playing a White Rats act or asked ever not to play a White Rats act, not to play an N. V. A. act, I was always left to do in that matter what I saw fit.

Q. Did you ever have any clause in the contracts in which the artist warranted he was a member of the N. V. A.?

A. Not to my knowledge.

Q. You never had any such contracts or any such clause in your contracts?

A. No, sir.

Q. Now, reverting to this meeting in which you discussed the merits of actors and how much they were worth. I understood you to say that some time Mr. Hodgdon presented letters from actors seeking employment or time, as it is called in the vaudeville industry. That is true, isn't it?

A. That is the usual procedure; yes, sir.

Q. It is, of course, where the actor is not represented by a personal representative or an agent that that is true, is it?

A. That is true.

Q. Just how is that handled? Won't you tell us a little more in detail.

A. The letter is read to the managers. We 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 he saw the act and he don't like the act. And he might say I saw the act last night and I would not have it in my theater. The man from Philadelphia 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 opinion 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, you may want it, Mr. Shea in Buffalo may want it, and then you conclude you will take it in those three houses, is that the system, and the way it works out?

A. Yes, we can book that act in the three houses and the others can follow in behind or move it around.

Q. They don't have to take it unless they see fit?

A. Yes.

Q. How do you three houses agree what you are going to pay for the act?

A. Mostly by the demand for the actor. The actor will make a demand for the act, stipulate a sum, say \$500. We may say that the act is worth \$500, and we will give it for it. Mr. Shea 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 \$350 for my purpose, and then we try to get together and offer a compromise rate, say we will offer it \$400 or \$450 for the act and Mr. Shea will take it. I will take it and the man from Philadelphia will take it.

Q. At \$450 as the price that has been agreed upon between you gentlemen that you like and 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. Weber comes in before the meeting?

A. No, sir.

Q. Oh, he does not come in?

A. He sends in his communication. Every agent sends in his list of acts that he would like taken up at this meeting.

Q. Oh, that is the way they do it?

A. Yes, sir. These agents do not appear before the meeting as a rule.

Q. They do not appear before 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 acts.

Q. Special information that you gentlemen think they have and can give to you, more than is contained in the general statement with ref-

erence to the acts themselves, then you call in the representative?

A. That is all.

Q. But aside from that he sends in his list?

A. Yes.

Q. Mr. Casey sends in his list and Mr. Jones sends his list and every other agent sends in his likewise?

A. I get those lists, they are handed out to the various theaters every Monday.

Q. By these agents?

A. From these agents, some special act, or some performers that we are not familiar with, those are made in the form of a special communication along with the other acts that have been played before, including this act that there has not been any salary established for, as yet.

Q. Assuming now, if you please, that Mr. Casey has an act which he wants \$1,500 for and that you feel that it is a pretty good act, but it is not worth that much, how do you then agree upon a price that you will pay for that act and you communicate that fact to Mr. Casey, do you?

A. Yes, sir.

Q. Then you fix the price, we will say, that you have agreed that you, between you and Mr. Shea and whoever represents the Keith's theaters here, you agree among yourselves that that act is worth \$1,200 and you feel that you would not pay any more than that, how is that communicated to Mr. Casey?

A. How is it?

Q. Yes.

By Mr. Hodgdon, the booking manager.

Q. That is the general system?

A. That is the general system.

Q. You only represent one vaudeville theater?

A. One vaudeville theater.

Q. And are you a member of the V. M. P. A.?

A. The Vaudeville Managers' Association?

Q. Yes.

A. Yes, sir.

Q. How long have you been?

A. Since its organization, I signed the original paper.

Q. What is the yearly dues that you pay now?

A. Yearly dues?

Q. I could not tell you offhand.

Q. At the time of this strike in 1916, was there an assessment made against your theater?

A. I could not tell you that; I don't remember.

Q. Didn't you have charges of the finances?

A. No, I have auditors and bookkeepers for that purpose.

Q. You had to pay your dues?

A. I obey those orders if such a thing comes along.

Q. Don't you recall now, as a matter of fact, that there was a strike assessment?

A. I don't remember, there may have been, because there is dues to be paid, and I do not know just now what they amount to.

Q. Yes, I know that, but I am not talking about dues and you know I am not talking about dues. I am asking you about a strike assessment?

A. What do you know about what I know, how do you know that I know?

Mr. Goodman: I object to Mr. Walsh's tone, in addressing the witness, and I object to this attempt at bulldozing the witness.

A. (continuing) What are you trying to do? You tell me I know what you are talking about—

Q. Yes, I do, and I am asking you about something you do know about and you know it.

A. Ask me in a decent way, and I will answer you, you cannot bulldoze me.

Mr. Goodman: I object to this manner and tone, your honor.

Q. I do not propose to bulldoze you, but I do propose not to let you sidestep the question.

A. You are trying to browbeat and bulldoze and I am not going to let you do it. You speak to me as a gentleman and I will answer you like a gentleman. Don't forget that.

Q. I am asking you whether in 1916 your organization, your theater, paid strike dues, a strike assessment?

Mr. Goodman: You don't have to answer anything which has been answered, and I object to that as incompetent, irrelevant and immaterial.

Mr. Kelly: The witness has already answered that to the best of his recollection.

Mr. Walsh: He did not answer at all. He sidestepped, he said they paid their dues to the organization.

A. I am not sidestepping because I could not tell you.

Mr. Goodman: Just a moment, I object to this witness being bulldozed and addressed in this manner.

Examiner Moore: I don't think you should characterize what the witness said, let the words speak for themselves whether he sidestepped or not, that is a matter for the commission to determine after they have read the testimony.

Mr. Walsh: I say it is not responsive to the question.

Examiner Moore: Read the question and you will answer it, please.

(Question repeated by the reporter.)

A. And I answer I do not remember, I do not remember.

Q. Your answer is that you do not remember.

A. I do not remember, it may have been, I do not remember, that is my answer.

Q. You know whether the V. M. P. A. levied any assessment at that time?

A. I do not remember whether they did or not, sir.

Q. How long have you been booking with the U. B. O.?

A. Booking with the U. B. O. since 1904.

Q. Fifteen years?

A. Fifteen years or thereabouts.

Q. Were you connected with the theater then?

A. I have been connected with the theater in Baltimore for 35 years, yes, sir.

Q. Previous to 1904 how did you book your theaters?

A. Previous to 1904 I booked thru personal communication from the performers, by ad-

VERBATIM TESTIMONY

(Continued from page 45)

A. Well, no, I do not think so. It has gone up in all lines.

Q. The legitimate theaters in which you have played have, of course, improved in their appointment and equipment?

A. Not as much so as in vaudeville.

Q. Not as much as in vaudeville?

A. No.

Q. There are, however, very splendid legitimate theaters?

A. Wonderful theaters.

Q. Did you say you are now a member of the N. V. A.?

A. Yes, sir.

Q. How long have you been a member of the N. V. A.?

A. Why, it was some time last summer.

Q. Some time last summer?

A. Yes.

Q. What were the motives that prompted you to join the N. V. A.?

A. Well, in the first place a lot of my friends were joining it and I liked it. I liked—

Q. The associations?

A. I liked the associations and I liked the appointments of the clubhouse, and I joined it from a social standpoint.

Q. Are you in vaudeville now?

A. I was last week.

Q.—What do you propose to play this coming season?

A. I am going to play now in vaudeville?

Q. Where?

A. I—

Q. Have you a route out?

A. I am not all routed, no. I have not any fear of that, tho.

Q. Where is it proposed that your route shall be?

A. Well, week after next I am in Chicago, and then I am in Detroit, Rochester and so on, and then here.

Q. On the Keith Circuit?

A. Yes.

Q. At what salary?

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 I do not know very much about that part of it. I do not know anything about it.

Q. You do not feel able at this time to give a definition of a lockout?

A. No, I do not. I have not had any experience with one, and don't really know anything about it.

Q. Did you ever see any contracts executed by the United Booking Offices in which the artist warranted that he was a member of the N. V. A. and not a member of the White Rats Actors' Union?

A. I never have, no.

Q. Mr. MacFarlane, how long were you a member of the White Rats Actors' Union?

A. I joined it I believe during Frank Fogarty's—

Q. At the time he was big chief?

Mr. Goodman: Presidency?

A. Yes, I am not quite positive.

Q. And how long did you remain, what time did you resign?

A. I am not quite positive of that last statement, about the time I joined it, but I think it was.

Q. Can you fix about the time that you resigned?

A. I resigned during the agitation, about two years ago.

Q. In about Christmas time, 1916?

A. I think it was, yes.

Q. Are you a member of the Actors' Equity Association?

A. I am not.

Q. Or the Actors' Fidelity League?

A. I am.

Q. You are a member of the Actors' Fidelity League?

A. I am.

Q. When did you join the Actors' Fidelity League?

A. I think I was one of the first to join it.

Q. That was—

A. I was a member of the Actors' Equity—

Q. And you resigned from that?

A. I did.

Q. When was that?

A. As soon as they started to insult George Cohen.

Q. So that you resigned from the White Rats when the strike was set and afterwards joined the N. V. A. in the vaudeville industry, is that right?

A. Yes.

Q. You first were a member of the Actors' Equity 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 League?

A. Yes.

Mr. Walsh: That is all. (Witness excused)

Imma Carus was thereupon called as a witness, and having been duly sworn, testified as follows:

DIRECT EXAMINATION

By Mr. Goodman:

Q. Where do you live, Miss Carus?

A. 162 West 54th street.

Q. At the present time are you playing in vaudeville?

A. Yes, sir.

Q. How long have you been in the vaudeville branch of the theatrical business?

A. Ever since I first went into the theatrical business, about twenty years ago.

Q. And during that time have you also played in legitimate productions or musical comedies?

A. I have.

Q. Will you name some of them?

A. Yes, sir. In 1900 I went to the New York Theater and appeared in "Nell Go In," a burlesque of "Nell Gwynn"; "The Giddy Throng"; "King's Carnival"; "The Supper Club"; and after six years at the New York Theater I appeared in the Chamberlain production called "The Defender." Later I appeared for Mr. George Lederer, taking Miss

Cahill's place in "The Wild Rose." Then I co-featured with Mr. Jim Powers in "The Medal and The Maid" in the Broadway Theater. Then I played "Lady Penelope" in "Woodland." I was the original leading woman of "The Ladies of 1907." From there I took Miss Tompkins's place as the star in "15 Minutes from Broadway." My next legitimate production was with Eddie Foy, co-star in "Up and Down Broadway." Then I appeared as a star in a play called "The Broadway Honeycomb." My last engagement as a featured player was with "Listen, Lester," out of town, before the play came to New York.

Q. Then you would be in vaudeville and go into a musical production or dramatic, and then come back into vaudeville and so on up to the present time?

A. I would, from 1900 up.

Q. When you started in vaudeville, do you recall where you appeared?

A. Yes, sir, I do.

Q. Where?

A. I appeared at my first engagement at Proctor's 23rd Street Theater.

Q. And how many shows a day did you 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 trace your vaudeville career, giving us as nearly as 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 first year and a half. Then I played Proctor's houses, which meant Newark, Proctor's 23rd street and Proctor's 25th street, Keith's Union Square, played the Hyde & Bennett's Theater in Brooklyn, and the New York Musical Hall, which was in East New York, Brooklyn, and for Tony Pastor. Then they raised my salary to \$75 a week and sent me on the Orpheum Circuit, which circuit consisted of San Francisco, Los Angeles, and on my way back they opened the Omaha and Kansas City theaters. I was on the opening bills of both houses.

Q. So at that time the Orpheum Circuit consisted of four theaters?

A. Four theaters, and we received six weeks. You played two weeks in San Francisco and two weeks in Los Angeles and a week each in the other two.

Q. And would you lose any time in jumping from any of these towns to the other?

A. Oh, yes. I took eight weeks to play the six.

Q. And what year was this about?

A. This was about in 1899, I think.

Q. How many shows a day did you do in those houses?

A. Two shows a day.

Q. And did you tell us the salary you got on the Orpheum Circuit then?

A. Yes, I received \$75 a week.

Q. Will you go on and tell us after that where you played, giving the circuits, rather than the towns?

A. Well, there were not many circuits. I had to write to the various managers. I was instructed by other artists to do so, because I knew nothing about the business. And I looked a week here and a week there as best I could.

Q. While you are on that, will you explain what you had to do, and how you had to go about it to get bookings at the time you speak of around 1899 or 1900?

A. Well, the other performers knew how ignorant I was about it, and they helped me, and would give me the addresses and sort of outline a letter for me, because I did not know anything about it.

Q. Was it an easy matter in those days to get five or six weeks?

A. It was very difficult for me. Nobody knew and nobody cared.

Q. Well, there were other actors in the same plight that you were in, were there not?

A. Oh, yes, everybody was.

Q. Now, Miss Carus, go on and tell us of your rise in vaudeville?

A. Well, in the year 1900 in November I was playing at Pastor's Theater and a man named William Likens came down to see me and booked me at the New York Theater for a Sunday night at the sum of \$10. That was on 44th and 45th street and Broadway. And I was fortunate enough to make a success. The following week I played the Navey Theater in Brooklyn, and they again engaged me for a Sunday night at the New York Theater, a return engagement.

Q. At this time had you played the Keith Circuit, the ten Keith Circuit?

A. I had played what there was of the Keith Circuit.

Q. What was there of the Keith Circuit at that time?

A. They had a theater in Philadelphia and they had one in Boston, and then they had the Union Square.

Q. And that comprised the Keith Circuit of those days?

A. That is all that I played and all that I knew of.

Q. How many shows a day did you play in the Keith Circuit at that time?

A. Three shows a day.

Q. And what salary did you get then in the Keith Circuit?

A. I got \$50 up to the time I went to the Orpheum Circuit, and then the New York Theater.

Q. \$50 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.

Q. Tell us the salaries you received since that \$30 a week salary from the Keith Circuit?

A. Well, my salary has fluctuated.

Q. Just tell us how it has fluctuated.

A. Well, up until the time that we were in war I was receiving \$750. I mean that I got \$100, \$125, \$150, it depended upon whether I had been successful and whether they wanted me and how much they would give me.

Q. Well, it kept on a rising scale?

A. It rose until we went into the war, at which time I received \$750. Then there was some talk about reducing the salaries, because conditions were such that they could not afford to pay that amount of money. I was at that time playing in Detroit, and the manager, Mr.

Williams, came back and informed me that the booking office was going to reconstruct salaries, and that I had the option of either playing my season out at a reduction of \$200 a week, or I could close on Saturday night, receive a full salary for the week that I was then playing. Well, I accepted the reduction under protest. When I returned to New York City I had a personal conference with Mr. Hodgdon and I laid the matter before them, that the cut was entirely too large, and I could not stand it and put down date and data, just everything that I figured on my expenses and so forth, and they reduced that cut to \$100, instead of \$200, and I continued to play out that season at \$200 a week.

Q. Were you satisfied with the adjustment that was made with reference to the cut?

A. Well, I was satisfied after the adjustment was made for the \$100 cut, yes.

Q. Yes, that is what I mean.

A. I was not satisfied with the \$200.

Q. You had no difficulty in presenting your grievance or discussing it, did you?

A. No, I called up Mr. Hodgdon and he received me, and took the matter up for me at the following meeting, and I received my reply a little later in the week.

Q. What do you mean by the following meeting?

A. They were having meetings right along in adjusting these things.

Q. Meetings of managers?

A. So I understood.

Q. And Mr. Hodgdon reported to you the result of this meeting of the managers?

A. Yes.

Q. When you said you were told that the booking office had decided to cut your salary or something to that effect—

A. No, adjust the salaries, I said.

Mr. Walsh: Readjust them, she said.

The Witness: Readjust them, yes.

Q. What was conveyed to you by that, that the booking office was going to do it or that the managers in the booking office were going to get together to do it?

A. I understood all the managers were going to have a meeting, and that the conditions were such that they could not pay these salaries.

Q. This was right after the war?

A. Yes.

Q. In 1914 or thereabouts?

A. Yes.

Q. But in the adjustment which you had with Mr. Hodgdon the thing was treated in a purely businesslike way, was it not?

A. Absolutely. I forgot to mention that, during my career, I also played the Pantages time. Perhaps I tried to forget that.

Q. When did you play the Pantages time?

A. I played the Pantages time during the year of 1915.

Q. And how many shows a day did you do there?

A. Three shows a day. It was part of my contract stipulated that I did only three.

Q. Well, I understood that the performers were expected to do four or more shows on Saturdays and Sundays.

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. I received \$600 a week net, and two railroad fares for myself and maid, and a drawing room.

Q. Just prior to going on the Pantages time had you played big time, two a day?

A. Yes, I had just returned from Europe.

Q. But your previous vaudeville engagement—

A. Had been in New York City.

Q. How much were you getting in big time prior to the Pantages?

A. At that time?

Q. Yes.

A. I was receiving \$650.

Q. In the big time?

A. Yes.

Q. Less your commission, etc.?

A. Yes.

Q. But this \$650 from Pantages was net?

A. Net.

Q. And in addition to that salary you received—

A. The railroad fares and the drawing room. So, that by comparing the two, you actually received more on the Pantages time net than you did in big time, did you not?

A. Yes.

Q. Let me ask you how you find conditions with regard to securing time now? Comparing it with the conditions when you spoke of having to write various managers in the olden days?

A. Well, the comparison is really ludicrous. In the old days it was almost impossible, now it is very easy for me.

Q. Have you had an agent or personal representative to help you in getting your bookings, or to represent you in getting them?

A. Well, in times past I have had various ones, but now I am doing my own booking.

Q. Did anybody in the United Booking Office ever suggest to you that you should have an agent, or any particular agent?

A. No. They suggested to me, only a few weeks ago, that I could do my own business, and did not need any.

Q. Did you ever have any difficulty in changing your agent?

A. No, I merely wrote him a letter and told him I did not want him any more.

Q. Never had any individual in the United Booking Office tell you you would have to employ one man or another?

A. No, sir.

Q. Name some of the men that have represented you?

A. Well, M. S. Bentham, Edward Keller, Alf Wilton, and the last was Harry Weber.

Q. Did you have any grievance against any of these men, that prompted you to change them?

A. Well, I thought they were not doing what I wanted them to do—what I expected.

Q. What do you mean by that?

A. They did not get me consecutively time.

Mr. Walsh: She was mistress. If she did not like the color of their hair, she could fire them.

The Witness: And they did not get me the salary I thought I was entitled to. I have some very decided views on matters like that.

Q. Did you have any trouble about contracts or cancellations, or what you thought were arbitrary cancellations of any contracts in vaudeville?

A. I have not had any. Half the time I play without contracts.

Q. You mean you go out on the verbal promise of the manager or the booking office?

A. Absolutely.

Q. Have you ever 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 Carus. Have you ever endeavored to get into the United Booking Office, to interview any of the managers that contravene there, or any of the help?

A. I go in there very often.

Q. Do you ever have any difficulty in getting in?

A. I just go in.

Q. Did you ever hear of any place up there called the "Bull Pen"?

A. I have not.

Q. What are you getting now, in vaudeville?

A. \$800 a week.

Q. Where are you playing this week?

A. At the Alhambra Theater.

Q. Part of the Keith Circuit?

A. Yes, sir.

Q. Did you ever play that same circuit that same theatre, rather when it was under Percy Williams' management?

A. I did.

Q. At what salary?

A. \$650.

Q. With regard to a clause in contracts, providing that the artist or manager can cancel it on two weeks' notice. Are you in favor or opposed to 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 show which I thought, perhaps, might be a better opportunity for me, I should like the right to be able to cancel.

Q. In other words, you feel that you have something of value, and if you find that you can get more for it elsewhere you would like to be in a position to go out and get it?

A. Well, I like to get into a musical show and not have to do two shows a day. I like the environment for a change.

Q. I would like to have made clear, because I do not think that has been brought out yet, in a musical comedy, or a legitimate show, a performer is given every night, excepting on Sundays, and there are usually two matinees?

A. Yes, that is the custom.

Q. Making eight performances a week?

A. Making eight performances a week.

Q. Whereas in vaudeville, when you are doing two shows a day, you are playing 14 times a week in towns where Sunday shows are given and 12 shows a week where there are no Sunday shows?

A. That is correct.

Q. Were you ever a member of the Ladies Branch of the White Rats' Union, known as the Associated Actresses of America?

A. No, sir.

Q. Are you a member of the N. V. A.?

A. I am.

Q. Were you ever told that you could not procure any contracts unless you were a member 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 White Rat, or whether you were an N. V. A.?

A. I have never been asked.

Q. Do you know what is meant by the closed shop as referred to in vaudeville, in the vaudeville papers?

A. Well, in the recent strike I read that it meant that in the theaters everybody was to walk out and close the theater. That is all I know about it.

Mr. Walsh: Close the shop is right.

The Witness: Close the shop is right.

Mr. Goodman: We get a new definition every day.

The Witness: Well that may not be correct but that is what I understand.

Q. Well, here is the definition of Mr. Mountford in Rescindant's Exhibit No. 8: He says: "The union shop means that no person can work in any theater unless he or she carries a fully paid-up card of the White Rats Actors' Union of America, the Associated Actresses of America, or any of its affiliated organizations." Have I made that clear?

A. Yes.

Q. Or, shall I read it to you again?

A. No, I understand.

Q. Are you in favor of the closed shop as there defined?

A. I am not.

Q. Why not?

A. Well, 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 vaudeville, I mean all managers. They have made it possible for me to save a little something to protect myself against old age. They have always treated me fairly and squarely, and I do not believe in closing their theaters.

Q. Well, do you believe that you would have to be a member of an organization, whether White Rats or N. V. A., or anything else, to procure a job? Do you think that is fair to the profession?

A. Well, I have procured jobs when I was a member of neither of them.

Q. But do you think it is a good thing for the business generally, or for the actor, that he must be a member of the White Rats or any other organization, otherwise he cannot get a job in a theater?

A. I do not think that is an advantage to the actor, no.

Q. Have you ever tried out your act before playing it over your regular tours?

A. I would not open on a regular tour unless I had tried it out.

Q. Why?

A. Because I want to know whether it is the right thing, whether the material is what it should be, and whether the audience likes it.

Mr. Walsh: Let us understand, there is not any contention, but a reasonable amount is really very essential.

Mr. Goodman: Yes, I am leading up to that question, I have asked all the witnesses as to the reasonable amount of time—

Q. You are an actor by profession?
 A. Yes, sir.
 Q. What sort of an act do you have?
 A. Well, I did a sort of monolog, I should call it.
 Q. And at present playing in vaudeville?
 A. At the Palace Theater in New York.
 Q. In the Palace Theater in New York?
 A. Palace Theater, New York; Keith's Palace Theater.
 Q. What is your present salary?
 A. \$300 a week.
 Q. How long have you been in vaudeville?
 A. I have been in vaudeville about twelve years.
 Q. Where did you start in vaudeville?
 A. My first engagement was at the Family Theater on 126th street.
 Q. Were you then playing alone or did you have a partner?
 A. No, I had a partner.
 Q. What was his name?
 A. His name was Harry Bentley.
 Q. How many shows a day did you do there?
 A. Three.
 Q. What salary did you get?
 A. \$40 for the two of us the week.
 Q. How long did you continue with Bentley?
 A. One year and then we were not in vaudeville.
 Q. And then what did you do?
 A. And not in vaudeville, and then we went into a show.
 Q. You went with a show?
 A. Yes.
 Q. What did you do?
 A. After that season I had another partner by the name of Lavan, and we went into vaudeville.
 Q. Where did you play?
 A. I broke in some little place, I forget the name, and then played Keith's Union Square.
 Q. How many shows a day?
 A. Three shows a day.
 Q. What salary?
 A. \$75 for the team.
 Q. Then what did you do after that?
 A. Well, I continued with him for about four years in vaudeville, and our highest salary we got at Keith's, Boston; we doubled in that one year—not in each year, but in one year—and at the end of the fourth year, after playing several circuits, we got \$150 from Keith's.
 Q. During that time you played, did you play in small time?
 A. Oh, yes.
 Q. Over—was it the Loew Circuit?
 A. Yes; I played Sullivan's Landing.
 Q. How many shows did you do there?
 A. Three, four, five, I think.
 Q. Did you ever play Pantages during that time?
 A. No, not during that period.
 Q. Well, then what did you do after that, have another partner?
 A. Yes; Henry Lewis.
 Q. About six years ago did you tie up with Henry Lewis?
 A. About seven years ago.
 Q. Where did you play with Henry Lewis and at what salary?
 A. Well, I played with Henry Lewis for a minimum salary of about \$300 for the team, and a maximum salary of \$200, which was not quite often; only on one occasion.
 Q. How long were you with Henry Lewis?
 A. Two years.
 Q. Well, this other salary, the larger salary of the two that you speak of, was at the end of towards the end of the two-year period?
 A. Well, we were in the Orpheum Circuit for that; no, it was about the middle of it.
 Q. Henry Lewis is a well-known vaudeville actor today, playing by himself?
 A. Yes, he is playing alone; until recently in the United Booking Circuit.
 Q. What are you getting now for your salary at the Palace Theater this week?
 A. \$300.
 Q. For the week?
 A. Yes.
 Q. Anybody in it besides yourself?
 A. Nobody.
 Q. You played in the Maryland theater in Baltimore on several occasions, didn't you?
 A. Yes; I have played there three times, I think, in the last three years.
 Q. Tell us the salary you got the first time you played there, the second time and the third?
 A. The first time I think I got—I am sure I got \$175, the second time I got \$225, and two months ago I got \$300.
 Q. That was booked thru the United Booking office?
 A. Yes, sir.
 Q. Did you ever play Pantages time?
 A. Not since I am doing a single act.
 Q. But you have played it?
 A. I have played it, yes.
 Q. How many years ago?
 A. Six years ago.
 Q. How many shows a day did you do for Pantages?
 A. Three, four, and five.
 Q. Do you think, at the price of admission charged by Pantages, that he could successfully operate his theater giving a lesser number of shows?
 A. I hardly think so, figuring the price of admission and the capacity of some of the houses, that is, the seating capacity of some of the houses, which is very small in comparison with some of the big theaters we have today that charge the same price.
 Q. You believe that a theater giving more than two shows a day is a necessity from the actors' standpoint?
 A. Absolutely.
 Q. And why?
 A. I don't think a polished vaudeville act, or what we call high-class vaudeville could play big time, that it can be made over night, as it takes quite a few years to make a polished actor and be his to succeed somewhere, and that is what I think we term small time theaters, because of that kind of act and that is they look for that kind of act because they know their clientele will accept that part of an effort and offering.
 Q. In other words, as a general thing of course, there are exceptions, but the talent offered in the small time theaters is of very much lower standard merit than in the big time?
 A. The general rule, there are some exceptions, I think.

Q. But you think that is so as a general rule?
 A. Yes.
 Q. Did you ever employ a personal agent or representative to procure your time in the United Booking office?
 A. Always have had one.
 Q. You have always had one?
 A. Yes.
 Q. Did anybody ever request you to employ one?
 A. No.
 Q. Why did you have an agent, or have you always employed one?
 A. Well, to begin with, I think he can do business much better for me than I can for myself. Besides I am a traveling man, my business necessitates traveling. There is so much competition that were we to try to do it by mail, I don't think I would get the proper results. And I have often, as by a morning been called out of my head during the week by a telephone call of my agent having secured next week for me.
 Q. Have you had any troubles about cancellations of contracts with any vaudeville managers?
 A. Not that I remember.
 Q. I understood you in answer to some questions to say that you tried out our acts somewhere at various times or broke it in?
 A. Well, I have not done that for the last two years.
 Q. You have not found it necessary to break in our acts?
 A. No, not since I have been doing a single act, those last four years.
 Q. Were you a White Rat, or were you ever a member of the White Rats Actors' Union?
 A. I was a member of the White Rats, yes.
 Q. Did you resign, or what?
 A. Yes, sir, I automatically dropped out, something to that effect, when they called the strike.
 Q. What do you mean you automatically dropped 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 have never paid dues since on anything like that. I did not resign, I guess I was just automatically dropped from the books.
 Q. Did you have a contract at the time you were asked to strike?
 A. Yes, sir.
 Q. Where were you playing?
 A. At Polita theater in Wilkes-Barre.
 Q. Have you got that letter with you the other you received, asking you to go out on strike?
 A. No, I tore it up. The manager of the theater came to me and asked me if I had a telegram and I said "Yes."
 Q. Was it a telegram or a letter?
 A. Not a letter but a telegram.
 Q. Do you remember what the telegram said or contained?
 A. I cannot remember the exact wording.
 Q. Who was it from? Do you remember who it was from? Or how it was signed?
 A. Well, I don't think I can answer that because I don't remember. I don't remember how it was signed, but I got a wire.
 Q. Was it during the strike of 1917 or 1918?
 A. 1918.
 Q. Well, what did the telegram say or was it anything had anything to do with the fact that it came from the White Rats?
 A. I think it was.
 Q. And you don't remember name of the signer?
 A. Well, I think it was Mountain.
 Q. What did it say to the best of your recollection?
 A. I cannot remember the exact wording of it.
 Q. Give us the substance?
 A. The substance of it was that acts will walk out on strike tonight.
 Q. Tonight?
 A. Yes.
 Q. And you said you had a contract for that night or for that week?
 A. For that week, yes.
 Q. Do you remember how much you were getting that week?
 A. Yes.
 Q. How much?
 A. \$150.
 Q. You didn't walk out, you played your contract?
 A. I played my contract, yes.
 Q. Did you, after that, ever receive any other communication from the White Rats?
 A. No, never.
 Q. You never received a notice that you were dropped from the membership rolls, or anything of that sort?
 A. No, sir.
 Q. You understand what is meant by the closed shop in vaudeville?
 A. I think I do.
 Q. What is your understanding of it?
 A. Well, that no actor or artist or not can play a theater unless it is a member of the organization that represented the White Rats or Equities or whatever it may be.
 Q. Are you in favor of that condition?
 A. Very much against it.
 Q. And why?
 A. I think it would be that it would have a tendency to force the managers to do acts that would be of inferior quality in some cases, that they would have to book against their will, which would not be good business as far as the theaters are concerned; and I think that fundamentally it is wrong, and eventually that there would be a tendency to ruin the profession, ruin the business that I am making a living in.
 Q. Well, how do you understand that the manager would be compelled to play a more inferior quality of act or inferior act boy is that correct?
 A. To begin with, from what I remember the White Rats organization took in almost anybody that paid dues. If only they paid their dues, whether good or bad, good actor or not, they would be included, and, as I understood, whoever paid their dues should be taken in and they were members.
 Q. Was there any weekly publication or published statement of the White Rats, inviting any actor to membership on the payment of a certain fee, of \$5 or \$10?

A. Yes, 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 those which are in the organization?
 A. Yes, and, being very much opposed to it, if I were not a member I would not be able to get a position in any of the theaters.
 CROSS EXAMINATION
 By Mr. Walsh:
 Q. You say that there were a great many of the White Rats who were not actors at all?
 A. Yes.
 Q. Whom? Name some of them.
 A. Well, I don't know their names; I know I have seen them there hanging around weeks and weeks.
 Q. And still you say there were a great many, but you cannot name one of them?
 A. I did not make it my business to find out their names and addresses, but I know they were not in the profession, I know from the general talk.
 Q. But you are under oath now, Mr. Browning. You say there were a great many members of the White Rats who were not actors at all. I am asking you to search your memory, under oath, and tell me among the great many, some of them who were not actors at all, if you can?
 A. Well, I cannot remember the names.
 Q. You cannot remember?
 A. No.
 Q. Were you familiar at the time of your entry with the constitution and by-laws of the White Rats Actors' Union?
 A. I joined it quite a few years ago.
 Q. Have you any recollection that there was a provision that applicants for membership had to be guaranteed as legitimate vaudeville actors by a certain number of people to the craft?
 A. Yes, sir, had to have ten signatures.
 Q. Ten or eleven?
 A. Yes.
 Q. And they had to have at least ten people in the craft or in the organization who would guarantee that they were actors?
 A. Yes.
 Q. What do you say as to that; how do you reconcile that with the statement here that there were many in it that were not actors at all?
 A. The mere fact that it was so easy to get signatures because I remember distinctly of people walking up to me and saying, "Put your name down here, I know this party, he is all right, he does so and so"; I have seen that time and again, in other words, I have done the same thing myself on several occasions.
 Q. Meeting with a friend of yours, he would bring an application to you and tell you here is Mr. So and So, who is an applicant for membership in the White Rats, and he is all right, duly qualified?
 A. If he said he was all right I would sign for him, if he was a friend of mine.
 Q. You say that an organization of this kind would limit the manager in the selection of acts, that is one of your objections?
 A. Yes, I think it would.
 Q. Well, now there was not anything in the organization of the White Rats which compelled a manager to accept any one for the simple reason he was a White Rat?
 A. Not necessarily that.
 Q. For instance, if I, who have not any ability as an actor was a member, by some hook or crook get into the White Rats, there would be no obligation on the part of the manager to accept my act because I had a membership card?
 A. That is true enough; because he could not book me because I am not a member, that limits his supply.
 Q. That would be a question of closed shop, perhaps?
 A. Absolutely.
 Q. Your objection goes only to the question of the closed shop?
 A. The closed shop, that is the idea.
 Q. The closed shop, as a matter of fact, was never put in operation in the vaudeville industry, was it?
 Mr. Goodman: Well, wait just a moment, I object to that unless the witness knows of all of the theaters, as which these contracts were presented, because I think the proof is that there was one, two or three that accepted those. For instance, Oklahoma is one of those, there is another one I think. Some of the contracts were signed for the jobs.
 Q. When you played on the Pantages Circuit, were there a great many actors who played on that circuit who were alternating between the Pantages and the Orpheum and Keith circuits?
 A. Well, I can only speak for myself.
 Q. I am asking you about general contracts?
 A. Yes, I think so.
 Q. You think so?
 A. Yes, went from one to the other and back again.
 Q. As a matter of fact, Pantages put on a pretty high-class talent on their shows?
 A. Sometimes, sometimes.
 Q. Very often as good a show as the Orpheum put on?
 A. Sometimes better.
 Q. How would you say they compare, Pantages and Orpheum, to the character of the talent?
 A. Sneaking in a general run, are you?
 Q. Yes.
 A. I don't think there is any comparison. From what I have seen there is something which we call atmosphere about a small time theater which cannot be produced in the big time take it the reverse, the atmosphere of the big time theater cannot be produced in the small time theater. I don't know what it is, it is not there, that is all.
 Q. You say that perhaps has to do with the capacity and character of the clientele?
 A. Well, no, I would say that there is so much shifting about, people coming and going, two shows, following one another and all that sort of thing, and in the first place the orchestra is most of those small time theaters is not as big, and there is an atmosphere about the front of the house and the back of the house, and of any rate people are coming in and going out all the time and it is not the same thing.

Q. A great deal of confusion?
 A. Some sort of confusion going on all the time.
 Q. As a matter of fact, it is much harder for an actor to work in a Pantages Circuit than some others?
 A. Yes.
 Q. You don't have to be as careful?
 A. You get careless automatically, when you have done your first one, you say, "Oh, hell, there is another one to be done" and you go and slow down and stop through it mechanically. That is all.
 Q. Did you ever do more than three shows a day in Pantages?
 A. Oh, yes, I have done five for Pantages.
 Q. What was the circumstances in reference to cutting your act when you had four of them?
 A. Well, if I remember rightly I think about twenty minutes to each performance, and that is enough in itself to ruin any act. You lack your magnetism and personality and become slipshod. In fact I ran in off the street and right in onto the stage and did my few minutes and walked right off the stage and out the door again.
 Q. Then how did you come to cut this down so short, did the manager ask you to?
 A. Through the advice of the manager; he said, if you do the full act, we cannot give five shows; if the show runs one and one-half hours, each act would have to be cut accordingly to come within the hour and a half.
 Q. Of course that meant that the work is really a detriment to a man if preparing—an actor, I mean, in preparing his work for big time, is it not?
 A. I could not exactly say that is that way. I might say he might adopt himself to strenuousness. You say you play small time for one week and for this week adopt yourself, you come down to the audience and give them what you think they want, and work accordingly, if I go to big time for a week, next week, and it is a nice place and a nice class of people, and a big house, I become a little more polished, and what I do is what we call roughing it up, or jazz it up for the small timers.
 Q. Now, you related here the scale of increase in salaries to yourself, Mr. Browning?
 A. Yes.
 Q. How long have you been in vaudeville?
 A. Twelve years.
 Q. Constantly in vaudeville?
 A. Constantly.
 Q. I wonder if you will be good enough to tell us what has been the scale of the admissions of the big time vaudeville theaters during the period of twelve years?
 A. If I remember right, Tony Pastor charged ten and twenty up to fifty cents, I think, Keith's Union Square, I think charged twenty-five cents—I think fifteen cents in the gallery and twenty-five up to fifty cents and a dollar, I am not so very sure of that. A pretty fair, always the best that could be had, the best that could be got.
 Q. What year was that?
 A. I speak of my first year in vaudeville, that was I think in 1905.
 Q. It was a good show, was it?
 A. I did three shows a day, it was a sappy show in there I know, and there were good acts on the bill.
 Q. How did the price of admission advance, I want to get that scale on the record now comparatively with the rise in the wages or salaries of the actors?
 A. Well, I don't think that they advanced much in comparison to what the actors are getting.
 Q. Well, I am asking you what they were?
 A. Well, they were at that time up to one dollar, I think I think it was, and I think that was the limit, seventy-five cents if I remember rightly, either seventy-five or one dollar, I am not sure which.
 Q. And then what was it?
 A. From then on?
 A. Well, I could not answer that intelligently, I think it was fifty or seventy-five cents, I am not sure which it was.
 Q. You are not sure?
 A. Maybe it was one dollar.
 Mr. Kelley: Mr. Casey, or Mr. Walsh, can answer that question for you.
 Q. The capacity of the theaters have not been enlarged during that period?
 A. Oh, yes, they have very much so.
 Q. Very much so?
 A. Yes.
 Q. So the theaters that are patronized very much better, that is the vaudeville theaters are very much better patronized than they used to be?
 A. Yes, very much more.
 Q. So that the earnings opportunities is considerable increased in that respect?
 A. I should imagine so.
 Q. Both in the prices of admission and the capacity of the theaters?
 A. Oh, yes.
 REDIRECT EXAMINATION
 By Mr. Goodman:
 Q. The Keith theater in Boston has not been enlarged, has it?
 A. No.
 Q. It has been in existence twenty-five or thirty years?
 A. Yes, sir, ever since I can remember.
 Q. And Keith's theater in Philadelphia has not been enlarged, has it?
 A. The same theater.
 Q. And the Colonial theater in New York, that used to be operated by Percy Williams is the same theater as it was then?
 A. The same theater.
 Q. And the Alhambra theater is the same and not an enlarged theater?
 A. The same theater.
 Q. And the Orpheum theater in Brooklyn?
 A. The same theater.
 Q. The same theater that it was when it was built?
 A. Yes.
 Q. Do you know of any of the Keith theaters in the United States that have been increased in capacity since it was built?
 A. Keith's theaters?
 Q. Yes.
 A. Not that I know of.
 Q. What you meant to say, then, to Mr. Walsh and have it understood that the newer theaters built in the last few years?
 (Continued on page 50)

VERBATIM TESTIMONY

(Continued from page 51)

I ever knew that was not an actor, he tried mightily hard.
Q. Who was he?
A. Eliek, the Merry Maker.
Q. He tried to become a White Rat?
A. He tried to become an actor. He was a White Rat.
Q. And he is the only actor that you knew that was not able to become a White Rat?
A. No, he was a White Rat, and was not able to become an actor.
Q. He is the only one you ever knew?
A. He is the only one I ever saw up there.
Q. He did not make—he did make an appearance, however?
A. Yes.
B. Mr. Goodman:
Q. As long as we have touched on that subject, would you say that all the members of the White Rats whom you met there and knew were actors who possessed merit?
A. That would not be for me to say, Mr. Goodman. I don't think I am good enough judge to pass on the merits of all the actors. I see a lot around there that never work, but it would not be for me to judge an actor.
Q. You would rather not pass an opinion on the merits of brother actors, is that it?
A. Yes.
Mr. Goodman: I will not press it.
By Mr. Walsh:
Q. How many shows did you have to play on the Pantages Circuit?
A. This is before it was called the Pantages Circuit. It was then the Western States Vaudeville or Western Vaudeville States or the Western something. Pantages had, I think, two or three theaters, something like that, up North, around Portland.
Q. How many shows did you have to play a day?
A. Three, four, five to nine on the Fourth of July.
Mr. Kelley: That was a glorious Fourth. The witness: And walk six flights of stairs from the dressing room to the theater between each show.
By Mr. Goodman:
Q. When was this?
A. That was fourteen years ago.
By Mr. Walsh:
Q. Has it ever changed any since then?
A. Yes. They have built a new theater since then, I think.
Q. They still give extra shows out there?
A. I don't know. It has been fourteen years ago. I have not played any out there since. (Witness excused.)
Irving N. Cooper was thereupon called as a witness, and, having been duly sworn, testified as follows:
DIRECT EXAMINATION
By Mr. Goodman:
Q. Where do you live and what is your age?
A. I live at 700 Riverside. Age, 43.
Q. What is your occupation?
A. Manager and producer.
Q. Of vaudeville acts?
A. Of vaudeville acts.
Q. How long have you been so engaged?
A. For the past ten years.
Q. Prior to that time were you in any branch of theatricals?
A. Yes, sir. I was connected with the Empire City Quartet.
Q. As one of the quartet?
A. As one of the quartet; yes, sir.
Q. Who made up the Empire City Quartet?
A. Harry Cooper—
Q. Your brother?
A. My brother, Irving Cooper, myself, Harry Mayo and Harry Tally.
Q. And did that quartet play around in vaudeville?
A. Yes, sir.
Q. Did it play in small time?
A. Well, I don't know exactly what you call small time—
Q. Three shows a day?
A. We did; yes, sir.
Q. And did you then play the Keith Circuit and the Orpheum Circuit?
A. Yes, sir. We started years ago by playing concert halls like Atlantic Gardens, Lion Palace, roof gardens and so. That was before the small time was in existence.
Q. And at the start what did your quartet get?
A. Sixty dollars a week.
Q. For the four of you?
A. Four of us; yes.
Q. When you played the three shows a day how much did the quartet get?
A. About \$175 when we started for B. F. Keith.
Q. You started for B. F. Keith?
A. Yes.
Q. You played three shows a day?
A. Yes.
Q. Where?
A. Keith's Union Square.
Q. And then tell us the progression of your salary?
A. Well, we worked our way up from that amount I stated, \$60 a week, to \$800 on the B. F. Keith Circuit. That was our salary for three or four years.
Q. Then what happened to the quartet?
A. We disbanded; broke up.
Q. Then you went into your present business?
A. My present business; yes, sir.
Q. When you were booking around the Keith Circuit and Orpheum Circuit did you employ a personal representative to represent your act?
A. No, sir. I did the booking myself.
Q. You represented your own act?
A. Yes, sir.
Q. In what booking offices do you present the vaudeville acts which you represent for booking?
A. At present?
Q. Yes.
A. Marcus Loew, B. S. Moss, Pantages, the Western Vaudeville, Gus Sun, Sahlosky & McGurk.
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.
Q. Is there any collection agency thru which you collect any of these moneys?
A. No.

Q. You do not do any business thru the Vaudeville Collection Agency or with it?
A. No.
Q. And never have?
A. And never have.
Q. Will you tell us just what your experience has been in procuring payments or making collections of the moneys due you from actors?
A. Well, I have a pretty hard time at times to collect. I have booked many good acts, and after getting them the salary that they asked for and often more than they were worth, I could not collect. I have on several occasions advanced them money. I advanced an act here about two years ago about \$200 on the Pantages Circuit. The act was receiving \$725. He sent me the money he owed me, and \$15 and \$20 and then never paid me a cent on the salary. I booked Jack Wilson at a net salary of \$800 a week for ten weeks and he never paid me any salary.
Q. Booked him over small time?
A. Yes.
Q. Is Jack Wilson an act that also has played big time?
A. Yes. He went right back and played for big time after playing small time.
Q. Can you state about what percentage of the total commissions due you from actors you have found uncollectable?
A. About 25 to 30 per cent.
Q. Is it your opinion that a collection agency or some medium whereby your commissions or the moneys due you could be collected at the box-office than an L. O. F. of the actor would be of benefit to you?
A. I believe so. In fact, I spoke to Mr. Loew and Mr. Schenck a little over a year ago about it.
Q. What do you mean, you spoke to them about it?
A. That I was in favor—I told them I was in favor that—
Mr. Walsh: He probably urged them to introduce such a system.
Mr. Goodman: Yes. That is all.
CROSS-EXAMINATION
By Mr. Walsh:
Q. Mr. Cooper, what commission do you get for booking acts?
A. Five per cent.
Q. Did you ever get more than that?
A. No.
Q. Never got more than that?
A. No. I am an ex-performer and am known among the actors and I do not expect more than five per cent commission.
Q. You book only the Marcus Loew Circuit?
A. The various circuits that I mentioned.
Q. The Marcus Loew and what others?
A. The Marcus Loew, B. F. Moss—I formerly did book with the Fox Circuit, but I have not in the past two years on account of their not issuing a contract.
Q. What kind of a contract?
A. A contract to the performer. In fact, I pulled out a lot of acts because they did not issue a contract.
Q. Explain that to me.
A. The Fox Circuit has not issued a contract up to two years ago. I don't know whether it is doing it now, because I refused to do business with it.
Q. I do not understand.
A. They would book an act for three days and would not notify you where the act was to go on Wednesday night, where the last half was to go to another house, and the act did not receive any slip, and the act naturally was laying off, and I made several kicks and spoke to Mr. Fox personally, and the office refused to give any contract. I believe they are not issuing any now, only in case they want to tie up for the time.
Q. They simply tell the actor to go to this theater for a couple of days?
A. No. They tell the agent they book an act at a certain salary, and sometimes I would have trouble in getting the money. I would book the act for \$250 or \$300, and when they came to pay them off they changed it, and I was the only one in the office one day to make a fight, and I got my money.
Q. What theaters has William Fox?
A. The City Theater at Fourteenth street, the Audubon Theater at 160th street and Broadway, Jamaica Theater, Long Island; Bedford Theater, Brooklyn; Potomac Theater in the Bronx; 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. In a year; yes. I will give you an instance of a certain act I have had lately. A fellow named Carl McCullough. I booked him since April 19 and he played the entire summer, April, May, June and July, to July 14. I booked him fourteen weeks with Pantages Circuit, to follow for September 7. And he played for \$250 a week. Then he says he lost money on the engagement, a single man playing vaudeville at \$250, and he said he would not pay the agent his commission.
Q. You think it would be very much more satisfactory, and, of course, it would, if the theaters themselves would collect your money?
A. I think so; yes.
Q. What do you think would be a reasonable compensation that you ought to pay the theaters for collecting your money?
A. Well, that I do not know, whatever agreement I could come to. I do not book with the United Booking Offices, probably if I made the arrangement with the Marcus Loew Circuit, then which I book most of my acts, I would be willing to give up one and a half to two per cent, but when I spoke to Mr. Loew about it at that time he said it would require a large extra office staff to take care of it, that is the reason he did not think it was advisable.
By Mr. Goodman:
Q. When you say one and a half or two per cent do you mean one and a half or two per cent of the five per cent?
A. Of my five; yes.
By Mr. Walsh:
Q. Of course, the theater is in an absolute position to collect your fee if they will do it?
A. Yes, sir.
Q. That is, if the slip go in or the actor gives you an order on the theaters your compensation, of course, is absolutely assured?
A. In fact I have orders, according to my form of contract. I am entitled to place a slip in the box-office, if I want to, but I can-

not go and put in a slip in Memphis, Tenn., or anything like that. The Loew office would not accept it.
Q. Do you put in slips in some places?
A. No, sir, I depend upon the actor.
Q. Will the Loew Office allow you to do that?
A. No, sir, they do not approve of it.
Q. What is that?
A. They do not approve of it. They have nothing to do outside of booking the actor, and they do not take care of the agent at all.
Q. You are a licensed agent, under the laws of the State, are you?
A. No, sir.
Q. What is that?
A. I am not an agent. No, sir.
Q. You are not?
A. No, I am not a licensed agent.
Q. You do not procure a license from any body?
A. No. I have a managerial contract with the acts that I book.
Q. A managerial contract?
A. Yes. I have produced many acts of my own.
Q. Put these acts which you represent that you do not produce yourself? you have a managerial contract?
A. Yes, the actors come to me on account of my being a performer, and they know I will take care of them, and I improve it—if there are any improvements to be made on their acts I do so. I have a knowledge of 23 years in the show business.
Q. You never sued any actors for your claims?
A. Jack Wilson is the only one I sued.
Q. Where?
A. In Newark, N. J.
Q. 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 Gordon, he was out in California, and his first appearance here, I believe, was in Newark, to break in with Jim Corbett, and he opened in Elizabeth and Newark, and I attached 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 Elizabeth and Newark.
Q. Did you ever receive legal advice as to whether you could sue in the State of New York?
A. I did, yes.
Q. What was it?
A. Well, I thought maybe if I got him out side of New York State I would be able to collect it quicker. In fact it was more of a case of a grudge. I might if I could throw him in jail I would be satisfied rather than have the money.
Q. But did you ever get legal advice as to whether or not you could sue in the State of New York?
A. No, I never asked for it, because I did not care to sue an actor. It was a personal feeling.
Q. Do you recall there was a strike on the Loew Circuit at some time?
A. Yes.
Q. When was that, do you know?
A. I think during March, 1917.
Q. 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 you thought that one and a half or two per cent would be satisfactory to you, to charge for collection?
A. Yes.
Q. And I asked you whether you meant two per 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 would really mean forty per cent of the amount that you got?
A. Yes.
Q. That is, supposing your commission was, for example \$10, you would be willing to pay of that sum \$2 or \$1.50?
A. Well, I would be willing to give him \$2 or even \$3 to get my \$5 that was coming to me.
Q. I am wrong. You would be willing to give up \$4 of your \$10, at the rate of two per cent?
A. Yes.
By Mr. Walsh:
Q. Well, are you not, as a matter of fact? What is the difference between the way you operate and these other men who are agents, for instance, like Mr. Casey here?
A. I don't know any difference. I never looked into the case.
Q. Don't you operate practically the same as Mr. Casey?
A. I don't know.
Q. Harry Weber, for instance?
A. I don't know anything about their business.
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 business. I am transacting my business in my own personal way.
Q. But that is the way you do. You look up actors and present them to the Marcus Loew Booking Office?
A. Yes.
Q. And you present to the booking office the talents and make representations as to the character of the acts?
A. Yes.
Q. And try to get all the money you can for them?
A. Yes, sir.
Q. Whether you own the act or not?
A. Whether I own the act or not. In fact I am known in the booking office as an actors' representative.
Q. Yes.
A. In fact they always have been down on an actor's agent, because I try to get more money for the act than it really deserves at times. (Witness excused.)
Patrick Casey was thereupon recalled as a witness, and having been previously duly sworn, testified further as follows:
DIRECT EXAMINATION
By Mr. Goodman:
Q. Mr. Casey, can you give us the approximate dates of the strikes of the White Rats? First in Oklahoma City?

A. Yes, sir, the Oklahoma City strike took place the latter part of July.
Q. 1916?
A. 1916.
Q. Well, go on.
A. In Boston on February 5, 1917; in St. Louis on February 14, 1917; the Pull strike on March 8, 1917; the Loew strike on March 8, 1917; the Chicago, March 8, 1917.
Q. Can you tell us, according to the records of the Vaudeville Managers' Protective Association, when the last meeting of that association was held prior to February 24, 1916?
A. The last meeting of the V. M. P. A. before February 24, 1916, was November 22, 1912.
Q. And between November 22, 1912, and February 24, 1916, were any dues paid by members or collected from members?
A. Not that the records show.
Q. Did you tell Mr. Keogh or Miss Nelson, both of whom testified by deposition in this case that Mr. Keogh would have to resign from the White Rats to obtain engagements with members of the Vaudeville Managers' Protective Association?
A. I did not.
Q. Did you tell either of them that Mr. Keogh was on a blacklist?
A. I did not.
Q. Will you tell us the practice of the different circuits in engaging vaudeville artists, as to whether the circuit engages and makes individual contracts for each theater?
A. In most cases it is individual contracts for each theater. I believe in the Pantages Circuit that they make a contract for the entire tour, and in some cases I believe that both the United and the Loew offices have issued blanket contracts for a certain number of weeks, which were afterwards supplemented by individual contracts with the theaters where the act was to play.
Q. In the Pantages case I presume that one contract for the tour is because Mr. Pantages owns all the theaters in which the artist is contracted for?
A. I do not know that he owns them all, but I guess he owns most of them, but they are all contracted under one contract.
Mr. Walsh: It is very likely they allow him to do that.
Q. Mr. Fay testified that he sent to the Managers' Protective Association or you an application for membership with a ten-dollar check and never received his check, nor was he ever notified of his election to membership. Was Fay ever elected to membership in the Vaudeville Managers' Protective Association?
A. No, sir.
Q. Was the ten dollar check ever returned?
A. No, sir.
Q. Explain why not.
A. Because subsequently to his sending his ten dollars, he had two interviews with me, in which he agreed to pay the same amount that the other theaters had paid in Providence. After it had already been arranged, and he was to send his money in, and then the matter would be closed, he went out of the office, and I never saw him until I saw him in the investigation.
Q. Did he ever ask you to return his ten-dollar check?
A. No, sir.
Q. Have you ever rejected his membership?
A. No, sir.
It is stipulated that Respondent's Exhibit No. 1 was published in Variety October 22, 1915.
Q. Mr. Fay testified with regard to certain acts that played his theaters in Providence and Philadelphia, and he was shown lists which were marked in evidence as Respondent's Exhibits 81 and 82. Have you examined that list to find out whether any of the acts which played in Mr. Fay's theaters in Providence and Philadelphia subsequently played in any theaters owned or controlled by members of the Vaudeville Managers' Protective Association?
A. Yes, sir.
Q. And have you prepared a list of the acts that Mr. Fay admitted in Respondent's Exhibits 81 and 82, as having played at his theater showing the date when they played his theater and the dates when they played theaters controlled by members of the Vaudeville Managers' Protective Association?
A. Yes.
Q. Is this the list (handing paper)?
A. Yes, sir.
Mr. Goodman: I offer that in evidence. At page 759 of the record it appears that I said: "My purpose will be to show, when the Respondents make their case, that these acts—those that are conceded that played at Fay's Theater at Providence and at Philadelphia—subsequently played at theaters booked by the United Booking Office or the Loew office—members of the Vaudeville Managers' Protective Association—and I am now making this offer in carrying out my promise."
Examiner Moore: We will admit it. (The paper was marked Respondent's Exhibit No. 139.)
By Mr. Goodman:
Q. I show you Respondent's Exhibit No. 139 for identification, and ask you if it is the newly adopted form of contract adopted by the Vaudeville Managers' Protective Association?
A. Yes, sir.
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 a copy of this contract out to the different acts and got letters back that they would use them.
Q. How long ago did you send your letters out?
A. I think it was in August.
Q. Well, you do know that that form is being used in the B. F. Keith Vaudeville Exchange?
A. Yes, and I believe the rest of them around New York have got them in the hands of printers, but there is a printers' strike on here, and they cannot seem to get them out, but they have all said they would use them.
Q. As a matter of fact Respondent's Exhibit No. 139, which you hold in your hand, is the completed contract showing the form as used in the B. F. Keith Circuit, is it not?
A. Yes.
Q. The form that you sent around to the various members of the Vaudeville Managers' Protective Association was a form in blank without the name of the theater or circuit or anything of that sort?
A. Yes, sir.

Mr. Goodman: I offer that now in evidence.
 Mr. Walsh: May I ask a question?
 Mr. Goodman: Yes.
 Q. How was this form of contract arrived at?
 A. I believe the contract was drawn up by Mr. Goodman, was finally submitted to me, and it was then taken up with the N. V. As, or a committee over there, and they approved it, and I sent a copy of the contract to every manager belonging to the organization requesting him to use it.
 Q. It was not taken up directly at a directors' meeting of the Vaudeville Managers' Protective Association?
 A. No.
 Examiner Moore: It will be received.
 (The paper was marked Respondent's Exhibit No. 136 in evidence.)
 By Mr. Goodman:
 Q. At page 248 of the record it appears that you testified that the Vaudeville Managers' Protective Association was reorganized in the spring of 1915. You have corrected that in your testimony today by saying February, 1916?
 A. That is correct.
 Q. Are you able to state the number of personal representatives representing acts or doing business with the United Booking Offices?
 A. Yes, forty-seven.
 Q. Can you give me the number of those personal representatives that you find doing business in the other booking offices in New York?
 A. The Fox office, 14; the Loew office, 21; the Moss office, 29.
 By Mr. Walsh:
 Q. Are part of them a duplication?
 A. I do not know. I took the matter up with each one of the booking offices, asking them how many representatives did business in their office. I presume quite a number of them are duplications.
 Q. Well, do some of them operate in more than one?
 A. Some of them operate in every office.
 By Mr. Goodman:
 Q. Do you know whether the members of the Vaudeville Managers' Protective Association, in the operation of their respective theaters, employ union stage hands, union musicians and union moving picture operators or mechanics?
 A. At most of them they do.
 Q. In other words so far as stage hands and musicians and electricians and moving picture operators are concerned they have a closed shop in that branch of the business?
 A. Yes.
 Q. There was a list marked in evidence (Commissioner's Exhibit No. 6). I think it was entitled "List of Acts Actively Engaged in Agitating the Closed Shop," or words to that effect. Do you recall the names on that list, Commissioner's Exhibit No. 6?
 A. No, sir.
 Q. Well, I will show it to you (handing paper). Now, the first name on that list is what?
 A. Joe Birnes.
 Q. Do you know what his business was at the time that list was compiled?
 A. I believe he was deputy organizer for the White Rats.
 Q. What is the next name on the list?
 A. Ernest Carr.
 Q. Who was he?
 A. The name, a deputy organizer, and I believe secretary to the International Board.
 Q. What is the next name?
 A. Edward Clark.
 Q. Who was he?
 A. Vice-president of the White Rats.
 Q. What is the next?
 A. William P. Connelly.
 Q. Who was he?
 A. A chief deputy organizer.
 Q. What is the next?
 A. Core Youngblood Carson.
 Q. And who is she?
 A. Chief deputy organizer for Oklahoma and adjoining territory.
 Q. What is the next name?
 A. George Delmore.
 Q. Who is he and what did he do?
 A. He is part of an acrobatic act, and I believe is and is an officer of the White Rats.
 Q. The next?
 A. James W. FitzPatrick, president and big chief of the White Rats.
 Q. Go ahead.
 A. Frank Herbert, I believe he is a director of the White Rats, or was.
 Q. The next?
 A. Colte Lorelle, I believe he is a director also.
 Q. Julie McCree was formerly the big chief and afterwards, I believe, on the Board of Directors. James Marco, I believe, is on the Board.
 Q. By the way, was Mr. Marco ever booked over any of the circuits in the theaters of the Vaudeville Managers' Protective Association subsequent to the date of that list?
 Mr. Goodman: Do you remember when that list was dated?
 Mr. Reeves: January 3, 1918.
 Q. January 3, 1918?
 A. Well, he was booked, but whether it was subsequent to that list I do not know.
 Mr. Goodman: Not in 1918. The strike was over then.
 Mr. Reeves: The complaint in this case was issued in May, 1918, and that was January, 1918.
 Q. What is the next name?
 A. Harry Mountford.
 Q. He is the International—
 A. International Secretary of the White Rats Actors' Union, Jeffrey L. Whalen.
 Q. Who was he?
 A. A deputy organizer.
 Q. Was that the final list of what you termed on your examination in behalf of the Commission, undesirable?
 A. I do not think there was anything in that list saying that anybody was an undesirable or anything of the kind.
 Q. Did you term it a list of undesirable?
 A. I don't remember.
 Q. Well, that was a list of the persons who were then agitating the closed shop?
 A. Yes.
 Q. Is it or was the Keith Circuit, of which A. Keith and E. P. Albee are the controlling interests of dominant influence in the Vaudeville Managers' Protective Association during your connection with it?
 A. They were one of the dominating influences; yes.
 Q. Who were the others?

A. Well, Marcus Loew, Mr. Beck, Mr. Fox and Mr. Moss.
 Q. Then there was not any one particular circuit that dominated the conduct or action of the Vaudeville Managers' Protective Association?
 A. No, sir.
 Q. Did Mr. Keith and Mr. Albee, either or both, control and dominate the policies and affairs of the entire vaudeville industry while in the Vaudeville Managers' Protective Association?
 A. No, sir.
 Q. Has the Vaudeville Managers' Protective Association ever required that actors patronize the advertising columns of Variety or of any publication?
 A. You say ever require them to?
 Q. Yes.
 A. No, sir.
 Q. Does the Vaudeville Managers' Protective Association operate any vaudeville theaters?
 A. No.
 Q. Or any theaters?
 A. No, sir.
 Q. Has it any interest by the way of stock-holding or otherwise in the theaters owned or controlled by its members?
 A. No, sir.
 Q. Does the Vaudeville Managers' Protective Association conduct any part of the theatrical business of its members?
 A. No, sir.
 Q. Have you any idea of the amount of capital invested in the vaudeville branch of the theatrical business?
 A. I should say it runs up into several hundreds of millions of dollars.
 Mr. Goodman: That is all.
 CROSS-EXAMINATION
 By Mr. Walsh:
 Q. You say the Vaudeville Managers' Protective Association never required the members to advertise in Variety, that was your statement?
 A. Just a minute, he 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. Yes, sir.
 Q. As a matter of fact you did write letters—
 A. Yes; asking them to, and telling them it was a good thing for 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 organization, whether it was a perfected organization or not, perhaps a loose organization, which called itself the V. M. P. A., which was operating in December, 1915, was there not, Mr. Casey, and prior to that time?
 A. Prior to December 1915?
 Q. Yes.
 A. The only record I have found, Mr. Walsh, is from the minute book, I did not go into the V. M. P. A. until 1916, myself.
 Q. Oh, yes, I think I recall your testimony as to that.
 A. Yes.
 Q. Mr. Casey, will you refresh your memory again with reference to the date of the Oklahoma strike?
 A. Yes, sir; the latter part of July, 1916.
 Q. It was originally the stage hands—
 A. Stage hands and musicians, and then the actors' organization joined in with them.
 Q. In St. Louis, I wish you would refresh your memory about that.
 A. February 14, 1917.
 Q. Could not that have been March 8th of that year?
 A. I do not think so, because I got this myself from the trades papers. I went back thru the trade paper and dug these things 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 musicians and other mechanical operators of the theaters unionized?
 A. In all the theaters?
 Q. Yes.
 A. I guess the stage hands and musicians unions 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 been opposition to the maintenance of the closed shop by the stage hands and musicians?
 A. That I do not know, as to what their own opposition was.
 Q. But I mean on the part of the managers, have there been some controversies?
 A. They have had fights and strikes practically every year in different parts of the country for the last 25 years to my personal knowledge.
 Q. And that involved, of course, the proposition of a closed shop or open shop?
 A. Yes.
 Q. Are you in any way interested in any theater?
 A. No, sir.
 Q. Not in any way?
 A. No, 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 vaudeville industry in the United States?
 A. Yes.
 Q. Just what do you mean by that?
 A. I mean it is one of the biggest circuits in the United States in the vaudeville 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 Circuit?
 A. Yes.
 Q. Did you ever represent a man by the name of McNaught?
 A. I don't know.
 Q. Can you say whether you did or not?
 A. I could not say.
 Q. I show you this slip and ask you to refresh your memory (handing paper).
 A. I do not know a thing about it. There is another Casey, a fellow by the name of Mr. Paul Casey that runs an agency also.
 Q. And that might be?
 A. That might be.
 Q. Does he book at the U. B. O.?
 A. No, sir.

Q. Or do you know whether he collects thru the Vaudeville Collection Agency?
 A. I do not know.
 Mr. Goodman: That looks like the Vaudeville Collection Agency slip. I do not know any other Casey than our friend Pat here.
 Mr. Keller: I do not think there ever was any other Casey except the baseball Casey.
 The Witness: It may have been booked out of my office. I do not know the act or anything about it.
 Q. Where is the Victory Theater?
 A. I do not know.
 Mr. Goodman: What date is that?
 Mr. Mountford: July 28th, this year.
 Mr. Goodman: The Victory Theater would probably be the theater in Providence, a moving picture and small time vaudeville, I think; I am not sure.
 Mr. Mountford: It is in Charleston, South Carolina.
 Mr. Walsh: That is all.
 (Witness excused.)
 Harry Mountford was thereupon called as a witness, and having been first duly sworn, testified as follows:
 DIRECT EXAMINATION
 By Mr. Goodman:
 Q. What is your full name, age and address, Mr. Mountford?
 A. Mr. Harry Mountford, 673 Broadway, 45 1/2 years old.
 Q. Are you the same Mr. Mountford who at the onset of this proceeding appeared here and moved to Interstate?
 A. I did and I am.
 Q. You are the same gentleman whose name has been mentioned from time to time on the record by various counsel engaged in hearings here?
 A. I am.
 Q. Have you attended all the hearings before the examiner in this proceeding?
 A. With the exception of about two hours one morning.
 Q. You have at those hearings actively assisted counsel for the commission in the way of furnishing him with data, papers and suggestions for the examination and cross-examination of witnesses?
 A. I have—the first part of the question you recall the introduction 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 procuring the closed shop agreement to be sent to some of the—
 A. There were several letters introduced, if you will only show me the letter then I will say.
 Q. The difficulty is we haven't got it here. It is in Washington, at any rate there was a letter—
 A. I will say that I wrote a letter to Mr. Carr, many letters, yes.
 Q. Do you know of one in particular that was introduced directing him to present a form of closed shop agreement, to certain managers?
 A. I did write such a letter to submit the enclosed form and so forth.
 Q. Mr. Mountford, is that the form of contract that is referred to as the closed contract (handing paper to witness)?
 A. That is the agreement or alleged agreement 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 evidence.
 (Paper received in evidence and marked Respondent's Exhibit Number 140.)
 Q. You recognize the signature of Barry Connors at the end of the letter attached to that form of agreement?
 A. Yes.
 Q. Who was Barry Connors?
 A. Our chief deputy organizer for California and the Western States?
 Q. There were other chief deputy organizers, were there not, Mr. Mountford?
 A. Yes.
 Q. How many?
 A. Connors, Carr, Conway, Birnes, Carson, Barry, Sarzeant, Gilmore—about twelve.
 Q. And all that take in practically the entire territory of the United States?
 A. Canada.
 Q. And Canada?
 A. Yes.
 Q. And were these other deputy organizers authorized 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 Exhibit Number 141.)
 Q. And these deputy organizers sent these proposed contracts out at about the same time in the different parts of the country?
 A. Simultaneously.
 Q. I notice in the left hand corner of this letter, Respondent's Exhibit Number 141, a statement: "Member of the San Francisco theatrical Federation (including White Rats Actors' Union No. 12" and other unions?
 A. Yes, sir.
 Q. What does that mean?
 A. In the White Rats as International union it was composed of different branches, that is the branch in San Francisco, this particular branch. That San Francisco branch then there entered into an agreement with other locals of International unions in the town of San Francisco to take such action as they would see fit for the betterment and improvement of the whole theatrical business, for the whole theatrical profession. It was a local branch committed only to this agreement with these branches of different International unions, the different local branches of the union in that section, an agreement made up which did not or could not interfere with traveling members of the union who came into that section of the country, under the International law, that is it would only be binding on those who were residents of San Francisco, and it would not be binding in anyway upon any act or actor coming into the place from the Orpheum or Western circuits, coming there to play and then come on their way.
 Q. Did the locals situated in the other parts of the United States here similar local arrangements?

A. Not all of them. They did in Winnipeg, and the attempt was made to form one in Chicago; and an attempt was made to form one in St. Louis, and one was in progress of formation in Seattle, but those were the only two complete.
 Q. And it was and is the object of your organization to locally organize in the same way in these other places?
 A. Only for local conditions.
 Q. For local conditions?
 A. Not for traveling actors.
 Q. Included in this arrangement, which you say is purely local, were included the White Rats Actors' Union, composed of actors?
 A. In local 12, whatever it is.
 Q. Local No. 12?
 A. That is that local branch.
 Q. The local branch consisted of actors?
 A. Yes, sir.
 Q. Locally?
 A. Yes.
 Q. And the local union of the musical people, that is the union of musicians?
 A. Yes, sir.
 Q. And the local union of theatrical stage employees?
 A. Yes, sir.
 Q. And the local union of the moving picture operators?
 A. Yes, sir.
 Q. And the local union of billposters and billars?
 A. Yes, sir.
 Q. And the local union of janitors?
 A. Yes, sir. And, if I may add, I may state that before any such union in any such locality—
 Q. Now, Mr. Mountford, if you don't mind, just answer my questions and we will get along much better.
 A. Only giving a false impression, that is all.
 Q. Mr. Mountford, Mr. Walsh is a very capable lawyer and you can tell him all that, and he will cross-examine you and bring it all out.
 A. All right; we will answer the questions then, the result will be on your own head.
 Q. I show you this paper and I ask you if you recognize the signature thereon or the stamp, I don't know which it is (handing paper to witness)?
 A. Yes.
 Q. And the name is Joe Birnes, and he was chief deputy organizer of the State of Illinois?
 A. Yes, sir.
 Q. And you were international officer referred to in this letter?
 A. Yes.
 Mr. Goodman: I offer it in evidence. (Paper received in evidence and marked Respondent's Exhibit No. 142.)
 Q. Mr. Mountford, in Paragraph 8 of this proposed agreement the word "orchestra" is used?
 A. Yes, sir.
 Q. And the effect of that paragraph is that parties who worked together were to work together for the mutual benefit of the orchestra and the management?
 A. Yes, sir.
 Q. This proposed agreement was drafted from a form of a contract used by the Musicians' Union, was it not?
 A. No, sir.
 Q. Well, was that word "orchestra" then an error?
 A. No, sir.
 Q. It was placed there by design?
 A. Yes, sir.
 Q. And will you explain why that word "orchestra" was included in the contract, when this is a contract of proposed contract between the manager of a theater and the White Rats Actors' Union covering the closed shop?
 A. Yes, sir, I can explain it.
 Q. Will you, please?
 A. Yes. Knowing the mental status and lack of intelligence of the men I had to deal with, knowing the average intelligence of the average theatrical manager and the average theatrical agent, and knowing that they were afraid of the term "closed shop," and knowing that the suggestion of a union shop would send them into hysterics, and wishing to bring every possible thing to bear on the arbitration agreement, I drafted this agreement in my own self, making use of the union shop, putting in this proposed agreement the words "union shop" and those other words and sent it out, and knowing it was a bogus agreement, and knowing that any person receiving it would not take the trouble to read it and would not have the intelligence to read it carefully thru, and that they would all rush to the conclusion that it was a union shop agreement and go right up into the air, and communicate with each other and say "What are we coming to? The White Rats are asking for a union shop, therefore had we not better make some settlement with them?" Events justified my conclusion exactly because nobody until this investigation started ever knew that was a joke agreement. It was pointed out to me in the office.
 Q. Now, wait a moment. And yet week after week you published in Variety the advantages to the actor of the closed shop, didn't you?
 A. No, sir; of a union shop.
 Q. That is the best answer you can make to that question?
 A. I did not publish anything about a closed shop, sir.
 Q. I don't think I asked you to state your official connection with the White Rats Actors' Union?
 A. I was the international executive, the international secretary and treasurer.
 Q. What were the duties. What does that mean?
 A. The international executive under the by-laws—and if you have a copy of the by-laws I should be very glad to read it out, as it only occupies nearly three pages, what my duties are.
 (To be continued next week)

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ROUTES IN ADVANCE

Managers and performers are respectfully requested to contribute their dates to this department...

PERFORMERS' DATES

When no date is given the week of Oct. 26-Nov. 1 is to be supplied.

Abbott, Pearl, Co. (Loew) Fall River, Mass.
Abel, Neal (Strand) Saginaw, Mich.; (Bijou) Bay City 3-5.
Aces of Harmony, Three (Strand) Winnipeg, Can.
Adair, E. & E. (Shea) Toronto (Princess) Montreal 3-8.

Belmonts, Three (Palace) Minneapolis; (Palace) Superior, Wis., 3-5.
Bender & Meehan (Orpheum) Madison, Wis.; (Hipp.) Terre Haute, Ind., 3-5.
Benedict, Kingsley, Co. (Keith) Dayton, O.
Bennett Twins (Orpheum) New York.

Cartnell & Harris (Orpheum) St. Paul, (Orpheum) Duluth 3-8.
Chalfonte Sisters (Orpheum) Madison, Wis.
Challen & Keke (Keith) Dayton, O.
Cameron & Kennedy (Princess) Wichita, Kan.; (Lyric) Oklahoma City 3-5.

DeWolfe Girls (Lyric) Hamilton, Can.
Delaney, Gere (Keith) Providence.
Heldridge & Grenmer (Boulevard) New York
Belmar's Lions (Empress) Omaha, Neb.

THIS BLANK IS AVAILABLE FOR ROUTE DATA IN CASE YOU HAVE NO ROUTE CARDS. CARDS WILL BE MAILED UPON APPLICATION

Table with 4 columns: NAME, WEEK, THEATER, CITY, STATE

Boothby & Eerden (Maryland) Baltimore, (Shea) Buffalo 3-8.
Bostock's Riding School (State Lake) Chicago; (Orpheum) St. Louis 3-8.
Boudin & Bernard (Loew) Hoboken, N. J.

Conlin, Ray (Pantages) Salt Lake City; (Pantages) Ogden 3-8.
Connelly, E. & J. (Orpheum) Victoria, Can.
Conrad, Ed & B. (Palace) Chicago.
Conrad & Janos (Novelty) Topeka, Kan.; (Princess) Wichita 3-5.

Edwards, Charles, Trio (Majestic) San Antonio, Tex.; (Grand) Galveston 3-5.
Edwards, Gus, Revue (Columbia) Davenport, Ia.
Els, Alice, Co. (Orpheum) Los Angeles; (Orpheum) Salt Lake City 3-8.
El Rey Sisters (Shea) Buffalo; (Shea) Toronto 3-8.

WIG Real Hair, Irish Comedian, Jew, Dutchman, \$1.25 each; Negro, 45c, 65c, 85c; Lady's Wig, \$2.00, \$2.50; Tights, \$1.15; Hair Mustaches or Chin Beards, 25c each. Catalog free. Klippert, Mfr., 46 Cooper Sq., N. Y.

DRAMATIC & MUSICAL

Acquittal, The. (Cohan & Harris, mgrs.) (Cohan's Grand) Chicago, Indef.
Adams and Eva: (Longacre) New York, Indef.
Anglin, Margaret: (Broad St.) Philadelphia, Indef.

Shubert Gaieties: (Winter Garden) New York, Indef.
Smarter Set (Whitney & Tutt's), H. D. Collins, mgr.: Richmond, Va., 29-30; Newport News 31-Nov. 1; Petersburg 3; Lynchburg 4; Roanoke 5; Bluefield, W. Va., 6; Huntington 7; Maysville, Ky., 8.
Somebody's Sweetheart: (Garrick) Chicago, Indef.

STOCK & REPERTOIRE

Academy Players: Haverhill, Mass., Indef.
Alcazar Players: (Alcazar) San Francisco, Indef.
Appell, Nathan, Players: (Orpheum) Reading, Pa., Oct. 20, Indef.

Lyceum Stock Co.: (Lyceum) New Britain, Conn., Sept. 1, Indef.
Lyceum Stock Co.: (Lyceum) Troy, N. Y., Sept. 1, Indef.
Maclean, Pauline, Players: (Music Hall) Akron, O., Aug. 25, Indef.

POSTERS

NO ADVANCE IN PRICES 1916-1917-1918-1919-1920

BOLD TYPE DISPLAY ONLY

Table with columns for Half-Sheets, One-Sheet, Three-Sheet, and prices for various quantities (100, 200, 300, 400, 500, 600, 700, 800, 900, 1,000).

RUNEY

IMITATION LITHOGRAPHS CINCINNATI ENGRAVED POSTERS

Girls a la Carte: (Palace) Baltimore 27-Nov. 1; (Gayety) Washington 3-8.
Girls de Looks: (Gayety) Omaha 25-31; (Gayety) Kansas City 3-8.

AMERICAN CIRCUIT

All Jazz Review: (Standard) St. Louis 27-Nov. 1; (Park) Indianapolis 3-8.
Arator Girls: (Gayety) Brooklyn 27-Nov. 1; (Gayety) Newark, N. J., 3-8.

BANDS & ORCHESTRAS

Canadian Jazzband Orchestra: (Whitite Springs Hotel) Knoxville, Tenn.
Conway's Band: (Cotton Palace) Waco, Tex., 25-Nov. 8.
Crosby Band: (Hobson) Ill., 27-Nov. 1.

BURLESQUE

COLUMBIA CIRCUIT
Beauty Trust: Syracuse, N. Y., 27-29; Utica 30-Nov. 1; (Gayety) Montreal 3-8.
Behman Show: (People's) Philadelphia 27-Nov. 1; (Palace) Baltimore 3-8.

Agents and Solicitors Wanted

AGENTS MAKE 500% PROFIT handling Auto Monograms, new Patriotic Pictures, Window Letters, Traveler Flags and Novelty Signs. Catalog free. HINTON 100, Star City, Indiana.

CLASSIFIED ADVERTISEMENTS

RATES PER WORD SET IN 5-PT. TYPE WITHOUT DISPLAY. NO CUTS. NO BORDERS.

NO AD ACCEPTED FOR LESS THAN 25 CENTS

Table with columns for 'Per Word' and 'Per Line'. Lists various categories like 'AGENTS AND SOLICITORS WANTED', 'FURNISHED ROOMS', 'MUSICAL INSTRUMENTS', etc.

We do not place charges for ads in our classified columns unless our bills rendered. CASH MUST ACCOMPANY THE COPY.

HERE IT IS HOYS "Junior Scout" Flying Monoplane, the only toy plane flying by centrifugal force.

IDEAL SIDE LINE—Sells on sight for \$1.00: 300's 500's 1000's 1000's. 1917 HOME, 1917 Warren, Chicago.

I HAVE A GOOD, profitable, profitable store or full time idea. Good for particulars. A. ROSS, 1122 Superior Ave., Cleveland, Ohio.

MEXICAN DIAMONDS flash like genuine. Fool experts stand tests, yet sell for 1-50th the price.

ALSO WANTED—Good proposition for side or full time. Greatest automobile cleaner on the market.

RETIRED WRITERS AGENTS—Best premiums and offers. Maps, Atlas, Books, Pictures, etc.

YOUR NAME brings easy Money Making Ideas, the great 32-page agents' and mail dealers' magazine.

Animals, Birds and Pets 3c WORD, CASH, NO ADV. LESS THAN 25c.

MOVE Two monstrous Porcupines, \$10, great babies. FLINT North Waterford, Maine.

HARRY BOYLE, the old animal trainer and dealer offers for your approval French Bull Puppies.

WE BOARD, BUY AND SELL Animals of all kinds. K. C. BIRD STORE, 1421 Main, Kansas City, Missouri.

At Liberty (First line and name in black type.) 1c WORD, CASH, NO ADV. LESS THAN 25c.

A-1 STRAIGHT MAN—LEAD NUMBERS; Excellent feeder; you can't lose me; real kid lib.

A-1 UNION PROJECTIONIST AT LIBERTY after November 15th—Wish employment in California.

ABLE DRUMMER AT LIBERTY NOVEMBER 15; wishes permanent position in South.

A REAL REEL ORGANIST—AT LIBERTY after Nov. 1; managers desiring a competent and reliable organist.

AT LIBERTY FOR PERMANENT DRAMATIC Stock; 1 bill a week; characters or gon. bus.

AT LIBERTY AFTER OCT. 15T—A-1 SOPRANO Soloist; experienced in bands, high-class picture houses.

AT LIBERTY—A-1 VIOLINIST (LEADER); A. F. of M.; by November 1st; M. P. and vaudeville.

AT LIBERTY NOVEMBER 10TH—COMBINATION; Manager and operator, organist and pianist; 14 years' experience in motion pictures.

AT LIBERTY—A-1 PIANO PLAYER WISH- ing to locate with dance or jazz orchestra or movie theatre.

AT LIBERTY—UNION STAGE CARPENTER or electrician; Props, bits, etc.

AT LIBERTY—VIOLIN LEADER OR SIDE Man; vaudeville picture or combination house experience.

AT LIBERTY—EXPERIENCED EB ALTO Saxophonist, read, fake or transcribe; can join on short notice.

AT LIBERTY—HYPNOTIST. WM. MEYER, West 556 Lafayette Blvd., Detroit, Mich.

AT LIBERTY—AN EXPERIENCED MOTION picture pianist, can also play a Bartola.

AT LIBERTY—FRENCH HORN; EXPERIENCED; prefer motion picture orchestra or concert band or orchestra.

AT LIBERTY—YOUNG MAN; 19; HEIGHT, 5 ft.; 165 lbs.; desires to join carnival show.

AT LIBERTY—A COLORED FEMALE IMPERSONATOR; age, 17; singer and dancer; would like to join vaudeville.

AT LIBERTY—TRAP DRUMMER; FULL LINE traps, bells, etc.; experience theatre and concert music.

AT LIBERTY—A REAL BAND AND ORCHESTRAL leader and teacher; 20 years' experience.

AT LIBERTY NOV. 10TH—LADY AND GENT combination organist and pianist, mgr. and operator.

AT LIBERTY—A GOOD COLORED SAXOPHONE trio, piano, saxophone and drums; lady pianist.

AT LIBERTY—A-1 ADVANCE AGENT—EIGHT years' experience; one night rep. or talk; salary, your limit.

AT LIBERTY—BARITONE; SOLO AND HARMONY; straight man; 5, 8 1/2, 180 lbs.

AT LIBERTY—TENOR BANJO PLAYER OF more than ordinary ability; dance and cafe experience.

AT LIBERTY—PROF. R. J. EGNITON, World's champion scientific and artistic roller skater.

AT LIBERTY—WE HAVE MUSICAL TRIO, Saxophone, Piano, Accordion and Violin, doing solos and duets.

AT LIBERTY—WITH OUR TWO TRICK Dogs (one a midget), Performing Bear and small troupe of Dogs.

AT LIBERTY—TRAP DRUMMER, WITH Bells; single reliable, and not lazy on drums; would like to locate with good dance orchestra.

BASS DRUMMER, ALSO TRAP DRUMMER and novelty jazz bone soloist; cabarets, bands, orchestras, cafe, hotel and dance orchestras.

BUSINESS CORNETIST WANTS PERMANENT location; fine vaudeville, picture, general business man.

CLASSY CHARACTER FEMALE IMPERSONATOR, singing, dancing, talking in productions; tremendous drawing power everywhere.

COMPETENT AND EXPERIENCED TRUMPET player wishes engagement that pays good salary; theatre preferred.

EXPERIENCED VIOLINIST WISHES ENGAGEMENT in picture or vaudeville; A. F. of M.; please don't misrepresent.

HAWAIIAN NOVELTY DANCING AND INSTRUMENTAL act for clubs, vaudeville or road show; require contract and railroad fares.

LADY ACROBAT—WISHES TO JOIN AN ACT as catcher and understander after Dec. 1st.

MAGICIAN AND ELECTRIC LADY—3 ACTS; flashy magic and electric phant. Address "THE LADYS," 33 State St., York, Pennsylvania.

MANAGER OF HIGH-CLASS MOVING PICTURE theatre with up-to-date ideas at liberty.

MANAGER-MUSICIAN—EXPERIENCED M. P. manager-musician desires position.

ORGANIST AND PIANIST (MALE); AGE, 32; desires steady, reliable position in picture theatre where the services of a first-class man is wanted.

PIANO PLAYER—NOVELTY JUGGLING ON slack wire. Age, 31. Wants change South. State salary. Address PIANIST, Box, South Dakota.

THEATRICAL CONCERN—CAN YOU USE A young man 19 years old? Height, 5 ft., 11 in.; weight, 160 lbs., neat appearance.

TWELVE-PIECE LADIES' ORCHESTRA—Variety and novelty programs (including standard music and popular favorites).

VIOLINIST-DIRECTOR — VAUDEVILLE AND high-grade picture player; very large library; union; desire first-class position where orchestra and good music are a feature.

WANTED — LADY ORCHESTRA PIANIST wants position in California; thoroughly experienced; A. F. of M.; now engaged, but want change of climate.

YOUNG GIRL—SINGER AND DANCER; Reliable; good appearance; desires to join lady or sister act playing best circuits.

ZOLA—JUST CLOSED WITH COOK BROS. Circus; open for burlesque or musical comedy; Oriental and snake dancing.

Attractions Wanted 3c WORD, CASH, NO ADV. LESS THAN 25c.

VAUDEVILLE, MUSICAL COMEDY AND DRAMATIC COMPANIES WANTED—New brick auditorium, seats 500, electric lighted, scenery; rental or commission.

WANTED—Musical Comedy, Dramatic and Vaudeville Companies coming to Florida with GAIETY THEATRE, St. Marks, Florida. Good show town. Seating capacity, 300.

Books OF AN EDUCATIONAL NATURE. 1c WORD, CASH, NO ADV. LESS THAN 25c.

250 MAGIC TRICKS explained and illustrated, and Big "Maglo" Catalogue, all for 10c, postpaid. Address PROF. ZALANO, Ithaca, New York.

250 MAGIC TRICKS with Cards, Coins, Handkerchiefs, Eggs, Rings, Glass, etc.; simplified and illustrated so that a child can read this book and introduce our line of Books and Novelties.

648 PLANS TO MAKE MONEY—2,761 money-making trade secrets. "Encyclopedia Business Opportunities," 3 volumes; price, \$3; yours for \$1.

ACTORS' JOKE BOOK—Brim full of the most side-splitting jokes and laughable sayings; positively the best collection of wit and humor ever gathered inside the covers of a joke book.

ARTISTS OF ALL STAGES! Haven't you heard about Son of Balshaba? A two-cent stamp sent now will tell you all about it.

GET POSTED WHERE TO BUY everything the Mail Dealer, Concessionaire or Agent needs; our directory tells where to buy from the manufacturers about 2,000 different articles.

BOOKS ON MAIL ORDER BUSINESS HALF PRICE—Send for list. Our money-making magazine, The Business Herald, 10c copy; your 25-cent ad. 3 months, \$1.00; 2,400 2 1/2 Gummed Stickers, \$1.00; Home Business for Women (20 plans), 25c; Mystery of Life Revealed, 25c; Herb Doctor, 10c; THE DOLSEN SERVICE, 36 Liberty St., Brooklyn, New York.

BOOKS—The Showman's Guide, 25c; Art of Yambri- oquism, 25c; Magic Made Easy, 25c; Tattooing and Tattooing Remover, 25c. PROF. BROADBENT, Pearl St., Gloversville, New York.

BOOKS FOR MEN—Write for free catalog. UNITED SALES CO., Springfield, Illinois.

"CHALKLETS"—Book of ten absolutely new chalk talks and patter; suitable for amateurs or professionals; \$1.00. J. D. MCKEE 406 St. Clair St., Chicago.

HOW TO GO ON THE STAGE—In its seventh edition; originally sold as a Correspondence Course at fancy prices. Contents: A Full List of Theatrical Terms and Definitions; How a Theatrical Company is Organized; Who's Who in the Company; The Different Kinds of Theatrical Performances, Classified and Explained; The Art of Acting; How To Study a Part; How To Characterize and Impersonate; Correct Breathing; Breathing Exercises; Voice Culture; Training That Will Give Roundness and Resonance to the Voice; Gesticulation; Expression; How To Make Up for the Stage; Complete Manual of Stage Make-Up; How To Get Your First Engagement; Conduct on Joining a Company; Contracts; A Full List of Theatrical Managers and Agents, with Addresses; General Advice. Neatly bound; 50c, prepaid. CLIFFORD BROS., 433 West 25th St., New York City.

In Answering Classified Ads, Please Mention The Billboard.

(Continued on page 60)

PORTABLE SODA FOUNTAIN. Tanka. Ice Cream...
WANTED AT ONCE Good Jazzy Saxophone or...
WANTED—Drummer, Clarinet and String Bass...

WANTED—Gymnast; work with boys and young...
WANTED AT ONCE Good Jazzy Saxophone or...
WANTED—Drummer, Clarinet and String Bass...

A-1 VAUDEVILLE ACTS WRITTEN TO FIT YOUR...
AMATEURS—Big money; write stories, or will buy...
ARE YOU USING STOCK MATERIALS? I write...

FIVE GREAT RECITATIONS. \$1.00; two pages of...
JUST FINISHED Double Act suitable for Comedian...
MANUSCRIPTS, SHORT STORIES AND SCENARIOS...

HOWEVER ATTENTION! FOR SALE—Greatest...
SIXTEEN "INDESTRUCTIBLE" TRUNKS—Three...
SLAT MACHINES FOR SALE. \$50.00 each...

WANTED—An A-1 Jazzy Drummer to clerk in store...
WANTED—For the Famous Dixie Minstrel...
WANTED—Man and Wife Comely Sketch Team...

ATTENTION, PERFORMERS!—Are you looking for...
ACTS, PLAYS, SKETCHES MONOLOGUES, RECITATIONS...
WANTED—Man and Wife Comely Sketch Team...

MONOLOGUES AND SKETCHES WRITTEN TO ORDER...
MUSICAL COMEDY TABLED MANAGERS, LOOK!...
"ONLY ONE MORE WEEK" "RECITATION OF FER...

THEATRICAL PEOPLE can save half of their luggage...
THE BIGGEST MAGICAL HOUSE IN AMERICA IS...
TALBOT TRUNK WAFFLE MACHINE, good as...

WANTED—Violinista who can discriminate to try...
WANTED—Man and Wife Comely Sketch Team...
WANTED—Man and Wife Comely Sketch Team...

ATTENTION, PERFORMERS!—Are you looking for...
ACTS, PLAYS, SKETCHES MONOLOGUES, RECITATIONS...
WANTED—Man and Wife Comely Sketch Team...

MONOLOGUES AND SKETCHES WRITTEN TO ORDER...
MUSICAL COMEDY TABLED MANAGERS, LOOK!...
"ONLY ONE MORE WEEK" "RECITATION OF FER...

Re-Reviews of This Season's Broadway Successes (Made After They Are Running Smoothly)

ABRAHAM LEVY Presents Harbach and Friml's Musical Comedy Exquisite "THE LITTLE WHOPPER"

Book by Otto A. Harbach. Music by Rudolf Friml. Lyrics by Bide Dudley and Otto A. Harbach. Book Staged by Oscar Eagle. Musical Numbers by Bert French

This is Abraham Levy's first Broadway adventure, but for all that he has had the temerity to depart...
He offers a real book, with a real story in the first place, and then he has secured some people who not only possess voices, but histrionic ability to interpret it.

Manuscripts, Sketches & Plays

A-1 RECITATIONS TO ORDER \$1.00 EACH—Monologues, \$2.00, any character, exclusive songs...
A-1 VAUDEVILLE ACTS, SKETCHES, EXCLUSIVE SONGS, ETC.—Get a Carson & D'Arrille Act...

HIGH TIME SINGLE ACT—Screamingly funny nut Monologue...
COMEDIANS—I have a wonderful close or encore, special original business song...
"DRAMATIC" "Legis" "Special Notice"—"Intensely Strong Plea to Jury (mother and son)"...

"SPECIAL OFFER" To those who are unfamiliar with what "exclusive big time material really is" I have written a complete Act (12 minutes) Monologue...
STOP! LOOK AND WRITE. Actors, Managers, Professionals and Amateurs, for lowest prices on Vaudeville Acts, Monologues, Minstrel and "Greatest Free Provisional on Minstrels...
"STAGE STRUCK" AMATEURS, PROFESSIONALS, go on the stage; 7 "big-time" Recitations (personally typewritten)...
TALKING ACT for two males, two Monologues, two good Recitations, \$2.00. Address J. F. CHERRY, 196 1/2 Concord Ave., Detroit, Michigan. nov8

Help Wanted

MUSICIANS VANTED—Piano and Violin, or a small Orchestra that can play for pictures...
PALMIST man and wife preferred. MRS. J. HOLSTON, Con T. Kennedy Shows, Blvd. Oklahoma.
PIANIST—Good dance pianist wanted; state salary expected. CHAS. CARTER, Spencer, Iowa. nov8

In Answering Classified Ads, Please Mention The Billboard.

(Continued on page 62)

Burlesque and Musical Comedy

At Liberty Advertisements. 25 words, free of charge.

A-1 LIGHT COMEDIANS Union stage carpenter, property man; age 28; wife, prima donna, ingenue; good voice; age 21; excellent wardrobe; appearance BILLIE BARKER, 31. Needs Hotel, Chicago.

Parks and Fairs

At Liberty Advertisements. 25 words, free of charge.

AT LIBERTY-Comedist; thoroughly experienced in theatre and dance work; desires change in location. BOBBY SIMONDS, care Liberty Park Hotel, Kalamazoo, Michigan.

Circus and Carnival

At Liberty Advertisements. 25 words, free of charge.

AT LIBERTY-Oriental dancer, female impersonator, beautiful wardrobe; experienced; featured at Michigan Fair, C. ILLINGTON, Director, Illinois.

Piano Players

At Liberty Advertisements. 25 words, free of charge.

A-1 PIANIST-Want position with good orchestra; classy picture house; no grinds; state all. COMPETENT PIANIST, care Billboard, Cincinnati, O.

Dramatic Artists

At Liberty Advertisements. 25 words, free of charge.

AT LIBERTY-Man, looks heroic; lady ingenue, both single and double specialties; youth ability and experience. HAROLD WILLIAMS, 330 Bankville St., Toronto, Ont., Canada.

Operators

At Liberty Advertisements. 25 words, free of charge.

A-1 OPERATOR-Seven years' experience; reliable; any machine; guaranteed projection; locate CHARLEY E. WAGGNER, Shawneetown, Illinois.

Miscellaneous

At Liberty Advertisements. 25 words, free of charge.

A-1 GASOLINE ENGINE, ELECTRICIAN OR STAGE LIGHTING Will join on wire; wire me at once. JOHN ZEEN, Walden, Arkansas.

Musicians

At Liberty Advertisements. 25 words, free of charge.

A-1 MOVING PICTURE OPERATOR-Desires position in any North Dakota, South Dakota or Montana town of 1,000 inhabitants. LOUIS JENKS, Ex-Soldier Bay, North Dakota.

Harrison-Redpath Bureau Buys Lincoln Chautauqua

The receivers have sold the remnants of the once great Lincoln Chautauqua System to the Harrison-Redpath Bureau of Chicago. The phone has been disconnected, and so there is no longer much evidence of life around the old place.

Musicians

AT LIBERTY-Young man; age, 28; heroic or general business; for sketch, one piece or stock; ability and wardrobe. DANIEL J. ALSPACH, 4547 Calumet Ave., Chicago, Illinois.

Harrison-Redpath Bureau Buys Lincoln Chautauqua

At Liberty Advertisements. 25 words, free of charge.

AT LIBERTY-Blacksface comedian; put on real opening and closing acts; two specialties, song and dance, comedy, acrobatic high jumping. L. QUILLIN, Syracuse, Ohio.

Have You a Friend

Or a relative who would be interested in knowing something of the great profession of which you and your work are a part? And the folks back home—wouldn't they like to see a copy of the big Christmas edition of the paper which is devoted to your profession?

Please send your order so that it may reach us on or before December 1. This will insure individual attention, and your order will be ahead of the great rush which the demand for this issue will make inevitable.

Harrison-Redpath Bureau Buys Lincoln Chautauqua

The New Grand Theater, Evansville, Ind., under the management of Otto H. Meyer, has been playing to good business. The house has been thoroughly renovated. The personnel of the house is practically the same as last season. Jake Blyss, treasurer; Ed Moskowitz, stage manager; Rudolph Holzraf, door keeper; Otto Geiss, orchestra leader.

Harrison-Redpath Bureau Buys Lincoln Chautauqua

At Liberty Advertisements. 25 words, free of charge.

AT LIBERTY-Blacksface comedian; put on real opening and closing acts; two specialties, song and dance, comedy, acrobatic high jumping. L. QUILLIN, Syracuse, Ohio.

SAMPLE 35c PREPAID JOKE HANDKERCHIEFS
 PURE SILK—LACE RUFFLES
 If you don't say it's the best ever your money will be refunded. This is a big number for Streetmen, Novelty Dealers, etc.

SILK HANDKERCHIEFS
 BIG ASSORTMENT.
LADIES' HANDKERCHIEFS
 Attractive Colored Borders.

\$2.00 Dozen \$21.00 Gross
 Timely designs. Just the goods for the Holidays. Large size, pure silk, with designs beautifully embroidered in colors.

\$3.50 Dozen \$36.00 Gross
 4 ASSORTED SAMPLES, \$1.00.

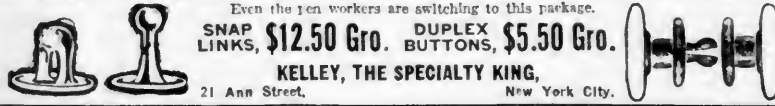
Fancy, Pure Silk Borders, \$12.00 Gross
 One-third rash with all orders. Balance C. O. D.
KNICKERBOCKER HANDKERCHIEF CO.,
 421 Broadway, Write for Catalog. NEW YORK CITY.



Everybody Is Selling the Kelley Improved Snap Links and Duplex Front Collar Buttons
 Even the ten workers are switching to this package.

SNAP LINKS, \$12.50 Gro. DUPLEX BUTTONS, \$5.50 Gro.

KELLEY, THE SPECIALTY KING,
 21 Ann Street, New York City.



ELGIN and WALTHAM
 RECONSTRUCTED
WATCHES

7 Jewel Elgin or Waltham, O. F. or Hunting Case, \$4.75 Each
15 Jewel Elgin or Waltham, O. F. or Hunting Case, \$5.75 Each
 New Watches Just Imported

Imitation railroad, 21 jewels, \$4.75 each.

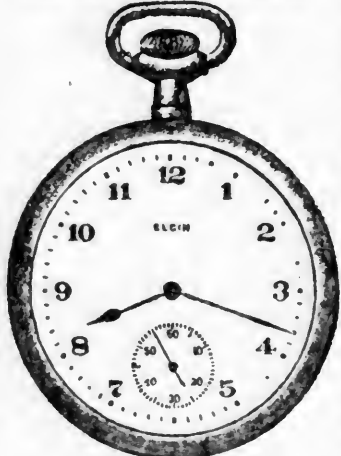
"HOWAD," 15 jewels, open face or hunting, 12 or 16 size, \$3.75 each.

Same as above in engraved Octagon Case \$4.15 each.

"Best Lever" hunting case watch, \$2.75 each.

All of the above watches are in cases (O. F. or Hunting) stamped "Atlantic, W., Co., warranted 20 years," with serial numbers. 25% deposit required on all C. O. D. orders.

CUTAWAY IMPORTING CO.
 605 Broadway, New York City, N. Y.
 Local and Long Distance Phone, Spring 6114



"Waltham," 16 size, 17 jewels, O. F. or Hunting, \$5.00 each.

16 size, thin model, good swiss movement, \$2.00 each.

16 size, open face, gold dial, \$1.65 each.

Ladies' wrist watch, gold filled, 7 jewels, \$4.50 each.

BIG MONEY PAPERMEN

Only farm paper in State where farmers have lots of money. Thirty big Fairs next sixty days. We want producers. If you are a producer write or come at once.

CAROLINA FARMER AND STOCKMAN, 8 Exchange Bank Bldg., Charleston, South Carolina.

AMBER COMBS You Can't Break 'Em
 Sample Assortment
\$1.00 PREPAID

This assortment shows our complete line

MAKE NO MISTAKE—BUY DIRECT
THE COMB HOUSE OF AMERICA, 26 Delancey Street, NEW YORK CITY

PAPERMEN!

No matter who you are working for or what proposition you have, I have a better one for the States of Kentucky and Tennessee. Must work in Kentucky or Tennessee. Big tobacco and cotton crops in these States. Write **C. F. BROWNFIELD, Circulation Manager, Inland Farmer, Louisville, Kentucky.**

THERE IS BIG MONEY IN CARD PRINTING
 and permanent business everywhere.

OUR AUTOMATIC PRINTING PRESS
 prints and feeds 100 per minute, 6,000 per hour, all sizes Business and Calling Cards, Announcements, Invitations, Tickets and many others, up to 3 1/2 x 5 1/2 inches. Send for our Free Booklet No. 6 Today.

AUTOMATIC PRINTING DEVICES COMPANY
 95 Minna Street, San Francisco, California.
 (Formerly S. B. Feuerstein Co., of Chicago.)



PIPES
 By GASOLINE BILL BAKER

Send the S. O. S. for Dowling. A man in St. Louis has a patent for cooling auto engines.

Heard C. J. Shears had the "X" at the Birch Tree (Mo.) Fair, Must've done some business; eh, Charlie?

Sol Castle is making a few Southern spots and then back to Broadway to open a circulation office. Some fast-stepping leaflets, that boy Sol.

James Ferdon would like to hear from all friends now and during the winter. Address 1549 Cassil Place, Hollywood, Cal.

Doc J. R. Watson—You are requested to immediately send a letter now at the Cincinnati office of The Billboard, as it is important.

We hear that Mrs. M. W. Madden, widow of the late Dr. 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 Wineinger, Earle Burke and Armstrong, 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 "sermon" Doc Knobbs, of oil fame, delivered to the natives.

Don't know who he is, but one of the paper fraternity would like to hear from any of the leaflets wishing to drive South. He has room for three, and only five bucks a day. Cheap at half the price.

Writing 'em up in the Mississippi delta R. B. Huff, who has had a part of the paper privilege on the Walter L. Main Circus. R. B. says the delta is burnt up, altho he has received his share of business.

"Kirk and Gibson, entertainers, were seen in the Western Vaudeville office with a pocketful of contracts for a tour West. Luck to you, boys—it beats putting up and tearing down, eh?" writes one of the knights.

"The Doctor" says the boys sure miss M. T. Hagan, the fast-stepping leaf man and celebration promoter, and wish M. T. would come out of his shell and let them hear from him thru this column. What'yn doin', fellah?

It is said there were 42 sheetwriters at the Danbury, Conn., Fair by actual count. Also understand the cattlemen were real rube because the enthusiastic leaflets persisted in writin' 'em 'round the cow barns, says Eddie Bolell.

Rain and mud, followed by RAIN AND MUD, was the lads' lot who made the fair at Hagerstown, Md. Several oil dispensers, about a dozen specialty pitchmen and three paper men made the event, many leaving before the big day.

Harry Chapin, while stone worker, who has been making the Indiana fairs this fall, spent a day in Cincinnati last week. He expects to pass out white stones and solder at the remaining Ohio fairs before turning in for the winter.

J. L. Pearson, paperman, writes that he was hurt several months ago at Charlestown, N. C., and is now at home on the farm trying to regain his strength. Write, especially all sheetwriters. His address is Apex, N. C., Route 1.

Archie, the needle threader, ran short of dough 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 moving down to the Palace Hotel in Caruthersville, Mo., about one o'clock in the morning? Some of the lads say J. V. wanted to be sure to be there in time to drive "Pete" Whinnigan's big car in the morning. What say, Hunt?

The Kerr Indian-Kemely Company had two big weeks at Greenville, S. C., according to W. R. Kerr. Fountain Inn, S. C., was the stand for last week, which is to be followed consecutively by Laurens, Clinton and then over into Georgia and down thru Florida for the winter.

Understand that Harry Walpa and family have a suite of rooms in Winnipeg and Harry has been doing nicely, also that his little daughter, Thelma, had the distinction of helping to entertain the Prince of Wales with her dancing. Thelma is some dancer, say the lads.

"Mutt" and "Jeff," Fat Hart and Shorty Williams, were recently seen in Reyno, Ark., waiting for a big picnic, but left after two days of "watchful waiting," whereupon it is said Kennedy rambled in and wrote 'em up to the tune of 166 iron men in three days. "Curses."

A real progressive is Warren Lewis, of Ypsilanti, Mich. Warren is credited with local real estate auction sales in Ypsilanti and vicinity to the amount of \$20,000 during the month of July, mostly cash. He is an erstwhile road man 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 has had a wonderful season. Doc is a wonderful worker and when he presents himself in Indian attire aboard his "luzz wagon" he makes a most impressive appearance.

Rumor has it that Monroe (Monty) Ferdon and John Fagan have joined hands and expect to open a big medicine show in Atlanta, Ga., for the winter. Monty took a good rest last winter in Indianapolis and should be in prime

Watch Workers
 Our Price \$1.55 Each



FAMOUS EXPOSITION WATCHES
 GOLD-PLATED, OPEN FACE, \$1.55 EACH.

We Specialize in the Wants of **Pitchmen, Demonstrators and Sheetwriters**

Write for Our 1919 Catalog. Quantity Buyers Write. Consumers Save Stamps. Fountain Pens Our Specialty.

BERK BROS.
 543 Broadway, New York.

SAVE \$10 A YEAR
 Sharpen your own Safety Blades



OUTFIT 50% OFF

Postpaid Sharpens All Blades

Sharpine Razor Co.
 808 Green St., Phila. Agents Wanted

AGENTS AND MANAGERS WANTED
 In each city for BARYPHONE, that multiplies the sound of your telephone. You can whisper through it and a man on the other end will hear clearly. A necessity for every phone user. Will make the man who takes an agency rich. Must have small capital to open an office and handle salesmen and canvassers. Our new selling plan makes success certain. We teach you just how to get business and handle an office. Address at once: **VOLBREIT & BREDE,** 111 West 121 St., New York City.

TOP WORKERS



Now is the time to get in your orders for **Ed Hahn's** Top Hats for Christmas. We have a good stock at present, but there is sure to be a shortage later on and very apt to be an advance in price, owing to the steel strike and conditions in general. The price at present is **\$16.00 PER GROSS**

Buy them now and let us hold them for you, to be shipped whenever you desire later on.

ED HAHN
 717 (112 TREATS YOU RIGHT) 222 W. Madison Street, CHICAGO, ILL.

PREPAREDNESS—AMERICA FIRST—LEARN TO SHOOT.



"HIGH FLY" Toy Pistol

Something new. Best toy pistol out. Throws a soft rubber ball. Will not break windows or hurt the baby. "Be first with the latest." Side easy selling. Price popular. Sample, 15c.

NOVELTY SALES CO., Lyons, Iowa.

MEDICINE SHOWS, PITCHMEN AND STREETMEN.
 did you get our price list for medicines, so that you can get ready for the big business this season? Remember, we make anything in this line, and will put it up in your name and address, complete, ready to sell, at no extra cost. If you don't handle our goods we both lose. Write NOW while you think about it. **DRUG MFG. CO., 403 So. High St., Columbus, O.**

CHEAP STRAW HATS

Send \$2.00 for samples. Order now for next season. **A. L. HETTRICH & COMPANY, 508 Washington St., San Francisco, California.**

SOLDIERS PAPERMEN ANOTHER SHEET FOR YOU SHEETWRITERS SAILORS

One that is Fighting the Bolsheviki Movement. Exceptionally good for Factory Workers. The Northwest Warriors' Magazine. Here are some more that I handle: 64-page Poultry Tribune, The Boys' Magazine, Soldiers' and Sailors' Magazine, The Rooseveltian, Parks. Six of 'em. My proposition sent free on request. Prices Have Been Cut. I give you Quick Service. Real Sheets. Credentials That Have Prestige. Papermen, Agents, Soldiers, Sailors, Solicitors, Crew Managers wanted on my proposition everywhere in United States and Canada. Press Cards and Sheet Writers' Yearly Credentials, Student Scholarship Credentials. All with Gold Seals. Plenty of sample copies to work with.

FWLER, Ferguson Building, Pittsburgh, Pa.

AGENTS \$1.25

THIS IS A GOLD MINE at \$1.25 a Throw
Only 20 Boxes a Day Means \$15.00 Daily Profit.



LUCKY 'LEVEN COMBINATION IN DISPLAY CASE
Full size of box 6x13 1/2 inches. Each article full drug store size. Retail value \$3.35; you sell for \$1.25 to \$1.50; costs you only 50c. **THINK OF IT! 11 ARTICLES FOR LESS THAN 5c EACH.** When you show your customer this gorgeous outfit, with purple padded cover, the array of fine toilet goods (that always appeals to lady's heart) will dazzle her eye, and when at the end of your spiel you state the low price of \$1.25 for all this, the money is yours, even if she has to borrow, beg or steal it.

BIG MONEY FOR CREW MANAGERS.
This Lucky 'Leven package has been a "lucky find" for all parties. Complete outfit sent express prepaid for \$1.35. **SPECIAL OFFER TO BILLBOARD READERS!** 10 Boxes and Sample Case free for \$5.00. Get busy quick! Only one of our "37 Varieties," all color covers. One-time deposit required on large orders; otherwise cash in full.
E. M. OAVIS SOAP CO. 542 Davis Bldg., CHICAGO 1315 Carroll Av.



MACK SENNETT COMEDIES
BATHING GIRLS' REAL PHOTOS.
8x10. Assorted, \$2.50 per Dozen.
Post Card Size, 25 Assorted, \$1.00.
Miniature Sets, 15 to set, 25c per Set.
Postage prepaid. **ROSSLYN PHOTO STUDIO 447 S. Main St., Los Angeles, California.**

PERFUMED SACHET
\$1.20 Gross, in 5-Gross Lots.
\$1.35 Gross, in Single Gross Lots.



LADY LOVE PERFUME (4-oz. Vials)
\$2.15 Gross, in 5-Gross Lots.
\$2.25 Gross, Single Gross Lots.
SEND FOR OUR 1920 CATALOG AND SAMPLES.
NAT'L SOAP & PERFUME COMPANY, 160 North Wells St., Chicago, Ill.

Every Home on Farm, in Small Town
or Suburb needs and will buy the wonderful Aladdin Coal Oil Mantle Lamp. Five times as bright as electric. Tested and recommended by Government and leading Universities. Awarded gold medal. One farmer cleared over \$500 in six weeks. Hundreds with rigs or autos earning \$100 to \$200 per month. No experience needed. Excellent spare time and evening seller. **NO CAPITAL REQUIRED.** Write quick for distributor's proposition and Lamp for free trial. **MANTLE LAMP CO., 902 Aladdin Bldg., Chicago.**

Business Stimulants
We can furnish you with Sales Receipts to your liking. Tell us what kind of merchandise would suit your customers. Can also furnish you with anything in Jewelry, Watches or Diamonds. Write for prices. **MIHWAY NOVELTY CO. (Not Inc.), 707 1/2 13th St., Chicago, Illinois.**

GERMAN SILVER KEY CHECKS
YOU can be your own boss with our Key Check Outfit. Good for \$5 a day stamping names on pocket key checks, tabs, etc. Sample check, with your name and address, 15c.
PEASE DIE WORKS, Dept. D, Winchester, N. H.
SAY "I SAW IT IN THE BILLBOARD."

condition for big dollops in the Georgia metropolis.

Leroy C. Crandell, with specialties, has been making fair deals thru Ohio and Indiana for the past few months with good results. Leroy was a caller at The Billboard office last week on his way to Wilmington, 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; Leslie, with solder and belts, and the Missus, with Chinese bulbs; Weber with razors and paste, Dr. Geo. Reed, with oil; Wayne Garrison, with gummy. Every one seemed satisfied with results.

So-called rubes (as the term is supposed to imply) in the rural communities are fewer nowadays, but give them something they need and looks good to them, and they will be enthusiastic purchasers—and pay a good price for it. The main thing is to create a market—and hold it.

At Atlanta, Ga., for the big fair; Harry Majors, the tie form kid, almost by his lonesome in the way of specialty demonstrators. Harry is now sporting a new "six," a recent purchase, and headed toward New Orleans. Says he will return North in the spring, and sends best to all friends.

C. Edwy. Williams visited and decorated the grave of the late Big Foot Wallace in Ashland Cemetery, St. Joseph, Mo., and in a letter to Bill last week enclosed a sprig from the small cedar tree—a beautiful one—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 husband, Dr. Chas. Waldron, is seriously ill at the Missouri Baptist Sanitarium, St. Louis, Mo., and would appreciate hearing from the Tiger Pat boys, Florence and Prince Nanetta, 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 Road about ten blocks from the center of the city, where he will demonstrate, advertise and handle agents 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 Columbus, O., recently with gummy. Wayne opined to the boys that it is a wonderful place to sell a stick they get stuck on it. Bill opines that Wayne is a stickler 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 M. Gray stores to work two weeks in each of the following towns with his own remedy, opening November 3: Altoma, Pa.; Lancaster, Pa.; Baltimore, Md.; Washington, D. C.; Richmond and Norfolk, Va. George says his fair season has been a good one.

All conditions point to a big Christmas trade this year, both indoor and outdoor, and demonstrators should realize banner business, especially the former just previous to the holidays. Pick out what you want to handle 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.

H. E. Parker, accompanied by his mother, Mrs. L. J. Gray, passed thru Cincinnati October 20 on their return trip to the Coast to spend the winter in Seattle. H. 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 remembered to all friends, and says tell the boys on the Coast he will soon be among them.

The following (unsigned) notes from the Gibbs & Levy Comedians: The show opened its season October 13 at Glasgow, Ill. The company consists of eight people, Gilbert comedies being handled. The poster: Gibbs and Levy, proprietors and managers; Sam Levy, lecturer and straight; Jack and Lulu Kinnebrew, specialties; Doc and Tressa Gibbs, specialties; Jack and Evelyn Dewey, specialties; Mrs. Sam Levy, treasurer.

Walter Dodge opines from observation that there is no place in the good old U. S. A. where the pitchman works as freely as in Philadelphia. Dogonit, such statements as this read good now and then—lot of fellows kick the props from under the "house they comfortably live in" while the bunch is watching or listening, and with (figuratively speaking) invisible wires have it staunchly supported with invisible wires.

Who should blow into Ciney last week but Doc Moran and the Missus just back from a good season in Michigan and Wisconsin with tablets. Doc is minus that little "gotnell" on his chin, but says another is contemplated, after several days' visit with relatives in the Queen City Doc and the Missus left Thursday
(Continued on page 72)

PADDLE WHEELS

BEST EVER
32 inches in diameter. 60, 90, or 120 numbers.
SPECIAL \$10.00
180 Numbers 13.00

PAN WHEEL
16 inches in diameter, as shown in cut.
7, 8 or 10 Numbers... \$12.00
Complete with Plans.

Amusement Devices, Dolls, Novelties, Pillow Tops, Vases, Paper Novelties, Serial Paddles, Pennants, Sales Boards.
We are there with Caddy. Get next.
Deposit with order. Send for our new Catalog.
SLACK MFG. CO.
128 West Lake Street, CHICAGO, ILL.

Papermen Crew Managers Girls

We want Agents for part payment cards. Crew Managers who can handle crews of girls and ex-service men can do real good with these. All high-class, standard publications. Write us and tell who you are working for at present time.

COMPTON BROS., FINDLAY, OHIO.

QUICK ACTION FOR Money Makers

Regular \$3.50 specialty. Attractive to demonstrate and gets big crowds at Fairs, Carnivals or on streets. Small, light and easy to handle.

SPARK INTENSIFIER FOR FORD AUTOMOBILES
Sensational value. Selling thousands. Every Ford should have one. Simple, powerful, safe attachment gives more power, more "pop," more speed, saves gas. Easily on in three minutes—no holes to bore. Makes old, cracked or worn spark plugs work like new. Demonstration makes plugs fire through cracked porcelain, grease, oil or carbon. Makes it easy to start engine when cold in winter. Reduces carbon in cylinders. Saves gas.

SAMPLE, \$2.00; DOZEN, \$9.00; GROSS, \$50.40.
Each intensifier is neatly packed in a box. The regular price of \$3.50 is printed on the outside.

KIEFER MANUFACTURING COMPANY
402 Palace Building, MINNEAPOLIS, MINN.

THE LATEST NOVELTY JOKE BADGES

making a hit wherever shown. Price, \$6.00 gross for each. Get your goods at once and get ahead of the other fellow. This nickel-plated Badge is twice as large as picture. Goods shipped same day. Deposit with order.

AMERICAN NOVELTY CO., 12 Moulton St., Providence, R.I.

ALL READY, BOYS---ACT QUICK!

THE EARLY BIRD GETS THE WORM
HAVE YOU OUR CATALOG? IT LISTS THE largest and most complete stock of merchandise under one roof in the country for Streetmen, Carnival Concessionaires, Pitchmen, Premium Users. Sheet Writers, Auctioneers, Salesboard Operators, Demonstrators and Medicine Men. When writing specify your line of business. No catalogs to consumers.

WRITE FOR PRICES

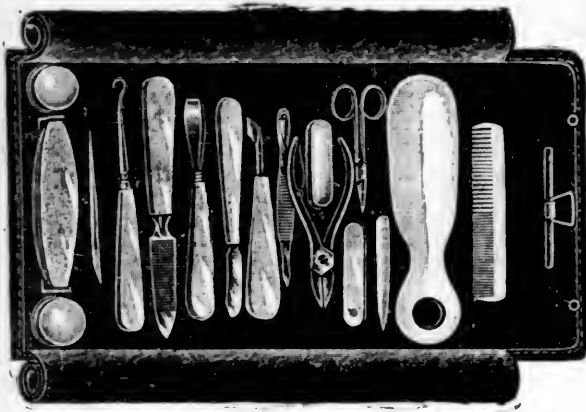
LEVIN BROS., Est. 1886. TERRE HAUTE, IND.

For 95 cents, Money Order or Stamps, we will send you our seven different styles of Genuine **AMBERINE COMBS PREPAID.**

BUY DIRECT

AMBERINE-COMBS GOTHAM COMB CO.
32 UNION SQUARE, NEW YORK CITY

The only COMB that cannot be broken, no matter how roughly abused. Prices given in not less than half gross lots.

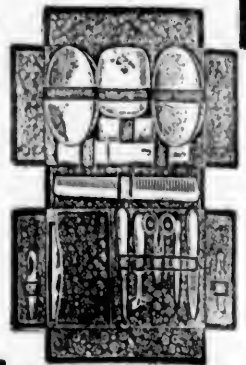


PREMIUM AND HOLIDAY SPECIALS
Manicure Roll and Men's Traveling Sets

B.B.5727—17-Piece, French Ivory, Velvet Lined, Crepe Grain Roll-Up..... \$3.35 Each, \$39.00 Dozen
B.B.5564—17-Piece, French Ivory, Fancy Shaped Handles, Velvet Lined, Crepe Grain Roll-Up..... \$3.50 Each, \$40.00 Dozen
B.B.5003—15-Piece, Mother-of-Pearl, Plush Lined Roll-Up..... \$3.50 Each, \$40.00 Dozen
B.B.5728—12-Piece, Pearl Handles, Genuine Leather Roll-Up Satin Lined..... \$2.50 Each, \$28.00 Dozen

All are high-grade quality and put up in individual boxes. Very suitable for this season of the year.
SPECIAL
B.B.5490—Men's Traveling Set. 14 Pieces, Saxon Grainfold Folding Case, Mirror Lined, Brush Set, Manicure Set and Toilet Set combined..... \$3.50 Each, \$42.00 Dozen

No Orders Shipped Without Deposit.
SINGER BROS., NEW YORK CITY
82 Bowery, Est. 1889. 30 Years of Square Dealing.



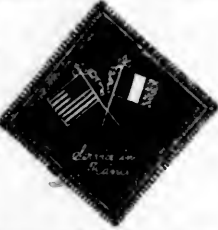
Felt \$12.00 Per Doz.—**PILLOWTOPS**—Sateen \$10.00 Per Doz



Biggest flash on the market for the money. Made in assorted colors, fringed border, hand-cut and sewed letters, silk flags and colored felt designs sewed on these pillow tops. Twelve different styles: MOTHER, SISTER, SWEET-HEART, ARMY, NAVY, VICTORY, SOUVENIR DE FRANCE, FRIEND, U. S. A., BULLDOG, BATHING GIRL, SERVICE IN FRANCE.

Send us \$1.85 for sample of each, or \$22.00 for the full assortment. We know your orders will follow.

THE CHESSLER CO.
308 W. Baltimore St., BALTIMORE, MD.



PIPES

(Continued from page 51)

for Atlanta, Ga., for a tour of the South until Christmas 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—coatless, sleeves rolled up, collar covered with handkerchief and snow white vest, regardless of cool weather—was expected to check out of the Quaker City last week, 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—is poor business. Some have the ability to get big dough and get away with it—same as the local merchant, but they have learned their book. The greatest harm to the pitchman's calling is in the novice, who imagines he is a "big money guy," and falls down in his closeup, or lets the natives know his profits—did you ever see or hear of a successful local merchant do this?

H. A. Donohue informs us of the death of Howard S. White, some times known as "Raidy," at Birmingham, Ala., October 17 of typhoid 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 months ago with Mr. Donohue, who states that the passing of M. White has affected him greatly and the profession has lost one of its most able representatives.

John Burroughs writes that he followed the Prince of Wales from Winnipeg to the Coast and did "monstrously" with the leaf, except at Vancouver. He doubled back to Calgary and later to Winnipeg. 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 Winnipeg, Burroughs tells us there are but two men allowed to work on each paper, but no reader.

Pitchdom was well represented at the home-coming celebration at Madison, Wis., and everybody made an addition to their winter's bank-roll. Among the fraternity were Dr. Brown, with medicine; P. C. Greenwald with intensifiers, and W. P. Kennedy, with the sheet. The committee in charge of the event were all live wires and put the boys on the best obtainable locations, right on the main stem. There is a rumor that "Curly" Kennedy purchased a diver 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 fall of the towns opened during the summer and autumn is far ahead of last spring. Another thing noted is that while there are still many exceptions—two many—the pitchman is fast learning to consider his profession more along mercantile lines and that the future is to a marked degree governed by present methods. Conditions have changed, so must the methods—of some.

J. E. Tibbets was seen shaking hands with knights of the tripod and auto in Muskogee, Ok. Among others there recently were Edwards, with oil; Texas Jack, with soap and rings; Dr. Wilder, of Chicago, a purveyor 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

SOME THERMOMETER!

18 INCHES WIDE, 80 INCHES LONG.

JUMBO THERMOMETER AND BAROMETER AND EIGHT DAY CLOCK



This is the biggest thing in advertising. It's not only big in feet and inches, but in dollars and cents. Scores of men are making big successes by selling advertising space on the "Jumbo."

\$100.00 FOR A DAY AND A HALF WORK

Display space in public places and on prominent corners is easily secured for the big "JUMBO" Thermometer. The fourteen advertising spaces go like hot cakes—some of our men sell out the board in a day and a half or less.

WRITE US TODAY AND LET US SEND YOU FULL DETAILS.
The Chaney Mfg. Co., BOX B, SPRINGFIELD, OHIO.

\$16.50 PER DOZEN
\$16.50 PER DOZEN

WE ISSUE NO CATALOG—BUT

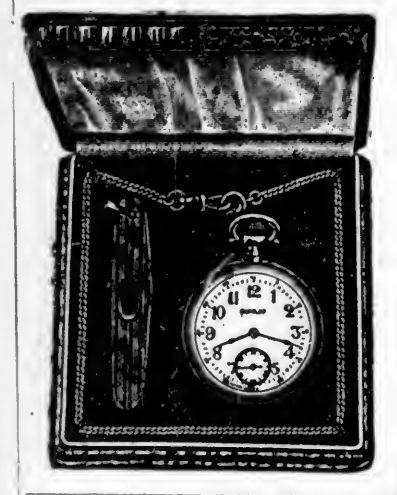
we have the Prices that talk. Be convinced by sending us your orders. NON-TAKENISHABLE BAR PINS, as illustrated, assorted designs, made of white metal, having all the appearance of sterling silver with platinum finish, set with about 40 finest white brilliants obtainable. OUR SPECIAL PRICE, \$16.50 Dozen. SAMPLES, \$1.50 Each.

Gold Filled BRACELET WATCHES, 7 jewel. Our price, \$4.35.
12 SIZE OCTAGON WATCH, open face, gold filled, 15 jewel, Bridge Model, fine Lever Movement, at \$6.75.

Same as above, in 12 size, round, open face, \$6.25, and 16 size, round, open face, \$6.00.

GILLETTE RAZORS for Premium Users.

BRAUDE & SALTZBERG, 19 S. Wells St., CHICAGO, ILL.



PREMIUM USERS SALESBOARD OPERATORS

This Watch Chain and Knife Set reduced in price, consisting of gold-plated, flat, open-face model, 16 size, good Swiss movement, gold-filled Waldemar Chain, and handsomely engraved Pocket Knife. Put up in fine silk-lined box. A handsome watch set for a premium.

OUR SPECIAL PRICE COMPLETE, - - - \$3.50

Same as above, with Octagon Watch, stamped 15 Jewels. Price, - - - \$5.50 Each

Attractive folding salesboards free.

Deposit Required on C. O. D. Orders

CUTAWAY IMPORTING CO.
605 Broadway, New York, N. Y.

"THE EASTERN" IS A LARGE ACHROMATIC TELESCOPE



MADE UPON NEW SCIENTIFIC PRINCIPLES.

Positively such a good Telescope was never sold for this price before. Eastern Telescopes are made by one of the largest manufacturers of telescopes in America.

We control entire production; measure closed 9 inches and open over 3 ft. in 4 sections. They are nicely brass bound with scientifically ground lenses. Guaranteed by the maker. Every sojourner in the country or at the seaside resorts should certainly secure one of these instruments, and no farmer should be without one. The scenery just now is beautiful, a Telescope will aid you in taking views. Objects are brought to view with astonishing clearness. Sent by mail or express, safely packed, prepaid, for only 99 cents. Our new Catalogue of Watches, etc., sent with each order. This is a grand offer and you should not miss it. We warrant each telescope just as represented or money refunded. Send 99 cents by Registered Letter, Post Office Money Order, Express Money Order or Bank Draft payable to our order, or your newsdealer or stockbroker will order one for you. Whether consumer or dealer, send cash with order. To dealers, 6 for \$4.00; \$34.00 Gross. F. O. B. New York. EASTERN NOVELTY CO., D. M., 172 East 93d St., New York.

NEW RACKET SPARK INTENSIFIER FOR FORD CARS

HUSTLERS, PAPERMEN, PITCHMEN, SHEETWRITERS, MONEY MAKERS, LIVE WIRES:

Patent applied for which protects you in selling territory and county contracts. No, I am not a jobber or a middleman. I manufacture an Intensifier that is an improvement over the others. My improvements make your demonstration and talk more convincing. I sell you a real Intensifier for less money than some of the others get for junk. Mine is lettered in gold, brass screws and nuts, special gap adjuster, is highly polished compass steel. It really looks like \$3.50. County contracts are the real flash. Green engraved bank note paper, with gold seal. Act quick. Get in while the getting is good. Wire or write for prices and details. Sample \$1.00, to agents only. If you don't like it I will refund your dollar, less postage.

FOWLER MANUFACTURING COMPANY, Ferguson Building, PITTSBURGH, PA.

FREE MONTHLY Sales Bulletin
For Circus and Carnival Concessionaires, Fair Workers, Sales Board Operators, Pitchmen, Auctioneers, Demonstrators, Etc.
Send your permanent address TODAY
N. Y. MERCANTILE TRADING CO.
167 Canal St., NEW YORK

AGENTS 500% PROFIT
Gold and Silver Sign Letters
N For store fronts, office windows and glass signs of all kinds. No experience necessary. Anyone can put them on and make money right from the start.
\$30.00 to \$100.00 a Week!
You can sell to nearby trade or travel all over the country. There is a big demand for window lettering in every town. Send for Free Samples and full particulars liberal offer to general agents.
METALLIC LETTER CO., 431-P N. Clark St., Chicago.

Sales Agent \$1200
We want one exclusive representative in every county. The position is worth \$100 a month to one selected. If experienced we train you. Write us, the largest mfg.'s of transparent handled Knives and Razors, for proposition.
Novelty Cutlery Co 1684 St., Canton, O.

October 14 at Allentown, Pa., and a few days later departed for his home in Hollywood, Cal., to spend the winter. Some say that Jim really has retired from the medicine game—time will tell. Col. Chas. Wittman of Kentucky, a most accomplished and magnetic pitchman, has been assisting Pizaro all summer, teaching physical culture, selling medicine and otherwise aiding toward a very successful season. When the show closed James presented his performers with cash presents, each receiving from fifty to one hundred dollars.

Have you noted that several of pitchmen best, oldest and popular representatives have been fighting for their rights in towns closed to itinerant merchants—and won? Granting they received the satisfaction of victory as well as large sales as a result of their action, does this not in many ways benefit the fraternity as a whole? Not only in the particular locality, but other communities are reminded that, although there are exceptions—and the same pertains to local merchants everywhere—there are scores of traveling demonstrators (the merchant is a demonstrator) engaged in legitimate business, and have rights as true Americans. But, the main subject should be to prove oneself worthy of consideration at all times, and these towns will remain open.

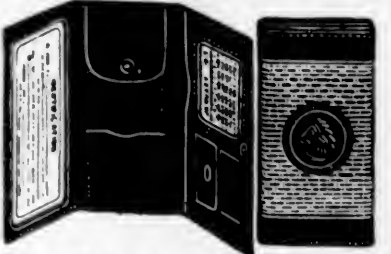
H. C. Trimble, 512 Bellefontaine avenue, Kansas City, Mo., wrote last week that he had just received a wire from O. W. Hines, undertaker at Wichita Falls, Tex., stating that Louis Hentgen had been killed in, or near, Wichita in a railroad accident. Messrs. Hentgen and Trimble were old friends and had been companions during the greater part of the past summer, and had just previously corresponded, thus the Wichita undertaker was able to learn of some one who knew him. Mr. Hentgen was about 35 years of age and was born in Osceola, Ia. He was well known to most of the fraternity working the Middle West as a white stone worker of marked ability. Little has been learned of his surviving relatives except that he has two or three cousins, but their addresses are not known, although one of them, according to Mr. Trimble, was in Burk Burnett, Tex., recently. Further details may be gained by addressing Undertaker O. W. Hines, Wichita, Kan.

A few lines from an erstwhile veteran of the torch and platform, who has been out of the business for several years were among Bill's communications received last week. They came from that former laugh producer and entertainer, Fred Kenton, now residing at Abotsford, Wis., part of which follows: "Dr. Lew H. Cooper and family just finished a week's engagement here at the Opera House and I must admit that among all the medicine shows that have been here Cooper puts up one of the cleanest and best of all. He has a lot of novelties and has something in his show new and different from the well-worn kind. He is an excellent talker, uses good language and is the possessor of a personality that pleases. He certainly hands out the goods—without a contest—and leaves this town with everybody his friend, as well in good shape for the next to follow him. He builds up the business where many do the opposite. I wish to be remembered to my many old friends in the game." Mr. Kenton was a blackface comedian and magician for about twenty years.

James, give each of the boys a good cigar, so their think-tanks will be in proper working order, and we'll have a pipe from Wisconsin—just thirty-eight years ago the past September Doc Sutton made his first high pitch in Toronto at the big fair. By the way, where are the following oldtimers, who were there: John Heide, Pop West, Tommy Young, Harry Montford, Jimmie Kinossella, Doc Shivers, Louie Levi, Hank Saord, Andy Jeffries, Billy Stoner and a lot of others? Doc Sutton: "Somebody kick that cupid over this way! Those were the days, kid, when the boys got plenty of action and we never knew of closed towns." Following this the boys listened to Mr. Always DoWell and Likto Tellit in a narration of the many two-hundred-dollar-days they have had, which caused amiable Sutton, after calling the crowd's attention that it was "snowing outside—beautiful snow," to continue with: "The biggest day I ever had was eight hundred and fifty dollars—when I sold my brother's automobile—and I call that some day's work." "Well," remarked Harry Phillips, who is still around the Winnipeg diggins, "these birds in the olden days had a great amount of territory, and plenty of room to work in the open." Then all went to the water cooler, drank to the health and success of all worthy pitchmen and departed their respective ways to dreams of the future.

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

ATTENTION SHEET WRITERS AND WHITE STONE WORKERS



BUY FROM THE ORIGINATORS OF 7-IN-1 BILLBOOK We are now giving heavier and better stock of leather than ever before. Price, \$27.00 per Gross—Black, \$30.00 per Gross—Tan. Also better quality (black only), \$42.00 and \$48.00 per Gross. Single sample, 35c. See our four books, \$1.25.

BRACKMAN-WEILER CO. White Stone Specialists. 637 W. Madison Street, CHICAGO, ILL.

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NOT AN EXPOSITION A REAL WATCH, WITH A GUARANTEE BACK OF IT.

HERE'S THE BIGGEST VALUE AT THE LITTLEST PRICE YOU EVER BOUGHT

14 size, electro gold plated, open face case, fitted with lever escapement, Roskopf system movement. Every watch guaranteed against mechanical defects.

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P. S.—Write for our new Illustrated Catalogue, the BOOK OF BARGAINS, mailed Free. Write for it today.



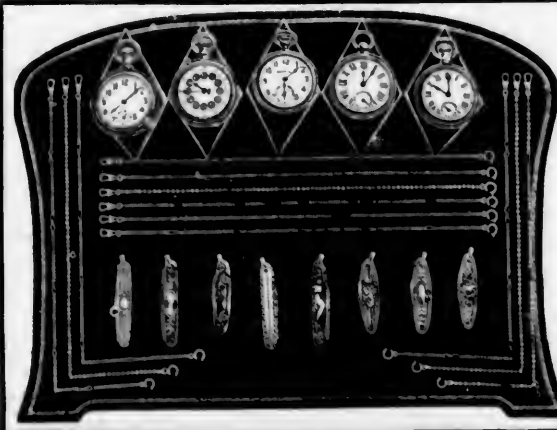
165 WEST MADISON ST. Over Childs' New Restaurant, CHICAGO, ILL.

NO MATTER HOW CHEAP THE OTHERS SELL, OUR PRICES ARE ALWAYS A LITTLE LESS.

The "Silent Iron Salesman" IS THE ORIGINAL NICKEL GETTER THE BEST MACHINE FOR OPERATORS because the cash box is on the side and large enough to hold 1,200 nickels, that can be taken out without turning the machine over—eliminating chances of breaking the glass globe, showcase or machine. This is a Fascinating Vending Machine which costs a nickel to play. Each ball of Gum has a hole drilled through the center, containing a number which indicates the prize winners as listed on card furnished with every machine. The "Iron Salesman" sells your own merchandise, and can be operated in most towns. \$275.00 PER MONTH NET PROFIT can easily be made with 10 machines if properly placed. The "Iron Salesman" holds 1,200 balls of gum and \$60.00 is realized from every filling. Every "Iron Salesman" placed in live spots will make more real money for you than 25 penny machines. Come on, you hustling operators, and get into the nickel class, where all the big money is made. Write for special prices for quantity buyers. Ad Lee Novelty Co. (Not Inc.) 185 North Michigan Avenue, CHICAGO

TO YOU BOYS WHO KNOW THE RACKET we wish to say, owing to increased production, we are able to offer our Series System of SPARK INTENSIFIER-FILM FORBIDS to gross lot buyers at \$35.00 per Gross; in less than gross lots, \$5.00 Dozen. Sample, \$1.00. AUTO SHOW WORKERS, BOOK ON COUNTY RIGHT MEN, GET WISE. These goods retail for \$3.50. Mainly marketed on outside, 5% off for cash with order. 50% deposit required. RUBY RAY INTENSIFIER MANUFACTURING CO., Towanda, Pennsylvania.

BIG SELLER AT FOOT BALL GAMES. \$6.50 PER 100 SWAGGER STICKS \$6.50 PER 100 Send your order now and be prepared for the big College Foot Ball Games. DON'T OVERLOOK THIS ONE BIG ITEM. Swagger Sticks, \$6.50 per 100; College Ribbon, any color, \$1.25 per Bolt, 10 yards. 25% required on all C. O. D. orders. PITT NOVELTY MFG., 407 4th Ave., Pittsburg, Pennsylvania.



OUR BIG LEADER THAT GETS THE MONEY Salesboard Assortment

This fine assortment consists of 12 gold-filled Waldemar Chains, 8 assorted gold-filled, embossed Pocket Knives, and 5 open-faced, 16 size Watches, guaranteed for 1 year. Put up on handsome velvet board, size 11x16 inches. Complete, with 5 Price, \$17.50 Watches

A 600 or 1,000-Hole attractive Miniature Salesboard free with each assortment.

25% deposit required on all C. O. D. orders. CUTAWAY IMPORTING CO. 605 Broadway, New York City, N. Y.

McCLELLAN SHOWS CLOSE Season Proves Best in Their History—Will Reopen Next April

The McClellan Shows closed their fourth tour at Council Grove, Kansas, shipping to Abilene for the winter. The season 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 people left the show at Council Grove, going to Joplin to Jola Holtenap & Richards Shows; Mr. and Mrs. C. Q. Ray, Paul Ray, Homer Bruce, Prof. Joseph Laroux and wife, Orville Dodge and wife, T. K. Phillips and wife, Cyrel Phillips, Wm. McDonald and wife, Salvador, Reno Lewis and wife, B. T. Williams, Count Zaino, the magician, Murahan, Oscar Olsson and wife, Ed Anderson, Doc Blanchard, Mr. Van and six agents left for Hugo, Ok. Bud White, Mrs. White, Ray Zinner and John Brown joined Heinz Bros. at Wichita. Billy Borbo, George Lottridge, Jack Williams and the merry-go-round and Ferris wheel crews went to Abilene to help put the show away. Mr. McClellan, while the show was in Council Grove, went to Salina and was advanced from the 3d degree of Free Masonry to the 32d. Mac says the Shrine next. The McClellan family is going to Indiana for a visit with relatives, and from there Mac and the Mrs. are going to Florida for the winter.—SCOTTY.

MANY REPEAT ORDERS

Chicago, Oct. 25.—Selling Gump Cartoon window signs is a snap, in the opinion of the Landfield-Kupper Co., judged from the manner in which the agents are sending in repeat orders. This company had a half-page advertisement in The Billboard of the issue of October 4. The cartoons were drawn by Sidney Smith, of "O. Min." fame, published daily in The Chicago Tribune. These cartoons are enlarged and printed on glazed paper, 11x14 inches in size, with a blank space below where the merchant can print remarks of special sales, etc.

G. A. WORTHAM Shows His Loyalty to Showmen's League

Mr. Showmen: Do you know the real Clarence Wortham, better known as the Little Giant of the carnival? If not you have certainly missed meeting God's own Nobelman. I suppose that some folks will say that this expression is a little strong, but I am not letting my enthusiasm run away with my sense. I am simply stating a fact. I don't know of a worthy project on which Clarence has ever been approached where he hasn't in that characteristic way of his, said, "Sure, put me down for a hundred," and that is the very remark that he made when President Talbot of the league asked him what he would donate towards buying head stones for the Showmen's League dead in Woodlawn Cemetery. 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 amount 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. 25.—Eight outside bands have been engaged to play at the Elks' Carnival here, opening today and running until November 1. Hundreds of outside concessions have been granted space on the principal streets.

CAL STEWART IN HOSPITAL

Chicago, Oct. 25.—Cal Stewart, of "Uncle Josh" fame, known over the carnival world, is in the American Hospital in a serious condition. It is said he may undergo an operation.

Under the auspices of the Daisy Club the annual Maple Grass at Salem, O., will be staged Thursday night, October 30. Many new and novel features will be introduced this year. Owing to the war the celebration was dispensed with last year. There will be a midway and the usual concessions will hold sway on Main street.

FAIRS and EXPOSITIONS

RIVERSIDE FAIR

Exhibits Unusually Large

All Exhibit Halls Filled and Three Immense Tents Also Used—Fair Is Huge Success

Riverside, Cal., Oct. 25.—The Southern California fair at Riverside closed its gates Saturday night on the most successful fair since the organization of the association. The attendance for the five days ran well over sixty thousand, and all concessionaires and showmen, as well as the association were well pleased.

Fifteen acres of ground was devoted to exhibits alone. The exhibits overran all exhibit halls and the association secured three tents each three hundred and fifty feet long to accommodate the agricultural, automobile and agricultural implement exhibits and smaller tents for several other of the exhibits. The automobile display was the largest ever shown in Southern California.

The needle work and cooking exhibits occupied the entire hall formerly devoted to the agricultural department.

The Indian exhibits overran the space first allotted to them and finally found home in a big top a hundred and fifty feet long. All were exceedingly good, many being very exceptional.

One of the most artistic displays in the agricultural tent was the National Orange Show booth facing the entrance. In this booth a fountain played in the center into a pool beautifully decorated in raised tiled figures, and around the front enclosure of the booth, forming part of it, were two miniature fountains in decorated standards corresponding in design to the large central fountain. Another especially novel booth used as a central feature a large, orange colored horn of plenty. Pouring

RODNEY G. WHITELAW,

Secretary of the Cape Girardeau Fair, One of the Oldest and Most Successful in Missouri

Mr. Whitelaw has made such a competent secretary that he is retained on the job each year without a dissenting vote. He is one of the wealthy men of Cape Girardeau and, as he is not engaged in active business pursuit, has the time to devote to such things and carries on this work as a hobby.

Secretary Whitelaw goes to his office nearly every day in the year to attend to some matters pertaining to the fair, and for the few months preceding the fair each year he works day and night for it. This activity amuses his friends because they say that no other concern could hire him to do the same amount of work for \$10,000 a year, and still he gets practically nothing from the fair association.

It is said that no corporation has a better set of records than Secretary Whitelaw keeps



for the Cape Fair. Everything that is done, no matter how big or how small, is made a matter of detailed record. He is said never to have lost his

(Continued on page 87)

from the horn on to the floor of the booth were seemingly hundreds of varieties of vegetables.

Of especial interest and very instructive was the sea plane loaned by the Government. All attachments used in the fighting planes were on exhibition and a number of photographs of the NC-4, the first plane to reach England in the recent trans-Atlantic flight. Two of the officers who made the trans-Atlantic flight in the NC-4 were in charge of this exhibition.

The racing this year was made an especially interesting feature. Many of the best racing stables in the West were in competition for the large purses.

Each night a boxing contest was staged and Friday night in addition to this entertainment a wonderful fireworks display was put on.

Much of the credit for the tremendous success of this fair is due to the able secretary, W. W. Van Pelt, whose optimism made possible the extensive scale under which all features of the exposition were carried to success, and he had an enthusiastic supporter in C. H. Lewis, manager of concessions and shows. Mr. Van Pelt is already planning for next year even a greater exposition and many of the exhibitors discussed with him room for more extensive displays for next year.—MRS. JIM EYLWARD.

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 time for the 1920 fair season, and in returning will have something of interest to demonstrate to fair secretaries 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

Memphis, Tenn., Oct. 25.—A financial drive to secure \$50,000 to construct new buildings for the Tri-State Fair has been opened by a committee headed by President Gerben and Manager Secretary Frank H. Fuller of the fair. It is said that all of the present buildings will be replaced by modern structures in time for the next exposition. The mile track around which many famous thoroughbreds raced when the fair grounds was known as Montgomery Park, is being done away with and a half-mile course is in process of construction.

HASSAN BEN ABDIZ CLOSING

Chicago, Oct. 25.—Hassan Ben Abdiz has written The Billboard that he is on his closing date for the Sioux City Theatrical Exchange and has had 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 act, "Little Aden and Hassan Ben Abdiz." The acts have been engaged for a higher price next season, he adds.

WESTERN GA. FAIR A SUCCESS

LaGrange, Ga., Oct. 25.—The Western Georgia Fair, which closed recently, was a great success, the attendance totaling 40,000 for the five days. The J. F. Murphy Shows played the fair, and Secretary Brown Whitley states that he found them everything they claim to be.

DUFFIELD ON GULF COAST

Chicago, Oct. 25.—Charles H. Duffield, president of the Thearle-Duffield Fireworks Display Co., has written The Billboard, on alluring stationery, from Coden, Ala., where he is spending a few days at the Holston Hotel on the Gulf Coast.

Mr. Duffield inclosed a pictorial booklet, showing a galleried hotel set back in a grove of

palms, with tossing salt water in the foreground.

"I'm catching some of the big ones," he averred, but he failed to inclose pictures of the fish.

CALVERT TO TOUR SOUTH AMERICA

"The Great Calvert," sensational high-wire artist, who has thrilled tens of thousands of spectators at fairs throughout 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 Interstate Fair opened October 14, and notwithstanding 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 congratulated 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 Utrecht, Holland, from February 23 to March 6, 1920. These fairs, although organized and started during the war, have been so successful that plans are already on foot to establish 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 County Fair was revived at Bel Air, Md., recently.

The fair officials, headed by President I. Wallace Hens and Secretary Edgar A. Cairnes, were congratulated on the excellent showing made. Thousands came from Baltimore and surrounding counties and paid tribute to the perseverance of the management in reviving this classical fair and the wonderfully able manner in which everything was pulled off.

THREE-DAY FAIR IN 1920

Winchester, Ind., Oct. 25.—At a recent meeting of the Randolph County Fair and Homecoming Association it was unanimously 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, Aldon J. Miller and John P. Clark, vice-presidents; J. Vining Taylor, secretary, and C. G. Hatt, treasurer.

The association is to hold meetings on alternate Friday evenings throughout the year, and they are starting out now to make next year's fair the biggest thing in the way of an agricultural display and also in regard to entertainment features ever held in Eastern Indiana.

The Delmore Trio has had a very successful season of fairs in the North, Manager John Delmore reports, and has just concluded a return engagement at the Macon (Ga.) State Fair, with four more fairs to follow.

SOUTHWESTERN EXPO.

Sets Dates for 1920—Fat Stock Show will Be Held at Fort Worth March 8 to 13

Fort Worth, Tex., Oct. 25.—M. (Buck) Sanson, Jr., secretary and manager of the Southwestern Exposition and Fat Stock Show, is a firm believer in thorough preparation for anything he undertakes, and he is carrying out his belief in getting ready for the 1920 Fat Stock Show, which he declares is going to put all past events of the kind completely in the shade.

Manager Sanson has announced that the dates for the annual spring exposition for 1920 are March 8 to 13, inclusive. He, together with Ray H. McKiuley, assistant secretary-manager, and Claude R. Hamilton, advertising and concession manager, are right on the job and have started an active campaign for the "biggest and best show ever held in Fort Worth."

Many changes are contemplated in the show grounds. The barns are to be remodeled and repaired, and the grounds will be remodeled so as to take care of twice the carnival and concession features of other years. By moving one of the cattle barns the space for concessions will be doubled, giving a total of about 1,000 running feet.

As in past years the Rodeo will be a big feature of the exposition. The committee in charge of this feature is already at work, and it is announced that it is going to be a real contest, open to the world. The Rodeo will again be held in the Coliseum arena and a liberal array of prizes will be offered. The prize list will be ready for the mails about the first of the year and can be had on application to the management.

FAMOUS "RUBES" AT MISSISSIPPI STATE FAIR

Jackson, Miss., Oct. 25.—Bert Davis and wife (Hiram and Aunt Lucinda) were one of the big hits at the Mississippi 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 Jacksonites guessing, and it 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 connection with the Waco Cotton Palace.

AUTO AND TRACTOR DISPLAYS LARGE

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 automobile display, and the farm tractor and machinery showing. They proved a big drawing card. The amusement features for the fair were furnished by the Brown Amusement Company. Two airplanes that were to have made flights at the fair failed to appear.

FAIR NOTES

Antonio Perry & Co. have just finished twelve weeks of fairs for the Jobinson Attractions and are taking a vacation at their home in West Baden, Ind.

J. Saunders Gordon, president of the North American Fireworks Co., says his business at the fairs this year is almost one hundred and fifty per cent greater than in previous years.

Coriell & Co. have closed their season of fairs for the W. V. M. A. Verne Coriell states that the company had a very pleasant and successful season. Verne was formerly a member of the 116th Engineer, 41st Div., A. E. F.

Judge E. W. Selsher, president of the Columbus Driving Association and vice-president of the Grand Circuit Races of Columbus, O., was so enthusiastic over the Southeastern Fair at Atlanta, Ga., that he got out in front of the grand stand and announced the races himself. His honor still maintains the "Stripplin'" brand of peaches is a mighty good one.

One of the important features of the seventh National Foreign Trade Convention to be held in San Francisco, May 15-20, 1920, will be the world conference of American foreign traders, who are requested to have their representatives, living or traveling abroad, time their visits to this country so as to take advantage of the valuable opportunities afforded by this convention.



"The Great Calvert"

In His Biggest and Latest Up-To-Date High Wire Sensation.

I will October 23 for three months' tour in South America. Would like to hear from friends and booking agents before I sail. Address THE GREAT CALVERT, in care The Billboard, New York, N. Y.

CIRCLE SWINGS CHANGED TO CAPTIVE AEROPLANES RICHARD GARVEY, Solo Mfr., 2087 Boston Road, N. Y. City. Branch: Venice, Cal., Ted J. Mizer, Mgr.

"THE WHIP"

The Latest Amusement Ride, Combines Thrill, Action, Pleasure and Safety.

Large Returns on Moderate Investment.

BUILT EXCLUSIVELY BY

W. F. MANGELS CO., Coney Island, N. Y.

AURORA, N. C., FAIR, NOVEMBER 4-5-6

WANTED—Free Acts, Shows and legitimate Concessions of all kinds. (Positively no grift.) Come on. E. S. COREY, Supt. of Privileges, Aurora, N. C.

ON NOVEMBER 8TH, 1918,

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 dropped from the undercarriage of one plane to the center panel of the plane below. Following the successful performance of this almost unbelievable 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, sometimes 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, December 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 plane 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.

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"

LOCKLEAR

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

Dallas, Tex., Oct. 25.—The Texas State Fair has closed the greatest year in its history. In spite of the rain the gate was exceedingly large and this was no doubt due to the amusements as they were excellent. Fred Barnes furnished the free acts and he is certainly to be congratulated for doing his part. Theatre-Dunfield Fireworks Display Company showed their pyrotechnical production, entitled "The Battle of Chateau Thierry." The stunts performed by the famous "Locklear" created quite a sensation. Tharsh's Band, under the direction of A. F. Tharsh, was appreciated by all who attended the fair. Wortham's attractions were on the midway and the way they were packing them in it was a satisfied bunch on the Wortham lineup. The White Hussars of Ralph Dunbar's were very good and made quite a hit at the Coliseum. The act was nifty, well dressed and there was no hitch, everything going thru with plenty of vim and vigor. Horace Goblin performs feats out of the ordinary. He goes good and is an attraction extraordinary, being a wonderful act on a wonderful bill.

To some it might seem that it is impossible to ever see a group of acts that are all extremely good, but we live and learn and it took Barnes to show us at Dallas. The Duttons were there as of old, well-dressed and everything shipshape. Their reception was very good. Great praise is due the Borshl Troupe for presenting one of the best pedal, manual and cranial equilibrium acts that it has ever been my pleasure to see. They are wonderful and the applause they received was well deserved. Ivan Bankoff and Company were headliners presenting a very clever and beautiful dancing act, entitled "The Dancing Master." Truly a wonderful act, cleverly executed by artists. Little Hipp and Napoleon displayed training to the nth degree, a well balanced animal act, that should have no trouble keeping busy all the time. Also an act that does not need the American flag to close with. They can win just as strong a hand on sheer merit. In front of the grand stand Hipp Raymond pulled off comedy and aerial acrobatics that thrilled as well as pleased them all. The Kawano Japs were very good, inserting enough comedy to win everybody to their act. The Berlo Sisters with their tank act went big. Ma Berlo handling the comedy end. The La Vain Trio and La Maloe Bros. did exceedingly well with their comedy acrobatics. The Taketo Japs with their acrobatic and contortion work were well received. The Four Roses received quite a bit of applause and gave a very nice and clever act. The Jack Alfred Trio went over fine and did some stunts that are clever and out of the ordinary in this class. Playman All Troupe of Arabs—20 in number, put over a fast working act, and it is to be regretted that the stage was not large enough to accommodate the entire troupe. As it was the boys worked on stage and on ground putting as much pep to their act as if they were on the best stage in the country. A fast working act that will take good anywhere. Arouty Bros. put

WANTED FREE ATTRACTIONS

of all kinds for Fairs and Celebrations, Season 1920. We have the cream of the business in Western Iowa, Northern Missouri, Nebraska, South Dakota, Southwestern Minnesota, and can give you six to ten weeks with shorter jumps than any other Fair Booking Office in the business. We delivered 31 out of 34 acts we had under contract this season. We are no longer in our infancy. Our business and financial resources are such that we can handle a number of the largest acts that travel. Want Elephant Act, Lions, Leopards and Bears, Seal Act, High School Horses, Pony Acts, a few more good Teams. Want Colored Minstrel Show, twelve people, with Band. All acts not known to us must give reference that they can and will deliver the goods. Write and tell us quick what you do. We have already signed up contracts with a number of high-class attractions.

SIoux CITY THEATRICAL EXCHANGE,

J. W. Mergelles, Manager.

Suite 215, 217, 219, 221 Massachusetts Building, SIOUX CITY, IOWA.

The Great Chester Fair

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.

WANTED

A MANAGER FOR THE SAVANNAH FAIR, Inc.

Must be experienced and thoroughly competent to manage an Exposition of large 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.

MENTION US, PLEASE—THE BILLBOARD.

over a clever, original and speedy bar and ring act.

A word last, but not least, in mention: we are speaking of Ebenezar. We have seen mule acts, bunches of them, but there is only one Ebenezar, and you would have said the same had you seen the act and heard the way the entire grand stand bunch enjoyed it. We do not know whether the manager or owner of Ebenezar's act appreciates what he has, but he has one of the finest comedy animal acts in the world.

The Dallas Fair Association should be congratulated on having a group of entertainers supreme and there is no doubt about it that if they continue to keep up this standard they will continue to have the success they have had and so well deserve.

The original troupe of Berlo Sisters consisting of Madeline, Lillian, Anna, Amber, Tinnie and Mother Berlo playing the Dallas Fair are going to Havana, Cuba, to join Santos & Artigas. Lillian is featuring her triple somersault.

That smiling and genial Slayman All wants to be remembered to everybody and stated that the troupe will break up, some going into vaudeville and twelve of the group going to Cuba.

Jack Alfred was one of the busy people around the fair, but seemed to be enjoying himself immensely.

The baby of Mr. and Mrs. Kawano attracted quite a bit of attention and made quite a hit 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

Atlanta, Ga., Nov. 1.—The Southeastern Exhibit Association, of which Edward Young Clarke, 401 Flatiron Building, this city, is president, is to stage what it terms an Animal Industry Exposition at Quitman, Ga., the latter part of April 1920.

"We staged a similar event at Quitman three years ago," said Mr. Clarke, "and had 30,000 people in the city on one day. The event will not be staged inside of a fair grounds, but the entire city will be a fair grounds for an entire week. Every available building and vacant lot, as well as the streets of the city, which are very wide and have large parks, will be used for exhibits and concessions."

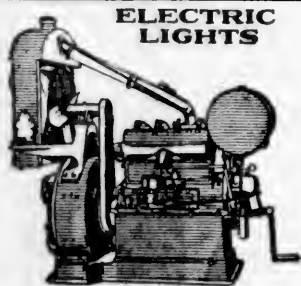
The event will be a big exposition, Mr. Clarke says, and will not be devoted to any one line of exhibit or amusement.

CRESTLINE'S 1920 FAIR DATES

Crestline, O., Nov. 1.—Wednesday, Thursday, Friday and Saturday, September 8, 9, 10 and 11 are the dates selected for the 1920 annual Crawford County Fair. The fair association has received an offer from the Employers' Association to improve the fair grounds by constructing a recreation park, and the offer is being considered.

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1919 SEASON
Greatest for Most Circuses
Majority of Them To Close the Middle or Latter Part of November—Main Circus May Be Sold

The season of 1919 has been the greatest financially for most, if not all, of the circuses in the history of the show business, according to reports from reliable sources reaching us. And for several of the shows it will be the longest season they have had in years.

Nearly all of the circuses will come to a close this month. As already stated in these columns the Ringling-Barnum Circus will finish its tour about November 21 or 22 at or near Charleston, S. C., and will go into winter quarters at Bridgeport, Conn.

The Hagenbeck-Wallace and John Robinson shows will pull up stakes for the final time about the middle of the month, the former probably "somewhere in Mississippi." The Hagenbeck show will go back to West Baden, Ind., for the winter, and Robinson back to Peru.

It has not been learned when Sells-Floto will close, but it will probably be the middle of this month. Denver will again be the winter quarters for this show.

The Sparks Famous Shows, it is reported, will not go back to Sillsbury, N. C., but instead will use Central City Park at Macon, Ga., the grounds formerly occupied by the Sun Bros.' Circus.

Some doubt exists as to the A. G. Barnes Circus going back to Venice, Cal., on account of a new ordinance passed there.

The Gentry Bros.' Circus is at present touring Texas. No information as to the date and place of closing is obtainable. The old winter quarters at Memphis, Tenn., will probably be used again.

The Walter L. Main Circus is being offered for sale by Andrew Downie. However, in case no deal is made the show will most likely return to its quarters at Havre de Grace, Md.

HECKMAN COMPLETES DUTIES

L. H. Heckman completed his duties ahead of the Hagenbeck-Wallace Circus Sunday, October 19, at New Orleans and has gone to his home in Ashland, Ohio. On his way north he stopped over at Memphis, Tenn., October 20, to see the Ringling-Barnum Circus, and said big business ruled at the matinee. From Memphis he ran into Cincinnati and gave Old Billyboy a call the following day.

This has been the eighth consecutive season for Mr. Heckman with the Hagenbeck-Wallace Circus. He has been in the show business twenty-eight years. He and his wife have purchased a new home at Ashland, having sold their old one, and will move into it shortly.

MRS. LUCY NICHOLS DIES

Was Widow of William Nichols, of Circus Fame

North Adams, Mass., Oct. 25.—The funeral of Mrs. Lucy Nichols, 81, widow of the late William Nichols of circus fame, who died at the Old Ladies' Home here early last Monday morning, was held Wednesday afternoon from the Baptist Church parlors. Interment was made at Hillside Cemetery.

Mrs. Nichols for many years lived in this city, and was a teacher in the local schools. Her health had been failing for some time, and her advanced years hastened her death.

William Nichols, husband of the deceased, was quite prominent in the circus world. He laid claim to being the proprietor of the first traveling show to go around the Horn. On that trip his circus was lost at sea, the ship being burned to the water's edge. The Nichols family received quite a bit of notoriety years ago when



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PHONE MAIN 1594

a son, now deceased, was mistaken as he performed upon the trapeze with his father's show for Charles Ross, the kidnaped son of a wealthy New Yorker. After several days of investigation the young man was returned to the show.

Mrs. Nichols is survived by one daughter, Mrs. Courtland G. Bartlett of Belchertown.

RICE FRAMING ONE-RINGER

Joe Rice writes from New York City that he is framing a one-ring circus for the season of 1920. The show, he says, will be known as John Rice's Circus, with his brother as sole owner and he as manager. It will be motorized, using about five trucks, each with a trailer, back with the show and one in advance. A sixty foot round-top, with two thirty-foot middle pieces, will be used. There will also be a menagerie and a side show, and the route will embrace Eastern territory. No parade will be given, but an uptown concert will be offered each day.

JOHN ROBINSON'S CIRCUS

Enjoys Big Business in Southern States

Sanford, N. C., Oct. 23.—The weather entered by John Robinson's Circus during the past few weeks has been very fine. There have been only three rains, and they came at a time when they could not hurt the business, which has been very big in the Southern States. Augusta and Savannah, Ga., and Charleston, S. C., sure were show hungry. Although no parade was given in Charleston on account of the high license, the big top was packed at both performances. In Bennettsville, S. C., it was necessary to give three shows in order to accommodate the people.

The big talk in the dressing room at the present time seems to be about the closing date. No one knows for sure just when and where it will be, but some one said that some one told him that Uncle John said that he was going to keep it out till the snow flies, and that roast turkey sure will taste good on Thanksgiving day in the cookhouse. Fred Ledgett's Indoor Circus is booked solid in Nashville theaters for the coming winter, and judging from the high-class performers he has selected the show will no doubt be a big success.

The firm of Neal McCree and Roy Jenier, trunk painters and prop. box decorators, is still doing business at the same old stand. James McCammon, better known as "Daddy Mack," the mysterious clown, wishes to thank the managers for the many offers he has received for the coming winter. New arrivals on the show are Mr. and Mrs. Buck Reager.—**HARRY LA PEARL.**

RETIRED PERFORMER DIES

New York, Oct. 25.—Mrs. Rosina Cooke Adams, retired circus performer, died at the Manhattan Square Hotel last Monday. Mrs. Adams, who was a member of an old theatrical and circus family, was 73 years. She was born at Manchester, England, and at an early age joined the John Henry Cooke Circus, owned by her father, an equestrienne. About fifty years ago she arrived in this country and became the wife of George H. Adams, a noted clown, with whom she played for many seasons.

EDW. NEUMANN MARRIES

Chicago, Oct. 25.—Announcements of the marriage of Edward P. Neumann, president of the United States Tent and Awning Company, to Mrs. Catherine A. Campbell have been mailed out to the many friends of the bride and groom. The wedding, which was performed Wednesday, October 15, was private. Mr. Neumann has purchased a handsome home in one of the suburbs of Chicago.

MARTINHO LOWANDE CIRCUS

Plans are being made whereby the Martinho Lowande, Jr., Circus will make a tour of the West Indies, Central and South America for a year or more. Fred J. Martine is general representative of the show, located in New York City.

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We have made our banners so that they can be used as one large, solid banner or as individual banners with doorways.

Our stock of Side-Show Banners is made in sizes 10x8 and 16x8.

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EDWARD R. LITSINGER, Vice-President.

GEORGE J. PILKINTON, Treasurer.

P. S.—WE DO NOT COMPETE WITH OUR CUSTOMERS

UNDER THE MARQUEE

By CIRCUS SOLLY

Rumors and activities point to there being several completely motorized circuses on the road next season.

The Hagenbeck-Wallace Circus has had a very successful tour on the Coast, San Francisco and Los Angeles being especially big.

After the closing of Cook Bros.' Shows, Equestrian Director Geo. Barton and wife with eight head of horses, left for Elkton, Md.

Johnny Marinella is in his thirty-second week with the Cole Bros.' Shows. After the circus season closes Johnny will take a few weeks' rest and make preparations for his winter tour.

The Ringling Barnum Circus lost Terrell, Marshall and Texarkana, Texas, and Shreveport, La., during the week of October 13 on account of rain and mud.

The Sells-Floto Circus, which showed New Orleans October 25-26 (Saturday and Sunday), will be followed in there by the Hagenbeck-Wallace Circus November 1-2.

The Sparks Shows played Americus, Ga., on the opening day of the week stand for the Campbell Shows in the same city, and many visits were exchanged between members of the two organizations.

Mr. Schaembs, the Brooklyn, N. Y., circus plume manufacturer, known to every circus owner for the past fifty years, is confined to his bed, but not seriously ill. Mr. Schaembs is eighty-seven years old.

Solly is in receipt of a card from Mr. and Mrs. J. C. Kelly, announcing the birth of a daughter October 13. J. C. is legal adjuster with the Sparks Circus. Mrs. Kelly is Mile. Rose Edyth, premiere danseuse.

Along about the middle of the summer we read of Crazy Ray having occasion to adopt "Smiles" as his feature selection on the calliope. We are still wondering which particular smile described in the song furnished the inspiration for his selection?

This summer reminds one of old times, writes a Midwest enthusiast. "All the big circuses have paid this section of the country a visit and, while a few more would have been acceptable, we have no kick coming. This is as it should be," say everybody. Let's have them all again next season."

From Mark Peake Gloversville, N. Y.: "Dolly you may tell 'E. A. C.' who inquired about 'Nuts' the jumping horse, that he was with W. C. Cooper's New United Shows combined with the Paris Hippodrome in 1881, and, I think, was owned by the Buckley Brothers, who had some hippodrome stock with the show."

Prof. Edmund Magee, who at one time did a concert turn with the Harris Nickel Plate Circus and well known to followers of the sawdust arena, is doing principal comedy and going over nicely with Billy Burke's "Levitation" act, according to Austin King, who recently saw the offering at the Orpheum, Los Angeles.

Herman Joseph says that many performers with the Ringling Bros.-Barnum & Bailey organizations are planning vaudeville tours, and, by the way, we might add that there is some mighty good vaude talent on the "big show." The next thing, Herman, is to tell 'em Solly would like to get a line from each of them—and you, too.

Hal S. Hart, well-known wire and head-ride artist, writes from San Diego, Cal., that he had just been discharged after two years in the aviation service. He adds that he was in the hospital for over a year as a result of an airplane accident. We send kindest regards to all friends including The Avallons, Lanya, Mifarea and Hillary Long. A few words regarding the future, Hal S., if you please.

W. B. Herrod, traveling baggage agent for the Big Four railroad, was in Chicago last week, the guest of T. J. Patt, of the Aerial Path. Mr. Herrod was formerly a clown with

CIRCUS FOR SALE

The Walter L. Main Circus Outfit

15 cars, 6 flat cars, 3 stocks, one stateroom car, 3 sleepers, one privilege car, one advance car, 60 head of stock, 3 elephants, 8 cages animals.

All canvas new this season and the best money could buy. The whole outfit in first-class condition and has done a phenomenal business all season and can now be seen as per route and packing them in at every performance. Delivery to suit purchaser. Books are open for inspection. Responsible parties can secure the TITLE from WALTER L. MAIN, GENEVA, OHIO, if you wish to use it. ANDREW DOWNIE, SOLE OWNER, as per route.

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Must be reliable. Long engagement. Good pay. Wire MAX GRUBER, week Oct. 27, Palace Theatre, Chicago, Ill.; week Nov. 3, Temple Theatre, Detroit, Mich.

RHODA ROYAL CIRCUS

Wanted, to join on wire, Opposition Brigade Manager and experienced Circus Billposters. Extra late season. Salary, \$40 a week and transportation after joining. Wire DAN FRANCE, General Agent, Macon, Ga.

BACKMAN-TINSCH TRAINED WILD ANIMAL CIRCUS

WANT TO BUY—Long Baggage Car for passenger service, Air Callope, small or cross Cages, small Elephant, Leopards, Pumas and Bears, trained or untrained. Want Boxing Kangaroo. FOR SALE—Large Organ. JOHN T. BACKMAN, Mgr., Box 5, Station A, SAN ANTONIO, TEXAS.

BACKMAN-TINSCH TRAINED WILD ANIMAL CIRCUS

WANTED—Wild and Domestic Animal Trainers. Man to break good, fast Dog Act and Pigs or Monkeys. Want small Sealion or Seal Act and Boxing Kangaroo. Will buy long Baggage Car. Have large Organ for sale, cheap. Gerald Irwin and Frank Kelso, write. JOHN T. BACKMAN, Mgr., Box 5, Station A, San Antonio, Texas.

MONKEYS—SNAKES

RHESUS, RINGTAILS, DODGERS, ETC. B. J. PUTNAM, 490 Washington St., Buffalo, N. Y.

Herman Joseph

AMERICA'S FOREMOST JEW CLOWN. With Ringling Brothers' and Barnum & Bailey.

Ringling Bros., Hagenbeck-Wallace, and other large tented organizations. During the war period he was a lieutenant and was detailed with the transportation department having the troop movement in charge.

Robt. Emerick, formerly of the Barnum & Bailey and Ringling Bros.' advance forces, is now managing the picturization of Harold Bell Wright's "The Shepherd of the Hills," en route to Texas, after the past summer in Colorado. While at Raton, N. M., Robt. had the pleasure of meeting and talking over old times with John Campbell, of the McMahon Shows (Carnival), formerly of the Ringling Bros.' Car No. 1.

Charles Abbott writes that he is in the County Jail at Morristown, Tenn., on a charge of riding a freight train, and would appreciate any assistance from his friends. He was on his way to join the Rhoda Royal Circus at Myrtleville, N. C., when arrested. Abbott says his fine is about \$22.50, and not being able to pay it means about eighty days to serve. He states he has been in the show business for ten years, working as announcer and grinder on side shows.

Austin King, clown, late of Hagenbeck-Wallace, writes from Los Angeles that after steady work since 1917 he has been enjoying a short rest and eating home eats, but was to get busy again last week, joining a stock burlesque company playing the Polka Theater. Austin says he has a movie proposition that looks good to him for a later date. He wishes all the folks with H.-W. and other circuses a prosperous and happy winter.

Roy Feltus, of the Shipp & Feltus Circus, recently appeared before the Rotary Club of his home town, Bloomington, Ind., and gave what is said to have been a most interesting talk on circus life as he experienced it in South America. Several reports of Mr. Feltus' talk reached The Billboard, and in answer to a request from the Editor, Mr. Feltus has promised to put his talk into the form of an article for the coming Christmas Special issue.

Sam M. Dawson and Ernie Prosser, agent and second man of Gna Hill's Minstrels, respectively, were guests of the Sells-Floto Circus at Longview, Texas, where the latter gave but one performance on account of bad weather. Mr. Dawson had quite a chat with General Manager H. B. Gentry. From Longview Mr. Prosser went to Texarkana, Tex. He arrived at midnight and could not find a room at any of the hotels, so the agent of the Grand Opera House, who is a fireman with the local department, put him in the fire house for the night.

Advertising Car No. 1 of the Sells-Floto Circus arrived in Atlanta, Ga., October 13 and the crew immediately got busy billing a two-day date there, October 31 and November 1. This will mark the third visit of Sells-Floto to Atlanta, including the seasons of 1900, 1917 and 1919. Two years ago this popular attraction showed the Georgia metropolis two days in an incessant rain, yet did big business, and with favorable weather conditions the Atlanta circus fans have been looking forward to turn-aways being recorded for the "circus beautiful" this year.

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Ringtails, Japas, Organ and Spider Monkeys. DAN E. NAGLE, 72 Cortland St., New York City.

THE CORRAL

By ROWDY WAIDY

Yetta Colvin starts the ball rolling in answer to our call for ten new and appropriate names for bucking horses, submitting the following: "Duch," "Cinch Jumper," "Shummy Queen," "Lawless," "Shake-Em," "Double Kink," "Willnot," "Crimper," "Do Tell," "Good-Bye," "Rideless," "Wind Smasher," "Star Chaser," "Last Laugh." A mighty good starter. Let's hear from others. Yetta adds: "Am retired from the Wild West business, but am a constant reader of Billyboy, and certainly enjoy The Corral, and want to see it grow. Would like to hear, thru this column, where the following are: Edith Pete, Slim Carver, Walter Day, Dolly (Jones) Hildebrand and Mrs. Josephine Romero."

For Horn Clancy, the announcer and press agent, took his first rest since last March during the week of October 23 and visited his mother at Mineral Wells, Tex. Later in the week he jumped over to the Texas State Fair at Dallas to see the "bunch," and then on to Shreveport, where he worked last week at the Louisiana State Fair as announcer.

"My Old Friends and Pals—I was in a picture show here yesterday and saw a picture where Tom Mix was playing the leading part. And, boys, it made me think of the old bunch on the 101 Show. I have been over here since 1913, when I came over with the Indians for Miller Bros. Am now working in vaudeville and doing very well. I was in Coln (Cologne), and there I met a good many Americans, and one or two performers among them. It was pretty tough sailing over here, for we were held here during the war, but things are some better now. I am going to Sweden in December and hope to come to the good old U. S. A. from there, and would like to hear from any of the old bunch that still remember me and care to write to me. With best regards to you all.—WAYNE BEASLEY, Gitschauer 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 "Rusty" Talk? Let's hear from "Rusty."

Al McLeod—Understand you went from the Tantiinger outfit to the Cook Shows, then where?

Fred Beason—Hear that you still loan your roping pony to the other boys at the contests? Hope you had a good season. Drop a line.

Harry Walters—Let's hear from you and "Buddy."

Yakima Canutt—Know you have been busy 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—Hear 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 Hodeo 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 McKibble, assistant secretary-manager, and Claude H. Hamilton, advertising and concession manager, 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 management of Gus Massey, was called off. The reason, it is said, was on account of the committee failing to properly condition the grounds.

J. W. Roberts has written the Chicago office of The Billboard from East St. Louis, announcing his return from Colorado. Mr. Roberts said that he won second money in the bucking horse contest at Sterling, Col.; first money at Holyoke, Col.; third at Burlington, Col., and first at Stratton, Col. He wrote that he will ride U. S. Inspection this fall and that Campbell Reed has the contract to furnish 15,000 head of combination cavalry horses to the Government.

The First Annual Roundup at Ardmore, Ok., November 5-8, will probably be the last contest held this year. Tex Austin and Seth Sellers are the producers and managers, and their names are synonymous with success.

WHAT IS FAME?

They have barred Buffalo Bill from the Hall of Fame!

This is why, in the words of Robert Underwood Johnson, newly elected director of the New York University's "portico of Immortality":

"Because he (Buffalo Bill) is famous in a bad sense, and we admit only those famous in a good sense."

Of course, there must be some line drawn somewhere between our famous men—good and bad—else Jesse James would get on a famous niche.

But what we find objection to is this smearing "bad sense fame" upon one of the most distinguished of Americans, the Wild West host of royalty abroad, one of the very best shots the Western plains produced, the peer of any liar thrower, the superlative in broncho busting, the guide of the early settlers, the scout for American soldiers 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.

If that isn't fame in a "good 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 upon the nomination.—Editorial in Cuskogee (Ok.) Times-Democrat.

"Texas Joe, who is with the bunch of the old Buffalo Wild West on the Rhoda Royal

IN MEMORIAM

ALFRED T. RINGLING

Born McGregor, Iowa, 1863. Died Oak Ridge, N. J., 1919.

The fifth of the famous Ringling Brothers has answered the call. "Alf T.," as he was affectionately referred to by all of the Ringling employees, died suddenly of heart disease at his country home, Oak Ridge, N. J., Tuesday, October 21. His widow and son, Richard T., and his brothers, John and Charles, 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 Alf T. had practically allowed his brothers, John and Charles, to take care of the interests of both the Ringling 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.

Mr. Ringling's strong forte was his masterly handling of the publicity department. In fact he acknowledged few equals in the use of altitudinous language when describing the "Multitude of Muscular Marvels" or a "Cavalcade of Mastadonic Magnificence—Two Mighty Miles in Length."

Not only was he famed for his alliterative advertising abilities, but Mr. Ringling was a creator of stories that the press eagerly swallowed.

He was a wonderful press agent, as witness the story sent broadcast by means of the Associated Press thruout the country when the Ringlings bought the Barnum & Bailey Show, the freak department of which had been its mainstay for many years. The Ringlings, unable to secure sufficient freaks or human curiosities for the opening at Madison Square Garden, were in a quandary as to what to do, fearing that the absence of these "Strange People" would materially affect their engagement. Alf T. stepped into the breach, and, sitting down at the table around which they were gathered, dashed off a story to the effect that the Ringling Brothers had decided in deference to complaints from many quarters to entirely eliminate the so-called freak department, and that henceforth the Barnum & Bailey Side-Show would include only high-class musical or other novelty attractions. Almost every paper in the country fell for the story, and the publicity gained therefrom not only allayed their fears for the success of the Madison Square Garden engagement, but brought in thousands of extra dollars to the firm.

At a later time, in 1913, the brothers were wondering what subject to use for their spectacle, which had now taken the place of the "Grand Entry." Alf T. once more saved the situation. He went home and wrote "The Wizard Prince of Arabia," a spectacular story, unfolding a series of pictures and

(Continued on page 100)



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 workmen 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 of 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.

Alf. 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 all who had known him, respected and revered by every employee, from the lowly razorback to the highest 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 be filled.

Alf. 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 Alf. 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.

Show, gave a big celebration on October 16 at Monroe, N. C., when, on horseback in the arena, before hundreds of spectators, he was married to Sadie Dean. Silver Tip Baker was best man and Mabel Yaker was bridesmaid. There was hearty 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 dragged him from his horse—Texas Joe now rides standing in the stirrups and eats his meals standing up. May he and his bride be happy for many, many moons. The line-up is as follows: Silver Tip Baker and wife, bronk riding and trick riding; Texas Joe, bronk riding, trick riding and fancy roping, doing whip cracking, assisted by his wife, 'Arizona Kid,' who does sharpshooting and pickups; Emmet Walton, bronk riding and pickups; Jim Shannon and Jim Brown, pony express; Oklahoma Nell, straight riding; Fred Martin, sheriff and rube, who is making them scream. Little Chief, from the Rosebud Reservation, and his band of Indians have also joined the outfit."

NORTH PLATTE ROUNDUP

First Annual Event Good Show

North Platte, Neb., Oct. 23.—Despite inclement weather conditions and the fact that the attendance was not up to expectations because of this, the First Annual Roundup, staged here October 9-11, was a big success, so far as the show was concerned, and all events were pulled off as listed in the program. Manager Hastings is to be congratulated on the talent secured and the quality of the performance. Lee Case, of North Platte; Bert Green, of Ogallala, and Harry Stevens, of Lewellen, were the judges, and Dr. Smith, of Ogallala, announced the events in a creditable manner. Jim Wilkes, of Miles City, Mont., showed efficiency as assistant arena director. During the event Case's mule was ridden by Garfield Daniels, and "Teddy," steer, was ridden by Tommy Douglas, but Tommy received two fractured ribs and was so badly shaken up he was unable to clown on the last day.

The Finals: Bronk Riding—Frank Carter, 1st; Leonard Stroud, 2d; Billy Kingham, 3d. Steer Riding—Leonard Stroud, 1st; Leonard Ward, 2d; Wayne Ward, 3d. Bulldozing—Paul Hanson, 1st; Jim Wilkes, 2d; Billy Baker, 3d. Wild Horse Race—Wayne Ward, 1st; Paul Hanson and Harry Hathorn split second and third. Steer Roping—Leonard Stroud and Ed Heron split 1st and 2d money; Frank Carter, 3d. Bareback Riding—Leonard Stroud, 1st. Trick Riding—Leonard Stroud, 1st; Tommy Kirman, 2d; Mamie Stroud, 3d. Trick Roping—Tommy Kirman, 1st; Leonard Stroud, 2d. Ladies' Bronk Riding—Ruby Dicky Wilkes, 1st. Maverick Race—Lon Cogger, 1st.

SELLS-FLOTO CIRCUS

Sulphur Springs, Tex., might be good for Sulphur Springs, but when it comes to putting a circus in there on a soft, sandy lot, it's a different proposition. The first wagon to pull on the lot went clear up to the hubs; the next wagon the horses went up to their bellies. After several minutes planks were shoved under the wagons, and, with the aid of brush, they were gotten out safely. The hubs, in their efforts to pull the wagons out, also went deep into the mud. After looking around a while the ball grounds were finally decided upon, and, after carrying the poles, seats and props, across the street, only one show was given, and that a la air dome. At Mr. Pleasant another soft lot was encountered, but the show was finally set up and business very good, despite a drizzling rain all day.

At Tyler the natives were glad to see the show come in, altho they knew it would be impossible to get on the only lot there. The cook house and horse top were put up on a small railroad lot, and, as it rained all day, most of the folks took in the picture shows. The show pulled out about 7 p.m., going to Longview. Here was another soft, muddy lot, but no rain. The parade was called off and one show given to a packed house, proving that the Texas people are show hungry.—Palestine, Saturday, was the same—mud and rain. Let's hope that Louisiana will treat the show better.

Frank L. Bennett, of Minneapolis, slipped one over on the Sells-Floto people when he married Mabelle Chipman, of Lincoln, Neb. Both are well liked on the show. Raymond Glann, formerly of the Hagenbeck-Wallace Shows, wants his friends to know that he has just received contracts over the Ackerman & Harris Time. He opens as soon as the present season is over.—JEAN DEARTILL.

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 ponies and two monkeys, besides giving magic, vaudeville and high-class pictures. As for music he will have a five-piece family orchestra, Edward Bray's Marimba Orchestra and a North Tonawanda band organ. The round top will be 40x70, with a 20-foot middlepiece. A 9x12 foot stage will also be carried. Mr. Bray has been in Minneapolis since closing the season of 1919 at Rosemount, Minn., October 19. He is a brother of Harry B. and Charles Bray who are with the Ringling Barnum Circus.

JOHN ROBINSON'S ADVANCE

"The fastest bunch of billers in America. Can anyone dispute this claim? If so, come forward." Thus writes Harry Silver in regard to the John Robinson Circus advance car No. 1, the roster of which follows: F. W. Harrell, car manager; Bill Percy Beckel, boss billposter; H. F. Van, Charles Laughren, Roy Smith, Johnny Hart, Pat McShane, Charles Conners, William Shorer, Harry Silver, Ray Danielson, Dick Shuman, Wallace Shaw, D. E. Latell, billposters; Phil Stenson, Albert Spencer, Henry Harkness, lithographers; Sol Spaght, postmaster; Allen Jones Lester, general utility man; John Shuman, chef; R. A. Hulong, porter.

CARNIVALS

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. Talbott of the Showmen's League is at it again. He has made up his mind that before the snow flies each of the graves of the league's dead shall have a head stone.

At a special meeting of the Board of Governors permission was granted him to start a fund whereby enough money could be raised by popular subscription to buy a head stone for each trouper's grave in Woodlawn Cemetery. Immediately the energetic president got busy, with the result that, after visiting only two shows, he succeeded in raising nearly \$500, and more money promised. The Con T. Kennedy Shows and the C. A. Wortham Shows donated that amount for this worthy cause.

Contracts have been let to the Nichols Monumental Works of Chicago, whereby they agree to start work at once to make the head stones, which will be uniform in size, made from Ogley granite, standing ten inches high. All members' head stones will be engraved with the letters S. L. A., and the name of the dead in raised letters. A special inscription will be used for all unknown victims of the Hagenbeck Wallace wreck. This will be a marked improvement in the Showmen's League plot.

The House Committee of the League have had 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 has seen some of the plans and must say that the club rooms will be a pleasant place to spend your time this winter. The decorators have just finished their work, and everything brand new. Many new applications for membership are coming in and the future of the league looks bright.

President Talbott promises to have the fund for the new head stones all in long before the boys come home. Each member is asked to do his utmost to secure donations. None are too small; every little helps.

Every show is requested to get up a list, and send it in, marked Head Stone Fund. Address it to Secretary Showmen's League of America, 65 So. Dearborn St., Chicago, or W. D. Hildreth, care The Billboard, Chicago.

Among the new applications are Thomas P. Kelly, W. F. Smith, and seven from the Burke Shows, including L. G. Chapman, Albert J. West, James G. Dunn, Ben Bevo and Geo. Edward. Foley & Burk say that they are going to make a special effort to have every member of their shows a member of the league. That is the spirit; appoint yourself a special committee to get applications. Let us get a thousand new members before the annual election.

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 been dormant this summer. It has buried three members, all laid away in proper manner, with a good representative attendance at each meeting.

The Auditing Committee has just finished its work. The books are in an up-to-the-minute condition and show the league to be very prosperous. Dues are coming in nicely, and it would not be surprising to see the league with assets, bonds, special funds pass the ten thousand mark ere long. This is certainly gratifying news, and shows that the league has come to stay and is forging ahead.

With unanimous support the league should finish the greatest year in its career, and the

FIESTA AT HAVANA, CUBA

C. H. Buckley has been issued a permit to hold a fiesta at Havana, Cuba, in conjunction with the festivities attending the opening of the new \$5,000,000 Presidente Palace, 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 29, inclusive. The celebration will be known as the Great American Fair and Carnival, and will be under the direction of Samuel McCracken, former manager of the Barnum & Bailey Circus. John J. Jackel of New York is booking the amusement features.

annual report this year should be an inspiration for all the members to make it the greatest organization in America.—ARTHUR DAVIS, Publicity Committee.

HARRY K. MAIN SHOWS

Have Best Week's Business at Gunterville (Ala.) Fair

The Gunterville (Ala.) Victory Fair closed Saturday, October 18, after five record breaking days. The crowd on the opening day totaled 3,000 paid admissions, and on the other four days paid admissions ran from 5,000 to 10,000. The weather was ideal the entire week. Airplanes, racing autos, skating acts and high dives were the free attractions. The Floral Hall was packed with everything that could interest the housewife, while the stock barns were crowded with fine stock of all kinds. The

horse show certainly brought out some equine beauties.

Harry K. Main's Mighty Midway Shows furnished all the attractions, and every show, ride and concession was open and busy from morning until midnight, and were rewarded for their hard work by the very best single week's business in the history of this show. The Circus Side Show has just received a new shipment of animals, including two lions and four bears that do a wonderful act. On the day of the show's departure the entire fair committee came down to the office and complimented Manager Harry K. Main on the merits of his attractions, and his business methods, and insisted that he should sign a duplicate of this year's contract for next year's fair. They also offered the fair grounds to him gratis for his winter quarters, but as the show stays out until Christmas it is more than likely it will winter in Savannah or Jacksonville. Promoter Arthur T. Stewart had a swell Victory Arch over the entrance which was a credit to his ability as a promoter. Then, after all of this, the show played Ashland, Ala., to the rottenest bloomer in its history. It was really no fair at all.—R. E. S.

GREAT LYRIC SHOWS

Louisville, Ga., was by far the banner spot of the season for the Great Lyric Shows. The company is now (Oct. 18) at Eton, Ala., day and night fair, and all indications point to another Louisville, Kid Braswell, late of the Central States Shows, joined here this week with his Amaza Show, a very neat frameup. From here the troupe goes to Calhoun, Ga., playing under the auspices of the Baseball Club.—WILLIE FOSTER.

Macon, Ga., is to have a big indoor celebration November 25 to December 2, known as the Al-Sihah Shrine Patrol Bazaar.

WORLD AT HOME SHOWS

Surprised With Business Done at Laurel (Miss.) Fair

Jackson, Miss., Oct. 25.—The World At Home Shows had a tough time getting off the fair ground at the S. Mississippi Fair at Laurel, and it was only thru the splendid and loyal co-operation of the working staff that the end was accomplished. Two big motor tractors loaned by the big lumber mills helped matters and, in spite of one of the worst roads encountered this season, the show train got away bright and early Sunday, arriving here at 6 p. m. on the same evening. A record was made by the working staff in the tearing down process at Laurel, which was accomplished in two hours and fifteen minutes, the best time ever made on this show and more than probably a record for any organization of its magnitude. The big carousel was down inside of four hours, and the Ferris wheel and frolic ran an almost even dead heat in the race for the train.

Laurel was a big surprise to all, and Wednesday was one of the biggest days seen this season. The merry-go-round got top money, grossing close to \$1,000. On the first trip the big machine carried 200 people, 140 more than its capacity. Credit is due to C. A. Anderson, manager of the merry-go-round, and his fast stepping crew for the excellent work accomplished, and it may be said that this is only a sample of their regular work, for the merry-go-round is usually the first attraction open on the World At Home midway and this is true. The Lucky Boy Minstrels has made several changes and, with its present company, is one of the best and most popular shows on the pike. The shows go from here to Mobile, to show on the downtown streets for the 27th anniversary of the local Labor Temple Fund.—SYDNEY WIRE.

LIKED NAT REISS SHOWS

That the Nat Reiss Shows were well liked in Fulton, Ky., is evidenced by the following, which is part of a letter received by Mrs. Reiss from the auspices, the Fulton County Public Health Service, Dr. S. W. Paris, president, and W. R. Butt, treasurer, at the close of the engagement there:

"We wish to state on behalf of the Public Health Service Committee that the organization of which you are at the head is the best carnival company that has ever exhibited in or around this community. Altho at first skeptical regarding carnivals, we must admit you have taught us to look upon carnivals 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 gentlemen, deserve all the patronage afforded them, and great credit is due you and your executives for having something entirely different from the average traveling organization."

HALYBURTON APPEALS FOR AID

Ed T. (Dooley) Halyburton, for the past eleven years a talker with many of the larger carnivals, lies ill in the Battle Hill Sanitarium, Atlanta, Ga., with no hopes of recovery. In a letter to The Billboard he says:

"I have often answered appeals for help thru The Billboard, little thinking that the time would come when I would be forced to make an appeal to my fellow showmen. My nick name is 'Dooley,' by which I am known to most all oldtimers. I am now absolutely helpless. For eight months I have laid on my bed with consumption. I have lost my voice and from the hips down am useless. I weigh 70 pounds now, where only a little over a year ago I weighed 118. I am badly in need of many items to comfort me, such as heavy bed shirts, rubber invalid ring, etc. Would you please be kind enough to make an appeal to my friends for me thru The Billboard? I would like to hear from K. G. Barkoot, K. M. Nasser, A. M. Nasser, Mrs. Rachel Webb, John Veal, A. T. Lyio, Tom Hanson, J. A. Straley 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 more complications set in. Thanking you in advance for your kindness."

D. M. ATWOOD SHOWS

The D. M. Atwood Shows played Athens, Tenn., the week of October 13 to good business. The show has many new faces around and many added attractions. The Roberts Shows Beautiful, under management of Hob Sherwood and W. Campbell, is the feature attraction. Sherwood and Campbell came on from the World At Home Shows, having been with George LaBrow's Electric Mountain for a number of years. Walter Clark has doubled the size of his company, and has engaged E. R. Hietler as director of the jazz band. Shine is busy with Atwood's concessions, keeping them bright and shiny. The show had a few visitors, among others being J. Francis Flynn, Leo Lackey and M. Hardy. Madame Gertha's Troupe of Palmists, under the direction of Mrs. Dick DeHaven, is here and doing well. The writer is now going out ahead and promote a few celebrations for Uncle D.—DICK DEHAVEN.

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After playing your Band Organ almost all day and night you realize that to be sure of the same excellent service next season you must have it overhauled NOW. We remodel all makes of foreign and domestic organs to play our long-tune rolls. Let us furnish you an estimate absolutely free. And we also offer Free Storage. Write now before our space is filled.



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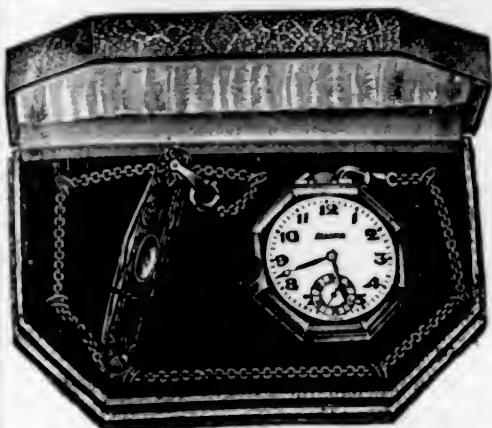
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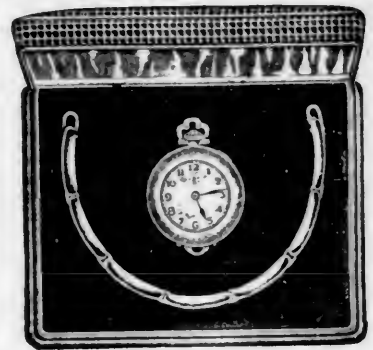
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WORTHAM GREATEST SHOWS

With Plenty of Rain at Dallas Has Gratifying Attendance

Shreveport, La., Oct. 22.—It is hardly possible that the weather man is proud of his watery display at the Texas State Fair, but at that he made a good showing with nine days of rain out of a fourteen days' engagement. At that there were several big days, with crowds large enough on those days to make some good carnival weeks. All Texas State Fair records were smashed Saturday, October 18, when 161,790 came from all over the Southwest to celebrate, and the two Sundays, 12th and 19th, ran over 100,000 each. The Wortham Greatest Exhibition managers ran their shows until midnight on many occasions. "Heavenly love" was the title given the great Wortham midway here by Paul C. Gerhart, the local publicity man, and it is this scribble's pleasure to endorse him as one of the best, most congenial and effective advertisers in this branch of the amusement world. Now comes the Louisiana State Fair at Shreveport, opening today. The show train, in two sections, reached here yesterday.

There have been so many visitors lately the list would resemble a pocket edition of "the showman's directory." Fred Beckman, manager of Wortham's Best Shows, came in to pay his respects; J. C. Miller ran over from his Bliss, Ok., ranch principally to visit his old trouper friends, Vern and Edith Tanlinger; genial W. H. (Bill) Rice, who reported the Blue and Ismaia aggregation successful and happy; Bill Tanner, George Bowman, J. George Lewis, Milt Myers, Sol. S. Solsky, Raymond Misamore, Billy Hirsch, Al Fisher, Charles Martin, Lew Mundy, Dave Jackson, J. H. Martini, Spike Wagner and many others.

The Wortham advance forces are now scattered to the four winds. Steve A. Wood is in New York, Walter Stanley at San Antonio, Joe Schollis is over at Fort Worth, and Harry Sanger, after completing Shreveport arrangements left for Texarkana, where this Wortham Show is engaged for four days and nights at that annual district fair, then to the great Waco Cotton Palace for its second week.

MOSS BROS.' GREATER SHOWS

Higbee, Mo., Oct. 23.—Moss Bros.' Greater Shows finished their fair season of ten weeks at Winchester, Ill., last week, each and every one proving good. All the fair officials endorsed the attractions and stated that the entertainment was the best they had ever had. Invitations were extended the management to return next year.

Mrs. T. C. Moss started on her journey last Sunday, and will probably be gone until next April. It has been thirty years since she has seen her relatives, as she came to America when a very small girl. Her visit will be a surprise to the ones at home, as she has not notified them of her coming. D. Hilliard said never again as long as he lived and departed for "the only spot on earth," Paducah, Ky. All expect the fever to hit him again in about three weeks.

Paul Clark has sent in contracts signed by the members of the Chamber of Commerce at Nevada, Mo., for the week of November 2, which looks very much like a "red one." Mr. Moss has several places in view for winter quarters, but has not decided definitely as yet. He intends to go over the whole outfit this winter and enlarge it to fifteen rats for next season's tour. **GEORGE SLATER.**

K. G. BARKOOT SHOWS

The K. G. Barkoot Shows opened at Lancaster, Ohio, week of October 13 on schedule time, and despite rain the first three days the crowds were far above expectations. The last three days the crowds were big enough for the fair grounds and ball park (where the shows played) to. As there was no night fair, it was almost impossible to take care of crowds which packed the park to its capacity. A number of Mr. Barkoot's friends paid the show a visit at Lancaster and wondered how business keeps up.—**DUSTY.**

SPENCER'S SHOWS STOP

Spencer's Celebrated Shows have closed their 1919 season after a very successful tour of twenty-four weeks thru Pennsylvania. Owner and Manager S. W. Spencer is now making preparations to take out a larger show in 1920, having already added several new features to his list of attractions.



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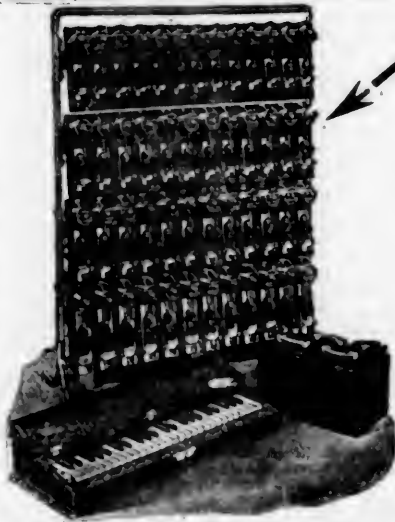
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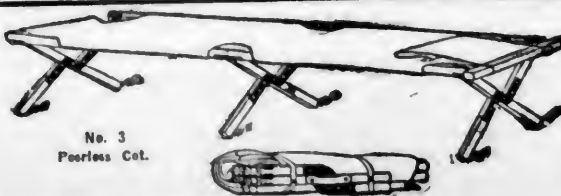
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CORBELLE REBUILDS SHOW

Jackson, Miss., Oct. 25.—Louis Corbelle opened his new Glass Grotto at the State Fair here Monday. The Show, formerly known as the Bug House, was badly damaged in a collision with a street car at Knoxville, Tenn., during the week of the East Tennessee Division Fair. Louis has let no grass grow over his head, but has stuck to the work of rebuilding without the loss of a single moment. The show, which is now a brand new outfit, will remain with the World at Home and will go into winter quarters with them at Jacksonville, Fla., where Corbelle will superintend the construction of several new fronts for the Polack Bros.' interests.

KETCHUM TO PLAY BAZAARS

K. F. Ketchum has closed his American Exposition Shows, and is now arranging a string of bazaars in armories in New England. He will open November 8, and continue through the winter. The American Exposition Shows will again take the road next year, starting somewhere in Connecticut in April.

Look thru the Letter List in this issue.

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Printed Fortunes, Future Photos, Palmist and Fortune Telling Games. 4c for Catalog and Samples.
J. LEDOUX,
169 Wilson Ave., Brooklyn, N. Y.

OUTDOOR SHOWMEN

The Rounding-Up Place for Circus and Carnival Men is BILLY KERR'S CAFE, Times Square Hotel, 208 West 43d St., New York City.

MAX HELLER, Macedonia, Ohio
Organs Bought, Sold, Rebuilt and Repaired.

CARNIVAL CARAVANS BY ALI BABA

"Uncle Hiram" and "Aunt Lucinda" were a big hit at Waco, Tex., during the week of the Cotton Palace.

Nell Austin has added "Bess, the Aztec Girl," to his big-six aggregation with the Johnny J. Jones' caravan.

Rube Liebman and Rube Livingston are again partners on the Brown & Dyer Shows, and getting plenty ads.

Doc Eagle says Canada is all right, but he is glad to see a pile of cotton—and a good old dish of grits—again.

Wonder what "Pop-em-in Bill" wanted with Rube Liebman's whiskers after eating his supper in the hotel? What's the idea?

Wm. Driver, who has been with Johnny J. Jones' trained wild animal exhibition, recently left for his home in Warren, Ohio.

Johnny (or Tommy) Corbett—Benny Smith, Box 144, Kingston, N. C., says he has some good news and wants to hear from you.

Seen on the midway of the Brown & Dyer Shows at Rocky Mount, N. C., Sherk Benny Krause, receiving the glad-hill of friends.

Albert Miles has just finished a successful season with Sam Cohen at the fairs. He is now with Sam Cohen in his office, just opened.

Mr. and Mrs. Foster have returned "home" to the Famous Broadway caravan with two

In addition to passing out ham and bacon to the natives in large quantities, W. E. Mack finds 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 cities. Pete has the necessary experience, initiative and push to put over a successful venture of this nature.

Jack Vohre says that all show people now in dear old Mississippi have "weld" feet—some hard and more raw. But with it all, the folks with the Nat. Reiss Shows are getting good money, says Jack.

Thomas A. Witts, who left Polack Bros.' 29 Big Shows at Lancaster for Merton, Pa., on account of illness, rejoined at Richmond, Tenn. feeling much better, and believes that Sunny Florida will soon put him on his feet.

Mrs. Thomas E. Adams, of the Kaplan Shows, visited her mother, Mrs. L. J. Morris, of Windsor, Ga., recently, and had a pleasant visit with friends and renewed old acquaintances on the Famous Broadway Shows.

Big business for Benny Krause and his caravan at the Kingston, N. C., Fair. Vice-President and Mrs. Marshall were fair visitors. Incidentally, Benjamin was not in town to greet the vice-president, as he was on a business trip to Raleigh. Bennie Smith is a winter native of Kingston, is a former Krause Bedouin and was

ONE REASON FOR THEIR SUCCESS



One reason for the very successful season enjoyed by the Wallack & Jackson Shows is the way they bill the shows, as indicated in the accompanying photo. With plenty of paper on the boards, a capable staff and a real show, they could not be otherwise than successful.

big, new pit shows and their monkey race track.

After the week at Winston-Salem, Alf Mintling was supposed to buy up all the tea in the United States. Decidedly logical, dontcha know?

E. Dernberger, "Pop-em-in Bill," Charlie Ivanson, Wallace Lupien and "Dude" are among the recent arrivals on the Brown & Dyer Shows.

A. H. Barkley has the distinction of having made the railroad contracts for every carnival company that has played the Southeastern Fair at Atlanta, Ga.

T. A. Carlton has added another Igorrote to his "Igorrote Village" with the Famous Broadway Shows, says a note. Where the dance do you get 'em, T. A.?

Major Fred Bennett, known all over as the "Original Daddy Long Legs," is back with the World At Home after a short season of fair contracts in the Middle West.

Mrs. Ada DeLaven writes that she is in the Walker Hospital, Evansville, Ind., and wishes friends to write her care 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 it be a theatrical attraction or indoor events? Let's hear from you.

Little Helen Leonard, who is attending school at St. Mary's Academy, Hot Springs, Ark., would like to hear from her many little friends both in and out of the show business.

In a recent letter from Doc Long, he took time to include: "They must be moving Hades up here—two leads just passed." We thought Dayton had all gasoline fire engines.

Billie Clarke, general manager of 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.

there. Wonder why Bennie did not do the honors?

Sam Cohen has closed the season with his "Walla Walla Girls" and "Zeetah" side show after a good business at fairs, and has opened up new offices in Boston. Sam is planning to have six shows for carnival time next season.

Adolph Seeman says: "I might be getting a little aged, but my 'left' and my brain are still very active." Yes, and many a poor guy has felt a foul of that 'left' and many others have followed the lead of that brain with remunerative results.

Geo. G. Gough has recovered from his illness and re-entered the business last month as assistant to Jack Taylor, concessioner with the Great Eastern Shows. Geo. is also known among his friends as "Blackie Gough" and sometimes "Alabama Blackie."

Caught over All's "wireless": "Mrs. Herbert H. Hough and Gertrude Carter, of Logg's Empire Shows, enjoyed a flight over the midway at a height of about 2,000 feet aboard Capt. McCartney's exhibition plane, during the fair at Monticello, Ark.

Harry and Helen West closed with the South Greater United Shows at Lenoxing, Md., after a very successful season and are now at their home in Pittsburgh, Pa., framing their winter show. They expect to take out a one-nighter, carrying fourteen people.

Tom "Slim" Kelly, trainmaster with the World At Home Shows and one of the best pit showmen in the country, was seen in Kansas City recently. He still has two shows out, one with the World At Home and another with the Rubin and Cherry Shows.

Baba Delzarjan is developing into a real race track champion. At Laurel, Miss., Baba entered in the 25-mile auto race and came in a good second. Baba took the whole track away from the professionals, three of whom retired from the race. They couldn't run on the same road with the flying Baba.

While en route from the Stafford Springs (Conn.) Fair an auto bus upset and turned over

1920 Model Big Eli Wheels



ELI BRIDGE COMPANY
100 BROADWAY, N. Y. C.

will be more in demand because there were not enough 1919 Wheels to meet the demand. Present indications point to a wonderful season for the ride man in 1920. If you are already a riding device owner, your outfit is not complete unless you own a BIG ELI WHEEL. You, of course, do not know the amount of net profits you are losing by not operating a BIG ELI. We will be glad to furnish you a list of certified receipts taken by customers on their BIG ELI WHEELS this year. Address: ELI BRIDGE COMPANY, Builders, Case Avenue, JACKSONVILLE, ILL. P. S.—The Optimist Magazine is printed for riding device men. A sample copy free. Ask for it.

THIS IS A BIG YEAR FOR SALE OF

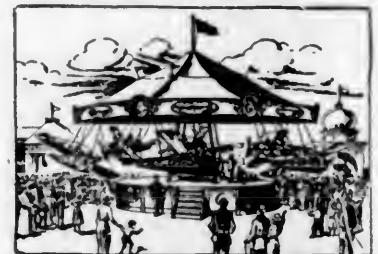


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They are, as usual, leading in the amusement line as to safety, convenience, durability and attractiveness. We have patented labor-saving devices. Write for catalog and prices.

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196 Sweeney Street, North Tonawanda, New York

THE AEROPLANE CAROUSSELLE



The latest invention and most attractive amusement riding device for Fairs, Expositions and Carnivals. Portable or stationary, operated by either gasoline or electric motor. Write today and let us tell you all about it. SMITH & SMITH, Springfield, Erie Co., N. Y.

BALLOONS

Direct From Manufacturer.
Large Victory Squawkers, \$8.50 Gross
2-Color Patriotic Balloon, Heavy Gas, 70, \$4.25 Gross
Special Lot of Government Canceled Balloons, - \$11.00 Gross
Balloon Sticks, - \$8.95 Gross
Watermelon Focballs, Santa Claus. Balloons of every description. 50c brings a complete sample line. 25% cash with order.

M. ROSENBERG
282 Broome Street, New York City

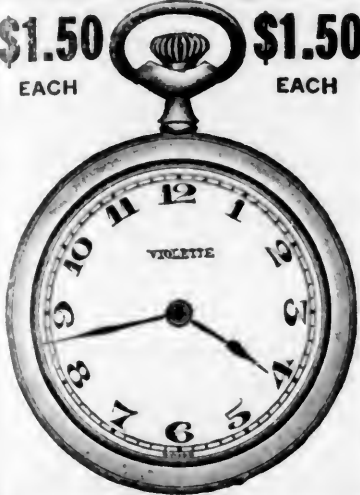
Snake Shows when all others fail try the old stand-by. Mixed Rept. \$10.00 Dens and up. Get value received by ordering from me.
SNAKE KING,
Post Office Address, Brownsville, Texas.
Telegraphic Address, Snakeville, Texas.
Branch Office—917 S. Flores St., San Antonio, Texas.

GUERRINI COMPANY
P. Petromilli and C. Platano, Proprietors.
HIGH-GRADE ACCORDIONS.
Gold Medal, P. P. I. E.
277-279 Columbus Avenue, San Francisco.

GET THIS!
Auto Truck, built to live in. Has two rooms, 1 berth, electric lights and own acetylene lighting plant. Everything in good condition. Don't ask questions, but go and see it at J. F. Byle's Tavern, Reading, Pa. \$300 will buy it. W. H. STARTZEL, Valley House, Scranton, Pennsylvania.

PAPER HATS
For Carnivals, Parades, Dancing, Doz., 25c. up. Catalog Free. GUS KLIPPERT, 46 Cooper St., New York

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

\$1.50 EACH  **\$1.50 EACH**

NO. 1099.

SPECIAL VALUES

- No. 1099—16 Size, thin model, electro-plated, open face Watch. Each..... **\$1.50**
- The same, nickel-plated. Each..... **\$1.40**
- No. 205—Tubular Fibre Flashlight. Size, 6 1/2 x 1 1/2 inches. Complete, with battery and lamp. Per Dozen **\$6.00**
- No. 210—Two-Cell Miner Flashlight, heavy bull's-eye lens. Complete, with battery and lamp. Per Dozen **\$7.20**
- Extra Batteries for above Flashlights. Per Dozen **\$2.00**

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17 East 17th Street, NEW YORK, N. Y.



No. 205. Per Dozen, **\$6.00**



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CHOCOLATES

WRITE FOR PRICES ON OUR BEAUTIFUL CONCESSION PACKAGE

GRAMERCY CHOCOLATE CO.
(INC.)
76-84 Watts Street, NEW YORK CITY.

three times, according to news from that section. Among those said to be injured were Chas. R. Stratton and two of his assistants, Chris Conlan and Eddie Caldwell, both of Newark, N. J.

W. J. Kehoe, secretary the World's Fair Shows, purchased a new automobile. Yep, but he only drove it half a mile. Tough luck, W. J.

Little "Eddie Davis," well-known concessionaire, who was connected with the Polack Shows this season, closed his four stands at Richmond and shipped them to New York. "Eddie" is going South, and will spend the wintry months in Florida. He contemplates purchasing a "Super-Six" shortly.

No sooner did Ethel E. Jones assume her duties with the Superior Shows than she started things in the way of promotions and contests, and pulled a good one at Paris, Ill. Contests have always been popular during a carnival engagement and are notable assets toward stimulating interest, if properly conducted.

One carnivalite now in the land of cotton remarks that some general agents have an awful habit of handling 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 rider, left Cincinnati last week to join the J. F. Murphy Shows at Albany, Ga. Chris is an old head at the game and has many friends on the Murphy caravan. "Just like going home," says he, as he grabbed his grips and boarded the rattler for his southbound journey.

Mrs. Jim Eyiward, after closing her concessions at Monroe Park in Mobile, Ala., on the 28th of September, jumped to California and made the Southern California Fair with two concessions. Mrs. Eyiward reports that amusement conditions in Southern California seem to denote much prosperity in the outdoor amusement business for some time to come.

The operator of a three abreast "bobby horse" discharged one of his colored assistants last week. Said assistant 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 somebody to work cheaper than me."

Hear that Mabelle Mack recently purchased a new five-passenger "henery." If Mabelle has a great success making the dumb-ed thing behave and obey her bidding as she has had with her mules, some emotional driving may be expected. Wager she can't make the blame thing run five miles in a straight line over the rural roads down Georgia way, regardless of her prowess.

Count Joseph Zaino says to tell the folks that the McClellan Shows have closed and gone into winter quarters, and he has joined the Russell Bros. Shows. This Italian enter-tainer has gained many friends, not only with the McClellan and other caravans, but among the populace everywhere, and should prove a strong attraction with the Russell Shows thru the Southland.

The Bernardi Shows were playing Filer, Ida, "Irish" Jack Lynch had made an opening and turned a good house at fifty cents per. Later three men emerged from the pavilion, two of them support; by either arm their companion, who had fainted. As the trio passed the bally Irish looked down at them and then on to the Turner, saying: "Gee whiz, we're knockin' 'em dead." Thus, there is a funny side to almost everything.

With five "opryns," two other carnivals, all the bill plants full and the Hagenbeck-Wallace advertising car in Vicksburg, Miss., the natives knew the World's Fair Shows were coming, writes an observant fan. Likely he also saw or heard of J. C. Roberts doing a little stepping about the same time in the same city. J. C. and the Missus rejoined the World's Fair Caravan in Columbus, Miss., both receiving hearty welcomes.

Charlie Kilpatrick says he had a sumptuous meal at the Ansley Hotel, Atlanta, Ga., as the guest of Eddie Vaughan, of "Stella" show fame, with Johnny J. Jones' Exhibition. Kil. is working hard for that coveted free trip to
(Continued on page 84)

Every Man - NOW - should find his own place!

Ira Shook, (photo shown here) Flint, Mich., found his place. He says; **\$375.65** is one days sales—more than **\$269.00** profit.

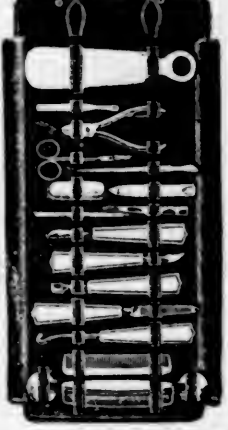
Now is a time of opportunity. Time to start something for yourself. Write me. Get facts about an honorable business which has made me independent and will do the same for you. You can start right in your own city—in your own home. You will make money from the start. You won't be scrambling and crowding for a job. You won't be pushing others out of a place. You will have made your place. **KELLOG says—I am**

"\$750 Better Off In Two Weeks"
McInnor—Earned \$250 1 day. Eakins—\$1500 1 month. This business is making and selling "Crispettes." "CRISPETTES" are a confection that delights both young and old. People can't get enough. Sell it in a store of your own—in other stores—in dozens of other places. Be a retailer—be a wholesaler. Nothing else like it.

YOU BE THE FIRST IN YOUR LOCALITY
to get the facts. Send for my big free book "How to Make Money in the Crispette Business." Complete information and story of how I built my business. Read it and then come to Springfield.

W. Z. LONG
1435 High Street
SPRINGFIELD, OHIO

WRITE TODAY
W. Z. LONG, 1435 High St., Springfield, O.
I want to know how I can start making and selling "CRISPETTES"—send me facts, testimonials, etc. Also big free book.
Name.....
Address.....



CATALOGUE ISSUED ON REQUEST
MANUFACTURERS OF MANICURE SETS, TOILET ROLLS, MILITARY BRUSH SETS, COLLAR BOXES, TRAVELING OUTFITS AND IVORY GOODS.

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 DIAMOND send it back

To prove that our blue-white MEXICAN DIAMOND closely resembles the finest genuine South African Diamond (costing 50 times as much), with same DAZ-ZLING RAINBOW-FIRE (Guaranteed 20 years), we will send this Lady's Solitaire Ring with one-carat gem (Catalogue price \$4.98), for Half Price to introduce, \$2.50, plus War Tax, 13c. Same thing, but Gem's Heavy Tooth Belcher Ring (Catalogue price \$6.25), for \$3.10, plus War Tax, 13c. Mountings are our finest 12-karat gold plated. Mexican Diamonds are GUARANTEED FOR 20 YEARS. SEND NO MONEY. Just mail postcard of this ad, state size, and we will mail at once C. O. D. If not fully pleased return in 2 days for MONEY BACK, less handling charges. Act quick, offer limited; only one to a customer. Write for FREE Catalogue. AGENTS WANTED.

MEXICAN DIAMOND IMPORTING CO.
Dept. FK, Las Cruces, N. Mex.
(Exclusive controllers Mexican Diamonds)

OH! BOY—
It's some drum. Ludwig All-Metal, separate tension. Send for our complete drum catalogue.

LUDWIG & LUDWIG
"Drum Makers to the Profession."
1611 N. Lincoln St., Dept. H. CHICAGO.

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


Wanted, 2nd-Hand Skee-Ball Alleys
BUSHKILL AMUSEMENT CO., Easton, Pa.

ALL THE RAGE



BEADS! BEADS!
AT THE VERY LOWEST PRICES
Assorted Flashy Colored Neck Chains
VERY NEWEST DESIGNS—JUST OUT
75c, \$1.50, \$2.00, \$3.00, \$4.00, \$6.00,
\$7.50, \$9.00, \$10.00, \$12.00 and \$15.00 Doz.
Just the goods for Concessionaires, Sheetwriters, Carnival Workers, Fairmen and Novelty Stores.
\$10.00 brings a big sample assortment of Neck Chains

MUNTER BROS., 491-493 Broadway, N. Y. City. Est. 1881.



Concessionaires, Attention!
GIVE YOUR JOINT A MILLION-DOLLAR FLASH

This Watch on your wheel, flat joint or anything that requires a flash will prove a big winner.
A 16-size Watch Case, with beveled edge crystal and fancy railroad dial, with second hands, reproduction of a \$5.00 Watch. No works, but they look like the genuine article. Deposit on C. O. D. orders.

PRICE, \$3.50 DOZEN
Sample, 35 cts. prepaid

CUTAWAY IMPORTING CO., 605 Broadway, N. Y. C.

WANTED---ELI FERRIS WHEEL, 12 SEATS
Also Ten-in-One Outfit, Three-in-One Outfit, Diving Girl Outfit, Ladders, Painting, Tank, also khaki 25x40 or 30x60, S. S. Paintings, etc. WANT Two-Abreast Merry-Go-Round; must be cheap for cash. Want to hear from Frooks and S. S. People and a good Man on Eli Wheel; must be there putting up.
H. S. BELL'S MIGHTY SHOWS, Winter Quarters, Walnut Beach, Milford, Connecticut.
Would like to connect with show going South.

MENTION US, PLEASE—THE BILLBOARD.



We Don't Mean You—We Mean the Other Fellow

If you are a customer of ours already, we would not have to spend our money for advertising, because our lines, our prices and our service are our best advertisement. BUT, TO THE OTHER FELLOW whom we have not served before, it is necessary to say that he can make MORE MONEY dealing with us than if he buys his merchandise elsewhere.

If you want to see for yourself, write for

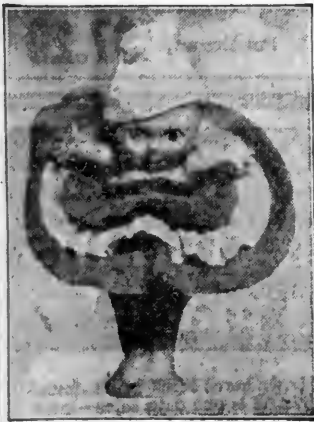
OUR SHURE WINNER CATALOGUE No. 85

and if you are interested in any of the following lines you will find that our statement is not idle boasting, but based upon facts.

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| WATCHES | SALESBOARD MERCHANDISE | PREMIUM GOODS | AUCTIONEERS |
| JEWELRY | CLOCKS | HIGH PITCH GOODS | GOODS, ETC. |
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Remember, however, that we supply people only who are in some kind of business, and not people who buy goods for their own use.



DOLL DRESSES

For The DOLL Concessionaire

The kind that slip on easy. Made with ELASTIC BANDS. OUR IMPROVED KEWPIE "SLIP ON" OUTFITS are the most appropriate on the market for the Concessionaire. Every Dress and Cap is made of beautiful SILK CREPE PAPER, and we sell them in assorted colors.

SPECIAL DRESSES FOR THE FAIRS

No. 2—Three-section Skirt, with Elastic Band and Cap. Made of very high-grade Silk Crepe Paper. Flashy, assorted colors.

\$6.00 Per 100. \$55.00 Per 1,000

No. 3—Three-section Skirt, with Elastic Band, Bloomer and Cap. Ready to slip on, as shown in cut herewith. Made of very best Silk Crepe Paper. Flashy, assorted colors.

\$7.50 Per 100. \$70.00 Per 1,000

Special Prices to Jobbers Using Large Quantities.

Send 25c for Three Samples.

IMMEDIATE DELIVERY. We pay all express charges. One-third deposit required on all orders.

AL MELTZER

Largest Manufacturer of Kewpie Doll Dresses in the U. S. 6th Floor, 219 So. Dearborn St., CHICAGO, ILL. Telephone, Harrison 3491.

Carnival Caravans

(Continued from page 83)

Europe, and, from notes coming in from the different organizations it would seem that all his showfolk friends are helping him win the prize, which is to be awarded the collector turning in the most insurance policies.

Lynn Smith, of monkey speedway fame, closed his season at the finish of the fair at Lancaster, O., and again stored his paraphernalia in that city for the winter, himself and his "intrepid drivers" immediately leaving for Cincinnati, near where the latter will again spend the wintry months under the care of Mrs. Ella E. Grear. Lynn, after a rest in the Queen City, will return to his home in Bristol, Va.

"Fair Ground Showman" writes that he would buy an airplane to make his jumps, but his tent is too big to put up himself and he's afraid his personnel would be too swelled up to double on canvas. Very easy, my boy; very easy. Hang the top underneath the plane and on arrival in the next stand, hit the hot hard enough to sink the stakes. Might "redlight" a few of the "codfish aristocracy" now and then—there would be no come-back.

Jake Nalbandian and his dancing girl show blew into Cincinnati last week, after closing the season with the fair at Lancaster, Ohio. Jake claims big business all summer, except at the start-off, Lancaster being an exceptionally good stand. By the way, Jake purchased and brought in with him a small black bear. Wonder if "Bruno" will be a new feature next season? Mrs. Nalbandian (Belle) has about fully recovered from the effects of a broken limb received in a fall two years ago.

All Pasha Brothers, who have the "Arabian Nights Show" with the Polack Brothers 20 Big Shows, have received their full share of commendable press notices this year. In Canada this attraction went over exceptionally big, while it was also a big money getter at the Pennsylvania Fairs. The entire exterior has been repainted for the trip into Florida, and the wagon front now presents an appearance equal to that of any other wagon front on the road. The Pasha boys have surrounded themselves with a worthy group of entertainers, including Princess Zornanda.

Back home on the Great Southwestern Shows goes General Agent J. A. (Dad) Straley, who the past two seasons has been piloting the Man's Greater Shows, according to a letter last week, which added that Dad had signed contracts with Manager Brockhart and would report for duty the first of the current week. Straley did some excellent work last winter during the influenza epidemic in keeping the Man Caravan routed with very little layoff in face of adverse conditions. Here's hopin' you don't meet with a like situation this winter, old timer.

It is rumored that Jack Schaeffer has "mised" several trains and visited several carnivals down Georgia way the past few weeks, but what has his friends guessing is that he has shipped numerous purchases, including a ferris wheel, new top and other paraphernalia gathered on these misdes and visits, to some point in Maryland, it being ventured that as this will give him two rides, about eight concession tops, show tops and a bunch of other show properties Jack might have an idea of launching his own show next season, or that he is trying to keep the other fellows from buying anything. How 'bout it, J. S.?

Have you ever tried
To stay out of the game?
You had a good job
—and a pull on the dough,
And you get Billyboy
—which heaps up your Joy,
It's a big ad—makes you feel bad—
Of your favorite show.
A job, in your eyes, looks fine;
And you send out a wire,
Pack up your bag;
You get the tip,
Go to the train,
(You've ridden it time and again),
You can't stay away
—and pine every day
For the show and the bunch.
When you hit the lot
It's "Forget thee not."
Then to the c-h for lunch;
And you feel like sin
—Say "Never again
Will I leave
The old white tops."
MARTIN H. COOK
Campbell's United Shows.

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



AGENTS! ATTENTION!

Every Housewife will gladly buy this Machine

100% PROFIT FOR AGENTS

KWICKSHARP KNIFE SHARPENER and SCISSORS GRINDER

Tested and endorsed by "N. Y. Tribune" and "Good Housekeeping" magazine.

Most Needed Household Specialty of the Day
Every home in the land is a victim of dull knives and scissors. The KWICKSHARP puts the keenest edge on the dullest cutlery in a jiffy. Made of the very best materials. Lasts a lifetime. We want live agents to sell this new household necessity.

Attractive Advertising Matter Free
Write for Full Particulars

SPENGLER LOOMIS MFG. CO.
1307 Garland Bldg.,
Wabash and Washington Sts., CHICAGO, ILL.

AGENTS-SALESMEN-CARNIVAL MEN

The best money getter ever put out on the market, The Snap Cuff Links. Every man that has a shirt on must have a pair. Works like a glove. Press with thumb and finger and cuff opens without removing link from button hole. Will not drop out of cuff when open. Put up on handsome display cards in single pair and dozen lots. \$12.00 a Gross, F. O. B. Factory, N. Y.

THE SNAP LINK MFG. CO., 419 Broadway, New York.

F. J. SCHNECK CO., Inc.

FACTORY AND OFFICE: 207 WOOSTER ST., NEW YORK.
Phone: Spring 1638.
SOUTHERN WAREHOUSE: 7TH AND FRANKLIN STS., RICHMOND, VA.
Phone: Madison 4264.

Large stock of Dolls, Blankets and Pillow Tops always on hand.
Prompt Shipments and Quality Merchandise at all times.

PAPERMEN

Crew Managers, Sheetwriters, ex-Soldier Solicitors wanted everywhere for our propositions. Plenty of sample copies to work with. Good letters and press cards. Watch our next ads for new sheets. Also a new, live-wire proposition for high-class men. When we say new we mean new.
KOHLER & RICHARDSON, 312 Parkway Building, PHILADELPHIA.

GREAT WHITE WAY SHOWS WANT

for Southern Tour, and, remember, we know the South.
REAL MINSTREL SHOW—One with Band preferred.
HIGH-CLASS CABARET—Must conform to strict rules of company.
Can place following Concessions: Devil's Bowling Alley, Fish Pond, Long Range Gallery, Ham and Grocery Wheels, High Striker and Ball Games. Write or wire
C. M. NIGRO, Mgr.
Week Oct. 26th, Robinson, Ill., Fall Festival; week Nov. 3d, Eldorado, Ill., Moca Celebration, big miners' pay day during our week; week Nov. 10th, Paducah, Ky., Armistice Celebration, Auspices Union Encampment.

WANTED, Medicine Shows

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.

Get Set Gold
Send Your Name and We'll
Send You a Lachnite

DON'T spend a penny. Send your name and finger size and we'll send you a Lachnite mounted in a solid gold ring on 10 days free trial. We will send it prepaid right to your home. When it comes merely deposit \$4.75 with the postman and then wear it for 10 full days. If you, or if any of your friends can tell it from a diamond, send it back. But if you decide to buy it—send us \$2.50 a month until \$12.75 has been paid.

Write Today Send your name now. Tell us which of the solid gold rings illustrated above you wish (ladies' or men's). Be sure to send finger size.

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was used by every successful concessionaire this past summer and was the best seller ever offered the public. Get a Winner for your indoor events. Order the LILLY DOLL. With Turban, \$12.50 Doz. With Wig, \$18.00 per Doz. Complete line of other numbers. Thirty-Six Beautiful Designs in Silk Pillow Tops at \$12.00 Doz. With fillers, \$13.50 Doz. Send for complete catalogue.

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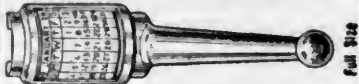
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The sponsors of a free camp for the treatment of children afflicted with tuberculosis are anxious to procure a second-hand Carrousel or Flying Jennie for said camp. It is a purely benevolent institution, and the price must be low, but no fancy machine is expected or, indeed, required. Send description, location and price to HENRY V. BACKUS, 805 Neave Bldg., Cincinnati, Ohio.

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Greatest Mechanical Walk-Through Show ever constructed. PLANS NOW READY. Write LE ROY RAYMOND, Rosemary Bldg., Ocean Park, Cal.

If You Have an Old Band Instrument Turn It In for Drummers' Supplies

Write for Latest Drum Catalog THE DIXIE MUSIC HOUSE

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Cheap for cash. Give full particulars in first letter. SILVER BEACH AMUSEMENT CO., St. Joseph, Michigan.

FOR SALE, Shooting Gallery

In good condition. Everything complete. Four guns. \$300.00 takes it. Address G. M. LOCKWOOD, 281 E. 3d St., Fond du Lac, Wisconsin

Attractions Wanted

Concessions, Magicians, Punch, etc., with Show and Picture Privilege. HARLEM AMUSEMENT PALACE, J. Kodet, Prop., 154-160 E. 125th St., New York City.

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Each Intensifier packed in fancy box and marked \$3.50. Made of the best material with brass trimmings.

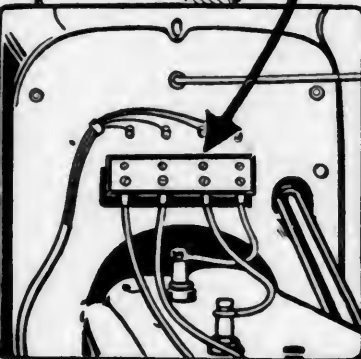
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50% deposit on all orders. Write or wire

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Wanted for Big Fall Festival and Home Coming MADISON, ILLINOIS,

NOVEMBER 1 TO 10, INC.—TWO BIG SATURDAYS \$500,000 PAY DAY

WANTED—Merry-Go-Round and Ferris Wheel on liberal percentage. Biggest thing this season. Want Pit Show, Platform Show, Oriental Show and Cabaret. Book same on liberal percentage. This will be a cleanup for Rides and Shows. All Wheels open and will work. Strong joints, save your stamps. Come on or wire. Don't write. Address TONY ROERIG, Madison, Ill., or H. H. WALKER, Laclede Hotel, St. Louis, Mo. JAMES BROOKS, Secretary and Treasurer.

SALESBOARD MEN, LOOK AT THIS ONE

One Sept. Morn Cupie. One 1.20 Box of Chocolates. One 80c Box of Chocolates. One 70c Box of Chocolates. One 50c Box of Chocolates. One 50-Hole 10c Salesboard.

All for \$1.95, in lots of two or more. Full weight. Best quality. Flashy Boxes. 25% cash with order, balance C. O. D. HOYT'S SUPPLY CO., 1 Bowdoin Street, EVERETT, MASS.

For Sale 100 O. K. WOODEN CABINET COUNTER MACHINES

Tell-in-Advance play, with checks, brand new, Mills Novelty Co. make, \$75 each in single, \$65 each in lots of five. You will get your first cost out in your first week's run. Mention Billboard. Machine No. 13. SILVER KING NOVELTY CO., Indianapolis, Indiana.

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Write at once. BIGGEST SALESBOARD DEAL ON THE MARKET. Send for full description.

CONCESSION MEN BEST QUALITY FULL WEIGHT FLASHY BOXES CHOCOLATES.

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If It's a Good Article

that you want to sell, that has "QUALITY," "NEATNESS" and "ATTRACTIVENESS," read the following:

ALICE MAY PERFUMED SACHET

is put up in attractive lithographed wrappers in assorted flower designs, with beautiful labels in various colors. Our SACHET not only has a pleasing odor, but will actually perfume any article that it comes in contact with, such as linens, handkerchiefs, lingerie, stationery, etc., because we put the QUALITY in our merchandise, and we guarantee our SACHET to give perfect satisfaction.

PRICE is not the only consideration—when you are after an article with MERIT BEHIND IT. Write for our 1919 Catalog—showing prices and illustrations of our complete line of "ALICE MAY" PERFUMES and SACHETS.

SUPERIOR PERFUME CO.

("The Originators of the PERFUME STORE") 160 North Wells St., CHICAGO, ILL.

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Magical Goods - Stage Money Send for Free Catalog Today.

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PHOTOS Art Models, Bathers, etc. Beautiful rare poses. An inspiration to scenic artists. Fine den decorations. Samples, 25c. L. GARVEY, Dept. B, 20 Perkins Pl., Brockton, Mass.

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O. K. Hager's Famous Autodrome

NOW READY TO TALK BUSINESS WITH RELIABLE MANAGERS FOR

SEASON 1920

WANT TO BUY

a Combination Car for cash. Must be in first-class condition. A Crystal Maze or Bug House, Una-Fon, Chimes and Electric Bells. Address HAGER'S AUTODROME, care Sheesley Shows. Week Oct. 27, Troy, Ala.; week Nov. 3, Dothan, Ala. After this as per route Sheesley Shows.

O. K. HAGER, Owner

B. D. (Doc) MORRIS, Manager

We have the only Drome that gives the entire performance on a perpendicular wall. A new, \$2,000.00, made to order Automatic Callopo, mounted on motor truck, used for street and bally.

Want to hear from the best Male and Female Riders in the business for season 1920. Salary no object if you can produce the goods. Remember, you travel in fast company here.

THE BIG SHOW OF THE YEAR

CHRISTMAS GIFTS RANGING FROM A TEN-CENT TOP TO AN AUTO

THE FIRST ANNUAL TOY AND NOVELTY EXPOSITION, SEVENTY-FIRST REGIMENT ARMORY, NEW YORK CITY, SATURDAY, NOV. 29TH SATURDAY, DEC. 6TH

Manufacturers, Jobbers, Retailers and Concessionaires desiring space at this big Christmas show should make application early. No last minute contracts taken. Will take a few STRICTLY legitimate games. Prices \$50 to \$125, according to size and location.
TOY AND NOVELTY EXPOSITION CO., 163 West 34th Street, Phone 729 Greeley, NEW YORK CITY

RANDOM RAMBLES

By WILLIAM JUDKINS HEWITT

ANTICIPATING RESOLUTIONS OF THE PROGRESSIVE FOR SEASON 1920.

LET EVERY MAN IN THE CARNIVAL BUSINESS FIRMLY RESOLVE TO RAISE THE STANDARD.

SHOOT HIGH. LOOK AHEAD. LIFT UP YOUR BUSINESS.

MAKE THE STANDARDS OF MERIT AND MAGNITUDE SO LOFTY AND CONCRETE THAT THE BARNAcles AND PARASITES CANNOT POSSIBLY HOLD ON.

THE CALAMITY HOWLERS BURIED THE CARNIVAL BUSINESS TWENTY YEARS AGO.

SEASON 1919 GOES DOWN IN HISTORY AS ONE OF THE MOST REMARKABLE EVER RECORDED ON OUTDOOR SHOW BUSINESS. WHAT'S THE ANSWER?

IN VIEW OF THIS THERE ARE NO REASONS FOR ANY DISCREPANCIES IN MAKE-UP, FLASH AND PERSONNEL OF ORGANIZATIONS FOR SEASON 1920.

PAINT—BRASS—NEW CANVAS—PLENTY RIDING DEVICES AND OPEN FRONT SHOWS.

LET NOVELTY BE THE WATCHWORD. NOW IS THE TIME FOR ALL PREPARATIONS TO BE MADE FOR 1920.

GET BUSY.

THE CLOSING OF the season for World of Mirth Shows, Inc.; Col. Francis Ferari Shows, Williams Standard Shows, Meyerhoff-Taxier Attractions and several smaller carnivals has been responsible for the appearance on Broadway the past two weeks of a large number of showmen and concessionaires who come to New York to winter.

W. L. WYATT, general manager Col. Francis Ferari Shows, expects to pay his annual visit to New York after the Ferari Shows are comfortably put away in their permanent winter quarters in Pottstown, Pa.

THE REXFORD AMUSEMENT Park Company, which owns and operates Rexford Park, Rexford, N. Y. (Schenectady), has Richard Kromer for president, Frank Hardy secretary and Joseph A. McKee consulting engineer. Excellent season is reported from this firm.

J. A. SULLIVAN—How is general agenting? Are you going to build a new mechanical novelty show for the coming season? Some do tell us you are a good inventor and builder.

THOMAS EDWARD McNEW—What about George F. Donovan's Goulash Grotto that held forth in Chicago many winters ago? Now wasn't that a grand idea?

H. F. HALL of Stamford, Conn.—What about Indoor Bazaars for the winter?

YES, WE ACTUALLY heard of a carnival moving this season by Motorcycle. Cannot say whether it was a successful method of transportation or not.

TED METZ is a successful pit showman. He was near New York last week. He likes to visit the big city when not busy getting top money.

ALBERT K. GREENLAND was one of the first to boost the R. S. Uzzell Corporation's "Frollic." Albert K. managed the one in Luna Park last season. Now look how popular the "Frollics" are. Nearly every big carnival has one.

PRINCE NELSON—Where are you? Going to Ormond Beach, Florida, this winter? Or South America? Say something. You have been too quiet for the good of that big spectacular act you have.

IF A MAN CALLED you a born "Egotist" or an "Ultra Autocrat" what would you say to him?

MUSICIANS WANTED

Italian or American, on all instruments. I pay top salary. Postively this show stays out all winter. Don't write. Wire. PROF. HARRY A. CUTOLO'S BAND NO. 2, care White Way Shows; next week, Robinson, Ill.; then Eldorado Ill.

FIRST A HIT—NOW A SENSATION—Japanese Hypnotic Perfume Powder. Its mysterious and languorous fragrance sets them all wild. Why pay \$5.00 an ounce for perfume? Make it yourself at a cost of \$1.00 lb. Formula and sample, including instructions how to sell and make big money during spare time. 50c. coin only. Advertising display with each order. STEVENS PERFUME CO., 324 S. Madison Ave., Chicago, Ill.



DOLLS NOTICE DOLLS SPECIAL ANNOUNCEMENT OPENING OF THE

PARIS NOVELTY MFG. CO.

We have been manufacturing dolls for some time, but did not wish to bring our name before the concessionaires until we were fully prepared to handle this business with expedition. We are now ready to ship orders the same day received.

DOLL WITH DRESS (as illustrated) \$35.00 per 100 Undressed \$25.00 per 100	SPLASH-ME DOLLS \$3.00 a Doz. With Wig \$6.00 a Doz.	ATTA BOY and ATTA JACK \$30.00 per 100
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PARIS NOVELTY MFG. CO., 2071 Polk Street, CHICAGO, ILL.

AS ANNOUNCED, WE ARE NOW IN

THE SUNNY SOUTH CONCESSIONS

who were in doubt about our coming South for an

All Winter Tour

please write again or telegraph and note below.

LYNCHBURG, VA., WEEK OCT. 27TH
RED MEN'S FREE FALL FESTIVAL, BENEFIT CHARITY FUND.

PETERSBURG, VA., WEEK NOV. 3D
GRUBSGETUP UPPER-DE-BUI WEEK.
THEN THE BIG JUBILEE WEEK

RICHMOND, VA., WEEK NOV. 10TH
COLORED OLD HOME COMING WEEK.
ON THE STREETS

This will be worth half a dozen Fidos, and if you miss it, you will miss a "pip." AFTER THIS ONE ANOTHER BIG JUMP.

CAN PLACE MUSEUM AND SIDE SHOW PEOPLE INDOORS and OUTDOORS STORE ROOMS Steady Winter's Work. 20 Different Cities FEW MERITORIOUS SHOWS WITH OWN OUTFITS, PLANTATION SHOW AND JAZZ BAND.

No matter when or where you desire to join, communicate with **SIMON KRAUSE, Manager.**

JOYLAND EXPOSITION SHOWS
For next three weeks personally located at **RICHMOND, VA.**

Letters care General Delivery, P. O. Telegrams care Western Union.

PLANTATION,

Minstrel or Musical Show, complete or otherwise, and Colored Male and Female Performers, Musicians and Jazz Band, Colored Chorus Girls, Singers, Dancers, Rag Shouters, Comedians, Producers, Spectacles, with or without complete tented outfit, desiring all winter's work in principal Southern cities, write or telegraph

JOYLAND EXPOSITION SHOWS

Care General Delivery, Post Office, **RICHMOND, VIRGINIA.**

FOR SALE

JACK NORWORTH'S HIGH LIFE AND MATERNITY SHOWS.

Overhead Bally, 85 Wax Models, real Frocks and a strong Lecture. A credit to any midway. Real shows for store room. Will consider trade for Auto, Truck, A-1 condition. No Fords. Reason for selling, am building large show for coming season. Show can be seen in operation with the H. W. Campbell United Shows. I will teach you how to repair and retint figures. These are NO NUT shows. Address per route, or come and look them over.

WANTED—Musicians, Performers or anyone trouping South that can operate a kodak. I will pay you dollar per hour for any of your spare time. No canvassing. No gift. KNIGHT, Piedmont Hotel, Middleboro, Kentucky.

SALE OR TRADE—Complete Postal Photo Outfit: Camera 5x7, Chemicals, 7 Chairs (Bird's-Eye Maple), Plush Curtains, Plates, Cards, Stand, Scales, Cutters, Samples, etc. W. E. CLARK, 532 Clark St., Cincinnati, Ohio.

STOP, LOOK AND LISTEN

Big Celebration

AERO PARK, SPRINGFIELD, LONG ISLAND, N. Y., WHERE THE AEROPLANES FLY.

From Nov. 1st to Nov. 16th
3 Saturdays and 3 Sundays

Auspices of THE AMERICAN LEGION Washington Heights Post 171

WANTED—Ferris Wheel, Whip, Aerial Springs, Motordrome and other Rides, Shows of all kinds, Society Circus, Tin-in-One, Plant. Show, Illusions Show, Girl Show (no coach) and other good shows. CONCESSIONS—Candy, Blanket, Pillow Top, Ham-Bacon and others. NO GAMBLING. Have room for Cook House, Japanese Ball Game, Cane Rack, Palmists, Ballrooms and all other legitimate Concessions. AERIAL FLIGHTS GIVEN EVERY SATURDAY AND SUNDAY ON THE GROUNDS.

Wire or phone to **JULES LARVETT, Representative of Committee, 1547 Broadway, New York. Phone, 4818 Bryant.**

JOSEPH THONET—Where this winter, Brooklyn? Going to put out the Great Excelsior Shows season 1920? Last time Joseph was in the New York office of The Billboard he said he was on his way to Pittsburg, Cleveland, Cincinnati and Chicago in the interest of the Great Excelsior Shows.

RHODA ROYAL—It's time you told us some news about horses, ponies and elephants. What's the Big Indoor Show you are putting out this winter that we hear vague rumors about on Broadway of late? Going.

IKE FRIEDMAN—Editor Evening Bauer, Brunswick, Georgia. Buss line. Ask Victor D. Levitt.

JACK KLINE says business is business if there are not too many mixed up in it. He prefers business as a one-man affair in most cases.

THOMAS J. QUINCY had a proposition to go to Europe last April. Now that things have opened up there we suppose Thomas J. and Mae Quincy will sail for foreign shores next spring. Passports can be obtained more readily now, we are told.

ROY L. GILL—How are you? Roy has some great ideas for outdoor shows. Wonder who he will be with next season? He comes to New York on business, sometimes.

BUSINESS IS GOING TO boom seasons 1920, 1921 and 1922 as never before according to one of the highest authorities in the amusement business, and he knows. Why is there any procrastination when it comes to getting the house in order for the big times ahead?

BARNEY DEMAREST, the showman of Bellville, N. J., was on Broadway last week. His plans for 1920 are not known. Some say he will have a Wild West Spectacle along new lines in an Eastern park.

W. H. MIDDLETON, the animal dealer, left New York last week to visit the Keystone Exposition, Walter K. Sibley Superb and other carnivals playing in Virginia and North Carolina. He expects to have a big animal sale in New York some time during the winter.

MORRIS L'INGELT, of the Zarrow-Unger Construction Co., Pittsburg, was in New York last week. He promises that his firm will get out a number of portable mechanical shows suitable for the "new idea" carnivals for season 1920.

H. F. MAYNES of Gaines, Pa.—What about that new portable mechanical carnival show you talked about a couple of years ago? H. F. is the inventor and builder of that famous money machine, "Over the Falls."

DAISY REVLAND, generally considered the world's best woman calliope player, formerly with Captain Louis Sorcho, is back at her Coney Island home after a two months' vacation in the White Mountains in New England.

HARRY E. SKELETON is talking about making a tour of Porto Rico and the West Indies with a carnival organization.

GEORGE H. COLEMAN and A. I. Goodwin of the Col. Francis Ferari Shows have organized the Coleman & Goodwin Bazaar Company, out of Pottstown, Pa. They already have a number of big dates contracted by the "ever ready" George H. Watch 'em grow.

J. J. CARR, general agent of Williams' Standard Shows, visited Broadway last week. He reports big season and well satisfied with his association this summer.

THE SCREEN WORLD

W. STEPHEN BUSH EDITOR MARION RUSSELL ASSOCIATE EDITOR

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 largest of theaters, opened its doors last night. A fashionable throng, far more suggestive of an opera audience than moving picture palace patrons, 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 between the chaste beauty of the Empire architecture and decorations and the bill for which it provided the frame.

This program proved unique, overwhelming and possibly bewildering. Factors that have in turn made the Hippodrome, the Winter Garden, "Ziegfeld's Follies" and the Strand successes in their respective fields were on hand in new form, served with a bizarre dash in gorgeous masses only possible in a theater of tremendous size. Spectacle, concert, girl-and-music show, more concert, "movies," more spectacularism and more movies crowded upon each other for more than three hours. It was all in wholesale quantities—the daring showmanship of Ned Wayburn in his most lavish mood, disclosing girls of every type of beauty in every style of feminine adornment, appearing from strange entrances above the stage, below and from either side; the Oriental-tinged art of John Wenger standing out in many colors in the kaleidoscopic sequence of scenes; the motion picture products of celebrated studios and star products of those obscure and little known; and palpitating over and through all a melody of brass and reed entirely new to the theater. Arthur Pryor, veteran bandmaster, and the seventy musicians, who have concertized under his banner for years, flooded the huge structure with waves of melody, ranging from mournful movements on the oboe and French horn to blaring bursts of brass contributed by trombone and bugle. By way of balance there was an organ recital of some fifteen minutes, with Ernest F. Jores, an organist of distinction, at the keyboard of the splendid instrument that The Capitol boasts.

It was an hour of triumph for Managing Director Edward Bowes and his fellow directors, who have stepped from commercial life to become film impresarios, and it was also an hour of triumph for the many representatives of film-land who were present to applaud the last word in de luxe picture presentation. "Last words" have been coming thick and fast during the past few years in a field that had its inception only a quarter of a century ago, finding expression in the "nickelodeon." Yet few of the enthusiasts who were on hand last night prepared for almost anything had any adequate conception of the exposition that awaited them thru the intelligent expenditure of some \$5,000,000 in the creation of a theater.

The program, entirely too elaborate for extensive analysis, was as follows:

EDWARD BOWES,
Managing Director, Capitol Theater, takes pleasure in offering you a new sort of entertainment, which has been staged for you by
NED WAYBURN,
Producing Director, Capitol Theater, and engaging 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—"Touie Poem After Sunset".....Pryor
Pryor's Capitol Band, Simone Mantia, Conductor
 - 4—"Mireille".....Gounod
Sung by Lucille Chalfant
 - 5—"Capitol Color-Land Revue".....Prizma

- 6—"Concert".....Pryor's Capitol Band
Arthur Pryor, Conductor
- Overture: "I Promiss! Sposi".....Ponchielli
- (a) "At the Court of Jack, the Giant Killer (new).....Arthur Pryor
- (b) "The Capitol March" (new).....
.....Arthur Pryor
- (c) Grand Scene and Ensemble, "Andrea Chener".....Giordano
- 7—(A) Ily Mayer's Capitol Traveling, (B) "The Eternal Triangle"—A Universal Production.
- (C) "Rehearsals."

(Continued on page 89)

pictures 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 pictures had never been seen and where the population consisted largely of the descendants of the original settlers.

Mr. Hughes was followed by D. W. Griffith, whose address rang with such sincerity that it moved everyone seated around the table. Mr. Griffith 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 destroy that discord and restore good relations. I would like to make a picture to show the beauty of work, its ennobling 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 activities, 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 spark may be touched off in our own country. The motion picture has a mission and a message; it can allay this unrest, but it must be left free and not hampered by censorship. 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 writings 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 insufferable 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 pictures. It can not be done. If the pictures 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 people 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 held by the organized exhibitors at Nottingham. We quote from his speech:

"I said as long 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 trade papers are no more philanthropists than we are, or any other section of the industry. They exist to advertise films for the exhibitor. They throw in a little to make weight, as for instance, 'What the Trade Wants to Know,' which is what the office boy tells 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 exhibitor. 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 more to produce than is charged for it. How could a trade paper that depends upon such advertisements tell the exhibitor the truth? I do not blame the trade paper. It is common, reasonable horse sense. If the exhibitors started their own trade paper and told the truth about the films the trade 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 a moral to learn."

Let me say right here that The Billboard is under no obligations to motion picture advertisers, that it is absolutely fearless and independent and chemically free from the "bunk" that

(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 REVIEW IN CONFERENCE

Speeches Made by Rupert Hughes and D. W. Griffith Condemning Censorship

New York, Oct. 25.—A most important conference 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 session at the Astor, at which Everett D. Martin, chairman of the National Board of Review, spoke interestingly on the National Board's policy of cooperation 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 visits to various motion picture studios, at which the technique of motion picture production was viewed with close attention and interest.

In the evening there was a dinner at the Hotel Astor, in the course of which a number 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 Hughes, whose address scintillated with wit and wisdom. He got a big laugh when he spoke of the devil screens used in China to keep evil spirits out of the home.

"You know," he said, "the Chinese householder puts a round screen in front of his house. The evil 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 biggest superstitions is the belief that we can improve people by any form of censorship."

The speaker declared he knew of the existence of crime and immorality long before motion

W. Stephen Bush spoke of the position of the exhibitor in the industry.

"I am not an exhibitor," he said, "but I am notorious 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 pictures 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 jealous of his newspaper than the exhibitor is jealous of the prestige and reputation of his screen. Having addressed exhibitors' bodies from Maine to California, I believe that they realize their larger responsibilities and that they seek to discharge them 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.

The conference closed on October 24 with a general discussion on types of pictures and public opinion. In the afternoon the conferees visited the big motion picture houses on Broadway.

NEW FILM COMPANY

Joe Gilbert, the well-known theatrical and motion picture producer, is now organizing a new film company, to produce both comedies and dramatic features. The company when completed is going to Florida to begin a series of comedies featuring Phyllis Deane, the English comedienne, who has played with Karno and Kithen, England's most famous comedians. The cast will also include Helen Van Buren, Mildred Hines and Dolly Benfield. The supervisor and director of the company is Geo. K. Rolands, who has made such successes, as "Lure of New York," 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 SUNDAY PICTURES

Ministerial Association of Mount Vernon 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 picture houses in Mount Vernon open on Sundays...

The members of the various labor unions 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...

The ministers have issued a statement headed, "Remember the Sabbath Day, to Keep It Holy," and then follows this statement:

"Do not fail to register Friday or Saturday, so that you may be able to vote in the moral election to be held on Tuesday, from three to nine.

"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 Sabbath is on. Let every man vote as he prays, and preserve one of the fundamental institutions of our country."

Some time ago the question of allowing Sunday movies came up for action before the Board of Aldermen, but the church people made such a protest that the Common Council voted against granting permission to open the theaters on Sunday, but decided in favor of Sunday baseball.

Now the laboring class insists upon the right to have Sunday movies, claiming it will not violate the Sabbath any more than members of golf clubs playing golf on the Sabbath.

The campaign ended by the signal defeat of the Sabbatarians, in spite of their strong organization and their hard work. All the churches were lined up solidly 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 it was the Revolution, others guessed it was just a first-class riot, but all agreed that it was the greatest noise the East Side had heard in some years, which, to be sure, is no light thing. It was, however, neither revolution nor riot, but a little meeting between the East Side Motion Picture Exhibitors and their help, consisting of Managers, Porters, Ushers, Special Policemen and Cashiers. They were conferring and deliberating in Golden Rule Hall, and as they are without exception gifted with wonderful bronchial tubes and leather lungs they naturally expressed themselves in an extremely audible manner.

The deliberations were all on the simple question of whether the Employees should or should not accept the terms of the Employers. Parliamentary procedure was completely forgotten at a very early stage of the proceedings, the floor being held by the orator with the loudest

TRAVELING EXHIBITORS!

We are headquarters for everything pertaining to the M. P. business. Gigantic stock. Quick service. Fair prices. Write for price list. Almost thirteen years in business.



SPECIAL PRINTED ROLL TICKETS

Table with 2 columns: Ticket quantity and Price. Five Thousand - \$1.50, Ten Thousand - 3.00, Fifteen Thousand - 4.00, Twenty-Five Thousand - 6.00, Fifty Thousand - 9.00, One Hundred Thousand - 15.00.

THE BIG TICKET AT THE SMALL PRICE Your own Special Ticket, any color, accurately numbered, every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000, \$3.00. Prompt shipments. Cash with order. Get the samples. Send diagram for Reserved Seat Coupon Tickets. State how many sets desired, serial or dated. All tickets must conform to Government regulations and bear established price of admission and tax paid.

NATIONAL TICKET CO., - Shamokin, Pa.

and strongest and toughest pair of lungs. The deliberations lasted from 5 p. m. to 1:30 a. m., but the real ting of war did not begin until shortly 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 anybody and was going to have a regiment of soldiers and sailors for the protection of the house. This brought down the house. For about ten minutes pandemonium seemed like a quaker meeting compared with the excitement in Livingston Street. There were shouts of "Kill Him" 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 ruckies in Golden Rule Hall rarely went beyond verbal assaults in the vernacular and in dialect. The low ceiling, the fetid atmosphere and the mental strain caused one stout 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 either.

When the mutual verbal barrage lifted it was found that the Employees had decided to accept the terms of the Motion Picture Theater Owners, it was 2 a. m. before Livingston street and its purlieus were permitted to resume their slumbers.

The owners, it was announced at the union meeting, agreed to the following demands: a shop; one day off in two weeks or half a day each week; collective bargaining; salary of \$12.50 for managers of theaters; for special officers, \$30; ushers, ticket takers and porters, \$25; cashiers, commencing work at 11 a. m., \$18; cashiers, commencing afternoon, \$15.

HELPED TO SAVE SUNDAY MOTION PICTURES

New York, Oct. 25.—Senator James Foley, who is running for Surrogate in the County of New York, is receiving good support from the exhibitors because he was very largely responsible for saving the Sunday motion picture 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 of Motion Picture Engineers it was brought out that within the last twelve months one billion feet of motion picture film was manufactured in the United States.

The society also went on record as favoring the use of the word, "cinema," 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.

Election of officers resulted as follows: President, H. A. Campe, Pittsburg, Pa.; vice-presidents, A. C. Roebuck, Chicago, Ill., and Max Mayer, Brooklyn, N. Y.; secretary, A. F. Victor, Davenport, Ia.; treasurer, W. C. Smith, New York City. Board of Governors: H. A. Campe, W. C. Smith, E. K. Gillett, New York; C. Francis Jenkins, Washington, D. C.; R. I. Burrows, East Cleveland, O.; Dr. Herman Kellner, Rochester, N. Y.; J. C. Monilton, New York City; J. C. Porter, Harrison, N. J.

The society is composed of eighty members, scattered all over the United States, and their gathering here was their fourth annual meeting. Among the important papers heard were by C. Francis Jenkins 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 Modern Motion Picture Studio."

One of the important phases of development announced during the session was the technical

report of A. F. Victor, of Davenport, Ia., who told of a noninflammable film designed for portable motion picture projectors used in homes. The new film, however, is of narrower width. The convention closed with a banquet.

VISITORS TO THE BILLBOARD

New York, Oct. 25.—Mr. Percy W. Wells, the motion picture king of Wilmington, N. C., was a visitor to The Billboard office on Tuesday of this week. He reports business booming in the Old North State. The picture of the sensational launching of a concrete ship from the wharves of Wilmington had been taken by Mr. Wells' 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 business with the New York State Organization of Exhibitors.

CONVENTION IN ST. JOHN, N. B.

The program for the third annual convention of the Motion Picture Exhibitors' League of the Maritime Provinces which will be held in St. John, N. B., October 29 and 30, has been announced 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.

Nomination 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 business meeting for exhibitors and representatives of film exchanges, at which various topics of mutual interest will be discussed.

THE EDITOR'S SAY

(Continued from page 88)

is handed out as "service to the exhibitor."

A JOAN OF ARC IN THE EXHIBITING 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 herself 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 yesterday free and unmolested. Fighting this battle alone and need help. "MISS DOLLY SPURR."

The Billboard Sunday pamphlet went to Miss Spurr in the desired quantities.

"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 picture program when that huge institution opens, have been completed at the several studios and shops that have had the work in charge, and are now being delivered at the theater. The general stage decorations and scenic equipment also are being installed. Both were designed 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, who has been elected an officer by the Equity Picture Corporation, and who is in charge of all exploitation, advertising and publicity for that concern, in addition to being personal representative for Harry Garson and Clara Kimball Young, announced this week that he had engaged 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 out, both from the point of artistic beauty of 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, Rothstein will assume Reichenbach's labors as well, a competent staff of assistants being afforded for the great amount of work necessary to constantly supply twenty exchanges with new material weekly.

"I was asked by Equity to secure someone who could take the advertising off my hands and give our subjects the finest treatment," says Reichenbach, "and when I heard that Rothstein had resigned from Universal there was no hesitancy on my part in seeking him and offering him the place.

His advertising for Universal has been the finest in the film trade 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 have carried the punch, and as the Equity people are expecting to do a great deal of advertising they immediately engaged Rothstein when I submitted my selection for their approval."

Mr. Rothstein took up his new department with Equity on October 20th, and is located at its office in Aeolian Hall.

Miss A. B. Williamson will be general assistant 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 and accessory departments will be under Reichenbach's general management.

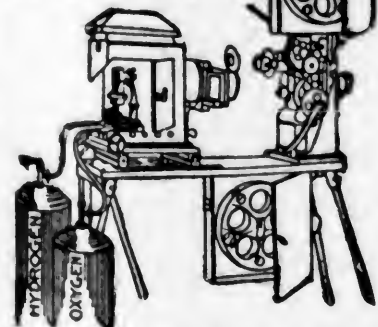
Have you looked thru the letter list in this issue? There may be a letter advertised for you.

NAT G. ROTHSTEIN



Mr. Rothstein is advertising manager of Equity Pictures Corporation, Aeolian Hall Bldg., New York City.

The Light That Never Fails



Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled. Agents for all makes of Moving Picture Machines.

SEND FOR TERMS. CINCINNATI CALCIUM LIGHT CO. Established 1876. 108 W. 4th St., CINCINNATI, O.

Table with 2 columns: Title and KEY. Lists various film titles and their corresponding key numbers for reference.

An absolutely reliable film directory, kept up to the last minute by wire, if necessary, is worth money to every booker. Read THE BILLBOARD FILM DIRECTORY.

OWNERS AND DISTRIBUTORS OF INDEPENDENT FEATURES

Table with 2 columns: Distributor Name and Address. Lists various independent film distributors and their locations.

SHORT SUBJECTS BULL'S-EYE FILM CORPORATION

Table listing film titles and reel counts for Bull's-Eye Film Corporation.

CHRISTIE FILM COMPANY

Table listing film titles and reel counts for Christie Film Company.

EDUCATIONAL FILM CORP.

Table listing film titles and reel counts for Educational Film Corp.

FAMOUS PLAYERS-LASKY CORP.

Table listing film titles and reel counts for Famous Players-Lasky Corp.

Table listing film titles and reel counts for Paramount-Burton Holmes Travel Pictures.

Table listing film titles and reel counts for Paramount-Drew Comedies.

Table listing film titles and reel counts for Paramount-Mack Sennett Comedies.

Table listing film titles and reel counts for Paramount-James Montgomery Flagg.

Table listing film titles and reel counts for Paramount Magazine.

Table listing film titles and reel counts for Paramount-Post Nature Pictures.

Table listing film titles and reel counts for Paramount-Truex Comedies.

FLORIDA FILM CORPORATION

Table listing film titles and reel counts for Florida Film Corporation.

FOX FILM CORPORATION

Table listing film titles and reel counts for Fox Film Corporation.

FROHMAN AMUSEMENT CORP.

Table listing film titles and reel counts for Frohman Amusement Corp.

(Continued on page 92)

MORE "CO-OPERATIVE BOOKING PLANS"

Lewis J. Selznick Controls National Films, Inc., Which Is To Operate a Plan of Syndicated Booking

Things have been happening in the motion picture world these last few days. Here is Lewis J. Selznick incorporating a cooperative booking plan for the benefit of the exhibitor. It is said, under the friendly and liberal laws of Delaware The National Films, Inc., has been organized, with a capital of \$15,000,000. Louis J. had been casting eyes at the United Picture Theaters, it is said, and had formulated plans for absorbing or reorganizing that organization. United Theaters, however, seems no longer in such crying need of being pulled out of a hole. In fact, the bankruptcy proceedings against the United Pictures have been stopped, and its prestige somewhat rehabilitated, as may be inferred by the advance of United Production stock on the New York curb. However, many people believe that this advance is not to be taken too seriously. Mr. Selznick has called to his aid in formulating and promoting the new company Attorney C. C. Pettibone, who recently represented the manufacturers at the tax hearing at Washington. Other paladins summoned to the aid of the mighty Louis 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 considered to be the mainstays of United Pictures. Mr. Selznick also added to the news of the week by taking over the World Film Company, which originally issued from his own fertile brain.

EXPRESS STRIKE AND FILM SHIPMENTS

New York, Oct. 25.—At the monthly meeting of the Transportation Committee, held at the Times Building offices of the National Association of the Motion Picture Industry, the situation arising out of the express strike as it affects film shipments was discussed. The members reported that so far little or no inconvenience was suffered, since the parcel post 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 thru the efforts of the Committee that film shippers were enabled to resort to parcel post.

At that time, in December, 1916, it was directly due to the efforts of the National Association of the Motion Picture Industry that films are now committed to the U. S. Parcel Post, a boon to the industry which is appreciated more and more as time goes on. In the present juncture the fact is certainly highly appreciated, for otherwise shippers would be in a very much worse state than the emergency now finds them.

A shipping case loaded with five reels weighs between 45 and 50 lbs. and the Parcel Post regulations admit 50-lb. shipments within the first and second zones; that is, within 150 miles. Beyond this area packages are limited to 20 lbs., which permits 2 reels shipped in a regular case.

Chairman Stillson reported that he had been in constant touch with officials of the American Railway Express Company, but that since the strikers' vote on Wednesday to stay out, no prospect hope of their returning to work could be entertained.

CAPITOL THEATER OPENS IN BLAZE OF GLORY

(Continued from page 88)

Ned Wayburn's Demi Tasse Revue..... Capitol Resident Company (All the ideas for settings, costumes, staging, mechanical and light effects incidental to the following numbers have been conceived and staged by Ned Wayburn.) Scene 1—"You're the Finest of Them All,"

LET US START YOU IN THE MOVING PICTURE BUSINESS. Small capital buys complete Professional Machine and outfit on our easy payment plan. Write for Free Catalog, explaining everything. Monarch Theatre Supply Service, Dept. E, 420-32 Market St., St. Louis, Mo.

SIMPLEX, POWER MACHINES. ALL TYPES. Distributor, 1000 Opera House, 6 K. W. Martin Converter, 24 in. Exhaust Fans, 220 volt, three-phase; Paster Frames, etc. D. C. Fans, Brass Rattling. Everything to equip a theatre. Address S. E. SCHAEFFER, 207 S. Wabash Ave., Chicago, Illinois.

Lyrics by Renold Wolf, music by Dave Stamper, sung by Paul Frawley and Lucille Chalfant, introducing a dozen or more charming young ladies.

Scene 2—"The Story Book Ball." Muriel de Forrest.

Scene 3—"Milly's Dressing Table." Music by Leo Edwards. Cast: "Powder Puff," Dorothy Miller; "Rouge," Janet Stone; "Moth," Pearl Regay; "Candle," Paul Frawley.

Scene 4—"A Story Dance." "Jim" Toney.

Scene 5—"Shadowland." (Setting painted from sketch by John Wenger.) Song, "Just for Me and Mary." Lyrics by Grant Clarke and Howard Rogers, music by Leo Edwards. "Silhouettes" Ensemble. Song, "Swanee," Lyric by I. Caeser, music by George Gershwin. Sung by Muriel de Forrest. "Old-Fashioned Belles" Ensemble.

Scene 6—"By the Firelight." Song: "How Can You Tell." Lyric by Ned Wayburn, music by Harold Orlob. Characters: The Girl, Pearl Regay; Her Father, A Voice; A Sultor, Paul Frawley; Another, Jim Toney; The Singing Conductor, Cass Freeborn. Assisted by ensemble.

Scene 7—"Indian Summer." Lyric by Fred Hager, music by Justin Ring, sung by Lucille Chalfant.

Phillipe the Fourth, King of Alaine..... Sam Sothern
Emile Meltz, Embassador from Brizac.....
Marguerite, Princess of Alaine..... Jay Dwiglins
.....Lillian Langdon

The construction of the program tells its own story—The Capitol challenges the theory that entertainment offered as supplemental to motion pictures should be small, ultra dignified and essentially of a concert character. Mass attack is the keynote of The Capitol's strategy, and practically every feature of the program is designed to lead into or introduce an ensemble. Here there is no simple grouping of a few misses in classic robes and poses. Berles, squads and brigades of beauties storm the stage in elaborate costumes of the most pronounced revue type—in this instance more remarkable for quality than for quantity, with the result that there is more display of girl than costume.

As a quality, The Capitol may be said to have brought a Barnum & Bailey atmosphere to motion picture exhibition that will make it a mecca for the out-of-town visitor for many a day to come, as well as a novelty to the local confirmed "movie fan."

This new theater, The Capitol, is remarkable not only for its size, its location on one of the

started the metropolis; Geo. H. Doran, publisher; Frank H. Hitchcock, attorney and former Postmaster General, and Edward Bowes, capitalist, whose marriage to Margaret Hington caused him to interest himself in amusement enterprises prior to the present undertaking.

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 affairs to select the field as one of promise for investment. As-customed to doing things on a big scale, they secured one of the largest and most ideal plots in the world for the purpose at the southwest intersection of Broadway at 51st street, extending 100 feet on Broadway 269 feet west on 51st street and thence two hundred feet south to 50th street, where the stage is located. This feature in itself requires a frontage of 137 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 until The Capitol Theater project ended their long tenancy.

This decorative scheme, the work of Cooper, Sampietro & Gentiluomo, is enhanced by the brilliant array of French rock crystal chandeliers, which, with the rich hangings, complete the decorations. Eleven of these beautiful creations hang from the main ceiling and others 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, for the prism has long enjoyed a forward position in American life. They found the collection that contributed largely to giving Sherry's its vogue as the rendezvous of the smart set, and their value has generally been placed at \$75,000. When the management of The Capitol cast about for French rock crystal to complement its empire decorations the horrors of the war prevented the manufacture of the product abroad and the exportation of the limited supply that existed. So the management turned to Sherry's and there secured the coveted brilliants, stripping the institution from top to bottom. They were remade in their present arrangement at the studios of Black & Boyd, contributing merely one of the many features that brought the cost of this new temple of entertainment above the \$2,000,000 mark.

The structure completed, the management hit upon a form of entertainment quite as new in combination and as unique as the institution itself. Motion pictures, selected from the markets of the world, will form the backbone of the program, with "folly" novelties staged by Ned Wayburn as a supplemental feature. Music, already universally established as the complement to motion picture presentation de luxe, will have an important 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 Band. The organ—as essential to the modern picture palace as the screen—will be a musical marvel in itself.

The Capitol organ was built at Brattleboro, Vt., by the Estey Organ Co., and is the largest instrument ever made by that well-known firm of pipe organ builders. It is so tremendous in size that it was delivered in installments of car-load lots, with deliveries covering an extended period. The builders were given a free hand in creating the best possible instrument for the purposes of a picture theater, and the appropriation originally made has been more than doubled, with the result that the completed organ will represent a fortune.

The organ chambers are situated over the boxes just in front of the proscenium arch on either side of the theater and the two divisions will be separated by about 100 feet. This arrangement will make possible beautiful antiphonal effects seldom heard in theaters.

EDWARD BOWES



Mr. Bowes is managing director of the Capitol Theater, New York City, widely announced as "the largest theater in the world."

Scene 8—"Laughing Water." Words and music by Eugene West, sung by Mae West.

Scene 9—"In Arizona." Lyric by James Heard, music by Melville Gideon, sung by Will Crutchfield, assisted by Muriel de Forrest, ranch girls and "broneho huck" dancers.

Scene 10—"Vanities." Lyric by Joe Goodwin, music arranged by Maurice Abraham. "Oh, What a Moanin' Man." Lyrics by Sydney Clare and James Morgan, music by Arthur Franklin, sung by Mae West, Arthur Franklin at the piano. Specialty by James Toney and Ann Norman.

Scene 11—"The Capitol Tower." Invented by Ned Wayburn. Song: "Underneath the Honeymoon." Lyric by Ballard McInald, music by James Hantley. Sung and danced by "Evening Star," Pearl Regay.

Finale—"Come to the Moon." Lyric by Lou Paley and Ned Wayburn, music by Geo. Gershwin. Sung by "The Man in the Moon," Paul Frawley; "The Girl in the Moon," Lucille Chalfant, and two-score Twinkling Stars.

DOUGLAS FAIRBANKS In His First United Artists' Production "HIS MAJESTY, THE AMERICAN"

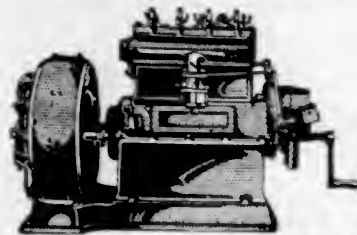
Directed by Joseph Henabery. Scenarist by Joseph Henabery. Assisted by Elton Banks

THE CAST: William Brooks..... Douglas Fairbanks
Pellee, Comtesse of Moutonac..... Marjorie Daw
Grand Duke Surzeau, Minister of War.....
.....Frank Campeau

most valuable sites in creation—a \$3,000,000 plot—the unique combination of pictures and other forms of entertainment contemplated, but also 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 Realty Corporation, which owns and operates The Capitol. That company obviously takes its name from its president, Messmore Kendall, the lawyer and financier, whose interests are largely identified with copper. Mr. Kendall attracted wide attention some time ago thru the purchase of Washington's headquarters at Dobbs Ferry, where Rochambeau joined the American forces when the British signed the evacuation agreement and from whose windows the founders of the republic acknowledged the first salute of the colors, fired by the enemy fleet on the Hudson preliminary to its final withdrawal from American waters for all time. Mr. Kendall had the property completely restored in its original form and now makes it his home.

The other directors are William Braden, a capitalist with huge copper interests; George Armsby, Vice-President of the California Packing Corporation and a member of the War Industries Board and Priorities Board thruout the war; Robert W. Chambers, the writer; Gen. Coleman Du Pont, capitalist, whose recent acquisition of a number of the leading hotels

RELIABLE LIGHT



6-K. W., 60 or 110-volt, steady, smooth light. Stationary or portable work. Moving pictures, circuses, carnivals, etc. Used extensively by the Army and Navy. Send for Bulletin No. 30.

UNIVERSAL MOTOR CO. Oskosh, Wis.

OWN A MOVING PICTURE SHOW

SMALL INVESTMENT STARTS YOU PROFESSIONAL MACHINE COMPLETE OUTFIT. EASY PAYMENTS—CATALOG FREE. MONARCH FILM SERVICE.

Dept. XX, 220 Union Ave., MEMPHIS, TENN.

MENTION US, PLEASE—THE BILLBOARD.

Circus and Carnival

SHOWMEN'S LEAGUE CLUB NO. 2

To Hold Entertainment and Ball
November 24

New York, Oct. 25.—For some weeks past much has been current to the general effect that the Showmen's League of America Club No. 2, with headquarters in this city, should have some kind of an entertainment during the holiday period approaching.

The idea assumed concrete proportions last Monday when a meeting was held and final plans perfected for the holding of an entertainment and ball at the Amsterdam Opera House on the evening of Monday, November 24.

Among the officers and members who have taken keen and active interest in the proposed event are: H. P. McGarvie, president New York Club; Joseph G. Ferrari, Edward C. White, John P. Martin, David Epstein, William J. Hillier, Harry Witt, Harry E. Tudor, C. A. Lomas, John E. Wallace, Ralph Finney, John J. Carr and others; in fact, the entire fraternity seems to be in accord with the doing, which, if present plans mature, will no doubt be the biggest thing ever done by the league in New York, and it's now history that it has done many big things without ever a hint of failure.

BIG BUSINESS IN MEMPHIS

For Ringling-Barnum Circus

Memphis, Tenn., Oct. 22.—Ringling Bros. and Barnum & Bailey'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. Rain again fell Tuesday, Jackson, Tenn., the next date, reported that the downfall there was so great no attempt was made to unload, the circus passing thru to Nashville.

A good matinee crowd turned out here, and the night crowd was excellent, the net turn-out. Charles Ringling joined the show here, coming from Chicago.

Boss Canvasman Whelan was reported very ill, but laid out here. Friends of "The Whale" spoke with concern regarding his condition. Musician Colby joined the show, his wife accompanying him. It was reported that she will join out with Lew Graham's Side-Show Memphis is Bob Courtney's home, and this local ticket seller's many friends were congratulating him on his marriage. He, with Lew Graham, Sundayed with Ned and Madge Courtney, Bob's brother and sister, who are local newspaper folk. Graham is an uncle of the Courtneys.

A showman who paid the Ringling outfit a visit was L. H. Heckman, agent for the Hagenbeck-Wallace Circus. He reported business for the H-W people as unusually good.

One report going the rounds on the lot was that the season had been extended to November 29, with Roanoke, Va., as the closing point for trial of the publicity department, was back with the show here, and took care of the newspaper boys in grand style.

Nashville, Tenn., Oct. 22.—Wet grounds opposite Centennial Park, where the Ringling Bros. and Barnum & Bailey Combined Shows were booked to appear, caused the management to cancel the engagement, much to the disappointment of thousands of circus fans. The show arrived here yesterday morning, after being delayed by a wreck, and made an early departure 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:

Peterson's Elephants, Famous Riding Rodeos, Ebenezer, the famous unrideable bucking mule; Wilson's Untamable Lions, Rice, Bell and Baldwin, comedy acrobats; Aerial Christensons, aerialists; Fisher Sisters, butterfly act; Three Lancers, aerial ring, acrobatic and equilibristic novelties; Moore Trio, gymnastic aerial wire; Revolving Legion, ladder act; Leon's Performing Dudes, and Willz Bang, famous clown, with his many partners.

WANT CIRCUS ACTS 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.**

Williamsburg County Colored Fair 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.**

TARBORO

The Best County Fair in North Carolina

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.

WANTED CAROUSELLE, Manager and other help.

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

CHOCOLATES

Famous Heavy Embossed Boxes
10 DUNCES:
ORIENTAL GIRL—RED HAREM—DIVING—BEACH AND BATHING GIRL—PEACE GIRL AND SHELL GIRL.
37c
EACH BOX PACKED IN INDIVIDUAL CARTON

32c

SPECIAL OUR NEW MODEL BOX—THE FAMOUS MODEL WHEN POSING FOR THIS PICTURE WAS NOT ALTOGETHER NUDE, AS RUMDRA HAVE IT.

CONCESSIONAIRES WORKING SOUTH WILL TAKE ALL THE MONEY WITH THIS BOX.

LARGEST 10-DUNCE BOX ON THE MARKET
ORDERS FOR 50 OZ. OR MORE MAY BE WIRED OUR EXPENSE.

For SALESBOARDS we carry an assortment of Half-Pound, One, Two, Three and Five-Pound Boxes. The Flashiest Box on the Market
Simple Assortment of Boxes upon receipt of \$1.

WE SHIP SAME DAY ORDER IS RECEIVED—DEPOSITS MUST ACCOMPANY ORDER.

Bulk Choc. 3-Lb. Box, \$1.90. **PHILADELPHIA CANDY CO.,** 1255 N. 2nd St. PHILADELPHIA Bulk Choc. 30-Lb. Pails, \$9.00.

WANTED--LADY HIGH-SCHOOL RIDERS

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; Selma, Ga., week Nov. 3.

WANTED, TO JOIN ON WIRE

Musicians on all instruments, Singing and Talking Clown, Performers doing 2 or more acts, A-1 Overland Agent. (Pinking) Date, answer. WANTED TO BUY—Air Calliope; automatic preferred. All mail and wires to Minter City, Miss. **SILVER PLATE CIRCUS.**

Private Cars For Sale or Lease

Complets with upper and lower berths, shower baths, sanitary conveniences, kitchen, dining room, office, etc. Also have Baggage Cars and Combination Cars ready to travel. Wire or write. **HOUSTON RAILWAY CAR CO., P. O. Box No. 223, Houston, Texas.**

TWO DAYS' RAIN
Delays Opening of Georgia State Fair at Macon

Macon, Ga., Oct. 25.—The annual Georgia State Fair, scheduled to open last Wednesday, on account of two days' continuous downpour of rain did not open until Friday under the canopy of a most glorious day. The opening was most auspicious, and the attendance surpassed the estimates of the most optimistic. Johnny J. Jones' Exposition, furnishing all the amusement features on a big job, was as usual ready for the original opening date.

Harry C. Robert, manager of the State Fair Association, advises that the exhibits of every class and nature far surpass in both number and excellency all previous state fair exhibitions. Also the fact must be recorded that the gross receipts accrued in Johnny J. Jones' Exposition Joy Plaza exceeded that of any other State fair opening day by many thousands of dollars. Manager Perry Holsel predicts \$50,000 gross receipts for the Jones Exposition.

Today (Saturday) is Governor's Day and His Excellency and staff are in attendance. A complimentary luncheon tendered the Governor was attended by Johnny J. Jones, A. H. Barkley, Ed. R. Salter, Eddie Vaughan and Paul W. Field Cohn. Salter championed the Governor and wife thru the Jones attractions. Eleven big acts and J. Sanders Gordon's stupendous fireworks spectacle, Fall of St. Michel, complete the free act program. Captain George K. Kelghtley makes daily flights in Johnny J. Jones' own airplane, and is also making a harvest in the special passenger service.

This big fair continues all of next week. A. H. Barkley, general agent of the Jones Exposition, left Macon today bound for Havana, Cuba, combining business with a well deserved vacation.

HARRY WITT

To Manage World's Famous Shows

New York, Oct. 25.—Harry Witt has returned to this city and opened offices in the Hudson Building on Broadway. He has been selected to manage the World's Famous Shows season of 1920. The company has its own office building. The first date will be an indoor bazaar, beginning in December.

WORLD AT HOME FOR AUGUSTA

Mobile, Ala., Oct. 27.—Sanford B. C. New, manager of the Southern Exposition at Fair, to be held at Augusta, Ga., November 11 to 19, has arranged with J. J. Tolack, for the World at Home Shows to furnish all of the picture attractions and free acts at this event, which is claimed, will be the largest outdoor affair ever held in that section of the State of Georgia.

The World at Home Shows are here this week showing for the 27th Benefit, Union Labor Temple of Mobile. The Mutual Trades are sponsoring the festival which will be held on Spaulding avenue, right in the downtown district of Mobile. Over 14,000 union members are boosting the event and with wide country advertising, hundreds of out-of-town visitors are expected.

"FAT" SASSAMAN DIES

Pittsburg, Pa., Oct. 26.—W. A. (Fat) Sassaman, general agent of the Harry Coppling show, died this morning at St. Francis Hospital. Dr. Beney Smucker, the promoter and agent, said there is nobody here to take care of Mr. Sassaman's body, and as he leaves in the morning he has told the secretary of the Elks to look after same. Smucker thinks the deceased was an Elk.

TALBOTT VISITS JONES EXPO.

Macon, Ga., Oct. 25.—Edward C. Talbott, president of the Showmen's League of America, is visiting Johnny J. Jones' Exposition and combining business with pleasure by soliciting donations for the very deserving fund of raising money with which to purchase some tokens of memory and respect for the unfortunate victims of the terrible railroad accident that befell the Hagenbeck-Wallace Circus last year. Mr. Talbott has visited many other amusement companies now touring the South, and advises The Billboard correspondent that his efforts have met with results far beyond his expectations. He states that Johnny Jones' Exposition donations will come close to the five hundred-dollar mark.

WANTED FOR Dakota Max Diamond D. M. Ranch and Big Overland Wagon Show

Advance Agent who can handle brush, Wild West Performers, Circus Performers, Calliope Players, Musicians, Boss Hostler, Cooks, Boss Canvasman and Workmen 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.**

INDOOR WINTER FESTIVAL AND BAZAAR

SHOWING TWO TOWNS WEEKLY.
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 Musicians to strengthen Band; also Singers and Entertainers, etc. Wire, don't write. **E. J. McARDELL, Plainview, Minn.**

MONDAY JUBILEE NOV. 24

ENTERTAINMENT AND BALL

TO BE GIVEN BY NEW YORK CLUB No. 2

SHOWMEN'S LEAGUE OF AMERICA

IN AID OF THEIR CHARITY FUND. AN UP-TO-DATE ENTERTAINMENT WILL BE PRESENTED, STARTING AT 8 O'CLOCK, FOLLOWED BY

A SCINTILLATING GRAND MARCH and **BALL** ADMISSION: \$2.00 PER PERSON

JOLLITY AND GOOD FELLOWSHIP WILL PREVAIL—DON'T FORGET THE TIME AND PLACE

AMSTERDAM OPERA HOUSE West 44th St. and 9th Ave. **NOVEMBER 24**

COMMITTEE ON ARRANGEMENTS: Chairman, HARRY WITT; H. F. McGARVIE, ELMER J. WALTERS, EDWARD C. WHITE, JOS. G. FERARI, RALPH FINNEY, WM. J. HILLIAR, ELWOOD JOHNSON, J. J. CARR, JOHN E. WALLACE, CLYD. HIPPLE, JOHN P. MARTIN.

Address all communications to **EDWARD C. WHITE, Sec'y, 1425 Broadway, New York**

WANTED FOR 3RD WANTED FOR 3RD
INDOOR CARNIVAL

UNDER THE DIRECTION

Akron Lodge No. 62, Loyal Order of Moose

THE RUBBER CITY. 200,000 PEOPLE. EVERYBODY MAKING MONEY. NO SHUT DOWN IN FACTORIES.

ASSURED ATTENDANCE OF 25,000 PEOPLE.

Wanted all kinds of Wheels. Free Acts that can work from stage. Freaks, 10-in-1, Athletic Show. Flat price on all stores. Season tickets being sold. 5,000 members.

DEC. 6, 7, 8, 9, 10, 11, 12, 13, 14
2 SATURDAYS, 2 SUNDAYS

Dolls, Cupids, Ham, Bacon sold. X on everything. Pay in before you open. Nothing but legitimate stores considered. Size, 5x8, 5x12. You fellows with P. C. cages and strong arm stuff, don't bother me.

Address **BILL WILSON, Director,**
MOOSE CLUB, AKRON, OHIO.

THE FASHION PLATE BAZAAR
—AND—
WINTER FESTIVAL SHOWS

All Concessions, Shows and People engaged report at Saint James Hotel, Ironwood, Mich., on Friday, October 31. Have all baggage checked to and all express shipped to Bessemer, Mich.

CONCESSIONAIRES

I congratulate those of you who have grasped the opportunity of joining us, and can safely promise you the biggest fifteen weeks' work of your life. I can place three more concessions. Wire what you have.

MUSICIANS—Want Piano Leader, Saxophone, Trap Drummer who has full line of traps, Clarinet, Trombone and Cornet. Salary \$30 per week. Address all correspondence:

THE FASHION PLATE BAZAAR,
Saint James Hotel, Ironwood, Mich.

Duke's Exposition Shows
Want Merry-Go-Round

Must be up Monday night. Join Dalton, Georgia, week November 3d. Also one more feature show. Concessions of all kinds. Show out all winter. Playing best spots. Address **T. A. STOCKWELL, Grand Hotel, Chattanooga, Tenn.,** week October 27th.

Wanted Wanted

—FOR—

C. A. WORTHAM WORLD'S GREATEST EXPOSITION COMPANY

The Most Wonderful Carnival in the World

Wagon Builders, Painters and any brand new idea. I will furnish the money to build any new, first-class attraction. Jack Rhodes, wire me. Address Waco, Texas.

WANTED FOR RHODA ROYAL CIRCUS

Live Pit Show Manager; Waterman, wire. Want Double Traps, Japanese Troupe, Clowns, Comedy Brass; Bolte-Weyer Light Man, Candy Butchers and Billposter. Long season. Address **RHODA ROYAL, Manager, Lancaster, Oct. 30th; Kershaw, 31st; St. Matthew, Nov. 1st; Branchville, 3d; Bamberg, 4th; all South Carolina.**

MENTION US, PLEASE—THE BILLBOARD.

WANTED WANTED
SOUTHERN EXPOSITION SHOWS

GOOD PROPOSITION FOR 10-IN-1

Will finance same for real showman or any other show that doesn't conflict. Hawaiian Musicians for Hawaiian Village, wire Peggy Parsons.

CONCESSIONS—All open except Cook House. Gift save stamps. Help in all departments. Top salary. Want Freaks for Winter Store Show in best spot in South. Fire Eaters, Fat People, Midgets, Sword Swallowers. Delno Fritz, write. Or any other attraction for Store Room Show. Albert Hayes, write. **W. A. STRODE, Gen. Mgr., Dadeville, Ala.,** under Business Men, week Oct. 27; then Mississippi Delta. P. S.—Cabaret Dancers, wire Joe Sault.

MAKE \$10-\$25 DAILY—

COST YOU \$5.00. YOUR PROFIT \$40.



Every owner wants his gold initials on side door of automobile; applied while waiting; your profit \$1.38 on a sale of \$1.50, or sell him a set that he can apply his own monogram.

OUR \$5.00 OUTFIT comes in a handsome black display case, just like illustration. It contains 200 Gold Initial Transfer Letters, our most popular style, or your choice. Twenty-five bottles of Transfer Cement, twenty-five small Camel's Hair Brushes, twenty-five Envelopes, with printed directions for applying letters or in which to in-lose same, four sets of Gold Borders, large bottle of Transfer Cement with brush attached to cork, small pieces of black cardboard to transfer letters on when demonstrating large Display Circulars with letters printed on in gold and colors, free Sample Letters. Write for General Agency, our Special Offers and Free Samples. Guaranteed as represented or money refunded.

TRANSFER MONOGRAM SUPPLY CO., Gummarsall Bldg., Market St., Newark, New Jersey.

WANTED—PONY ACT. ONE TO EIGHT PONIES

ALSO PONIES—POISING, LEAPING, RIDING AND TRICK DOGS. Will lease or will buy. Must be first-class. The best only wanted. CAN PLACE two good men to present a society circus for my two new shows that will tour over my old routes. WANT first-class Animal Men. Only those that can be kind to pets will be employed. Write, stating full particulars. ALSO WANT JINGLERS, CLowns THAT DO PANTOMIME COMEDY IN ANIMALS, SINGERS. Send photographs; they will be returned. No telegrams. Call personally if convenient. **GEO. E. ROBERTS, Panhandle's Headquarters, 2924 and 2922 N. Fairhill St., Philadelphia, Pa.** Phone, Diamond 37.

DOLLS DOLLS DOLLS

DOLLS DOLLS

↓ **THE P. D. Q. LINE** ↓
(Price—Delivery—Quality)

14-INCH DOLL, Movable Arms, \$25.00 Per 100	14-INCH SALUTE DOLL, \$25.00 Per 100
SITTING DOWN DOLL, \$15.00 Per 100	10-INCH SALUTE DOLL, \$12.00 Per 100

SHIPMENT MADE SAME DAY ORDER RECEIVED.
1-3 cash on all orders, balance C. O. D. Sample Set of four prepaid, \$1.50.
WRITE OR WIRE

CENTRAL DOLL & NOVELTY CO., (SALES OFFICE)
641 Division Street **CHICAGO, ILLINOIS**
(FACTORY) 100 North Dearborn Street

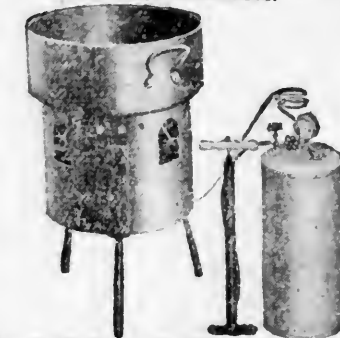
GEM DOUGHNUT MACHINE.



This is the Genuine Gem Doughnut Machine. It is patented and the manufacturers object to its being called by any other name. It makes and drops perfect doughnuts into the cooking oil at the rate of 150 a minute. These delicious Patriotic American cakes cost 13c to 15c per dozen and sell at 40c per dozen.

"TALCO" PORTABLE DOUGHNUT COOKING OUTFIT

DOUGHBOY DOUGHNUTS.



YOU HAVE HEARD OF THE National popularity of DOUGHBOY DOUGHNUTS. It is a sensational business and right now bringing big revenue all over the country. Operators tell us that \$25.00 to \$75.00 net daily profits is only average work with them.

"TALCO" PORTABLE DOUGHNUT COOKING OUTFIT.....\$75.00
"TALCO" Portable Gasoline Stove (as illustrated), complete with large Doughnut Kettles, lift-out Grate and Mixing Bowl.....\$2.50
"TALCO" Gas Stove, same size and equipment.....\$7.50
Write for complete Circulars. TALBOT MFG. CO., 1325 Chestnut Street, St. Louis, Missouri.

AGENTS, SALESMEN, CANVASSERS

Here is the greatest house to house canvassing proposition on the market,

The Easy Serve Can Spout

Made of solid aluminum, with noncorroding blade. Brand new. Simply great for opening and serving cans of evaporated milk and hundreds of liquids now put up in cans. Every woman will want one or more. So easy to demonstrate. Quick sales—big profits. Put up on attractive display cards.

LOEB-STRONGSON CORPORATION
331 West Broadway, NEW YORK CITY.

MUSICIANS WITH TRADES TO LOCATE AT ONCE

In live city of 7,500, and booming. First-class band, with paid rehearsals and concerts, ten months in the year. Men with the following trades: BARBERS, PLUMBERS, TAILORS, TINNERS, BAKERS, AUTO MECHANICS, CIGAR MAKERS, GRANITE CUTTERS, BOOKBINDERS, PAPER MILL EMPLOYEES, TRUCK DRIVERS, ETC., on the following instruments: Cornet, Clarinet, Silex Trombone, Melophone or French Horn, Bib Bass, Harmonica and one (One) Two Bands, and playing big stuff. No amateurs unless good. Military organizations. 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

\$6,000 WILL BE SPENT FOR ENTERTAINMENT AND DECORATIONS.
ALL ENTERTAINMENT FREE TO EVERY ONE.
TWO BANDS, THREE ORCHESTRAS, FREE PICTURE AND VAUDEVILLE SHOWS.
ALSO WANT TO BOOK BALLROOM AND FREE ACTS. Babe Liedman, if at liberty, wire.
GIVEN UNDER THE AUSPICES OF THE SPENCER COMMERCIAL CLUB AND POST NO. 1, AMERICAN LEGION.

NO CONCESSIONS SOLD TO COLORED PEOPLE OR GYPSIES.
M. E. BACON, Secretary Spencer Commercial Club, Spencer, Iowa.

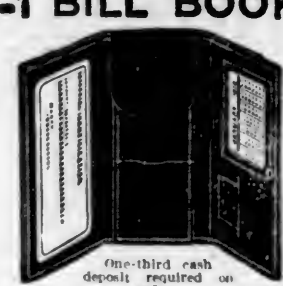
WANTED FOR

MAMMOTH PEACE AND VICTORY CELEBRATION
6100 PAGE AVE., ST. LOUIS, MO.
OCTOBER 29TH TO NOVEMBER 11, INC.

Merry-Go-Round, Ferris Wheel or any other good Rides. Concessions of all kinds. Can also place two or three moral Shows. This is a good spot for big money. Wheels permitted. Address
W. A. ROSEY, 6100 Page Avenue, ST. LOUIS, MO.

WORTHAM'S WORLD'S BEST SHOWS

Boys! Back Again at the Old Time Prices
7-1 BILL BOOKS



One-third cash deposit required on orders.

No. 6—Made of Auto Leather,	\$21.50 Gross
No. 14—Made of Genuine Leather,	\$25.50 Gross
No. 56—Made of Tan or Black Alligator Leather,	\$30.00 Gross

Nicely creased and finished for immediate delivery. Sample, 25c.

N. GOLDSMITH & BROS.,
160 North Wells Street, CHICAGO, ILL.

DOES 800 PER CENT PROFIT SOUND GOOD?

This is What You Make With Our
DECALCOMANIA TRANSFER INITIAL LETTERS and MONOGRAMS

Write today for particulars and samples. Cost you nothing.

NO LICENSE EXPERIENCE FAKE

You can travel wherever you like, we will ship you goods.
Designs, Gold, Black Edge, 20 Other Designs. Colors and Sizes.

AGENTS, SALESMEN—In fact, anyone can make honest money, can do it with our goods. Every automobile owner wants his initials on his car. You apply them while he waits, charging 25c per letter, three letters on each side of his car; 8 Initial letters in all cost him \$1.50; you make \$1.38 profit. He could not get this work if he paid \$5; then again no sign painter could give him as nice a job as you could do without experience in 15 minutes.

Transfer Monogram Supply Co.
Gumersall Building, 197 Market St., NEWARK, N. J.

HAGER HAS HIS BEST SEASON

Never in his career has O. K. Hager had a better season than this year with his motor-drome, with the Greater Sheesley Shows, the drome being managed by H. D. (Doc) Morris. "The outfit 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 entire performance on a perpendicular wall. Four real riders: Olive Hager, Albia Hager, Hartley Schneck and myself, featuring Olive. I have just received from the Tangley Mfg. Co. a \$2,000 made to order automobile collapse mounted on a motor truck, which is used for street work and hill. Mrs. O. K. Hager is secretary-treasurer; Hartley Schneck, superintendent; Mrs. Schneck and Mrs. O. K. Hager, tickets, and six working men. The Sheesley Show fair route has far exceeded expectations, and we have broken all previous records for gross business at every fair played. The 'Doctor' is now negotiating a deal to take the drome to Havana, Cuba, for the mid-winter."

LOU D. LYNN RE-ENGAGED

Lou D. Lynn has been re-engaged as general agent of Smith's Greater United Shows for next season. He completed his duties with the show this year at Charleston, W. Va., and has gone to Boston, Mass., where he has connected with a cigar company as salesman for the winter. Six towns were dropped and the committees were entirely satisfied after they were notified," writes Lynn. "During my brief connection with Mr. K. E. Smith I was treated in a royal manner."

LEVITT TO HAVE OWN SHOW

New York, Oct. 25.—It is authoritatively stated on Broadway today that Victor D. Levitt, now with the Bernarini Exposition Shows on the Pacific Coast, will launch his own carnival organization for season 1920. Mr. Levitt is expected in New York by Christmas time to perfect his present plans.

COOK CIRCUS ON TRUCKS

Trenton, N. J., Oct. 25.—D. Clinton Cook, owner of the Cook Bros. Circus, which closed its season recently at Newark, Del., states that the show next spring will be transported by motor trucks, and will be larger than in previous years. The Cook Circus started out last spring as a railroad show, and the mode of travel was later changed to wagons. The 1919 season, Mr. Cook said, was a successful one. The show is in winter quarters on the Bveritt property on East Front street here.

HENDERSHOT HELD FOR TRIAL

Boise, Id., Oct. 25.—O. P. Hendershot, secretary 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 8 at a Boise hospital.

ONE THOUSAND DOLLARS REWARD

If this is not the greatest money-making house-to-house proposition, N. G. LAUNDRY TABLETS wash clothes in ten minutes without rubbing. Contains no Lime, Lye, Paraffin, Wax or other flammable chemical, and cannot possibly injure the clothes or hands. Nothing 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 every package you buy and guarantee the sale of same. Just leave the sample with the housewife and when you call again she is eagerly waiting to become your steady customer. Secure territorial rights at once, or you will regret it. A one-cent postal brings sample and full particulars. FAIRCHILD-MOON MFG. CO., 1409 Jackson Blvd., Chicago, Illinois.

FEMALE PHOTOS Bathing Girls, Art Models, Girls with beautiful forms 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.

"DICKMAN" SHOOTING GALLERIES



BEST ON EARTH. PRICES RIGHT.
Send for Catalogue.
JOHN T. DICKMAN CO., INC.
245 S. Main Street, Los Angeles, Cal.

MEMPHIS BRANCH

Open for Business




Regular Velvet Finish, 35c.
Bisque (2nds), to order, 25c.

With new improved facilities we are now turning out a line of Dolls of finer quality than ever.

CAWOOD NOVELTY MFG. CO.,
149 W. Mallory Ave., Memphis, Tenn.

PAINT AND REPAIR UP

your Carrousel and Merry-Go-Rounds now. Prices right. J. W. MILLHAM, 30 Young St., Tonawanda, New York.

ASTROLOGY—Stars Tell Life's Story
Send birthdate and dime for trial reading. HEDDY, 810 E. 53th, Suite 54, Chicago.

WANTED—A strictly "AA" inlitterer; salary, \$30.00 per week. Don't answer unless you can come immediately; railroad fare NOT advanced. Give reference. THE BUGG SYSTEM, Newark, Ohio.

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.

\$9.00
Per Doz.

MR. CONCESSIONAIRE

Get next to yourself and use my dressed hair doll. This hair doll is getting a real play. Try a sample dozen and you will reorder.

REAL HAIR

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



\$9.00 Per Dozen
\$100.00 Per Gross

A. KOSS

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

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

3-PIECE CREPE PAPER DRESSES, \$6.00 PER 100; \$55.00 PER 1,000.

\$100.00
Per Gross

REAL HAIR

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

Sample Dozen,
Prepaid, \$3.50
Gross Lots, \$36.00

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

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



MANICURE SETS

FRENCH IVORY AND PEARL

15, 17, 18 AND 21 PIECES.

SATIN, VELVET OR PLUSH LINED

FLASHY GOODS

BIG VALUES
QUICK DELIVERIES

ALSO AN ASSORTMENT OF SMALLER SETS.

We manufacture Leather Billfolds, Purses and Novelties.

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465-467 BROOME STREET, NEW YORK CITY.



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That He Opens a String of BAZAARS in Armories

starting in one of New England's best spots, thirty miles from New York, November 8th, and continuing throughout the winter. Also that the American Exposition Shows opens the 1920 season early in April in Connecticut. If you have Rides, Shows, Wheels, Grind Stores, Wrestling Show, Palmistry or Vaudeville Acts, or any attraction I can use indoors or for 1920 outdoors, get in touch with me immediately. Can place Girls for Concessions. **K. F. KETCHUM, 1431 Broadway, Room 304, New York, N. Y. Phone Bryant 3129.**

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WANTED--For High-Class SIDE SHOW

Glass Blower, Tattoo Man, Sword Swallower, or anyone suitable for Ten-in-One. None but real workers need apply here. Out all winter. Sure salary. **B. N. GIBSON, Wallack & Jackson Shows, Friar Point, Miss., week Oct. 27th.**

THE DREAM SONG

(Continued from page 31)

The daughter departs from her London home to her future abode in Paris, avowedly choosing domestic life to an operatic career.

A combination of amateurish acting, a tiny stage in a small theater, and orchestra of three, a cast of seven, an awkward story, unimportant music by a fine composer, and lack of attention to detail, are severe handicaps to overcome.

Capit. Edward Foster, as the "has-been" tenor, proved to be the most capable of the cast; Fernie Ross, as "Friendly Enemies" memory, proved a good mother character, and Herbert Wilke, as the impresario, created a favorable impression.

The other members of the cast stepped out of their "character" to put the comedy lines over. Miss Owen and Mr. Christie got tangled up in the curtain while receiving flowers after the second act, and countless other earmarks of the amateur professional were visible thruout.

Victor Herbert's name supplied the chief item of interest in connection with the play, but the musical requirements and the fulfillment hardly merit the association of his name with the venture.

COMMENTS:

Percy Hammond, in Tribune: "In the frequently amateurish acting that of Capt. Edward Foster, who impersonated a tenor celebrity, shone like a good deed."

Ashton Stevens, in Herald-Examiner: "To his reporter Miss Owen was a scared cantata-wably, undecided, amateur. Thus a weak little drama found its weakest interpretation in its strong part—a drama the Mary Garden herself would have a hard time galvanizing into flesh and blood."

Charles Collins, in Post: "Play extremely conversational. Until effective bit of reconciliation by song at end, author does not create a successful scene with the stuff of the theater behind it. Stage small. I suspect there is some good acting in this performance, but being out of focus it does not register."

THE LITTLE WHOPPER

"THE LITTLE WHOPPER"—A musical comedy in two acts. Book by Otto A. Harbach and music by Rudolf Friml. Lyrics by Bilde Dudley and Otto Harbach. Book staged by Oscar Eagle; musical numbers by Bert...

THE CAST:

- Joan MacGregor... Mildred Richardson
Miss Granville... Nellie-Graham-Dent
Kitty Wentworth... Vivienne Segal
George Emmett... Sydney Grant
John Harding... Harry C. Browne
Harry Hayward... Albert Olier
James Martin... Sidney Hall
Oliver Butts... W. J. Ferguson
William and Robert... Wilton Stevens
Judge MacGregor... David Torrance
Mrs. MacGregor... Lucie Lathlum
Frances... Lottie Williams
Twenty... Rose Wilton
Tony... May Wilton
Jack Lodge... Edward Tierney
Edmond Penfield... Louis Combs
Fred Hood... Fernie Prevost

"The Little Whopper" is a clean, classy show of quite exceptional quality. Its tuneful, catchy music, altho slightly reminiscent, is delightful. The lyrics are snappy and clever. The book furnishes suitably plausible material.

Vivien Segal has developed artistically since her appearance in the "Blue Paradise," a few years ago. She can sing and with her natural acting is considerably above the average, and besides has an attractive personality.

CIRCUS MEN CARNIVAL MEN

? WHAT ARE YOU GOING TO DO THIS WINTER ?

Why Not Sell the Most Sensational Book on the War Gold and Blue Stars

Dedicated to help the wounded, get a square deal for the soldiers, with six months' pay, and ERECT MEMORIALS FOR THE FALLEN. Also 30 Pages—Incomparable. Comics, Tragedy, Fun, Thrilling Pictures and Stories by Wounded Soldiers. 64 Pages, 50,000 Words, 200 Illustrations. POSITIVELY THE GREATEST WAR BOOK PUBLISHED.

Colorado sheetwriter ordered 10,000, Ohioan 8,000, Texan 7,500, New Yorker cleared \$3,000 four months. Make \$10.00 to \$100.00 a day working for six months' pay. DROP DEAD ONES AND GET ON THE BAND WAGON.

7 cents each, any quantity. Sets 25 cents. Samples free. Yearly Subscription, Receipts, 30 cents each. Receipts furnished. Engraved Certificates with each. Special Credentials GO TO IT. GET WISE. ORGANIZE A CREW OF YOUR OWN. GO TO IT. UNION ASSOCIATED PRESS (Inc. 1894), 209 Canal St., NEW YORK.

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A lively circular swing, regular with amusement patrons of all ages. Has 12 cars, with capacity 21 persons a trip. (Can give 13 complete rides per hour. Daily income of \$350.00 possible. Very low operating expense. Ride is equipped with brand new 7 1/2-h. p. Westinghouse Motor (3-phase, 3-wire, 440-volt, 60-cycle) with controller. Will sell either with or without motor.

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A dandy "walk-in" show and unique exhibition, depicting the inner dens and dives of Frisco's old Oriental section. Nothing offensive to good taste. State and municipal authorities have held that it has distinct moral, educational and historical value.

PRICES QUOTED ON APPLICATION. ADDRESS GENERAL MANAGER Lakeside Park, P. O. Box 476, Denver, Colorado

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WANT FOR WINTER TOUR

Jumping Horse Carrousal, 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.

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No. 152AF—Men's Dressing, Gross... 14.90
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is booking up Fair Acts for next season. Play or pay contracts. Ten good weeks' work. All Fair Attractions send full particulars, salary and photos. Also booking Toronto Exposition. Now booking Vaudeville Theatres. ONTARIO BOOKING OFFICE, 36 Yonge Street Arcade, Toronto, Canada.

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week October 27th, then Vandalia, clean Concessions and Shows. Come on. Too late to write. CARL A. JANETT.

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Four seasons with Barnum & Bailey Circus. Just finished twelve weeks' Fairs with Mr. Caruthers. Open dates November 3d to 25th. Fairs wanting Novelty Act, please wire. CHAS. PALDREN. This week, Blakely Fair, Blakely, Ga.

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High-class Oriental and Art Dancers, Spanish and Novelty Dancers of all types and nations. Seven more weeks in U. S. A. before sailing for Sunny Cuba. Act quick. Tell all in first letter and do it now. Tickets if I know you. Write wire or phone to BABA DELGARIAN, Garden of Allah, World at Home, Week Oct 27, Mobile, Ala.; week Nov. 3, Montgomery, Ala.; week Nov. 10, Augusta, Ga.

CIRCUS PROPERTY FOR SALE

10 lengths Blue, six high; 7 lengths Reserved, five high; 100 ft. Top, 10 ft. middle piece, complete, wall poles and rinding, lights (Milburn), and curtains for seats. Dressing Room Top, 25x30; Main Entrance, 25x25; Side Show Top, 50x50, complete with poles, rickshaws, platforms, cover, banner poles and ropes. Ticket Boxes and Offices, Polo Wagon, Stake-bait Wagon and lots of other show property. Two Big Bears for Carnival Animal Show, wired for lights. Check for cash. GEO. A. MANCHESTER, Hotel Johnson, Williamsville, Connecticut.

excellently and is so wholesomely handsome that he is good to look upon. Mildred Richardson is graceful and pretty. Sydney Grant in a straight role is good. The Wilton Stevens are funny. Lottie Lathlum lent a certain air of propriety to the ludicrous situation.

It is a rare treat indeed to witness the performance given by W. J. Ferguson, a veteran actor, in the role of the old servant. Nellie-Graham-Dent was funny as Miss Granville. The cast was competent. The piece is attractively staged.—MARIE LENNARDS.

EXCERPTS OF NEW YORK DAILIES

Eve. Post: "Those looking for a bright, clean play with good music had better look up 'The Little Whopper.'"

Telegraph: "'The Little Whopper' is a hit." Sun: "Chorus of comedy in 'The Little Whopper.'"

Eve. World: "'The Little Whopper' is elaborately staged and has a chorus of pretty vivacious girls."

Mail: "The play is tastefully staged, competently 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."

George Hassell will head the cast of "Good Morning Judge," on tour.

Ursula O'Hare, a Boston society girl, has joined the cast of "Hitchy-Koo 1910."

"The Passing Show of 1913" opened in Indianapolis and will remain on tour until July.

Abraham Levy is forming another company of "The Little Whopper" to play cities in the West.

G. M. Anderson's revue, "Frolivities of 1910," had its premiere at the Shubert Majestic, Providence, October 21.

Otto Harbach has started on the writing of the book for the piece which Abraham Levy will star Vivienne Segal next season.

"Betsy Be Good," by Harry B. Smith and Hugo Reisenfeld, had its premiere at Stamford, Conn., Monday night, October 20.

Mignon Reed made her debut in the role of "Mignon" in "Nothing But Love" at the Lyric 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 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 Hubbell and book by Guy Hardy, is now in rehearsal under the direction of R. H. Burnside and will be presented soon in New York. Valli Valli has been engaged for the title role.

UP IN THE CLOUDS... ONE CENT TO TEN CENTS FLY UP IN THE CLOUDS... Includes illustrations of a man flying a kite and a man climbing a ladder.

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ALL-AMERICAN MUSICIANS

BILLY KOPLIN

Clown,
and His Pad Dog

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in a big bite of comedy.
On the Hip Track.

MAMALUKE ARABS

In their terrific feats of tumbling and pyramid building these genuine Sons of the Desert challenge the world in unmatched skill, agility and strength

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Piedad Morales, youngest wire walker in the business.
Spanish wire.

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CONSHA—Foot Slide. Only girl presenting this slide.

Booked solid with Santos & Artigas.

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AUSTIN KING
EARL
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Re-Engaged for 1920

FLOYD ED
SHORT RAYMOND

Two of the Famous Forty Funnies.
COUNT 'EM.

ADDITIONAL ROUTES

(Received Too Late for Classification—See Regular Routes, page 54)

Allen, Tom W., Shows: Pittsburg, Tex., 27-Nov. 1.
Benson, James M., Shows: Farmville, N. C., 27-Nov. 1.
Blue Grass Amusement Co., H. R. Creager, mgr.: Lithonia, Ga., 27-Nov. 1.
Bostwick Players: Waldo, Ark., 27-Nov. 1.
Brown & Dyer Shows: (CORRECTION) Charleston, S. C., 27-Nov. 1.
Chase, Ted F.: Neshoba, Tenn., 27-Nov. 1.
Clark, M. I., & Sons Shows: Lanett, Ala., 30; Lafayette Nov. 1; Campbell 3.
Cole Bros. Shows: Beloit, Miss., 29; Leland 30; Arvada 31; Rolling Fork Nov. 1; Louise 3.
Commercial Shows, Louis Henne, Jr., mgr.: Enfield, Tex., 27-Nov. 1.
Corey Greater Shows, E. S. Corey, mgr.: Portsmouth, Va., 27-Nov. 7.
Cushman & Sallen Shows: Weston, Mo., 27-Nov. 1.
Dandy Dyle Shows, G. W. Gregory, mgr.: Paulsboro, Va., 27-Nov. 1; season ends.
Davis, Bert, Show: Canyon, Tex., 27-Nov. 1.
Earl & July (Temple) Geneva, N. Y., 30-Nov. 1.
Faring Amusement Co., Mrs. Otto F. Ehring, mgr.: Bonoke, Va., 27-Nov. 1; Winston Salem, N. C., 3-8.
Prisco Expo. Shows: Rayville, La., 27-Nov. 1.
Giersdorf Musical Co.: Belleville, Kan., 29; Washington 30; Frankfort 31-Nov. 1; Blue Rapids 3; Concordia 4-5.
Gray, Hor., Shows: Red Bay, Ala., 27-Nov. 1.
Great American Shows: Dublin, Ga., 27-Nov. 1.
Great Southwestern Shows: Crawford, Ga., 27-Nov. 1.
Hagenbeck-Wallace Circus: (ADDITIONAL) McCumb, Miss., 3; Brookhaven 4; Yazoo City 5; Greenwood 6; Clarkdale 7; Greenville 8; Hamilton, Fla.; Union City, Tenn., 27-Nov. 1.
Hamilton, Hamilton: Ft. Smith, Ark., 28-30; Newport 30-Nov. 3.
Heinz Bros. Shows: Cushing, Ok., 27-Nov. 1.
Holtcamp & Richards Shows: Walnut Ridge, Ark., 27-Nov. 1.
Horswood's Singing Orchestra: Dallas, Tex., 27-Nov. 1.
Jean & Jacques (Doll) Wilkes-Barre, Pa., 30-Nov. 1; (Palace) Hartford, Conn., 3-5.
Joyland Expo. Shows: Simon Krause, mgr.: Lynchburg, Va., 27-Nov. 1; Petersburg 3-8.

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MIDGETS, FAT PEOPLE, FREAKS, HUMAN ODDITIES, suitable for PLATFOUR SHOW. Salary or percentage. VAUDEVILLE or MUSICAL COMEDY PEOPLE. Have complete outfit for both shows. ATHLETIC PEOPLE, Boxers and Wrestlers. Complete outfit, on 50-50 basis. WILL BOOK WHIP, AUTODROME, SILSDROME, OVER THE FALLS, WILD WEST and DOG AND PONY SHOW.

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Address J. T. PINFOLD, Manager, Baxley, Ga., Fair; Lyons, Ga., Fair, week Nov. 3; Abbeville, Ga., Tri-County Street Fair, week November 10; Augusta, Ga., on streets, Eika's Celebration, week Nov. 17.

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Kelley, Thomas P. (Armory) Sparta, Wis., 27-Nov. 1.
Kilue, Johnny J., Shows: Lodi, N. J., 27-Nov. 1.
Krause Greater Shows: (CORRECTION) Columbia, S. C., 27-Nov. 1.
Leggett, C. R., Shows: Oil City, La., 27-Nov. 1.
Lewis, H., Amusement Co.: Glenmore, La., 27-Nov. 1.
Long's, Guy E., Comedians: Paris, Tex., 27-Nov. 1.
Loos & DeKreko Show: Beeville, Texas, 27-Nov. 1; Cuero 3-8.
Lyle & Virginia (Grand) St. Louis, Mo., 27-Nov. 1.
McFarlands, The (Cross Keys) Philadelphia 3-5; (Broadway) Philadelphia 6-8.
McGregor, Donald, Shows: Oilton, Ok., 27-Nov. 1.
Moore's, E. C., I. S. Expo. Shows: Chelton, Pa., 27-Nov. 1.
O'Brien's, Nell, Minstrels, Oscar F. Holze, mgr.: St. Louis, Mo., 26-Nov. 1; Belleville, Ill., 2; Louisville, Ky., 3-5; Huntington, W. Va., 6-8.
Rice & Dorman Shows: San Angelo, Tex., 27-Nov. 1; Ballinger 3-8.
Sells-Floto (Clems): Tuscaloosa, Ala., 29; Birmingham 30; Atlanta, Ga., 31-Nov. 1; Montgomery, Ala., 3.
Shaffer's, Al, E. S. and Girls: Pensacola, Fla., 27-Nov. 1; Mobile, Ala., 3-8.
Sibley Superb Shows: Edenton, N. C., 27-Nov. 1.
Tolbert Show: Hartford, Ala., 27-Nov. 1.
Valentine, Bob & Peggy (Keith) Portland, Me. Vocal Bros. Shows: (CORRECTION) Magnolia, Miss., 27-Nov. 1.
Wallace & Jackson Shows: Priors Point, Miss., 27-Nov. 1.
Wonderland Shows: Crowley, La., 27-Nov. 1.
World's Fair Shows: Vicksburg, Miss., 27-Nov. 1.
Zarra's Shows: Lawrenceville, Va., 27-Nov. 1.
Zeldman & Polite Shows: Charlotte, N. C., 27-Nov. 1.

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Will buy three more 60-foot Flats, one Sleeper and Stateroom Car. Address this week, Covington, Tenn.; next week, Memphis, Tenn.
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1919 — NOVEMBER 22-29 — 1919

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GENERAL AGENT**

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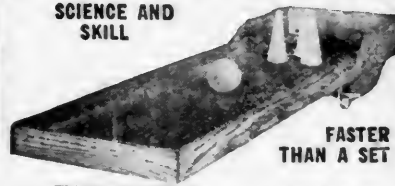
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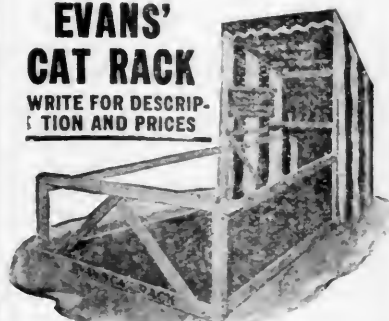
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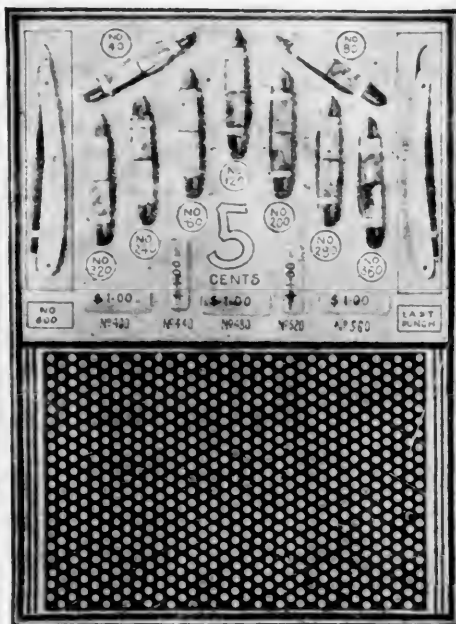
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