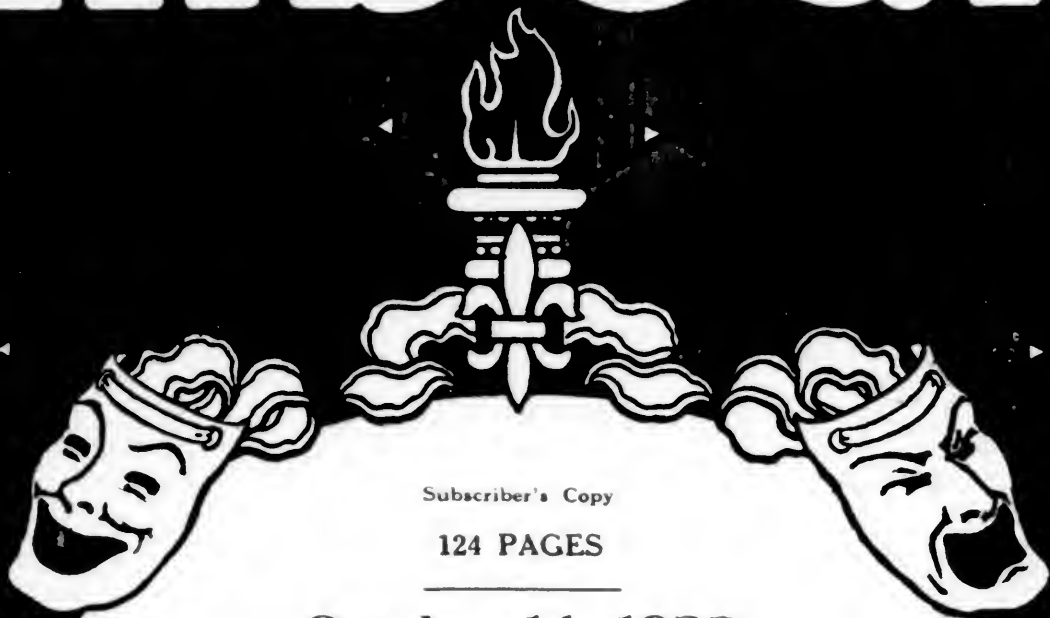


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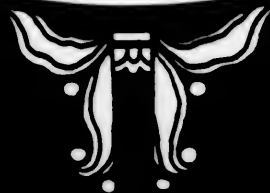
October 14, 1922

## TICKET SPECULATORS AND PRICE-JUGGLING

By DONALD MACKENZIE

An Ed Randall Cartoon in This Issue

(Printed in U. S. A.)



A Weekly  
Theatrical Digest  
and  
Review of the Show World

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A "CRACKER-JACK" 21-PREMIUM ASSORTMENT with a fine lot of high-grade articles, such as Eastman Camera, Men's Jeweled Watch, Desk Clock, Safety Razor, Traveling Brush Outfits, etc., etc., all mounted on beautiful Velvet Display Pad, complete with a 1,000-Hole Fortune Telling Salesboard.

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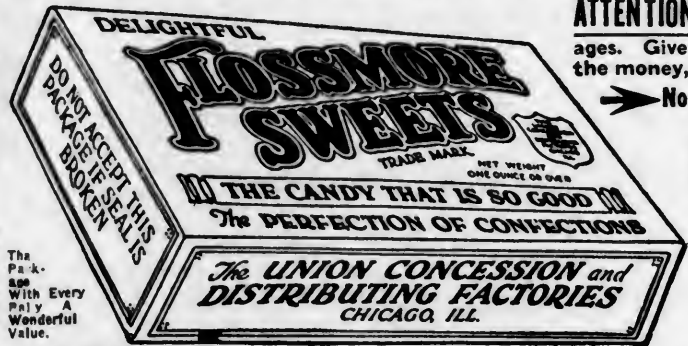
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Organized Colored Minstrel Show, one or two cars, or will buy Minstrel Show Property, long Railroad Car and Minstrel Wardrobe. Property must be first-class. Answer quick.

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Burlesque Stock enlarging company. Mail latest photos, advising lowest salary. No misrepresentation, which would waste time. Norton Dennis and Gibson, wire in, also Tom Willard. ARTHUR LANNING, Wire or phone immediately.

STAR THEATRE, Cleveland, Ohio.

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L. H.—Leads, Heavies or anything cast. Age, 36; weight, 160; height, 5 ft., 9 in. Experienced. Can also direct. ADELINE—General Business and Piano. Proficient in both lines. Age, 28; weight, 135; height, 5 ft., 7 in. Address Box 596, Colorado, Texas.

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One who knows how to handle the front of house, make contracts and newspaper publicity. Boozers and chasers lay off. State age, who you have been with and experience. Address CHAS. KRAMER, Mgr., Marguerite Bryant Players, Globe Theatre, Washington, Pa.

## Wanted for the Manhattan Players

THE BEST PEOPLE IN REPERTOIRE. Wardrobe and ability absolutely essential. PAUL HILLIS, Manager, week October 9th, Milton, Pa.; week October 16th, Towanda, Pa.

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Our Price Is Only **\$44.00** a 1,000. { We Pay All Express Charges } **THE BEST**

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We went into the business to sell the best 10-Cent Prize Candy Package in the world. We have produced the goods, as hundreds and hundreds of our customers will attest. They prove this fact by the large amount of "repeat" orders we receive each day. We have not been requested to make a "refund" yet, altho that is still our standing offer. All packages are put up in Cartons of 250 each. Order as many as your needs require. The price is the same. Our object is to get your business, and, once we get your first order, we know you will repeat. A deposit of \$10.00 is required on all orders.

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We Can Save You Money.  
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SPECIAL RATES BY THE WEEK.  
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Swell, large size, Two-Headed Baby Girl, 16 in. high, exhibited in 7x18 in. museum jar, and lots of other Mummified Freaks. List for stamp. **THE NELSON SUPPLY HOUSE, 514 E. 4th St., So. Boston, Mass.**

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B. & O. Will troupe or locate. State all. Address 240 1/2 N. Noble St., Indianapolis, Indiana.

**AT LIBERTY** An experienced Cellist, after October 15. Was located three years in one movie theatre orchestra, and has had ten years' experience in legitimate and vaudeville houses. Member of A. F. of M. Address **CELLIST, 47 Liberty St., So. Norfolk, Va. P. S.—Double on Trombone.**

**A-1 Baritone At Liberty**  
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**MISKEL and MAY**  
WILL BE AT LIBERTY OCTOBER 21  
For real Med. or Rep. Show.  
4184 Meffitt Avenue. **ST. LOUIS, MO.**

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Will troupe or locate. State all. Address **C. E. MCKINNEY, 423 Bellvue Apts., Dayton, O.**

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Violinist, with complete library. Leader or side musician. Absolutely competent and experienced. Can furnish excellent Playlist.  
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Must do Singles and Doubles and put on Acts and make them go. CAN USE Musical Acts and Novelty Man that can change strong for one week. Other useful Med. People answer. Show goes South this winter. **LEWIS HENDERSON, Little Falls, Minn., week October 9.**

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Can place Concessions, Shows and Rides to play four Florida Fairs.  
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**WANTED—ADVANCE AGENT FOR CRYSTAL GAZING ATTRACTION**  
To contract and handle general affairs, Indiana territory. Must have ability. References. Per cent or salary. State all and best proposition. No time to lose. Wire or write  
**MANAGER, Box 56, Station E, Columbus, O.**

**EX-TUBA, B. & O.**  
Account show closing. At Liberty for Rep. Show or Dance. Don't ask my lowest. State salary and season. West Tulsa, Okla., this week; then Harper, Kan.  
**BERT POTTER**

**Wanted Quick for All-Star Review Company**  
Fast Irish Comedian, strong enough to feature. Must sing Harmony in Trio, with Wife for Chorus. People with Musical Specialty answer. WANT three more Chorus Girls. Answer by wire. Pay your own. Address **MORRIS H. LUTHER, 116 Niagara St., Buffalo, New York.**

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First-class, for refined Musical Act in Vaudeville. Must be reliable and sober. State salary, age and height. Send photos. Address **R. DORN, General Delivery, October 12, 13, 14, Topeka, Kan.; October 16, 17, 18, Kansas City, Mo.; October 19, 20, 21, 22, St. Louis, Mo.**

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To carry out instructions of Surrogate and to adjust disagreement between executors of Estate of Rudolph Wagner and executors of the Estate of Emanuel Wolff, late officers of the corporation which now operates C. B. Keith's Family Theatre (capacity 1,400), located 300 ft. from one of the busiest corners of Rochester, N. Y. (population over 300,000), the lease, good will, fixtures and all appurtenances of this going business are offered for immediate sale. House is in splendid condition. \$15,000 spent a few months ago on thorough redecorating, re-carpeting, new scenery, new plumbing and lighting fixtures, new ventilating system and heating improvements. For past eleven years under present management, house has successfully played vaudeville and musical comedy stock, with pictures. This is a real opportunity for live showmen who can act quickly and have ample cash or security.

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**THE BILLBOARD**

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Girl Pianists, String and Saxophone Players. Also all kind of Dancers. Year round. Salary what you're worth. Have now two girl companies. Send Photos, full description, what you do first letter.  
**G. DOMINGO, Cincinnati, O. or New York.**

**WANTED MED. PERFORMERS**

Sketch Team. Change for a week. Singles and Doubles. Man must do black in acts. Wire, don't write. **DOC M. J. OOS, Clifton Comedy Co., Walker, Minn., week of October 9.**

**WANTED QUICK A-No. 1 Irish Black Face Jew Comedian**

for our Med. Show. Single Lady also wanted, middle aged lady who is able to work medicine show. State your age. Salary, \$60.00 per week, transportation after joining. Single Man or Woman, 30. Address **Dlt. JAMES, Herderson, Kentucky.**

**DOC FRANKLYN WANTS OLD TIME MEDICAL PERFORMERS**

Novelty and Musical People, Man with Pictures and Machines, Sketch Teams. General Delivery, **St. Paul, Minnesota.**

**WANTED for MED. SHOW**

A-No. 1 Sketch Team. Change strong for week. Those playing piano preferred. Other useful people write or wire. **R. E. WHORRALL, Versailles, Ill.**

**Want Piano Player**

Read, fake and transpose. Useful Medicine People write. This is steady work. Your money any time. **Ed F. WISE, Lakeview, Ohio.**

**WANT PERFORMERS for Medicine Show**

Two-week stands in opera houses. Novelty Single or Team, good Sketch Team or Musical Act. Play all big towns. If you are a tourist or want to be manager, don't come on here. I am fully capable. Wire me here. Join at once. **DICK RAWLEY.**

**WANTED, MED. SHOW PEOPLE**

Piano Player, Black Face Comedian to put on acts. Other useful Med. People write. Tickets if I know you. Others, no. **INDIAN GEORGE, in care Med. Show, Littlefield, Neb., Oct. 9-14; Pleasanton, Neb., Oct. 15-21.**

**WANTED**

Medicine Lecturer, Team that can put on acts. Blackface Comedian that can sing and dance. Novelty Acts. All change for week. Can also use Pianist, male, to double Stage. **BERT TAYLOR, Blair, Wis.**

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Has in Band **PETE PALMER, Victoria Hotel, Oklahoma City, Oklahoma.**



# The Billboard

DECORUM • DIGNITY • DECENCY

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## TO SMOKE OUT THE LOCAL GRAFT FIXER

A Fact Finding Agency To Be Established, Their Names To Be Obtained and Card-Indexed

AND THE BUSINESS THEY ARE IN PROCLAIMED AND FASTENED ON THEM LOCALLY

By Means of Publicity and Circulars Widely Mailed and Distributed in the City or Town They Live In

As many well know, a circus or carnival company, not forgetting fairs, parks and other amusement enterprises, to put the "wheels of the grafting machine" in operation, must "fix" with at least one man residing in the town or city where the show is to appear. This man in turn "fixes" with other local men and is termed the Local Graft Fixer. Nothing but bribes appeal to him; he would frown upon an honest-made dollar.

For the purpose of "smoking out" and running down the Local Graft Fixer, and thereby aiding in putting

the outdoor show business on the highest plane possible, Charles Ringling's Showmen's Bureau will take the initiative and establish a Fact-Finding Agency. Thru this agency the names of the Local Graft Fixers thru-out the country will be obtained and a card index made of them. This done, the next thing will be to proclaim their business and fasten it on them locally, this to be accomplished by publicity in the local newspapers and by the distribution of circulars in the cities or towns in which the Local Graft Fixers reside.

The cities and towns having no Local Graft Fixers are small in number compared with those that have. It is the Local Graft Fixer that is as responsible for grafting circuses and carnivals as the show owners and managers themselves. It is the Local Graft Fixer who, as a rule, remains away from the show, and, if there are complaints, all he says is: "I have not seen anything out of the way." With his elimination there would be little chance of traveling shows operating nefarious games, short-changing, etc.

To aid in making this Fact-Finding Agency as complete and accurate as possible the Bureau solicits the assistance of the owners, managers, advance agents, press representatives, etc., of circuses and carnivals in favor of this move.

Assistance in this clean-up campaign is also invited from prominent people not engaged in show business—people who are influential in their respective localities and desire shows without

### RINGLING-BARNUM WILL PLAY S. C. STATE FAIR

A wire from J. W. Fleming, manager of the South Carolina State Fair, Columbia, S. C., states that he has just closed a contract with the Ringling Bros.-Barnum & Bailey Circus to appear as the big feature of the State Fair October 27.

"We will have a reduced gate admission that day," says Mr. Fleming, "and the circus will also play at a reduced price. We feel certain that we will entertain the largest crowd in our history on that day."

This is the first time for the Ringling-Barnum Circus to show as the feature of a fair.

GEORGE F. DORMAN



Mr. Dorman returns to carnival business next season as manager of the J. George Loos Shows.

## MUNICIPAL OPERA SEASON EXTENDED TO TEN WEEKS

Plans of St. Louis Municipal Theater Association Call for Seventy Performances—Association Elects Officers

St. Louis, Oct. 7.—Following a meeting held in the Hotel Statler yesterday, the Municipal Theater Association

announced that for the summer of 1923 the season will be lengthened two weeks, making ten weeks in all. This decision was reached as a result of the many letters received at the close of the last season from the open air theater fans, urging that the season be lengthened. Because of the annual style show, which is held in the municipal theater in August of each year, it is impossible to extend the summer opera season into August. Hence the plan is to open the 1923 season the last week in May and continue thru the first week in August. Heretofore the season has begun the second week in June and closed the last week of July.

Nelson Cunliff, chairman of the Production Committee of the Theater Association, in commenting on the lengthened season, said:

"The new plans will allow seventy performances instead of the forty-

(Continued on page 111)

## WARFIELD AS SHYLOCK DEC. 21

Will Appear in "The Merchant of Venice" at Lyceum, New York

New York, Oct. 9. — The long-awaited production of Shakespeare's "The Merchant of Venice", with David Warfield as Shylock, will be made by David Belasco at the Lyceum Theater here December 21. The reports of the

(Continued on page 111)

## TEXAS STATE FAIR MAKES FINE START

Attendance Greater Than in Former Years—Splendid Entertainment Program Presented

Dallas, Tex., Oct. 8.—The Texas State Fair opened in a blaze of glory Friday, and to date the attendance has been greater than for the same length of time at any previous fair. According to Secretary W. H. Stratton, the attendance Saturday was 48,386 paid admissions, while today the grounds have been literally jammed, and it is

(Continued on page 113)

(Continued on page 111)

Last Week's Issue of The Billboard Contained 1,167 Classified Ads, Totalling 6,176 Lines, and 710 Display Ads, Totalling 25,275 Lines; 1,877 Ads, Occupying 31,451 Lines in All The Edition of This Issue of The Billboard Is 71,200

## "PASSING SHOW" PROPS AND COSTUMES BURN

### When Baggage Car Catches Fire While Company Is En Route to Newark, O.—Show Will Be Refitted

Newark, O., Oct. 7.—"The Passing Show" was temporarily put out of commission yesterday when en route from Springfield to Newark, when a baggage car containing the company's costumes, properties, music and all personal belongings of the members caught fire and was destroyed.

The fire was discovered when the train was a few miles from Columbus, but had made such headway that nothing could be saved. The loss is many thousands of dollars.

The show was to have played here at the Auditorium Theater, and Mr. Penberg, manager of the theater, refunded to patrons \$4,000, one of the largest advance sales the theater has ever had. The show intact leaves here tonight for New York, where it will be refitted and is expected to reopen at Johnstown, Pa., October 16.

Messrs. Paul Brown and Ralph Davis, of the Interstate Producing Co., made the performers

as comfortable as possible, turning their offices over to them while they were here.

This is the second fire the company has had within a year, the other having occurred between Toronto and Montreal, Canada.

### SPANISH DANCER WITH HITCHY

New York, Oct. 7.—Conchita Piquer, the Spanish singer and dancer, has been engaged to appear in "Hitchy-Koo of 1922", in which Raymond Hitchcock is to star. The show opens at the Century in a few weeks.

### "BILL" HART OUT OF DANGER

Physicians Attending Film Star, Who Was Seriously Ill, Hope for His Speedy Recovery

Los Angeles, Oct. 8.—William S. Hart, motion picture star, who was reported as seriously ill last night, suffering from typhoid fever and complications, is recovering tonight, according to announcement by his physicians who hope for his complete and speedy recovery. Mr. Hart was taken sick October 2 with what was believed to be a severe cold. He grew worse gradually until he lapsed into unconsciousness. In his delirium he struggled with physicians and nurses. His sister, Miss Mary Hart, is in constant attendance at his bedside.

### HEARING ON REDUCED MILEAGE BILL SOON

New York, Oct. 8.—Final hearing of the Interstate Commerce Commission on the reduced mileage bill will be held November 10. The bill is sponsored by the National Council of Traveling Salesmen's Associations, who ask for a 3,000-mile book at 33 1-3 per cent reduction. Railroads, which oppose the measure, want a 5,000-mile book at 10 per cent reduction.

## EQUITY APPEALS FELIX CASE

### Suit on Note for \$1,724 Will Test Power of A. E. A. as Collecting Agency

New York, Oct. 7.—As a final test of the legality of the powers of the Actors' Equity Association to perform the duties of a collection agency for members whose salaries are unpaid by reason of the failure of a show or any other cause, argument on appeal to the Appellate Division of the Supreme Court was heard this week in the case of Frank Gilmore, as treasurer of the actors' organization, plaintiff-appellant, against Seymour Felix, defendant-respondent, stockholder and vice-president of the Palace Producing Company.

The basis of the action hinges on a promissory note for \$1,724.32 made by Felix to the order of the Actors' Equity, dated December 23, 1919, and payable on demand. The appeal is taken from a judgment directed in favor of the defendant after a trial by jury before Judge Meyers in the City Court last February, at which time it was held within narrow limits that the A. E. A. was a "stranger" and acting without authority when there had been no assignment of such claims for reasonable consideration.

According to papers filed in the case Felix, who headed the corporation which produced a musical comedy called "Some Night", by Harry Delf; sank about \$3,000 in the corporation in order to put the show on, and had to borrow another \$1,000 on the opening night, and subsequently he had to pawn his wife's pin and hypothecate his life insurance policy to condense the piece and transplant it to vaudeville. When the show closed as a legitimate production salaries were owing to about thirty members of the original company.

While the vaudeville act was playing in Brooklyn counsel for Equity induced Felix, the papers say, to give them his personal note for the amount, altho he declared he had not personally hired any of them and was not personally responsible. When suit was begun to enforce payment of the note counsel for Felix set up a defense that there was no consideration for the note; no contractual relation between the Equity Association and the defendant, and therefore the note was invalid.

In the brief submitted on appeal by Edwin G. Marks, counsel for the Actors' Equity Association, it is contended that ordinarily an actor has a claim against the stockholders of a producing company for the salary due him and that in this instance the consideration for the note was the waiver of suit against the stockholders who might become personally liable for each salary. Allowing this, brief for Felix states that Equity, however, could give no such waiver, since it was an outsider and did not represent claims of these actors either by purchase or assignment or otherwise.

Justices Charles L. Gay, Nathan Bijur and George V. Mullen, who heard the arguments and received briefs, have reserved decision.

### TO ARBITRATE QUARTETS

New York, Oct. 7.—The question of using male quartets in musical shows will probably be taken up for arbitration at the next meeting of the Arbitration Board of the Equity and the Producing Managers' Association. This question has been disturbing Equity and it wants a ruling on the matter.

Lately the custom has become rather common with certain managers of engaging a male quartet thru one man who is contracted with to supply the whole quartet. He engages the other three and pays them. This creates a situation whereby one or more of the members of the quartet may be unsatisfactory to the management and they are let out. The man to whom they have to look for their money is often irresponsible and the actor loses out. Equity wants the matter so arranged that the contracts for all members of the quartet are made with the management proper, who can be held responsible, and not thru any individual.

### BECK TRIES ANOTHER SHOW

Boston, Oct. 7.—E. M. Beck, who took out "Ruddigore" a couple of seasons ago, and when it stranded made arrangements with Equity to pay the people of the company thru the organization, is again in difficulties with Equity.

Equity claims that Beck has not made good his promise to pay the actors who were out with "Ruddigore" and when he started to organize another company here this week they put the matter of collecting into the hands of their attorney here. In the meantime Equity states that it does not propose to allow Beck to send out any company at all while he owes its members money for work performed.

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

### PROMINENT ARRIVALS ON S. S. CARONIA



A group of women members of the Ukrainian National Chorus, who arrived recently on the S. S. Caronia for a tour of the United States, Canada and Mexico. —International Newsreel Photo.

### NEW UTICA (N. Y.) CORP. WILL ERECT LARGE THEATER

Utica, N. Y., Oct. 4.—Purchase of two pieces of property in the block between Columbia and Lafayette streets, will give the Criterion Theater Company, recently incorporated, a plot of land 200 feet in depth, with a frontage of 75 feet on Lafayette street. About \$75,000 is said to be involved in the transaction. As announced several months ago, a new theater will be built on the present site of the Hippodrome. This playhouse will have a seating capacity of 2,500 and will be an almost exact duplicate of Keith's in Syracuse. The same architect who drew the plans for the Keith house in the "Salt City" will design the local theater, which it is estimated will cost about \$400,000. Construction work will begin next spring, according to present plans. W. H. Linton, owner and operator of the Hippodrome, is promoting the new project. Associated with him are James D. Smith and Clarence E. Williams, prominent Uticans; Frank Empsall, millionaire merchant and theater owner of Watertown, and William Rubin, theatrical attorney.

The Criterion Theater Company is capitalized at \$500,000. The policy of the new house has not yet been decided, but it will have a stage large enough for either vaudeville or legitimate attractions and a screen for pictures.

### GOETZ FORFEITS \$2,000 TO BLOCK STAGE HANDS

Pittsburg, Oct. 6.—E. Ray Goetz forfeited \$2,000, the amount guaranteed for a special concert arranged for his wife, Irene Bordoni, during her engagement at the Nixon Theater in "The French Doll", rather than submit to a demand of his crew of stage hands for extra money if the concert was given. Goetz said that he carried the stage crew even tho they had little to do and had met all requirements of the union. He added that he thought it was unfair for the men to demand money he did not ask them to work for and added that he had made a contract with Manager Harry Brown, of the Nixon, calling for the theater to furnish everything including stage hands. Rather than yield to the demands of the union workers he called off the concert, which had been promoted locally by May Beagle, thereby losing at least the \$2,000 guaranteed.

### "THE EVER GREEN LADY" OPENING IS POSTPONED

New York, Oct. 9.—The opening for "The Ever Green Lady", which was set for last Saturday night for the Punch & Judy Theater, has been postponed to Wednesday of this week. In the cast will be Beryl Mercer, Robert T. Hines, J. M. Kerrigan, Jane Meredith, Elsie Edmund, Beatrice Miles, Eric Dressler, Andree Corday, Jack Murtagh, Thomas F. Tracy, Eugene Powers, Albert E. Powers, Sam Janney and Frances and Jimmie Lapsley.

### SETTLES SUIT FOR DEATH

New York, Oct. 8.—Mrs. Marie J. Akerlind, formerly actress in "Chu Chin Chow", yesterday settled the Supreme Court action she had brought against William M. Moore, Inc., for \$8,500 damages.

Mrs. Akerlind sued for the death of her husband, Gustave Akerlind, who was killed last February 6, when a piece of terra cotta fell from a building at 19th street and Riverside Drive and struck him. The building was being erected by the Moore firm.

### LAMBS' CLUB TO HOLD ELECTION PORTLAND FAIR IS POSTPONED UNTIL 1927

New York, Oct. 9.—The Lambs' Club annual election of officers will take place October 19 at the organization's 44th street home. A. O. Brown again heads the ticket for Shepherd in the nominations.

In addition to Brown the ticket comprises Fritz Williams, for Boy; Maclay Arbuckle, for corresponding secretary; Gene Buck, for recording secretary; Henry Smith, for treasurer, and Edwin Mordant, for librarian. Directors to serve three years will be Samuel B. Hamburger, Farnel B. Pratt, Sam B. Hardy, R. H. Burnside and George Nicolai, while Richie Ling has been named to fill the unexpired term of Joseph R. Grismer.

The Nominating Committee was made up of Harry N. Allen, Wallace Eddinger, Thomas B. Findlay, Benjamin F. Roeder and Sam Colt.

### JOHN CORBIN DRAMATIC CRITIC OF NEW YORK TIMES

New York, Oct. 8.—John Corbin is to replace Alexander Woolcott as dramatic critic on The New York Times. Mr. Corbin is a member of the editorial staff of The Times, and wrote criticism for that paper when Woolcott was absent during service in the war.

Mr. Woolcott becomes dramatic critic for The New York Herald.

### PORTLAND FAIR IS POSTPONED UNTIL 1927

Portland, Ore., Oct. 7.—The proposed world's exposition planned to be held in this city in 1925 has been postponed until 1927 by the Board of Directors. This action was taken because of the present unsettled condition of foreign countries.

At the coming election in this State a measure will be voted on by the people to allow Portland to tax itself to raise \$2,000,000 toward financing the exposition. The tax is made conditional upon raising an additional million dollars by stock subscriptions.

### CATHOLIC ACTORS' GUILD TO OPEN SEASON OCTOBER 23

New York, Oct. 8.—The Catholic Actors' Guild will open its season at the Plymouth Theater October 23. Speakers will be Augustus Thomas, Rev. Martin E. Fahey, chaplain of the guild; Grant Mitchell, Gene Buck and Rev. Dr. John Talbot Smith, founder of the guild.

In addition to the speakers a scene from "The Old Sock" will be played by Harry Beresford, Robert E. O'Connor and Robert McWade. Other artists who will entertain are Mary Milburn, Hal Skelly and Queenie Smith, Russell Mack and Louise Allen.



# FEW THEATER VALUE CHANGES ON BROADWAY

## Head of New York Assessment Board Makes Public New Figures

New York, Oct. 9.—In a statement announcing that a assessed real estate in New York amounts to almost ten and one-half billions of dollars, Henry M. Goldfogel, president of the Board of Taxes and Assessments, lists theaters with comparative valuations for 1922 and 1923. The changes are comparatively small, the assessed valuation on many of the houses being the same for next year as at present.

An increase of \$10,000 each is noted in the valuation of the Henry Miller Theater, the Hudson, Belasco, Lyceum, Forty-eighth Street, Playhouse, Eltinge, Sam H. Harris, Liberty, Broadhurst, Fulton, Longacre, Central, Morosco, Bijou, Plymouth, Ritz, National and Music Box.

Twenty thousand dollars has been added to the valuation of the New Amsterdam, Rialto, Forty-fourth Street, Booth-Shubert, Galety and Rivoli. The Klaw Theater is moved up \$5,000, and the Ambassador \$15,000.

The valuation of Loew's State is jumped \$100,000, and Al Jolson's, the Capitol and the Strand \$50,000 each. The houses that go up \$25,000 in valuation are the Astor, Globe, Winter Garden and Park.

Assessed valuations of Broadway Theaters for 1923 are as follows: Comedy, \$350,000; Henry Miller, \$520,000; George M. Cohan, \$2,700,000; Hudson, \$590,000; Belasco, \$570,000; Lyceum, \$500,000; Palace, \$1,300,000; Cort, \$420,000; Columbia, \$1,250,000; Vanderbilt, \$340,000; Belmont, \$210,000; Forty-eighth Street, \$420,000; Playhouse, \$480,000; Punch and Judy, \$150,000; Carnegie Hall, \$1,750,000; Cohan and Harfia, \$325,000; Eltinge, \$570,000; Harris, \$430,000; Liberty, \$555,000; Rialto, \$2,070,000; Republic, \$565,000; Lyric, \$720,000; New Amsterdam, \$1,120,000; American, \$880,000; Selwyn, \$770,000; Booth-Shubert, \$1,020,000; Little, \$250,000; Broadhurst, \$435,000; Forty-fourth Street, \$920,000; Astor, \$1,225,000; Galety, \$1,570,000; Knoll, \$1,370,000; Central, \$375,000; Longacre, \$410,000; Capitol, \$2,550,000; Winter Garden, \$1,500,000; Globe, \$925,000; Fulton, \$450,000; Strand, \$2,950,000; Loew's State, \$4,200,000; Al Jolson's, \$1,400,000; Ambassador, \$575,000; Ritz, \$460,000; Klaw, \$385,000; Century, \$2,000,000; Plymouth, \$350,000; Park, \$700,000; Bijou, \$310,000; Morosco, \$460,000; National, \$510,000; Music Box, \$610,000; Maxine Elliott, \$450,000; Metropolitan Opera House, \$3,900,000; Lincoln Square, \$1,100,000; Times-Apollo, \$1,450,000; Earl Carroll, \$825,000, and the Forty-ninth Street, \$270,000.

## MANSFIELD'S WIDOW ERECTS CHURCH MEMORIAL FOR SON

New London, Conn., Oct. 9.—As a memorial to Richard Mansfield, II., Mrs. Beatrice Cameron Mansfield, widow of Richard Mansfield, the famous American actor, has ordered placed in St. James Episcopal Church here an ecclesiastical window, depicting two young aviators in uniform. These figures represent her son, who died in camp at San Antonio, Tex., August 3, 1918, and his chum, Jack Wright, a flyer, who was killed in France during the World War. Young Mansfield was 20 years old when he died, having been born in Rye, N. Y., in April, 1898. The memorial window was designed by T. and R. Lamb, the artists, who made the window in memory of Richard Mansfield, the actor, which is in the Church of the Transfiguration, New York City.

## FIRE AGAIN THREATENS CHILD'S HOTEL, ATLANTA

Atlanta, Ga., Oct. 6.—Child's Hotel, which suffered a great deal of damage from the million dollar fire in the business section of Atlanta on the night of September 23, was again threatened on the night of September 30 during the quarter million dollar fire in the same block. All the guests fled out in orderly fashion with their baggage. Three burglars were routed during the excitement by T. R. Edwards, manager of the hotel, before they could get any loot.

The hotel will now be entirely rebuilt with 600 rooms, all with private bath and telephone and will include the free rehearsal room as before. Mr. Edwards is still accommodating a few guests in that part of the hotel which was not touched, about twenty-five rooms.

## ELSIE FERGUSON IN NEW PLAY

New York, Oct. 7.—Elsie Ferguson will be seen in a new play this season called "The Wheel of Life". This piece was written by James B. Fagan and the production will be made by Marc Klaw, Inc., about November 17.

## ISADORA DUNCAN AND SOUL-MATE HUSBAND



The famous dancer has returned to the United States with her youthful husband, Serge Yessenin, Russian poet. Mlle. Duncan has been a familiar figure on the billboards of London, Paris and New York, causing a storm of criticism thruout her career. The photo shows Mlle. Duncan and Serge Yessenin aboard the steamship Paris. —Photo: Wide World Photos.

## CLARA WOODWARD ACQUITTED

Philadelphia, Oct. 7.—Mrs. Clara Woodward, former burlesque actress, who was on trial charged with the murder in the city of John Pepperman, salesman, of New York, last March, was acquitted yesterday. The defense admitted the shooting but pleaded exoneration on the ground that it was done in self-defense. The trial had been in progress two days when the decision was handed down.

## ALL ACCEPT ARBITRATION

New York, Oct. 7.—Rubin Guskin, manager of the Hebrew Actors' Union, this week said that following the acceptance of arbitration by the actors, stage hands and musicians and the settlement of the controversy of the latter with the Hebrew Theatrical Managers' Association, the Hebrew chorus girls, doormen, ushers and dressers of the Jewish theaters of the metropolitan district had been prevailed upon to accept arbitration.

# BUSINESS RECORDS

### NEW INCORPORATIONS

#### New York Charters

Albany, Oct. 7.—Seven new amusement corporations with an aggregate capitalization of \$1,200,000 were chartered here this week. They include:

Augustus Thorne, theatrical productions, New York, \$100,000; A. and D. Horne, E. Zimmer. (Attorney, E. Lieberman, 308 Broadway.)

Denmark Amusement Company, Brooklyn, dance halls, \$10,000; H. and M. Denmark, I. Lazarus. (Attorney, A. Miles, 37 Graham avenue, Brooklyn.)

Webhart Productions Corporation, New York, amusements, \$20,000; A. Ganz, J. Girden, M. M. Goldstein. (Attorney, J. Kandler, 158 West Forty-fifth street.)

Invincible Music Company, New York, publishing, \$100,000; P. Simon, H. K. Levy, H. L. Kava. (Attorney, M. Levy, 250 West Fifty-seventh street.)

Empire Play Company, New York, theatrical, \$20,000; F. X. Bannon, H. W. Wark. (Attorney, E. Moses, 33 West Forty-second street.)

Distinctive Pictures Corporation, New York, films, \$1,000,000; A. S. Friend, H. M. Hohart, C. S. Hervey. (Attorney, F. J. Knorr, Albany.)

Revue Productions, New York, motion pictures, \$10,000; H. Kandler, F. Fisher, B. Gordon. (Attorney, J. Kandler, 1540 Broadway.)

#### Delaware Charters

Dover, Oct. 7.—For the first time in many months no charters were granted this week to new amusement ventures. The Achievement Films, Philadelphia, was granted permission to increase its capitalization from \$50,000 to \$150,000.

# ELEANORA DUSE NOT COMING THIS SEASON

## Italian Tragedienne Cancels Tour on Advice of Physician —Yvette Guilbert Also Cancels Tour

New York, Oct. 7.—Two tours of this country by famous artists have been canceled, according to advices received here today. Mme. Eleanora Duse, the famous Italian tragedienne, who was to have played here this season, has canceled her tour, as has also Mme. Yvette Guilbert, the French chanteuse.

The Hotel Majestic, where Mme. Guilbert makes her headquarters in this city, was notified today by her that she would not come back this year. Mme. Guilbert announced before she left this country last spring that she was taking several young American actresses abroad and would present them in American plays on the continent.

Mme. Duse's tour was to have been under the management of Dr. Max Schilling, who is Mme. Guilbert's husband. He was Duse's first personal manager in this country. Before Dr. Schilling sailed with his wife he said he was making arrangements to bring the Italian star to this country for a tour beginning this fall. Duse had by then returned to the stage after an absence of many years. She was in bad health but was forced to return to the footlights because her fortune had been ruined by investments which had been affected by the war.

Since then it has developed that Mme. Duse has been deterred from coming by the advice of her physicians and the fact that she only wanted to play here at the rate of four performances a week. Because of this and the fact that she wanted to play an Ibsen repertoire her terms were considered unsatisfactory by American managers.

## "REVUE RUSSE" OPENS

New York, Oct. 6.—"The Revue Russe", headed by Mme. Kousnezoff, opened last night at the Booth Theater. The show is somewhat like that of the "Chauve-Souris" and consists of short musical, dramatic and dancing acts. The reviewers on the dailies here as a whole liked the show, but practically all of them compared it with the "Chauve-Souris" to the latter's advantage. A review of the show will appear on the musical comedy page of the next issue of The Billboard.

## FANNIE BRICE RETURNS FROM EUROPE



The photo shows Miss Brice, of stage fame, looking well and saying hello to all her friends as she arrives on the steamship Majestic at New York after a European tour.—Photo copyright by Underwood & Underwood, N. Y.

## COMIC OPERA SEASON AT THE RIVOLI, FRISCO

San Francisco, Oct. 3.—Ferris Hartman, San Francisco's most popular comedian, opened his season of comic opera last night at the Rivoli Theater on Market street, the house being packed to the doors with a typical San Francisco crowd of theatergoers, which, for the past week, has stormed the box-office in the advance sale of tickets.

The opening vehicle of the Hartman-Paul Steindorff season was "The Wizard of the Nile", which gave Hartman ample opportunity to display his versatile genius.

The cast of principals in the Hartman-Steindorff organization are Lavinia Wynne, well-known San Francisco actress; John Van, tenor; Edna Malone, a charming little dancer; Hazel Van Haltren, Rafael Brunetto, Robert Carlson and George Kunkel, who is coming here from New York to act as associate comedian with Hartman.

## ATTACH SHOW IN NEWARK

Newark, N. J., Oct. 7.—Costumes, scenery and box-office receipts of the "Spirit of 1922" Company, playing at the Broad Street Theater here, were attached yesterday to secure a claim of \$1,800.

The writ of attachment was issued by Judge Mountain in the Circuit Court on behalf of William Harbut, Inc., of New York, against the Arman Producing Co., which put out the show. An arrangement was made whereby the company was permitted the use of the scenery and costumes for the week, but none of the property may be moved from the city. The personal belongings of the players are said to be incited among the articles held, the total value of which amounts to \$2,800.

According to the complaint, the \$1,800 debt for which the attachment writ was issued resulted from unpaid royalties for a sketch which the Arman company produced.

## FAY BAINTER IN NEW SHOW

New York, Oct. 7.—Rehearsals are to begin on October 16 of "The Painted Lady", in which William Harris, Jr., is to star Fay Bainter. The play will be staged under the direction of Robert Milton and the New York opening will take place about November 20. The piece is by Monckton Hoffe, whose play, "The Faithful Heart", will be produced here at the Broadhurst Theater next Tuesday night.

## SKETCH FOR "FORTY-NINERS"

New York, Oct. 7.—A sketch written by Montague Glass and said to be in entirely different vein from anything he has previously done will be one of the numbers in the first bill of "The Forty-Niners". This bill will be offered November 6 at the Punch and Judy Theater, and will consist of seventeen or eighteen items, each running not more than three or four minutes. The name of Mr. Glass's sketch is "Omit Flowers".

## NEW PLAY FOR NANCE O'NEILL

New York, Oct. 7.—Nance O'Neill is now rehearsing in "Field of Ermine", the first of the three Benavente plays in which she is to appear this season. The cast includes Marie Shotwell, Alice Fisher, Grant Stewart, J. Seale Crawley, Master Richard Dupont and Alfred Hickman, who is also staging the play.

### Bankruptcy Petitions

Susan H. Gilman, dancing teacher, of 159 East Thirty-third street, New York, has filed a petition in bankruptcy, listing liabilities of \$1,482 and no assets.

A petition in bankruptcy has been filed against the Sunset Amusement Corporation, Surf avenue, Coney Island, N. Y., by Sadye Blumenfeld, for \$3,125; Goldye Siegel, \$3,125, and Marion Britzer, \$3,125. Judge Chatfield has appointed Louis J. Castellano receiver, in bond of \$1,000.

### Judgments

The following is a list of judgments filed last week in the office of the clerk of New York County. The first name is that of the judgment debtor; the second the judgment creditor; the amount of the judgment, and the last name that of the creditor's attorney:

Ned Waybarr Productions, Inc.; City of New York; \$311.75; J. P. O'Brien.

Sydeco Photoplay Corporation; same; \$311.75; same.

Photoplay Coupon Corporation; same; \$311.75; same.

Photoplay Productions, Inc.; same; \$311.75; same.

Lewis Tray Productions, Inc., and Sidney Garrett; Republic Laboratories, Inc.; \$6,238.40; S. Wasserman.

Palace Players Film Corporation and Joseph L. Hagaman; Long Island National Bank of Hicksville, N. Y.; \$5,586.86; Stoll & L.

Trevor Norman; Mason Bros., Inc.; \$55.20; Lesser & L.

### Satisfied Judgments

Parex Film Corporation and William L. Sherry; Bank of Onondaga; \$312.07; May 28, 1921.

## NEW ARTISTS ANNOUNCED FOR METROPOLITAN OPERA

### Many Added to List of Old Favorites—Two Novelties and Six Revivals Promised by Gatti-Casazza

New York, Oct. 9.—For his fifteenth season as general manager of the Metropolitan Opera Company here, Gatti-Casazza promises two novelties and six revivals in a prospectus that is being distributed. In addition to most of the favorites, Gatti-Casazza announces the following list of new artists for the Metropolitan:

Sopranos: Barbara Kemp, Queena Mario, Della Reinhard, Elizabeth Rethberg, Laura Robertson, Thalia Sabanleva, Selma Segall and Lucille Taylor.

Contraltos: Ina Bonarskaya and Segrig Qnegin.  
Tenors: Edward Johnson, Flacomo Lauri-Volpi, Emile Ronsean and Armand Tokatyaa.  
Baritones and basses: Edmund Burke, Gustav Schmetzendorf, Paul Bender, Michael Bohno and Italo Picchi.

The novelties will consist of "Anina Allegra", by Franco Vittadini, sung in Italian, which has had, it is said, a brilliant success abroad, and "Mona Lisa", sung in German, poem by Beatrice Dovsky and music by Max Schillings.

There is no mention of any addition, aside from two revivals, to the French repertoire. Of the six revivals, there will be two each in French, German and Italian. "Romeo and Juliet" will be given again for the first time in several years, and "Thais", absent last year, will be restored to the list.

"William Tell" and "L'Africaine" will be sung in Italian, and the pre-war favorite,

"Rosenkavalier", will again be offered. "Tannhauser" will be added to the Wagnerian works already in the repertoire. All these revivals will be presented with an entirely new mise-en-scene. Conspicuous in the printed "Standard Repertoire" from which the season's operas will be selected are: "Loreley", "Lakoe", "Andrea Chenier", "Die Tote Stadt", De Rold "Ya", "Boris Godunoff", "Così Fauttute", "Coq d'Or", "Sayegurochka", "Eugene Onegin", "Oberon", "L Segreto di Susanna", and others which have been heard within the last two or three seasons.

## CHARLES DALMORES WILL APPEAR AT THE PALACE

New York, Oct. 9.—Charles Dalmore, famous French tenor, who arrived yesterday on the Finland, is here to join the Chicago Opera Company, but before leaving for the West he will appear at the Palace here in Keith vander-ville for a short engagement, beginning next week.

## ART THEATER FOR BROOKLYN

New York, Oct. 9.—Brooklyn is to have an art theater similar to that of the Theater Guild in this city. It will be called the Brooklyn Art Theater and is sponsored by a group of young men and women interested in theatrical art. The aim is to encourage contemporary dramatists to produce new plays indicative of the modern spirit, and to give wider scope to experiments in staging.

## "DOLLY JORDAN" CLOSSES

New York, Oct. 9.—"Dolly Jordan" closed unexpectedly last Saturday night at Daly's Theater. The play was written and produced by Iden Payne and opened last Tuesday night, playing altogether but seven performances.

## "OLD VIC", HISTORIC LONDON HOUSE, REOPENS



'This is a portrait of Lillian Baylis, who has directed the fortunes of "Old Vic", historic London playhouse, for a quarter of a century. The house, last season condemned to be razed, was saved by a timely gift of 30,000 pounds and recently reopened with "The Merry Wives of Windsor". —Photo International

## "ALLEY" MAY START AGAIN

New York, Oct. 7.—"Paradise Alley", the musical comedy which Carlie Carlton produced and which closed last Saturday night, may start out again. Before Carlton can make another production, tho, he will have to comply with certain stipulations that Equity has made regarding the matter.

The company which played "Paradise Alley" rehearsed five weeks and then got but two weeks' work. Carlton then closed the season and said he would have the book rewritten and the show recast and start again. Equity objected to this procedure and informed him that if he wanted to put the show out again this season he would have to give one week's pay to all those not re-engaged with the new company; that he would be allowed but a three-week rehearsal period, with full pay for all rehearsals over that time, and that the 10-day probationary period would have to be waived by Carlton. It is not known whether the producer will consent to these stipulations, and if he does not he will have to wait until next season to produce the piece.

## OPENS SEASON AT AMBLER, PA.

The Meredith Producing Company of Philadelphia, Pa., opened the season at Calvary M. E. Church (Bible Class), Ambler, Pa., October 5 with "Much Ado About Betty". Jules E. Meredith informs that it was a big success and that there was a capacity house. The staff this season includes Kitty Seymour, Ray Abrams, Jane C. Lloyd, Lillian Chase, Sherman and Frank C. Minster, stage directors; Walter G. Ziegler, advance representative. The Meredith company has several other home-talent plays in rehearsal for early production. As usual, Anabel Turner's "Tinkle Town Follies" is being featured.

## REPORT SAYS "BON BON BUDDY" IS IN NEW YORK

New York, Oct. 9.—It is reported here that "Bon Bon Buddy", a colored musical comedy that was booked to play Washington this week, has come into New York instead. This cancellation of the Washington date is said to have been made in order to come here and get new costumes preparatory to opening at Daly's Theater here. This is the house, formerly called the Sixty-Third Street Music Hall, where "Shuffle Along" played for more than a year.

## MINERS' BENEFIT

San Francisco, Oct. 1.—Representatives of both the legitimate and silent drama attended the benefit ball given for the families of the dead Jackson miners at the Fairmount, Palace and St. Francis hotels Friday and Saturday nights.

Leo Carrillo and Mary Newcomb entertained for the legitimate stage, while Lon Chaney and Virginia Lee Corbin represented the picture players. Music was donated thru the courtesy of the Musicians' Union local.

## PAULINE FREDERICK SEEKS TO BREAK WILL OF HER FATHER

Norwich, Conn., Oct. 6.—Pauline Beatrice Rutherford, professionally known as Pauline Frederick, has given notice thru counsel of an appeal from probate of the will of her father, Richard O. Libby, of this city. The will, bequeathing a \$50,000 estate, cut her off, a clause stating that this action was "intentional and not by mistake."

## KNOWS OF NO EMBARGO

A report reached New York Monday morning that an embargo had been placed on theatrical paper thru the South. An official of the Donaldson Lithographing Co., of Newport, Ky., when this report was called to his attention over phone Monday afternoon, stated that he had heard nothing about this and felt sure there was no truth in it, as the Donaldson company is still making shipments South.

## WANTS OWN THEATER

New York, Oct. 9.—Anne Nichols, author and producer of "Abie's Irish Rose", now in its sixth month at the Republic here, announces that she is in the market for a theater all her own and in which she can produce her future plays.

## MART LEWIS RECOVERED

New York, Oct. 8.—Mart Lewis, who has been out of the cast of "The Follies" for the last two months on account of sickness, is now fully recovered and will resume playing her role to-morrow night.

## PEGGY O'NEILL SAILS

New York, Oct. 8.—Peggy O'Neill sailed for England yesterday. She is to be seen in a new play there in November.

Miss O'Neill says she will return to this country in the spring with the entire company and will present the same play here.

## GOLDEN HOST TO GOVERNOR

New York, Oct. 9.—John Golden had as his guests here during the world series Governor Harry L. Davis of Ohio and Mrs. Davis. In addition to seeing the ball games Governor and Mrs. Davis attended "Spite Corner".

## FINAL WEEK FOR "FOOLS ERRANT"

New York, Oct. 9.—This will be the final week for "Fools Errant" at the Maxine Elliott Theater. The play will be sent on tour.

## COUTOUCAS BACK IN JAIL AGAIN

### Equity Nails Greek Debtor of "Lassie" Company—In for Eight Months

New York, Oct. 7.—"The Greeks are a great people," casually remarked Jimmy O'Neill, an assistant executive secretary of the Actors' Equity Association, to a neighbor of that persuasion the other day.

"You bet your life," replied the latter, "not only great for the restaurant business, but I know one who's in the same line as yours."

"Zat so!" Jimmy exclaimed, trying to conceal his surprise and interest. "What's his name?"

"Nick Contoucas," answered the friendly Athenian, "and he's gotta office on Fifth avenue, too—No. 358."

"Thanks," said Jimmy, making a noise like speed in the direction of the Equity headquarters.

Thus it is that Nicholas Contoucas, Greek real estate operator and theatrical manager, who was arrested January last on complaint of the Actors' Equity Association, again repines behind the barred doors of Ludlow Street Jail for his alleged failure to settle claims for actors' salaries in connection with the stranding of the "Lassie" company.

The claims against Contoucas aggregate several thousand dollars.

When he was first arrested he had an office in the Times Building. There were then more than thirty judgments against him, obtained by members of the "Lassie" Company thru the Equity. A city marshal, finding nothing to levy on, a body attachment was satisfied by landing Contoucas in the Ludlow Street Jail. It was then arranged to slap another attachment on him as soon as he obtained liberty by paying the amount of the first judgment, thus keeping him behind the bars until all claims had been met—a matter of a year and some months.

But Contoucas put one over on the Equity, obtained his liberty late at night, and made for the Jersey shore, where Equity officials thought he was still residing, when O'Neill breathlessly burst into the office to inform them that Contoucas now had a Fifth avenue address.

Contoucas will have to meet three judgments before he can leave Ludlow Street Jail now, or serve eight months, working them off at \$1 a day.

"He tried to talk us out of it," said Paul Dnilzell, assistant executive secretary, after he had seen Contoucas safely lodged in the Ludlow Street jail, "but we are determined to make an example of this case."

The "Lassie" Company stranded the first week out in Syracuse, members of the company being brought back at the expense of Equity.

## "ONE EXCITING NIGHT" OPENS

### No Effort Made To Block Presentation of New Film Play in Boston

Boston, Oct. 9.—When D. W. Griffith's latest film play opened here today with most of the officials of the Griffith producing and distributing organizations on hand, it is said that all concerned were prepared to check any effort to block the presentation such as had been rumored for several weeks. Some time ago word came from New York that Wagenhals & Kempfer, the producers of Avery Hopwood's "The Bat", from Mary Roberts Rhinehart's story, having been informed that the new Griffith film, "One Exciting Night", was somewhat of an infringement on the record-breaking play, were prepared to safeguard their property. Later it was learned that both Avery Hopwood and Mrs. Rhinehart had seen the picture and that no more had been made to prevent its presentation. However, when the lights went up on the Colonial Theater here, advertising the premiere, the rumor that litigation was not unlikely persisted and the film people said to be ready with a trump card should court action materialize.

Those who know Griffith insist that it is not likely he would leave himself open to an attack of this sort after having spent a small fortune, or a large one as reported, to make the photodrama. The picture was made at Mamaroneck "behind closed doors".

## FROHMAN COMPANY TO PRODUCE "THE SWAN"

New York, Oct. 9.—Gilbert Miller, general manager of Charles Frohman, Inc., announced today that he had received the manuscript of a play by Franz Molnar adapted by Granville Barker. The name of the piece is "The Swan" and it will be produced here this season by the Frohman Company.

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



DANCER HELD



Rose Miller, returning from an engagement in Colon, Panama, has been denied entrance to the United States under the new immigration law, the a resident of Lewiston, Me., since she was 3 years old. —International Newsreel Photo.

NATHAN ROBBINS

Planning New Theater for Utica—Will Have Seating Capacity of 3,200

Utica, N. Y., Oct. 7.—The Robbins, a million-dollar theater, store and office building, will rise on the site of the razed First Presbyterian Church, at Columbia and Washington streets, early the coming spring, according to present plans of Nathan Robbins and his associates. The new theater will be the largest and finest in Utica, seating 3,200 and equipped in regal style. It will have an orchestra and one balcony, the former seating 2,000 persons and the latter the remainder. Tentative plans call for a six-story building, so constructed that five floors of offices will face both streets and that the ground floor can be used for entrances to the stores and theater proper. Work on the foundation will begin as soon as the frost leaves the ground in the spring.

TO HONOR JENNY LIND

New York, Oct. 7.—A project to erect a statue in honor of Jenny Lind was disclosed last night at a banquet held at the Hotel Astor by the Jenny Lind Association to celebrate the 62nd anniversary of her birth. Frieda Hempel, the prima donna, sent a radiogram from Paris to the committee in charge of the project, promising to give a concert here during the coming season to raise funds for the plan.

There were many speakers at the banquet, including William A. Hildebrand, who told of the arrival here of "the Swedish Nightingale", under management of P. T. Barnum, in 1850, and her first concert at Castle Garden. Other speakers were: Olaf H. Larsson, Consul General from Sweden; Anders Ide Wahl, the Swedish actor; Mme. Amalia Rego, Jenny Lind's last pupil; Lois W. Houghby, secretary to Mme. Hempel; and Johannes Hoving, M.D.

REICHER COMING OVER

New York, Oct. 9.—Emmanuel Reicher is planning to leave Berlin next month for New York and immediately upon his arrival plans to make arrangements for his repertoire season in this country. Among his presentations will be "King Lear" and "The Merchant of Venice". Mr. Reicher has been on the stage sixty years.

INVITATION PERFORMANCE

New York, Oct. 9.—The management of "The Torchbearers", now playing at the Vanderbilt Theater here, has arranged to give an invitation performance of the George Kelly comedy next Sunday night to patrons of the fine arts. Admission will be by card only.

CHANGES MADE ON COLUMBIA CIRCUIT

Conditions Make Readjustment Necessary—Layoff Week Between K. C. and Omaha

New York, Oct. 6.—Due to the loss of Saturdays at the Gayety Theater, Louisville, Ky., in order to make St. Louis a time for the matinee, the Columbia shows heretofore playing the Gayety have not found the receipts sufficient to meet their requirements, and it was decided to eliminate the Louisville week and have that week taken care of out of Washington by playing a week of one-nighters thru Pennsylvania, with Allentown, Reading, Lancaster, Harrisburg, Altoona and Cumberland, Md., in their regular order as soon as the different towns can be looked in that order. As that is, for the present, impossible, Peck and Kolb's "Hippity Hop", a new franchise and an entirely new show for the Columbia Circuit, will open at Reading, Pa., October 9, on the foregoing week of one-nighters, thence on the regular route into Pittsburg. William S. Campbell's "Youthful Follies" follows.

Gain & Davenport's "Musical World", that was to play Louisville the week of October 9, will pass up St. Louis and Kansas City, laying off the week and jumping into Omaha, Neb., to open the regular week commencing Saturday matinee, October 14. Starting with that date all shows will lay off a week between Kansas City and Omaha unless the managers book independent play dates that will enable them to make Omaha for the Saturday matinee. All shows will hereafter open the week at Omaha with a Saturday matinee and close the week's engagement Friday night.

The week into Omaha is the only layoff week on the circuit and it is up to the company managers how many nights they lay off that week, as there are several towns en route from Kansas City to Omaha that will welcome the shows for one or two nights.

There have been numerous rumors that Louis Epstein would pull the Majestic Theater, Scranton, Pa., off the Columbia Circuit. Mr. Epstein has denied it, and it is further denied by officials of the Columbia Circuit, who claim that Mr. Epstein has given them assurance that he is perfectly satisfied to continue the guarantee that he has been giving the Columbia Circuit attractions, as the adjustment of labor troubles and increase of employment in Pennsylvania pressures an increase in patronage of burlesque at the Majestic.

Walter K. Hill in Pennsylvania

Walter K. Hill, press publicity promoter for the Columbia Amusement Company, has been touring the one night stands in Pennsylvania for the past week, planning a press publicity campaign of advertising for the Columbia Circuit shows.

Henry and Burns Censoring

Tom Henry and Jess Burns, the authorized censors of the Columbia Amusement Company, who recently returned from a tour of the Columbia Circuit, and whose reports on shows reviewed by them caused several of the shows to be revised in many particulars, were scheduled to again go on tour, leaving New York City Friday evening, October 6, for Montreal, Can., and other cities on the circuit.

PROMINENT ARRIVAL ON S. S. HOMERIC



Jerome Kern, noted American composer of light opera, whose "Cabaret Girl" has scored a great success in London. Mr. Kern returned on the S. S. Homeric after arranging the production for its London premiere. —International Newsreel Photo.

for the purpose of reviewing shows and investigating local theatrical conditions in the interests of the Columbia Circuit attractions and theaters.

Columbia Holds Monthly Meeting

A regular monthly meeting of the Columbia Amusement Company was held in the executive offices in the Columbia Theater Building on Thursday, October 5, but no news for publication was given out by the officials any more than to state that they were planning innovations for general improvement over the circuit.

Bentley Goes With Bernstein

Harry Bentley, the clever little Dutch comic, who has been with the Minsky Bros.' National Winter Garden Stock for some time past, has closed and joined the Redini and Bernstein new "Rockets" show on the Columbia Circuit.

To Work Opposite "Bozo" Snyder

Harry Seymour, who has been the featured comic in the Manhattan-Vall "Laffin' Thru" show, on the Mutual Circuit, received a long-distance phone on his arrival at the New Haynes Hotel, Springfield, Mass., October 1, from Barney Gerard, offering him an engagement to work opposite "Bozo" Snyder in "Follies of the Day", and on Monday the contract and transportation followed and Harry will entrain at the close of his Boston week to join "Bozo".

QUITS FILMS FOR STAGE

New York, Oct. 9.—Barry Macollum, who has been playing in pictures for some time, announces that he has quit the films for the stage, at least until next spring.

AUTHORS' LEAGUE TO ELECT

New York, Oct. 9.—The Authors' League of America will hold its annual election of officers and its general business meeting here on November 2.

RAINER TAKES MUSIC STOCK TO BETHLEHEM

Will Open Kurtz Theater With "The Rose Maid" Next Week

New York, Oct. 9.—Frank Rainger, who during the summer was in charge of production for the municipal opera in St. Louis, left New York yesterday with a company of thirty-five people to inaugurate a season of musical stock at the Kurtz Theater, Bethlehem, Pa. Rainger is operating with the owners of the theater, who are representative business men in Bethlehem, and looks forward to strong support of the citizens of the steel community. He also has the endorsement of Equity and the chorus branch, having furnished a guarantee for the first four weeks of the season.

He has taken with him as principals Rhoda Nickells, prima donna; Viola Beechwood, ingenue; Inez Bauer, characters; Martha Doerler, soubrette; W. J. McCarthy, comedian; R. W. Griffiths, tenor; Raymond Woodruff, dancing juvenile; Bradley Keawood, baritone; William Deegan, bass, and Joe Monahan, characters. The chorus engaged numbers twenty-four.

The productions already arranged for are: "The Rose Maid" for the opening, next week; "Sweethearts", "Three Twins", "Miss Springtime", "The Caddy Shop", "The Red Mill", "Mlle. Modiste" and "Naughty Marietta". In addition to these several new music shows will be tried.

Each production will be halted at the theater in Bethlehem, a scenic staff and full stage crew having been engaged. A carload of scenery was taken along with the company yesterday. The cast was booked thru the Matt Grau Agency here.

BELASCO BUYS "L' AVOCAT"

New York, Oct. 9.—David Belasco has bought the American rights for "L' Avocat", by Eugene Brieux, author of "Damaged Goods" and other sensational plays. "L' Avocat" was produced at the Vaudeville Theater in Paris September 27 and was heralded as the outstanding hit of the season. The story is of a young woman who killed her husband, a rake, who has threatened to kill a friend of the family he suspects of being in love with the wife. The husband's suspicions are groundless, but he pretends to go on a hunting trip in the hope of trapping the wife. She knows that the man under suspicion, a young lawyer, also is hunting nearby and she follows her husband and kills him. She is arrested, tried and acquitted thru the masterly defense of her lawyer friend. He knew nothing of the trouble between the husband and wife until after the trial, when she confessed to the killing and told the reason. Their secret prevents a happy marriage ending. It is said that Belasco plans to make the production this season.

"A CLEAN TOWN" STARTS

New York, Oct. 9.—Arrangements have been made by Richard G. Herndon to start rehearsals this week of "A Clean Town", a comedy by the Nugents, authors and principals in "Kempy", which is still going strong at the Belmont Theater.

THE IRISH REGIMENT BAND



Covered with medals for bravery and diplomas for excellence, this band will visit the United States, commencing next month, for an extended concert tour, under the direction of Roger de Bruyn. This is the only Irish band in existence, and, besides the members of the band, it will introduce Irish singers and bagpipers.

## WANT MISS COWL'S NAME IN ELECTRICS

Members of "Malvaloca" Company So Petition Equity Executive Board

New York, Oct. 9.—Members of the "Malvaloca" Company have sent in a petition to the Executive Board of the Equity Players asking that the name of Miss Jane Cowl be placed in electric lights in front of the Equity Forty-eighth Street Theater, and be otherwise featured in advertising the play. The petition stated that this action was taken not only because the members of the company felt that it would be an advantageous business move on the part of the new organization, but "to apprise the public of the great good will of Equity to one of its best beloved artists."

Miss Cowl, when told what the company had done, expressed her gratification at the tribute paid her, but said that she much preferred not to have her name featured in the lights outside the theater. The petition was taken under advisement by the Executive Board of the Equity Players.

Before "Malvaloca" opened the publicity department of Equity Players, realizing the value of Miss Cowl's name in connection with the new venture, ordered an electric sign for the front of the theater bearing the words, "Malvaloca", Equity Cast and Jane Cowl, but when Miss Cowl learned of the sign she requested that it not be used, and her wishes were complied with.

Since "Malvaloca" opened, however, the office of Miss Katherine Emmet, general manager of the Equity Players, has been flooded with letters from theatergoers and Equity Players asking why the new organization was not taking the same advantage of Miss Cowl's presence in the cast as would be taken by any commercial manager.

### EQUITY TO THE RESCUE

Of Another Stranded Theatrical Company

New York, Oct. 9.—Equity has again been compelled to come to the rescue of a stranded theatrical company. This time it is "The Invisible Empire", a play appearing under the auspices of Lee Morrison, who was backed by two men in this city named Miller and Dumske.

Equity had to send \$400 to bring the company of nine from Columbus, Ga., here last Saturday. They hold a bond to cover the salaries and return fares issued by the National Surety Company for Dumske, and will collect from this.

The company had been laying off all week in Columbus because of a reported embargo on theatrical paper which prevented their being billed in other towns they were to play last week. On Saturday they gave a performance in Columbus, but the receipts, \$167, were attached by the house manager. They thereupon wired Equity, which came to the rescue. Salaries were unpaid for the week before and the company hoped to get enough from the Columbus performance to pay their hotel bills.

### LOST CHILD CAUSES PANIC IN AN EAST SIDE THEATER

New York, Oct. 9.—Four hundred people viewing a moving picture at the Windsor Theater, on the East Side, were thrown into a panic last night when a child strayed from its mother and became lost in the audience. The mother, engrossed in the film, did not notice that the child had left her side until the picture reached its end. Finding the child gone she burst into shrill screams.

In a moment the house was in an uproar. Cries of "Fight" and "Fire" were echoed everywhere in loud tones. Jacobs Forman, manager, ordered the lights turned on and did what he could to calm the audience, but to little avail. Most of the four hundred or more persons in the house fought their way to the exits and suffered torn clothing and bruised limbs.

Police reserves from a nearby station and half a dozen companies of firemen responded in answer to a riot call and labored ten minutes to get in restoring order.

The lost child was discovered in the aisle where her mother was seated.

### THIEVES TAKE CASH BOX FROM KINGSTON THEATER

New York, Oct. 9.—The cash box, containing \$800 was stolen from the lobby of the Kenney Theater, Kingston, N. Y., Saturday night. According to the police the ticket taker left the box on a chair while he returned to the theater office for an umbrella. The thieves, it is believed, instead of escaping thru the lobby made their way into the theater and either joined the crowd or left by a rear exit.

THE LONG-DISTANCE PIANO HOUND OF GERMANY



Photo is of Herr A. Kemp, German-American long-distance piano player, who has broken all long-distance piano-playing records by tickling the ivories for 200 consecutive hours. —International Newsrel Photo.

## Chorus Equity Association of America

JOHN EMERSON, President.

DOROTHY BRYANT, Executive Secretary.

Fifteen new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Virginia Banks and Dolly Kennedy.

Several times Variety has reported that the Chicago Equity office has failed to make the State-Congress Theater in Chicago one hundred per cent Equity. We are not quite certain of Variety's definition of one hundred per cent Equity as we hold applications, dues and initiation fees for all chorus people in the State-Congress Theater.

Chorus people in the "Raymond Hitchcock" company have received salary for two weeks' overtime rehearsal. To date we have had no complaints from nonmembers about being forced to receive money for rehearsals, which is a benefit won by the Equity strike. Their slogan is take everything and pay nothing. Members of Equity who can remember rehearsing ten and fifteen weeks without salary will appreciate what it means to be paid for the fifth and sixth week of rehearsal.

Mr. Coutoucas, who stranded the "Ladies" company last fall, has been rearrested on these claims. This is the second time he has been in jail for money owing chorus people. Because of Equity it is no longer considered a joke to leave twenty or thirty penniless chorus girls in a town several hundred miles from home. We feel that a man is going to study his finances carefully if he feels that jail awaits him on the non-payment of salaries.

Of late we have heard some criticism of the fact that chorus people who disobeyed the Equity ruling in working with the "O'Brien Girl" last season have been allowed to return to the association on the payment of a fine amounting to two weeks' salary and back dues. The fine is not imposed in order to make money for the association—it is imposed in order that the offending member will receive a lesson which will impress upon him just what organization means. The average chorus salary is not so large that the member of the chorus is able to save much on a season's work. Paying five dollars a week out of that salary until he has paid a fine of seventy dollars is not easy. However, we would be glad to receive opinions of our members on this matter, as there is no

act rule, and the punishment should be made to fit each particular case.

The change in the dues of the Actors' Equity does not affect the Chorus Equity. The initiation fee is still five dollars—the dues twelve dollars a year.

Is your card paid to November 1, 1922?

Notify this office the day you begin rehearsals—this is for your own protection.

Notify this office when you are engaged for quartet work with a musical comedy production.

DOROTHY N. BRYANT,  
Executive Secretary.

### BANKRUPTCY PETITIONS FILED

New York, Oct. 9.—An involuntary petition in bankruptcy has been filed against the Republic Doll & Toy Company, of 132 Wooster street. George W. Martin has been appointed receiver.

A voluntary petition in bankruptcy has been filed against Harry Hechheimer, a well-known theatrical lawyer, with offices in Loew's State Theater Building, listing liabilities of \$7,051 and with no assets.

### "INSPECTOR GENERAL" PRESENTED

New York, Oct. 9.—The Yiddish Art Theater last night presented the first performance of "The Inspector General", the famous Russian comedy by Gogol. The leading roles were played by Maurice Schwartz and Bertha Gerston. The play was well received by a large audience.

### JUDGMENTS

New York, Oct. 9.—Among the judgments recorded this week, in addition to those already mentioned in another section of this issue, are the following:

Baumer, Norbert J.: Motion Picture Theater Owners of New York State, Inc.; \$74.21; Blauvelt and W.

Daly, Arnold; J. Abraham; \$1,285.10; P. M. Abraham.

## Percival Knight To Present "Smart Plays"

Author of "Thin Ice" Takes  
Over Comedy Theater for  
Indefinite Period

New York, Oct. 9.—Percival Knight, who wrote, staged and is featured in "Thin Ice" at the Comedy Theater here, announces that he has made arrangements with the Shuberts to take over the same theater indefinitely for the production of what he is pleased to term "Smart Plays".

"I wish to present a series of attractions," Mr. Knight says, "which shall be clever and appeal to people of intelligence. There are few things worse than an evening with a stupid play. It is like spending time with a stupid person—charitable but possessing no other virtue. While the present play under my management at the Comedy Theater is from my own pen, I do not intend to present only my own plays there. I want witty plays from any possible source."

Knight already has arranged for a presentation of "Thin Ice" in London, where Richard Liddley Sherbrooke, who is in New York watching the production, will have Knight's role. Several Americans soon will go with Sherbrooke to London to appear in the comedy.

### MINSKY BROS.'

New Park Music Hall

New York, Oct. 5.—Billy Minsky, when seen at the New Park Music Hall in Columbus Circle, said that in addition to the chances published in the burlesque section of this issue he had completed arrangements whereby John Wenger, of the New Park Music Hall, will put on two new productions for Charles Dillingham by permission of Mr. Minsky at the request of Mr. Dillingham. Paul Arlington, Inc., will furnish several new sets of costumes for the New Park Music Hall shows. As stated in the review of the opening show Jessie Reese gave in her notice to close and closed on Saturday last.

This was followed by the closing of Arnette and Sue Creighton, Douglas Hunter and the prospective closing of Layman and Kling, but Billy Minsky says that while the Misses Reese and Creighton are out of the cast Douglas Hunter and Layman and Kling will continue in the revised show. Tom Howard, the feature comic, who was served with an injunction prohibiting him from working for the Minskys until the courts decided if the Harry Hastings contract for Howard's services was valid, is now in the cast due to a stay of proceedings until further argument on the injunction is heard in court on Friday next. The Minsky Brothers decline to commit themselves, but it is freely admitted that they feel that all their troubles are due to competing burlesque interests who are fundamentally responsible for their troubles not only in their cast of principals, with Howard as the "big stick", but in all their other troubles, and they are now gathering evidence along these lines with the intent of appealing to the Federal Government for relief by invoking the Sherman Anti-Trust Law to protect them from those who would monopolize the burlesque business.

In addition to the opening cast Minsky has engaged Rose Hanly as eubret. Miss Hanly was formerly of the Ziegfeld shows. Another addition is that of Santry and Morton, a dancing team, who will do a specialty.

### MRS. CARUSO WILL CONTEST THE WILL OF HER FATHER

New York, Oct. 9.—Mrs. Enrico Caruso, widow of the late tenor, who arrived yesterday from Cherbourg on the White Star liner Adriatic with her little daughter Gloria, issued a short statement in which she signified her intention to join with other members of her family in contesting the will of her father, the late Park Benjamin.

Mr. Benjamin in his will filed for probate August 29 spoke bitterly of his children, cutting them off with a dollar each and leaving the residue of his estate to an adopted daughter.

### W. B. TARR TO DIRECT

"The Convict's Daughter" at Oswego, Kansas

Oswego, Kan., Oct. 6.—"The Convict's Daughter" will be produced in the near future under the auspices and for the benefit of Oswego Chapter of the Eastern Star. It will be a home-talent production. The entire production will be under the personal stage direction of W. B. Tarr, of New York City, a dramatic instructor, who comes to Oswego highly recommended.



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**EQUITY ARTICLE AROUSES J. DOUG. MORGAN'S IRE**

**Well-Known Producer Protests Against Russell Murdoch's Description of Rep. Show**

J. Doug. Morgan, well-known producer of repertoire shows, requests The Billboard to publish a copy of the letter he mailed to the Actors' Equity Association, New York, from Wolfe City, Tex., under date of October 4. The letter: "An article in your September issue (of Equity) by Russell M. Murdoch, entitled 'Repertoire Under Canvas or Tent Shows', in which he attempts to describe the same, is about as representative of this branch of the profession as the cheapest carnival la of the circus business. But believing that the writer of the article has never been associated with any other than the shows described in his article, I am not surprised that he should apparently write the only things he knows, I am surprised that there is not someone in Equity's office who would know enough not to print such a misleading and mischievous report and insult every reputable tent repertoire show in America and every vaudeville artist associated with the same.

"But water cannot rise above its source. Neither can a man speak or write without betraying the environment in which he has lived, and, like the donkey looking thru a knothole in the barn, Mr. Murdoch evidently can only tell about what he has seen and been associated with.

"Please let me say that there is no other

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Good Wild Cat Agent, to join at once. One-nighters don't write. Wire, stating lowest salary. Violin and Trap Drummer for orchestra. These doing specialties or double stage given preference. Pay your wires. Orchestra gets all dances. ROSS DUVOYLE, Sioux Falls, South Dakota.

## WANTED COLORED PIANO PLAYER

who doubles Brass; Comedian, double Trombone. Season's work in theatres. Wire quick. W. G. BOSTWICK, Francisville, Ind., this week.

branch of the profession better trained and qualified in every way to represent our chosen profession than the tent repertoire actor. We are thrown into daily association with the best citizens of the cities and towns in which we play; we live in their homes with them, worship in their churches with them, enjoy business success together and are a part of the community, holding membership in their lodges, being guests and entertaining at Rotary, Ki-

wanis and Lions' clubs, and in the most places receiving special favors and honors at the hands of the city, school and church officials, who recognize our power for good in the community. In most cases nothing but the best royalty plays are used and paid for and advertised under their true names. If you will turn to the last Spring Special number of The Billboard and read a description of one of the representative tented theaters, and there are many of

them, you will see at a glance how badly Mr. Murdoch has missed describing a tent repertoire show.

"And if you will ask for a list of your members who are real artists, both dramatic and vaudeville, in tent repertoire, you will find among them the names of talented and illustrious members of the theatrical profession who must feel the same resentment and disgust as I do at the article in question and wonder why it was ever allowed to appear in Equity.— J. DOUG. MORGAN."

## ST. CHARLES OPENING UNDER "THE SAENGER MANAGEMENT"

New Orleans House Generally Understood To Be Under Shubert Lease

New Orleans, Oct. 5.—Twenty-five thousand dollars has been spent by someone on the Shubert-St. Charles Theater, formerly the old Orpheum, preparatory to the opening under "the Saenger management" Saturday of this week in the Fox feature, "Monte Cristo", at a dollar top, plus war tax. The house has been completely remodeled from the stage to the front and presents a handsome appearance. No records of any lease or agreement can be found in the parish offices and it is generally understood that the Shuberts will hold their lease, but as a club over the K. & E. combination to be used at any time disagreements may occur

(Continued on page 107)

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—OF—

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ICE NO LONGER NEEDED TO SKATE ON



(The above title is not meant in any connection with the Volstead act.) The accompanying photo shows Else and Paulsen skating on what appears to be ice. But the "ice" is in the Central Theater, New York City, and the patrons are not going to sit about in a place where there is promiscuous ice about. The explanation is that the dance is not on ice. It is a new composition that looks like ice, slips like ice and yet is not ice. Cannot give the secret away of what it is. Anyway, the ice-skating dance is true. —International Newsreel Photo.



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A clear, colorless liquid, clean as water, will restore your graying hair in from four to eight days. You apply it yourself, with a comb, no muss or bother, nothing to wash or rub off—no interference with shampooing. Results sure and certain—no streaking or discoloration, restored hair perfectly natural in all lights.

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Please send me your FREE trial bottle of Mary T. Goldman's Hair Color Restorer. The natural color of my hair is

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# VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

## HERK SCOFFS AT RUMORS OF SHUBERT VAUDE FLOP

### Head of Affiliated Insists Unit Show Is Proving One of Best Paying Forms of Entertainment

NEW YORK, Oct. 9.—That the Shubert unit form of vaudeville is bound to be one of the best paying styles of entertainment and that those associated in its presentation this season are in absolute accord in putting it over was the stated opinion of I. H. Herk, president of the Affiliated Theaters Corporation (Shubert vaudeville) today. Herk was seen following various reports to The Billboard that Shubert vaudeville already is on the rocks and that within another month or six weeks many of the unit shows will be in the storeroom and only a few of the theaters on the Affiliated Circuit will be playing unit shows.

For many days reports had been coming into The Billboard offices that Shubert unit franchise holders were dissatisfied with conditions and bad business, that several of the unit producers were dangerously near the rocks and that they were unloading shares in the unit shows to Tom, Dick and Harry.

#### Herk Makes Denial

"It is very likely that if such were the condition of affairs in our new organization I would be the first to know of it," said Herk, "and I give you my word that such is not the case. It is quite possible that some of our 'friends' might be interested in letting such things be known to The Billboard in the hope that we would be discredited.

"I suppose it is quite natural that people should be saying that Herk is thru, that Shubert vaudeville is a failure, that the individual stockholders and franchise owners are dissatisfied, but I am of the honest opinion, after the first few weeks of the season, that this is the best paying form of entertainment ever devised and that it will prove to be just what we hoped it would be, namely—JUST WHAT THE PUBLIC WANTS.

"The figures of our receipts, published at various times, are quite evidently inspired by those who are disappointed that we have not already closed up shop. I suppose such figures are the only available weapon that can be turned against us. But we are not worried. It is true that we have been disappointed in some of the towns we have selected for the circuit, but as fast as we can we will rearrange our routes, and we are bound to make this proposition pay for all concerned with it.

"The weather has been against us. In fact, it has been against all indoor show business, but when the colder days come we'll be in fine shape to make it hot for some of our competitors."

#### Laughs at Rumors

Herk laughed when told that the story was going up and down Broadway that he is sitting on a volcano

with the American Bankers' Association convention in session here and the world series of baseball games on. For the same week the Weber & Fields unit, somewhat rearranged, boosted the business at the Shubert-Crescent, Brooklyn, where business has not been satisfactory so far this season, to \$12,000 gross. Astoria averaged \$1,300 a day for three days; the Central, Jersey City, grossed \$4,000 for Monday, Tuesday and Wednesday, and Union Hill business amounted to about \$5,000 for Thursday, Friday, Saturday and Sunday. The Boro Park, Brooklyn, has been one of the most encouraging spots on the circuit, the gross for Thursday, Friday, Saturday and Sunday of last week being about \$6,000. This house splits with Astoria. Keeney's, Newark, is said to be increasing business with each week, and

## EMPIRE THEATER

### May Become New Location for Shubert Vaudeville in Syracuse, N. Y.

Syracuse, N. Y., Oct. 7.—The Shubert theatrical interests are making another attempt to secure the Empire Theater, in South Salina street. The Empire is the newest theater here and is now being used for pictures.

It is understood that Max Spiegel is negotiating for the house thru the Shuberts. Spiegel is a former burlesque producer and reported connected with the company operating the string of Strand theaters, now one of the big factors backing the Affiliated Vaudeville Circuit.

Spiegel was here last week, when he introduced Nora Bayes at the Wieting in "The Queen o' Hearts". He is reported to have inspected the Empire and then made an offer to W. Snowden Smith to lease the house for a long term. Spiegel explained to those whom he took into his confidence that he wanted the house for Shubert vaudeville. The theater is situated close to the Keith and Temple vaudeville theaters.

The Empire is at present leased by the Fitzer-Harrison interests. It is understood Spiegel's offer was about \$10,000 better than the owner is now receiving. Only the sale of the theater, it is understood, can break the lease, unless those now in control consent to a cancellation. The Spiegel offer was refused because of the conditions of the lease, but Spiegel has placed the matter in the hands of a local realty man with instructions to continue negotiations.

KATIE AND MARY McLAUGHLIN



Now Having New Act Written Especially for Them

Charles Soladar, under whose management they now are, is so impressed with their work, ability and charm in his "Cinderella Revue" that he has commissioned James S. Sumner to write a special vehicle for these talented dancers, unknown a few short months ago, but who are making such rapid progress up the ladder of fame that they will soon be known internationally. Katie and Mary McLaughlin possess all the essentials to success—youth, beauty, a boundless desire to work and accomplish, and talent.

and about to be blown off the top of the unit mountain. From his statement one must accept as a fact that he still is in power and doing everything he can to put Shubert unit vaudeville across with the public. Asked to show his figures to prove his statement that published and reported figures are wrong, Herk said that his figures belonged to the Affiliated corporation, and not to the public. Asked to permit a comparison with The Billboard figures, obtained thru various sources, he repeated the statement.

The Billboard, however, is reasonably sure of its sources of information, and, acting on Herk's challenge to "go ahead and print 'em if you like," offers them, with other information obtained at the same time, as follows:

#### Billboard Unit Report

Last week the "As You Were" show, with Charles Winninger and Blanche Ring, at the Central, New York, did about \$10,000, including a Sunday, and

tho for a time it was thought Newark wouldn't be any too good a spot for Shubert unit vaudeville, last week the gross was around \$10,000, a substantial improvement. Baltimore has been a great disappointment, the business at the Academy of Music being under \$5,000 on the week. An extra advertising campaign will be put into effect in Baltimore immediately in an effort to make something of this stand. Washington last week showed a strong gain, business at the Belasco being reported as about \$8,500, an increase of about \$2,000 for the week.

#### Philly Still Out

Philadelphia is still out of the circuit, reconstruction work on the Chestnut Street Opera House to meet the building requirements not having been completed. It is planned to have a gala opening for this house with Weber and Fields there for the week of October 30.

One of the best weeks reported by the units is that in which the shows

(Continued on page 18)

## AGENTS' ORGANIZATION TO ELECT OFFICERS

New York, Oct. 7.—The first annual meeting of the Theatrical and Representatives' Association will be held November 3, at which time officers will be elected for the ensuing term.

At a meeting held this week Harry Walker, the president, refused to accept a nomination to continue in the same capacity, and a committee was appointed to nominate officers.

Since its inception, the newly-formed organization, according to an official, has made strides in correcting the demand and payment of excess commissions, and systematized a method of booking acts. A morality clause has been inserted in all contracts with cabarets in foreign lands and any in the United States where there is the slightest doubt as to the character or moral standing of the café.

New members to the organization are John Driscoll, of New York, and Anna Clark, of Cleveland.

## FRISCO HOUSES CHANGE POLICY

San Francisco, Oct. 7.—Commencing tomorrow the Casino Theater will enter into a season of vaudeville and pictures, with a twice-weekly change of program, while the Hippodrome Theater will open with Will King, favorite Hebrew comedian, and his large company in a series of revues.

This change of policy for the two theaters was announced by Sam Harris, of Ackerman & Harris, directors of the Hippodrome and Casino.

King is returning here with his original cast, including Clair Starr (Mrs. King), Lew Dunbar, Will Hayes, Reece Gardner, Bessie Hill, Honora Hamilton, Harry Davis and the Golden Gate Four. Herman King and his orchestra will be in the pit.

## ALBEE 65 YEARS OLD

New York, Oct. 8.—E. F. Albee, head of the Keith Circuit, quietly celebrated his sixty-fifth birthday anniversary today at his home in Larchmont, N. Y.

## BACK FROM EUROPE

New York, Oct. 7.—The Dolly Sisters, Jenny and Rosie, returned from Europe this week aboard the S. S. Majestic. There is not much likelihood of their playing a return engagement for the Keith interests. Ziegfeld is said to want them for the "Follies".



# LAUDER GETS GOOD START ON WORLD TOUR IN N. Y.

## William Morris Arranges Pleasing Program for Vaudeville Journey of Knighted Singer

New York, Oct. 9.—Sir Harry Lauder, world-famous singer of songs and juggler of joy, is in Boston this week for the second stop on his world tour with an entertaining troupe of vaudevillians booked and managed by William Morris. Altho no definite figures on Lauder's gross at the Lexington Opera House here last week have been announced, it is known that he drew something like the money he got here last year, which was said to have been \$45,000, and according to advance information it is likely his business at the Boston Opera House will be a recordbreaker for the Massachusetts city, where the advance sale has been very large.

This is Harry Lauder's sixteenth year under the direction of William Morris and each year his popularity and the enthusiasm for the style of entertainment he offers has increased. Perhaps there is no native entertainer quite as popular as this Scot. If there is it is a matter wide open for discussion. His reception at the Lexington Opera House was as human as his songs, and the thunderous applause that greeted his every appearance last week made one wonder if his old friends and his new admirers were not trying to reach over the footlights to clasp his hands.

### Like the Opera

His first night was like the opening of the opera season with the warmth of long years of friendship behind it. Every seat was occupied and many were standing. Sir Thomas Lipton was in a box. British Consul General Armstrong also had a box and so did Mayor Hyman and a number of New York's leading citizens. "Big names" were in evidence everywhere.

The matinees were somewhat light because of the world's series baseball games, but the night shows more than made up for the afternoon losses. Not a seat could be had by late arrivals at any of the evening shows and the big barn of a house, packed to the dome, sang and whistled and laughed and cried over old songs and new until Sir Harry was too exhausted to do any more.

### Breaks a Rule

For years Harry Lauder has declined to appear on Sunday. In fact, he forfeits \$1,000 a week rather than appear on the Sabbath for pay, but last night he broke his rule and all for the pet charity of Mrs. William Morris, wife of his manager. For years Mrs. Morris has been interested in the Saranac Lake Day Nursery and Community House, where children afflicted with tuberculosis are cared for and given some of the sunshine and fresh air they need. This charity so interests Sir Harry that he headed a list of stars for a monster benefit at the Lexington Opera House, managed by William Morris, and was an important factor in packing the house to the doors.

Others on the benefit program were: J. C. Nugent, Andrew Mack, W. E. Ritchie, H. Brockbank, Margaret Young, Nan Halperin, Alleen Stanley, Julia Arthur, Mosconi Bros., Pearl Heagy, Eddie Bazzell, Eugene and Willie Howard, Herbert Corthell, Little Billy, W. C. Fields, Grace La Rue, George Price, Phil Baker, William and Joe Mandel, Milo Gintaro, Georgia O'Ramey, Louis Mann, Sam Ash, Ula Sharon, Nelson and Nelson, Marie Nordstrom, Joe Laurie, Jr., Winona Winter, Will Rogers, Walter C. Kelly, Sophie Tucker, Lucille Chalfonte, Jack Norworth, Con Conrad, De Pace, Julius Tannen, Belle Baker and Harry Moore.

### New Songs and Old

Sir Harry has brought over new songs to go along with the old ones and he sings and sings as long as he can hold out, giving the audience their fill of the love, humor and happiness that is a part of him. Included in his list this year are: "Singing is the Thing to Make You Cheery", "Bella, the Belle o' Dunoon", "Doughie the Baker", "Sunshine o' a Bonnie Lassie's Smile", "She's Ma Daisy", "Roamin' in the Gloamin'", "It's Nice to Get Up in the Morning, But It's Nicer to Lie in Bed", "I Know a Lassie, Out in O-H-I-O", "Home o' Mine", "I Think I'll Get Wed in the Summertime", "There is Somebody Waiting for Me", "I Love a Lassie", "The Saffire o' th' Family", "Wee Hoose Mang the Heather", "A Wee Deoch-An-Doris", "The Waggle o' the Kilt", "O'er th' Hill to Ardentiny" and "We a' Go Home th' Same Way".

William Morris has surrounded Sir Harry with an excellent program of vaudeville, opening with Gintaro, the Oriental top spinner.

De Pace, with his mandolin, was second, and Winona Winter, popular musical comedy star, was third with songs and ventriloquism. The Brothers Gudumth and their clever dogs closed before intermission and Unith Masterman, whistler and imitator of birds, opened the second half of the program, the remainder of which was taken up by the star.

The company manager with the Lauder show is James R. Cowan, and Willard Coxe is telling the world thru the press of Sir Harry's coming. William J. Daley also is in advance, with Tom Vallance directing the stage.

Not enough can be said in praise of the music direction of Charles Frank, who also is credited with excellent arrangements for the overture and certain other numbers.

## THE DOLLY SISTERS HOME FROM EUROPE



The famous dancing sisters, Jenny (right) and Rosa, on board the liner Majestic arriving at New York last week. The pair spent much time at Deauville and other French resorts during the summer season.—Photo copyright by Underwood & Underwood, N. Y.

## ANNIE RINEHART, DECEASED

Let the public in general and old-time professional people in particular be misled, let it be understood that, according to J. A. Le Roy, also known as Le Roy Rinehart, who for 20 years was connected with the Rinehart family that was famous in theatrical circles fifteen or more years ago, Annie Rinehart, who died in New York City last August, and whose obituary notice was published in The Billboard, issue of August 19, was in no way connected with the family that he was associated with for so many years. Mr. Le Roy informs The Billboard that there were no members of that family named Annie. However, it is possible that the deceased woman was of another family of the same name.

## TO REVIVE "QUEEN'S FAN"

New York, Oct. 7.—"The Queen's Fan", a spectacular comedy operetta, which played the big time about twelve years ago, is to be revived shortly and will be seen on the Keith circuit with Adele Archer featured. The costume and scenic equipment is reported to represent an outlay of \$5,000.

## BESSIE MCCOY-DAVIS QUILTS

New York, Oct. 7.—Bessie McCoy Davis has quit Arthur Pearson's unit show, "Zig Zag". When the show opened in Buffalo Monday night Miss Davis did not appear. Her retirement from the cast is said to have followed a wordy discussion with Pearson.

## MACK SKETCH OPENS

New York, Oct. 7.—Willard Mack's comedy sketch, "Oh, Doctor, Hurry", opened this week for the first time in the East at Loew's American Theater. Charles Calkins, William Nolte and Cecil Arnold are in the cast.

## FORMER PARTNERS MEET

While D. D. H. was playing the Palace, Chicago, he was greatly surprised when he met H. D. Fairall, his former partner, who flew from Danville, Ill., to the Windy City by plane. Lieut. Harry J. Runser, who operates a flying school in Danville, acted as pilot. The trip was made in eighty-five minutes. Runser is considered one of the most conservative flyers in the game.

D. D. H. was very enthusiastic over the fast flight of his erstwhile partner, and agreed to stop in Danville on his return from the Coast in January and fly to New York. Mr. Fairall, who is manager of the Western Motion Picture Company, uses the air route for all of his fast deliveries thruout the Central West and has found it a great help in his business.

## BOOKING MIXED BILLS

The Vaudeville Enterprises, Sam H. Grisman, manager, of New York, announces the closing of an arrangement with Robert Levy under which he is placing mixed vaudeville bills of colored and white performers in the Howard Theater, Washington, and in the Douglas, in Baltimore. Negotiations for the placing of the same program in the Attucks Theater, in Norfolk, Va., are pending, with the possibility that the acts will play the Norfolk house between the other two, jumping from Washington and Norfolk by boat, thereby saving on transportation.

## COWGILL IN VAUDEVILLE

Chicago, Oct. 6.—Francis Cowgill, "radio wizard", who is to be the principal feature of the Radio Show, in the Coliseum, October 13 to 21, will appear in vaudeville preceding that engagement under the banner of the Carrell Agency. Cowgill hails from President Harding's home, Marion, O.

## VAUDEVILLE PERFORMANCES ON WESTERN BEACHES POPULAR



A great improvement over stuffy theaters on hot summer or early autumn evenings is the present fashion of open-air vaudeville performances on the Pacific Coast beaches—given in the cool of the early evening. Here is a "turn" from one such performance—Marion Aye imitating "Frisco", the popular dancer.—Copyright by Underwood & Underwood, N. Y.

## WITMARK'S SONGS FAVORITES

New York, Oct. 4.—Four big headlines are featuring an equal number of Witmark songs in as many stage productions. They are Paul Whiteman and his band, in George White's "Scandals", who are giving "I'm Just Wild About Harry", a strong plug; Al Jolson, who is boosting "Angel Child", in "Bombo", at the Apollo, Chicago; Eddie Cantor, who is scoring the laughing hit of "Make It Snappy" with "Sophie", and Ted Lewis and his band, who are featuring "Fate" in the "Greenwich Village Follies".

## HARRY VON TILZER IN VAUDE.

New York, Oct. 7.—Harry Von Tilzer for the first time in quite a number of years is to return to vaudeville. He will make his appearance on the Keith line in the near future in a repertoire of songs, prominently featured among which will be "A Picture Without a Frame" and "It's Raining".

## REHEARSAL HALL ATOP N. V. A.

New York, Oct. 7.—The National Vaudeville Artists, Inc., Club is building a rehearsal hall atop its headquarters in West Forty-sixth street, which will be used by members of the organization to whip their material into shape. The hall will measure 18 by 20 feet.

# NEW MANAGEMENT FOR PUBILLONES SHOW

## Caparros & Estrado Reported Having Leased Title

New York, Oct. 7.—Mme. Geraldine Publilones, whose circus stranded some months ago in Mexico City, owing thousands of dollars to performers, it is reported, has leased her name to two Havana amusement men, Caparros and Estrado.

Caparros, a small-time booking agent, and Estrado, former manager for Mme. Publilones, are reported to be trying to get together a show to open the National Theater, Havana, November 15. A man named Quevedo, purporting to represent the two, arrived in New York this week, but, according to reliable information, has so far been unsuccessful in interesting local agents in the proposition.

Following the reported failure of Mme. Publilones to tie up with the Cirque Medello, of Mexico, and realizing, it is said, that any personal effort to get together another attraction would be futile after last season's fiasco, the erstwhile circus impresario agreed to turn over the name Publilones to Caparros and Estrado on a 10 per cent royalty basis.

Several of the acts stranded in Mexico City by Mme. Publilones, 'tis said, are still there.

## MILLS LANDS RECORDS

New York, Oct. 7.—Jack Mills, Inc., is having rather an unusual experience with the recording of his songs by the phonograph. The Victor Company for the first time in its history has issued a popular record, both sides of which are used for the recording of one song. This was done with "Mr. Gallagher and Mr. Shean". The Columbia Company has issued a record with a Mills number on both sides. One is "I'll Stand Beneath Your Window Tonight and Whistle", sung by Al Jolson, and the other side has "When You and I Were Young Margie Blues", sung by Van and Schenck.

"Gallagher and Shean" is also recorded by every other phonograph company and one firm, the Okeh Company, has recorded it both instrumentally and vocally. The vocal recording was done by Billy Jones and Ernest Hare, while the orchestra record was made by the Rega Dance Orchestra.

## CLYDE DOERR IN CHICAGO

New York, Oct. 7.—Clyde Doerr, who formerly had an orchestra at the Club Royale here, is now playing at the Congress Hotel, Chicago. Doerr and his orchestra were formerly under the management of Paul Whiteman, but he has left that organization.

## ROBBINS' COAST OFFICE

New York, Oct. 7.—Richmond-Robbins, Inc., have appointed Cleveland Davis Pacific Coast representative for that firm. He assumes the position held for many years by Harry Engl, who is now the general manager of the concern.

## ACT FOR PRODUCTION

New York, Oct. 7.—Snow, Columbus and Hoctor, the well-known dancing trio, now playing vaudeville, have been signed by Sam H. Harris, thru Harry Krivit, to appear in the Broadway musical comedy production which will feature the Duncan Sisters. The show is slated to make its bow in December.

## FIRE DISTURBS ACTORS' SLEEP

New York, Oct. 7.—The day-time slumbers of a score or more performers was rudely disturbed Tuesday when fire, on the seventh floor of an apartment building in West Fifty-seventh street, routed them to the street in scanty attire. The blaze did damage estimated at \$7,000.

## GLOGAU WITH VON TILZER

New York, Oct. 9.—Harry Von Tilzer announces the appointment of Jack Glogau as manager of the professional and mechanical end of this firm. Glogau formerly was with Fred Fisher and Leo Feist. Ted Barron has been appointed business manager.

## ANSONIA CO. IN NEW QUARTERS

The Ansonia Music Company announces that all accommodations for acts and orchestras for rehearsals will be ready within a week at its new quarters, 1658 Broadway, New York.

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



# This Week's Reviews of Vaudeville Theaters

## Shubert Central, N. Y.

(Reviewed Monday Matinee, October 9)

Max and Moritz, billed as "The Hairy Apes With Human Minds", topped the vaudeville section of the Shubert unit show at the Central this week and gave the stars an excellent dancing chorus of "Gimme a Thrill"—the revue section of the program—a race for the popularity of the patrons. "Gimme a Thrill" is Joseph M. Gaites' unit and keeps up the standard set by Herman Timberg's outfit and the "as you were", but to the jungle stars this week go the honors for sensational novelty so far seen at the Central.

The last three Shubert shows have been well worth the prices charged, but if the Shuberts really want to establish a new sort of vaudeville entertainment and make it generally popular they will do well to look down their long list of Broadway houses and give the franchise holders in the Affiliated Theaters Corporation a chance. The owners of the unit shows in most cases evidently have invested considerable money in the hope of getting a profit and some recognition on Broadway as well as the other cities on the circuit, but in a house like the Central too many seats are so badly placed that selling them is almost as bad as obtaining money under false pretense.

Many complaints are heard at almost every performance from persons who have bought seats on the side lines only to find that they cannot get a full view of the stage when the action is back of the olio. It is too bad to start such attractions in a house of this kind, for with a new venture, as this is, every bit of good will should be capitalized.

Joe Gaites' Show and the two units preceding it are mighty good \$1.10 entertainments and they are worthy of a much better Broadway stand. Given a theater where all seat-holders can be satisfied Shubert vaudeville, if the standard is kept up, should have a good chance in the Times Square section and warrants a more favorable location. As presented now in its cramped quarters it is not likely to cut into Palace business for some time, if ever.

Gaites starts his entertainment off with the revue, "Gimme a Thrill", with book, such as it is, by Will B. Johnstone, and music by Tom Johnstone, who were responsible for "Up in the Clouds", also a Gaites production. Lawrence Marston staged the piece and Vaughn Godfrey is responsible for the numbers. The book is simply one of a few ideas nicely knit together and pleasingly presented. The Gardiner Trio, Helen, Arline and Edgar Gardiner, are featured and again prove that vaudeville is a fine school for musical comedy. The Tip-Top Four are assigned rather important parts in the revue section, and the comedy is taken care of by Jack Defay, whose characterizations are excellent; Gene Barnes and Charles Chase. It is primarily a dance revue with excellent work by Sorel and Gluck. The Gardiners, Charles Chase, and in fact everybody else in the revue, not to overlook the cracking good dancing chorus. Most of the scenery and some of the effects are excellent, and get over to appreciative applause. The costumes also are attractive and in good taste.

The vaudeville section could be better except for Max and Moritz, who can't be surpassed. There are three apes in this act, who do almost everything and better even than the press agent promised. They have to be seen to be appreciated. If we attempted to record the routine of the act we might be accused of being on an outside payroll. Gene Barnes and Company do an ordinary act in one, followed by The Tip-Top Four, a male quartet of the sure-fire sort. William Baggett, with whirlwind acrobatic dancing, and the plump (to say the least) Jack Defay imitating, help themselves to a lot of laughs. Sobel and Gluck then stage a closing number on the order of the acts that have become familiar to vaudeville thru the presentations of the Morgan Dancers. Here again members of the chorus were seen in a routine, unusual for chorus girls and excellently carried thru. As before said, it's too good a show for a house in which there are any seats from which a full view of the stage cannot be had.—JED FISKE.

## ROCKWELL AND FOX REUNITED

New York, Oct. 9.—Al Fox left the cast of "A Fantastic Fricassee", now running at the Greenwich Village Theater, last week, to rejoin his former partner, George Rockwell. He was replaced in the show by Jimmy Watts, formerly of the Greenwich Village Follies. Rockwell and Fox opened on the Keith Time at Boston October 8.

## NEW MANAGER FOR PRINCESS

Springfield, O., Oct. 9.—Phil Chakeres will assume the management of the Princess Theater, a motion picture house here, October 14. Mr. Chakeres has been financially interested in the theater for some time.



(Reviewed Monday Matinee, October 9)

The first half of the bill was excellent, having but one weak spot, the Jane Connelly sketch, which was pitiful. Miss Tucker was better thru the cutting of the running time and the elimination of piano solo by the boys and the Jewish cantor bit mentioned in these columns as being objectionable last week. Hence her percentage jumped five, but the introduction of another quite suggestive song, which would be suggestive even in a cafe or wine room, was atrocious. The second half of the bill dragged somewhat thru the running time of the Lee Children's act, which could stand the elimination of the scene in one very easily. The bulk of applause, coming from the greatest number of pluggers from the song publishing firms, due no doubt to the presence of Sophie Tucker and Van and Schenck on the bill, was distinctly noticeable.

- 1—Palace Orchestra, considerably improved over last week.
- 2—Palace News Pictorial, as usual, fair.
- 3—Johannes Josefsson's Icelandic "Glima" company showed methods of defense against cut-throats and desperadoes, including gunmen, pickpockets, boxers and apaches. Considerable skill, muscle and methods, well executed, of various forms of defense similar to jiu-jitsu. Seems a little unclassy for the larger two-a-day houses, and has rather a museum atmosphere.

4—Williams and Taylor, billed as "The Dancing Fools", certainly do not fool when it comes to dancing. They execute in a terrific tempo some of the most intricate and difficult steps, and the smaller fellow was a real riot. Both are colored, one making up tan, the other blackface. Cleaned up in the difficult No. 2 spot.

5—Jane Connelly and Associate Players, in "Extravagant Wives", a very weak sketch, by Erwin and Jane Connelly, were still weaker in the presentation of it. This was due not to the work of the other players as much as to Miss Connelly herself. Her speaking voice is weak and was pitched in a high metallic monotone with little shading. It was difficult to hear plainly a dozen rows back. The sketch lacks punch, especially at the conclusion. Did not get over even tho the drop was raised three or four times. Applause very sparse.

6—Johnny Burke picked them up nicely, getting many laughs with his talk about the war. His style is rather of the gaggy order and contains two or three old ones, some of them semi-camouflaged. But Burke knows how to put them over for laughs. He concluded with a built-up version of "Yoo Hoo", having various melodies played by the different instruments in the orchestra and finally the ensemble. This idea has been used before with a song by Evelyn Cunningham. Burke for an encore did a sublime to the ridiculous poem that proved a good getaway.

7—Sophie Tucker, closing the first half, used a different arrangement of songs and a new bit that was clever. A considerable part of the foreign language intimacies with friends in the audience or those who understand the argot employed was eliminated, but Miss Tucker did not seem to be able to get away from it altogether. The stage door bit is better than the other bits employed last week, but it must have been quite a slap for the back-rail clique to have Miss Tucker say that she was all alone and guessed she would have to pay the check, to which she added, "Not even a song plucker in sight." If there be any one who can explain any reason in the world why Miss Tucker, in Mr. Albee's nice, clean vaudeville, is allowed to sing "When They Get Too Old for Everyone Else—Perfect for Me", the explanation would be very welcome. If anyone can say that the line, "Girls, when I'm eighty, they'll think I'm sixteen; I'll buy myself a monkey gland, you know what I mean," is not vulgarly suggestive, then the writer does not know what he is talking about. Forcing the bows by the clique, holding the spot, stalling the orchestra and holding the curtain may deceive some, but it is doubtful whether Miss Tucker thinks the number of encores legitimate.

8—Vincent Lopez was a bigger hit than ever. After many encores the audience would not let him make a speech, and continued to applaud vociferously when he attempted to do so. Lopez finally managed to make himself heard and made a short speech of thanks. This undeniable hit was accomplished without the aid of a spot or any of the other transparent artifices employed by others, but on strict merit alone, and Lopez deserves it. The Gallagher and Shean bit was replaced in the act and again proved its worth. One point that has not been mentioned in connection with Lopez before is the fact that a great part of his success is due to the fact that he has minimized the flare of the brass upon this, as upon the rest of his unique and well-executed act. He is to be heartily congratulated.

9—Jane and Katherine Lee, who have not played this house for some time, returned with their former vehicle, "The New Director". The interest chiefly centers around the facial expressions of the girls, and especially so the death-bed scene, with Jane Lee registering sorrow and emitting real tears. This is the best bit done by the girls, it being noticeable that the other scenes are getting more or less mechanical. Repetition is responsible for this, and a new sketch would be to the children's advantage from several angles. William Phinnev has toned down his bellowed directions considerably and has achieved better results thereby.

10—Van and Schenck sang several dialect songs and drew considerable applause, aided and abetted by the publishers of those songs.

11—Siegel and Irving, with most of the audience doing a Weston, added strength to the bill with supreme feats of gracefully executed acrobatic feats. It is a splendid act and worthy of a much better spot.—MARK HENRY.

## TAMPA TO HAVE STUDIO

Tampa, Fla., Oct. 7.—Tampa is to have a film city located within five miles of its incorporated limits. The Florida West Coast Studios, capitalized at \$2,500,000, and operating under a Maryland charter, has received permission to begin business. The corporation is to build a film city on the tract of 1,000 acres, and is obliged to spend \$2,000,000 in actual development and production work in the next five years.

## BACK FROM EUROPE

Chicago, Oct. 4.—Marie McDonald, May Blossom McDonald and Leslie C. Groff, of the Chicago Musical College, located at 2828 West Madison street, have just returned from a three months' visit thru Europe, and are again prepared for business.

## "LISTENING IN" REHEARSING

New York, Oct. 9.—"Listening In", a new play by Carlyle Moore, with Ernest Glendinning as one of the leading players, has been placed in rehearsal. The piece opens on the road for a tryout October 23, with plans being made to head it for Broadway.

Rusco & Hockwald's Famous Georgia Minstrels are reported catering to large audiences in Missouri theaters. The company is giving an old-time minstrel show, with many new and novel features, all of which are greatly pleasing the audiences. Sedalia, Jefferson City, Columbia, Nev., and Springfield were sell-outs, according to Manager Arthur Hockwald. In Kansas City, October 8, the company opened the Grand Theater season for a week's engagement.

## Palace, Chicago

(Reviewed Sunday, October 8)

Cold rain turned everybody to the theaters and the Palace certainly got its share, and with Elsie Janis to draw the crowds the house was filled.

Blanche Sherwood & Co. put on a very unusual trapeze act, doing a great variety of daredevil feats with lightning rapidity that deserve more appreciation than they get. The act could be enhanced in value if the company would study values more. They use up too much pep on non-essentials. They do some really great things.

Kora Norina, with Lou Slevens, put on a singing act that was conspicuous by its poor enunciation of everything that was attempted. They have some musical ability but the lack of good, plain talking smothered their efforts.

Frank Wilcox in "Ssh-H", with Frank MacDonald, Bell Lawrence, Blanche Moniton, Helen Gilmour and Vilmo Steck, presents a one-act farce that reminds one of the days when Charles Hoyt's farces were the reigning successes of the stage. Wilcox is a most delightful farceur and the situations are execrably funny, while the lines are snappy, adding to the hilarity of the sketch. All credit is due to Wilcox, but every member of the cast is a finished artist. It is one of the best offerings of its kind in vaudeville. It is a kind that the average audience delights to see. May there be more of them.

The Four Camerons, father, son and two daughters, are simply great. They do a bit of everything in their line and that is some line, for they are clever acrobatic gymnasts, singers, musicians and bicyclists. They have nut soup for the nutty and are clever at all stages.

Shella Terry and Company, in "December and May", with Shella Terry, Roy Sedley, William Goodall, Katherine Shaw, William C. Henderson and James MacLean, presented a sort of sketched dream that was more stage picture than acting. There was a lot of gossiping talk and sing-song singing, some dancing and a little sentimental stuff thrown in. They wear fine clothes and have a fine stage setting and that helps to put the act over fairly well.

Al Herman, the blackface monologist, has his old-time close-up gossip about the rest of the people on the bill. He uses some old-time gags that were thought to have been dead before Lincoln was shot, but he gets his best laughs from them so they must be new to many. Some of his gags are too raw to describe and one wonders how he gets away with it in a civilized community.

Elsie Janis was received with all that Chicago could do to show that she is still a great favorite here. Vaudeville audiences often stop the show to compel acts to go on, but it has waited for Elsie Janis to stop the show before she even started. It took several minutes before she could even start. This ovation touched her heart, and brushing away a tear she entered into her act with all the vim that has always characterized her art. Whether it was her imitations of army officers of the various armies singing "Give Me the Moonlight" or imitating Fanny Brice, Edd's Foy and George Cohan, all she did was met with a spontaneous reception from the audience. She stopped the show, and after numerous encores and flowers allowed the bill to go on.

Lola and Sonia two real artists doing wonderful dancing steps and all sorts of difficult feats such as toe dancing. This act was simply great and deserved all the appreciation it received. It held to the very end.—FRED HIGH.

## B. S. Moss' Broadway, N. Y.

(Reviewed Monday Matinee, October 9)

Weber and Rednor, number six on the bill at the second show, walked away with applause honors at the Broadway this week—the only turn on the program to run up anything approaching a hit. Those in the audience who weren't sitting on their hands were too busy eating peanuts to indulge in anything more than half-hearted mans caelesthenics, insofar as the rest of the program was concerned.

Strassell's Wonder Seal started the ball rolling—that is when he wasn't balancing it along with other objects on his nasal extremity. Following Rome and Dunn sang popular numbers in close harmony and solo, pleasingly giving way to Langford and Fialericka in a snappy skit offset by some fair stepping.

Emil Boreo, a French singer of comedy songs, of whom we shall have more to say in a later issue under new turns, went down to defeat, and unjustly so, for he's every bit an artist.

Weber and Rednor, with a cleverly arranged dance routine admirably executed and carrying a strong comedy punch, woke 'em up for a moment, hoving off to Watts and Hawley, singers of pop numbers, who in turn gave way to Brownson and Edwards in an exhibition of burlesque whipcracking.—ED HAF-FEL.



# From Coast to Coast by Special Wire

## Shubert-Garrick, Chicago (Reviewed Sunday, October 8)

The orchestra started fifteen minutes late and played for seventeen minutes, when the first part opened. House fairly well filled, audience appreciative.

Reno, pantomimic comic, opened with a tramp bicycle act, in which he rides around the stage four or five times, and the halcyon of nine minutes draws laughs with some real clowning. Three curtains.

Ed Warren and Chas. O'Brien were moved on one spot and gave a strong acrobatic dancing act, with good comedy effects. They do a small-time imitation in which the stunts go wrong at the last minute, and pulled three bows and an encore, in twelve minutes.

The Royal Pekin Troupe. A group of six Oriental "wonder workers" mixed up an assortment of everything, cleverly done. They spin plates, do contortions, magic, and we have seen so superior in an act of this type. Eighteen minutes; three curtains.

Jule Bernard and Florence Scarth filled ten minutes with "The Tale of an Overcoat", the setting consisting of a cafe and pawnshop, the pawnshop supplying the money for the dinner and the cafe supplying the silverware, which is later backed to redeem the original pledges. Two bows.

Nonette, "golden-voiced violinist". A fiddler of good ability, displaying unexpected showmanship, but with an overappreciation of her own work, which detracted from her effectiveness. She loses her appeal when she sings alone and does her best work when both playing and singing. Harold Solman at the piano. Twenty minutes, three curtains.

### INTERMISSION.

"Success", including Abe Reynolds, Ben Holmes and "forty" funmakers. A typical Spiegel beauty chorus may qualify as being typical of the usual Spiegel chorus, but is not up to the average of the other units shown here so far.

The first scene—a la prolog—introduces a thief, a cook and a doctor, who concoct and stage the show.

The second scene is a valentine bit which introduces swinging doors, heart shaped, and the chorus, followed by a dance number.

"A Garden on the Hudson" follows with two chorus songs and a bench song between Julia Gifford and Abe Reynolds.

"My Lady's Mirror" introduced a pretty costume effect for the chorus and a mirror pantomime which got by.

Seventeen minutes of pocket-picking comedy in front of a curtain sufficed to fill in as "In Front of the Waldorf", and a Cleopatra bit followed, well costumed and with some laughs. Thirteen minutes.

Warren and O'Brien staged a three-minute dance specialty to make way for a garden gate song which introduced the styes of "grandma, mother and me". A Chinese tea garden scene followed with a dish-smashing episode of burlesque type, and next a clever jiggeroo song and dance with a spectacular black and white effect which got applause.

"A Palace of Jade" finale provided the customary spectacle, which held the crowd to the end.

COMMENT—Unlike the first three units presented to date, the current bill is provided with a better first part than second part. The last half is chiefly burlesque and lacks the surprising merit of the earlier part. Room for improvement in stage management. There are plenty of laughs scattered thruout the production and when the show is pruned and speeded up it will hold its own with the others.—LOUIS O. RUNNER.

### NAMER RECEIVER

J. J. Siegler was named receiver for the Midwest Film Amusement Company, 138 W. Seventh street, Cincinnati, O., October 7, by Judge Fred L. Hoffman. The concern, with a capital stock of \$200,000, bought, sold and rented films. The suit was filed by Lawrence Bueche, president. He said the concern was unable to collect on its accounts because of a slump in the movie business.

### "HURRICANE" OPENS IN A. C.

New York, Oct. 9.—At the Apollo Theater in Atlantic City tonight the Messrs. Shubert will present "The Hurricane", a new play by John Hunter Booth, with Charles Richman. Included in the company are Monn Bruns, Helina Bruzovna, Frank M. Thomas, Harold Russell, Clarence Handyside, Luis Alberni, Arthur Kalso, William Franko, Anton's Scierno, Ramon Gonzalo and Miaoru Nibida.

### ROAD SHOW FOR AUSTIN, MINN.

Austin, Minn., Oct. 9.—The newly completed Park Theater here will house its first musical comedy October 23 with "For Goodness Sake", according to announcement by Manager Clifford Braun.

## Keith's, Cincinnati (Reviewed Monday Matinee, October 9)

This week's bill, topped by Lou Tellegen and Company, is good, despite failure by the booking office to include a genuine closing act, for which Harry J. Conley is the sufferer, especially so because of the novelty finish of his turn. "Miss America", featuring Mary Catherine Campbell as winner of the recent "national beauty contest" in Atlantic City, falls short as an offering of real merit, but possibly can be made to serve its purpose as a booster of box-office receipts by drawing on the curious-minded.

Pathe News, Aesop's Fables. Stanley Brothers, "two Danish phlegmatics", execute a series of extraordinary strength feats in the manner signified by their billing. The feature is an iron-jaw balancing stunt in which cigar-effect objects are the connecting link. Nine minutes, interior; strong applause on each number and two curtains.

Kane and Grant, "boy and girl in pep and personality", the male being long on the first-named quality and his partner possessing an abundance of personality. The maiden captured big hands on her portrayal of a "Bowery sister" and in a Frances White imitation. The boy shakes a fast pair of "puppies" and gives splendid reminders of dances by Pat Rooney, Eddie Leonard and Friaco. Thirteen minutes, in one; return and four bows.

"Miss America", presenting Mary Catherine Campbell, assisted by Lloyd Garrett and an unprogrammed chap at the piano. Eight minutes of motion pictures of scenes attending the prettiest girl contest in Atlantic City and a special song by Garrett, together with more introduction building material by Garrett and the pianist, preceded the appearance of Miss Campbell and won a slight reception this afternoon. The beauty has a world of femininity-charm. However, as Garrett cutely explains, she cannot sing or dance, but disports herself gracefully for a few moments in two changes of attractive dress. Twelve minutes on stage, special eye, in three; three bows.

Sam Adams and J. P. Griffith in "A Music Lesson". As a "hick" and in a rural spinster with a cracked voice the funster provided laughs aplenty. His facial contortions provide as much merriment as the average comic is able to create with all the other agencies in this department of amusement. Their combined slogging pleased mightily and the straight man received a neat ovation for his lone numbers. Seventeen minutes, in one; four bows, comedy talk.

Lon Tellegen, with the right amount of support from Russell Clark, Isabel Alden and Jack Terry, has one of the best dramatic playlets seen at this house in months in "Blind Youth", previously reviewed in these columns. Tellegen was given a warm reception and drew vigorous applause on the several bits of philosophy emphasized in the presentation. Twenty minutes, special in three; five curtains.

B. C. Hilliam, assisted by Jim Kilpatrick, entertained with piano and song in gleeful fashion for fourteen minutes. In one; two bows.

Harry J. Conley, with Naomi Ray, in "Rice and Old Shoes". Except that Conley freshens this act with an array of new "wise cracks", which he delivers with a wallop as a "country slicker", it is too firmly established and generally known for need of further comment. Considering the spot on this program Conley and his winsome partner did remarkably well in holding 'em in at this show. Twenty-five minutes, specials in one and three; applause thruout and one bow.—JOE KOLLING.

## Empress, St. Louis (Reviewed Monday Matinee, October 9)

For many years "Topics of the Day" has held the honors of being farthest south in entertainment values, but now, gentlemen, make room at the top of the South Pole for the Empress Theater orchestra overture. This new contraption wins first place of absolute zero without a struggle or argument. We have remained quiet for four long weeks, hoping that time would soften the deafening flaming up on loose beads in the percussion section, but alas, it continues with the same vigor it did at the Garrick last year and the Standard years before.

Four weeks should have been enough time to teach the most youthful neophyte how to operate a spotlight, but still the dancers of the stage dance in the dark most of the time while the spot shines brilliantly where it is not wanted.

Oh, yes, there is a show on this week at the Empress called "Jack Reid's Carnival of Fun" which admits being a joyful jamboree of laughter. We doubt very much if even the Grand and Olive street cannale, who flocked there last night, will agree with this title, let alone the box-office. The rechauffe opens with a Bowery scene which is so tame it is almost

## Shubert, Cincinnati (Reviewed Sunday Night, October 8)

Three hours of splendid fun and entertainment, with hardly a minute during the entire running of the show that was not filled with laughs or thrills, is what Gertrude Hoffmann and Company, in "Hello, Everybody", are offering at the Shubert this week. The show starts with three acts of straight vaudeville, followed by dances of almost every description by Miss Hoffmann and her excellent company. The show is more on the order of a high-class revue than anything seen at this house since the opening of the season. And the audience, filling the large auditorium to capacity, seemed to enjoy every minute of it.

A neat exhibition of acrobatics on the tight wire was presented by Tom and Betty Waters. They went thru their routine without a falter and were generously applauded.

Casey, Bannon and Marr rendered a few special songs in fast tempo and put over original comedy that included a Chinese number of great length, sung at break-neck speed. This male trio, by virtue of their speedy work and clever showmanship, built up a great finish and were accorded several minutes of solid applause.

Jean McCoy and Ralph Wulton, with their extremely nonsensical dialog, in which they discussed each other's shortcomings as wife and husband respectively, were the cause of continuous hearty laughter that at times mounted to a roar. As an original, natural comedian Walton has few peers, while Miss McCoy, possessing burlesque aplenty and the ability to laugh heartily, is just the kind of partner to assist in putting over the comedy to the very best advantage.

These acts were followed by a series of scenes with Miss Hoffmann and Company in the spotlight. Classic, foreign, interpretative and modern eccentric dances were seen, in which it was proven that Miss Hoffmann still retains wonderful ability as a dancer and entertainer, and in which were disclosed quite a few engaging personalities in the ballet chorus, who executed solo dances that elicited deafening applause.

Following the intermission, the revue "Hello, Everybody", was staged. Here Miss Hoffmann and the ballet chorus were again seen to advantage in more dances and songs, and the Lander Brothers, Willie and Harry, proved themselves comedians par excellence. The great amount of acreamingly funny comedy the Landers put over is almost beyond description, and to say that they were a riot would hardly be an exaggeration.

The costumes and scenery of the production were in keeping with the entertainment and the entire show was staged without a delay. Among those who stood out in the afterpiece were Leon Barthe, Miss Hoffmann's assistant; the "Hoffmann Belles", the Misses Sloane, Fowler, Dewees, Munsen, Kligger, Nash, Zackey and Kolinsky; Billy Rhodes, and the vaudeville artists who appeared in the first part of the program, especially Jean McCoy and Frank Marr. —KARL D. SCHMITZ.

dormant. It includes a song or two by Eise Vokes and Betty Weber, also a pogo dance on a shore by Dora Belling. Then comes the Romas Troupe in a mixture of acrobatic novelties, old, coarse jokes and worn-out horse play. Their work as acrobats and tumblers is excellent and fast and includes many new tricks. As tumblers they won hearty applause and encouragement. Bonham Bell and Hy Jansen, a blackface and straight, use up more time with more stale jokes and bits. The Dewolf Girls, assisted by Carolyn Pete's at the piano, offer a little relief from the monotony with feet, vivid dances, well costumed and staged. Their singing is noticeably harsh and nasal, which mars their offering considerably.

Clark and Verdi gently put the abow back where it started with additional worn-out jokes—many coarse. The one of September Morn is the rawest we have heard in years and would make the most hardened denizens of burlesque blush.

Clemens Belling and Company, in a dog and pony act, help a little with a few well-done tricks.

The best thing in the entire show is the work of Alfred Latell as an animal actor. In scene six he appears as a large bulldog and barks and bows with remarkable naturalness. The facial expression of the pup together with snapping at flies and a vicious attack on the orchestra are highly amusing and entertaining. The other scenes contain dancing, singing, solo and ensemble, an incident at a gas station and a portrayal of a street in Chinatown. Luckily one long scene was omitted—that helped some.

"A Carnival of Fun" may offer fun for somebody, but we do not recall one good joke, one good dance or one good song.—ALLEN CENTER.

## Orpheum, St. Louis (Reviewed Monday Matinee, October 9)

Bob Anderson and Pony, a well-dressed and carefully-presented showing of horse intelligence. The tricks of adding numbers and counting the months in the year are all shockingly ancient, but received good applause. Fifteen minutes, in full.

Ed and May Earnie, in "Three Feet of Comedy". Diligent but not difficult dance steps by a one-legged man and a very much two-legged girl. The act is not suitable. For the industry of the two and novelty of the dances they received favorable applause. Eleven minutes, in one; four bows.

Diamond and Brennan execute jokes and puns of the blacksmith variety. While reticence never was included in their dictionary of dramatic expedients, they can at least be heard to the topmost rafters—and no travesty is too subtle for the uninitiated. The applause was nearly as deafening as their voices. Fifteen minutes, in one; five bows.

Prescott and Hope Eden, a faultless presentation of mental telepathy by a very beautiful young lady seated in the center of the stage and a partner who mixes in the audience selecting in this article and that for description. The pair should be congratulated upon their restraint from employing Hindu names, smoked glasses and whiskers, so much indulged in by others of similar vocation. Questions and answers are given rapidly in good English, clearly and carefully spoken. The introduction of a few ingenious novelties would help the routine. As it is, it is commonplace. Fifteen minutes, three-fourths stage.

Dugan and Raymond. Hilarious humor by a typical vaudeville cutup, who descends from an airplane into the lawn of a country estate, and the daughter of the owner. The fleet nonsense that follows kept the audience in a continual uproar. The laugh-invokers are well planned and perfectly executed. Twenty-three minutes, full stage.

Harry Breen. This self-confessed nut exhibits no talent along any line. He is intensely silly and his antics are perfectly meaningless. He admits goodnaturedly he doesn't know how he gets away with it, but fervent applause from a portion of the audience shows his stuff is sellable. Twenty minutes, in one; three bows.

Alan Rogers and Leonori Allen. It is not usual in vaudeville—even on big time—to hear daed and solo singing of this class. Rogers has a tenor voice of such sweetness and culture one could listen to him for hours. Leonori Allen sings in soprano voice of equal tone, quality and purity. The opening is a lively Spanish duet, "Caramba", followed by two solos, then "Dixie" by Leonori Allen, as Jenny Lind, which leads into "The Sweetest Story Ever Told", sung in duet. So thrilled was the audience by these artists that shouts were heard of "Eli, Eli". Rogers sang this wonderful Hebrew chant with all the feeling and expression in it and closed to an ovation of cheers and applause. Twenty-five minutes, in full.

Harry Kahne. Not since the days of the old Bill Pickle Club in Tooker's Alley have we seen such rapid figure calculating and miraculous mental gymnastics. He does six intellectual feats at one time—any one of which would stagger the ordinary person. We would like to see him take a shy at the Simon Binet tests some time and would venture the opinion that he could score 100 per cent doing them backwards. Held everyone speechless. Twenty-two minutes, in full.—ALLEN CENTER.

### CRITICIZES MODERN HULA DANCE

Honolulu, Oct. 6.—The real old Hawaiian Hula, of "Queen Lil's" time and before, was all right. Its present-day namesakes, as done for circus ballyhoo and stag parties, is both "vulgar and indecent", the Hawaiian Civic Club said in a resolution recently. The hula parodies of today are not typically Hawaiian, and they reflect on the character of Hawaiian women members of the club asserted.

### ENGAGED FOR "THIN ICE"

New York, Oct. 9.—Margaret Knight was appointed understudy yesterday for the leading feminine role in "Thin Ice", Percival Knight's comedy-drama at the Comedy Theater. Mr. Knight, who made the appointment, said that Miss Knight was no relation to him but that she was exceptionally capable and that, too, her name was Knight.

### PEARL WHITE LOSES JEWELS

New York, Oct. 7.—Pearl White, motion picture actress, has made a report to the police that burglars looted her Forty-ninth street apartment of jewels valued at \$25,000.

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# NEW TURNS and RETURNS

## MEHLINGER AND DONALDSON

**THEATER**—Palace, New York.

**STYLE**—Singing.

**SETTING**—Special, in two and two and a half.

**SCENERY**—Special draped hangings of tan, held back in place with buck cords and tassels pendant. Very effective.

**ROUTINE**—A number of published songs, interspersed with one or two stories, including the Charlie Case—New York and Brooklyn claiming the birthright gag—and a medley of former song hits written by Walter Donaldson.

**REMARKS**—Just a song-pingging act, having little value to vaudeville patrons, the possibly, from an advertising standpoint, being of service to the publishers and composer. Walter Donaldson's only reason for appearance in the act being whatever value the bookers think may be attached to the fact that he is a popular song composer of some reputation and the piano accompaniments he renders. He does not know how to get off the stage, take a bow, nor does he make any attempt at vocalizing. Artie Mehlinger, when reviewed, seemed quite hoarse, but did his best to hold down a difficult spot for this klud of act.

## WILLIE SCHENCK COMPANY

**THEATER**—Palace, New York.

**STYLE**—Equilibristic.

**SETTING**—Special, in two.

**SCENERY**—A very effective and classy background, with curtained window doors, special decorated desk and large horn talking machine.

**WARDROBE**—Girl in white tights, black slippers, short dress of heavy pink. Man in light gray Prince Albert style suit, with top hat, white socks and black slippers, afterward changing to purple velvet coat and resuming original attire at the finish. Maid in beautiful costume of gray, ornamented with rosebuds; short pants, coat and gray silk stockings and slippers.

**ROUTINE**—Pantomime for the opening; phonograph put into action, after which girl is propelled thru the horn of the talking machine, making a very effective and novel entrance; does hand-to-hand and head-to-head with man neatly and cleverly, also a one-hand stand, held by man, using but one hand, and a head-to-foot while man is reclining on desk and during which he uses a telephone of the European variety. The phonograph is again started and a large teddy bear projected, after which it is used in a sort of chair arrangement and revolved by the feet of the young girl as she does a head-to-head with the man. The man, on a platform, supports the girl as she does a handstand and walks on her hands up his back onto his shoulders and finally to a hand-to-hand with a pushup. The girl then stands with one foot on a table lamp—the man seated. She does a sidebend, supported by a hand-to-hand, the man's upper arm resting on the desk, and pours from a bottle with the other hand into a glass held by the man. Backbends and pantomime were used for a finish.

**REMARKS**—A superbly mounted, well-staged, classy novelty that reaches the heights of artistic presentation. Both as regards dressing and detailed foresight, this act stands in a class by itself and is worthy of decided commendation. Willie Schenck is easy and graceful, accomplishing the difficult feats with the utmost apparent ease, and the shapely girl partner every bit as good, if not more so. A word or two of comment should be bestowed upon the very good-looking and decidedly shapely miss who assists. She was efficient and certainly looked class with a capital C. Should have no trouble with consecutive bookings, and is worthy of a better spot on the big time.

## HEGEDUS SISTERS

**THEATER**—Palace, New York.

**STYLE**—Musical.

**SETTING**—One.

**WARDROBE**—Both girls wore black satin dresses, the skirts of which were ornamented with silver-headed butterflies; black stockings and black satin slippers of the one-strap variety, with round rhinestone buckles. No changes.

**ROUTINE**—A Goddard Serenade by both girls, Strauss' "Blue Danube" waltz, with variations by an unprogrammed pianist; a Chopin Nocturne by Herma Hegedus, the "Ronde des Lutins" of Bazzini by Margie Hegedus, and "Navarre" for two violins, Sarasate composition.

**REMARKS**—The Hegedus Sisters showed a lack of vaudeville experience thru their concert style, not having acquired the vaudeville way of either getting on or off the stage—particularly off. Their somber dresses of funereal monotone, altho relieved to a slight extent by the beaded butterflies, lacked the magnificence and style expected of a class turn on the big time—a decided improvement could be effected in this respect. Making allowance for the evident nervousness that must have been disconcerting, the girls have not a suitable routine for vaudeville. Neither

## JOSEPH DISKAY



Noted Hungarian tenor, who recently arrived in this country, made his initial bow at the Riverside Theater, New York, preparatory to undertaking a forty weeks' route over the Keith Circuit.

## MABEL DUGGAN



This popular vaudeville and club entertainer, who has worked in and around Detroit for three seasons, is considering an offer from a New York agent to take a flyer in the two-a-day. In addition to being a talented entertainer, Miss Duggan is a capable business woman and is proprietor of the International Vaudeville Exchange, of Detroit. The big feature acts at "The Awakening", Shadrigham Grotto's recent outdoor spectacle at Detroit, were booked exclusively thru the International Vaudeville Exchange.

was the playing, by a wide margin, big time. The Chopin Nocturne lacked breadth, feeling, expression, phrasing and interpretation. The pianist was too forte immediately preceding the final cadenza. The "Blue Danube" waltz of Strauss was the hit of the act—the variations executed with crisp and facile technique and the more melodious passages with limpidity and tonal value that was very effective.

It was noticeable that both girls made their subsequent entrances before the introduction was played by the pianist, thereby wasting time and losing, to some extent, the interest of the audience. They should remember they are not on the concert platform, but in vaudeville, where every moment counts. An observance of some of the other vaudeville violinists would help. Yvette, Nonnette, Marcel Fallet and others could give these girls some pointers on snap, style and ACTION, which, in addition to their deficiencies of routine and playing, they greatly lack. Margie Hegedus has sacrificed everything for technique, which is not overly brilliant—not enough so for lack of tonal appeal, phrasing and expression. She seems to have practiced the bouncing bow to a considerable extent and has gone in strong for harmonics. Needs a new routine and better costuming.

## NOLA ST. CLAIRE AND COMPANY

**THEATER**—Broadway, New York.

**STYLE**—Musical comedy skit.

**SETTING**—One, full, one.

**SCENERY**—Special drop, in one; interior worked in black and white design. Rocky interior depicting pirates' cave. Switch back to opening set.

**WARDROBE**—There are three people in this act, two men and a girl. In opening scene one man plays butler in full dress, girl in white frock and juvenile in tux. In second scene all wear burlesque pirate costume.

**ROUTINE**—Song and dance routine, held together by thin thread of comedy, the theme of which has to do with efforts of young man to cure his sweetheart of her love for stories of the Spanish Main. He is assisted by her butler in carrying out a scheme in which both masquerade as pirates and introduce the girl to the supposed real thing, effecting a complete cure.

**REMARKS**—An inane bit of vaudeville writing, lacking comedy values and punch, obviously thrown together for the express purpose of providing Miss St. Claire with an opportunity of displaying prowess which she doesn't possess—that of a comedienne. Diminutive, apparently pretty from the back of the house and possessed of some degree of grace, Miss St. Claire, however, has neither the histrionic ability of the voice—speaking or singing—to make her a vaudeville success, even if the vehicle and the supporting cast were good.

## THE LAMPINIS

**THEATER**—Loew's State, New York.

**STYLE**—Magic.

**SETTING**—Special, in two.

**SCENERY**—Ornamented plum-colored hanging, a number of small stands and several chairs covered with cretonne, two fronts of flowers and a cabinet.

**WARDROBE**—Man in dress suit, girl in pink tights and a short dress of green spangles. Changes to short dress of light tan.

**ROUTINE**—Opens with juggling feats, plates and sword, followed by disappearing candle (wrapped in paper and produced lighted from pocket). A burlesque levitation, with expose, followed—girl holding fake feet and walking (masked by cloth). Announced as "Sawing a Woman in Half"—which it was not—a knife was apparently stuck several times in the girl's head underneath a cloth—pulling away the cloth revealed a head of cabbage. Burlesque sharpshooting (candle snuffing) was exposed when a shot failed and the candle was blown out by some concealed person. A sign was dropped upon which was "Rotten"—and it was. Burlesque mindreading followed, getting a few weak laughs, and the trunk trick, patterned after what is known to magicians as the Herbert Brooks trunk, was used for a finish. Not nearly as well presented nor nearly as rapid as done by Brooks.

**REMARKS**—The man speaks with a slight foreign accent, lacks delivery and personality, and is NOT funny. He should not try to be, and would do much better with a few more tricks of the more up-to-date order and a pantomime act. The setting is effective, altho the covers could be improved to add more elegance and style. The girl is shapely, looks well and tries hard to do the bit allotted her—she could speed that trunk trick up. Another effect for the finish would improve it, as the time necessary to untie the trunk stalls the act at this point and spoils the hand. It is really not necessary to untie the trunk at all. The man should make no reference to cockroaches—it is not refined.

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# Who's Who *In* Vaudeville

**ERNEST R. BALL** is not only a pianist, a vocalist and entertainer of ability, but a composer of note when it comes to the popular ballad. Such nation-wide, famous contributions as "Love Me and the World Is Mine", "Mother Machree", "In the Garden of My Heart", "Till the Sands of the Desert Grow Cold" and "A Little Bit of Heaven Called Ireland" have been from the facile and prolific pen of this versatile writer. In vaudeville with Maude Lambert as a feature attraction, Ball has been a fixture for many years. His undeni-



able talents never fail to assert themselves to the plauditory recognition of the multitudes that flock to hear the author of the songs in their phonographs, on their pianos and when it comes to ballad music, "first in the hearts of his countrymen". Ball's songs and his rendition of them never fail to find a responsive chord, filled with heart interest, they have the human touch that brings the reminiscent tear to the eye and the fullest depth of feeling to the soul.

**DAPHNE POLLARD**, one of the most clever comedienne in either musical comedy or vaudeville, the short of stature, is, nevertheless, a Queen in the Domain of Tragedy, her chosen field of endeavor. It has been many a moon since Broadway has witnessed anything approaching the art of this diminutive, energetic and effervescent headliner, who appeared at the Palace not such a great while ago. Equally at home in musical comedy or extravaganza, she was the mainstay for several seasons in a number of Albert De Conville's revues in



London and made a distinct success at the Folies Bergere in Paris in "Zig Zag". Her presentations are not confined to any particular genre—she is equally at home in any character she essays to portray or in the straight delivery of a song. Her dancing, life, snap, verve, vitality, singing and understanding manifest a force of directing intellect that has placed her in the star and headliner class.

**MARTHA PRYOR** has the rubato art of syncopation down to a nicety. With a definite, plus personality and a smile, this young exponent of jazz vocalization keenly enters into the spirit of each number she is singing and certainly, in stage parlance, knows how to "put it over". The attractively



gowned, Miss Pryor does not pose, but makes her presence definitely felt, nevertheless. With no stalling she starts a tempo that never lags in the presentation of her initial number or thereafter. The one predominant point of her technique that is responsible in a large measure for her success is that, together with clear enunciation and admirable diction, she understands exactly the psychological moment of building up a climax. This is noticeable in all her numbers and whether they be strong or weak Miss Pryor, thru her sheer artistry, sends them over to a success. In this she more nearly approaches

the method of May Irwin than any of her contemporaries. Never harsh, never grating, her well-modulated tones and quiet manner of appeal with no bare stand her in good stead. A sure-fire hit on any bill in any spot, and one of the most directly appealing exponents of rhythmic syncopated vocalization on the stage today.

**BILLIE SHAW** is with no fear of contradiction one of the most physically perfect of stage beauties, vying with Frankie Bailey's well-remembered lower symmetrical and perfectly-shaped limbs, and a torso that even Venus de Milo would not be ashamed to claim. That Miss Shaw does not depend solely upon this superb example of physical perfection for her popularity is evinced by the fact that she is an extremely graceful dancer. She has a lissome suppleness and a technique showing the result of long and careful training tempered with a



mellowness of experience. Versatile to an extreme, an inborn refinement of manner, Miss Shaw is essentially CLASS. Whether it be in the writing of a song, a vaudeville act, a play or a magazine article, she shows intelligence, style and a broad knowledge of people and things that is remarkable in one of her tender years. Formerly in vaudeville with William Seabury as Seabury and Shaw, Miss Shaw has more recently appeared in her own "Billie Shaw's Revue" as a vaudeville headliner, presented a number of one-act plays by herself in which she starred at the Times Square Theater, and is at present writing a new revue in which she is soon to make an appearance in the Times Square district. A most decided, magnetic personality with a charm of manner, a grace, courtesy, bearing and carriage that bespeak a beautiful mind, as well as an artistically magnificent form, that would serve as an ideal for even a Reubens.

## Pointed Paragraphs

Shubert opposition seems lately to have become Shubert proposition!

It is reported on very good authority that if E. F. Albee is successful in enforcing his order prohibiting prohibition gags in the houses under his control, he will extend the measure to embrace future V. M. P. A. banquets.

"Call and see me sometime at my COM-partment," said a vaudeville actor who called at the New York office of The Billboard. And despite the inflated rent, from the size of the abode—he was correct.

Sophie Tucker's billing in front of the Palace, New York—the American "girl" who took London by storm—must have caused many a chuckle from the oldtimers.

With the recent rise in the market, there does not seem to be such a confining restraint in the Marcus Loew stocks.

Both Max Hart and Jennie Jacobs, who have lately started snits against the Keith interests, must believe with Colonel Sellers, "There's millions in it."

### NEW THEATER CO. IN MISSOURI

Kansas City, Mo., Oct. 7.—The Pantages Kansas City Theater Company, of Washington, with a capital of \$850,000, has been incorporated to do business in Missouri with headquarters in Kansas City and with a Missouri capital of \$753,000. The company will operate a theater and other necessary business connected therewith. The trustees are: Alexander Pantages, J. E. Ryan, G. E. Desmond, E. G. Milne and Max Muller.

### NEW INDIANAPOLIS AGENCY

Indianapolis, Ind., Oct. 4.—M. H. Prather, now in this city, announces that a new booking agency will open here October 16, under the name of Bentley & Prather Brothers, with offices in the Rialto Theater Building. The company will handle bookings for vaudeville acts principally, and will cater mostly to Indiana territory. Mr. Prather states that the large number of new theaters in Indiana justify the service of a new agency.

## Make Up Your Mind About Makeup

The importance of attention to the neck, shoulders, bust, arms and hands, with regard to makeup, is generally overlooked. Discussing the matter of the hands first, because this applies equally to the male and the female, we have noted that, strange to say, actors are not at all times any too careful in having them clean. The impression that the hands will not be noticed from the front is an erroneous one, and many a time an otherwise almost immaculate appearance has been spoiled specifically and in the general effect by dirty, rough-looking red hands, and unclean, unmanicured and ragged nails. Women as a rule run to the other extreme in the matter of care of the hands, especially so in making up the nails and finger tips. The use of red grease paint or lip rouge to give the nails the appearance of being long and almond-shaped is largely overdone, as is almost invariably the rouge applied to the finger tips to give them the taper effect. The decided red is distinctly noticeable, and, in its palpability, obviates the very effect for which it was intended. The shoulders, neck, bust and arms are usually whitened with a pure white powder, which not only manifests itself upon every occasion of contact with the darker clothes or dress suits worn by male dancing partners and in similar places, but looks unreal with a glistening marble unnaturalness. The liquid preparations are much better, but care should be exercised to apply evenly, and the ivory-white effect, in preference to the dead-white, should be sought. Allow for the differences between blonds and brunets. If the armpit shows even slightly, it should be carefully shaved and covered with makeup, using the same care that is given to any other portion of the exposed body.

## Frank Ducrot, The Magic Man

ONE bright May morning, many, many moons ago, a sturdy lad hurried thru the streets of the great city of New York. His quickened steps bespoke the ardor pictured on his face. He turned into Sixth avenue and paused before a shop the windows of which were filled with glimmers of every sort. Hesitating a moment, his fingers clutching the few coins that represented his entire capital, he opened the door and entered. Graciously he was greeted, for therein stood one of the famous Martinka brothers, the progenitors of magic in this country. Under the facile fingers of the latter things vanished and appeared and the boy, his little money spent, turned his steps homeward, heaving a sigh that brought with it the thought: "Oh, if I only knew all those tricks and how they were done."



Today this selfsame boy, now grown to manhood, not only knows how all those tricks are done, but owns all the tricks and the shop as well. He is Frank Ducrot—the magic man. The acquisition of the Martinkas' emporium was but one step in a consolidation of many others, including H. J. Burlingame, Otto Maurer, Michael Dockweiler, Yost and Company, Milton Chase and Otto Hornmann which has resulted in the mecca of all magicians, Ducrot's "Palace of Magic" in West Thirty-Fourth street.

Altho Frank Ducrot first saw the light of day in 1872, his eye has not lost its fire, nor his hand its cunning. A most careful and able mechanic, a master at the art of sleight-of-hand, his geniality, courtesy, affability, good nature and unctuous humor have gladdened the hearts of many. A versatile entertainer,

## VAUDEVILLE in Review

**UNPROFESSIONALISM** upon the stage by artists of experience whose innate feeling, if nothing else, should dictate the reverse, seems to be growing instead of diminishing. This of late around New York has been manifest in several ways, but mostly so in the pernicious habit of making side remarks to the few in the front rows, the orchestra leader, the musicians, those in the boxes and sometimes to the other performers in the wings. Not only are these very piano, sotto-voce attempts at comedy to a few annoying to the others who have paid admission to see the show, but they detract from the personality, are rude, out of place and surely should be censured. But by far the very worst possible example of almost direct insult to the majority of those assembled is the matter of using a foreign language. This should not be countenanced for even a moment. Even were the point of rudeness not considered, the remarks to those who do understand are usually of the coarse order and reminiscent of the concert hall and cheap cabaret. If we are to have clean vaudeville, let us have it clean and in English—but if any group must be appealed to in their own argot, let us have it clean IN ALL LANGUAGES.

So much time has been spent in inking, rather than thinking, that the improvement of vaudeville has been widely advertised, rather than actually accomplished. The bulk of the shortcomings has been laid at the artists' door, whereas little or no attention has been directed toward the shortcomings of the theater itself, nor have the house attaches been properly instructed. Why not have the girls nbsers make their dates after the show or before it, the pink-tea conversations and the "Oh, ain't Charlie lovely?"—"And he said" dissertations, heard plainly by the back rows, deferred until a more suitable opportunity presents itself? Why not have the programs with their crisp crinkling propensities folded at other times than during a performance—the exit doors closed noiselessly BEFORE the act starts, when it is necessary to darken the house and not just at the moment, or a trifle late, for the spotlight? Why not have the spotlight on time? Why spoil the effects for some acts with no spotlight at the supper show? Why permit the railbirds to volubly discuss the merits and demerits of certain acts in loud tones? After the house has been seated what are the nbsers for? And would it be asking too much for the comfort and consideration, not only for the artists, but the bulk of the paying patronage as well, to refuse to seat anyone who came in late until after that particular act which is doing its best to "make good" is over? Would it? Think it over!

THE tension of a first performance can only be appreciated by those who have undergone the experience. In vaudeville even experienced artists with the same act they have presented many times labor under a stress and strain that makes an even performance a rarity. Some allowance should be necessarily made for the temperamental nervousness that marks the work of a true artist. They are not at their best and hence should have every support possible from those who are supposed to take an interest in the show as a whole, and are being paid to do their part, seen or unseen, in the general ensemble. Many factors contribute to the lack of adequate support, one of the most noticeable being the ragged playing of their music, which in many cases spoils the efforts of the artiste, takes his mind off his work, makes him lose many of the finer points, and is a hindrance rather than an asset. The attitude on the part of the musicians of "Oh, we'll get you the second show" has been corrected in the better theaters to some extent, but nevertheless there is still much to be remedied. WHY does even the best and well-meaning orchestra fall so miserably at the most important psychological moment of the first show? Primarily because unfamiliar with the music, not sufficient time is given, or obtained, to properly and adequately rehearse the music from ten in the morning until matinee time. There are many cues, spoken and otherwise, and even in the most carefully arranged and edited scores the multi-

(Continued on page 18)

a widely read conjurer, conversant with many topics and possessed of a veritable encyclopedic fount of anecdotes about many for whom he built illusions and with whom he had a speaking acquaintance and friendship that lasted thru scores of years.

**HERK SCOFFS AT RUMORS OF SHUBERT VAUDE. FLOP**

(Continued from page 12)

play Altoona, Pa.; Zanesville, O., and Wheeling, W. Va. Together these three stands are grossing on an average of \$10,000 for a week, and, with a 70-30 cut in Altoona and Wheeling, and a cut of 80-20 in Zanesville, the shows should get out nicely.

Some improvement is noted in the Pittsburgh business, the gross at the Aldine last week having been reported as \$7,000. This was considered a doubtful spot, but as business has been increasing steadily thru the efforts of an exploitation man, who has kept Shubert vaudeville before the public rather successfully, it has been decided to hold the Aldine on a full-week basis.

One of the brightest spots for unit shows has been Loew's State Theater in Cleveland, where, with a 4,000 capacity, the attractions have been taking top money. Circuit officials have reported that the first week got a gross of \$17,000, and that last week the business amounted to about \$14,000. They are admitting that one vital mistake was made in this spot, the price charged being \$1.50 instead of \$1.10, the established price for the circuit. This scale went into effect this week and it is expected that the change will be found profitable.

The Garrick, Chicago, is another disappointing stand. Opening strong with \$2,200 for the first Sunday of the season, the business last week was down around \$8,000, less than the Englewood on the South Side, which reported \$8,500 for the same seven days. An effort will be made to boom business at the Garrick by extra advertising, it having been found that just opening the doors of the big Loop house wasn't sufficient.

**Louisville Gains**

Indianapolis reported \$6,000 gross last week, and Louisville, with the Gertrude Hoffman unit, \$8,500, a decided improvement in the Kentucky metropolis. Cincinnati reported a gross of about \$8,000, and St. Louis, with \$1,800 for Sunday, is said to have taken \$7,000 at the Empress.

Kansas City is the gloom spot of the circuit. With the popular Sam S. Shubert Theater there as the stand, it was expected that the unit shows would get big support in the West Missouri city. However, the best Sunday business reported has been \$900, and the weekdays are averaging under \$500. Because of this it has been decided to play the unit shows in the house Mondays, Tuesdays, Wednes-



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days and Thursdays, with the road attractions in the theater Fridays, Saturdays and Sundays. Press and public of Kansas City have united against turning the Shubert over to unit vaudeville exclusively. Meantime an effort will be made to get another theater there for the units.

Omaha, which had been splitting with Des Moines, got something like \$4,500 for four days last week, and Des Moines was dropped from the circuit.

Minneapolis reported \$7,500 at the Garrick, in the heart of the city, while St. Paul people patronized the New Palace to the tune of \$9,000, a rather unusual state of show affairs.

Cheering news continues to come from Detroit, business at the Opera House there having moved to almost \$12,000 weekly. The lowest week reported for the Opera House was \$10,400. The Princess, Toronto, is averaging around \$7,000 weekly, and the Criterion, Buffalo, close to \$6,500.

Syracuse is out. Worcester, Mass., reported a gross of \$4,000 for three days last week; Fall River, \$4,000 for four days, and Hartford, Conn., \$7,000 on the week, an improvement over previous business.

**Boston Disappointing**

Altho an increase of about \$1,500 was reported from Boston, the \$9,000 gross at the Shubert-Majestic there last week was considered far below what had been expected for this house.

Eddie Dowling's unit, "Hello, Miss Radio", has been laid off for repairs, which required about two weeks, and will reopen in Baltimore, switching its routing with Max Spiegel's "Plenty o' Pen".

Matthews and Ayres have been added to the Weber and Fields outfit, and The Four Marx Brothers, heading

a unit, replacing the "Hollywood Follies", which didn't do at all, opened yesterday at the Englewood, Chicago. Shubert units will add the Harlem Opera House to the circuit on November 6, the Keith organization losing control of the house at the expiration of a lease October 31.

It is reported that Bessie McCoy-Davis has quit the Arthur Pearson unit, "Zig Zag", and that Jimmy Hussey has notified Barney Gerard that he is thru. Vera Michelena and Fred Hillebrand are said to be out of the Eddie Dowling unit.

New paper was noted on the stands in New York this week advertising Shubert vaudeville. The unattractive billing has been discarded, and an effort will be made to get out posters that will sell tickets from now on.

**VAUDEVILLE IN REVIEW**

(Continued from page 17)

tude of details for the leader or director to remember is confusing. Thinking of the cues and watching not only the acts but the musicians as well, interferes with the tempo, the expression, the climaxes and various other details. What can be done to remedy this condition which has obtained ever since vaudeville has had its inception? An idea that could be inaugurated with little trouble and far-reaching effect would be two acts of orchestration alike in every detail with cues carefully marked. One set to be sent to the orchestra leader in advance so that he and his men could, after Monday or Tuesday, familiarize themselves to an extent with the scores, and then upon the appearance of the artist at rehearsal there would be but a few things to be explained and the tempo set. Upon arrival the act could then send the second set ahead. This would further obviate the necessity of carrying the music by hand, which is more or less of a nuisance. There is a slight expense attached to this plan, but with all the advantages to be obtained it is worth it. Mr. Albee might put this into force, making it a provision of the contracts issued, but even the failure of its

adoption as a general measure need not necessarily deter any of the artists acting individually for their personal benefit, and the show as a whole.

**KEYSTONE THEAT. BUREAU**

The Keystone Theatrical Bureau, 506 Miller Building, Scranton, Pa., is the name of a newly-formed theatrical producing firm of which D. Francis is manager and A. Carle Houck, director. They furnish talent for all sorts of occasions and also book the Royal Vaudeville Revue and the Royal Minstrels in theaters and for various societies. Mr. Houck handles and produces all shows and directs the talent.

**LESLIE OFF THE ROAD**

L. F. (Lew) Leslie has retired from the road after spending many years in various capacities, such as actor, manager and agent, and is now located in Cincinnati, where he is associated with the "L" Circuit of theaters.

**MRS. WELCH'S FATHER DEAD**

The father of Mrs. Jack M. Welch died in New York City October 3 of heart disease. Five daughters survive, several of whom are known professionally, including Dorothy Whiteford, now on the stage. The others are: Mrs. Jack Klendon, Mrs. James Malcolm and Countess de Boutillier.

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

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OCTOBER 7

By "WESTCENT"

### GILLESPIE CONSIDERING ESTABLISHMENT OF SONG-PROVIDING BUREAU

E. H. Gillespie, of the Moss Tour, is ruminating over establishing a song-providing bureau on the deferred-payment system for acts on his tour. He has the idea of engaging personal Tin Pan Alley merchants to grind out material, but whether the artists has to suit the material or vice versa is not disclosed.

The idea is fraught with difficulties, such as who owns the publishing rights, as Mr. Gillespie hates free songs; also, would material be barred from his opposition, as it is inconceivable that Mr. Gillespie would school acts and let the opposition reap the benefits of the finished product; and, finally, would competent authors write under conditions where their publishing rights, their biggest asset, are eliminated?

### BOSTOCK WILL STAGE CIRCUS CARNIVAL

It is probable that Hengler's Circus, Glasgow, is in liquidation, as it is repudiating contracts for the forthcoming Christmas season, but E. H. Bostock announces that he will run a Christmas Circus Carnival at Kelvin Hall, Glasgow, and Bostock never fails to deliver the goods.

### SCRANTON DEPARTS FOR PARTS UNKNOWN

Scranton, late of Chicago and well known among Manchester vaudeville agents, did the Arab act of folding his tent and gilding away, leaving numerous inquirers.

### LEONA LA MAR MAKES GOOD

Leona La Mar, "the girl with a thousand eyes", made a good opening at the Empire, Birmingham, October 2, working at a lightning pace, which, on advice, she slowed down and got away with a punch, principally on account of giving the names on visitors' cards. She will do well here. She goes to Liverpool October 9, then Glasgow and London.

### SMITHSON HURT IN FALL

Louise Smithson, high-salaried vaudeville vocalist, met with a serious accident to his spine at Blackpool thru a fall.

### CONCERTS COSTLY

Eight concerts at the Leeds Music Festival this week cost \$45,000, the orchestra accounting for \$12,500, the principal vocalists \$5,000 and a like amount for the chorus.

### NO PANTO. SEASON AT DRURY LANE OR LYCEUM

Vaudeartistes received a setback when announcement was made that there will be no pantomime season at either Drury Lane or the Lyceum. In fact, pantomime, with the exception of Glasgow, where it starts in November, has long been dying thru the prevalence of revues which are glorified pantomimes; in most places, however, with the wholesome fun missing.

### GOOD BILLS AT COLISEUM AND ALHAMBRA

Cecilia Loftus is still a drawing card at the Coliseum, where the Duncan Sisters, hold-overs, were a gorgeous success, while Fred Duprez, at the Alhambra, in his usual monologues on marriage, causes a riot of laughter. Llewellyn Johns is still busy with both houses, but the Alhambra has the blue ribbon for real vaudeville. Carry on, Johns! We want more like you.

### DE COURVILLE BANKRUPTCY HEARING

Application for bankruptcy against Albert De Courville is slated for a hearing October 24.

### VAUDEVILLE HEADLINERS

Arnsut Brothers are headlining at the Alhambra week of October 9, also the Act Beautiful and Frank LeDent.

Hanson Brothers are at the Hippodrome, Bristol; Duncan Sisters, third consecutive week at the Coliseum; Enos Frazer, Alhambra, Glasgow, with Maud Allen; Hedges Brothers and Jacobson and the Dancing Demons support Leona La Mar at the Olympia, Liverpool; Doctor Jack Rose, Empire, Newcastle; Chinko and Kaufman, Swansea; Tex McLeod, Hippodrome, Liverpool; Cycling Brunettes and Torsno, Hippodrome, Southampton.

### TERRENCE CANNON WINNER OVER ROBERTS

Terrence Cannon beat Mr. Roberts for the general secretaryship of the National Association of Theatrical Employees by a majority of 1,171 votes. Roberts was backed by Johnson, ex-president of the N. A. T. E., and thus the victory is really one of the members over Johnson's attempted domination of union affairs while Johnson himself is occupying a managerial position with Gulliver.

### NIGEL PLAYFAIR VERY HOPEFUL

The passing of the Enston Music Hall into a regular theater is another sign of the times, or is it that the management of the Syndicate Tour is lacking in initiative? But that by the way, and to Nigel Playfair. The Regent opened on September 11. The house seats 1,400. Although the shows are of the West End, i. e., theaterland, quality, the prices run as follows: Stalls, \$2.12; dress circle, \$1.43 and \$1.18; parterre, \$1.43; pit stalls, \$1.18; pit and upper circle, 62c, and gallery, 25c—all including the Government tax.

Arnold Bennett's "Body and Soul", with which the Regent Theater (ewagger name for a rough district) opened September 11, is in four acts and several scenes dealing with the "Five Towns" of the Pottery district, with the theme that two girls (played by Viola Tree and Nan Marriott Watson) are led to believe that they have changed their identity, with each suspecting the other of having been the cause of the mystic transformation. For the time being, just to see how the experiment pans out, Playfair is just renting the theater from the Syndicate Tour, of which Walter Payne is the managing director. A forthcoming production of the Playfair management is that curious play by two Czech-Slovak brothers, called "The Life of an Insect", which shows all sorts and conditions of human struggles, aspirations, successes and failures in entomological form (good word, that, eh?). Playfair has also the rights of "R. U. R.", by the same authors, but your side will see the first production.

### EUGENE GOOSSENS SCORES FOR "EAST OF SUEZ"

Despite the fact that objection has been taken to the sixty Chinks which Basil Dean insists upon having for "local color", Goossens is very enthusiastic about the music he has arranged for same. The music is for the most part based upon Chinese airs of great antiquity, and includes the "Woo Tien Moy" (Wedding March), the "See Bee" and the "Bapayunmoyon" (street music), and, in addition to Goossens, there is also installed a special Chinese conductor—Mr. Chang Tim. In order to pick up the Chinese idiom Goossens made special journeys to the Chinese quarter in the East End of London, where there are many Chinese musicians, and there he found that the idiom could be made to blend splendidly with our Western notions. Each of the seven scenes has its distinctive musical treatment, and the overture is in two parts, the first being wholly Chinese in atmosphere and treatment.

### LEON M. LION'S "BLINKERS"

Both H. A. Vachell and Leon have been busily dramatizing Vachell's novel of this name, and it is slated for production in October. Vachell has some stage successes to his credit, as, for instance, "Quineys", "Searchlights", "Her Son" and "Fishing". Lion has also secured a play by Dorothy Brandon, called "The Outsider", which has a surgical atmosphere for its theme, but nothing half so nauseating as "The Risk".

### CLASSICAL THEMES IN PARIS

The season that is just opening is notable for classic themes in the Paris theaters. Two new plays that have just been presented here for setting the Trojan War. "The Return of Helen", at the Edward VII Theater, treats a famous theme on comic opera lines. The other play is "Penthesilee", at the Odéon. Penthesilee is the Queen of the Amazons, and the play centers around her love affair with Achilles.

### TOGAS COMPULSORY

Raymond Duncan (the brother of Isadora, the dancer), who is an apostle of aestheticism and wears Greek robes in the streets of Paris, is to make a startling innovation at the theater which he opened last year in the Rue de Colisee. The actors have always appeared in Greek garb, but this year, it is stated, togas will be made obligatory for the audience. Those who arrive in ordinary clothes will not be admitted unless they first buy a toga at the box-office. Now then, Patterson James?

### CABARET FOLLIES

The one place where one can dine, dance and be entertained at the same time is at the Cabaret Follies, at the Queen's Hall Roof, but there is one thing lacking. An electric fan or two would be a great acquisition to the hall, as it is frightfully hot. May Vivian sings and dances delightfully with Henry De Bray, and the Triv Sisters are more fascinating than ever. The "Song of India" at the end, with the entire company, is the only thing that goes with the fine cabaret spirit.



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# VAUDEVILLE NOTES

Eddie Borrell has teamed with Billy Edmonds.

The Hagan-Marsh Trio is playing the De-lancey Time.

John Birch has a new act called "The Man With the Map".

Vera Lawlor will be seen in a new act shortly on the Keith Time.

Gaby and Marion opened last week at the Nixon Grille in Pittsburgh.

"Storybook Revue" is playing the Sablosky Time around Philadelphia.

Paul Francis and Rose Demar have a new act from the pen of Searl Allen.

Murray and Maddox have a new act by Paul Gerard Smith called "Chow".

Ethel Gilmore, in "Girls", opened recently on the Delmar Time at Richmond, Va.

J. J. Clifford, the hypnotist, opened last week in Brooklyn at the Republic Theater.

The Court, Summerville, N. J., has reopened, booked thru the Fally Marcus office in New York.

"Revue La Petite" has been routed over the Western Vaudeville Time and the Pantages Circuit.

Schaeffer, Weyman and Carr, now on the Poll Time, have been given a route over the Keith Circuit.

Ray and Norma Shannon are back in vaudeville again swinging around the Junior Orpheum Circuit.

Frances Meadows is playing an eight weeks' engagement at the Moulin Rouge Cafe, Chicago.

John B. Hymer, in "Tom Walker in Dixie", opens on the Orpheum Time at Des Moines October 22.

Hazel Gladstone was booked by Harry Walker for the Palace at Richmond, Va., and opened last week.

Thelma Carlton and Jack de Winters opened recently in a new revue on the New York Strand roof.

Alice Remsen will open shortly on the Pan. Time and at the conclusion of the season will sail for England.

Zemota and Smith opened on the Poll Time at Hartford, Conn., a short time ago, in their triple-bar acrobatic act.

Morris Meyerfeld, director of the Orpheum Circuit, after a two years' trip abroad, is back in New York City.

Dermotti and Company will open around New York shortly in a new act, "Perplexity". Emma Hanley will assist.

S. Las Lansburgh and Martin Beck returned to New York last week after having attended the Orpheum directors' meeting in Chicago.

Al Wilson, doing a single, is playing the Poll houses. His monolog and singing are reported registering nicely with Eastern vaudeville fans.

Dorothy Colo, dancer, has been placed by Harry Walker with Raymond Midgley's "Pepperbox Revue", which opens shortly on Keith Time.

The Harlem Opera House passes out of Keith control November 6, at which date the Shuberts will take it over for a full-week-end-show stand.

"B. A. Rolfe's Revue", revamped and rewritten by Vincent Valentini, is being staged by Jack Connors. A ladies' band will be one of the features.

Lucille Chevalier, who has been singing at the Casino at Buenos Aires, has arrived in New York, and is booked up for several months with club engagements.

Ed E. Ford, the Australian comedian, is due back in this country November 23. At present he is winding up an eight weeks' engagement in New Zealand.

"Indian Reveries", with Chief Oskamon, after a showing at the Victoria and Loew's State, were booked for a route over the Keith Circuit and are now playing the Poll Time.

Sailor Harry Finch, after playing thru the summer with an outdoor organization, is back in vaudeville doing his "navy escape" act, touring Minnesota and Mid-Western Canada.

Edith Mae Capes, recently of the William Seabury act, has a new turn of her own in which she heads a cast of four. The act has been routed over the Keith Circuit.

"Stolen Sweets", the Shubert "unit", in which the Watson Sisters are starred, was the subject of much favorable newspaper comment when that organization showed in Toronto, Can.

George A. Stock, vaudeville artist and playwright, of West McHenry, Ill., was recently awarded \$5 by The Chicago Daily Tribune for

a nine-word motto: "Paddle the canoe of life, don't let it drift."

The Star Theater, Potsdam, N. Y., began showing vaudeville October 4. The Vaudeville Enterprise Company is booking the acts in connection with the Northern New York Circuit.

Lena Baskette, of Nashville, Tenn., recently in pictures on the Coast, is now in New York rehearsing an act with Ed, Janis, which is scheduled to tour the Keith and Orpheum circuits. Miss Baskette is a dancer.

Baby Bernadine (McCarty), 10-year-old comedienne, whose success the past summer at leading theaters in Kentucky and Tennessee indicated a bright stage future for her, is attending school in Cincinnati.

Alma D'Adair, formerly with the "Passing Show", and Eddie Cauter will shortly be seen in a new act on the Keith Time. A song repertoire, with John Irving Fisher at the piano, will constitute Miss D'Adair's offering.

Cedric Lindsay and Hazel Mason finished their Pantages engagement last week at Hamilton, Ont., Can., and went directly to the Lafayette Theater, Buffalo, for a week's stay, which will be followed by a week at Loew's, London, Can. They will open in New York about October 23.

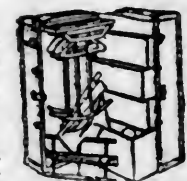
The vaudeville season at Proctor's, Troy, N. Y., was ushered in October 2. Margaret Taylor, Kane and Grant, Neil McKinley, Eve Lynch, Clyde Dillon and Company, in "The Awkward Age", and "A Modern Cocktail", featuring Naomi Hunter, comprised the opening bill. Three shows daily are played.

James K. Howey, ex-tromper, confined in U. S. Veterans' Hospital 64, Camp Kearney, Calif., writes The Billboard, expressing his thanks and the thanks of his "buddies" for the entertainment so graciously furnished them

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each week by performers playing the nearby stand of San Diego.

Poll's Palace Theater, Hartford, Conn., is being operated with a policy of pictures and musical dancing numbers. Valentino's starring vehicle, "Blood and Sand", was the opening film.

The Rialto, Amsterdam, N. Y., opened with Keith vaudeville October 2. Johnny Ford and the Wood Sisters headlined, supported by Hawthorne and Cook, Hal Johnson and Co., Nan Travelline, and Adams and Thompson Sisters. Two shows a day are presented, with three on Saturday. The program is changed Monday and Thursday.

Due to a misprint in the program of the Palace Theater, Chicago, the name of Douglas Bright appeared as a member of Lon Tellegen's act in the review of the bill of that house which appeared in The Billboard last week. Mr. Bright formerly played a part in the turn, but has been succeeded for the past six weeks by Jack Terry.

Charles Tremaine has been engaged by Dorsey Brothers to play a prominent part in their mystery show, in which Prince Tamar, "The Messenger of Wisdom", is featured. Tremaine writes that the production is attractively staged and costumed; also communicates that Dorsey Brothers have contracted for a showing in the Auditorium, Chicago, and the Grand, St. Louis, followed by many cities in Louisiana and Texas.

The Daily Argus, Mt. Vernon (N. Y.), newspaper, began last week "cartoonical comments" on the vaudeville at Proctor's Theater in that city. The feature is done by Smett Sinclair "with apologies to Fred Morgan, 'New York News'." It is really a variation of the cartoonical criticisms originated by Ed Randall when he was on The New York News.

WHEELER BACK FROM ORIENT

New York, Oct. 7.—After five years in the Orient, Richard Wheeler, who headed the All-American Vaudeville Company in those parts, is back in New York. Wheeler is looking for a new company to take to the Far East.

ONE-LEGGED DANCER, HIT BY MOTOR, GETS \$10,000

New York, Oct. 7.—William H. Gibson, once an eccentric dancer in vaudeville, won a verdict of \$10,000 this week in the Supreme Court, Queens, before Justice Norman S. Dike, against Basil N. Gunn, of Richmond Hill, who was alleged to have struck Gibson with his automobile in March last.

Ten years ago Gibson lost his right leg at the knee. With an artificial leg he developed an act, which included a motion picture of him learning to dance despite his handicap. These films were shown to the jury. Gunn's automobile, according to Gibson, made dancing utterly impossible. Gibson sued for \$50,000.

ROGERS' SHOW OFF

New York, Oct. 6.—Harry Rogers' "Mardi Gras Girls", the first of the nit musical comedy rep. shows intended for Loew's Southern territory, failed to come up to expectations on its showing at the Avenue B Theater this week and all future negotiations with Rogers have been canceled.

The idea has not been abandoned by the Loew people, however, and plans are already under way for another producer to put into effect the same idea the latter part of this month.

NEW WINTER GARDEN OPENS

St. Louis City, Mo., Oct. 5.—The new winter garden in the Bennett Building opened Saturday. Manager H. A. Jones says the promoters invested some \$10,000 in remodeling the building and installing a new maple spring dancing floor. Boyd Senter's Orchestra, of six pieces, has been engaged for the fall and winter season. The garden is open to the public Tuesday, Thursday, Saturday and Sunday evenings.

BARNES BOOKED ACTS

F. Reich, of F. M. Barnes, Inc., Chicago, fair booking agency, writes The Billboard that there was an error in the item on page 12, of the October 7 issue, headed "Caruthers Books Strong Bill for Trenton Fair".

Mr. Reich states that Thairo's Circus and the Robinson Elephants were booked thru the F. M. Barnes office.

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# THE DRAMATIC STAGE

FARCE · COMEDY · TRAGEDY

A DEPARTMENT OF NEWS AND OPINIONS

(COMMUNICATIONS TO THE BILLBOARD, 1422 BROADWAY, NEW YORK, N. Y.)

## BANKERS AND BASEBALL FANS BOOST BROADWAY BUSINESS

### Hot Weather Slump Halted by Arrival of Thousands of Visitors to New York

New York, Oct. 9.—Theater managers and producers, somewhat discouraged by the unusual heat for this season of the year, were cheered last week by the arrival of thousands of visitors to New York to attend the championship games between the New York Giants and Yankees and the convention of the American Bankers' Association. Many theaters reported capacity audiences for all of the evening performances and the other houses naturally benefited by the overflow from theaters housing widely advertised bits.

Every night last week Broadway was thronged; the hotels and restaurants reaped a harvest and the ticket brokers did a rushing business. Even some of the plays scheduled to be moved off of Broadway got considerable extra money with which to start their road tours or pay their losses. Many theater parties were organized by and for the bankers and for rooters' clubs here to see the baseball series. All in all it was a harvest week.

"The Yankee Princess" and "The Lady in Ermine" were added to the list of musical shows which are among box-office attractions this season.

"Dolly Jordan" and "That Day" came in with discouraging notices and not very encouraging business.

"Hunky Dory", after a theater party arranged for the Canadian War Veterans' associations tonight, leaves Broadway for the road. It is said that the show will tour Canada. "Thin Ice", Percival Knight's play in which he is handling the comedy lead, got a fair start at the Comedy Theater, and altho the critics were about evenly divided as to its merits the piece looks good to stay for a while on Broadway. The Equity Players report encouraging business for the first week, Jane Cowl having much to do with the strength of the offering as a box-office attraction.

### REVNES PLANS TO PRODUCE FOUR NEW MOLNAR DRAMAS

New York, Oct. 9.—Maurice S. Revnes announces that he has in preparation for production this season four new plays by Ferenc Molnar, the Hungarian dramatist, who wrote "Lilom", which the Theater Guild presented so successfully last season. Associated with Revnes as artistic adviser is Benjamin Glazer, the authorized English adapter of Molnar's works. John Peter Tenney is general manager of the new producing firm. The play selected for the first production is "Fashions for Men", a comedy, which has been presented with considerable success in Europe. O. P. Heggie has been engaged for the leading role and the play is promised for Broadway some time next month. The other Molnar plays announced for early production are "A Prelude of King Lear", "Little Violet" and "The Field Marshal". "Little Violet" deals with the life of the theater. Mr. Glazer returned from Europe last week bringing some plays, three of which the Revnes organization promises to present. These are "The Yellow Nightingale", a comedy by Herman Bahr, who wrote "The Concert"; a fantastic play by the Hungarian dramatist, E. Corinthy, called "The Night Wind", and "The Missing Man", a mystery play by John Posner, a Warsaw journalist, who spent eight years in Chicago.

### MAUDE FULTON MAKES RECORD

Los Angeles, Oct. 5.—Maude Fulton is in her seventeenth week in her surprise play, "The Humming Bird", at the Egan Theater, having broken all records for long runs at this house. She is supported by Robert Ober, Wilfred Lucas, Grace Travers, Florence Oberle, Walter Willis, Mia Marvin, William T. Rogers and Curtyno Englar. Oliver Morosco and Frank Egan are responsible for the production. Lee Parvin is business manager.

Ethel Barrymore's first week at the Longacre attracted \$15,000 to that house.

Nora Bayes, in the "Queen of Hearts"; "R. U. R." and the new Theater Guild production are among the openings this week.

### PROMISING DRAMATIC SEASON INDICATED BY EARLY RETURNS

Chicago, Oct. 6.—The theatrical season of 1922-23 has started off with a bang, according to advices reaching James Wingfield, who looks legitimate attractions in the Middle West. Returns are so satisfactory to showmen, it is said, that a No. 2 "The Nightcap" Company is being formed by the Lester Bryant Producing Company. A second company of Primrose & Kettering's "Why Wives Go Wrong" opened here at the National Theater Sunday.

The New Germania Theater, Freeport, Ill., which has been remodeled, opened September 18, with "Irene" and the receipts totaled \$1,635. The S. R. O. sign was displayed soon after the doors opened. The house plays Carrell vaudeville on certain days of the week.

The Dixon Theater, Dixon, Ill., began playing road shows this season. It is a new house

### GABY FLEURY



Playing the role of the French maid in "Whispering Wires", now in its third successful month at the Forty-ninth Street Theater, New York. Her adorable accent and coquetry are the "real thing", for little Miss Gaby was born in Paris.

### STUDENTS SEE "FOOLS ERRANT"

New York, Oct. 9.—Louis Evan Shipman was host to fifty students of the American Academy of Dramatic Arts at a performance of his play, "Fools Errant", at the Maxine Elliott Theater here.

### "THE FOOL" TO OPEN OCT. 23

New York, Oct. 9.—Channing Pollock's new play, "The Fool", staged by Frank Reicher for the Selwyns, is scheduled to reach Broadway October 23, according to latest plans.

### "THE WHEEL OF LIFE" SET

New York, Oct. 9.—The date for the Broadway opening of "The Wheel of Life", by James H. Fagan, has been set as November 27, with the theater to be announced later. Elsie Ferguson is to star in the production.

### LILLY GETS OPENING DATE

New York, Oct. 9.—It is announced that E. Clark Lilly's "Your Children and Mine", which may be retitled, has been set for an opening near New York October 23.

and opened last season with vaudeville. "The Nightcap" is said to have attracted \$1,245 at Dixon and "Irene" played there to \$1,055. The Dixon Theater also plays Carrell vaudeville several days each week.

The Apollo Theater, Belvidere, Ill., another new house completed last season, played "Irene" last week to \$1,450.

Kjibble's "Uncle Tom's Cabin" has been doing a big business since opening, according to Mr. Wingfield, who believes this to be the best season so far that the show ever had. May Valentine's "Robin Hood" is doing some big business, and Lecomte & Fisher's "Listen To Me" also is reported to be getting big money in Eastern Canada. Primrose & Kettering's "Why Wives Go Wrong" got \$990 at dollar-top prices in Manitowoc, Wis.; \$1,000 in two performances at the La Crosse Theater, La Crosse, Wis.; \$618 at Sheboygan, and \$584 at Beaver Dam.

### PLAY FOR TYRONE POWER

New York, Oct. 9.—Tyrone Power, who recently concluded a motion picture contract, reports that he will be seen here in a new play next week, but is not willing to make any further statement.

## GABY FLEURY

### Finds Stage Conditions in New York Superior to Those in Paris

"And so," said Miss Fleury, who is the chic French maid in "Whispering Wires", at the 49th Street Theater, New York. "I am going to stay in New York forever—I hope." When asked in what respect conditions were better she replied "Financially, artistically and ethically."

"We thought," suggested the interviewer, that your coquetry and accent were mimicry, but we find that they are real, the heritage of every Parisienne."

"But," exclaimed Gaby Fleury, arching her shapely brows, "I think the American Mademoiselle far exceeds the Parisienne in coquetry—glances that quicken the pulse and heart, ah! No wonder the American man has!"

"Heart failure," we supplied dryly. "If that is the case you must be an exceptional brand of the Parisian coquette," recalling her presence on the stage as the vivacious little French maid, with ridiculously small apron, startlingly large eyes and an inimitable birdlike twitter of French-accented English that gave the staid young sleuth endeavoring to solve the mystery of the whispering wires continuous palpitation of the heart and almost threw him off the track of the cine.

"That remains to be seen," said Gaby Fleury, with unexpected gravity. In this moment of facial repose we were impressed with the perfection of her beauty. She is an arresting type of femininity, with mobile lips, perfect teeth, a provocative retroussé nose, gold-brown tresses and the most coquettish pair of gray eyes imaginable, except when they are serious—which is seldom.

Gaby Fleury was born in Paris, France, in 1908. She played small parts at the Grand Guignol Theater, Paris, and studied art on the side. She was torn between two ambitions—one to be an artist and the other to be an actress. Upon weighing the possibilities of either career in Paris, the outlook was rather unpromising. Imagine budding genius having sufficient vision to see beyond the attractions of the Latin Quarter! Then Miss Fleury did an unusual thing, a thing as unusual as herself. Like a young soldier of fortune she went on a tour of the world in quest of her career. After a sojourn in various countries she came to New York and settled down to study art at the Art Students' League. But she didn't "settle" long. She had reckoned without the lure of New York stage life. It drew her irresistibly away from her art studies and helped her find herself.

"In what play did you find yourself?"

Miss Fleury looked embarrassed. "Well," replied she, with lovable honesty, "I rehearsed in so many plays that didn't stay that they don't count. But Mr. Carrel, of the Shubert offices, saw me in one of them and thought I might do for this part. But my accent! It must be overcome."

"That's too bad," said we, mentally comparing it to the elusive overtones of a gay melody.

"Yes, it is bad," said she, misunderstanding, "with it I can only play maids and French character parts. But after all, to stay on the stage in America is worth much—even the one's part be humble."

Beauty has sometimes outweighed handicaps. It would not be surprising, therefore, if Gaby Fleury, like the former Gaby of Paris, becomes a star. She has the same requisites for stardom—vivacity, verve, vim and charm—as had the first Gaby, who, too, had an accent. But the second Gaby's accent is softer and more musical.—ELITA MILLER LENZ.

### SAM HARRIS ENTHUSIASTIC OVER NEW CHICAGO HOUSE

New York, Oct. 9.—Sam Harris was most enthusiastic in reporting the opening of "Six Cylinder Love" at the new Sam Harris Theater in Chicago. When he returned here he jumped right into the work of getting the Music Box open next week with the new revue being rehearsed by Hazard Short, but was not too busy to make the following report about the Chicago opening:

"It simply delighted everyone. I was nearly stampeded between acts by patrons and friends who came to me to enthuse over the delights of the new theater. Tho I say it, as I shouldn't, I must report that the new twin theaters, the Selwyn and the Harris, Chicago, are the best in America. They are absolute gems. The author of 'Six Cylinder Love' and the entire company, headed by Ernest Truax, came in for a great ovation on opening night. The author is William Anthony McGuire, former Chicago boy, whose 'It's a Boy' followed 'Six Cylinder Love' into the Harris Theater in New York."



ACTRESS GOES TO THEATER FROM MOTHER'S DEATHBED

New York, Oct. 9.—Florence Shirley, who has a leading role in "Why Men Leave Home" at the Morosco Theater here, rushed from the deathbed of her mother one day last week and played her part with the audience ignorant of her sorrow.

EMMA DUNN IN NEW PLAY

New York, Oct. 9.—Word comes from Washington that "Her Happiness", the new play by Paul Whistach, in which Emma Dunn is being starred, is headed for New York, with success predicted.

LOUIS MANN RESTS WHILE "DOLLAR DADDY" IS FIXED

New York, Oct. 9.—Following a short try-out tour, which closed with showings in Bridgeport, Conn., and Worcester, Mass., last week, "Dollar Daddy" will be revamped somewhat by Charlton Andrews, the author.

TRAVELS 2,000 MILES TO SEE HER SON IN BROADWAY PLAY

New York, Oct. 9.—Just to get a thrill of seeing her son in a Broadway thriller, Mrs. Arthur Robertson, of Austin, Tex., traveled 2,000 miles to New York to witness "Whispering Wires" at the Forty-ninth Street Theater.

"SEVENTH HEAVEN" NEXT JOHN GOLDEN PRODUCTION

New York, Oct. 9.—The next offering announced by the John Golden offices will be Austin Strong's "Seventh Heaven", with Helen Mencken in the leading role.

"MERTON" MOVES TO STAGE

New York, Oct. 9.—Following a premiere in Brooklyn this week, Harry Leon Wilson's "Merton of the Movies", which was moved to the stage by Mirc Connelly and George Kaufman at the instance of George C. Tyler and Hugh Ford, will move on to Atlantic City, after which it is due to come into a Broadway theater.

MOTHER VISITS ACTRESS

New York, Oct. 9.—Leah Winslow, who is appearing in George M. Cohan's production of "So This Is London", at the Hudson Theater, is giving her mother a peek at Broadway and the night life of the showfolk.

GOETZ PLAY "TRYING"

New York, Oct. 9.—E. Ray Goetz's "The Star Sapphire" is trying to get into a Broadway theater. Next week it is scheduled for presentation in Springfield, Mass., and New Haven, Conn., while negotiations are being made for a New York house.

"PEGGY, BEHAVE!" IN LONDON

Arthur Gibbons and Martin Henry, of London, Eng., advise that, thru Fred D. Arcey, of New York, they have secured the British rights of "Peggy, Behave!" which they propose to offer in the West End of London with Arthur Whitby, Marie Hemmingway and Aubrey Fitzgerald in the principal parts.

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, October 7.

IN NEW YORK

Table listing dramatic plays in New York with columns for play title, author, and performance count. Includes titles like 'Able's Irish Rose', 'Awful Truth', 'Banco', etc.

IN CHICAGO

Table listing dramatic plays in Chicago with columns for play title, author, and performance count. Includes titles like 'Bulldog Drummond', 'Cat and Canary', 'Circle', etc.

DRAMATIC NOTES

Grace Goodall has been engaged for "Swiftly". Percival Knight is writing a comedy for Felix Krembs. Edward Bradley is stage manager of Equity Players, Inc. Ruth Chatterton is absolutely unequal to the big scene in "La Tendresse". Lord and Lady Monntbatten saw "The Cat and the Canary" while in New York. Deaver Storer is supporting Robert B. Mantell this season, his third in the classics. Lotus Robb is on her way back to New York from Germany to appear in "Johannes Kreisler". Annie Hughes, English comedienne, is in New York to appear in a new play by a foreign author. While appearing in "The French Doll" in Pittsburg, Irene Bordoni sang in a concert, with Burton Brown at the piano. Grant Stewart is one member of the Council who is endowed with a good memory. He does not forget, nor will he pretend to. Rnby Poe, in the cast of "The Lady in Ermine", now at the Ambassador, New York, is a grandniece of Edgar Allen Poe. Grant Stewart is editor of Equity, the association's monthly, and he is making a very interesting and edifying publication of it. From "He Who Gets Slapped" Helen Westley, Loula Calvert, Henry Travers and John Rutherford have been transferred to "R. U. R." Burton Churchill makes a most convincing speech. At least two dozen actors calling at our New York offices last week remarked the fact. William Courtleigh will have the leading role in "The Last Warning", which Michael Goldreyer and Michael Mindlin will present next month. Gogol's comedy, "Revizor", was produced at the Jewish Art Theater, New York, Sunday night, October 3. Maurice Schwartz staged it. "Banco" is an exceptionally adroit and clever farce, but somehow fails to grip and hold, or rather it does frequently lay hold of one's interest, but fails to hold to. William Holden and Frances Howard have been added to the support of Hale Hamilton in "Swiftly", the play by John Peter Toohy and Walter C. Percival, which William A. Brady is producing. Maurice Swartz, who translated "Anders", the H. Leivick play at the Jewish Art Theater, is negotiating for a theater to present the play on Broadway. Swartz directed and has the leading part in the Yiddish production. The Billboard has not received a single kick from a member of Equity over the raise in dues and initiation. The only protest we have heard of was voiced by an actress who has been contemplating joining the organization for a matter of two years. Dixie Hines, who has been making "announcements" for various stars and productions along Broadway for some seasons past, makes this "announcement" for himself: "Dixie Hines is to present Margarita Sylva in a Spanish drama in the spring." Otis Skinner was recently tendered a great welcome in Hartford, Conn., his home town, when he appeared in "Mr. Antonin" at Parson's Theater. Mr. Skinner's first stage appearance in Hartford was in 1881 in "A Voyage to Southern Seas". Two years later he appeared there with Lawrence Barrett in "Francesca di Rimini". When "Merton of the Movies", the Kaufman-Connelly dramatization of the Harry Leon Wilson story, opened at the Montauk in Brooklyn, the following players were in the cast: Glenn Hunter, Florence Nash, Gladys Feldman, Romaine Callender, J. K. Murray, Edwin Maxwell, John Webster, Lynn Pratt, Lucile Webster, Bert Meiville, Edward M. FAVOR, Clara Sidney, Alexander Clarke, Jr.; Tom Hadaway, Albert Cowles and Billy Janney. New York, Oct. 9.—Casting for Augustus Thomas' new play, "The Song of the Dragon", based on John Taltnor Foote's story of the same name and which George M. Cohan will produce, is about completed, but it is reported there has been considerable difficulty in settling upon a woman for the leading feminine role. For a time it was believed that Helen Gahagan, who came to light this season in "Manhattan" and "Dreama for Sale", would be chosen, but no one associated with the production would confirm this report.

BERNHARDT, NEARING 77TH MILESTONE, PLANS SEASON

Paris, Oct. 9.—Sarah Bernhardt, who on October 23 will celebrate her 77th birthday, is making preparations for her repertoire season in Paris. She is arranging a rather more ambitious program than usual. A new version of "Paul and Virginia", by Henri Rabaud, will be her first offering. A work which Sacha Guitry is finishing, "Adam and Eve", will follow. In this play Lucien Guitry will appear with her. Maurice Rostand's "Le Sphinx", a poetical drama, and "La Princesse Lointaine" are also included in her plans for the coming season. Mme. Bernhardt is reported to be in excellent health and spirits and looking forward with enthusiasm to a successful theatrical year.

KNIGHT'S DAD CABLES

New York, Oct. 9.—Soon after word reached London that Percival Knight has presented his own comedy, "Thin Ice", at the Comedy Theater here with a most important role for himself in the piece, he received a cablegram from his father reading: "Heartiest congratulations. You were right and I was wrong." Percival Knight's father is John F. Knight, senior member of Knight, Frank & Rutley, a London realty firm, and the admission in the cablegram was that he now is convinced that his son was right in not going into the real estate business. The actor admits he ran away from home at the age of 11 to go on the stage.

SELWYNS CHANGE TITLE

New York, Oct. 9.—The Selwyns, who will place in rehearsal "The Mysterious Tales of Hoffmann", with Jacob Ben-Ami as the star, have decided to change the name of the German drama to "Johannes Kreisler". Rehearsals will start immediately after the Selwyns complete work on the production of Channing Pollock's "The Fool". It is expected that Frank Reicher, who is doing the Pollock piece, will stage "Johannes Kreisler".

THREE RUSSIAN PLAYS

New York, Oct. 9.—Three Russian plays have been selected for production by Maurice Swartz, director and leading player of the Jewish Art Theater here. Rehearsals are under way for Gogol's "The Inspector General" (Revizor), said to be one of the greatest of Russian comedies. This will be followed by "Anathema", by Andreyev, translated by Herman Bernstein, and "Smug Citizens" ("Mystechanyah"), by Gorky.

"FAITHFUL HEART" IN

New York, Oct. 9.—"The Faithful Heart", by Monckton Hoffe, is scheduled to relight the Broadhurst Theater here tomorrow night under management of Max Marcin and Frederic Stanhope. In the cast will be Tom Nesbit, Flora Sheffield, Daisy Markham, Edward Poland, Lionel Pape, Daisy Belmont, Geraldine O'Brien, George Thorpe, Charles Romano, Peter Carpenter, Herbert Belmont and Thomas Gillen.

QUITS ENGLAND FOR U. S.

New York, Oct. 9.—Mande Odell, known to playgoers in England and America, has decided upon the United States as her future home. Recently she returned here after a hurried trip to London. She went over on the liner Cedric, sold her London home and, within a week, was on her way back to America "to stay here forever", she said at the dock.

SAMPSON LEFT \$80,000

New York, Oct. 9.—Close to \$80,000 was the estate left by William Sampson, veteran actor, who died here during the run of "The First Year", the cast of which he was a member. The net estate, which goes to the widow, Mary Webster Sampson, of Hotel Seymour, New York, is close to \$75,000.

"THE BAT" STILL WINNING

New York, Oct. 9.—From the offices of Wagenhals & Kemper comes word that "The Bat", the Broadway record breaker, recently grossed \$63,222 in four weeks in Baltimore, and \$60,261 in Detroit. Ordinarily Detroit is figured as a better stand than Baltimore.

"THE ENDLESS CHAIN" TOURING

New York, Oct. 9.—"The Endless Chain", James Forbes' drama in which Margaret Lawrence has been featured here at the George M. Cohan Theater for a few weeks, is already on tour. It is in Newark this week and goes to the Montauk, Brooklyn, next week. Its Broadway stay was shorter than planned.

"THE HURRICANE" ACCEPTED

New York, Oct. 9.—John Hunter Booth's "The Hurricane" has been accepted by the Shuberts for immediate production with Charles Richmond in the leading role, according to recent announcements.

TIMES SQ. THEATER, NEW YORK

Beginning September 22, 1922

THE SELWYNS Present

**"THE EXCITERS"**A New Comedy by Martin Brown  
Staged Under the Personal Direction  
of Edgar Selwyn

Ermintrude Marilley	Enid Markey
Lexington Dalrymple	Chester Morris
Mrs. Hilary Rand	Thais Lawton
"Rufus" Rand	Tallulah Bankhead
Hilary Rand	Marsh Allen
Mr. Rackham	Frederick Kerr
Sumter Dalrymple	Robert Hyman
Vangbu	Florence Kean
Dan MacGee	Allan Dinehart
Chanfeur	Albert Marsh
Jocelyn Basset-Brown	Echlin Gayer
Seymour Katz	Wright Kramer
Miss Filer	Aline MacMahon
Flash Fagan	Roy Gordon
St. Joe	Edwin Walter
First Man	Jerry Hart
Second Man	Sidney Dudley

If it did nothing more than show a cast of goodly numbers and a different stage setting for each one of the four acts, "The Exciters" would be welcome. The spirit of cheeseparing which has possessed the theater for the last four or five seasons has been a serious drawback both to business and to pleasure. It has gotten so that the first thing a manager does when a play is submitted to him is count the number of people it calls for and the number of stage settings it demands. If the cast of characters totals six the playwright has a chance to get his play read. If, in addition to the size of the cast, the entire action takes place in one stage setting, all the playwright has to do is sign on the dotted line and collect his preliminary payment. The Selwyns are writing history by staging a play which requires seventeen players and four complete changes of stage setting.

But "The Exciters" has other things to commend it. Lest any mistake be made let it be said now that it is preposterous trash as a play. It is a melodramatic farce which makes more than usual demands on the patience of an audience. It is a little more than reminiscent of "Nice People" in theme, and, in conclusion, of "Scandal". The plot has to do with the adventures of a flip society girl who belongs to "a gang that will try anything once." She gets mixed up with an attractive young burglar with a rough tongue and no illusions about the opposite sex. What happens then is "The Exciters". To give the role "snap" Mr. Brown has loaded it up with "damns" and "heils", a jeweled pistol holster carried well up on the leg of the lovely heroine, and a general air of brashness which could be toned down without hurting much.

I have never considered Allan Dinehart anything better than a mannered, mediocre actor who was over-lucky in his engagements. In "The Exciters" his performance amazed me by its deftness, its vitality, its sure comedy touches and its color. Maybe he is a roughneck actor in disguise and it took the part of Dan MacGee to disclose the fact. Whatever the reason, he is a revelation as the woman-proof burglar. Only when he gets back into dinner clothes does he become again a figure of unimpressiveness. His work is one of the best light comedy things I have seen in moons, and by far the best thing I ever saw him do. Miss Bankhead is too purely decorative to be considered as a mere actress. Either she is imitating Francine Larrimore or Miss Larrimore is imitating her, both or each unconsciously, of course. She is lovely to look at and she has brains which her casualness cannot disguise and which might do a lot for her if she forgot her beauty. Even beauty can be overdone. For example: In the first act she is thrown out of a motor car and almost killed. When she is carried on the stage the only sign of injury is a mathematically exact stripe down the cheek nearest the audience, her dress is practically

**NEW PLAYS**

untouched, and there is not the slightest indication that she has been in a real smash. Such carelessness is an insult to the intelligence.

Of altogether different quality is the playing of Florence Flinn, a newcomer who will bear watching. Miss Flinn apparently has a good equipment for the business of acting. She reads clearly, vividly and pointedly. She has the emotional gift, expresses it naturally, and she has no affectations—so far. She sends over satirical lines with incisiveness and accuracy, and she plays with spirit. Aline MacMahon also did a minute role so that it could be remembered. The men are unusually good. Wright Kramer, Roy Gordon, Chester Morris and Echlin Gayer especially.

Foolish and trivial and silly as "The Exciters" is, I enjoyed it. But then I like even passably good acting when I can see it.—PATTERSON JAMES.

had not been put into his hand by Frank Craven. But even a prosperous manager must pay some attention to an author who turned out "The First Year". If there had been no "First Year" there would have been no "Spite Corner"—in more ways than one.

Aside from its calico cleanliness and plainness there is nothing new or uncommon in this latest product of Mr. Craven's. It has no drama at all. The comedy, with the exception of the fire scene, which is quite funny, depends solely upon characterizations given by the players. It has no high moment, no sustained tension. It is just a set of commonplace episodes strung upon a very slender thread. The story of the girl whose family has a generation-old row with her beau's family and their final reconciliation already has been hacked to death. If it had to be used Mr. Craven might have given it the benefit of a "twist"

GEORGE WHITE Presents the Fourth Annual Production

**GEORGE WHITE'S "SCANDALS"**Music by George Gershwin. Lyrics by Bud De Sylva and E. Ray Goetz.  
Book by George White and W. C. Fields

TAKE Paul Whiteman's orchestra, Pearl Regay and W. C. Fields out of the current "Scandals" and the entertainment would be on a par with any ordinary burlesque show across the street at the Columbia.

Mr. Whiteman and his musicians cannot be properly called an item of stage interest. They would be just as effective and pleasing if they played from the balcony or the boxes or out in the lobby. Personally, I do not think offerings of this kind belong on the stage at all as separate features of a show. However, they are the vogue, and what difference does it make whether they belong or not? As long as they are in it is a good thing that they are as easy to listen to as the Whiteman combination.

Miss Regay is another matter. She is a dancer of such grace, unusualness, amazing agility and litheness that if she had come from Europe she would be hailed as a sensation. Her acrobatic bits are executed with precision and confidence and with a finish that is extraordinary in a native-grown performer.

Mr. Fields is too well known to need comment. He is still a master ball-juggler. Karno's "Motoring" is still being used as the groundwork for the automobile burlesques used in the revues. I wonder if Mr. Karno is getting royalties? I am almost sure that whoever it was that created the nature dance takeoff, done in ragged white tramp makeup, in Mitchio Itow's carnival at the Earl Carroll Theater early this season, is not getting anything from the number, which looks like a steal from it. In Mr. White's "Scandals". The White version is broader burlesque, because the dancers are in grotesque hobo makeups, and very much rougher, but the basic idea is identical. Whoever owns the Itow number should drop into the Globe and look over that section of the performance.

I did not care for Winnie Lightner, the most recent female clown to enter musical comedy. Her manner is too consciously funny, too loud, and too coarse for me. The audience applauded her vigorously. A very strenuous dance number was done by the Argentinas. Lester Allen, a comedian of merit, had very little to do. Richard Bold sang tunelessly and agreeably, and Mr. White danced twice for no reason at all. He added nothing to the performance. The black and white finale of the first part was well done, but it did not need the clothes-shaking variation to make it interesting. It cheapened a good thing just as the bawling burlesques written by Mr. Fields did. The spectacular number, "The Seas", had real beauty, and the dialog is surprisingly clean for the "Scandals". That is something. Mr. White's fourth annual production is pretty ordinary stuff.—PATTERSON JAMES.

LITTLE THEATER, NEW YORK

Beginning September 25, 1922

JOHN GOLDEN Presents

**MADGE KENNEDY**

—in—

**"SPITE CORNER"**

A Comedy in Three Acts by Frank Craven. Staged Under the Direction of the Author

Eva Condon	Isabel Burgess
Marie L. Day	Anne Coolidge
Percy Pollock	Eben Gooch
James Seelye	Cap'n Parker
Madge Kennedy	Elizabeth Dean
Mattie Keene	Mrs. Donthett
Stephen Maley	Nathan Lattimer
George Gorman	Mr. Nelson
Jason Robards	John Lattimer
Beatrice Noyes	Mme. Florence
John Keefe	Mr. Dana
Sam Colt	Mr. Allen

It is a question whether John Golden would have given the manuscript of "Spite Corner" a second look if it

somewhere somehow. He should be soundly slapped for the clap-trap finish. It is the sloppiest kind of contemptuous workmanship.

The acting is excellent. Madge Kennedy is one of our few prominent women players who is not grossly affected in speech and manner. She is not a great actress any more than most of our other stars, but she is wholesome, you can hear easily what she says, she knows how to make up, and if she hasn't genius she has wholesome appeal. She does as much as anyone could with Mr. Craven's heroine.

Percy Pollock as Mr. Gooch, the man with the double-barreled opinions, gives the outstanding performance of the play. Mr. Pollock has a fine sense of comedy, he knows how to read, he uses his eyes and his face to give point and meaning to what he says, and he has an uncommon, savory gentleness which registers unflinchingly. It

is quite a while since I have seen an actor so completely, spiritedly and intelligently in a scene as Mr. Pollock when Mr. Gooch arrives at the spite corner house fire minus his boots and helmet and has to send home after them. The skipper of the Toonerville Trolley never displayed finer excitement. Other excellent characterizations are given by Beatrice Noyes, Mattie Keene and Marie Day. An unobtrusive role is played with sound quality by Eva Condon. Stephen Maley's village curmudgeon, a splendid piece of makeup, makes a clear impression with very few strokes.

"Spite Corner" can thank the playing it gets for whatever success it wins. It's pretty thin fare.—PATTERSON JAMES.

HENRY MILLER'S THEATER,  
NEW YORK

Beginning September 18, 1922

CHARLES FROHMAN Presents  
**INA CLAIRE**And Company, Including  
**BRUCE MCRAE**

—in—

**"THE AWFUL TRUTH"**

A Comedy by Arthur Richman  
Daniel Leeson ..... Paul Harvey  
Estace Trent ..... George H. Barrard  
Jayson ..... Lewis A. Sealy  
Lucy Warriner ..... Ina Claire  
Mrs. Leeson ..... Louise Mackintosh  
Josephine Trent ..... Cora Witherspoon  
Norman Satterly ..... Bruce McRae  
Celeste ..... Kyra Alanova  
Rufus Kempster ..... Raymond Walburn

The personal following of Ina Claire will doubtless make her stay at the Henry Miller Theater profitable and lengthy. Those who consider her a fine actress will enjoy the play. "The Awful Truth" will not strain the talents of any of the players involved in its presentation. It affords an opportunity for the star to sing a little song in French which will please Miss Claire's admirers. There were several places where her imitations could have been fitted in, but they were overlooked—deliberately, perhaps. The story upon analysis might lead one to the conclusion that in its essence it is particularly nastily vicious, but what is the good of analyzing? Miss Claire's clientele does not care what the play is so long as she is in it. That means the financial success of any piece in which she appears, and the actors in her company enjoy many happy days as a result. The author collects royalties and the producer acquires pteuteous box-office returns on his investment. What more could anyone ask?

Bruce McRae lends prestige to the company. He has some very good moments and was less fearsome in his dialect than the other members of the cast. From snatches of dialog I inferred that the language used was English. Paul Harvey, who was really excellent as an oil millionaire, Louise Mackintosh and Raymond Walburn spoke the American variety. I am unable to say what the others used. The following letter, reprinted from The New York Sunday Times, tells the story much better than I could possibly do it:

To the Dramatic Editor:

Evidently, to the pure all things are pure. I can assure you that neither Mr. Henry Miller nor myself changed as much as a comma of Mr. Richman's text of "The Awful Truth", and I am sure he is as hurt as we are to think that even for a moment our heroine was suspected of being virtuous.

I can only think that the incessant laughter caused by Miss Claire's delivery of Mr. Richman's bright lines must have somewhat blurred their meaning.

GILBERT MILLER.

New York, Sept. 23, 1922.

I might demur from the statement about "the incessant laughter following caused by Miss Claire's delivery of Mr. Richman's bright lines," but what would that get me? Mr. Miller is a producer, Miss Claire's manager, and I am a reporter!—PATTERSON JAMES.



EMPIRE THEATER, NEW YORK

Beginning September 25, 1922

HENRY MILLER  
RUTH CHATTERTON

-in-

"LA TENDRESSE"

A Play by Henry Bataille

Monsieur de Cabriac ..... Elmer Brown  
Paul Barnac ..... Henry Miller  
Marthe Dellieres ..... Ruth Chatterton  
Mademoiselle Louise ..... Marguerite St. John  
Aubin ..... Louis Le Bay  
Colette ..... Edin Flan  
Jacques ..... William Pearce  
The Governess ..... Norma Hovey  
Fernal ..... H. Cooper-Cliffe  
Legardier ..... Edward Mackay  
Mlle. Tigraine ..... Mary Fowler  
Carlos Gerard ..... Sidney Riggs  
Marchese Giallianni ..... Jean de la Cruz  
Julian D'Ablinecourt ..... William Hanley  
Alain Serghil ..... Ronald Colman  
Guerin ..... A. G. Andrews  
Mlle. Morel ..... Judith Vossell

Americans cannot be expected to work up a fierce perspiration of enthusiasm over "La Tendresse" as a play or as a performance. Perhaps it is because the keeping of mistresses is not yet an acknowledged fact of our national life. We are not specially concerned when a gentleman who is living with a woman not his wife gets from the lady what Forty-fifth street, near Sixth avenue, calls "the needle". That is the reason we look on dramas like "La Tendresse" with much the same impersonal interest as we observe the two-humped camel in the menagerie. If Marthe Dellieres, actress with two small children, under emotional compulsion conducts a physical affair with a movie actor as a side line to her noble spiritual liaison with an elderly playwright is that anything to get all heated up over? When the elderly playwright is informed by one of his friends of his mistress' deceit and after putting a pair of prize-winning stenographers behind the curtains to take down whatever Marthe says in his absence, discovers that he has been decorated with the Double Cross are we torn with sympathy for him? When he throws the lady out into the alley bag and baggage are our heartstrings wrung for the poor girl? Not much!

Do we accept the lady's alibi that it was spring, that she was walking in the woods alone, that all nature was calling to her, that she was afraid for the playwright's health because he was already exhibiting symptoms of thrombosis as a result of their attachment, that she met a cinema artist, that she was young and he was young, and, vollo, what would you, my friend? Yes, we do—not! What do we care that in the long run the elderly playwright realizes that twenty-three is twenty-three and fifty-five is fifty-five and never the twain should mate, even irregularly. Furthermore we don't give a whoop whether or not Marthe drops in for an occasional cup of tea to cheer his declining years. In the language of the poet, "Tis all gumbo to us."

Mr. Miller mumbled and mouthed his lines so that it was impossible to distinguish one-third of what he said. And he said a lot because Henry Bataille has no end of words. In fact, M. Bataille's capacity for "linked sweetness long drawn out" was astonishing—and wearying. He's dead now, poor soul. Miss Chatterton, in a villainous-looking black wig and eyes made up like two coal holes, gave a performance conspicuous for its insincerity. She has an interminable scene in the second act after Marthe has been served with her dispossess notice by the elderly playwright. In it she is supposed to grovel for pardon at his feet. Miss Chatterton did a very small grovel—a mere grovelino, as 'twere. But then she wore a gorgeous gray velvet Bendel frock. Who could grovel successfully in a Bendel frock? We may stand for vulgarity, for filth, for stupidity, for ineptitude and for everything else on our stage, but sartorial sacrilege is another thing

altogether. William Hanley did a pleasant little bit as the bashful admirer of Marthe, and H. Cooper Cliffe was a clear-cut contrast to Mr. Miller's mouthings. "La Tendresse" is just one Windsor tie after another. At \$8.75 for two seats Saturday night it is murder, grand larceny and piracy, on the high seas.—PATTERSON JAMES.

LONGACRE THEATER, NEW YORK

Beginning September 26, 1922

ARTHUR HOPKINS Presents

ETHEL BARRYMORE

-in-

"ROSE BERND"

By Gerhart Hauptmann (as Adapted by Ludwig Lewisohn). Settings by Robert Edmond Jones. Staged by Arthur Hopkins.

Rose Bernd ..... Miss Barrymore  
Christopher Flamm ..... Dudley Digges  
Arthur Streckmann ..... McKay Morris  
Marthe Bernd ..... Anna Zwillinoff  
Bernd, Rose's father ..... Wm. B. Mack  
August Kiel ..... Charles Francis  
Mrs. Flamm ..... Doris Rankin  
Mina ..... Alice Ward  
Hahn ..... Edmund Bowen  
Theresa ..... Virginia Langton  
Frieda ..... Irene Shirley  
Heinzel ..... Gregory Robins  
Kleinert ..... Edward LeHay  
Golsch ..... Wilson Day  
Mrs. Golsch ..... Anita Rothe  
A Constable ..... John Burkell

I suppose it is all very profound, very important and very vital, but "Rose Bernd" bored me to a nightmare sleep. It is so long, so dreary, so foggy, so talky and so pointless that I was so relieved when Rose strangled her baby in the parson's garden under the willow by the brook and the play ended that I felt like giving three hearty cheers for the noble institution of strangulation. Obviously—very obviously—there is a lesson or a moral or some such thing buried in the story of Rosie, the German Helen of Troy. What it is I would not presume to say. The drama is loaded to the muzzle with something, but like a comedy gun it shoots around corners. What it is aimed at you have to ask Mr. Hopkins. I gathered that Rosie was a hot-blooded wench and fell for the squire who had a wheel-chair wife. Every time she crossed the street a gang of men trouted after her, so she said. Be that as it may Arthur Streckmann, the estate mechanic, saw her and Flamm, the squire, "carrying on" one fine Sunday morning and proceeded to capitalize his knowledge by blackmailing Rosie into giving up to him under the threat to let the countryside in on the secret. Flamm's wife was very kind to Rosie. That made the Flamm situation unbearable. Rosie's father was a hardened Christian, the villagers were gossips, Streckmann was a baying hound at her heels, and the man she was to marry a physical weakling. Also there was a baby on the way. What chance did Rosie have? So she strangled the baby and went crazy. I thought there was something loose in her head as well as her control the minute the play started.

What I meant by shooting around corners is that you'll have to guess who it was that Rosie cursed in the last act—the squire, or Streckmann, or the male sex, or life, or her luck, or the blood that was in her, or Arthur Hopkins, or Ludwig Lewisohn, who made the bungling translation. Then there is the moral to be drawn from the case of Streckmann, of Flamm, of Mrs. Flamm, of old Bernd, of August Kiel, the lover who had his eye knocked out (literally) by Streckmann for defending Rosie; of Rosie, of the strangled baby under the willow by the brook in the parson's garden. You can go to the Longacre, shut your eyes and grab for yourself. Moral is as moral does.

Miss Barrymore's hands were, to me, the feature of her performance. What she has done to turn them into

the peasant's paws they look like I don't know. They demand notice. Her performance is keyed too low, too monotonous, too colorless, too stupefied (except in the scene with Streckmann when she and McKay Morris went at each other like a pair of jungle animals) and too lacking in progressive characterization to suit my taste. But her hands are worth watching. They are never still. Huge and weatherbeaten, stiff from labor, with fingers like clubs they told of long days grasping the handle of a mattock. They never drop at the wrist but stick stiffly out as if welded to the bone of the forearm. More than her eyes, or her voice, or her words, they speak dumbly of blunt tragedy and hopeless appeal.

While Mr. Morris gives a more virile performance as Streckmann than anything I have seen him do hitherto, to me his swagger, his bullying, his loudness, are always theatrical. Only in one or two places when the lust of Streckmann for Rosie just because she was a female leaped out did he seem to lose all idea he was playing a role. Then he was perfect. He has a habit of letting his voice trail off at the end of a sentence which makes for weakness. Something like a golfer who doesn't follow thru. William B. Mack was very good as Rosie's father, but at times he shared the company's common indistinctness of speech. Dudley Digges sounds like a fish out of water as Flamm, but I think the trouble is that his Liverpool Irish dialect does not fit at all into a German landscape. Charles Francis gives a faithful reading as August Kiel, but neither in speech nor appearance is he the "tottering manikin" that Flamm calls him. Doris Rankin is also miscast. This makes three of the most important roles of the play in the selection of actors for which Mr. Hopkins has missed by a mile. "Rose Bernd" is the first of the run of plays which Miss Barrymore is announced to give at the Longacre. If the ones to follow are to be like this one we might all just as well commit suicide now. Nobody can stand a steady diet of the wienewurst drama. Mr. Hopkins loves to feed his audiences.—PATTERSON JAMES.

GAIETY THEATER, NEW YORK

Beginning September 27, 1922

CHARLES DILLINGHAM Presents

"LOYALTIES"

A Drama in Three Acts by John Galsworthy

(By arrangement with The Reandean, of London, Eng.)

Charles Winsor ..... H. G. Stoker  
Lady Adela, his wife ..... Cathryn Young  
Ferdinand De Levis ..... James Dale  
Treasure ..... Henry Carvill  
General Canynge ..... Felix Aylmer  
Margaret Orme ..... Jeannette Sherwin  
Captain Ronald Dancy, D. S. O. ....  
..... Charles Quartermaine  
Mabel, his wife ..... Diana Bourbon  
Inspector Dede ..... Victor Tandy  
Robert ..... Deering Wells  
A Constable ..... Henry Morrell  
Augustus Borring ..... Deering Wells  
Lord St. Erth ..... Laurence Hanray  
A Club Footman ..... Henry Morrell  
Major Colford ..... Wilfrid Seagram  
Edward Gravier ..... Henry Morrell  
A Young Clerk ..... Deering Wells  
Gilman ..... Victor Tandy  
Jacob Twisden ..... Laurence Hanray  
Ricardos ..... Henry Carvill

Charles Dillingham, gentle, with John Galsworthy's "Loyalties" has raised the Jewish issue this season before DAVID BELASCO, Jew, got to it with Mister William Shakespeare's "The Merchant of Venice". Doesn't it beat all how these producing managers race each other to get plays of similar story to the public ear first? You might say that there is a far cry from "The Merchant of Venice" to "Loyalties", but not so long if you stop to think. A pound of flesh is the meat of each.

Ferdinand De Levis, a rich young Jew, has been invited to a house party near Newmarket. He declares, after

the row starts, that he was only invited because he is, to use Mr. Galsworthy's idiom, "rollin'." While taking a bath nearly a thousand pounds in notes disappear from the portemonnaie (that one hasn't been out in a long time) which he has hidden under the pillow on his bed. His suspicions with some circumstantial grounds to support them, are directed against a gallant, decorated, breakneck soldier, Captain Dancy. His host—quite properly, it seemed to me—refuses to make a scandal of the affair until De Levis has something more to support his accusations than personal animus and the broken vine on the balcony outside his window. The robbed man is ugly and raises the Jewish matter himself, thereby getting the better of Mr. Dillingham and DAVID BELASCO.

"If I was in Dancy's position you wouldn't be so considerate of me," says De Levis. "It makes a difference whether it's Jew or Gentile that is accused."

He is told bluntly that if he makes his suspicions public he can be prepared to find himself barred from membership in a club where his name is up. He agrees to keep his mouth shut. When he is blackballed he flatly accuses Dancy, who is compelled to bring suit against him for slander. The truth comes out that Dancy did commit the theft, De Levis wins the suit, Dancy blows out his brains, and the last line of the play, "It isn't enough!" seems a bit glutinous under the circumstances. The press reviews of the play carried the information that De Levis, the Jew, for exposing Dancy, the Gentile, is ostracized socially by the latter's friends. There is no such intimation in the version at the Gaiety. Perhaps for this side Mr. Galsworthy did not care to point the satirical moral that even when you win at law you lose, or that the Jew, at the best, always gets the worst of it.

The company is an all-English one. Excellent performances are given by Felix Aylmer and by Wilfrid Seagram; also two very, very fine characterizations, radically different in kind, by Laurence Hanray. I did not care for James Dale as De Levis. He had one uncommonly good moment when he declared himself satisfied with his pound of flesh, wrapped up in the form of the jury's verdict. That was a fiery flash of savage satisfaction. The rest of the time he seemed very ladylike.

"Loyalties" is an absorbing, well-written, vigorous play that is well worth seeing. It is difficult to understand a lot of the dialog because the English actors talk almost as absurdly as their American imitators. I am not fool enough to indulge in any discourse on the points the author makes on the Jew's pride of race and the Gentile's steadfastness to his kind, even when they're wrong. That sort of diversion in America is reserved for multi-millionaires of the Henry Ford class. However, I may say that I think Mr. Galsworthy has very little to do to let De Levis exclaim in retort to the epithet, "You damn Jew": "My people were kings when yours were savages." That particular slam at the English is the exclusive property of the Irish. No matter what the playwright's feelings on the Sinn Fein question may be, he was in pretty small business to deprive the Irish of their acknowledged, aged and time-honored retort courteous.—PATTERSON JAMES.

"CHARLATAN" ROUTE CHANGED

A change has been made in the route of "The Charlatan". Adolph Klaber is manager. The company was to appear in Cincinnati the week of October 15; Fremont, O., 22; Toledo, O., 23-25; Jackson, Mich., 26; South Bend, Ind., 27-28, and then move to Chicago, opening at the Playhouse on the 29th for an indefinite run. Instead of making Cincinnati and the rest of the bookings mentioned above, the show will jump into Chicago from Louisville, Ky., where it appears October 12-14.

# STOCK DRAMATIC

## IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

### STORM BOX-OFFICE FOR CLOSING SHOW

**Attendance at Palace Theater, Hartford, Conn., Record-Breaking**

Hartford, Conn., Oct. 3.—Last week patrons of the Palace Theater had their last opportunity to see probably the greatest stock company this city has ever had, appearing together for the last time. The final performance Saturday night was witnessed by a record-breaking audience. At 7 o'clock the S. R. O. sign was in evidence and when the program started there were many people standing in the rear. At the end of the second act at least a dozen bouquets were bestowed on Miss St. Claire. Miss St. Claire, Mr. Van Buren, Russell Fillmore and Edmund Abbey, the other leading players, bowed in response to many curtain calls and were forced to say a few words. Miss St. Claire thanked the people of Hartford for the splendid manner in which she had been received here this season, said that it had been the greatest pleasure to play here and declared that she hoped to return again next year. There were at least a dozen more curtain calls after this.

Immediately after the performance many of those in the theater and scores of others who had come just to say farewell gathered at the stage door. All traffic on Gold street was blocked and when the crowd started to storm the stage entrance the police reserves appeared.

Several times the policeman on duty appeared at the dressing rooms with a request that the stars please hurry, as the jam in the street was getting worse.

When Miss St. Claire and Mr. Van Buren did appear the noise which the police had opened immediately vanished and the two players were surrounded by eager men and women who wanted to say "good-by". So enthusiastic were the greetings that both were somewhat disheveled by the time they reached their machine. Even when the automobile started several young men hung on the running board on either side until Main street was reached.

### CHANGES IN STOCK CASTS

Edmonton, Alta., Oct. 4.—Changes of personnel in the Edmonton stock companies are: Jane Aubrey joins the Metropolitan Players as leading woman. Miss Aubrey's mother is at present a member of the Proctor Players, Troy, N. Y. Miss Aubrey just closed with The Southern Enterprises, after spending seven months with the theatrical units of the A. E. F. in France and one year and a half with the Army of Occupation in Germany. Marguerite Klein joined the same company, playing ingenue parts. Laura Lee, the former ingenue with this company, left this week to join a company in Union Hill, N. Y. Al Cunningham has joined the Allen Players.

### RITCHIE AGAIN DIRECTS MALDEN (MASS.) STOCK

Malden, Mass., Oct. 4.—Director Arthur Ritchie, of the Malden Auditorium, gave his audiences a decided treat last week in putting on "Oh, Lady, Lady" before capacity houses. The regular company was supplemented by a chorus from New York. The leading people are James Devereaux and Walter P. Richardson. Others of the regular players include Bertha Creighton, Edith Spencer, Dorothy Holmes, Bessie Maxwell, Hal Munnis, Jack Westerman, Dillon Deasy, Owen Coll and Edward Robson.

This is Mr. Ritchie's fourth year of directing in Malden, the city welcoming him back with great enthusiasm after a year's absence, during which he was director with the Orpheum Players in Germantown, Pa., and with Poll's in Hartford, Conn.

**WELDON WILLIAMS & LICK**  
TWO COLOR  
**TICKETS**  
FORT SMITH, ARK.

### ADDED ATTRACTION FOR STOCK PATRONS IN OTTAWA

Ottawa, Can., Oct. 4.—Continued roars of laughter greeted the Garrick Players at the Family Theater this week in their production of "Nightie Night", which they presented with cleverness and almost brilliancy.

The plays selected by Jack Soanes, under whose personal management and direction the Garrick Players are working this season, have all been of the better class and have won several triumphs which promise well for the winter's work. As an added attraction Manager Soanes presented Clifford Anderson in several solos. Young Anderson won hearty appreciation. The program of the theater announces Jack Soanes as lessee and general manager, with Jack Lindsay as acting manager.

### OBSERVE BROWN'S BIRTHDAY

Leon E. Brown, director of the stock company bearing his name, which is now playing at the Bijou Theater, Woonsocket, R. I., was presented a handsome electric table lamp by the members of the company Wednesday evening, October 4, at a dinner party arranged by Mrs. Brown in honor of his birthday anniversary. The affair, a complete surprise to Mr. Brown, took place at the Brown home in Woonsocket at the close of Wednesday night's performance of "Buddies". Covers were laid for 15, the guests including Amy Dennis, Elizabeth Wells, Elizabeth Shirley, Shirley Grey, Foster Williams, Robert Fay, Earle Mayne, Frederick Allen, Edwin O'Connor, Richard Barthelms, of the Brown Players; Sanford P. Whiting, manager of the Bijou, and Frank Manser of New

### NELLIE GILL



Stock leading lady in many of the larger cities of the country, and has been seen in several Broadway productions. She will appear on Broadway this fall in a new production.

### JESSIE BONSTELLE OPENS STOCK SEASON IN DETROIT

Detroit, Oct. 4.—Jessie Bonstelle opened her winter season at the Shubert-Michigan, Monday evening, presenting for the first time on this continent Arthur Wing Pinero's fable in three acts, "The Enchanted Cottage".

Jessie Bonstelle essayed the role of Miss Pennington, the village drudge, with commendable sincerity. Calvin Thomas, new leading man, took the part of the nerve-twisted Bashford, making a favorable impression and giving the character an intelligent interpretation. Douglass R. Dumbrie won a warm place with the Bonstelle clientele with his conception of the blind philosopher. Earle Larimore, as the rector, and Anne Carpenter, as his worshiping wife, provided rare character studies of English rural life. Marie Curtis, as the babbling Mrs. Smallwood; James A. Bliss, as the talkative stepfather; Pauline Grell, as a capital housemaid, and Donald Campbell, as Riggs, and the rest of the cast performed the tasks assigned to them in an able manner. The single set used was well executed.

Next, "The Tiger Rose".

York, who has been Miss Dennis' guest for a few days. The table presented an attractive appearance with dainty place cards bearing appropriate lines and with a huge birthday cake with the letter "L" inscribed and bearing 16 lighted candles, used as a centerpiece. Mrs. Brown's gift to the guest of honor was a pair of hand-engraved gold cuff links, and the lamp, the gift of the players, was presented by Foster Williams. After the dinner the guests entertained with an impromptu program of stories, anecdotes and speeches.

### GORDINIER PLAYERS PRESENT "THE BRAT"

Fort Dodge, Ia., Oct. 3.—"The Brat" is current at the Princess Theater. Opening at the Sunday matinee, the Gordinier Players played to capacity house both afternoon and evening. Both players and play were splendidly received at the opening performances. The players were cast as follows: Angela, Verda Viola; Jane, Irma Earle; Mrs. Forrester, Marnyn Fink; Timson, Roscoe Patch; The Bishop, Harry F. Vickery; MacPherson Forrester, Jimmie Williams; Steve Forrester, Glen H. Coulter; The Brat, Mento A. Everitt.

### BROWNELL PLAYERS CLOSING

Dayton, O., Oct. 3.—"The Man Who Came Back" is being received by the patrons of the Mabel Brownell Players, at the Victory Theater, as one of the best plays of the year. Miss Brownell, in the role of Marcelle, is most convincing. This role was created by Mary Nash some years ago. Mr. Gilea, as the diseased and drink-ridden dissolute, who rehabilitates himself, triumphs over a very difficult role. Capt. Trevaian is admirably portrayed by Victor Browne. Frederick Harrington, a newcomer, excels as the unforgiving father. Joseph Macanlay doubles in quite a few small parts, performing each with great skill. Helen Ray, Francis Pitt and Mr. Stuart are all cast in parts of merit which they play to a high degree of perfection. Much credit should go to John McKee, the stage director, for the excellent direction and staging. His work is one of the main features of the Brownell company.

The Mabel Brownell Players will close their 1922 season with the production next week of a brand new play, "Men She Married". The management is holding the name of the author in the background, as it is conducting a contest, "Is the author of 'Men She Married' a man or woman? And why do you think so?" The winners are to receive prizes ranging up to \$50. It is a most novel plan and should prove most successful to the box-office.

### BODIE BACK IN DES MOINES

Des Moines, Ia., Oct. 3.—Completely renovated from top to bottom the Princess Theater is again the home of Elbert & Getchell's Princess Players, now in the seventh week of their fourteenth successive and successful season.

The company opened August 20 in "Three Wise Fools", and while there are several new faces in the cast the same high standard of excellence is in evidence as in the past.

"Rollo's Wild Out" is being played this week, with "Experience" to follow. "Civilian Clothes", "The Nightcap" and "The Broken Wing" were all enthusiastically received by Des Moines audiences.

Harry F. Bodie is again managing the company for Elbert & Getchell and Earl Lee is the director. Jean Oliver is proving to be one of the most popular leading ladies since the days of Fay Bainter. James Blaine, leading man, is also going over big. The supporting cast includes Eleanor Brent, Mary Loane, Helen Travers, Arthur Buchanan, Franklyn George, Dick Elliott, Vincent Dennis, George Westlake and Wm. Hull. Norman Rhodes is the scenic artist.

### WOODWARD PLAYERS OFFER PLAY NEW TO DETROIT

Detroit, Oct. 2.—The Woodward Players are giving a good account of themselves in "Johnny, Get Your Gun", which opened at the Majestic Theater Sunday night. The play, new to Detroit, is vastly different from the usual comedy fare dispensed by Mr. McGee's excellent company. They have taken liberties with the Edmund Lawrence Burke play and given it original interpretation in spots.

Forrest Orr, as Johnny, handles the comedy situations with ease and sincerity. Leona Powers took the minor role of Jordan, the servant, and raised it to one of the enjoyable bits in the show. Jane Miller, who joined the company last week, proved herself to be a competent actress in the role of Janet. Richard Taber impersonated the impecunious Duke in an able manner and J. Arthur Young as Pollitt, the valet, gave an extraordinarily funny performance. Frank Camp, as Bert Whitney; Douglas MacPherson, as Cotter, and the rest of the large supporting cast aided in interpreting a well-rounded performance.

Next, "Way Down East".

### NEW NATIONAL STOCK

Chicago, Oct. 6.—The National Theater on the south side has been leased by John Barrett and William H. Lemie for a term of years. It is the intention of Mr. Barrett, who has been manager of this theater for the past twelve years, to install a high-class dramatic stock company, opening October 15 with "The Nightcap".

Among the players already engaged are Dixie Loftin, last season's character actress; Otis Oliver, who will direct; Gertrude Bondhill, leading woman, who just finished a season at the Cox Theater, Cincinnati; Harvey Maxwell, juvenile; Rita Elliott, second woman; Bruce Miller, characters, and Harry Walker, general business.

A leading man has not as yet been decided on, but Mr. Barrett is in negotiation with several and will probably pick one this week.—F. LANGDON MORGAN.

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DRAWS ALL THE CROWDS  
PLAYS AUTOMATIC OR BY  
HAND. TWO STYLES FOR IN  
SIDE OR OUTSIDE PLAYING.  
TANGLEY CO. MUSCATINE, IOWA



STOCK CHATTER

Cincinnati's Art Theater will open its season October 30, with a comedy new to local theatergoers, "The Cassile's Engagement".

Lors Rogers, who opened with the Fulton Players, Oakland, Calif., last June 1, will remain with them thru the winter season.

"Sadie Love", by Avery Hopwood, has just been released by the American Play Company, Inc., of New York, for stock production in all territory.

Russell Fillmore, former juvenile with the Pol Players in Hartford, Conn., has started rehearsals in New York with Woods & Gatt's "Sugar Pie" Company.

Stanley V. Sheldon and Maude Haydock (Mrs. Sheldon), recently with the Empire Stock Company at the Hippodrome Theater, Jacksonville, Fla., have joined the Earl Hawk Stock Company. Mr. Sheldon spent two seasons in Jacksonville.

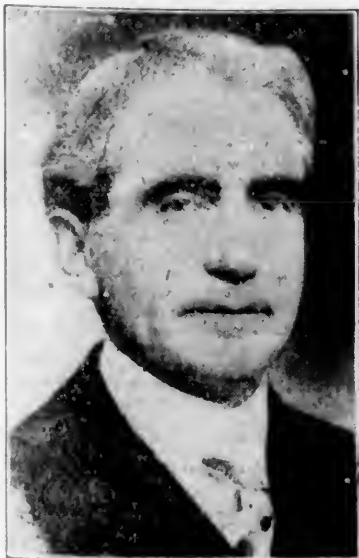
Announcement is made at the Corinthian Theater, Rochester, N. Y., that the number of subscribers for season tickets for the Rochester Players' season is now three times the total subscribed for the Theater Guild when it opened in New York.

Frances Anderson, leading lady with the Colonial Players, Albany, N. Y., and with a Binghamton (N. Y.) stock company two years ago, is playing opposite Arnold Daly in "On the Stairs", at the Playhouse, New York. When the play opened recently Miss Anderson received excellent notices. She is an Australian girl.

Charlotte Wynters and her associate players, according to The Paterson (N. J.) Press, presented in remarkably capable style that old-time favorite—David Belasco's melodramatic success—"The Girl of the Golden West". Continuing The Press said: "At the end of each act the members of the cast were forced to respond to curtain call after curtain call while the house rocked in approbation. Manager William J. Riley's judgment in hooking the production was certainly proven excellent by last evening's showing. Many who saw the play put on here ten or eleven years ago by the Henrietta Brown Stock Company at the old

FELGAR WITH DRAMA PLAYERS

Kansas City, Mo., Oct. 4.—Clarke B. Felgar, who signed a contract with the Drama Players at the Empress Theater here at the beginning of the outdoor season this spring, was associated with the Siegrist & Silbon Shows in the capacity of general press representative and as such rendered some very effective work for this organization and was always successful in obtaining the proper and desired publicity. In the early summer Mr. Felgar was attacked by his old enemy, stomach trouble, and became so ill that he had to leave these shows and return home (Mr. Felgar is a Kansas Citian) with his wife. After several weeks' illness, confining him to his home, he recovered and started to resume his tour with Siegrist & Silbon, but found himself too weak to stand the strain of the outdoor work, so accepted the engagement with the Drama Players. Mr. Felgar is handling a good line of parts, or "general business", and by doing this will be enabled to remain at home with his wife and "kiddies" this winter, and, as he related to the Kansas City representative of The Billboard he will be fit as ever to resume his



publicity work in the spring with some first-class traveling show. Mr. Felgar in his work with the Drama Players has won much commendation from Kansas City.—I. S.

WANTED, Francis Sayles Players

People in all lines for first-class Stock. One bill a week. State lowest salary and mail photographs. Opening at New Castle, Pa., October 23d. Rehearsals one week earlier.

FRANCIS SAYLES, Opera House, New Castle, Pa.

Opera House on Main street agreed that the present organization did even better, and that, of course, as everyone knows, is saying volumes."

"Officer 666" was presented at the Uptown Theater, Toronto, Can., last week by the Vaughan Glaser Players. On Monday night of this week a special benefit performance was given for Toronto's first boy Mayor and his council and the Rotary Club. There were no seats on sale for Monday night's performance of "Smilin' Through". Beginning this week and continuing thruout the stock season Musical Director A. S. Gesensway will include in his musical program a specially featured solo. It is his intention to present a solo each week rendered by one of his associates. The first is a selection on the great organ.

"EAST IS WEST"

Chicago, Oct. 6.—For their third week the Victoria Players are giving a brilliant presentation of "East Is West". Sarah Ghiney, as Ming Toy, had her first real opportunity this season to demonstrate her ability and acquitted herself with artistry. She was exquisite at all times. Second only to Miss Ghiney was the acting of Jack Boyle, as Charley Yang. He played his part cleverly. Harry Kennech, as Lo Sang Kee, was another character splendidly portrayed. Eugene McDonald, as Billy Benson, was thoroughly convincing and quite sincere in his role. Other players who helped greatly to put over the piece were Dolly Day, Willis Hall, Robert Given, Cornell Hall, Oswald Jackson, Sam Cully and Nicholas Oregon. A word of praise should be given Willis Hall for the faultless manner in which the production was staged.—F. LANGDON MORGAN.

WILMINGTON PLAYERS PUT ON "MARY'S ANKLE"

Wilmington, Del., Oct. 3.—"Mary's Ankle" is being presented this week by the Wilmington Players at the Garrick Theater here. To Estelle Reilly is given the privilege of breaking her ankle and setting the plot in motion. Miss Reilly does this extremely well. Mr. Lynn plays the part of Dr. Hampton, adding one more meritorious mark to his rapidly growing list. Mr. Lynn has the ability to play farce in the same quiet, forceful way in which he plays dramatic roles and gets his work over without overacting, the sin of so many of the younger generation. Miss Kennan and David Callis furnished the comedy. Mr. Callis' growing popularity is very marked and very pleasing to his friends. Again Albert Lando gives the distinguished and dignified touch as well as producing the play.

SAYLES PLAYERS MOVING

Charlotte, N. C., Oct. 6.—The Francis Sayles Players will close in Charlotte October 14, after a season of twelve weeks, and move direct to New Castle, Pa., where they open October 23.

The Francis Sayles Players were organized in New Castle some eight years ago. Since then Mr. Sayles has played Akron, Canton and Springfield, O.; Richmond, Ind.; Asheville and Charlotte, N. C. Dave Hellman, business manager, leaves tonight for New York City to arrange for the plays for New Castle, also to select several new people.

STOCK FOR SCHENECTADY

Schenectady, N. Y., Oct. 7.—The Broadway Players will open what is hoped to be a permanent season of stock at the Van Curler Theater October 9, in "The Acquittal". Under the direction of W. H. Wright, theater and company manager, the following cast has been gathered together: Ruth Robinson, Harry Hollingsworth, Jerome Kennedy, Frederick Webber, Miriam Stoddard, W. H. Mirdock, Daniel Laveau, Jessie Fox, Charles Wentworth, Harold Hutchinson and Dade William. John Ellis will direct. A scenic artist has been engaged and a force of seven men put to work in the production room, where the sets for each week's piece will be built. Matinees will be given on Wednesday and Saturday.

NATIONAL PLAY COMPANY MOVES TO NEW LOCATION

The general offices of the National Play Company were removed October 3 from the old location, 235 W. Forty-fifth street, to the Gaiety Theater Bldg., Broadway and Forty-sixth street, New York. General Manager Frank O. Miller announces a number of new releases for stock purposes, among them being "Lilies of the Field", "The Plot Thickens" and "The Advertising of Kate".

ACTOR TURNS DIRECTOR

Gus Forbes To Direct Forsyth Players —Josephine Saxe Leaves Company

Atlanta, Ga., Oct. 3.—This city boasts of having one of the best and most interesting groups of stock players in the country and the Forsyth Players have again proved this by their excellent work in "Three Wise Fools" current this week. Gus Forbes, Walter Marshall and J. Hammond Dalley, as the three wise fools, lend the characters an unmistakable individuality, dipping deep into the hearts of the old necheors and bringing some of their richest veins to the surface. Gus Forbes, as Theodore Findley, captures first honors again, but Walter Marshall, as the dignified judge, and J. Hammond Dalley, as the doctor, run neck and neck for second place. These three clever actors work together like old pals, such as they are supposed to be as Athos, Porthos and Aramis, and this despite only one week's rehearsals. Florence Rittenhouse is her own sweet self for the first time, and the Atlanta patrons are more in love with her than ever. Her work seems to be completely without stage mannerisms, which makes her characters so refreshing. John Litel is again the dashing hero to a maiden in distress, Gordon Schuyler the nephew of Findley. Orris Holland, altho handling a small role, that of the crook, put his best efforts into it. Alice Baker, as Sanders, and Stuart Beebe, as Gray, were just the kind of competent servants that the old men would have about them—both contribute splendid bits of acting. C. Russell Sage and Eugene Head make acceptable detectives. Kathryn Givney shines in her first role of a maid during her six months with the Forsyth Players.

Next week "The Cave Girl" will be offered with Gus Forbes directing. If he is as capable of directing as he is of acting the plays to come will be kept up to the Baldwin standard.

Josephine Saxe left this week for a long engagement in "Wedding Bells", but this will not be given in a theater, and her audience will be one lone man. Good luck, Josephine! The new ingenue will arrive next week and as her name is Lee Smith The Billboard representative will not be able to designate which family of Smiths she belongs to until after an interview has been granted.

GARRICK PLAYERS' POPULARITY GROWING

Milwaukee, Wis., Oct. 4.—Manager Gross can have a feeling of pride this week because the Garrick Players are giving a performance of "Tiger Rose" that is both a pleasure and a revelation. For attention to detail it is a lesson to many higher-priced shows, and the actors show evidence of much careful studying. The production of this play is doubly interesting in Milwaukee because this is the home town of Lenore Ulric, for whom the play was written.

First honors must go to Director O'Shea for the beany of the pictures and the splendid manner in which the company is trained. Besides producing the play O'Shea gave a splendid rendition of the Scotch factor. Myrtle Ross surprised her best friends by a capital performance of the title role. She looked and acted to the life the savage, lovable little French Canadian. Esther Evans, the only other woman in the cast, made a small part stand out. Howard Hill played the Irish "Monntie", and while his brogue was a trifle weak he did a sterling bit of work. Jay Collins was a capable Doctor and Blosser Jennings was a real flesh and blood Father Thibault. Edward O'Malley missed a few of the finer points as the hunted lad, but looked well and worked hard. Marshall Cohen, John Brock, Herbert Fiedling and David LaMont were commendable in small parts. Because of genuine merit this company is gaining new friends every week and the ever-increasing size of the audiences is proof. Manager Gross has announced a wonderful list of plays for future production, among them being "The Merchant of Venice". This experiment with Shakespeare will be well worth watching. Next week, "Not Tonight, Dearie".—H. R.

CAPACITY SUNDAY AUDIENCES

See Presentation of "Three Wise Fools" by Grand Players

Davenport, Ia., Oct. 4.—In spite of unusually warm weather Sunday "Three Wise Fools" opened the fourth week of the season for the Grand Players at the Grand Theater to two capacity audiences.

The following excerpts are from The Daily Times:

"Continuing the striking success she achieved in "East Is West", Rose Ludwig gives an impersonation of the ward of the three wise fools which is at once delightfully fresh and likable. True, the role makes but few demands upon her

(Continued on page 29)

PROCTOR PLAYERS'

Three Months' Stock Run in Utica Was Most Successful

Troy, N. Y., Oct. 6.—Troy's first season of stock in recent years came to a successful conclusion last Saturday night when the Proctor Players closed at the Fourth Street Playhouse. The Players opened here June 26 in "Smilin' Through" and in the weeks that followed presented a variety of dramatic, farcical and comic plays which met with a splendid reception at the hands of local stock lovers hungry for their favorite form of amusement.

Business the first two weeks was not good, but with the inauguration of a 10-20-30 scale it immediately became capacity, the kind that warms the cockles of every producer's and actor's heart. Standing room was sold time and again at the night performances, and the best seats for the entire week were usually "gobbled up" by Tuesday. The Billboard correspondent makes this statement from actual experience and not from any press notice circulated by the management. After Labor Day business slumped, particularly at the matinees.

As was expected Clara Joel leaped into immediate popularity here and enjoyed a vogue equaled only by that of Bert Lytell, Carl Anthony, Blanche Shirley, Maud Richmond and Mortimer Snow, Troy's old stock kings and queens. A fine emotional artist, whose ability to play long and exhausting roles week in and week out was a cause of never-ending wonderment, Miss Joel deserved the success that came to her. Despite her years on the stage and her herculean efforts of the past year she looks surprisingly well and displays a vivacity and cheerfulness that might well be envied by players her junior. William Boyd, Miss Joel's husband, performed the combined duties of director and leading man in excellent fashion, standing second only to his wife in point of popularity. It is a cause of regret that Pierre Watkin, a fine second man, was away on vacation for the last five weeks of the Troy engagement. Mr. Watkin, Miss Joel and Mr. Boyd were the backbone of the company, hard working, personable and intelligent. The departure of Mahel Colcord, a character woman second to none, and Eric Dressler, a promising juvenile, left

(Continued on page 97)

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# HOUSE REPERTOIRE TENT

BOAT SHOWS · CHAUTAUQUA · DRAMATIC COMPANIES  
"TOM" SHOWS AND TENT VAUDEVILLE

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

## "UNCLE TOM" SHOW HAD FINE SEASON

Billy Valentine So Reports—  
Tour of 28 Weeks Closes  
October 10

Chicago, Oct. 5.—Billy Valentine, who is owner of Harvall's "Uncle Tom's Cabin" Company in partnership with that veteran "Tom" agent, J. W. Harpsprite, has written The Billboard as follows:

"Business has been good for us most of the season with an occasional bad one. We will close the season October 10 and I suppose we will regard it as one of our very good years. When we close we will have been out twenty-eight weeks. Mr. Harpsprite has certainly picked out the real 'Tom' spots, some towns having been played this season that have not seen a 'Tom' show for sixteen years. As, of course, The Billboard knows, this show travels overland in eight auto trucks, and, by the way, has made more than 18,000 miles without losing a single stand this season. The cast remains practically the same as it was when we started out. The show will go into winter quarters, where all the props will be repaired and painted up, and we will take the road again next spring for our twelfth season.

"Minnesota has the best highway system of any State in which we have played. Our jumps have averaged twenty-five miles daily. Tomorrow we make a run of fifty-six miles and I am quite sure we will be in town in three hours. They have much natural gravel here and the roads are kept in splendid shape. The bulk of our business is drawn from the rural routes and the farmers seem to be in good shape all thru the country in which we have showed."

## WOLTZ PLAYERS IN CYCLONE

The worst cyclone in the history of the Earle Woltz Players struck that company recently in Fishersville, Va. The big top was torn into ribbons, but all wardrobe and trunks were saved. The local people were very kind to the showfolk and rendered every assistance. Mrs. Pauline Woltz was ill for three days from the experience. After one week's layoff the company reopened at Grozet, Va. With the company are Earle and Pauline Woltz, John Howard and wife, John Burke, Memory Baker, Cecil McLeod, John Moore, Jack Smith, Herman and Gladys Shook. The company will stay out under canvas until the arrival of cold weather, when Mr. and Mrs. Woltz, Cecil McLeod and Memory Baker will proceed to New York for two weeks, after which they will play Pennsylvania and West Virginia houses, offering dramatic plays requiring a cast of six people.

## MAC'S STOCK CLOSED

Chicago, Oct. 3.—Mac's stock has closed and the people are back in Chicago. All report a very satisfactory summer season. Howard and Hazel Brown have gone to a Canadian stock, Ralph and Dorothy Hayes have gone into vaudeville, Fred and Camelia Wood have proceeded to Detroit to visit relatives, Lucius Jenkins and wife have joined the W. I. Swain winter stock, Frank Cox will remain in Chicago for a time and Manager Jack Lowery and wife (Ellie Haar) will remain in Chicago for some time. Mr. Lowery told The Billboard that there was not a single change in the cast for the entire season and that it was one happy family. He said the business done was very good.

## LA REANE COMPANY TO OPEN IN STOCK OCTOBER 16

A report says that the La Reane Stock Company just closed a very pleasant and successful season under canvas thru Ohio. The company is now rehearsing preparatory to opening a stock engagement of indefinite run in Coshocton, O., October 16. The company numbers fourteen people, including the La Reane Concert Band. Mr. La Reane says he has secured a number of high-class plays which will be presented by the following artists: Eva La Reane, Freda La Reane, Elda Clark, May DeForest, Georgia Lee, Mary Jane Lee, Harry La Reane, Carl D. Clark, Harry W. Lee, William Seidon, J. M. Scott, Norbert Clark, Milton Logsdon and William DeForest.

## LAZONE PAYS \$300 FINE

Elmer Lazone, of the Original Williams Stock Company, who was arrested in Clarksville, Tenn., September 15, charged with infringement of the copyright law, pleaded guilty and paid a fine of \$300 in order to save a long-drawn-out trial. Mr. Lazone received a number of telegrams and letters offering assistance, and, fortunately, while he didn't need their financial assistance, Mr. Lazone says it makes a fellow feel good to know he has friends, and he thanks them. Mr. Lazone sold his outfit and will buy everything new from the Beverly Company, of Louisville, Ky. He will motorize the show next season, using tractors and special built trailers. Mr. Lazone and his wife, Marie Degafferly, are now in Louisville and will after the holidays motor to Florida.

## LEONA WINTERS. NOTICE!

Capt. Joe Reese, of the packet steamer "Betsy Ann", plying between Pittsburgh and Cincinnati on the Ohio River, was a caller at The Billboard offices in Cincinnati last week. Capt. Reese's visit was for the express purpose of trying to learn the whereabouts of Leona Winters, formerly for two seasons with

## ACTORS' ENGAGEMENTS

Chicago, Oct. 3.—Performers have been placed with different companies recently by O. H. Johnstone's American Theatrical Agency as follows:

Hazel Shannon, daughter of Harry Shannon, well-known repertoire manager, has been placed with the Sherman Stock Company at Evansville, Ind., to replace Dorothy LaVerne, who is opening her own company in Sioux City.

Dorothy Russell has been engaged as leading woman in the Warrington Theater stock, Oak Park, Ill., and opened this week in "Her Gilded Cage".

Grant Martin, Lillian Stuart, Al Smith and Claude Allen Lewis has been placed with the Sayles stock in Charlotte, N. C.

The Jimmy Stanton Revue has been placed with the Waverly Beach Cabaret, Appleton, Wis.

Nell Fulton and Tom Scott have gone with the Tom DuRay vaudeville act, Ardith Stindler with the Harry Langdon vaudeville act, Ethel Muiholland with the Finney vaudeville act, O. L. Prather with the G. Swayne Gordon act, Jack Harvey, Irene Harper, Walter Clyde, Harold Moule with the "Cappy Ricks" Chan-

## TUPPER-JONES TROUPE



Well-known Chicago screen and stage artists who have had their first taste of chautauqua trouping with the White & Myers, Circuit and who are enthusiastic over their success and are anxiously awaiting the call for 1923. They give a complete evening's program, an original comedy in two acts, "Too Many Maids", interspersed with musical numbers. Reading from left to right: (Standing) Starr, Isabel, Walter; (sitting) Paul, Mary and Teddy. A 100 per cent Equity family.

the "Cotton Blossom" showboat and still in the profession. He stated that Leona's brother, Clyde Cline, who was lately on the "Betsy Ann", is ill in a hospital at Gallipolis, O., and that it is quite necessary that he hear from his sister, or obtain her address. Capt. Reese stated that since he has in keeping some funds belonging to Cline, also because of his knowledge of some insurance for the young man, it would probably be best that Mrs. Winters, or anyone knowing her address, communicate with him at the first opportunity, care of The Billboard, Cincinnati, O.

## PEGGY NORMAND LEASES "FAITH AND MARY-ANN"

"Faith and Mary-Ann" made another step ahead as the best seller for Ted and Virginia Maxwell, when it was leased last week to Peggy Normand for her company in Kansas. Miss Normand will have a starring part in Mary-Ann, who is a child of the alleys, a part which is said to run the gamut of emotions.

The Maxwells report a surprise. On leaving the Atkins Theater in Marysville, Calif., the other night after the performance of their play, "The Prince of Hashim", they were greeted with twelve baby pappies in the back of their car. Their Australian shepherd, "Queenie", was the happy mother.

They report their new play, "Alias Billy Nix", about ready for release.

chautauqua Company, Jack Daly and Madeline Hoover with the "Nightcap", Boh Given and Oswald Jackson with the Victoria stock, Chicago; Larry Foster with the Pickett stock, in Florida; Earl Ross and wife and E. Edward DeWitt with the Kleist stock, Pontiac, Mich.; Jessie Adams with the Ernie Marks stock, and Audley Anderson with the Owens stock, Anderson, Ind.

## BUTLERS IN CHICAGO

Chicago, Oct. 3.—Hall and Tina Butler, of the repertoire show of that name, were Billboard callers today. The Butler show closed in Kansas after what the owners said was a prosperous season under canvas. The organization will be reopened soon and play houses. The show played Missouri and Kansas exclusively this season in a territory that Mr. Butler has played for a number of years.

## BOOSTS MASON COMPANY

Joe Mahler, a resident of Smithfield, N. C., writes The Billboard as follows: "The Mason Stock Company, which played our city for one week, commencing September 17, delighted the people very much. The members made a host of friends and everybody was sorry to see them leave. The company carries a fine four-piece orchestra. Mabel Mason was especially good thruout the show. The company will always be welcome in Smithfield.

## H. RAY SNEDEKER

Describes Pursuit of Bank Robbers—  
California Stock Company on  
Way to Kansas City

H. Ray Snedeker and several members of his California Stock Company figured prominently in the cross-country chase for several handits, who attempted to rob the First National Bank at Hopedale, O., during the company's recent engagement there. One of the bandits is said to have walked up to the window behind which a cashier of the bank was making up pay envelopes for one of the mines at Hopedale and ordered the latter to "stick 'em up". When the cashier reached for his revolver, the bandit shot him thru the neck, the bullet passing thru his head. When the shot was fired two other handits rushed from the bank and shut the door behind them. Bert Arnold, of the Snedeker Company, was going up to the bank. He heard the shot and the screams, and, seeing a man with a revolver in his hand, naturally turned to one side, but immediately rushed to the Snedeker headquarters to get the other men in the company with their guns and automobile to take up the pursuit. Within a short time scores of machines with armed men were burning up the highways in an attempt to capture the robbers. Ray Snedeker and Harry Pavy, of the company, with two citizens, ran down the bandits' car, which they had left standing. It is believed the handits escaped in another car. Mr. Snedeker says the chase was a great deal hotter than he can describe.

The California Stock Company closed its tent season in Steubenville, O., last week, storing the outfit at that place, where the company will reopen next season. The company is en route by way of motor to Kansas City, playing one-nighters. Harry Pavy is blazing the trail ahead, assisted by his wife, who attends to the mailing list, which is receiving considerable attention. The cast remains virtually the same as at the opening over a year ago. Bert Arnold and Marie Fuller are playing the leads; Chas. Conway, comedy; H. Ray Snedeker, heavies; Chas. Morrison, characters; Carlos Webb, stage manager and hits; Happy Seigman, specialties; Mrs. Thomas, characters, and May Larmingnot, juveniles.

## HERSCHELL PLAYERS IN "THE FIGHTING PARSON"

Before a well-filled house at the Hippodrome Theater, Covington, Ky., Friday night, October 6, the Herschell Players presented "The Fighting Parson". Herschell Weiss was a regular son-of-a-gun as the black sheep son. He alternated as a fussy old villager who tried to cop the village flower (Dolores Devere), who was in love with the sermonizing padre, a role handled capably by Walter Alderson. As usual, Harry Lloyd, who fell in love with the widow, took out of his opportunities to make humorous situations all the toll that could be wrung from them. Helen Scott, as the gray-haired mother, revealed a very good understanding of the character and its needs.

## HUGO PLAYERS FINISH NEBRASKA FAIR DATES

The Clay Center (Neb.) Fair, September 23-29, wound up the fair dates for the Hugo Players, and the show is now headed in a southerly direction. Recent additions are Gene Stuckberry and wife, Harry Wertz is now the general superintendent, and Business Manager Bert Chipman says Wertz gets the show on and off as only an old circus head can. In Superior, Neb., last week, Mr. Chipman had the pleasure of renewing acquaintance with Tom Richards, in advance of George Wintz's "Eve" Company, whose wife and little girl are back with the show. Chipman says Tom, as usual, was as "spick and span" as when he gained the sobriquet of "Necktie Tom".

## SIGHTS' COMEDIANS CLOSING

The season closes for Sights' Comedians October 14 in La Harpe, Ill. Stoddard and Lewis will play three weeks of vaudeville in their home city, Cleveland, O., before going out for the winter. They have their dates and winter engagement already lined up. On October 1 Sights' Comedians were the guests of Wm. Menke on the "New Sensation", at Nauvoo, Ill., and all enjoyed the performance. Bert Stoddard declares Mr. Menke has a splendid company of musical comedy and vaudeville artists, and that many people were turned away in Nauvoo, which was a return engagement this year for the showboat.

## SARDIS LAWRENCE WRITES

Sardis Lawrence says it cannot always be sunny weather, so to appreciate the good every show has to play an occasional Amsterdam. "Last week's date, Amsterdam, O., was the nemesis of The Paycen Stock Company," he writes. "In spite of almost impossible handicaps the show was given to fair business. This week the company is at Carrollton, O., for the fair week, and getting back into human society has sure been welcomed by every member of the company."



**REP. TATTLES**

Recently two railroad cars belonging to the Elwin Strong Company were broken into by thieves in the Fremont (Neb.) railroad yards.

The Fussner Stock Company, Wm. Fussner, manager, closed September 30 in Huntingburg, Ind., after a reported prosperous summer season under canvas. Mr. Fussner is negotiating for a theater to play permanent stock this winter.

"Several actors and actresses will give a performance in New York to raise money to fight prohibition. Putting money in the hat for the brewers, eh?" says a recent editorial in the Kansas City Star. To which Wm. H. Tibbitts, widely-known repertoire man, queries: "Is it true? I can't believe it."

According to The Lincoln (Ill.) Courier, it was necessary for people to be turned away by the Callahan Dramatic Company during its recent engagement there. The seating capacity of the tent theater was increased several times. The Courier carrier boys were guests of the company at one of the evening performances.

The Kinsey Comedy Kompany, after a reported successful season under canvas, has moved to the Duchess Theater, Cleveland, O., for an indefinite winter run. The program offered during the season is said to have given genuine satisfaction, and the company can expect as good, if not better, patronage in the same cities in the future.

After enjoying a successful and pleasant summer engagement with the Princess Stock Company thru the Southwest, Dick Goozman and his bride have gone on a honeymoon, and it is understood they will take a much needed rest at Mrs. Goozman's home (somewhere in Florida) before signing up with another company.

Grace Feagin and her two children arrived in Cincinnati last week. Mrs. Feagin stated that she expected her husband, Bob, who has also been with Russell Bros.' Paramount Players all summer, to arrive here in a few days. Joe Williams, of the Williams Stock Company, is also in Cincinnati. Looks as tho a new rotary dramatic company will loom up on the Cincinnati theatrical horizon shortly.

The Charles K. Champlin Stock Company was at the Empire Theater, Glens Falls, N. Y., last week for its annual local engagement. The company divides its bills equally between Broadway successes and plays written solely for stock. In the former class are "East is West", "Experience" and "The Storm"; in the latter, "The Man Who Made Good", an old-time melodrama; "Putting It Over", a comedy, and "Superstition", a mystery play.

Grant DuVell, of DuVell's Family Show, says that while he did not make a fortune the past summer he accumulated a little b. r. The roster includes: G. DuVell, owner and manager; Hazel DuVell, characters, specialties and treasurer; Su Va DuVell, singing and dancing soubret and pianist; Henry DuVell, blackface comedy and specialties; Rastus, "The Alabama Snubbeam", buck dancer; A. B. Lewis, piano and leads. The company is presenting short-act dramas and vanderlille. Mr. DuVell states that he has added a new truck to the fleet.

Oliver Kight and Billy Farrell and wife, Bobbie Caprice, members of Chas. W. Benner's "Peck's Bad Boy" company, were pleasant callers in Cincinnati last week. All agreed that Mr. Benner has never put out a better "Peck" show than that resented this year. "A splendid troupe has been gathered together by Mr. Benner and one he should well feel proud of," said Mr. Farrell, "for they are just about as good a bunch of entertainers as are found anywhere. And there is not a word in the entire performance to which the most fastidious could object."

**ESKELL GIFFORD ENTERTAINS**

Chicago, Oct. 6.—H. Walsh has written The Billboard from Decorah, Ia., as follows: "While changing cars in Austin, Minn., October 2, Eskell Gifford, who has the Gifford Stock Company there, entertained the following members of 'The Nightcap' company at luncheon:

**WANTED  
BILLY TERRELL'S COMEDIANS**

Piano Player doubling Trombone in Band. Make salary low. It is sure. ALL WINTER'S WORK.  
BILLY TERRELL, - - Senath, Mo.

**ACTS AND SKETCHES WRITTEN TO ORDER.** Get my terms.  
W. W. DE ROSE, Beardley, Ill. Eikhart, Ind.

**WANTED TO BUY OR LEASE** Baggage and Combination Car that will accommodate 20 people, for week-end road show. DAVE LEONARD, Lexington, North Carolina.

**WANTED  
For The Chas. and Gertrude Harrison Co.**

Leading Man, Light Comedian, General Business Man, Leading Woman, Ingenue and General Business Woman. Stage Carpenter (card man) who can and will play some Parts. Circle Stock engagement. Majestic, in Pueblo, two days each week. Other five days in nearby towns. One bill a week. Seven nights. Matinees Friday and Saturday. Rehearsals start Thursday, October 26th. Season opens November 3rd. If you desire consideration and are unknown to me, you must positively send photo and mention age, weight, height and salary in first letter. If you do first-class Specialties, mention same. Will advance R. R. fare if necessary, but expect same to be repaid. Address  
**CHAS. HARRISON,**  
Letters, P. O. Box 609. Telegrams, 620 Cheyenne Blvd., Colorado Springs, Colorado.

**Notice Tent Show Managers, Notice**

Now taking orders for spring deliveries. Circus Blues, any length. Stages, any size and height. Scenery Crates, Stakes, Poles, and Two-People Folding Canvas Benches. Samples upon request. C. C. HODGES, Henderson, Tenn.

**WANTED for HILA MORGAN AND HER OWN COMPANY**

A man for Characters and genteel, old men. Joe Reed and Ed Alken, wire. Lompoc, Calif., week October 9th; Santa Barbara, week October 16th.

**Newton and Livingston's Original Uncle Tom's Cabin Co. MANAGERS NOTICE**

Ohio, Indiana, Illinois, Missouri, Iowa, Minnesota, Pennsylvania, New York, Maryland, New Jersey, Wisconsin, wanting the biggest and best UNCLE TOM'S CABIN CO., wire or write in your open time. Don't be misled by other managers writing you regarding small east companies, as this company is the biggest and puts out a real parade. Reply  
THOS. AITON, Grand Theatre, Terre Haute, Indiana.

**WANTED STOCK COMPANY**

of about seven people, to PLAY SHORT PLAYLETTES of about 45 minutes, or FARCE-COMEDIES, Comedies and COMEDY DRAMAS. Have PLENTY OF SPECIALTIES and a number of bills. To open at Model Theatre, Sioux City, Ia., week of October 29. Write or wire, prepaid, to **NATHAN DAX.**

**AT LIBERTY—AGENT**

(Account of Jack Kelly Stock Company closing).  
POST, TACK, LITHOGRAPH.

Address **MARK FRISBIE,** Angola, Indiana.

**R. W. MARKS WANTS GENERAL BUSINESS MAN**

that can do Specialties; Musical Act, to play Parts; Pianist, Heavy Man, Vaudeville Team that can act. Address, with photo, age, weight, height, salary, Perth, Ontario.

**WANTED FOR THE HARRY F. MILLER'S TEXAS COMEDY PLAYERS**

Small Ingenue Leading Woman and Man Piano Player. All winter in the South. Small town show under canvas. Week Oct. 9, Windom, Tex.; week Oct. 16, Boxton, Tex. Wire, telling all. No time to wait.  
**HARRY F. MILLER.**

**OPERA HOUSE, SELMA, N. C.**

Open time in October and November.

**EMERSON PLAYERS WANTS FOR REPERTOIRE**

To enlarge company, people in all lines with specialties. Also Piano Player, to double Stage. Bloomington, Ind., week October 9.

**CLARK'S UNCLE TOM'S CABIN COMPANY WANTS FOR WINTER SEASON**

Tom, Harris and St. Clair, Orhella, also small Woman or Child for Eva. People doubling Band or doing Specialties given preference. Other useful people write. Address E. C. JONES, care Terry's Uncle Tom's Cabin Co., Roma, Ia., Oct. 12; Merrill, Ia., 13; LeMar, Ia., 14; Little Sioux, Ia., Oct. 16 to 20. Show opens October 21.

**ROLL TICKETS**

Printed to your order—all the same wording—100,000 for

**J. T. SHOENER SHAMOKIN, PA. \$15.50** Union Label if requested

CASH WITH ORDER—NO. C. O. D. 10,000 for \$4.50. 20,000 for \$7.50. 50,000 for \$10.00.

Mr. and Mrs. Karl Way (Cora King), Van Murrell, Bob Jones, Howard Walsh, Jack Daley and Norman Wendell. Mr. Gifford was a great host and his wife an even better hostess. We certainly had a fine time. Business is very good with 'The Nightcap' company and we look for a long season."

**WAID ZEIS OPTIMISTIC**

Waid Zeis, who closed his traveling motion picture show September 16, says he lost only three nights during the summer season of eighteen weeks, and that business was satisfactory. Mr. Zeis is busy in winter quarters in Toledo, O., preparatory to opening his winter show in Jasper, Mich., October 24. His company has been organized, and Glen Gerke, pianist, who has been in Florida all summer, will be featured. Mr. Zeis just returned from

Michigan, where he has made arrangements for advertising and booking his attraction. Mr. Zeis anticipates a good winter season.

**LaVERN STOCK COMPANY OPENS WINTER SEASON**

Sioux City, Oct. 2.—The Rialto Theater here is dark this week as a result of a disagreement between Al Jackson, manager of the house, and the Sioux City Musicians' Union. Jackson alleges the union refused to provide less than a five-piece orchestra, which he says is a greater number than he can afford for picture work. On October 8 the house will be reopened by the Dorothy LaVern Stock Company, which opens its winter season here at that time.

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

**WINNERS MAKE GOOD**

Chicago, Oct. 3.—O. H. Johnstone's American Theatrical Agency has received letters from those excellent showmen, the various members of the Winninger family, this week saying the season with them has been uniformly good. All of the Winningers are preparing to close their summer season in the next few days. Frank Winninger wrote that business has been fine. Adolph Winninger, who has his own show out for the first time this season, said the same. John Winninger made a similar report.

The Elwin Strong show closed September 30 in Nebraska, its usual habitat, and Mr. Strong expressed satisfaction with the season in general. So did Lloyd Gould, who has just closed his first season in repertoire.

The Francis Sayles Stock Company has moved from the Academy Theater, Charlottesville, N. C., to a new theater in the same town and made a good report on the business.

**MARKHAM OPERATED ON**

Al E. Markham, who was taken to the Mayo Hospital in Rochester, Minn., several weeks ago, had two very serious operations performed October 2. "Dad", as he is affectionately known, is one of the oldest comedians and managers of the Northwest. He has been out of the show business since he broke his hip in Iowa two years ago. Mr. Markham and wife, Allah May McClure, have been making their home at 1312 Third avenue, S. E., Rochester, for a number of years.

**CAPACITY SUNDAY AUDIENCES**

(Continued from page 27)

sense of dramatic values, but it does give her an opportunity to ingratiate herself further with her audiences. You may be sure that she accomplishes this tactfully and with the finished style of an accomplished actress. She has a pathetic moment or two, and of these she takes full advantage, making the contrast between this and her bright, buoyant nature one of the outstanding elements of her fine performance.

"Eddie Waller plays with his usual tactful reserve. There are several love scenes and you will like the way he performs them. His play of comedy with the three old wise fools is one of the highlights of his performance.

"Al Wilson is excellent as the old financier and Larry Sullivan is dignified and yet humorous as the doctor. Joe E. Reed, a newcomer, makes an auspicious debut as the judge. His appearance, voice and handling of the role established him as likely to become a favorite.

"Alice Delane has a small role, yet somehow she makes her work stand out as it always does. Her work is characterized by a touch of humor and a careful working out of whatever detail there is.

"As a maid Ida Belle Arnold has little enough to do, but she moves thru her few scenes, an earnest and intelligent player.

"Billy Springer does a few scenes as the crook, and Ben Tilson has two roles.

"P. T. Blackburn concentrated upon a one-scene production and his work reveals the same fine eye to effects as it has in his previous efforts. We have seen no road shows which gave their audiences a more adequate scenic background than this artist.

"The technical details of the piece looked after by Burt Smith are complete."

Opening October 9 the Grand Players will present "Sonny", with "Main Street" to follow.

**JEWISH THEATER IN CLEVELAND**

Cleveland, O., Oct. 7.—The Duchess Theater, this city, has been taken over for the season by a Jewish dramatic company under the management of A. Cogut. Elias Rothfeld and Ida Dworkin are the stars.

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

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# AMERICAN CONCERT FIELD

AND AMERICAN ENDEAVOR IN GRAND OPERA, SYMPHONY  
AND CHAMBER MUSIC AND CLASSIC DANCING

By IZETTA MAY McHENRY

## UNUSUALLY INTERESTING

Is Ninth Annual Report of Chicago Civic Music Association—Frederick Stock and Aides Deserve Highest Praise for Their Efforts

The directorate of the Civic Musical Association of Chicago has issued its ninth annual report and all those who are working for the advancement of the cause of music will find much of interest and encouragement therein. The figures show an enrollment of over 1,000 subscribers, an income of \$32,459, and a surplus of \$365 after all expenditures have been deducted. The record for the year shows that thru the seventeen children's choruses which were in rehearsal twice a week from September to June over 1,500 children were reached. Furthermore a series of twenty-one free artists' concerts were given in field houses and civic centers, and the work of the Civic Orchestra was greatly extended.

In the Civic Orchestra alone the Civic Association is doing work the value of which cannot be estimated or measured. Since its inception three years ago it has trained young American musicians in the routine, repertory and discipline of the symphony orchestra under actual symphonic conditions, and thereby helped to reduce our dependence upon Europe as a supply for trained symphony players. For those who may doubt this assertion there is positive evidence in the fact that at the close of the 1921-'22 season the following members of the Civic Orchestra received appointments in other symphony orchestras: Theodore Ritzer, cello, entered the Chicago Symphony Orchestra; Harvey Mathieu, French horn, went to the Minneapolis Symphony Orchestra; William Kruse, bassoon, to the Cleveland Symphony Orchestra; Olive Woodward, viola; John Welcher, violin; Nathan Elnhorn, trumpet; Phillip Nemkovsky, trombone, all to the Cleveland Symphony Orchestra, and Ben Vitto to the St. Louis Symphony. At this, the beginning of the fall season four more members have been placed, including Domenico deCaprio, second clarinet; Hugo Fox, first bassoon; John Wessling, viola, and Carl Rink, violinist, who will be members of the Chicago Symphony Orchestra for the coming winter.

In all probability had it not been for the training and opportunity afforded these young American musicians thru the Civic Music Association of Chicago, they would have received scant if any attention had they filed application with any of these orchestras. The highest meed of praise is due Frederick Stock and his aides, including Herbert E. Hyde, the enterprising superintendent of the association.

Membership in the Civic Music Association costs but \$2 for the year, and when one considers the vast amount of good accomplished thru the association it is to be wondered at that more than 1,000 Chicagoans are not listed as subscribers. Seventy clubs are affiliated and excellent support is given by the Civic Music League, and it is thru funds raised by the league that ten scholarships were awarded last season.

### MANY WESTERN CITIES

Are Requesting Return Engagements by Florence Macbeth

Florence Macbeth, an artist of whom Americans may well boast, is much in demand by clubs and musical organizations thruout the West. Miss Macbeth has been engaged for a series of concerts on the Pacific Coast and will give in Oakland and Stockton, Calif., October 16 and 19, and again in San Francisco on October 23 under the direction of Selby C. Oppenheimer. She will open the Santa Ana Musical Association course of concerts in Santa Ana, Calif., on October 27. Music lovers in Los Angeles have been so urgent in their requests to hear her again that Miss Macbeth has been engaged for a recital on October 31. This will mark her third appearance in that city.

Other cities might well emulate the example of Chicago and by enlisting the aid of musical organizations and clubs aid greatly in the advancement of the cause of good music.

### FINAL WEEK BEGUN

By San Carlo Opera Company in New York City

New York, Oct. 9.—Fortune Gallo's San Carlo singers are concluding their New York engagement at the Century Opera House this week. According to reports the receipts have been very gratifying, and from the operatic viewpoint the performances have been of a high standard. Mr. Gallo has presented many guest artists and his new singers have been accorded much praise. Much disappointment was expressed when announcement was made that the proposed performance of "Nabucco", with Anna Fittzu in the name part, had been canceled.

For the final week the operas are: "Rigoletto", on Monday night; "Forza del Destino",

### SOLD-OUT HOUSE

Greeted Ukrainian Chorus at Opening Concert in Carnegie Hall

New York, Oct. 6.—A huge audience greeted the Ukrainian Chorus at their initial concert in Carnegie Hall, New York City, last evening, and even tickets for standing room were exhausted long before the program began. The Ukrainian Chorus, which consists of fifteen women and twenty-five men, garbed in their colorful peasant costumes, were greeted with vociferous applause and showered with flowers when they took their places upon the platform. They opened the program with a group of eight songs, which, under the masterful direction of Conductor Alexander Koshetz, were rendered in such manner as to immediately stamp them as artists in the singing of "a capella" music. At times, when the basses were humming the accompaniment, one was reminded of the deep tones of an organ, and then again the tones of the sopranos seemed those of the flute.

Thruout all the numbers given by the chorus the tone shading, ranging from the softest notes to notes of the fullest power, was given with the greatest ease. The solo work by the several members of the chorus was most excellent and the singers were accorded great applause. Mme. Slobodskaja, soprano, sang a group of eight songs and displayed a voice of much beauty. Mme. Nina Koshetz also sang eight numbers and altho by that time it was quite late the audience demanded three encores from her. It was not until after 11 o'clock that the Ukrainian singers again appeared for their final group of songs, but so great was the interest in their singing that few, if any, in the audience had left.

One will want to hear these artists again, but if we might make a suggestion, it would be that there be more singing by the chorus and fewer solo numbers.

If the service given by the ushers in Carnegie Hall last evening is a criterion of what is to be expected thruout the season, we would offer the suggestion to the management that it look into the matter. Never has the writer seen such confusion, due to the fact that none of the ushers troubled themselves to show patrons to their seats. At least this was true above the main floor of the auditorium, and when more definite information was asked in order to avoid taking the wrong seat the usher replied most discourteously. There was evidence of this same trouble last season, but never was there as much confusion as at this concert, and in behalf of concertgoers of New York City we hope there will be a decided change instituted at once by the management of Carnegie.

Courtesy on the part of ushers costs nothing and is rightfully due to patrons of the concerts, whether they have bought seats in the orchestral chairs or in the last row of the top balcony.

### ONLY ONE APPEARANCE

In New York City Will Be Made by Wendling Quartet

The Music League of America, Inc., has announced the Wendling String Quartet will make but one appearance in New York City this season. The quartet will give a concert at the Town Hall, October 16, and will include in their program the prize quartet by Weiner, which they but recently played at the Berkshire Festival. They will have the assistance of Heinrich Gebhardt, the Boston pianist, in the Schumann Piano Quintet.

### STOKOWSKI ANNOUNCES

Opening Concert in New York Series October 17

Leopold Stokowski, who this year begins his eleventh season as conductor of the Philadelphia Symphony Orchestra, has announced the date of the opening of the New York series, in Carnegie Hall, as October 17. Soloists who will appear with the Philadelphia organization for these concerts are Siegfried Onegin, contralto; Jeanne Gerardy, cellist; Olga Samaroff, pianist; Georges Enesco, violinist, and Benno Moisewitsch, pianist.



Sig Polacco and his wife, professionally known as Mrs. Edith Mason, photographed on board the Aquitania as the ship docked in New York. Sig. Polacco is the first conductor of the Chicago Opera Company and Mrs. Mason is the leading lyric soprano of the same company. —Photo copyright by Underwood & Underwood, N. Y.

### "POP" CONCERTS

To Be Given by New City Symphony Orchestra

New York, Oct. 7.—It has been announced that there will be an additional series of concerts to be given by the new City Symphony Orchestra of which Senator Coleman duPont is the president. The series, which is to be given in the Manhattan Opera House, will begin on November 19, and there will be thirteen programs presented on Sunday afternoons. These "Pop" concerts will be entirely separate from the ones announced for Carnegie and the Town Hall.

Claire Dux will make her first appearance this season as soloist with the Philadelphia Orchestra on October 13 in the Quaker City.

Tuesday night; "The Jewels of the Madonna". Wednesday night; "Mme. Butterfly". Thursday matinee; "Trovatore". Thursday evening; "Carmen". Friday; "Faust". Saturday matinee, and for the final performance on Saturday evening "Othello" has been selected, with Anna Fittzu, Vincente Ballester and Nicola Zerola in the principal roles.

The San Carlo Company leaves immediately for Rochester, N. Y., as the organization was selected to open the new Grand Opera Auditorium of the Eastman Theater, and it will play a week's engagement, opening Monday night, October 16.

Ethel Frank, who but recently returned from Europe, will make her first appearance in New York City, in Carnegie Hall, Wednesday, November 1.



**MUSICAL EVENTS  
IN NEW YORK CITY**

OCTOBER 11 TO OCTOBER 25

**AEOLIAN HALL**

- Oct. 12. (Aft.) Violin recital, Abracha Konevsky.
- (Eve.) Recital, Celso Urtado.
- 13. (Eve.) Song recital, Lucy Gates.
- 15. (Aft.) Song recital, John Charles Thomas.
- 16. (Eve.) Song recital, Helen Stover.
- 17. (Eve.) Concert, Lenox String Quartet.
- (Aft.) Piano recital, Lydell Barber.
- 18. (Eve.) Song recital, Anita Atwater.
- (Eve.) Piano recital, Mieczyslaw Munz.
- 21. (Aft.) Piano recital, Frederic Dixon.
- 23. (Eve.) Song recital, Eva Gauthier.
- 24. (Eve.) Violin recital, Harold Berkley.
- 25. (Aft.) Piano Recital, Margarethe Sommer.

**CARNEGIE HALL**

- Oct. 11. (Eve.) Isadora Duncan and Company.
- 12. (Eve.) Concert, Knights of Columbus.
- 13. (Eve.) Isadora Duncan and Company.
- 14. (Aft.) Isadora Duncan and Company.
- 17. (Eve.) Concert, Philadelphia Orchestra.
- 19. (Eve.) Music Lovers' Association.
- 21. (Aft.) Violin recital, Albert Spalding.
- 22. (Aft.) Song recital, Reinold Werrenrath.
- (Eve.) Cantors' Rosenblatt, Kwartin, Hersehmann, Ro'tman, and Sascha Jacobson, violinist; Louis Ross, baritone.
- 25. (Eve.) Song recital, Colin O'More.

**TOWN HALL**

- Oct. 11. Ermilina Ligotti.
- 12. Spanish Concert.
- 15. Sonia Radina and Saul Baroff.
- 16. Wedding Quartet.
- 19. Rose Becker.
- 21. Myra Sokolskaja.
- 22. Isa Kremer.
- 23. (Aft.) Nedelka Simeonova.
- (Eve.) Raymond Burt.

**INITIAL CONCERT**

Announced for New York String Quartet

The new chamber music group, the New York String Quartet, has announced its initial concert, in New York City, will be given October 26, in Aeolian Hall. The quartet is composed of Ottokar Cadek, first violin; Jaroslav Sikovsky, second violin; Ludvik Schwab, viola, and Bedrich Vaska, cellist, and will be heard in three subscription concerts, the second and third of which will be given November 23 of this year and March 1 of next year. The quartet, which was founded by Mr. and Mrs. Ralph Pulitzer, is being booked for a tour, under the direction of Arthur Judson, in conjunction with the International Concert Direction, Inc. The program for the first concert will consist of compositions by Hayden, Beethoven, and a first performance in New York City of Novak's Quartet D Major, Opus 35.

**PROGRAMS ANNOUNCED**

For Opening Concerts by New York Symphony Orchestra

The first of the Sunday afternoon series of sixteen concerts to be given this season in New York by the Symphony Society of New York will take place in Aeolian Hall October

29. For this concert Walter Damrosch will present, for the first time in New York, Saint-Saens' zoological fantasy "Le Carnaval des Animaux". He will also direct the Brahms Second Symphony in D and the Vivaldi Concerto in A minor for string orchestra from an arrangement by Sam Franko.

The series of twelve Thursday afternoon and Friday night pairs of concerts in Carnegie Hall will begin November 2 and 3, with Albert Spalding, violinist, as assisting artist. The program chosen by Mr. Damrosch for the series will include Glazounov's Symphony No. 5 in B flat, the Symphonic Poem Fontaine di Roma, by Respighi, and Mr. Spalding will play the Brahms Concert in D for violin with orchestra.

**MANY NOTED ARTISTS**

Announced for Concert Series at Richmond

Mrs. Wilson-Greene, enterprising concert manager in Richmond, Va., has announced that a series of five concerts will be given in that city during the coming season by artists who are world-famous. The series will be opened on Tuesday, October 24, with a concert by Mary Garden. The November concert will take place on Friday, November 17, and will be given by Rachmaninoff. Hulda Lashanska, soprano, will be presented in a recital on Monday, December 11, and on January 9 the subscribers to the series will have an opportunity to hear Jascha Heifetz, celebrated violinist. The last concert will take place March 12, and will be given by the Boston Symphony Orchestra, with Pierre Monteux conductor.

**MARVELOUS WELCOME**

Accorded Mme. Clara Novello-Davies in Her Home City, Cardiff

Before returning to New York City for the coming season Mme. Clara Novello-Davies was persuaded by her many friends in Wales to celebrate her golden jubilee in her native city, Cardiff, and two marvelous concerts were presented at the Cardiff Empire September 9 and 10, with Mme. Davies herself heading the program. The outstanding feature of the concert was the conducting by Mme. Davies of a choir composed of 1,000 men's and women's voices and conducted in turn by no less than sixty famous choir conductors, each of whom is very famous. In the chorus were Covent Garden stars and women who traveled with Mme. Davies on her first American tour, and men vocalists who had accompanied her when she had appeared in concerts in Paris in 1909. Practically all the conductors in South Wales, headed by the veteran Dan Davies, who has secured more prizes than any one else in Wales, rendered assistance. As soloists there were Ivor Novello, talented son of Mme. Davies; Marie Novello, Miss Stiles-Allen, Lewys James and also Lyn Harding, famous actor.

Sir Thomas Hughes, on behalf of the choir, presented Mme. Davies with an illuminated address in which expression was made of appreciation for her work as a conductor and good wishes for her success in the future, and the love and esteem of the people of her land were extended her.

Theo. Karle is busily engaged making a series of new records for the Brunswick Company.

**MOTION PICTURE MUSIC NOTES**

Mischa Levitsky as the "Invisible soloist", playing the first movement of Saint-Saens' Concerto, Opus 22, is on the musical program at the New York Rivoli Theater this week. Miriam Lax, soprano, and Adrian de Silva, tenor, and Willy Stahl, concertmaster of the orchestra, are also appearing as soloists.

S. L. Rothafel has arranged and is presenting this week at the Capitol Theater, New York, an elaborate musical program in keeping with the atmosphere of the feature picture, "The Old Homestead". The program opens with the overture from "Tannhauser" with Erno Rapee conducting. As the prelude, several of the favorite songs of yesterday are being presented by the Capitol Orchestra, quartet, soloists, ensemble and ballet corps, all of the special instrumentations of the old songs having been made by Mortimer Wilson, and William Axt made the vocal arrangements. As a theme of the musical score interpretation for the production, William Axt has written the music and Martha Welchinski the lyrics of a ballad called "The Old Homestead".

One of the most interesting bits of news comes from the offices of Joseph Plunkett, managing director of the New York Strand, informing us of his placing under contract Michel Fokine, creator of the Ballet Russe. Beginning October 15, Michel Fokine will introduce at the Strand some of his greatest dance compositions and the most talented of his graduate pupils. This week Manager Plunkett is presenting for a second week Wait Kuhn's dance travesty, "Lilies of the Field". On the concert program is heard Trina Varella, a new Spanish soprano.

Desha, the famous dancer, who made her debut at the Rivoli Theater, New York, a little over two years ago, returned to that theater this week, where she is presenting a Brahms waltz interpretation.

Just a reminder to keep in touch with the music department of the Motion Picture Theater Owners of America, New York City, if you desire to keep advised as to non-taxable music.

**BUFFALO CHORUS**

Wins First Prize at American Music Festival

In the contest for male choruses at the National American Music Festival, held at Buffalo, N. Y., October 2 to 8, the Buffalo Guido Chorus won first place, and was awarded the first prize of \$1,000. The Orpheus Club, of Detroit, won the second prize of \$500, and the Hayden Male Chorus, of Utica, N. Y., came in third, with the Bell Telephone Male Chorus, of Toronto, in fourth place.



**FAMOUS SINGERS RETURN FOR OPERA SEASON**

Left to right: Giovanni Martinelli and Antonio Scotti, of the Metropolitan Opera Company, with Ettore Ruffo, brother of the famous Titta Ruffo and noted Chicago musician himself, photographed aboard the S. S. Giulio Cesare on their return from Italy. —Photo: Wide World Photos.

**CONCERT AND OPERA NOTES**

At Aeolian Hall, the evening of October 13, Lucy Gates, American soprano, will be heard in her second annual recital in New York City. Her program will include a group of five songs by Schumann, also a group of songs by American composers.

Magdalene Massmann, pianist, has started an extensive concert tour as soloist and accompanist. She will appear in many cities in the East prior to the first of the year, and, after the holidays, will tour the Western States, including California.

Helen Golden, mezzo-soprano, will be the assisting artist with Ivan Steschenko, basso, of the Chicago Civic Opera Association, in a recital at Orchestra Hall, Chicago, October 16.

Margaret Matzenauer opened her concert season with a recital at Butler, O., on October 2, and then started for the far West, where she is booked for recitals at Seattle, Portland and Victoria, and a concert in San Francisco on October 17.

Mme. Sonia Radina, dramatic soprano, who has been heard with the Russian and Ukrainian opera companies, will be heard in a song recital in the Town Hall, New York, on October 15.

A recital will be given at Aeolian Hall, New York, by Harold Berkley, violinist, on October 24. Mr. Berkley has recently taken up his duties as head of the violin department in the Cleveland Music School Settlement.

Clarence Whitehill, of the Metropolitan Opera Company, will be heard in recital in Meadville, Pa., October 20.

In the Town Hall, New York City, the evening of October 23, a piano recital will be given by Raymond Burt.

A single appearance will be given in San Francisco by Isadora Duncan at the Columbia Theater, December 8.

An interesting program is announced for the recital of Rose Becker, violinist, in the New York Town Hall, the evening of October 19. Miss Becker will be accompanied by Harry Kaufman.

In Aeolian Hall, New York, Frederic Dixon will be heard in a piano recital Saturday afternoon, October 21.

Nedelka Simeonova, violin, assisted by Mary Shaw Swain at the piano, will give a New York recital the afternoon of October 23. Her program will be presented in the Town Hall.

"Martha" has been chosen as the first opera to be presented by the Twin City Opera Company, Minneapolis, this season. The chorus rehearsals are under the direction of Stanley R. Avery, and the orchestra rehearsals are being conducted by William MacPhail.

Directed by Mrs. Will H. Booth, the Artists' Course, to be presented in the Coliseum, Sioux Falls (S. D.), will open on the 26th of this month with a concert by Edward Johnson, celebrated American tenor, and Sophie Braslau, contralto.

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WHEEL  
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## BURLESQUE

STOCK  
COM-  
PANIES

Conducted by ALFRED NELSON

## MINSKY BROS.'

New Park Music Hall the Scene  
of Numerous Changes

New York, Oct. 6.—It matters not what the so-called critics said in their criticisms and commendations of the Burlesque "S" (note the additional "S"—for Minsky says it makes a difference), the fact remains and is indisputable that since the opening night the shows have played to a turnover business and the indications are that Minsky Bros. have arrived as Broadway producing managers.

Ye editor in a recent review of the opening show couldn't help but compare it with other Minsky Bros. shows seen by him at their National Winter Garden down on the East Side, and he was honest in the expression of his opinion that it did not measure up in burlesque entertainment value to the form of burlesque usually put on at the National Winter Garden.

We are willing to concede the fact that anyone not familiar with the form of shows put on by the Minsky Bros. at their National Winter Garden would have accepted their Burlesque "S" at their New Park Music Hall as something out of the ordinary, for the audience at the Park Music Hall is not an ordinary burlesque audience, consequently they are not qualified to make a comparison between Burlesque "S" at the Park Music Hall and burlesque as it is presented at the National Winter Garden.

Be that as it may, Minsky Bros. are getting the patronage of an entirely new clientele for their Burlesque "S", for Billy Minsky takes pride in stating that 85 per cent of the matinee patrons are women, and at least 65 per cent of the night patronage is likewise; furthermore, that for the most part they come to the New Park Music Hall in limousines.

While the Minsky Bros. have made no radical changes in the cast, they have made changes that, according to Billy Minsky, makes a decided difference in the manner in which the cast works, and this is especially applicable to the chorus, for Sallie Fields, who became famous for his posing, drilling and ensemble numbers at the National Winter Garden, is now on the job at the New Park Music Hall and as a result the dancing numbers and ensembles have been much improved.

Billy Minsky claims, and we have no reason to dispute his claims, that there has been a general improvement in the show since its opening night, due to the fact that the company, several of them burlesquers and others vaudeville artists, have co-operated for the desired results and become imbued with Burlesque "S", and we are looking forward to an opportune time to again review the show and see for ourselves if a combination of burlesquers and vaudeville artists makes for good burlesque.

The Minsky Bros. have been having their own troubles since their opening night, for when they opened they were under the impression that their lease on the Park included Sundays as well as Mondays and all the other days of the week, and they were disagreeably surprised when Bernard K. Blumberg, who had been conducting the Park as a movie house for Sunday shows, demanded as his right that he should continue to hold the house for his Sunday night shows. His contention was upheld by a court injunction preventing the Minsky Bros. from taking the house over for their own Sunday night shows along similar lines. What the outcome of the contention will be the courts alone will decide, unless the contestants with the wisdom of real showmen get together and reach an amicable settlement.

On top of that Sally Fields, a feminine principal in the Minsky Bros. Burlesque "S", had a picture painted. Her friends didn't like the picture and neither did the temperamental Sallie after hearing her friends pan the painting and the painter, and 'tis reported that Sallie wouldn't come across in payment and the painter sought and found a lawyer who had a process server seek and find Sallie and hand her a summons and complaint in an action to recover the cost for the painting and the painter. Anyway, Sallie gave little heed to such little things as a summons and failed to

show up when the case was called in court, whereupon City Court Justice Callahan issued a real warrant and Sallie was not only served but taken into court, where Boss Billy Minsky put up a bail bond for her future appearances when summoned.

Litigation over Blumberg and Sallie is nothing compared to the litigation brought about by Tom Howard, who was a featured comic in Harry Hastings' "Knick Knacks" Company on the Columbia Burlesque Circuit and whom Hastings desires to have and hold for his show this season, but when he has not had and evidently is not holding because Tom prefers to work in Burlesque "S" at Minsky Bros. New Park Music Hall, with his name in electric lights that shine up and down Broadway, to hang on tour with Harry Hastings' "Knick Knacks" burlesque.

This got Harry riled and he consulted his attorney, Jim Timony, who brought forth a preponderance of legal precedence to prove that he was entitled to a court injunction to stop Comic Howard working for Minsky Bros. until such time as he had fulfilled his previous contract with Hastings, and Attorney Timony convinced the court and got an injunction, which was served on Howard on Tuesday, and by all the rules and regulations of legal procedure Tom should have taken a vacation and let the attorneys fight it out in the courts pro and con.

Maybe Tom took the vacation and maybe he didn't, for there are some who claim that they saw Tom working Wednesday and again on Thursday night, and if he did it without a court stay pending a motion on appeal by his attorneys, we can picture Tom explaining to the judge that he didn't know that he was in contempt of court by so doing.

With all the vicissitudes that the Minsky Bros. are going thru Billy hasn't lost his nerve nor his enthusiasm, for he is going to it day and night in an effort to make their show bigger and better than on its opening night by putting in new business and numbers, likewise new scenery and costumes and, 'tis rumored, a radical change in cast, altho Billy denies the necessity of any but a minor change.

That Minsky Bros. have attracted the attention of Broadway was made manifest in the early part of the week by numerous requests for a midnight show, and it was decided to call off the Thursday matinee and give two shows at night for Thursday only.

MUTUAL CIRCUIT MAKING  
CHANGES

New York, Oct. 6.—There have been many changes in the routing of Mutual Burlesque Association shows during the past two weeks, likewise in the cities, theaters, shows and casts, which is made manifest by the listing of shows under the caption of Mutual Circuit in the route department of this issue.

For the week of October 9 "Follies and Scandals" will lay off and then jump from Baltimore to Indianapolis. "Pell Mell" will lay off and jump from Brooklyn to Wilkes-Barre. "Mischief Makers" will lay off and jump from Cleveland to Buffalo.

"Monte Carlo Girls" will open the Family Theater at Rochester, N. Y., week of October 9, and then into the Park Theater, Utica, N. Y., for week of October 16.

There is a prospect of a change in routing that will give an extra week after Rochester by permitting producing managers to book one-nighters independently between Rochester and Utica.

With Pittsburgh out there is a week layoff between Baltimore and Indianapolis which producing managers will probably book independently en route to Indianapolis, where they open the week with a Sunday matinee, and the Manheim-Vall people, who control the Western Circuit, will pay transportation from the last town played into Indianapolis.

Secret censors of the Mutual Burlesque Association who have been en tour the circuit are evidently responsible for a notice sent out from the office to managers of companies playing the circuit, viz.:

Dear Sir—We have had several complaints the last few days that your show is ragged in spots. Inasmuch as you have none of the managerial duties to attend to such as counting up, watching the door, etc., you must give your

sole attention to watching every performance, keeping it up to our standard. We will hold you personally responsible at all times for a clean-cut, fast-moving show.

Yours truly,

MUTUAL BURLESQUE ASSOCIATION.

Due to the change in routing, which necessitates the laying off of shows, it has been decided to temporarily close the "Jazz Time Revue" Company of Manheim-Vall, who control the Western Circuit, in order to make room for shows produced by independent managers. This show was reported to be up to the standard and the only reason for its closing was to give an additional week to other shows.

With the prearrangement of other cities and theaters prior to the week of October 23, a franchise has been granted to Harry Emerson to produce and present an entirely new show, to be titled "The Limit Girls", which will open at the Olympic Theater, New York City, week of October 23, after a week of preliminary showings in New England.

During a tour of New England during the past two weeks ye editor has caught several of the Mutual shows at Springfield, Boston and Albany, and for the most part found them to be fast, funny, clean and cleverly presented, and they will be reviewed in their regular order for The Billboard when they play the Star Theater, Brooklyn.

The officials of the Mutual Burlesque Association continue to deny for publication any prospects of a break between the Eastern and Western circuits, but ye editor has good and sufficient reasons to continue in the belief that the break is only being postponed until an opportune time precepts itself for a dissolution of the allied interests, and 'tis rumored on Broadway that the Manheim-Vall people are negotiating with a man heretofore prominent in burlesque to become the head of their circuit in the West and make it a distinctly Western Circuit after the alleged break comes.

## Louis Redelsheimer Casting Dept.

New York, Oct. 6.—At noon today Louis Redelsheimer reports changes in casts of Mutual Circuit shows, viz.:

Billy Tanner replaces Alex Saunders in "Follies and Scandals".

Harry Seyon replaces Jack Alton in "Pell Mell".

Billy Cochrane replaces Al Barlow, and Bessie Carrette replaces Dot Creighton in "Broadway Belles".

Charlie Collins and Irish Billy Lewis replace Sam Lewis and Frank Flynn, and Leonia Fox replaces Irene Halliday in "Baby Bears".

## "LONDON GAYETY GIRLS"

Pleases Indianapolis Audiences—Marjie  
Love Injures Ankle

Indianapolis, Ind., Oct. 4.—The "London Gayety Girls" Company, now playing at the Broadway Theater, a burlesque house, is having an unusual patronage for this season of the year, according to Ed Sullivan, house manager. The show is one of the best burlesque companies that has been seen in Indianapolis for some time and the local public is quick to recognize merit. The show is exceptionally clean and the chorus not only has some singing ability, but is personable in appearance. Every night performance during the week was attended by capacity crowds and the matinees drew better than usual. Griff Williams, who has charge of the show and who formerly was with Gus Hill, has come out of retirement and is back at the banjo in a little scene.

Marjie Love, a contortionist with the "London Gayety Girls", suffered either a fracture or a severe strain of the ankle while dancing the first night of the local stand. She was taken to a hospital, where physicians said it would be necessary to take an x-ray to determine the extent of the injuries. Julius Michels, manager of the show, said if Miss Love was able to be moved at all at the end of the week she would be carried along with the troupe.

Gertrude Avery, who has been sobretting in Joe Levitt's "Giggles" show on the Columbia Circuit, has given in her notice to close in Boston.

## SEEN AND HEARD

By NELSE

Sheriff Jack Levy, who jumped on to the company management of the Frank Finney show to relieve Frank Pierce during his late illness, was replaced as manager by George Belfrage during the Washington engagement, and Helen McClain Belfrage also joined the company to do the prima donna role. The "Sheriff" is now ahead of Jimmie Cooper's show.

Harry Shapiro, who quit the field of burlesque for Barney Gerard's Shubert Unit show as company manager, closes at Pittsburgh, Pa., October 7, due to a personal desire to do so.

Bessie Baker replaced Vi Kelly as sobret in "Pat White's Irish Daisies", at the Howard, Boston, October 2, and made a decided hit for herself.

## CRITICAL COMMENDATION

## Attracted by Burlesque in Washington

New York, Oct. 4.—Ed. Sign Daley, who has been visiting friend wife in Washington, D. C., forwards a rewrite from The Washington Star-Sun that we consider a critical commendation of burlesque will worth reprinting, viz.:

"Speaking of burlesque (for it is getting to be eminently proper now to speak of it, since it has been given so prominent a place—at the very front door of the White House), recalls a newspaper story whose source is forgotten. It says that the latest development in Shubert vaudeville has taken an unexpected turn, which is reflected in the burlesque field. Burlesque managers are busy, it adds, strengthening their shows, apparently in expectation of the fact that many of their patrons may be drawn away by the new style of variety show, meaning the 'unit' show. It is claimed that many of those handling the 'units' have heretofore made a name for themselves in burlesque management. Chief among these is Mr. Herk, now head of the Affiliated Theaters Corporation, which sends out the units, and who was formerly president of the American Burlesque Wheel, and that his withdrawal was preceded by a difference with a Mr. Scribner, head of the Columbia Burlesque Circuit. It points out that several musical comedies of last season have been taken over bodily into the burlesque wheel, notably George White's "Scandalous" and "Blue Eyes". The Columbia organization is said to be weeding out unsuitable shows more quickly and thoroughly than ever before in its history. In brief, real burlesque is protecting itself in more ways than one against the new 'unit' system. Perhaps Washington is to be converted into a burlesque center, leaving the drama for the smaller towns, where the officious meddlers are not likely to criticize the metropolitan taste."

## BILLBOARD REVIEWS

Of Burlesque Will Appear in the Next  
Issue

New York, Oct. 6.—For several years past ye editor of burlesque has been making annual tours of investigations in the interest of The Billboard thru New England and usually gets to it prior to the opening of the burlesque season, but was delayed in doing so this year until he entrained Thursday, September 23, and did not return until Thursday, October 5, consequently he was not on hand to review Irons & Clamage's "Town Scandals" and Sim Williams' "Radio Girls" when they played the Casino Theater, Brooklyn, N. Y., nor Fred Strouse's "Smiles and Kisses" and Franklyn-Sidman's "Playmatics" at the Star Theater, Brooklyn, N. Y.

However, he will catch those four shows in nearby towns and review them in the next issue of The Billboard.

## PICKED UP IN PHILLY

Last week every night was marked by an awfully hot temperature, but, nevertheless, business was good in all the burlesque houses. If they come on nights like these the prediction is that the winter is going to see big business; besides the employment condition improving helps a whole lot.

At the Casino with a dandy show in "Greenwich Village Revue" every principal went over (Continued on page 97)

ST. DENNIS HOTEL, DETROIT, MICH.

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Five minutes From All Theatres. Professional Rates.  
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PAUL RYAN was in Cincinnati last week engaging people for his "Follies Revue", which rehearsed and opened in Portsmouth, O., for a tour of the Sun Circuit.

TEDDIE SHANNON, female impersonator, formerly of tabloid, is appearing in the side-show with the Smith Greater (carnival) Show as a glass and award dancer. He intends to go into vaudeville this winter with Fay Asia's mental act.

THE LIBERTY THEATER, Davenport, Ia., which opened a month ago with a musical comedy tabloid company and feature films, is dark. The company has moved over to the Palace, Moline. Indications are that the Liberty will remain closed.

LARRY HYATT, of the Hyatt Booking Exchange and the Hyatt Wheel, Chicago, who has been ailing for about three months, is back in his office looking apparently better than ever. Mr. Hyatt told The Billboard that he feels like a new man and is ready for all comers.

JAMES BOVA boasts of having a better company at present than ever before in Cincinnati. It was close to a capacity house at the Henck Opera House matinee, and a packed house at night, October 3, that welcomed the almost entirely reorganized "Curly Heads" Company, an authority says. Irvia Cornelius, straight man, and Mamie Muesio, prima donna, are two recent additions to the show.

JAMES AND YOUNGER, with the "Southern Roses" Company, opened for two weeks at the Dome, Lawton, Ok., October 1, with the Palace Theater, Oklahoma City, for four weeks, to follow. Harry Bernard and Lee Osborn, comedians, are supported by Florence Elliston, Jerrie Gerrard and a chorus. R. E. James is musical director. All new script bills are being used, with special scenery and costumes, it is said.

FRED HURLEY'S "Knick Knack" Company is rounding into shape for an early opening on the Sun Time. Ed. Cole and wife, Mary Tempest, and George and Helen Farea, passed thru Cincinnati last week en route to Urbana, O., where the company is rehearsing. Mr. Farea will manage the company and do principal comedy, and Mr. Cole has been engaged as straight man. Their wives will work chorus. The quartet were with the Fuesner Stock Company, which closed in Huntington, Ind., Saturday night, September 30, after a summer season under canvas.

LARGE CROWDS attended the performances given by Norman's "High Speed" Company at the Grand Theater, Lincoln, Ill., recently, and the local press said the patronage was well deserved, for the company furnished what is probably the best tabloid entertainment for the price ever seen in Lincoln. The show is said to be clean, attractive and a success from the start. The work of the various artists is of high standard, according to a Lincoln critic, and all participating in the program were the recipients of the encouragement of the audience.

HAROLD ORR'S "Hollywood Flappers" seems to be making a success, according to reports that reach The Billboard's Chicago office. Starting out as a tabloid, it is said the attraction has developed into a big show. Louise Willis, formerly of the silver screen, is one of the flappers. Eighteen people are in the cast and they are said to all be live ones. At Uniontown, Pa., "Dad" Hall, said to be an authority on such shows, is quoted as saying the show was the second best that ever played the Dixie Theater, in that city.

TOM SPRAGUE is enjoying a life of ease at his mother's home in Price Hill, a suburb of Cincinnati, after a summer's employment at Chester Park, that city. Mr. Sprague spent the majority of his years in the show business as owner and manager of his own tabloid company. He claims to have been associated with every kind of theatrical enterprise known except a carnival company. Last season he was a member of Arthur Pearson's "Step Lively Girls", and the year previous was with Sliding Billy Watson's "Hits and Hits", both Columbia Wheel attractions. Mr. Sprague hopes to spend the winter with his mother, who is 84 years old.

"SMILING BILL" HOUSE, who appeared last week at the Landers-Orpheum Theater, Springfield, Mo., disbanded his present company after his Springfield engagement and announced that he would organize a new company in Kansas City. The new company will consist of 20 people, including three of the present cast, and will begin rehearsals for a tour of the Middle West. With Mr. House will be Mrs. Hone, soprano, and Herman Weber, character man, whom the big comedian affectionately calls "Pappy". While the new company will travel in the Middle West, "Smiling Bill" will make return engagements in Springfield and other Mississippi Valley cities.

"THE FLAPPERS OF 1922", under the management of Chas. Morton, are reported meeting with success on the Spiegelberg Circuit. Billy Mack, principal comedian, is ably assisted by Art Newman. One of the big features of the show is the special scenic effects

TABLOIDS

used by Manager Morton, who says he has spent quite a sum of money for novelties, which have added greatly in putting the show over. The roster is Chas. Morton, Billy Mack, Jimmy Loster, Art Newman, Georgie Newman, Norine Newman, principals; Eva Gibson, Mae Newman, Ebba Eckman, Bernie Loster, Jackie Swanson, Leona Miller, Ruth Hallem, Dolly and Blanche Cunard, chorus. Chas. White, musical director, has written several new openings, which will shortly be added in the show.

FRED WEBSTER'S "Fads and Fashions of 1922", which opened the Orpheum Theater season in Clinton, Is., the last week in September, made a big hit with patrons of that house, according to a report. The Clinton engagement of one week is said to have been preceded by a twenty-six weeks' run in Chicago, Clinton being the company's first stop outside the Windy City. The report further says that special musical numbers are presented in "Egyptian Skies", the opening bill, with a bevy of pretty girls in attractive costumes supporting the principals. On Thursday a new bill is presented, entitled "The Roof Garden Revue". Mr. Webster handles the greater part of the comedy, and is capably assisted thruout the whole show, the report says.

POGOING CONTESTS have become a special feature with Jack Crawford's "Bon Ton Girls". What is believed to be one of the first pogo contests ever staged in the United States took place Friday night, September 29, at the Princess Theater, Wichita, Kan., between the first and second shows. Cash prizes were given by The Wichita Eagle to the three most proficient in the manipulation of the sticks, as follows: Marie Fields, first prize of \$10; Ruby Sheppard, second prize of \$5, and Mary

Darby, third prize of \$2.50. Chorus girls with the "Bon Ton Revue" practiced for a week for the contest. The winners were adjudged the best from the point of high jumps, the time required in jumping from one side of the stage to the other and by backward jumps.

CONRAD AND MILTON have remodeled and refurbished their Zaza Theater, Denver, Col., also installed an entire new stock company, which includes: George W. Milton, producer; Jack Wylie, principal comedian; Teddy Harris, straight and juvenile; Hazel Harris, ingenue; Miss Lavan, prima donna; Ada Miller, characters; Ollie Robinson, soprano, and Helen Bowles, Cora Layton, Blanche Harris, Ethel Stevens, Ruby Bell and Babe LaTure, chorus. Conrad and Milton write that business is capacity at every performance. They further state that their other theater, The Jazz, is also doing a wonderful business and Mr. Hoyt, the producer, and Jack Burns, principal comedian, are big favorites and deserving of all the laughs and applause they get.

LOYD CONNELLY AND LOLA RADCLIFF, straight and ingenue in Al Reeves' "Beauty Show", handed in their two weeks' notice to close at Ihurting and Seamon's 125th Street Theater, New York, September 16, in order to accept vaudeville bookings from Joe Michaels, but as Mr. Reeves couldn't secure desirable people with which to replace them they consented by the courtesy of their booking agent to continue until the week of September 23, when they closed with the show at Providence, R. I. Mr. Reeves expressed himself satisfied with Lloyd and Connelly and regretted to lose them. After giving burlesque a trial Mr.

Connelly decided that vaudeville was preferable. They have an entirely new musical act, in which they will feature their "Sax-Accordia".

GEORGE CLIFFORD'S "Musical Comedy Girls" have been re-engaged for a further two-week showing at the Casino Theater, Ottawa, Can. It is only fair to say that Clifford's show is one of the first class and especial attention has been paid by him to his various changes of costumes, which are colorful, fancy and of pleasing appearance. With him are: C. Mills, comic; R. Heitzer, comic; Marion Mason, billed as "The Pretty Girl With the Sweet Voice", who well fulfills the billing. In the line are: Dolly Hillson, Beatrice Vester, Dot Mills, June Blanchard, Betty Shannon and Louise Miller. During each show several specialties are introduced and particular mention must be made of the dancing by a shapely young miss of the chorus, who puts over her numbers in fine style, receiving many encores. Clifford's show is booked for a run in Montreal, opening in that city October 23.

THE FOLLOWING LETTER, signed Tom Wright, manager of the Plaza Theater, Brownsville, Pa., was received last week: "Had the pleasure of playing B. M. Proy's 'Whirl of Gayety' Company, under the management of Chuck Connard. It is one of the fastest, cleanest and most up-to-date shows that has ever played my house. This show has broken my house record, which, I think, will hold up for a long time. The comedy is handled by Shorty Yeager, who is very small in size, altho one of the biggest laughgetters to play my house. Also Nat Lee, one of the neatest Hebrew comedians to ever show here. They were both ably assisted by Lillian Watson, prima donna; June Kent, ingenue, and Chuck Connard, straight man. The specialties of all principals were far above the average. Scenery and wardrobe are new and up to date, and the chorus of six girls is one of the best. Too much praise cannot be given this company, and a few more shows of this caliber would be a credit to the tabloid business."

THE EMPRESS THEATER, one of the pioneer vaudeville houses of Cincinnati, starting off with the Sullivan & Considine Circuit of vaudeville, and last season playing Sun tabloid companies, has been entirely renovated. New lighting effects have been installed and the stage will be illuminated by means of 1,000 watt lights, and new scenery has been painted. Opening October 8, the management presents Louis Morgan's company, which is said to have just concluded a two years' engagement at the Castle Garden Theater in Chicago. There will be twenty people with the company, which is here for an indefinite run at the Empress. There will be a matinee every day at 2 o'clock and two evening shows at 7 and 8 o'clock. Saturday and Sunday of each week the performance will be continuous from 1:30 to 11 p.m. Prices will be as follows: Auditorium floor, 35 cents; balcony, 25 cents, and boxes, 40 cents. Feature moving pictures will be shown in connection with the stage programs. Jules Frankel, who controls playhouses in Dayton and Columbus, O., will manage the house, with Ben Roth, also of Cincinnati, as his assistant.

VISIONS FROM VIN Fred S. Major and wife are sojourning in Florida. Some class, especially in these times of high-priced coal, Fred and his fiancée are touring Canada last season with the Marie Gladie Players.

Bob and Flo Dnpreez, well-known in musical comedy circles, were recent visitors among comedy friends. They are out of the game until, as Bob says, the riff raff is eliminated from the ranks.

Carl B. Toeller, who has been associated for the past three seasons with Sidney Taylor, is hobnobbing along Detroit's Rialto awaiting the opening of the Detroit Motion Picture Company's studio. When this new enterprise starts operations, which will be in a few weeks, C. B. doubtless will make a creditable showing.

Recently a local manager was approached with a proposition to install a tabloid stock and (Continued on page 33)

Hyatt's Booking Exchange

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A large stock of STAGE SETTINGS, CYCLORAMAS AND DROP CURTAINS at such REMARKABLY Low Prices as: SATINE CURTAINS, plain, 21x42 ..... \$ 70.00 Painted with stencil Price, 21x42 ..... 85.00 SATINE CYCLORAMA, plain, 21x80, 2 borders, 6x10 each ..... 135.00 Painted with stencil Price ..... 155.00 Also slightly used Curtains of every description at greatly reduced prices.

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of about twelve people, for Stock, to OPEN AT MODEL THEATRE, SIOUX CITY, IA., at once. MUST BE A-N-O. 1 in every way. Playing nothing but SCRIPT BILLS, having SIX IN LINE and plenty of SPECIALTIES, and good singing voices. Write, or wire (prepaid) your lowest salary expected, to NATHAN DAX, Sioux City, Iowa.

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that lead numbers and are thoroughly experienced. Other useful people write. MANAGER JOHNSON'S MUSICAL REVIEW, Star Theatre, Louisville, Ky.

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Single Prima Donna, Ballad or Blues Singer strong enough to feature, Sister Teams (must double Chorus), Musical Acts, 4 Chorus Girls (must be experienced). Wire your lowest salary; don't write. Address all to VOGEL & MILLER'S ODDS AND ENDS OF 1922 CO., week of Oct. 9, Sun Theatre, Portsmouth, Ohio.

Wanted—"FLO ALLAN REVUE"—Wanted

Principal Producing Comedian strong enough to feature, A-1 Straight Man, Musical, Dancing and Novelty Acts. Wives parts or chorus. A real Sourette, 10 Chorus Girls. Wire, write. MANAGER FLO ALLAN REVUE, week Oct. 9, Lyceum Theatre, Beaver Falls, Pennsylvania.

Managers of Tabloids NOTICE Minstrels, etc.

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WANTED IMMEDIATELY, wire. Eminent Trombone, doubling some instrument; also hot Banjo, doubling. Must be union, clever reader, able to improvise, young and have tuxedo. Don't misrepresent and be sorry. Location steady, six nights weekly. Hotel and dance work. I have several orchestras. Other Novelty Musicians that can qualify write, stating everything. PAUL B. GOSS, Manager 20th Century Boys, Hotel Peabody, Memphis, Tennessee.

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# MUSICAL COMEDY

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(COMMUNICATIONS TO OUR NEW YORK OFFICE)

## NEW PLAYS

### "THE LADY IN ERMINE"

"THE LADY IN ERMINE"—A musical comedy in three acts; book adapted from the original of Rudolph Schanzer and Ernest Wellesch by Frederick Lonsdale and Cyrus Wood; lyrics by Harry Graham and Cyrus Wood; music by Jean Gilbert and Alfred Goodman; staged by Charles Sinclair, Jack Mason and Allan K. Foster. Presented by the Messrs. Shubert at the Ambassador Theater, New York, October 2.

#### THE CAST

Colonial Belovar.....Walter Woolf  
Count Adrian Belmont.....Harry Fender  
Baron Sprotti-Sprotti.....Ignacio Martinetti  
Count Isolani.....Robert Calley  
Major Stogan.....Timothy Daley  
Detmar Poppen.....Neil Evans  
Count Busoni.....Murray Minehart  
M. rko.....Murray Minehart  
Suttangi.....Robert Woolsey  
Sophia Lavalle.....Marie Burke  
Rosina.....Helen Shipman  
Angelina.....Gladys Walton  
Marlana.....W. Ida Bennett

The Shuberts have found a worthy tenant to follow "Blossom Time" into the Ambassador Theater. The present occupant of that house, "The Lady in Ermine", has a beautifully melodious score, a good book and a carefully selected company. The result is a very satisfying musical comedy, which holds the interest from start to finish and reaches a high level in more than one spot during the performance.

Most of the aforesaid "high spots" occur when Walter Woolf is in command of the situation. His performance is the fruit of conscientious work, real ability and singing talent of a very high order. In my opinion, his performance in this piece demonstrates that he is the best singing actor in America.

The role which Mr. Woolf plays is an exacting one. It calls for acting in the strictest sense of the word, for the transitions of the part are many and varied, ranging from the callous exhibition of cold brutality to the tenderness of a sincere and honest affection. It calls for a drunken scene which must be played with moderation, yet show an excess of fiery passionateness if it is to register, and Mr. Woolf does this with the easy assurance which bespeaks assiduous attention to detail and the ability to point character which marks the actor who knows his business. He tops off this scene with a fall down a flight of stairs and a roll to the footlights that is startling in its effect. His is a genuine performance through and one which met with the most hearty recognition from the audience. On top of this, Mr. Woolf has a most agreeable voice. His tones are even throughout their entire register, he sings with attack and his diction is admirable in its clarity. It is not often that such a satisfying all-round performance is seen in musical comedy and there is a great future in store for Walter Woolf if he keeps up the pace he has set in "The Lady in Ermine".

Comedy honors of the piece go to Robert Woolsey. He is legitimately funny at all times and had the audience in a paroxysm of laughter at more than one time in the performance. Mr. Woolsey has a complete knowledge of the comedian's craft. He points a laugh with ease, has plenty of nomenclature and is authoritative at all times. He can sing a number splendidly and dances with real skill. Like Walter Woolf, Mr. Woolsey gets a splendid opportunity of showing his worth in this show and he makes the most of it.

The prima donna role is sung by Wilda Bennett, who fills it with distinction. She has a beautiful voice and fortunately has rid herself of the bad habit of singing flat, which marred some of her performances in the past. She is a competent actress and made a beautiful picture at all times.

There are several smaller roles which are played with distinction. Harry Fender was sincere at all times and sang each of his numbers excellently; Ignacio Martinetti played the part of a ballet master with finesse and indulged in a little dancing that was more than well done; Marie Burke, as a ballerina, sang in a strident voice but otherwise was very good; Helen Shipman was vivacious in her acting, sweet in her singing and agile in her dancing; Gladys Walton was good to look on, but had little chance to do more than this; Detmar Poppen gave an able account of himself as a comedy soldier, and Robert Calley, Timothy Daley, Neil Evans and Murray Minehart in "bits" were all they should be. Zita Lockford stepped over from the Winter Garden and did a short toe dance that was good enough, but not up to the acrobatic dancing in which she excels, and Miss Rodriguez did a Spanish dance which was valuable for the comic opportunities it gave Robert Woolsey rather than for its own intrinsic merit.

The Shuberts have mounted "The Lady in Ermine" with opulence, a bit too much opulence in fact. The stage looks crowded with the sort of mock elegance which one associates with the motion pictures. The costuming is in

(Continued on page 36)

## Musical Comedy Notes

H. H. Frazee has taken "Oh, Joy", the colored musical comedy, to Boston for a run.

Lola and Tara Fellegi, twins, who hail from Budapest, have joined "The Lady in Ermine".

"Blossom Time" has moved to the Jolson Theater and celebrated its 400th performance last week.

The Music Box will remain dark for two weeks until the new "Music Box Revue", now in rehearsal, is ready.

J. D. Barnes, for many years press agent with Oliver Morosco, is attending to the press work for "Molly Darling".

Elizabeth Brown is having a special part written into "Molly Darling" for her benefit. She joins the show this week.

A touring company of "Sally, Irene and Mary" is to be organized and will tour the principal cities of the East.

Harry Walker has discontinued his revue at the Red Lantern in Baltimore, due to

Russian ballet at Moscow and Paris, and toured this country with the Diaghileff Russian Ballet.

Ruby Poe is in "The Lady in Ermine". The Shubert historian says she is a grandniece of Edgar Allan Poe on her paternal side and bears the same relation to Robert Ingersoll on the maternal side.

Eddie Dowling is to have a theater for his own productions next season. The Shuberts are behind him in this, according to the story, with the success of "Sally, Irene and Mary" as the actuating motive.

Ed Wynn is doing well in the Windy City, according to reports received on Broadway. His particular brand of humor tickles the fancies of the Chicagoans mightily, but it does that for the rest of the country, too.

Perhaps, now that this type of show is making headway again, someone will go back a bit further and take a fling at satire. How the musical show authors can look around them and miss the chance of satirizing a condition which is daily offered them in current events

## CONTRACT RENEWED BY FRANK TINNEY

### Will Remain Under Management of Arthur Hammerstein for Next Eight Years

New York, Oct. 6.—Arthur Hammerstein has announced that he has entered into a new contract with Frank Tinney, by which the latter will remain under his management for the next eight years.

By the terms of the contract Hammerstein is to star Tinney in a new musical comedy each season. He is to play New York for a limited engagement and then tour the principal cities with the original cast and production.

Hammerstein says that hereafter Tinney's engagements in New York will be strictly limited to ten weeks and that the engagement here will then be closed, irrespective of the size of the box-office sale.

Tinney's previous contract with Hammerstein had three years more to run, but by mutual consent it was replaced by the new document by which Hammerstein will control the destinies of the black-face star until 1930.

The present Frank Tinney show, "Daffy Dill", which is playing at the Apollo Theater, will close there October 21 and go on tour, opening in Pittsburgh two days later. The route as laid out calls for one week in Baltimore to follow with two weeks in Philadelphia after that, then Chicago and Boston. The tour is to close in May and Tinney is to open in a new show the following August. His next engagement here is to be at the Selwyn Theater.

### "HITCHY-KOO" AT CENTURY

New York, Oct. 6.—The Shuberts decided today to put Raymond Hitchcock and his new revue, "Hitchy-Koo of 1922", in the Century Theater, following the completion of the run there of the San Carlo Opera Company. The latter company finishes there at the end of next week, but there will probably be a short interval between the closing of that engagement and the Hitchcock opening.

The Century was selected because of the size of the production. There are said to be nearly one hundred people in the company and a big scenic display. Besides Mr. Hitchcock the company will include Benny Leonard, lightweight champion of the world; Andrey Maple, Brendel and Bert, Ben Baird and Jack Pearl, May Boley, Billie Ritchie, Edythe Baker, O'Hanlon and Zamboni, Joyce White, Liora Hoffman, Harry and Grace Ellsworth, Jack Squires, Alice Ridnor, Danny Dare, Beatrice and Marcella Swanson and Louis Hector. The lyrics and music of the piece were written by Coles Porter. Before the piece opens it will be taken out of town for a tryout.

### NO TOUR FOR "HIP." SHOW

New York, Oct. 6.—There has been a persistent rumor on Broadway that Charles Dillingham would send "Better Times", the show now playing at the Hippodrome, on the road at the completion of its run here, but Dillingham and R. H. Burnside, producer of the piece, deny this.

Seven years ago Dillingham took one of the Hippodrome productions, on the road and the difficulties it encountered on account of the stage facilities and transportation demonstrated that it was an impossible project. There are very few houses that can accommodate a Hippodrome show and fewer that have capacity enough to make a tour profitable.

### DOROTHY DICKSON IN NEW SHOW

London, Oct. 7.—Dorothy Dickson is being presented here in a new musical comedy called "The Cabaret Girl". She came over here originally to play in "Sally" and made such a hit in the part that she was placed under contract to appear in another show. "The Cabaret Girl" is by George Grossmith and P. G. Wodehouse, with music by Jerome D. Kern. Miss Dickson has registered a success in the principal part.

## LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, October 7.

### IN NEW YORK

Better Times.....	Hippodrome.....	Sep. 2.....	53
Blossom Time.....	Jolson.....	Sep. 29.....	284
Chauve-Souris (2d edition).....	Century Roof.....	Feb. 3.....	285
Daffy Dill.....	Apollo.....	Aug. 23.....	53
Fantastic Fricassee, A.....	Greenwich Village.....	Sep. 11.....	32
White's George, Scandals.....	Globe.....	Aug. 28.....	49
Gingham Girl, The.....	Earl Carroll.....	Aug. 28.....	48
Greenwich Village Follies.....	Shubert.....	Sep. 12.....	31
Lady in Ermine, The.....	Wilda Bennett.....	Oct. 2.....	8
Molly Darling.....	Liberty.....	Sep. 1.....	44
Orange Blossoms.....	Fulton.....	Sep. 19.....	23
Passing Show of 1922, The.....	Winter Garden.....	Sep. 23.....	20
Queen of Hearts.....	Nora Bayes.....	Oct. 10.....	—
Revue Russe.....	Maria Kausnezoff.....	Oct. 10.....	4
Sally, Irene, Mary.....	Casino.....	Sep. 4.....	40
Yankee Princess, The.....	Kulcherbocker.....	Oct. 2.....	8
Ziegfeld Follies.....	New Amsterdam.....	June 5.....	154

### IN CHICAGO

Bomb.....	Al Jolson.....	Sep. 22.....	9
Good Morning, Dearie.....	Colonial.....	Aug. 27.....	49
Perfect Fool, The.....	Ed Wynn.....	Illinois.....	50

alterations, and will resume in three weeks' time.

Isabel Lamon, who has been seen on Broadway for the past few seasons, is again on the big street in "The Gingham Girl".

Oscar Bradley, who is leading the orchestra for "The Lady in Ermine", was brought from England by the Shuberts for this engagement.

Helen Ford, now playing in "The Gingham Girl", is appearing on Broadway in her seventh show during the last three and a half years.

Jean Thomas has been added to the company playing in "The Passing Show of 1922", at the Winter Garden. She was last seen in "The Rose of Stamboul".

"Who Said That", a musical show, written by Teddy Dahl and produced by him, will start on tour late this month with thirty-four people in the company.

Harry K. Morton and Zella Russell have the leading parts in "The Springtime of Youth", the musical show which comes to the Apollo Theater shortly.

Sylvia Stone has been given the principal dancing role in the Peach Orchard number in "Better Times". She was premiere danseuse with "Aphrodite" last season.

Muriel Stryker has retired from the "Follies" and is filling an engagement under direction of Ned Wayburn, doing solo dances at the Hotel Walton Roof, Philadelphia.

Anatole Bonrman, ballet master of the "Revue Russe", was formerly master of the

passes understanding. And it is always snuff on the stage.

The latest musical shows on Broadway to make hits mark a return to the orthodox musical comedy or operetta form. In these there is real music and some semblance of a book, at least. And they are more satisfying than most of the revues.

The real musical comedy will also bring back the singing chorus. We have had plenty of the pretty ones, who are that and nothing more. We could stand a little more song and a little less pulchritude without a bit of harm.

Where do all the faking toe-dancers come from? There are more alleged toe-dancers in musical shows who do not know "third position" from a "gilsade" than one would believe possible. And whoever picks them as dancers knows as little about the art as they do themselves.

The Sunshine Club, of Sioux City, Ia., will present a musical comedy, "The Girl From Babylon", in which 200 local people will take part, the last week of this month. The C. M. Cooper Producing Company is arranging the affair, of which Mrs. G. F. Whitehead is general chairman.

The ladies in musical comedy might take the tip from their sisters of the "legitimate" and not make up so heavily. While the latter have learned to modify their make-up to conform with modern lighting systems, the former are still laying on the paint as in the old gas-light days. It looks mighty bad.



NEW HAWAII THEATER

Splendid Edifice of Which the Citizens of Honolulu Are Justly Proud

In far-off Honolulu, the bustling metropolis on the isle of Hawaii, a magnificent theater was opened on the night of September 6, named the Hawaii, that is truly a monument to the great progress of the tropical city. The theater, erected by the Consolidated Amusement Company, of which Joel C. Cohen, a showman of more than twenty years' standing, is president, was erected at a cost of half a million dollars. It is a square, massive type of structure in which a hint of Corinthian and Byzantine styles have been tactfully merged. The interior includes many unique features, mural paintings and an effective lighting system. The stage, with a 40-foot opening and a depth of 30 feet, is large enough to accommodate the largest of productions that visit the city. It is completely equipped with scenery, the loft being capable of handling 22 complete sets.

The management of the Hawaii is in the hands of Benjamin F. Simpson, who has been identified with the film industry and theater management in this country for a number of years. He has been in Honolulu since 1919. Percy Burraston presides over the Robert Morton unified orchestral organ. Yascha Barowsky, Russian, is the conductor of the ten-piece orchestra.

The formal dedicatory program the night of September 6, which served to introduce the musical and other features of the theater and a number of Honolulu's brightest amateur theatrical aspirants, was a huge success. The following night Douglas Fairbanks' "The Three Musketeers", which was exhibited until September 11, when the "Far Eastern Players", headed by Adele Blood, inaugurated a three weeks' (possibly longer) engagement.

TABLOIDS

(Continued from page 33)

he declined on the ground that he was conducting a respectable theater. It's too bad to have all the tabs classed alike, but then you know the old adage about the innocent suffering with the guilty. Therefore, it behooves the innocent to fight against the guilty.

The Detroit Theatrical Stock Organization is the latest, and the new concern ought to be a success, but the outlying managers can't be convinced that the season is ripe for a rotary stock with high-class dramatic tabloids. As one manager stated, "Why should I pay \$50 for six people when I can get twelve for the same money." From observation it can plainly be seen that the public wants quality, whereas the manager still hankers for quantity.

Babe Winifred and her jazz band was a recent attraction here at the Palace. At a certain performance some of the audience were in slumberland at the conclusion of the act. Babe and her band didn't put them to sleep—it was the monologist who preceded her on the bill. But it seems strange the jazz band didn't wake 'em up. A jazz band without pep is N. G. Therefore, Babe should instruct her boys that church services are Sunday morning only. As for the monologist, he is clever and well known, but lays down occasionally, which is a shame.

Had the pleasure (?) not so long ago to sit thru a performance of Harold Brow's "Yankee and Girls" Company (a Detroit organization), and I am still wondering how this show managed to stay in our midst for three straight seasons. When it comes down to real ability there is one principal who delivers lines—the little lady who enacts the soubrette roles. The chorus has the ordinary voice and appearance, but their producer is "epns" as far as working in time.

One well-known tabloid manager inquires: "How can conditions in tabloid be improved?" In various ways, principally thru co-operation. And the sooner the managers (who want to be fair) realize the true meaning of the word co-operate the sooner will tabs. have a chance. In many other vocations the riff raff is quickly eliminated, but in the profession it seems a difficult problem. Take for instance the grocer. If he finds the firm he buys his goods from unfair he quickly changes and buys from another jobber, whereas a house manager buying his shows from a certain agent and finding said agent to be unfair will allow himself to be stung time and time again before he will even consider a change of agents. Said manager feels that all agents are alike, like some of the managers who class all tabs. alike. If the house manager wants decent tabs, he can get them for there are that class in the field, but it requires a little energy. If an employee of a large firm acts unfair by pulling any raw deals or taking French leave, what happens to him? Said employee is out of a job and in ninety-nine cases out of every hundred he finds it pretty hard to land another job in the same line. Why? Because the large firms in that particular line have a co-operative system of keeping records of individual employees. In the profession a performer can take French leave and in ninety-nine cases out of a hundred lands another engagement at once, and no questions are asked. In cases of chorus girls jumping shows, the other company manager is begging



(Communications to Our New York Offices)

TWENTY MORE ONE-ACT PLAYS

A splendid companion volume to that excellent collection, Fifty Contemporary One-Act Plays, has been prepared and edited by Frank Shay. This time Shay has confined his attention to American one-act plays of the past year, and he has put twenty of them into the book, which he calls Contemporary One-Act Plays of 1921 (American).

The selection has been well made. If anyone keeps in touch with the one-act play output of this country it is the editor of this book, and he tells us in the preface that he has winnowed these twenty plays from several hundred that he examined. Mr. Shay also makes an interesting point in this preface. He says: "So many merely good one-act plays are being written and acted these days the editor early concluded that selecting the best was not so much of a task as eliminating the almost good."

That is mighty encouraging. It is a difficult task to write even a passable one-act play. If, as Mr. Shay says, there are so many good ones being written, it means that we have in our midst a body of writers that have great potentialities as dramatists. And the more competent writers we have for the stage the better our chance of getting the superlative writers. In a lot of mediocrities the passable writer will stand out; among a lot of good writers only the finest will make an impression. It is to this type of writer that the American stage must look for its material if it is to be worthy of the great things expected of it, and it is distinctly encouraging to have as competent a judge as Frank Shay make such a declaration.

And Shay is a knowing judge of dramatic values. In this book he has gathered together twenty one-act plays, and they are all worthy. They run from comedy to tragedy, and the quality of writing in them is very high.

Many of these plays have seen production. One of them was played in vaudeville for several seasons with conspicuous success, and there are a few more in the book that would make excellent variety material. It is a wonder to me that more of the sketch artists in vaudeville do not take a look at the one-act market. The material to be obtained there is infinitely fresher, better written and fuller of ideas than the product of most of the writers who make a business of supplying the vaudeville demand. The royalties, in all probability, would be smaller than those demanded by the vaudeville writer, and the product would almost certainly be better. It looks like a good straight business proposition and the investment of the few dollars required to cover the good published one-act plays might bring back a handsome return.

The plays included in Contemporary One-Act Plays of 1921 are: *Mirage*, a poignant little tragedy by George M. P. Baird; *Napoleon's Barber*, a play introducing "the little Corporal" by Arthur Caesar; *Goat Alley*, a story of Negro life, since expanded to a full-length play, by Ernest Howard Culbertson; *Sweet and Twenty*, a clever comedy by Floyd Dell; *Tickless Time*, a comedy which made a big hit when originally produced by the Provincetown Players, by Susan Glaspell and George Cram Cook; *The Hero of Santa Maria*, a "ridiculous tragedy" by Kenneth Sawyer Goodman and Ben Hecht; *All Gummied Up*, a satirical comedy with sparkling dialog by Harry Wagstaff Gribble; *Thompson's Luck*, a grim little tragedy by Harry Greenwood Grover; *Fata Deorum*, which is a tragedy in blank verse and in two scenes by Carl W. Guske; *Pearl of Dawn*, a cleverly constructed fantasy in ten scenes by Holland Hudson; *Finders-Keepers*, which everyone who keeps in touch with vaudeville knows as a particularly successful sketch, written by George Kelly; *Solomon's Song*, a tragi-comedy by Harry Kemp; *Matinata*, a "Harlequin" play which is very brightly written, by Lawrence Langner; *The Conflict*, a drama by Clarice Vallette McCauley; *Two Slaterns and a King*, a splendid morality play by Edna St. Vincent Millay; *Thursday Evening*, a deft little comedy of domestic life by Christopher Morley; *The Dreamy Kid*, a play of Negro life by Eugene O'Neill; *Forbidden Fruit*, a comedy by George Jay Smith; *Jezebel*, a play on a Biblical subject by Dorothy Stockbridge, and *Sir David Wears a Crown*, that splendid sequel to "Six Who Pass While the Lentils Boil", by Stuart Walker.

Altogether, a score of judiciously chosen and well-written one-act plays. This volume is excellent value and is heartily recommended to those who have a liking or an interest in the short play.

WHAT'S IN YOUR HAND?

No bazaar is complete without a palmist's booth; no resort is complete without the professional palmreader, or, as he or she is generally known among the elect, the "mitt reader". Personally, I take little stock in the art of reading the palm, but there are many who believe and there are those who teach the art.

One of these latter—one who, according to the publisher's announcement, is one of the first authorities in Europe on the subject—has written a comprehensive book upon palmistry, or, as he prefers to call it, Chiromancy. The title of this work is *What Your Hand Reveals*, and the author is Henri Rem. It is a translation from the French and is quite evidently written by one who believes what he writes. It is copiously illustrated and will give full information on the subject to all in search of it.

The author explicitly states that there is nothing supernatural or occult about the art of palmreading. He says: "It is not a branch of the art of divination, for everybody may study and understand it, and, once understood, it is possible to read and translate its signs, just as one may read and translate a page of Greek, Arabic or Chinese, if one has learned the languages in question."

The author has arranged his data on a scientific basis. The text is precise and clear. The figures are numerous enough to illustrate all the author's points. In short, the knowledge is there for those who want it. It can be recommended to those interested in the subject.

IN THE MAGAZINES

Like many another art and science, there is much information on the stage to be found in the current magazines. Some of this material is later collected into book form. Some of it perishes with the journal in which it appears. Of the articles on the stage appearing in the October magazines we can recommend:

*O. Henry, Dramatist*, by Alexander Woolcott. This article appears in *The Bookman*, and contains a short account of the famous short story writer's dealings with the drama, along with some correspondence on the subject which passed between George C. Tyler and himself.

*Religion and the Theater*, by Kenneth Macgowan. This is also in *The Bookman*, and is an interesting discussion of the subject, with some striking illustrations by Robert Edmond Jones.

*Disarming the Drama*, by Alexander Woolcott, in *The Century*, is a humorous plea for the elimination of the pistol shot from stage.

*Mark Twain and Music*, by Ralph Holmes, is also in *The Century*. It is a good account of the humorist's relations to the musical art.

*The Passing of Stage Decoration*, by Sheldon Cheney. This, a finely illustrated article, appears in *Shadowland*. It is worth reading and preserving.

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them to join even tho he knows their caliber. It was not so very long ago that one company manager enticed three chorus girls to jump a show and join his show. In less than a month's time they pulled the same trick on him and what did he do? He HOWLED about the dirty work that some unprofessional manager did. Another contrast: A commercial house falls and the courts step in and settle up. Let a company fall and what happens? The performers in most cases are stranded and mark the incident in the P. and L. ledger. Then turn over the page and start out again and in many cases a trouper will go right back to the same manager and get stung again. I am sure The Billboard is ready at all times to aid the profession and here is a suggestion that will give food for thought. If Mr. House Manager is treated unfairly by his agent, he should not only change his agent at once, but send in a sworn statement for publication as to the unfairness. Ofttimes the house manager will say, "another agent might be worse." True enough, he might, in which case another change should be made. In fact, keep on making changes until you find a WHITE agent. If the house manager is treated unfairly by a show, cancel the show, notify the agent (and if the agent doesn't take the show off his books, he too is unfair) and send in your sworn statement. If a company manager is treated unfairly by an agent, he should quit the agent, send in his sworn statement, and, if necessary, wildcat (book independent) until he lines up with another agent. If a company manager is treated unfairly by a house manager he should immediately notify his agent, who, if a white agent, will advise him wisely; likewise don't forget the sworn statements, and in this case, if the agent proves to be unfair, make your change thoro. Regarding performers who resort to unfair methods, they should be publicly exposed by the sworn statements, but to say that "John Doe left my show without notice" will not help. Give a complete description of John Doe, his height, weight, color of eyes, hair, any disfigurements, his line of work, mention some special stunt of his, also give a description of his trunk and some of his feature wardrobe. Now, it is up to all the fair dealing house managers, company managers, agents and performers to keep a record of these sworn statements and when seeking engagement, etc., refer to your book and play safe. If the fair dealing element would follow up this plan, it would not be very long before the unfair element would be entirely by themselves and a little propaganda would soon convince the general public. Therefore, the unfair set would not last long.

The \$5 a lesson dramatic school has gone likewise the landlord's rent for a month. There are lots of easy marks in Detroit but they haven't all got \$5. The dollar classes are getting along swimmingly and I am going to interest myself in their (?) behalf, so olive oil until later.

CONTEMPORARY ONE-ACT PLAYS OF 1921 (AMERICAN), edited by Frank Shay. Published by Stewart-Kidd Co., Cincinnati, O. \$3.75. WHAT YOUR HAND REVEALS, by Henri Rem. Published by E. P. Dutton & Co., 681 Fifth Avenue, New York City. \$5.



# ACTORS' EQUITY ASSOCIATION

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## Fulfillment

The opening of Equity Players, Inc., first production, "Malvaloca", on Monday evening, October 2, at the Equity 48th Street Theater, New York City, proved to be a complete fulfillment of the purpose of the company—a triumph in acting and direction.

The play itself was an excellent example of what perhaps might be termed the "genre" type of play. It was untheatrical and very lifelike, tho not for a moment to be confused with what is usually called the "realistic" drama. There were no situations and no suspense. The action flowed naturally and poetically. After viewing it one felt as tho one had been drifting along a leisurely moving stream, with lovely scenery on either side, but that there were no rapids to shoot nor rocks to avoid.

It was simple and beautiful and will, we believe, be remembered by all who saw it. The production itself was truly remarkable, and the cast was excellent in every respect.

We are proud to have been able to give an example of the Quinterro Brothers' work, since they have achieved great fame in their own country.

It is, perhaps, quite unlike the popular conception of the Spanish play. There are no bull-fighters, no flashy señoritas or dancers, no tremendously enormous moments. It moves along with charm, poetry and with supreme intelligence. Indeed, the dominant impression is that the characters live and act as they would in real life and not according to the stage or story-book idea of what would happen.

## First Night

The opening was a gala affair, enthusiasm ran high, especially selected Spanish music was played for overture and entre-acts, flowers were everywhere, a huge laurel wreath given the company by the Executive Board of Equity Players, Inc., was hung in the foyer, and there was a deluge of congratulatory letters and telegrams—from personal friends, distant Equity members, 100 per cent Equity companies as a whole, and from many managers, one of whom expressed himself: "May the new enterprise be a great success. Everything done for the good of the theater is for the good of all."

## The Motion Picture Actor

We have previously referred to the meeting in Los Angeles of a committee of the Actors' Equity Association with Messrs. Will H. Hays and Jesse Lasky, which was a most cordial and friendly affair. It was probably the first time on record that acknowledged heads of the motion picture industry listened to an intimate recital of the business trials and problems of the actor.

As we know that many of our members will be intensely interested in this meeting, we shall give a resume of the principal subjects discussed, as reported by the secretary of that committee:

"BUSINESS RELATIONSHIPS OF THE ACTOR: It was pointed out that an interview appointment with an actor should be considered as important a business engagement as any other. Producers, directors and casting directors oftentimes ignore a definite appointment or cause the actor to wait in an outer office for periods varying from ten minutes to several hours.

"Needless insulting demeanor and remarks on the part of office attaches, gateman and telephone operators are frequent. These people often are guilty of such gross violations of common courtesy that a stranger to the industry would presume that they were carrying out a definite program of sarcasm and discouragement toward the artist.

"Needless habit of certain assistant directors in calling all members of a company to be 'made up and ready' at 9 a.m. every day, when they are well aware that the actor cannot possibly be called upon to work before late afternoon or perhaps the following day. Instances have been known of actors waiting in makeup for three full days because of this. Of course the actor realizes that his time belongs to his employer, but these long waits only make for inefficiency because of the natural psychological effect upon the actor's mind when he is so treated. No player's makeup looks good at 5 p.m. when it was put on at 8:30 a.m., and clothing likewise shows the effects of this enforced idleness about the studio. The actor would appreciate greater discretion in this regard.

"PROFESSIONAL RELATIONSHIPS OF THE ACTOR: A great many, if not all, of the

artista appearing in 'supporting' roles in pictures are former stage players. Many have borne excellent reputations for years. They have worked hard to gain these reputations and they do not feel that their past record should be discounted merely because there are within the industry certain directors and assistants who have no knowledge of the stage actor's professional achievements or standing. If the stage actor is necessary to pictures (as has been proven) then he is worthy of the guidance of directors who not only are acquainted with the basic ideas of the drama itself, but who know something of current theatrical history, or who will take the trouble to acquaint themselves therein. It is rather humiliating to a well-known actor of many years of successful achievement to find himself in the position of a supplicant before an un-informed and oftentimes illiterate boy or man in order to obtain a position. His experience, his ability and his veratility cannot possibly mean anything to such an employer, who judges the player's capabilities merely by his physical characteristics or the particular cut of clothing he happens to be wearing at the time of the interview. These actors have shown enough confidence in the motion picture industry to forsake the stage and to locate permanently in Los Angeles in order to be ready at the call of the producer. They are entitled to dignified treatment as artists.

"Some directors still insist upon the actor 'taking chances' in regard to the physical action of a picture. Such scenes as result in injury or physical disfigurement to the player are often demanded. 'Realistic' fight scenes, automobile, train and ship scenes, cliff and mountain scenes are often staged with utter disregard for the players' welfare. The stars of our industry demand 'doubles' for this work, but the supporting player is expected to not only be a good actor, but 'to do anything he is told to do' or lose any further chance of employment with that particular director. Very often 'surprises' are sprung by the director unknown to the actor, as, for instance, explosives discharged near by without the actor's knowledge, even tho he at the time may be mounted upon a most unreliable horse. 'Trick' scenes of this sort are favored by some directors to give what they imagine is realism to their pictures, as they have but little knowledge of the art of acting and deem such things necessary.

"At some studios it is impossible to obtain a dressing room key at all, as those in charge say that they are thoughtlessly carried away by players. Nevertheless, in the case of property loss of wardrobe, etc., resulting from this

the actor has recourse only to the courts. Pilfering often happens from dressing rooms and the loser bears the loss even tho he had asked for proper protection. Wardrobe worth many hundreds of dollars is part of the actor's stock in trade and if stolen he sometimes finds it impossible to duplicate certain things.

"FINANCIAL RELATIONSHIPS OF THE ACTOR: At some studios and with some companies there is an evident intent to shorten the length of the actor's engagement by overworking. These companies disregard such matters as lunch and dinner hours. Lunch will be called at perhaps 11:30 on a given day with orders to be back in 15 minutes, and the next day it may be 2:30 p.m. with a half hour allotted. Sometimes the taking of the picture continues straight along thru the afternoon and evening with no stop for dinner until the director quits at say 8:00 or 8:30 p.m. The evident intent is to hurry along the work and get thru with the player in as short a time as possible, and a few hours 'stolen' daily in this manner soon results in the loss of a day on the actor's salary. No actor objects to necessary night work for night scenes, or to night work if he is not called for a full day's work as well. But all naturally object to the strain of working day and night consecutively thruout a picture and to the curtailment of salary consequent to this custom. Sometimes companies work until past midnight and are called again at 9 a.m. the following day. This strain is too great for true artistic endeavor. A day's work should be carefully defined thruout the industry.

"An interesting sidelight upon this condition is that extra people (supernumeraries) working after 6 p.m. receive extra pay, but the artists playing roles of importance in support of a star or in an 'all-star' cast receive no extra remuneration whatever. This is manifestly unfair to the actor.

"CONTRACTUAL RELATIONSHIPS OF THE ACTOR: There has never been a contract for work given to the supporting player in this industry which is worthy of the name. An inequitable and probably illegal 'one-sided' agreement to accept a certain amount of salary under certain conditions which are most indefinite is all that has been awarded him. And it is quite natural that some producing companies take unfair advantage of a situation of this sort, there being as yet no form of contract which could even be called 'customary'. Among the flagrant forms of agreement now being offered is one which, after stating that 'seven working days shall constitute a week, furthermore states that 'no remuneration is to be given for nights, Sundays or holidays, etc.' Under this it is possible for

a company to start an actor's work on a Saturday and finish his part a week from the following day (Sunday), and thereby receive nine days' work for one week's pay. It is possible under this regime for the actor to do two or three weeks' work in one week. During that time he must work day and night if so ordered.

"If this sort of work is contemplated by the management they do not so notify the actor when engaging him. They endeavor first of all to obtain by various means the very lowest salary quotation he will make under pressure. Sometimes this pressure involves the promise of another picture to follow up with right away—a promise that is never kept. Sometimes it involves a promise of 'featuring' his name. This is seldom kept.

"The starting date is often deliberately misrepresented in order to get the actor's promise to play the part. One case cited was that of a leading man reporting at a studio every few days for four weeks, only to be put off day after day, and when he did start to work he worked two weeks only. Therefore he received two weeks' pay for six weeks of time and could not take other engagements as the firm had signed him on their form of contract.


"Actors are sometimes taken away to distant locations with salary not to begin until they are actually photographed, and a visit of perhaps two weeks results in an engagement of one week or even less.

"The clause in some contracts wherein the actor is forced to do work 'satisfactory' to the management is utilized perilously oftentimes. This satisfactory clause covers a multitude of means of curtailing the actor's salary below the amount he in good faith understood it to be.

"It would appear that a week of 48 hours actual working time would be an ideal basis upon which to found an equitable contract. This would do away with many evils and this committee believes is well worth requesting consideration upon.

"AGENCY RELATIONSHIPS OF THE ACTOR: That the honest agent in this industry fulfills an important mission there can be no doubt. As in the case of any form of employment agency there are times when a bona-fide introduction to a NEW employer with the agent's recommendations and his salesmanship may mean much to the actor. However, thru various means the agency system has developed in some cases into mere politics; in others to downright extortion. The majority of studios employ casting directors who are provided with the actor's name, address, height, weight, age and experience in addition to photographs and his telephone number. Yet, in some cases the casting director has stated that he has been ordered by his firm to 'call' the actor for an interview THRU AN AGENCY to which, of course, he must pay a commission. In other cases an actor who has just finished a picture with a producer and who is being considered for another picture at the same studio will receive a 'call' from an agent, even tho the actor has talked the matter over already with the producer or director or both. He will so inform the agent. Then the agent will proceed to 'recommend' some other player or else extort graft money from the actor under consideration. Sometimes two agents or even three

(Continued on page 46)



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# THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

WILLIAM COURTENAY was born with a remarkable voice. Soon as he was washed for the first time one can imagine him spotting his great eyes in a certain direction and crying, "mama," in such a blast of mellifluous bass that the hassinet withered and was no more. Mr. Courtenay has a man's voice, with vitality of vibration and sonorous timbre all the way thru. It comes from the very texture of the vocal chords. They have the same athletic quality as the muscles of his arms and legs and the muscles of his face. They give off a vigorous tone because they are healthy and strong. They give off a beauty of tone because they are finely tempered and because they feel. Mr. Courtenay gives me the impression that never in his life was he conscious of making a beautiful tone. That is a good deal to say of a man who might easily have grown self-conscious of nature's gifts. There is a good deal of magnetism about Mr. Courtenay's voice. Its waves are electrified. Its quality is exceedingly smooth, and its most powerful ring has a heart gentility that keeps it always heroic and sympathetic. It never descends to the brutal. It is never pretty. It is never instrumental. It naturally avoids what is cunning and sensual. It is remarkably "straight" in its appeal.

It is Mr. Courtenay's straight acting that gives him his style and force. He is no mental genius. He is no poet, no philosopher, no mystic interpreter of life. He is an actor. He has some excellent, big qualities as an actor. He lives in these big qualities sincerely and he uses them with judicious craftsmanship. I especially admire the temper that Mr. Courtenay gives his quieter scenes. That is where his artistry shines in its simplicity and genuine good quality. That is where Mr. Courtenay deserves credit. He soft-pedals that big voice over and over again. In fact, the beautiful thing is that it is always soft-pedaled. It always does just what the scene requires and no more. He never hushes up the performance and brushes the other actors aside, as much as to say: "Audience, you may have noticed that I have a remarkable speaking trumpet. I will now give a demonstration. In my next role scene the sound waves will be heard in London."

It is Mr. Courtenay's repeated subordination of his voice to his part that makes him a good deal of an artist. It is a true instinct for legitimate acting that enables him to stage a love scene in any moment of a farce and make it winsomely sincere. It is not uncommon for an actor with a beautiful voice to stop once in the evening to listen in on his pet notes. Mr. Courtenay has no pet notes. He doesn't wear his voice on his sleeve.

In pronunciation Mr. Courtenay is just as syllabic as he is in voice. He pronounces English with a high regard for the standard of cultured usage. This, like the rest of his work, is second nature. It shows that there was studiousness and care at some time in the early periods of his work. He keeps in good form in these things. He never allows himself to become silly or sloppy. Mr. Courtenay is a standard actor. He would make any part go. He could say "The world is mine" in any melodrama and endow it with the joy of theater-going. He can surrender bigness of manner, and he can combine an athletic stride with a lover's gentleness. He can give to romping farce a playful delicacy and a human shading. We can imagine him rising in the morning by leaping over the footboard of the bed, or we can see him smoking his pipe and dreaming of the golf links or the gentle isle at the Ritz who ate corn on the cob without buttering her lip. Mr. Courtenay is an actor for the tired business man, for he is healthy and sane.

"Her Temporary Husband" has the vitality of child's play. It is rampant make-belief. It is absurdity with a relish. Its utter frankness makes it rollicking. It is anything for a good time. The actors know this and the audience joins in the fun.

Miss Andrews proves agreeable as the woman seeking a temporary husband. She opens in act one a little coolly because her tempo is placid. She plays evenly and with understanding. She is much more than a picture, and as the play progresses she brings red-blooded characterization into the farce. Miss Andrews' voice gains richness and depth of quality in the throat. Her voice has beauty of repose and is especially free from spasms. In the more extravagant situations of farce she arches her comedy just enough to be playful without destroying the semblance of reality. In scenes of greater moment she goes beneath the surface of the play. She plays for the play's sake and keeps her eyes off the audience.

George Parsons handles his absurd position in the plot with decided skill. He is never so serious because he avoids leaning either way too strongly. By a merry twinkle in his eye and a certain freedom from anxiety in his voice he suggests that the whole thing is pure fun, but that is as far as he goes. In quiet sincerity, and with an evenness that knows no violent contrasts, he slides in and out of ridiculous situations in such normal composure that he gives credibility to every scene he touches.

Henry Mortimer is not quite as shallow in his characterization as he needs to be if he is to keep the comic overtones always in the

ascendant. Mr. Mortimer's character bears the name of "Clarence", and I felt that I ought to laugh at him every minute. I felt that "Clarence" ought to be as gentle and vapid a villain as Francis Byrne's "Henri" in "Banco" is a gentle and vapid lover. Mr. Mortimer created the shallowness from time to time, but at critical moments Mr. Mortimer took the situations too seriously. His voice had too much depth and moral weight. This was a fine actor's sincerity giving too much sail to a shallow part. Mr. Mortimer could use less of his natural tone. He could take all the back resonance out of his voice. Any kind of a "Clarence" will be thinned out vocally. He will shilly-shally around in his effort to be the hoodwinker, but he will only hoodwink himself and that is where the audience will get the laugh that the play furnishes. Such acting

around vocally to suggest the affected, un-a sophisticated airs of grand dame reared in a dugout. Miss Royle doesn't put on such affectations, but by letting her voice shoot around, first up in the head and then down in the throat, she necessarily suggests something in common with the rural type that Miss Winslow presents in that short scene. Miss Royle needs to cultivate flow of speech and a more secure resting place for the vowel. She also needs to teach her tongue to hold its positions if she is to keep the precision and purity of her speech and avoid wabbling it loosely and to no purpose. I want to like Miss Royle, but bow can I if she wabbles.

Harry R. Allen gives a smart touch of individuality to his character of Judd. His character is especially well sustained. It shows a high power of concentration from the mind of

## BY THE WAY

MISS ANDREWS and Mr. Parsons, in "Her Temporary Husband", pronounce "charge" and "charming" with a back-a that verges onto "chawming". That might be excusable as a suggestion of tea-party dialect, but it is to be discouraged, except in speech that is intended as a caricature. It doesn't especially fit Miss Andrews or Mr. Parsons. We hear this pronunciation from the maid, or Vaughn (Florence Flinn), in "The Exciters", and that is where it more rightfully belongs. Mr. Courtenay's broad-a in "ear" has no earmarks of the broader "caw". Our actors whose characterizations give them a reasonable opportunity to speak standard English at its best should make the most of their exemplary position. Miss Royle is careless in "everybody", which becomes "buddy". The open-o in that syllable requires lip-rounding if the pronunciation is to be refined. Mr. Courtenay is especially careful in the final consonants of "stockings" and "mouth". The close vowel, the opening vowel in "ears", is given with fine quality in Mr. Courtenay's speech.

Marsh Allen, in "The Exciters", says "this morning". The stage is running head-long into z-sounds in place of voiceless-s. In this same play Echin Gayer pronounces "inexplicable" with stress on third syllable. Stress on the second is standard pronunciation. Considering that Basset-Brown (Mr. Gayer) is admitted into the Rand family as a suitor for the daughter, there seems to be no requirement for illiterate pronunciation. But Mr. Gayer pronounces "knew" "noo", as if this boorishness were intentional. He makes the character sufficiently unlovely without attaching the gentleman's education. Miss Bankhead pronounces the noun "address" with stress on the first syllable. By carelessness this pronunciation is common, but it is not standard. De Wolf Hopper and Henry Miller stress the second syllable.

In "So This Is London" Wallace Wildecorn pronounces "finances" (noun) with stress on the first syllable, and he makes the vowel the i-sound in "ice". The stress belongs on the second syllable for noun and verb, and the first syllable with the -i in "it" is preferred by the majority of cultured speakers. There is a choice on the vowel-sound, but not in the stress.

Miss Allison Skipworth, in "The Torch Bearers", pronounces "transpose" with broad-a (of father) in the first syllable. This pronunciation is not the best in cultured speech, but it is entirely in character with Mrs. J. Ruro Pampinelli, theatrical dictator of little theaters and small-town societies. Flat-a is generally used in "trans-" in the cultured speech of England and the United States. Mrs. Pampinelli (Miss Skipworth) says "dis-mayed" with a "diz". She is just the sort of character to use such displacements of sounds. She is supposed to be big-sounding rather than accurate. Arthur Shaw in this play says "assuming" with the -oo, "assomung", which may be part of his character drawing in presenting a blunt, plain business man outside of cultured society. The glide-u belongs in "assuming" in standard pronunciation.

In "La Tendresse" Henry Miller pronounces "magazine" with stress on the first syllable. This is not standard. Lily Cahill, in "So This Is London", is accurate in stressing the second syllable. Ruth Chatterton pronounces the verb "dictated" with stress on the first syllable. That is correct in America. I would teach the stress of the verb on the second syllable, and that is the stress I would expect to hear from Miss Chatterton, whose speech is excellent. She pronounces "banana" with broad-a, which, of course, is more British than American. It is appropriate in a French character and in Miss Chatterton's general scheme of cultured speech.

Mr. Miller missed some of his r-sounds in "tomorrow". It became "tomowwo". I never heard Mr. Miller skip so many of his sounds and syllables. I can't account for it. Mr. Miller shows a desire to use careful pronunciation. In his staidier moments he succeeds in molding speech with good effect. This applies to his description of his vision of happiness on the bridge and with other speeches that reach his heart. At other times Mr. Miller has a common scansion in reading his lines, and he loses sounds all along the way. Then comes his habitual "Hah!", which is all but funny in its most stereotyped form. I paid close attention to "La Tendresse", but it was wearisome attention, broken neither by tears nor a laugh. I prefer the true Frenchman, with gesture and facility, for such a piece. It lasts too long as a sermon. Miss Chatterton was charming, but she could not move any faster than the rest of the piece. William Hanley was a coal of fire among these smoldering ashes. He warmed the audience into applause, which was a moment of refreshment.

is the extreme opposite from the style of work that we associate with Mr. Mortimer, but his versatility is doubtless equal to this extreme. To see Mr. Mortimer completely "Clarenced" would be amusing in itself. He plays always with finish. Now he should play wholly in comic venter.

Selena Royle pesters me with her haphazard acting. This is especially true of her voice. There would be a good deal in her voice if she ever got it scraped together. She has variety in speech, but it is mere patchwork. Sometimes a tone shoots into her nose, sometimes it melloes in the throat, sometimes the vowel drops into the mouth. These separate compartments are seldom working in unison as they should in normal voice. As a result, Miss Royle hobs into speech and hobs out again. In music I would call this sloppy. I can imagine Miss Royle playing the piano, drinking a lemonade with one hand and stroking the cat with the other. This fooling over the keyboard has two effects. It suggests insincerity on the one hand and rural intonation on the other. Sincerity gathers the tone and gathers it up in one place. Change of pitch may vary indefinitely, but the tone quality will have a habitation and a resting place. In "So This Is London" Leah Winslow does an insert burlesque on the American woman as a Britisher sees her. Miss Winslow deliberately shoots

Mr. Allen. He wafts himself upon the air like a comic odor. You can smell him out before he is half in sight upon the stage. No one can have a naughty thought about "Her Temporary Husband", about Edward A. Paul-ton who wrote it, or about anyone in the play. It is ancient, but perennial fun.

### The Exciters

When I saw Tallulah Bankhead in "Every-day" I fell under the conviction that she was sick enough to be in bed. Her voice was hoarse. Her eyelids drooped and rested and lifted heavily thru their cat naps in the play. The girl is on her feet by sheer will, said I; this is no time to notice her voice. A new season opens and Miss Bankhead is just as raucous as ever. She goes thru her part breath shocked and straining. I was the more deceived. This is constitutional. "She has a bad cold," said an upholstered lady behind me. "No," replied a stentorian female, "she always had a deep voice."

Miss Bankhead's deep voice would not annoy me. An abused voice does. The voice is too delicate an instrument to suffer violence. Miss Bankhead's voice not only loses its beauty, it stretches out prostrate unable to go on. Then the lashings Miss Bankhead gives it to drive it thru the play is cruelty to the audience if the audience has any sensibility in these things.

Sometimes our dark-haired, dark-voiced New York audience hasn't.

Now that Miss Bankhead is constantly reminded of the weakness of her throat and the irresponsible condition of the vocal chords, she makes up for this weakness by pounding away at the diaphragm. If her vocal chords have lost their sensitiveness she will drive enough air thru them to make them work. Now she is become aspirated, with stage-whisper tones that Wilton Lackaye must have spent years to acquire. If Miss Bankhead wishes to say, "Do you really know anything about me?" she stresses "anything" by a tremendous jump of the diaphragm. If she wishes to say "the most amazing thing I ever heard of", the aspirate-h in "heard" is like an exhaust. After some continuous talking at the end of act two, Miss Bankhead's voice wears out so that it hasn't a yip left for the final word before the curtain. In one of her last speeches in act three, "You couldn't go straight because you wasn't even crooked", her voice actually breaks on "eroked". There is no place in the theater for a voice that breaks.

I once went to a revival meeting under canvas. A woman evangelist had brought 800 people to their knees. I grounded myself on the last call, and soon after the last man had surrendered. The evangelist had the whole tent under control. What did she do at this critical moment but whimper, and start to cry, and crumple all in a heap. I rose up, swearing mad. I thought I had been under the power of God, only to discover that I was under the spell of a woman on the verge of hysterics. Platform voices must not physically break even in camp meeting. That destroys illusion.

Kiki (Lenore Ulric) has a voice that suggests privation, but her voice has surprising range and gamut, and it is always on the safe side of a break. Miss Bankhead is becoming limited in range, and she acquires range mostly by diaphragmatic pressure. There are moments when Miss Bankhead speaks in normal conversation with a voice that is gentle and properly placed. The strain for the moment seems to leave the larynx and the breath flows serenely thru the mouth. But in more dramatic moments the extreme opposite is true. In act two, "Why should I, it is not me you're hurting?" was a continuous stream of grating, vocal harshness.

This heating of the vocal chords leads to some bad things in pronunciation. The chords do not easily respond in going from voiced to voiceless sounds. "Yes, I know" becomes "Yez —". "Nothing" has a voiced -th, and "think" ends with a g-sound. There is enough of that in the ghetto without native Americans talking the city dialect. The p-sound in "politics" becomes aspirated and partly voiced like a raucous sort of whisper.

Miss Bankhead is pretty. She is easy on the stage. She has something the audience likes. She has an elemental attack in putting things over the footlights. She doesn't think too much. She finds it easy to keep still. What is fundamental in the play she grasps, and she hits it like a good bitter in a ball game. There is daring in her nature. It shows in her acting. It comes in unexpected contrast to the native refinement of her features. This complex in itself is an interesting one. I don't like Miss Bankhead's cat-nap eyelids, and in voice she is going bankrupt.

"The Exciter" is an old-fashioned Saturday night bill. It has a third act where you meet all new people and spend considerable time to get acquainted with them and know what you are supposed to know about their relation to the plot. There are several persons in the play that are very useful as padding. It is the fundamental situation in "The Exciter" that makes it appeal to the audience, and interest in the leading characters is of great moment.

Allan Dinehart, as Dan MacGee, is the gem of the play. His characterization is so arresting, so quietly forceful, so devoid of conscious emphasis, so fancifully real, that one is charmed with the character. Mr. Dinehart is so in love with the part that he is the part thru the whole evening. The flesh and blood warmth of the character lingers in his face even at a curtain call. Mr. Dinehart wears unobtrusive makeup both in costume and facial expression. The mobility of his features show up to advantage and a soft makeup around the eyes gives a glow of language and imagination.

A sweet bit of Irish accent, a subdued but spontaneous quality of voice and a flow of rhythmical humor punctuated with wit—this makes Dan MacGee a creation of the imagination which gives to a character the compelling grip of the play. Mr. Dinehart in dress suit and Mr. Dinehart in dusty tweeds are two different men. We are getting acquainted. If this is a sample of Mr. Dinehart in character parts, may playwrights continue to draw on his imagination.

I should like Thais Lawton better in modern plays if she didn't read her lines as if she had spent the day understudying Julia Marlowe as Portia and Viola. If Miss Lawton has three complete sentences she disposes of them as if Portia were disposing of her suitors. "The Exciters" is quite everyday in its conversation.

(Continued on page 47)



FASHIONS

BEAUTY

GOSSIP

(COMMUNICATIONS TO ELITA MILLER LENZ, CARE OUR NEW YORK OFFICES)

## THE SHOPPER

## NOTE

The services of The Shopper are free to our readers. When sending inquiries please give your route for three weeks ahead, if possible, or your permanent address. When sending money orders kindly make them payable to The Billboard Publishing Company. All inquiries should be accompanied by a stamp.

## 1.

So much interest has been shown in the classic coiffure band that we had our artist sketch one of the loveliest we have seen. It comes in several different styles—plain silver leaves, finished with gold net roses at each side, in changeable silver and green or silver and blue blend, and it costs but \$3.50. This type of band looks well on bobbed hair as well as with the classic or high hairdress. In other words, it looks well on any type of coiffure.

## 2.

The earrings illustrated are very new. They owe their inspiration to Egypt, as the bead ornament proclaims, but they owe their becoming effect to the jeweler who so cleverly combined black and crystal beads. They are audacious and smart and are becoming to women of dark, light or 'twixt-and-'tween coloring. Money order for \$2.10 brings them to you.

## 3.

In response to oft-repeated questions of our correspondents, concerning the lines of the French evening slippers of brocade, our artist has sketched the slipper illustrated in the window of a shop dealing exclusively in Parisian shoes. The price range is as follows:

Silver brocade .....	\$14.00
Gold brocade .....	16.00
White satin brocade.....	14.00
Brown satin brocade.....	14.00

## 4.

A becoming fur has a psychological effect upon a woman's state of mind. It makes her feel affluent, stylish and well groomed. It lends a softness to the features that youthifies and affords a bodily comfort when traveling unequaled by the turned-up collar of a heavy coat. Even though you are far away from a fashion center, you can purchase stylish furs by mail, making your selection from a catalog entitled "Furs for Limited Incomes", which will be sent you on request.

## 5.

Those brushed wool scarfs, that are belted in at the waist line, covering the back and extending to the knees in front, are selling for \$6.95 at a reliable shop. This type of scarf, which is very popular with actresses who rehearse frequently, due to frequent changes of program, is of just the proper weight to protect against the "back theater chill", and will not slide off during active moments, as do the unsecured scarfs. Comes in buff and brown, brown and buff, peacock and buff, navy and buff, henna and silver and has two patch pockets.

## 6.

The small sum of \$2 buys a cut jet bead bracelet on flat, flexible wire. The bracelet is of the coil type and fits snug. Jet emphasizes the whiteness of the arms as well and provides the needed touch of black that imparts Parisian chic to the costume ensemble.

## 7.

The Shopper has tried out the Fain dollar silk hosiery and is prepared to recommend them for good looks and durability. It is no longer necessary to pay exorbitant sums for stockings with such splendid dollar values from which to choose. The Fain dollar stocking comes in all shades except the golden tone, which costs \$1.89. When ordering, please include postage.

## 8.

When a white garment has lost its whiteness because of constant tubbing, it can be restored to its original state by the use of "Whitex", which is dissolved in the rinse water. It costs but 15 cents a package, plus postage.

## 9.

The pink, orchid or other pastel shade "undies" may also be restored to their original whiteness by rinsing in a solution which is prepared by simply dissolving a powder, which may be regulated to the required shade by the addition of water. This, too, is 15 cents a package, plus postage.

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

## SIDE GLANCES

## The Foibles of Woman!

The smart Parisienne shows her freedom from conventionality by wearing a slave bangle on her ankle, made from fine silver links and fastened with a tiny padlock. She sees nothing uncanny in having a mask of her lovely features cast before she passes into the Vast Forever; in fact, it is now a sign that one is very much on earth to have a life mask made to send to one's friends. These masks, however, are said to follow the portrait idea and are very natural looking.

Maria Kousenezoff, the Russian prima donna, who made her debut at the Booth Theater October 3 with the "Revue Russe", obliged inquisitive reporters who met her at the pier by telling them that she places art above fashion. But she was followed up the gangplank by eight trunks filled with new Parisian gowns and accessories.

Altho milady's ankles are swathed in draperies to emphasize their slimmness, the slimmness of her arms is concealed by wide and generous sleeves.

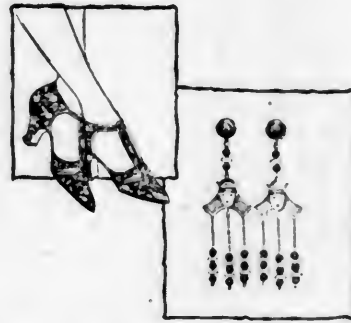
Norma Talmadge, tragedienne of the screen, carried about with her while in Paris a ludicrous-looking French caricature doll!

## "Paris Revels in Color"

say fashion experts returning from France. Despite the fact that Paris prides herself on originality, she was unable to satisfy her own color-hunger, which is probably a reaction from the cold gray shadows of the after-war period. Color was borrowed from the Arab dwelling in the desert of the ancients, far from the centers of style. To duplicate the effect of rich Arabian colors, mellowed by age and sun, required diligent research and experiment, but the ingenious Parisian solved the problem with characteristic finesse. Think of it—ANCIENT colors give the NEW Parisian styles their up-to-date smartness! Do not be surprised, dear fashion devotee, if next season Paris borrows its color and decorative motifs from the totem pole of the American Indian!

## Sahara Contributes Style!

"One of the three great fashion sensations of the past week at Biarritz, France, were the 'sliding decollete', unsewn gowns and effects borrowed from the geniuses of the Sahara," reads a report from Biarritz. "Reminiscent of desert caravans," continues the report, "society women are parading the boardwalk in loose draperies which are opaque in the shadows, but singularly diaphanous in the sunshine, causing a congress of eligible young nobles sojourning at Biarritz to gaspingly fix their monocles tighter in their eyes." But not so the Shah. He was scandalized. "Even in the harem," he is quoted as saying, after viewing the creation which had been dubbed the "swinging door" skirt, "they do not go so far as that!" Wouldn't it be interesting to read the Shah's criticisms of "The Spice of 1922"?



## THE VANITY BOX

(a) At last there is a PLEASANT way to remove superfluous hair, by the use of a snow white, easily-spread cream that is odorless. It is applied like ordinary cold cream, and in a few minutes the hair is dissolved and the skin is left smooth and fair. This delicate cream dissolvent is only \$1 for a generous-sized tube. The Shopper will be glad to furnish name of diplytary and maker on request, or to re-forward your order.

(b) Have you ever used a twenty-four-hour lip rouge? If you have not, you have missed the comfort of being assured without recourse to your mirror that your lips are as rosy in the evening as when you applied the rouge in the morning. Altho such a rouge costs \$1.50 a jar, it outlasts the average rouge because it stays on for twenty-four hours. When ordering, please include postage.

(c) If you are particular about the beauty of your complexion and realize that constant care keeps the wrinkles away, you will consider Elizabeth Arden's "beauty box"—"Bebe"—a real treasure. It contains preparations of guaranteed purity and instructions on the care of the skin that are of real benefit. The price of "Bebe" is \$3.85, and it contains a cleansing and massage cream, an enlarged pore reducer, a bottle of astringent, cleansing tissue and samples of the famous Arden preparations.

(d) Are your eyes interesting? If they are not, you can make them so by the use of a special

"Eye Shado". Used on the lids of the eyes it makes them appear longer and more languorous. It is a harmless soft, brown powder that is easily applied, and it costs \$1 a box. It is a favorite preparation with New York actresses, who realize the importance of proper eye makeup.

(e) "Curline" keeps the hair in curl or in wave. It costs \$1 a bottle.

## Fashion Tendencies

The new overhousings of georgette and embossed velvet are most effective when trimmed with bands of brown and gray fur.

The deep lace Bertha has been the means of rejuvenating many a last season's frock.

Strange as it may seem, the colorful bandanna, tied cowboy fashion about the neck of frock or blouse, has captured the fancy of the Parisienne.

High collars with points at the ears are going to be worn by the woman who looks best in prim effects.

Mme. Kousenezoff, the Russian prima donna, travels in a coat of sky-blue leather, lined with gray velour, with side skirt insets, large turn-over collar and cuffs of gray velour. A roll brim hat of matching leather, faced with gray crepe marocain, and a gray lace veil of wide mesh complete the dashing costume.

## GLIMPING THE MODE

## THREE-PIECE SUITS MUCH IN EVIDENCE

Altho the weather in Gothamtown continues warm—in fact, Indian summer is upon us—smart femininity has donned her fall finery, preferring to be a bit warm than not a bit previous in the matter of style. A praiseworthy state of vanity, without which the world of fashion would not go 'round. And as she strolls before the footlights, motors or walks along the Avenue, or gaily trips along the Great White Way, we pause to look, admire and record our impressions.

The three-piece suit and the mannish topcoat are enjoying favor with these early birds of fashion. While the less pretentious shops are specializing in two-piece suits of tweed, serge and twill for serviceability and dressier three-piece suits of duvetyne and other soft fabrics, the more exclusive shops are selling three-piece suits consisting of one-piece frocks with bodices of figured silk, satin or brocade, with skirt and separate bloused coat of caracul cloth with collar of fur. The loose, draped lines of these three-piece suits and the pliancy of caracul cloth should prove inspiring to the woman who designs and makes her own costumes. Brown, black, taupe, pottery red, navy and black are the colors seen, while gray squirrel and beaver collars are much in evidence.

## DRESSES FOR FORMAL AND INFORMAL WEAR

The trim coat-dress of duvetyne, serge or Poiret Twill is a much favored street type, especially when worn with a fur. In the smart hotels along the avenue one notes tailleur gowns of navy, gray and black velvet, trimmed with lacquered braid, with touches of color at hips, sleeves or belt. Bands of fur about the bottom of the skirt are seen and will be seen with greater frequency as the season progresses. Crepe, broche velvet and brocade fabrics make the dressier afternoon frocks. Occasionally one sees slip-on frocks of durable wool fabrics, worn by business women, which should prove useful to the actress as a traveling dress.

Altho we have discussed evening wraps constantly in this column, we feel that there are new developments in the evening wrap worthy of at least passing mention. Lucille shows a departure from the usual in a slip-over evening wrap of straight, simple, unfastened lines. Another beautiful wrap, inspired by the cloak of the Arab, is a cape of luxurious red velvet, lined with brilliant green and embroidered all over with Arabian motifs. High collars and wide sleeves are invariably trimmed with a rich fur. Spanish Shawls as well as Paisley Shawls are utilized for evening wraps with charming effect, and the Spanish Shawl almost makes a most graceful evening gown, when cleverly draped. If you are a brunet do not fail to drape a Spanish shawl into an evening gown and top your coiffure with a colorful Spanish comb, as this gay conceit may not come our way again during this generation.

## THE HEADDRESS IS MOST IMPORTANT

If milady cannot successfully wear a Spanish comb and straight back-from-the-face hairdress, she must cast about for a becoming hairband or wreath, for the ornate headdress is an important consideration of the evening toilette of the hour. If one is artistic and gifted with nimble fingers one may fashion bizarre coiffure bands that will lend greater charm to the stage presence. For instance, a broad band of silver cloth with silver side tassels that take the place of earrings and are even saucier; a modified turban of rolled brocade, or, if the hair is Titian, a hair band of green-silver cloth, abetted by jade earrings will create a pleasing effect behind the footlights.

## THE HATS OF THE HOUR SHOW GREAT VARIETY

Altho the large hat now holds sway and will continue to be popular, the pert little toque will come into its own when the time to don the new high-collared coat arrives. The youthful tricorn is with us for a long time to come, as is the modified tam with the audacious side tilt and cabochon or buckle of steel. The draped turban for the matron is being shown, while brims of knife plaited grosgrain ribbon offer a demure idea for the ingenue. Paradise are still in vogue, as are such trimmings as plumes, coque feathers, and metal lace and fur combined. But the smartest hats are the simple ones. The "bunny" effect hat illustrated on the opposite page is a pleasing example of simplicity. Black velvet or duvetyne hats trimmed with large, flaring bows of wide metal ribbon offer the "home milliner" an opportunity to achieve a real "creation".

It is considered very smart to wear a toque fashioned from the same material as the suit. The felt hat trimmed with suede makes an ideal sport hat, but the hats of brushed wool or angora are the response to the feminine woman's demand for a sport hat that is not mannish but composed of soft and becoming lines. These sport hats knitted from a wool to match the suit are seen about town in increasing numbers.



# LITTLE THEATERS

The Garden Players, of Forest Hills, L. I., N. Y., are resuming activities after a summer of rest, but are not prepared to announce officially the title of their first production, which is now under consideration.

The Masque, of Troy, N. Y., has accepted an invitation to broadcast selections from "Peg o' My Heart", by radio, from the Rensselaer Polytechnic Institute Station WHAZ, for Monday evening, December 4. Special permission was obtained from the author, J. Hartley Manners, thru Samuel French, who controls the piece.

The Anburn Amateur Dramatic Club, Anburn, N. Y., will open its 1922-'23 season at Osborne Hall Saturday night, September 30, with the presentation of "A Pair of Sixes", a comedy by Edwin Peple, according to Mrs. Carolyn Hills Noble. The cast is under the direction of Mrs. Samuel Hopkins Adams. New officers have been elected by the club, and resolution to increase its membership to double last year's roster has been passed. It is hoped to develop talent generally and to offer an opportunity for the study of the best in drama. Invitations to join the group have been sent out by the secretary and executive committee, which consists of Mrs. Adams, E. Donaldson Clapp, Charles R. Fay, R. W. Hemingway, H. G. Metcalf, Frank H. Moore, Mr. and Mrs. H. Dutton Noble, Jr.; Thomas Mott Osborne, Mrs. Thomas S. Richardson and Mrs. W. Bryan Wait.

The Pasadena Community Playhouse, Pasadena, Calif., opens its sixth season October 2 with a production of "Polly With a Past". So far as is known this will be the first time that a Belasco success has been released for non-professional use. The leading roles will be played by Eloise Sterling and Joseph McManus. Gilmer Brown is directing the production. Other plays scheduled for production by the Pasadena Players are: "Arms and the Man"; Shaw; "Sherlock Holmes"; Doyle and Gillette; "The School for Scandal"; Sheridan; "The Pirates of Penzance"; Gilbert and Sullivan; "Love's Labor Lost"; Shakespeare; "Come Seven"; Cohen; "My Lady's Dress"; Knoblock; "Wedding Bells"; Salisbury; "David Harum"; "Old Lady 31" and "Seven Days". During the summer season just closed the Pasadenans have put on "The Importance of Being Earnest"; "The Boy"; "As You Like It"; "The Private Secretary"; "A Pair of Sixes" and "Green Stockings". Last year's membership was 1,500 and it is expected to increase this to 6,000 this year.

The Carolina Playmakers, of the University of North Carolina, Chapel Hill, N. C., who are attracting nation-wide attention with their wonderful folk plays, written by students of the university, under the direction of Professor Frederick Koch, occupy a unique niche in the history of amateur theatricals, as is attested by the following tribute paid Professor Koch by Walter Pritchard Eaton, of "Shadowland": "Professor Frederick Koch, of the University of North Carolina, is a man you don't hear much about on Broadway, naturally. But he is far more important to the future of the American stage than is Belasco or Arthur Hopkins. He teaches the students at the university to write original plays about their own life, their own State, from the mountains to the sea, and to act these plays, too, and design the scenery and make the costumes. His college players, in a bill of one-act plays about North Carolina life, went on a tour of the State this spring. They acted in many a town where no worthy spoken drama, perhaps no spoken drama of any sort, had been seen for months or years, and they brought not cheap bedroom farce, not leg shows, but vital, interesting plays that came close home to the enthusiastic audiences which greeted them. They did, in short, what the professional theater today cannot do."

Since printing the news concerning the new policy to be followed this fall and winter by the Little Theater Society of Indiana, Indianapolis, in reference to giving first preference to the works of native playwrights and the limitation of admission to performances to members and their friends, except on special occasions, The Billboard representative at Indianapolis has sent us a report of a statement made by Wm. O. Bates concerning the new policy, which explains the position of the society with regard to original plays. Mr. Bates said: "Now, every theater that has achieved distinction, from the Theater Francais down thru the Abbey to the Washington Square Players and the Provincetown, has done so by reason of producing original plays of its own selection. Wherefore, then, the blood and sand?"

"The whole trouble resides in the presumption that the Little Theater is in competition with the commercial stage in trying to provide its audiences with entertainment of the conventional kind instead of the specialized sort

provided for by its charter. Such a presumption is unjust to the commercial stage and I do not blame the gentlemen in charge of the local ends of New York dramatic enterprises for the mild disfavor with which they regard our undertaking. Considering the financial, artistic and professional resources of the commercial stage, rivalry on its own ground is absurd; as vain as it is presumptuous. The Little Theater competition for four one-act plays, to be produced in a single bill and published by the Bobbs-Merrill Company, makes it seem hopeful that the new policy is something more than a mere gesture."

The Theater Guild of New York had a booth at the Women's Activities Exhibit, held at the Hotel Commodore recently, and distributed copies of an interesting booklet, which tells an inspiring story of the establishment of the Guild. In this booklet are three paragraphs of significant interest to little theater groups struggling for permanency in their respective communities. They read:

"We had no capital save enthusiasm and faith, but we had plenty of that. We found actors and producers and artists who also had plenty of it. It is significant that whenever anyone raises a banner marked 'Art' a crowd—and a crowd of artists—collects immediately around it. We secured a small,

(Continued on page 42)

## CHANSON

I, to you, am but one of the many  
Who pay homage to your mysterious charms.  
Out of a great number, you look upon me  
As only one.

But you, to me, are the one among all.  
The myriads who live around you  
Are but shadows in your light.  
They are inconsequential.  
You are all.

I give you all my love.  
No one shares it with you,  
I keep none back.  
It is wholly yours.

You give me only a part of yours.  
A small part . . . perhaps a tenth, perhaps  
less. . . .  
Yes, less.

Is all my love  
Worth but a tenth . . . or less . . . of  
yours?

I am but a fraction of your life,  
An atom in your scheme of things,  
A grain of sand in your hour-glass.  
My coming and going are unheeded as the tick  
of a clock.

Well, let it be . . . I don't complain.  
For a moment of your life means more to me  
Than my whole life can ever mean to you.  
—DON CARLE GILLETTE.



Hat of gray shirred velvet, with "rabbits' ears" perched upon the front elevation—a bluebird creation promising to be popular. —Copyright by Underwood & Underwood, N. Y.

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THE POPULAR SONG BOURSE

PORTLAND (ORE.) TO OBSERVE  
"NO MUSIC DAY" NOVEMBER 4

Theaters and Homes Will Be Without  
Vocal and Instrumental Music by  
Order of City Council

Portland, Ore., Oct. 6.—To show how terrible life would be without music, the "musicless day" idea, suggested by the Portland Musicians' Club, has been sanctioned by the City Council, and November 4 proclaimed as a day to be absolutely without instrumental or vocal music. All kinds of music will be silent for twenty-four hours.

Some other charms must be invoked that day to soothe the savage breast.

Films will run to hushed houses. Vaudeville artists will have to get along with the music created by their shoes. The fellow next door will play with the plugged cornet, if at all.

"We want people to notice the contrast," explained Frank Echenlaub, president of the Musicians' Club.

MILLS' NUMBER RECORDED

New York, Oct. 7.—In the past few weeks Jack Mills numbers have practically established precedents in recording, several releases in unique style having been issued. The first was September 22, when the Victor record of "Oh, Mister Gallagher and Mister Shean" was put on sale, sung by the famous duo themselves on both sides of the record. This week the Columbia Graphophone Company released a novel record on one side, being the recording by Al Jolson of "I'll Stand Beneath Your Window Tonight and Whistle", and on the other side, "When You and I Were Young, Maggie, Blues", sung by Van and Schenck. These numbers are published by Jack Mills, Inc.

SIZEMORE SUPPLIES MUSIC

Chicago, Oct. 5.—Doe Grant and Flo Kennedy, excellent friends of The Billboard, as well as excellent performers, don't make

## Music Used To Boost Oregon Exposition

A NOVEL use of community singing for civic purposes is that recently made by the caravan of boosters which toured Oregon in the interests of the Oregon 1925 Exposition. The leading of forty-four community "sings" in as many towns during a 1,400-mile trip about the State was the record established by this caravan. The ratio of thirty miles to a sing was maintained in spite of the handicap imposed by the dust and wind and the fact that all forty-four sings were crowded into eight and one-half days.

When Mayor George L. Baker, of Portland, Ore., called upon the various organizations of the city to assist him in sending a motor caravan around the State in the interests of the Oregon 1925 Exposition, Portland Community Service was one of the first organizations to respond. John C. Henderson, executive secretary, was asked to serve as official song leader for the caravan and agreed to give up part of his vacation in order to make the trip, his expenses being paid by the Lions' Club of Portland. The caravan consisted of over fifty of the leading business men of Portland representing seventeen civic and business organizations together with the necessary automobiles. The equipment of the caravan was most complete. A commissary car preceded it to make arrangements for meals, also a pilot car to select the best road and to post any necessary detour. The U. S. Government sent a field radio broadcasting outfit in order that the programs at each town might be sent out over the State. Motion picture men, newspaper reporters and speakers completed the personnel of the caravan.

The project was in itself a community effort of no small significance in Oregon. Among the organizations represented were the Rotary Club, Lions' Club, Kiwanis Club, Ad Club, Builders' Exchange, Chamber of Commerce, State Federation of Labor, Realty Board and Community Service. The purpose of the caravan was to interest the people of Oregon individually in the 1925 Exposition. It was felt necessary to plan some undertaking which would bring the scattered towns closer together and cause the separate committees to work together for the good of the entire State.

COMMUNITY SINGING WAS FEATURED AS ONE OF THE PRINCIPAL PARTS OF A GET-TOGETHER PROGRAM.

Diversified were the conditions under which the singing was held. For instance, at The Dalles the caravan interrupted the performance of the Sells-Floto Circus long enough to interpolate a community sing and speeches about the exposition, one of the circus elephants being used as a speaker's rostrum. At Prineville, a town which had recently been almost entirely destroyed by fire, the song leader used a ruined building as a platform. At Crater Lake one big sing was held in the lobby of the Government hotel and another on the bank of the lake. The singing at Medford attracted the record crowd of the trip, nearly 3,000 persons. A rousing sing was held on the steps of the capitol at Salem. When the caravan returned to Portland it found a large crowd awaiting it and the trip closed as it had begun, with another sing.

For the most part, oldtime familiar songs were used and also certain play songs to liven up the crowd. The official song of the 1925 Exposition, "When You Come on to Oregon", and three Exposition parodies written by Mr. Henderson were also used. The words of these songs were painted upon large sheets of oilcloth suspended from a pole. The exposition songs were first sung by the caravan chorus and then by the crowd. THE CARAVAN OFFICIALS DECLARED THAT THE SINGING WAS INVALUABLE TO BRING THE PEOPLE TOGETHER AND TO CREATE A FAVORABLE ATMOSPHERE FOR THE SPEAKERS.

Many of the towns visited were so interested in community music that they asked to have song sheets and music sent to them for this purpose. Arrangements were made with the publishers of the Exposition songs to send copies of these to all the towns visited. Portland Community Service is meeting the above demands in the hope of fostering an interest in community singing as the foundation for community music in general.—From the BUREAU OF COMMUNITY MUSIC, COMMUNITY SERVICE (INC.).

"Americanization thru music will follow," according to Evelyn McClusky, executive chairman of music, which immediately follows the day of silence.

"Music for everybody, everybody for music," Miss McClusky predicts. "What would life be without music?"

"People here don't know, but the day of silence is expected to show how nice it would be without some kinds of "music".

### NATHAN DOING PUBLICITY

Chicago, Oct. 6.—Casper Nathan, song writer, has been selected to handle the publicity campaign of Alderman A. J. Cermak, who is a candidate for president of the Board of County Commissioners of Cook County. Mr. Nathan, who was formerly connected with the Chicago office of The Billboard, conducted a similar campaign in behalf of Judge Charles N. Goodenow, who was elected a member of the board at that time.

### N. O. CABARET OPENS SEASON

New Orleans, Oct. 6.—The Cadillac, one of the best known cabarets in the South, opened the season to good business Monday with Billy Stone, Babe Carroll, Bob Sherman and his Society Jazzpators and a chorus of twelve shapely girls, augmented by an excellent orchestra.

many mistakes when they hand in items to this publication, but they made one last week. An item stating that their new act was having its music written by Arthur Anderson should have said that the music was written by Arthur Sizemore.

### "SEATTLE HARMONY KINGS"

Chicago, Oct. 6.—The "Seattle Harmony Kings" are holding forth as one of the big feature acts in the State-Lake Theater this week. In the act is Jerome Herzog, one of the originators, who plays the banjo. He is a well-known Chicago boy. The other players are: Frank Doyle, cornet; A. H. Linder, business manager; Leo Neibaur, trombone; Jack Neill, director; W. H. Neibaur, drums; E. T. Neibaur, saxophone; "Whitney" Bergquist, piano, and Hal Hlatt, clarinet.

### HENRY BROWN BACK ON JOB

Chicago, Oct. 7.—Henry Brown, who has been booking clubs in Chicago for the past twenty-five years, is back in the office in the Crilly Building, after vacationing for five months. Mr. Brown left for Wisconsin resorts when he felt that he was broken in health, but has returned fit and fine. Elizabeth Smith, for twelve years Mr. Brown's private secretary, is also back in the office. During Mr. Brown's absence Miss Smith sojourned in Jacksonville, Fla.

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# MARTHA

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### INDIANA MAY SHOW RESPECT

To Composer of Famous "Wabash" Song With State Park and Monument

Indianapolis, Oct. 6.—The body of Paul Dresser, writer of the Indiana State song, "On the Banks of the Wabash Far Away", a song that has been put on talking machine records, may rest along the stream he loved so well.

Governor McCray, of Indiana, has stated he believes there should be a Dresser State park somewhere along the Wabash, and that it should contain a monument to the memory of Dresser, and also that it should be the last resting place of the writer. The Governor further said that if citizens of the State believe it the proper thing to do, he will take steps to carry out the project. It will be laid before the coming Legislature, he said.

The Governor made the announcement after he had read that Dresser's body lies in a neglected and sunken grave in a Chicago cemetery. Information reaching the Governor was that Dresser was laid to rest by the side of his father and mother, and that while their graves have a humble brown marker, yet there is no marker showing that the body of Dresser, the song writer, lies there too.

The State Legislature of 1913 made the famous song the State song. Information at the State library here concerning Dresser is scant. He was born in Terre Haute, in 1856, and died 51 years later in New York. His body was reburied in Chicago with those of his parents.

### THOMPSON SELLS SIX SONGS

New York, Oct. 6.—Fisher Thompson, of the music publishing company bearing his name, with offices in the Galey Theater Building, this city, has sold six of his latest songs to the A. J. Stasny Music Company, which is to

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"You're Such a Temptation to Me", 60c, and "Don't Pucker Your Lips", 60c. The two songs, \$1.00. Reg. piano sheet music, REULAH L. LUNAN, 304 Logan St., Steubenville, Ohio.

## I WISH I COULD SHIMMY LIKE MY "SISTER KATE"

- ★"GOT TO COOL MY DOGGIES NOW"—"NEW MOON"
- "IF YOU DON'T BELIEVE I LOVE YOU, LOOK WHAT A FOOL I'VE BEEN"
- ★"DECATUR STREET BLUES"—"ACHIN' HEARTED BLUES"
- "TAINT NOBODY'S BIZ-NESS IF I DO"

Bands for those marked ★, 30c each. Dance Orchestrations, 25c each. Join our Orchestra Club, \$2.00. Get any four of the above numbers FREE, and at least 12 more really good numbers during the next twelve months.

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exploit them on a large scale. The numbers are "Panama Twilight" and "Lonely Hawaii", waltz songs that have the earmarks of hits, and "Mamma's Loving Lullaby", "Kitty", "Won't You?" and "Brown Eyes".

Mr. Thompson has reopened his arranging bureau, with L. L. Vosburg in charge, and reports that he is supplying much material to acts, shows and orchestras.

### VETS. TO SING WAR SONGS

New Orleans, Oct. 7.—Songs made famous in France, sung to the accompaniment of marching feet of thousands of Yankee ex-soldiers, will be featured by the trawadour chorus on French night during the convention here, October 16 to 20, of the American Legion, including "Madison", "Katy", "Round Her Neck She Wears a Yellow Ribbon" and "Uncle Sam's American Legion". Miss Florence Huberwald is directing the musical department of the convention entertainment.

### "STORIES" AND "MARTHA"

Kansas City, Mo., Oct. 6.—The J. W. Jenkins Sons Music Company, of this city, reports that its late songs, "Stories" and "Martha",

are being featured this week by Grace Nelson at the State-Lake Theater, Chicago, and that Sig. Friscoe also will use the numbers next week during his engagement at the Palace Theater, Chicago. Bert Reuder, traveling representative of the Jenkins firm, is to join Sig. Friscoe in Chicago and sing the songs there. Sam Worley, another singer of the Jenkins staff, is making a trip thru the East in the interest of "Stories" and "Martha".

### MINNIE ANDER INJURED

Chicago, Oct. 6.—Minnie Ander, of the Three Ander Girls, strained a ligament in her left leg during the first night's engagement at the American Theater this week. The act went to the home farm of Archie Boyer, in Bangor, Mich., which is also the summer home of the Anders, for a few days.

### "STORM" WENT GOOD

Chicago, Oct. 6.—R. K. Mossman, manager of the Rex Theater, Oshkosh, Wis., recently bought the film of "The Storm" for \$1,250 and played the picture to more than \$5,000, according to reports.

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# A LONDON LETTER

By "COCRAIGNE"

## Actors' Strike Imminent

The tension in the theatrical world grows daily. The Association of Touring Managers has declared that it will not negotiate with the Actors' Association, and this body, finding itself faced with conditions which, in the words of its secretary, Alfred Lugg, amount to serfdom, has sought common cause with the other theatrical unions—the National Association of Theatrical Employees, the Musicians' Union and the Variety Artists' Federation.

The Quadruple Alliance of the stage met September 19, and adjourned until after the A. A. had met the managers on the following day, when they declared that they would decide on a plan of campaign to assure the maintenance of equitable conditions of employment for the actors.

The meeting between employers and actors having proved completely abortive, the former refusing to recognize the union as speaking for British artists, on September 21 the Joint Committee met again in camera, but I learn that the Joint Committee is approaching the managers once more to see if a satisfactory settlement can be obtained without resort to extreme measures. A plan has meantime been drawn up, which, failing agreement, will be put into execution to obtain a square deal for the British players.

## Entertainer President of T. U. C.

Jos. B. Williams was present at this last meeting, and I heard he made an interesting statement on his election to the post of chairman of the General Council of Trades Union Congress. Williams has a fine career as a unionist behind him, and has done more than any man to raise the status of his fellow-unionists. (He is Gen. Sec. of the Musicians' Union.) He is the first member of an Entertainment Union to hold the post of the highest honor in T. U. circles, but his colleagues in Congress know his ability as well as do the members of the M. U., who have profited by his sane leadership.

## The Quadruple Alliance

The Quadruple Alliance of the stage represents, it is claimed, some 40,000 organized workers. Such an army should be able to withstand the attacks of the managers on the English actors' standard of life.

Many artists objected very strongly to the federation or alliance with the stage hands, but in this time of crisis it is to be observed that rapid and wholesale conversions are taking place. In short, the actor is sorting his economic friend from enemy.

The managers, on the other hand, appear to be making no friends. The press, having demonstrated the artists' strong case via-a-via the managers, the representatives of the A. T. M. have accused the A. A. of carrying on lying propaganda—a charge which the A. A. has taken up eagerly. So the fur is flying.

## New Wagner Settings

The British National Opera Company has scrapped the traditional elaborate settings for its new production of "Parsifal". Oliver Bernard's simplified Wagner decors will enable the National Company to travel "The Ring" thru the provinces. With the old realistic scenery this would have proved too expensive, and many towns would thus have been debarred from enjoyment of these works.

Bernard has developed a clever compromise of various decorating techniques. In his "Tristan" sets, for example, the stage is hung with black curtains and the scenes are suggested by flats and built-up pieces. We are reminded of the sketchy but suggestive scenic convention popularized by Ballet for his *Chauve-Souris* productions. But while he works along these lines, Bernard uses a much heavier idiom—which, considering his subjects, is necessary.

## Thorndike Matinees and Plans

Sybil Thorndike's production of "The Scandal", by H. Bataille, looks like proving a winner. Miss Thorndike has a part that gives her a chance for her brilliantly executed effects, and Leslie Faber, by the certainty of his touch and the way he rises to the big situations of the piece, has surprised many who knew what a fine actor he is. Faber is surpassing himself—which takes some doing.

In addition to giving afternoon performances of "The Cenci", by Shelley, Miss Thorndike tells me she is just going to put "The Medea" into rehearsal, also for a series of special matinees.

I am not surprised to learn that she is finding herself more and more attracted by modern Russian plays. She may well achieve one of her greatest successes in this genre, which will give full play to her personality. At present she has several Russian plays under consideration, including a strong work of Andreev. Dr. Baruch's "Judith" is another work which this enterprising management hopes to present before long.

## From Priest to Lama

Fisher White sails for America in a few weeks to take up the part of the Lama in

James Bernard Fagan's play, "The Wheel", in which Elsie Ferguson will star. He has just concluded a London run and provincial tour in the part of the priest in "The Rabbi and the Priest". I imagine that his interpretation of the old Lama, the spiritual force of the play, will prove a new and impressive rendering of the part.

The American playgoers' gain will be the English actors' loss, for, it will be remembered, Fisher White has for two years been chairman of the Actors' Association.

## Edith Evans' Triumph

The production of "I Serve", by Roland Pertwee, under Herbert Jay's management at the Kingsway Theater, has justified the prognostications of the critics that in Edith Evans the English stage possesses a great exponent and one who is destined to carry on the best tradition of her art. This young actress adds to a fine physique and a sensitive temperament a very high degree of intelligence. The critics who have watched her development thru a succession of character parts and in several special performances (Phoenix, Stage Society, etc.) are now vying with one another in praising her portrayal of the unmarried parlor-maid mother. One of our most drastic critics places her with Bernhardt and Duse. For myself, I am wait-

## The Cabaret Girl

The Winter Garden management (Grossmith and Malone) appear to have found a winner in the "Cabaret Girl", which, after several delays, went up on September 19. This success was due in no small measure to Jerome Kern's melodies, for George Grossmith's and P. G. Wodehouse's book is not strikingly original, to say the least of it, tho that is seldom a bar to the patrons of musical comedy.

Grossmith plays his accustomed best with his usual zest. (Why will not an English Strauss and an English von Hofmaunstal collaborate to produce a part as good for Grossmith as that of Baron Ox, of Larkeye, in "The Rose Cavalier"?)

## A Musical Heir

Adrian Beecham, the 17-year-old composer of the opera, "The Merchant of Venice", which is now being tried out in the provinces prior to a London production, is the son of that fine conductor and opera impresario, Sir Thomas Beecham. Altho but a boy Adrian Beecham has already composed three Shakespeare operas, "As You Like It" and "Twelfth Night" having also been set by him.

The production of this work, which was well received, was in the hands of that veteran Shakespearean actor-manager, Sir Frank Benson. The form of the opera tends to the lighter and Italianesque rather than the dorchomponent style.

## A Great Baritone

Sir Charles Santley died September 22 at the age of 88. From his first appearance in 1857

artists who have been "carrying on" since Norman Macdermott's season ended. Macdermott resumes the management of the theater in the near future.

A new play by E. V. Lucas is announced to appear shortly, and I hear that Edward Knoblock is preparing a piece for the one and only Delysia, who will be welcomed back by her thousands of admirers.

## Changes

"Quarantine", with Edna Best, is to go on a short tour.

"The Green Cord" having ended its run at the Royalty, Herbert Jay is putting on H. F. Maltby's "Mr. Budd of Kennington, S. E."

Louis N. Parker's new play, "Mr. Garrick", a costume play, which includes in the character list the great men of the Dr. Johnson period, was to be seen at the Court September 29. A powerful cast has been secured and Gerald Lawrence is responsible for the production.

Robert Courtneidge is touring, prior to town production, a new comedy by Noel Coward, entitled "The Young Idea", with a forepiece, "Wild Oats", by the same author.

October 4 was to see the first London performance of "A Fallen Star", Arthur Shirley and Albert Chevalier have written the piece, which contains a virtuosic part (or rather parts) for the latter favorite.

M. D. Waxman is said to have a strong play of London life for production in the near future.

## The Phoenix Rises

It is surprising that London managers have not taken to heart the lesson of the excellence and popularity of Old English comedy which the Phoenix Society has proved beyond all doubt. The splendid performances which this society has given during recent years have justly earned a large following.

This season's program, just announced, contains Marlowe's "Jew of Malta", Jenson's "The Alchemist", Ford's "Tis Pity She's a Whore" and Fletcher's "Faithful Shepherdess".

## LITTLE THEATERS

(Continued from page 39)

rather out-of-the-way playhouse on generous terms owing to the faith of a patron of the Arts—a faith which seems to have survived innumerable disillusion—and we started out, luckily, with a failure. A very colorful, creditable, artistic performance of a quite charming, but not very human play, "The Bonds of Interest". It ran—from necessity—three weeks and steadily lost money . . . the money we did not have. But there is nothing so helpful to the beginnings of an art theater as a failure, nothing so difficult to withstand as a success.

"The failure of our first play tested the faith of everyone implicated; and did not find it wanting. With undiminished enthusiasm we put on our second play. We put it on in the face of the disapproval, almost the ridicule, of the wisecracks, for it was a genre tragedy, and we had already reached the last of May—the season of bedroom farce and musical comedy. The surprising success of "John Ferguson" is well known. It was more than a surprise to us, it was the convulsing miracle. It showed us that our faith was justified, our faith in the existence of an audience eager for the kind of fare we wanted to offer. But let me say here that success in the terms of the Theater Guild did not mean success in the terms of the commercial theater, and it does not now. It is easy to forget that there are grades in success; that a successful year for a writer of text books does not mean a successful year for Robert W. Chambers. But "John Ferguson" ran all summer and accumulated enough money for us to start the next season.

"To start only, not to run thru the season. Only two failures would suffice to wipe out the little capital we had accumulated. They did. The two failures were Mascheid's "The Faithful" and "The Rise of Silas Lapham". They left us dangerously ill, financially speaking. "The Power of Darkness" sustained us thru the crisis; "Jane Clegg" pulled us thru—another success, but again in terms of an art and not a commercial theater. This play and the steady growth of our public enabled us to open our third season—a season which was to hold three successes, "Heartbreak House", "Mr. Pim Passes By" and "Lilium". They had secured for us a solidity not only of capital but of position in the eyes of the theatrical and theater-going world."

## ELMER JOHNSON AILING

Chicago, Oct. 6.—The Billboard is informed that Elmer Johnson, formerly with the "Seven Tumbling Snaps", was recently sent to the Psychopathic Hospital, and from there to the Dunning Asylum as incurable. Friends wishing to keep in touch with his condition may address Eddie Cavanagh, of the Waterson, Berlioz & Snyder Music Company, 81 West Randolph street, this city.

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## BEN MEROFF AND LLOYD IBACH'S ENTERTAINERS



This organization is the last word in syncopation, plays wicked, teasing music, and is making a big hit in Keith vaudeville. Held over six weeks at the Maryland, Baltimore, two weeks at the Temple, Detroit, and booked solid until March, 1923. The personnel, reading left to right: Allan Quirk, saxophone virtuoso; Olio Ruloff, drummer; Charles Keller, violinist; Ben Meroff, cello and dancer; Eddie Heffner, pianist, and Lloyd Ibach, banjo. Perry Akeu, saxophone, a new member of the organization, does not appear in the picture.

ing to see this actress in a broad heroic part, in which I prophesy her future lies, and in which moreover she will make a great contribution to the histrionic art of this country.

This is, indeed, a personal triumph of the most real sort. For Pertwee's play owes its success almost entirely to the Kate Harding of Miss Evans—a very long part. The leading lady has contrived to weld together into a true-seeming whole the indifferently observed and often contradictory elements of the play. Sam Livesey, as the gas-fitter lover, also helps to make assurance of uncertainty. Indeed, Pertwee is to be congratulated more upon his interpreter than upon his work. If the play succeeds it will be by their—and, especially, Miss Evans'—triumph, rather than the author-producer's.

## Theaters and Dogs

It will be interesting to see if a performance which has been acclaimed as has "I Serve" will be able to turn the tide of ill-luck which has latterly been the lot of this charming theater. The old saying, "If you give a dog a bad name you may as well hang him," seems to be relevant to playhouses. At least two London theaters suffer an untoward fate which apparently is independent altogether of the wares they offer or the methods of advertisement adopted.

This cannot be a matter of geography, for Londoners can find their way in thousands to the wilds of Hammer-mith and the Lyric Theater, or the dingy Euston Road, where Nigel Playfair has transformed the old Euston Theater of Varieties into the Regent Theater, a beautifully-appointed and decorated modern playhouse.

No, it cannot be the show, nor the publicity, nor the geography. What then can it be that keeps these "bad name" theaters attended only moderately, while others with inferior goods are playing to capacity business?

he steadily built up a great reputation by his fine voice and interpretative gifts.

In '64 he sang Valentine in the first London production of "Faust". Gounod having specially written the "Even Bravest Heart" number for him. Altho he retired some years ago he retained many personal connections with the art he loved, and during the war he sang for various funds.

A personal friend of many of the big men of Victorian England, including Dickens, Sullivan and Irving, a wealth of stories illustrate his quick wit. His criticism of Irving was recognized by the actor, and it is related that once when the singer had "gone round" after a show Stanley remarked that he liked Irving's wig. "I'm glad there's something you liked," was Sir Henry's canonic comment.

## A New Actor-Manager

Godfrey Tearle is to go into London management at the Apollo in February next, and if all goes well he will open with "Antony and Cleopatra". This extremely popular and able actor is meantime to try out a few plays in the provinces.

A good deal of speculation is rife as to who will play opposite to Tearle. I have heard the names of Mrs. Pat Campbell and Miss Edith Evans associated with his, but no definite announcement is yet to hand. Certainly he will require a partner who can act.

## A New Drinkwater Play

John Drinkwater is busy with a new play on Robert E. Lee, a companion to his Lincoln piece. Drinkwater is extremely interested in the development of American democracy, and it is not surprising to those who know him that he is returning to this subject matter. Meanwhile rehearsals of his revised "Mary Stuart" go forward at the Everyman Theater, Hampstead. It should be remarked that his play is under the management of the group of



**"THAT THE PROFESSION MAY KNOW"**  
**OPEN LETTERS**  
**"FOR OFF-TIMES VIEWS ARE LIVEST NEWS"**

Grafton, W. Va., Oct. 2, 1922.  
 Editor The Billboard—The LaSalle Musical Comedy Company playing Wilmington, N. C., employed two chorus girls, May Meuth, of Chicago, and Margaret Gebhart, of Louisville. The show moved from Wilmington, N. C., to Lebanon, Pa., and the manager paid the girls Saturday evening. On Sunday morning the two girls left for parts unknown, leaving a little tab. very much crippled. Fortunately, however, their places are filled much to satisfaction to all old members of the company. Folks like these make a holdback almost necessary. We also wired a musical team giving the name of Charlie and Dot Wagner, stranded in Cattlettsburg, Ky., \$50. They acknowledged receipt of same and telegraphed that they would join us in a day or so. That was two weeks ago. We never heard from them since. These are some of the things that tabloid managers have to contend with.  
 (Signed) LaSALLE MUSICAL COMEDY CO.  
 By Jack Bast, Mgr.

Chicago, Ill., Oct. 3, 1922.  
 Editor The Billboard—The following is submitted with a view of your organizing every unit of the amusement field without delay in a smashing campaign against the insidious menace of grafting politicians who have a strangle hold, in the larger cities at least, on the life blood of the entire industry—to wit—the tickets.

Your attention is called to a recent article in The Chicago Tribune, entitled "Frigid Deal for Fans in World Series", also to the fact that several of the most notorious politicians in Chicago have announced their entrance into the theatrical ticket "business".

A well organized campaign throned the country, the object of which is to stir up public indignation, had better be started or the entire business, including every branch, will soon be under the complete domination of that type of politician whose motto is "My own pocket all the time." This campaign will need the co-operation of every worth-while publication in the country, and, as every real publication serves the interest of classes among whom is a large percentage of theater patrons, their co-operation may be consistently solicited on the ground that every dollar paid for amusement tickets over and above the box-office price is a personal contribution to the bankroll of profiteers.

This is serious and I hope it will receive the utmost carefully planned publicity. Those engaged in the amusement business, while equally guilty, in a large measure, have still an opportunity to avoid drastic public retaliation. If the industry doesn't take care of the public interest depending upon it the public will do so itself in a most drastic manner.  
 (Signed) CHARLES CARROLL.

Cincinnati, O., Oct. 5, 1922.  
 Editor The Billboard—An editorial in The Cincinnati Times-Star of recent date prompts me to write this letter. I admire the stand Mr. Albee has taken as regards the jokes which cast reflection on Hollywood and its people. Yes, no doubt Mr. Albee feels a kindred feeling towards the movie world, and he is not alone. Mr. Albee represents the best class vaudeville we have and his aim is to keep his acts and performances in that class, and also in no way is he trying to shield the wrongdoers of Hollywood. Any broad-minded, well-meaning person will only see him in that light.

Don't we, in looking across the front page of our daily paper, read of the crimes committed by people of all classes, and don't some of the serious offenses of this very present day come from people in the high walks of life? Hollywood is no exception. It has its black sheep as well as the rest of the world. If we were to publish the secret wrongdoings of those of our own city, as well as others, Hollywood would have nothing on us and might lose in the tryout. Actors' lives are full of impulses as well as their daily work. "Impulse" is the secret success of their art, but perhaps their home life and private life are just as quiet and free from impulse as some of our private citizens. Mr. Albee knows the lives of the actors and actresses as many have come from the stage. Why should Hollywood have to suffer at every vaudeville performance for what a few have done? The public should judge the movie actor. The public should be the censor, and I think if you will investigate, Mr. Editor, you'll find that the most severe censor the movie world has is the public patron of the theater. Arbuckle's case has shown us that quite recently. Will S. Hays, I think, is going to be the man behind the gun, and when he has accomplished what he has undertaken we don't need to be afraid of Hollywood.

I admire the stand Mr. Albee has taken; not in defense of Hollywood and the movie peo-

ple, but in justice to them, also his performances. Hollywood is before the public night and day, and critics make their living either making them or breaking them. One will say, "he's good", while another will say, "he's not good", so the same with the moral side of Hollywood. Some will think good and some bad. Every day somebody tries to stir up an oral crusade by working on Hollywood and the movies. Social morality is life's missionary work with the heathen. While we are sending people to convert the heathen, keep enough workers at home that we may convert those of us that are in need. So, Mr. Albee, a good, big bouquet should go to you in my estimation, and perhaps from many others who have read the article.

I know many of the stars of the movie world and many of the supporting actors and actresses, and when I shuffle them up as a class, morally, they get an even deal with many I know in private life.

The same judgment Mr. Albee has used in selecting his acts shows him to be able to judge Hollywood and its people. This so-called veil that the article mentions Mr. Albee is using to shield the movie actors is only a stand for justice instead. How many acts of wrongdoing are committed every day in our home town, but money is the veil in some cases, social influence in others and some are never known.

Hollywood and its actors, their lives and morals compared with those of people in private life the world over is like the story of the little boy who went home and told his mother that Willie had a bad father. He

found a pair of dice in his trouser pockets and he said: "My papa doesn't carry them, does he, mamma?" She said: "Son, the only difference in Willie's papa and yours is that Willie's papa forgot to hide his dice."

Mr. Albee's stand in regard to performers and the prohibition question is to keep his acts wholesome and clean and bring out artistic vaudeville; in other words, get the best there is going. We will always have followers of King Solomon and we will always have followers of King Herod, Mary Magdalene, as long as this old world stands, and we'll have moralists and reformers, and still we'll have all kinds of people, the good and the wrongdoers. Also to please the public we have to have various kinds of amusements. Some like movies, some like vaudeville, some musical shows, and some insist on burlesque. We did think the curtain had rung down on burlesque, but they are still showing to good houses. Some of our best talent has been in burlesque, and what we want is clean burlesque as well as clean movies. But to please the show-going public, we cannot tell each and everyone what kind of a show he must go to see. It can't be done. We all ask for better pictures and to get them it's up to the show-going public to demand them by refusing to attend anything else, and the exhibitor will soon see what his patrons insist upon, and if he is a real showman, he'll give it to them. A real showman knows his patrons and gives them what they want. Then we'll need no reformers in Hollywood and no censors.

I am afraid The Times-Star editor has taken Mr. Albee wrong. There is no class of people who understand one another better than those of the theatrical world, and are more ready to defend one another and their better interest, regardless of whether its legitimate or otherwise, and that is the way we must take Mr. Albee. Here's to you, Mr. Albee—many cheers.

(Signed) MRS. L. F. LESLIE.  
 (Formerly Earle Le Mourie.)

**AS IN A LOOKING GLASS**  
**Sidelights, Reflections, Impressions and Reminiscences**  
**From Here, There and Everywhere**  
 By SYDNEY WIRE

Wagner, in German, with such renowned librettos as "Lohengrin", "The Flying Dutchman", "Der Ring De Nibelungen", etc., will attract lovers of grand opera to the Manhattan Opera House for sixteen performances, commencing February 12. Herr George Hartmann, of Das Deutsche Opera Hans, Berlin, will direct in person. This series of operatic classics, with subscriptions at \$1 to \$5, is sure to attract large audiences to the W. 34th street house and it is almost sure to result in a succession of "sell outs" as long as the show is in New York.

Once upon a time there dwelt a showman. He was a believer in fair play and a square deal. He wanted to give the public clean shows and rides. Concessions were not considered at all. When he rented space to privileges he saw to it that they were not going to disgrace his show. Now and again some crafty cheater would put something over. This showman began to lose faith in concessions, even of the so-called legitimate type. He was against them. It became an obsession. He contended that a real showman should be able to offer attractions strong enough to make concessions unnecessary. He tried it and stuck to his resolution. He worked along various lines and always without concessions, excepting refreshments. Adverse conditions, high railroad rates, scarcity of suitable shows and local grafters finally forced him to give up. He is still young, active and energetic. Some say that he will come back. He alone can answer. Herbert A. Klue, speak.

Bonquets have been showered profusely on J. Francis Murphy. I know of no more deserving target. J. F. Murphy believes in clean amusements. It is all he knows. He started in the business with a photo studio and then went into the iridescent glass business. Then to showman, with nothing but clean shows on his list. Murphy's Busy City, Murphy's Illusions, Murphy's Animal Show, etc. All clean, worth-while amusements, and that is all you will ever find around the J. F. Murphy Shows.

Peggy, who writes a live woman's department for The New York American, is back from France. At Deanville Peggy met Irene Bordoni. It was a brief conversation, but it included the startling information that Miss Bordoni purchases all of her gowns in the United States. Irene also put in a boost for a certain superfluous hair eradicator which she maintains is the best in the world. This same hair vanisher advertises largely in The New York American. One good turn deserves another.

Peggy likes the boulevard cafes and restaurants with their dining tables right on the

sidewalk, where, partly screened from the passing throng by artistically placed evergreens, one may enjoy an appetizing table d'hote or "dn jour", and, in the meanwhile, converse and observe. Peggy speaks of the advantage of these sidewalk cafes to the little Parisienne midnette or shop girl, who, says Peggy, "can order her saudwich and vin blanc and watch the world go by."

Mighty few shop girls will one find at the sidewalk cafes of central Paris, and those outdoor eating places whose bills of fare are within reach of the working girls' pocket are usually up some back street or isolated alley, where there are more bad smells than gay crowds.

Louise Beaton (Mrs. Al. H. Woods) also is recently back from a wide awing over the European continent. She tells of the strong hold that the long skirt has secured in the fashion centers of Europe, and says that it is solidly and firmly entrenched in Paris, London, Berlin, Brussels, Vienna and Ostende.

The Inter-State Fair at Chattanooga, Tenn., which opened September 30, is under the management of Jos. R. Curtis, a former well-known newspaper man, who has worked wonders since he assumed the management some few seasons ago. Joe is a worker and a go-getter, and he seems to awaken every morning with a fresh stock of ideas. Moreover, he is affability itself, and all who meet him like him. There are never any strong joints or crooked concessions on Jos. R. Curtis' midway, and to try to find any immodest show would be like looking for the proverbial "needle in a haystack".

There are lots of friends in summer. When the flowers are in bloom, But when autumn chills their blossoms, They part with their perfume. Along the broad highways of life, Real friends are far but few, So when you meet a friend who is a friend, Stick to him who sticks to you.

It is about twenty-two years ago that I first heard this doggerel, but indeed worthy rhyme. It was used in a bit with Peter S. Clark's "Runaway Girls", then featuring the burlesque called "The Sultan's Dilemma", with Joe Howard, Abe Reynolds, Frank Damsel, Clare Berg and Ida Emerson. It has often come back to my memory and, as the years roll on, the better am I able to grasp its true significance.

It was with the late Col. Francis Ferari that I attended the show as a guest of Peter S. Clark. In the party were Harry Hardy, Bob Fitzsimmons, A. Arthur Callie, of Detroit,

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and Sam Dessaner, then ahead of Jack Singer's "Behman Show". Everyone of these men—all prominent in amusements—have passed to the other shore. Life is indeed a mystery and death a great adventure.  
 Have you looked thru the Letter List?

## MUSICAL MUSINGS

By the MUSE  
(Communications to Cincinnati Office)

Anstin Ensh, drummer, informs that he is continuing merrily thru West Texas with the Five Soul Killers.

Emery Howard, pianist, is reported to be making a great reputation with Hartigan Bros.' Famous Orchestra in the East. Charles Johnson, of Pittsburgh, Pa., is pig skin fiddler of the combination.

A half dozen ex-troupers are said to be in the lineup of H. L. Booth's Band, of Maquoketa, Ia., reported as one of the best bands in the northeastern section of that State. Carl Bergman is trombone soloist.

The personnel of the Plaza Theater Orchestra, Northampton, Mass., is Bill Bernache, violin; Mike Wade, trumpet, drums and xylophone; Hank Patrell, clarinet and saxophone; Milt Wickes, bass, and Babe Weuton, piano.

John Phillip Sousa, March King and famous band leader, began his study of music at the age of eight years, under John Esputa in Washington, D. C., more than a half century ago. His first year of training was along vocal lines.

Mendelson's Concert Band, which recently concluded a successful summer season at City Park, New Orleans, is making a two-week tour of Louisiana. The band will return to the Crescent City for a series of winter concerts.

E. M. Christian, who played first chair trombone with the Al G. Barnes Circus Band this season for thirty weeks, left the organization after its engagement in New Orleans to play in the orchestra of a vaudeville theater there for the winter.

Al Sweet and His Singing Band made a decided hit at the Kansas Free Fair, held recently in Topeka, with their instrumental and vocal renditions and especially the song, "Show Me the Way Back to Kansas", which Mr. Sweet wrote and dedicated to the event.

The Abilene Boys' Band, led by H. J. Royer, won the \$200, first prize, in the band contest at the Kansas Free Fair. Other winners were the Emporia Boys' Band, O. G. Rudom, leader; Eldorado Boys' Band and the Herington Boys' Band.

The Laurium (Mich.) Novelty Orchestra has Costanzo Rolando as saxophonist; Tony Rolando, leader, violin and clarinet; Virginia Rolando, piano and banjo-mandolin; John Horley, drums and violin; James Contratto, piano-accordion, and Ben Masnado, banjo. Robert Murphy is manager.

Hamilton L. Tallman, former manager and director of the Tallman Orchestra, of Ogdensburg, N. Y., has reorganized under the name of the Laurebian Orchestra. His new lineup, it is said, includes some of the best musicians in Northern New York.

Drex Scott's Famous Players are said to be purveying a uifty brand of symphonized syncopation at South Main Gardens, Akron, O. Drex is banjoist of the combination, Glenn Thayer plays violin, John Debeler piano, Carl Dennis drums, Cliff Smith saxophone and clarinet, Fred Rich trombone and "Bluk" Fisher trumpet.

Before leaving Toronto, Can., recently for a six weeks' tour of large cities in this country, the 110th Irish Regiment Band, directed by J. A. Wiggins, was presented with a gorgeous banner, done in green, with gold trimmings, by the city of Toronto. The banner, proclaiming Toronto as the band's home, will be displayed on the platform at each concert of the organization.

When playing at Memphis, Mo., recently, members of the Christy Bros.' Show band visited the grave of Charles Tinney. They were accompanied by a brother of the late handmaster and several of his friends. Appropriate music was rendered and a beautiful floral offering was placed upon the grave of one who had been a good hand director and a regular fellow.

Eddie Eikins' string and brass orchestra recently made its vaudeville debut to great success at Poll's Capitol Theater, Hartford, Conn. Mr. Eikins is violin leader; Thomas Swift, piano; W. E. Post, bass and tuba; Geo. Ciszler, trombone; Joe Colling, trumpet; Geo. Marsch, drums; L. D. McMurray, Chas. Stickfodeu, Geo. Vaughan, saxophones; Matt Geagan, banjo. The boys appear in evening dress and mount their offering with special silk drapes and colorful electrical effects.

O. A. Peterson admits that the jump told of in these columns a couple of weeks ago about a

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trouper going from Chester, Pa., to Keokuk, Ia., was "some leap", but that he went it one better in 1898 when he left the Harvey Stock Company in Calumet, Mich., and went to El Paso, Tex., to join "Doc" Racker. "And I paid my own fare," states Mr. Peterson. Speaking of records here's another one by Mr. Peterson: "In my trouping career I have been with 60 different shows." Claimants of better records in this line remain to be heard from.

The roster of the band directed by Chas. E. Jameson on C. A. Wortham's World's Greatest Shows is: Cornets, Libardo Asco, Carroll Johns, Alex. McRae, Burt Dato and Ralph Kelly; clarinets, Tom Adams, Winifred Simpson, Arthur Douth, Clifford Hoskinson, Wm. Lee and Henry Johns; basses, J. H. Sullivan, Ed Bays and T. Obivoros; altos, Juan Martinez and John Wagner; baritones, Robert Parritt and George Gardner; trombones, Oscar Genery, J. C. Campbell, Jack Slick and Chas. Berriner; drums, Frank Young, Paul Garza and Bernace Malley. Miss Marie Gularino is the singer with the band.

The band and orchestra this season on Nell O'Brien's Minstrels is directed by Eddie Cuperio, who was musical director on the original Honeyboy Evans Minstrel for four years and served a similar capacity with Lew Dockstader's Minstrels for twelve years. During the past seven years Mr. Cuperio has held the position of municipal band director of the leading concert band in Baltimore, Md., where he also supervised the music for a string of theaters. The boys on the O'Brien show hail him as a musician of rare ability and a jolly, good fellow. The band is making a decided hit on the street in every town visited. Charles Mynar, melophone soloist, is a feature of the daily parade, and Mike McFee is contributing six baritone solos a week. After the noon-day concert in Keokuk, Ia., a few days ago, a dusky admirer of the band exclaimed: "Sweet muma, but don't dem boys spread dere stuff? De ban' what beats 'em ain't ueber blu-ber."

The orchestra personnel is: Walter Sereu and Fred Hans, first violins; Dave Wollison, second violin; Jack Fogg, viola; Charles Weed, cello; Arthur Vincent, clarinet; Leon Aubrey, flute; George Harrison, horn; Charles Mynar, horn; Harold Norris, first trumpet; F. Foote, second trumpet; Mike McFee, trombone, and C. Craven, drums. The band lines up with Arthur Vincent on clarinet; Charles Weed, Eb clarinet; Harold Norris, solo cornet; Fren Haus, assistant solo cornet; Forrest Foote, first cornet; Jack Fogg, horn; George Harrison, horn; Charles Mynar, melophone; Dave Wollison, first trombone; James White, second trombone; Leroy Francis, third trombone; Shorty McNeese, Eb bass; Tommy Wiggins, BBB bass; "Cracker" Quinn, snare drum; Fred Miller, bells and drum; George Craven, bass drum; Mike McFee, baritone.

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# AUSTRALIA

By MARTIN C. BRENNAN,  
114 Castlereagh Street, Sydney.

Sydney, Aug. 16.—No new shows are recorded here, those running including "The Bat", "The White-Headed Boy", "A Night Out" and "The Peep Show", all Williamson-Tait productions, and the Fuller "stock" organization at Newtown, producing weekly changes of drama.

Melbourne is at last week with the addition of "A Naughty Princess", which is meeting with a fair amount of favor. Gilbert & Sullivan opera is being interpreted by the Williamson Company in Adelaide. Later on it is intended that this combination tour the East.

A meeting of the Actors' Federation of Australasia was held in the rooms here last Sunday evening, a large number of members putting in an appearance. The discussion centered on new award rates. A resolution was passed declaring the proposed award to be unsatisfactory and instructing the office-bearers of the federation to proceed with the claims of the organization, which are for a general increase in the salaries of both artists and supernumeraries.

An Authors and Playwrights' Society has recently been formed in Melbourne on the lines of the British Society of Authors. Such an organization should accomplish much in this country.

Some theaters still play to capacity, as witness the case of John Farrell, manager of the "Maid of the Mountains" Company in New Zealand, who was fined £10 and costs for overcrowding his show at Palmerston North. It was the offender's first transgression during a period of twenty-odd years.

Klmo and Klifton, comedy acrobats, have joined forces again after being out of the business for some three years. Their act is proving most successful at the Tivoli.

Les Levant, Australian magician, is preparing a big show for a tour.

The New Gaiety, Melbourne, which is really the old Gaiety in a new suit, opened its doors recently, with drama as the bill of fare.

Preparations are now being made for the presentation of "Calvo", with Oscar Asche starring. The opening will take place in Sydney next month.

The box plan for the Melba concert in aid of the Kiteheener Memorial Hospital Appeal was opened in Geelong (Vic.) last week, the prices of tickets being £100, £50 and £25, respectively. The sum of £4,645 was raised during the day.

In Melbourne last Saturday morning over 1,000 Boy Scouts assembled at the Tivoli Theater, Melbourne, to see and hear Wee George Wood in his scout sketch. Wood is a member of one of the English regiments. The enthusiasm of the audience is said to have been greater than anything ever experienced in the memory of the oldest inhabitant.

Walter George's Sunshine Players are finishing a long run over the Fuller Circuit, although it is just possible they may go around it again. The combination is very weak, and has about outlived its welcome.

Harry G. Musgrove is now firmly established in Sydney and Melbourne, both cities now getting high-class vaudeville, which is greatly appreciated in both centers.

Colleano's Australian Circus had quite a successful tour thru the country towns of Queensland and finished up their season in the Northern Capital for Carnival Week.

Gordon Maiden, who was in America two years ago, is now ahead of Lloyd's Circus, touring N. S. W.

Circuses around the backblocks include Soles Bros., Eronis and Baileys—all doing fairly good. The warm weather will be here in a fortnight's time, which is the harvest for tent shows.

No less than three of Dame Nellie Melba's "discoveries" are having farewell concerts within the next few weeks. They are en route to England, to pursue their studies.

Harry Salmon, who was in the States several years ago, with Ida Chester, is running his own little company in the wilds of Queensland, playing many places that only see a show once in two or three years. He says he is getting on well, all things considered.

The Duncan McDougall Stock Players will go out on tour next week. McDougall was, at one time, manager of the Barn Theater, New York. He is an idealist in the matter of dramatic presentation and hopes one of these days to have a repertory theater of his own.

Mount Morgan, several hundred miles from Sydney, has recently framed a by-law prohibiting the display of any billposting matter relating to a theatrical show. Whether the objection is raised for the sake of preserving the appearance of the town or for puritanical reasons, is not explained. Old-time showmen, who have played that place for years, are up in arms against the authorities.

The following acts are on the Tivoli bill this week: Sparkling Mozellia, The Gilberts, Fin and Eddis de Tisme, Ed E. Ford, Lune and Shaw, Lee White and Clay Smith, Fred Bluett and Klmo and Klifton. Lee White and her

partner will leave for Melbourne at the end of the week.

Fuller's opened a new class of show at their city theater last Saturday, and it introduced several new English people. Putting musical revue into a recognized vaudeville house, for the whole of the show, proved too big a proposition, and the company will finish its season at the end of the week, but will go to Newcastle, where the offering will be cut in half, and do an hour's show.

Althouse and Middicton, the American baritone and tenor, respectively, made their Australian debut at the Town Hall last night, and were an artistic success. The box-office also told a very fine story, so it looks as if the duo will clean up in this country.

Against this success I regret to chronicle the financial failure of Guy Maler and Lee Patterson, the American playbys. As musicians their work was of a wonderful description, but this class of entertainers was something new to Australians, with the result that the support accorded was insufficient to warrant the financiers losing any more money by continuing the tour. Frederic Shipman made the Americans an offer, and it was accepted. They will leave for America tomorrow, playing a couple of concerts at Honolulu en route.

The Princess Theater, Melbourne, now in the hands of the renovators, will open in November with the first of the Hugh J. Ward productions.

Ada Reeve has played close to 150 consecutive performances of "Spangles" in Melbourne. This remarkable success has exceeded everybody's most sanguine expectations.

Amy Rochelle, the young Australian revue star, who is proving a big drawcard at the Tivoli, Brisbane, has been held over for another week, with a return season in perspective. Miss Rochelle may go to America early next year, although there is plenty of work for her here.

Daisy Jerome is billed for a season in Brisbane. She proved a big box-office attraction for the Fullers during her Sydney season, although her artistry is a thing of the past.

Fred Bluett, the well-known comedian, who has been before the Australian public for 23 consecutive years, will be Dame in this year's Williamson pantomime in Sydney.

Ten members of the Sixtine Choir are working the better class picture houses, where they are proving a big drawcard, but their work is above the heads of most of the suburban and country audiences.

Captain Adama called in to get his copies of The Billboard last week. Others may talk of the figures they put up, but the act of Odiva's Seals has caught more money in this country than any other touring organization. The Cap. has just arranged for a very extended tour of Australasia.

Roy Nelson, a son of Leonard Nelson, the Australian light comedian, is following in his father's footsteps, and is showing with his own company around Brisbane.

The Aerial Deisos are included among those who are going to America by next Wednesday's boat.

George Carney, the English comedian, injured one of his legs while doing "The Mess Orderly" in Brisbane one night last week. Apart from a limp, he is okeh again, and will leave on his return for England next week.

"Over the Hill" is still one of the biggest successes in Australia, and has yet to have its Sydney premiere.

Smoking is now allowed in picture theaters in the St. Kilda district, and it is improving business all around.

The Boomerang Theater, Coogee, was again robbed last week—this being the third time in five months. The present depredation saw the thieves getting very little for their trouble.

Frank Edward Hall was found not guilty on a charge of pretending to John Aloysius Hickie that he had paid £3,000 to J. S. McCullagh for a lease of the Apollo Theater, Pitt street, and thus got a check from Hickie for £350. Altho Hall was acquitted the foreman of the jury wanted to know what became of the money—and so do all the film people here, who would like to be wise to how and where it went.

Some of the better class picture theaters in the country are out to get good people for the coming summer season. The stands are mostly one-nighters, with a week in to be had here and there. Some of the offers recently made by two big showmen are as good as the best ever made by any other managers.

Rex Burnett, who has been prominent in the picture here, leaves for San Francisco tomorrow by the "Ventura". He will have a lengthy holiday in Los Angeles.

No less than three of the bigger film exchanges will hold a conference this month. Delegates from the various States are already in town.

Films are now being introduced into the greater public schools and before commercial men and ladies' leagues. The better class of story or subject only is presented, the idea being to get certain sections of the community interested in the movies, when they may become regular patrons of the more prominent theaters. Up to now the scheme has met with great success. "The Old Curiosity Shop", an English film, was screened at the Girls' High School last Saturday evening and met with most cordial appreciation.

Vaughan Marshall, the Melbourne picture manager, returned from America last week. He speaks highly of the treatment accorded him in the States.

Companies have been formed for a big theater in each of the suburbs of Bondi and Clovelly (seaside resorts). The buildings will be on most approved plans.

Nellie Stewart, comic opera star of 20 years ago, has been induced to appear in the prolog of "Over the Hill", when the Fox masterpiece receives its Sydney premiere.

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# MINSTRELSY

(Communications to our Cincinnati Office.)

How would you like to see Dan Quinlan in the middle once more?

Silly New York still talks of minstrelsy as dead and past—when it happens to talk of it at all.

There will be six—and perhaps ten or even twelve—minstrel companies on the chautauquas next season.

A song, entitled "Dapper Dan", is enjoying tremendous vogue in England just at this time. No, it does not refer to or deal with Dan Quinlan, altho our Dan is still right dapper, all right.

The season in Tulsa, Ok., opened September 30 with a bang with Hoekwald's Georgia Minstrels, which played to \$1,604 gross. "Arthur deserves credit for the very pleasing entertaining group that he has banded together, and should enjoy a wonderful season," writes Manager J. F. Prothero, of Convention Hall.

Jack "Smoke" Gray, "end" with Neil O'Brien's Minstrels, is receiving the hearty congratulations of his friends upon his marriage in Peoria, Ill., September 25, to Alma Arliss, of the vaudeville team of Bell and Arliss. Lillian Bell and Alma Arliss, tho it was rather unusual for women to appear with a large minstrel company, proved a real novelty last season with the O'Brien show. Mrs. Gray will join her partner and continue their vaudeville route.

The costuming of the J. A. Coburn Minstrels is said to be quite a relief from the variegated costumes presented by some organizations. Critics say that the after part of J. A. Coburn's Minstrels is richly costumed in Arabian. Those in the circle wear bird-egg blue Tuxedos with pink waistcoats, the "ends" in orange and black satin evening dress suits, the interlocutor in white satin and the orchestra in elaborately trimmed military uniforms all make a pretty ensemble.

Forty years spent in the glare of the footlights. That is the record of Arthur Deming, one of the last of the veterans of minstrelsy. Altho time has whitened his hair and wrinkled his face since he began to gambol the boards, they say his legs remain nimble and his voice retains its pleasing tone. During his forty years on the stage, Deming has toured with all the big ones, Hi Henry, Vreeland, Honey Boy Evans, Guy Bros., Gus Hill, Lew Dockstader and others equally well known. This season he is with John W. Vogel, and renewed a contract after a lapse of twenty-one years. Deming is 55 years of age, and delights in comparing the present mode of living, as regards road shows, with that of twenty years ago, when the boys caught the train for the next stand after waiting on cold station platforms and riding in freezing busses.

The Al G. Field Minstrels are certainly adding to the enviable reputation they have previously made in the South, judging from the flow of laudatory reports reaching this department. Joseph Leslie, of The Virginian-Pilot and The Norfolk Landmark, Norfolk, Va., says of the present Field production:

"This aggregation is in splendid trim this year—the outfitting is of the usual high order of the Al G. Field production, and of which the eminent minstrel himself might well be proud. A brief tribute to his memory, evidence that his company has not lost the spirit of this pioneer, is not the least of the attractions of the show this year. It is useless to go down the line and mention, name by name, the excellent performers. Suffice it to say that the production this year is up to the mark—is filled with specialties which vary the routine of the program and round it out into one that could not easily be improved upon."

Hempstead Bentley, formerly with the Al G. Field Minstrels, sang from The Record's radio station, Fort Worth, Tex., the other day, accompanied by Lois Wilson at the piano and assisted in one of the five numbers rendered by Elmer Hoxie. "Roses Bring Dreams of You", one of the numbers he sang for the radio fans, was the song he first rendered as a member of the famous minstrel troupe. Some little sentiment, unknown to the fans, was attached to Bentley's concert. Because in his first appearance as a wearer of the Field troupe spangles he had sung the rose song.



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Bentley wished to sing this number in his initial radio concert in Fort Worth. Assisted in the second rendition of the chorus by Hoxie, Bentley opened the program with "My Machree's Lullaby", and followed with "Cow Belles". He had hardly begun singing the third number, "Roses Bring Dreams of You", until the telephone began to buzz with encores of the first and second numbers. "Don't Bring Me Posies When It's Shoesties That I Need" was the concluding number on the program—or would have been—had not Bentley accommodated his unseen hearers and sung the entire program again.

W. R. (Billy) Arnold, formerly engaged as a manager in advance of Earl Evans' "Ragtime Minstrels", scheduled to have opened its season in Winchester, Va., on Labor Day, has recently been secured by Messrs. Evans and Long, owners of "Hello Rufus" Company, to assume a position as manager in advance of their attraction, which opened its season at the City Auditorium, Huntington, W. Va., September 25. The attraction numbers twenty-five people, being equipped to the minute with an outlay of handsome costumes, scenery and electrical effects. The production is in two acts and seven scenes. Leon, master magician and illusionist, will offer a comedy magic act in connection with the attraction. Prof. Leon is conceded to be one of the past masters in the arts of magic. The attraction will have a routing in both the large, as well as the medium-sized cities and towns. A flashy outlay of advertising matter is being carried with the show. Mr. Arnold will leave Nashville about October 7 to join his company in Chicago, where they are booked for one week's engagement at the Grand Theater.

The curtain rose the other night on the Frederick (Md.) theatrical season when Gus Hill-Honey Boy Evans' Minstrels played to a capacity house at the City Opera House. The Frederick Post said of the performance: "If there was any doubt in the minds of local theatergoers that the day of minstrelsy has not passed, that doubt was easily dispelled when the last act had been run off and the curtain rung down. The clever stage settings, the natty costumes, the witty songs, and the laugh producing jokes all combined to put the show across in fine style. The comedians, who without doubt are artists in their line, played their parts to perfection and lived up to the reputation that has preceded them. Among the best songs, judging from the number of encores, was 'Pussy Cat Bay', by Fred McGee, one of the comedians; 'Georgia', by Len Rhoades, who accompanied the specialty on the guitar, was another decided hit and Russell and Rose, who performed as the 'dancing dandies', were easily a big hit with the enthused audience. A feature that particularly pleased the audience was the rendition of several numbers on the piano-acordion by Nell Korb. That Korb is an artist in every sense of the word was easily seen. The rendition of numbers, both sentimental and 'jazzy', proved that he is a master of his instrument. Two old-timers were among the cast. These were Arthur Deming and Lee Edmonds. These two versatile performers displayed a rare knowledge of the minstrel art that was combined with the old-time methods and those more modern."

### ACTORS' EQUITY ASSOCIATION

(Continued from page 36)

(as has happened) will all "inform" the actor of the engagement and all demand a commission. It has actually occurred that a player paid three agents for one position, costing him 30 per cent of his salary in all. The compulsory agent and the grafting agent should be ruled out. The casting director should call players direct. But in the event of work with NEW employers it is quite possible that an honestly-conducted agency should be permitted. "It is also quite possible that an agent who really endeavors to utilize salesmanship is entitled to a commission for placing the actor with some former employer. But in the case of consecutive pictures at the same studio or in the case where the actor was his own salesman, it seems most unjust that the actor should be called upon to pay a commission. "Mr. Hays, undoubtedly, is deeply interested in the various problems of the actor, and stands for the betterment of our working conditions.

The committee believes that he will find means to relieve many of the unpleasant features as soon as it is possible for him to take the matter up. It is hoped that thru him will come a more general consideration and discretion toward the actor—and inasmuch as he is accorded with 'humanizing' the post office department, he now has an opportunity to do likewise for the motion picture industry."

### A "Minute Man" of Stock

A leading man in a stock company not a hundred miles from Broadway collapsed at the Monday morning rehearsal and was taken to a hospital. Panic set in, for unless someone was found who was up in the part the theater could not open. The play was "Smilin' Thru".

In desperation the manager phoned the Seivyn office and was told that Lawrence Grant had played the part with Jane Cowl. He was located and he agreed to help the company out. He arrived at the theater at five minutes of two, made up and went on without having met any member of the company except the leading lady. The performance was given without a hitch and Mr. Grant continued for the week.

We think that the manager had a great piece of luck, and we also think it a fine thing for Mr. Grant to volunteer and save the situation.

### Wanted—Rooming Houses

Our deputy with the "Anna Christie" Company on tour, Eugene Lincoln, suggests that Equity endeavor to locate respectable rooming houses in the various cities and to print a list of same in the "Equity" magazine.

He says that many of the members of his company are patronizing such places instead of hotels, and that they are more or less pleased with the change. The rooming house has the great advantage of being quiet; more homelike and considerably less expensive.

Equity will be glad to learn of such places, properly recommended.

### A Study in Victorian Journalism

There is a well-known weekly paper whose circulation is confined to the theatrical profession and which, consequently, should have the interest of the actors, its principal readers, greatly at heart. And yet this paper persistently falsifies or distorts news pertaining to the Actors' Equity Association.

The paper may get satisfaction out of this, but we should imagine that the readers would feel indignant.

At our annual meeting in May the report for the fiscal year just ended was made from the platform—nothing was hidden. This was afterwards printed in our magazine, "Equity", and also in many of the trade papers. It showed that there had been a deficit on the year of \$16,500, which was principally due to the fact that there had been a slump in motion picture productions. Indeed, that section of the A. E. A. showed a loss of \$26,005. If the motion picture department had been self-sustaining there would have been a surplus of \$10,000.

This was again stated at the general meeting on Sunday, September 24, at the Equity 48th Street Theater, and yet the newspaper referred to above came out with acute headlines that the A. E. A. had on the fiscal year declared a deficit of \$50,000.

But why worry. Our own people do not pay any attention to such obvious prevarication. We receive every day letters expressing the greatest appreciation of the work of the Council and confidence in the officers.

Forty years ago editors discovered that downright abuse and broad misstatements were utterly ineffective. Until this particular publication adopts a modern 'technique' of attack we have as little to fear from it as from a soap-box defamer.

### Under Protest

A case which recently came up before the P. M. A.-A. E. A. General Arbitration Board has many points of interest. A member of the A. E. A. signed a contract at, let us say, \$150 a week with one of the largest producing managers. The play was not financially a great success. After running several weeks the representative of the manager called our member into his office and stated that he would either have to accept a \$50 cut or give in his notice.

Our member definitely states, and he is pre-

pared to swear, that he declined to do this. He felt, as he expressed it to us, and quite rightly, that it was up to the manager to give him his notice if he, the actor, declined to accept the new conditions. When salary day came around our member found that the cut had been made. Thereupon he went to an attorney, who advised him that he could collect at the end of the season, and so week after week he signed the salary sheet until the last week, when after his name he wrote "under protest". Then he came to us and asked us to collect the balance.

At the hearing the manager's representative declared that our member had consented to the cut, and in support brought forward his stenographer, who was present at the interview. This evidence might be very strong in court, but, without reflecting on the representative or his stenographer, we venture to feel that their memories on a case which happened months ago might be faulty, in view of the many details of a similar nature which they are talking over every day, whereas the actor had but one incident of this kind to bear in mind. Besides, in other cases (we are not referring to this particular one), the manager's secretary has often bobbed up as a convenient witness.

The Joint Arbitration Board split on the question, the manager feeling that the actor should have protested strongly and signed his first salary sheet, and every succeeding one, "under protest", but the Equity representatives felt that our member had a claim.

On the face of it we may be criticized for this stand, but it should be borne in mind that there was in existence a written document, the terms of which had not been fulfilled. We contend that it was just as much the duty of the manager to secure the signature of the actor to the reduction in salary as it was to issue the original contract. If the actor consented to the cut as the manager claims he did, it would have been a perfectly simple matter to write a few lines on a sheet of paper to that effect and have it signed.

The actor's situation in such a case is surrounded with difficulties. He feels that he has done his part in definitely refusing any reduction, thus placing it squarely up to the manager to give him his two weeks' notice, but at the same time he has to live and he does not wish to throw himself out of an engagement.

If the parties in the controversy were absolutely equal in position we would not hesitate to decide against our member, but they are not—one is a man dependent on his weekly wage for a livelihood, the other is a big employer with vast and varied interests. The weekly wage-earner can rarely meet his employer with an equal indifference to results; in other words, it means everything to the one and very little indeed to the other.

We do not wish to attribute the slightest unfairness to the managerial section of the Arbitration Board. There is a good deal to be said on their side, and we are not sure that a court of law would not give them the verdict, but in the face of that written document, stating specifically a certain amount, with no real evidence in the nature of a signed letter submitting to the reduction, we could not decide in favor of the manager.

### Reinstated

We are glad to state that Jesse Hall and Harvey Holland are once again members in good standing of the A. E. A.—FRANK GILMORE, Executive Secretary.

Secretary's report for Council meeting week ending September 30, 1922:

### New Candidates

Regular Members—Ray Brooks, Violet Hall Caine, Harold K. Dawson, Mollie Dodd, Mariana Dwight, George Edwards, Gloria Foy, Babette Fox, Clara Irene Gray, Rita W. Harlan, Vivian Hart, T. Perry Higgins, Frances Lapsley, Jimmie Lapsley, La Sybille, Jerry Leonard, J. P. Leister, Frances Morris, Fred G. Morris, Nnona Nishida, Harriet N. Phillips, Frederick Renoff, Gladys S. Robinson, Ward A. Tallmon, Harry E. Taylor, Glenn M. Tryon and Helen Weathersby.

Members Without Vote (Junior Members)—Kyra Alanowa, Joseph R. Berne, William Callaghan, Gladys Cassell, Ruth Chorpensing, Dorothy Dawn, Helen Hewitt, Norvin Gable, Hall Hingle, Mary Norton Hodge, Kenneth Lane, Leslie Earl Watts, Mittl Salsman, Susan Steel, Olive Sundin and Victor Wilson.

### Chicago Office

Regular Members—Andley L. Anderson, Betty Gordon and Ned Woodley.  
Member Without Vote (Junior Member)—Will J. Morton.

### Kansas City Office

Regular Members—Rolly Coy, Edna Francis, Una Adams Howard, J. Courtland Lytton, Martha Morton, Chic Pellett, Estelle Pellett, C. H. Pullen, Myrtle Pullen, Ralph Pullen, Brooks Terrell, A. A. Thornburg and Mrs. Ray Thornburg.

### Motion Picture Section

Regular Member—Leon J. B. D'Ussau.

### Los Angeles Office

Regular Member—Spotteswoode Attkin.



## Minstrel Costumes

Scenic and Lighting Effects. Everything in Minstrel Supplies. Send 6 cents in stamps for our 1922 "Minstrel Suggestions."

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**With the  
Stage Employees  
and  
PROJECTIONISTS**

*Personals and other items of interest to Carpenters, Electricians, Property Men, Scene Shifters, Fly Men and Motion Picture Machine Operators.*

Address communications to Stage Hands and Projectionists Editor, The Billboard, Cincinnati, Ohio.

Albert Marshall is flyman at the Princess Theater, Toronto, Ont., Can.

W. T. Looney still remains in charge of all outside advertising for the Rialto Theater, Denison, Tex.

Managers of Vincennes, Ind., theaters have signed contracts with Local Union No. 372 for the ensuing year.

The Maryland Theater, Hagerstown, Md., inaugurated a policy of burlesque, with Mutual Wheel Shows, September 25.

Members of Local Union No. 142, Mobile, Ala., have reached a satisfactory settlement with Mobile theater managers.

All theaters, with the exception of the Smith, in Woonsocket, R. I., have signed with Local Union No. 579 for the current season.

The boys of Local Union No. 58, Toronto, Ont., Can., are smiling. Reason? They have just received a 10-per cent increase.

Stubby Holland, of Local Union No. 42, Omaha, Neb., boarded a train at Chicago for Alton, Ill., where he joined a traveling show.

Walter Ruch has returned to his post as projectionist at the Jones Theater, Pueblo, Col., after a three weeks' vacation in the mountains.

Red Rutherford is "grip de luxe" at the Princess Theater, Toronto, Ont., Can. Percy Stevens is electrician at the Empire in that city.

Herbert Creekmore is chief projectionist at the Rialto Theater, Eald, Ok., and is also serving as president of the T. M. A. Lodge in that city.

F. C. Flaanigan, of Local Union No. 274, Lansing, Mich., is handling Chief Little Elk's vaudeville act, playing the Loop theaters in Chicago.

Mickey Lynch is producing wonderful scenic and electrical effects at the Hippodrome, Toronto, Ont., Can., where a picture policy was recently introduced.

H. E. (Nick Knacks) Kuetchenburg, formerly with "Ben-Hur", and who hails from Local Union No. 235, Fond du Lac, Wis., is visiting relatives in Chicago.

Bill Grobin, of Local 76, San Antonio, Tex., is carpenter with "The Dover Road" this season. Mr. Grobin was with McIntyre and Heath several seasons back.

With "The Bat" (Southern Company) are Hamilton Nott, stage manager; Charles Pappa, carpenter; W. R. Johnson, electrician, and W. J. White, property master.

Tommy Barrett, who formerly hailed from Scranton, Pa., is now a member of Local Union No. 2, Chicago, and is holding down first broom at the Apollo Theater there.

Jimmy Carroll, of Local Union No. 13, Minneapolis, Minn., is the electrician at the Safety Theater there; Brother Leslie is property master and Herman Axel carpenter.

Charles Pratt, who trouped with the Bill House Company the past season, and who hails from Muskegoe, Mich. (Local 216), is a new arrival in the Chicago Loop District.

Al Singer is carpenter with Harry Rogers' "Mardi Gras Girls", a musical repertoire organization, one of the first shows of its kind scheduled to play Loew's Southern Time.

All road crew members of Local Union No. 561, Hagerstown, Md., are requested to send "the yellow card" to H. F. Feigley, Jr., secretary of that local, P. O. Box 411, Hagerstown.

Archie Prentiss, president of Local Union No. 58, Toronto, Ont., Can., and stage manager of the Pentages Theater in that city, has just finished his buxalago at Roches Point, a suburb of

the Canadian metropolis. Tronpers on the circuit are advised to arrange their dates so as to be in on the house-warming.

Will Pottmeyer (Andy Gump) arrived in the Windy City a few days ago, having recently closed with the Elwin Strong Canvas Show. Mr. Pottmeyer is one of the pioneers of Local 148, Logansport, Ind.

H. L. Meister, of Local Union No. 477, Green Bay, Mich., who last season was electrician with the Eastern "Twin Beds" Company, recently fell heir to some property. Mr. Meister has signed to do juveniles and his specialty with a vaudeville act.

Freddy Lynch, of Ft. Wayne, Ind., is electrician with the "Echoes of Broadway" Company, a Shubert "unit" organization. While playing Chicago Mr. Lynch renewed acquaintance with Frank Murphy, his former boss, with whom he trouped on the "Scandal" Company.

The Myrtle-Harder Stock Company opens at the Opera House, Frederick, Md., October 16, for a week's engagement. As this theater has been operating not less than three days a week for some time, the boys in Frederick have managed to keep fairly busy.

Buddy Beall, property man at the Opera House, Frederick, Md., is house advertising agent of that theater and also of the Empire. His assistant is Charles J. Kaipple, better known as "Noisy", and it is said that when these two are billing the rural districts they are phenomenally successful in "getting next" to the farmers' cellars.

Dan Rush is projecting pictures at the Colonial Theater, Pueblo, Col., where two Baird machines are being used successfully. These machines were in 10 feet of water during the last flood in that city, but with a little cleaning and oiling and a few repairs were again put into service. For many years they were used at the old Pueblo Opera House. Brother Kuncie is in charge of the stage at the City Auditorium, Pueblo, and Brother McNeilly is projecting pictures at the Palm Theater there.

Wesley Trout, projection expert, of Local Union No. 280, Denison, Tex., is booked to appear in Dodge City, Hutchinson, Wichita and Arkansas City, Kan., and Enid, Ok., in the interest of the craft. Mr. Trout will also look

after important matters pertaining to the T. M. A., as he is General Organizer and Deputy Grand President of that lodge. He is a member of the T. M. A. Lodge No. 35, Enid, Ok., and was formerly a member of the Denver branch. Mr. Trout is a contributor to The Exhibitors' Trade Review, Inc., of New York City, with which Journal he has been connected for the past several months.

The new ordinance in Davenport, Ia., regarding the licensing of projectionists was given its first reading before the city councilmen at a meeting held recently in the Davenport City Hall. A number of changes were made in the ruling, the most important of which was the establishing of the building commissioner, the electrical inspector and the fire chief, in place of the city electrician, a licensed operator and a picture theater owner, as the examining board. It was also decided that instead of a license a certificate of fitness would be issued the operator passing the examination. A number of other amendments tending to eliminate many technical points that have no bearing on the safety of the public were also passed. The operator is required to post his photograph and certificate of fitness in his booth and to notify the authorities of any change of employment, under penalty of revocation of his certificate.

**THE SPOKEN WORD**  
(Continued from page 37)

Aside from Mr. Dinehart's characterization there isn't much speech in it that is pleasing.

Miss Enid Markey is a new one. The way she places her voice is peculiar and her pronunciation is that of a maid. Her voice seems to register between her nose and her upper teeth. The vowel isn't quite in her nose. It certainly isn't in her mouth. It is somewhere in the wall between. She sounds as if she were trying to press her speech out between the interstices of her teeth. She gives one the impression that she is ailing, and the muscetes round her nose look sick. There is no music in her intonation and no stress according to the English fashion. She says "poison ivy" with three equal syllables and no stress. To some of the audience she appeared to be "cute" and so I suppose these mannerisms suggest baby talk. Miss Markey dotes on consonants and elings to them as long as possible. Her speech is sort of a pressing process thru a wall. She says "brulses", "landed" and "conceded" with an obscure e-sound (e in novel) drawn out in the last syllable. This is an ugly, even a vulgar pronunciation.



**Conducted by ALFRED NELSON**  
(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Low Garvie, general press publicity promoter of the Poll Circuit of theaters in New England, is always on the job with new, novel and unique ideas for grabbing space in the dailies.

W. D. Fitzgerald, for many years a well-known press representative in advance and in office, likewise manager back with many big productions, is now manager of the Hyperion Theater of New Haven, Conn., the Poll house, playing stock.

Gene Smith, last season a burlesque show advance agent and later on with the Ringling Bros.-Barnum & Bailey Circus, has closed, and is now back in his home town, Providence, R. I., awaiting the call of a burlesque show engagement.

Dave Leavitt, agent in advance of Brother Joe's "Giggle, Giggle" show, on the Columbia Burlesque Circuit, may be a tourist, but if he is he is sure working his way ahead of "Giggle, Giggle", for we found him on the job at Providence and Boston.

Ed Hurley, formerly a circus agent and later an agent ahead of featured films and various big time productions, has been appointed general press representative and advertising manager of the newly formed independent producers and distributors known as the Amalgamated Exchanges of America, Inc.

Fred Dorey, of the Howard Theater, Boston, claims no distinction as an author of fiction or fantasy, but a perusal of his weekly ads in the Boston newspapers, heralding the attractions at the Howard, will convince the most skeptical as to Fred's ability to become an author, for it requires a vivid, versatile imagination to produce and properly prepare for publication what Fred does weekly in the interests of the old Howard.

Joe Saxe, of Boston, is some hustler, and far better known to the theatrical profession in general than many of the Broadway boys, for Joe meets all comers in Boston, as he is on The Boston Herald and Traveler, likewise press representative of five different theaters in the

city, and in great demand by managers of companies playing Boston, to put over special stories. We are now negotiating with Joe to act as The Billboard representative of Boston.

Col. W. F. Riley communicates that he is in advance of "Being Up Father", and E. A. Presser is his second man, and they both comment on the letterhead used by the local manager of an upstate theater, viz: "Franklinville Amusement Company, Inc.; S. W. Wright, president and treasurer; I. Williams, vice-president and secretary; Hitch Barn and Feed Store, Skating Rink, Bowling Alley, Pool and Billiard Parlor, Farn Machinery, Buggies and Sleighs, Harness and Cream Separators, Franklinville, N. Y." Verily, the Franklinville Amusement Company is progressing.

The Portland (Me.) Express and Advertiser, of September 28, under the caption, "The Stroller", sets forth that "Teazle", a bulldog, owned by Mrs. Millett, of Belfast, was apparently overcome by wanderlust or aspirations to become a dog-actor, for when the Walter L. Main Circus left town "Teazle" became part and parcel of the show. Learning of his whereabouts, the owner communicated with Governor Downie, who let "Teazle" out without notice and shipped him home to his owner, and Fletcher Smith, press agent of the circus, is now using it as an advance notice in the dailies to other aspiring dog-actors, that they must have the written consent of their owners before attaching themselves to the Walter L. Main Show.

There is an old adage something about "Show me your company and I'll tell you what you are," and this can be reversed as it applies to advance agents, for the companies are judged to a great extent by the agents ahead of them.

During our present tour of New England, investigating the various conditions pertaining to theatrical and outdoor shows, including the living conditions of showfolks on tour, we interviewed the manager of a typical theatrical hotel, and, as he reads every part of The Billboard, he referred to the Agents' Column, and inquired if we were acquainted with —

in advance of a burlesque show, and, sending something out of the ordinary, we replied in the negative. He then informed us that the aforementioned agent registered at his hotel and was loud in his praise of its convenience and comforts, and promised the manager that he would influence his entire company to stop there while playing in that city. When it came time for Mr. Agent to check out, he narrated to the manager how in the olden days the advance agents were wined, dined and lodged gratis, if they swung the patronage of their company over to the hotel. The manager of this particular hotel informed the intimating agent that present-day hotel managers and advance agents did not work along those lines, and the agent was requested to come across and pay his bill.

When none of the company registered at the hotel on its arrival in town, which was something unusual for companies playing that city, the hotel manager consulted his personal friend, the local manager, of the burlesque theater, and he, in turn, consulted the manager of the company, who informed him that the agent had noted on his agent's statement that the hotel was eight blocks from the theater, and the rooms cold, cheerless and uncomfortable.

Being convinced that the hotel manager's grievance was justified, we would not feel justified in recommending this particular advance agent.

Cheap grafters of this description should be ostracized by reputable press and advance agents.

After touring New England for the past two weeks and returning to our desk Wednesday morning last we were disappointed in not finding the usual contribution from Charles Francis Parks for this column, but we did find a personal communication from Parks to the effect that he has also been on tour supervising the production of his company presenting the "Invisible Empire".

While this column is not intended for the purpose of review of shows, we feel that Charles Francis Parks' rise from the ranks of advance agents merits the space necessary to reprint the review of his work as an author and producer of the "Invisible Empire" and we herein reprint the review as it appeared in The Greenville News, Greenville, S. C., under date of September 23, 1922.

"Depicting in clever fashion the chivalry of the South and the spirit of law enforcement fostered by the Ku Klux Klan, the romance 'The Invisible Empire', presented from the play written by Charles F. Parks and Edward E. Ross, was well received in Greenville at the Grand Opera House last evening.

"Altho the play had been presented in but one performance previous to its visit to this city and only left New York for the road Monday, the cast showed talent and will mold the enchanting play into a decided hit of the season. With the scene of the play laid at Stone Mountain, near Atlanta, and typical Southern characters portrayed, the plot unfolds with many thrills and reaches the climax when the Prince Lamondra, characterized by Eugene Ordway, is caught in the act of kidnaping the heroine, a confessed murderer and head of a 'night riders' organization, which by its operations had discredited the work of the Ku Klux Klan in the minds of the public. Thru the entire thread of the story is a deep mystery, which easily holds the rapt attention of an audience.

"Each of the casts was well presented, Mr. Ordway portraying the part of a shrewd Japanese perfectly, not only in broken accent, but in action. The part of John Moyden, characterizing a typical Southern youth, was carried out well by Edgar Mason, while Miss Renita Randolph was superb in the part of the heroine, Flor'do Hardee. The role of Judge Hardee, a Southern gentleman of the old school and father of the heroine, was well taken by Will Chatterton.

"The author of the play, Mr. Park, accompanied the company to Greenville, and will continue with them to Birmingham, the next stop, in order that the finishing touches may be completed. In speaking of the presentation he said that he had been given the idea for the play from the numerous criticisms of the Ku Klux circulated in the newspapers of the country. Wishing to correct the public mind as to the operation of the mighty invisible organization, he studied the question carefully and distinguished thru his play the difference between the Ku Klux Klan and the Night Riders. Because the Night Riders often mask under the banner of the Ku Klux Klan to defy the law, he wished to assure the public that it was the purpose of the Ku Klux Klan as organized to support law and order. In casting about for a character that would depict the miserableness of that class of people who sought to overthrow government and decency, he picked an alien 'yellow in body and soul', and placed a shrewd Japanese to this part. The character of the play was sounded in the last scene when a host of hooded knights of the Klan gathered in the valley near Stone Mountain to the rescue of the girl who had been insulted and assaulted by the hideous foreigner, and repeated their pledge to law and order.

"The stage settings were unusually successful and blended well with the atmosphere of the play."

## "DUMB LUCK" REVIVED

"Dumb Luck", the show headed by Moss and Frye that fell a cropper because of the promoters' ambitious ideas and limited capital, and whose members were brought from Worcester, Mass., by the stars of the "Shuffle Along" show, is again in rehearsal. Moss and Frye having secured possession of the book, title and equipment, have interested the Shea brothers, of Holyoke and Worcester and the Strand Building, New York, and the show will be again presented to the public, this time by experienced show people.

William Atkins will again have charge of the choral work, and his glee club will be a feature. Jesse Shipp will stage the revised production and use only forty-eight of the original cast of ninety-three people. The show before was entirely too big for profitable handling on the road.

A most unique and hardly understandable element of the whole matter is the happy return of these artists to Moss and Frye, even though many of them were engaged, and in some instances they were in rehearsal with other shows, or had vaudeville dates booked. This, mind you, in spite of the fact that some of them had endured actual hunger for two days, temporary loss of wardrobe, and complete loss of salary.

It reflects the resiliency of the race temperament, demonstrates a loyalty that many insisted we did not possess, a blood bond that is fast becoming operative and the always existing human instinct to support the "under dog". With the spirit these people displayed anything could be made a success.

## VARNELL'S REVIEWS

(Star Theater, Shreveport, La., Sept. 26; evening show.)

A trio featuring Carrie Mae Hall and including Ben Walker and Edward Williams opened the show. All worked under cork. Usual routine of talk and songs with some dancing by Walker got over fair and registered about 80 per cent for their twenty minutes' work.

J. C. Davis, a straight singer, put over three well-rendered song numbers and a bit of reciting. His number, "Mother", getting most of the applause that went to him. He easily made 85 per cent.

Coleman and Celestine, both "straight", offered songs, each doing a single and opening and closing with doubles. They worked hard but the previous act took the edge off things for them.

The fever continues to be effective in keeping patronage low. The railroad connections, too, are contributing to the local hard luck.

(A. G. Allen's Old Kentucky Minstrels, under canvas, Sept. 25.)

The Parade—Thirty minstrels, headed by Pig Lightfoot and the American flag, stretched over two blocks and walked thru two and a half miles of Shreveport streets, ending with a concert before the Avenue drug store, the center of Negro local activities. Harry Hunter, manager, rode thru the city behind a Shetland pony. C. Forby is the band leader and he and his men tore off a classy concert program.

The evening show opened with Al Boyd as interlocutor in the chair. Three ladies, the Misses Ford, Williams and Boyd, were on the stage.

The ends were Joe Morton, Walton Motley, Sam Jones, Leo Boatner, Clifford Boyd and one Kemp. All of the first part numbers scored better than 85, Boatner and Jim Green going past 90 with the patrons.

Hi Henry Hunt, fire eater, took two bows for his novelty. Peggy Lightfoot made a tremendous hit with his dancing; and the Boyds scaled close to a hundred with acrobatics and trained dogs.

An nn-named magician presented a series of very clever tricks that took well.

The afterpiece was a bit unusual for minstrelsy. It was pure drama that had to do with the age-old love story, this time laid in a part of Mexico where no law prevailed. There was grip enough in the little tab, to hold the people till the very drop of the final curtain, an accomplishment that is its own comment. In all, the show is a 95 per cent aggregation.

The show carries two cars, one a really swell sleeper; five head of well-groomed stock, a band of a dozen instruments, thirty people on the stage and twelve working people.

The business organization, all of whom are white, includes: Harry Hunt, manager; Mrs. Hunt, treasurer; D. O. Horn, superintendent; H. D. Carney, general agent; Clyde Crump, transportation master; John Boots, teams, and E. L. Yeagle, tickets.

W. E. Davis, a colored billposter, is ahead, and James Green is the stage manager.—WESLEY VARNELL.

Eddie H. Edwards and Leon Long have split, Leon purchasing his partner's interest in the "Hello Rufus" show, and Eddie organizing a company of his own in rehearsal in West Virginia. The title of the new show is "Hit It and Take It".

# J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR,  
ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

## THE BOSTON CHRONICLE RE-VIEWS "OH, JOY"

Bright, snappy, colorful, with abundance of catchy music, enlivening dances, and a succession of laughable comic scenes fittingly describes the performance of the big colored revue, "Oh Joy", which began an engagement at the Arlington Theater on Tuesday. No organization of colored performers shows such advance in musical comedy as does the combination controlled by Louis T. Rogers. The costumes and trappings are on a par with the more pretentious Broadway successes. When it comes to dancing, grouping and ensembles and classy finales the originator must be credited with an ability for getting the best efforts out of graceful, lugenous and sprightly combinations. Plenty of scope is given to laugh over absurd and comic episodes, witty sayings and ridiculous situations of Salem Tutt Whitney and J. Homer Tutt in the leading comedy roles. They are resourceful in introducing new "business" that keeps the risibilities of the auditor excited throughout the performance. Among the large cast of colored performers are Amon Davis, Andrew Tribble,

The Christian Science Monitor is a publication that has often voiced some very encouraging opinions on race subjects—always with more of a sense of simple justice rather than an air of patronage. In a recent issue they reviewed Rene Maran's "Batoula" with a refreshing frankness. In conclusion, a comparison was made between the lessons conveyed by this book and the Boston art exhibition where the works of Tanner, Dubois and Tauner are displayed. They voice the very natural deduction that all are the result of their environment and treatment. Maran poetic, but brutal because of oppression, and the others cultured because of an opposite circumstance.

We are grateful to The Monitor for such editorials. Confidence in our abilities such as it voices encourages all of our artists.

## JOE JONES WRITES

Joe Jones, actor, correspondent and business manager of the Hardtack Jackson Company, writes to tell of the progress of his attraction



The Mayor of Boston presenting "the key of the City" to Flornoy Miller on behalf of the "Shuffle Along" Company. This distinction, usually accorded to conventions and visiting dignitaries, has rarely been accorded to amusement enterprises, and never before to a colored aggregation. Miller, Lyles, Sissle and Blake, the four stars, and their personal representative, Edward (Black Carl) Johnson, were guests of the City Hall officials for a day. The show continues its remarkable run in Boston.

Emma Jackson, Charles Lawrence, Julian Costello, Julia Moody, Ethel Williams, Margaret Simms, Ethel Waters and that famous Cream Colored Chorus of Twenty Singing and Dancing Girls.

This company opened September 26 at the Arlington Theater for an indefinite engagement. Early Thursday morning Ethel Waters, Ethel Williams and Florence Dawson were injured in an auto accident which put these ladies out of the cast just two days after the opening. Despite this the show is said to be doing a nice business. They are riding into favor on the wave of popularity created in Boston by "Shuffle Along".

It is reported that on October 1 Louis Rogers, the owner of the company, abandoned it, taking with him all of the visible assets. The company since then has been operating on the commonwealth plan.

## GLOBE THEATER OPENING

The Globe Theater at Fifty-fifth and Woodland avenues, Cleveland, opened October 25 as a T. O. B. A. theater with Bob Davis as manager. Charles Anderson, the yodeler; Queen Dora, in novelty electric dances, and Arthur Boykins' "Ten Delegates From Dixie" constituted the opening bill. It is understood that the policy of the house will provide for the use of both colored and white acts, and that patrons of both races are being catered to.

"The Delegates" and the rest of the bill went from there to the Koppin in Detroit with the Grand Theater in Chicago to follow.

thru the Middle West. The show numbers only twelve people and is holding over for second weeks regularly. They have made good in Chicago, Indianapolis, Detroit, Cleveland, Cincinnati and Indianapolis, the northern metropolitan tier of T. O. B. A. houses.

Louise Jackson, Baby Benbow, Peggy Richards, Marie Biddings, Jack Richards, Buddy Jones, Ida Wilson, Goldberta Hudson, Hardtack himself and Joe Jones are the company. Baby Benbow is using sixteen minutes as against only eight allotted to her when she joined the show.

Joe's letter intimates that there is a possibility of the show being enlarged for the purpose of invading the Eastern territory to show their stuff to the "hard-boiled folks". The page likes that sort of ambition.

## DRAMA IN TEXAS

Charles Bellinger has bought the Dreamland Theater in San Antonio, Tex. After closing the house for renovation, it has been reopened with a dramatic stock company under the direction of Luke Scott and J. W. Hemmings. "Within the Law" is the first offering. A school of dramatics will be maintained in connection with the theater. Mr. Bellinger is a former hotel and cafe man, and is wealthy. The Page knows him as a real man, willing to back an ideal. We have personal knowledge of his respect for talent and ability in any line.

Joe Sheftell, owner of the bright little revue hearing his name, is rapidly recovering from the wound inflicted by Sam Davis recently.

## SPOILING A GOOD DRAMA

The following review of "Twin Beds" is from the columns of The Philadelphia Advertiser of September 30. The very timely comment with which the review closes serves to show how a pinch-penny policy with regard to mounting a show may save a few dollars in costs, and lose a great many more at the box-office. Besides the immediate cash loss, the discouragement to the artists is such as to take spirit out of them and their work, which means still more box-office loss later. The review:

"Those who were fortunate enough to have witnessed 'Twin Beds' at the Dunbar Theater in Philadelphia could not but have been impressed with the manner in which this delightful farce was played by the Lafayette Players, under the direction of George MacEntee.

"Miss Ida Anderson as Blanch Hawkins was natural in her part and her acting left nothing to be desired. Miss Edna Lewis Thomas as Signora Monti, the wife of Signor Monti, a temperamental singer, was easily the practical wife of a singer who was susceptible to the charms of many of the fair sex. Arthur Simmons as Harry Hawkins, William Babe Townsend as Signor Monti and Harry Plater as Andrew Larkin were each clever in the portrayal of their parts.

"Miss Elizabeth Williams as Mrs. Larkin and Miss Dot Dodson as Nora the maid were excellent. In fact, the whole company was well rounded. Their acting was greatly appreciated by the audience. That this company has wonderful ability must be conceded by all those who attend the Dunbar. They reflect credit on themselves and on their director, Mr. MacEntee.

"The only fault the writer has to complain of was the poor furnishings, the shabby drops and the cheap beds. In the second act, when the bedroom of the Hawkins was shown, the beds instead of being iron, which looked as if they came from some hospital or army camp, should have been paneled mahogany or some other fine wood. The coverings instead of being some cheap chintz should have been silk. Had the furnishings been in keeping with the play and the manifest ability of the players much would have been added to the esthetic tastes of the audience.—N. R. JOHN."

## A GROWING MINISTRY

Deacon Johnson, the organizer and manager of Deacon Johnson's Players, and who bills himself in his advertising matter as "The Minister of Recreation and Pleasure", has just about demonstrated that his policy for the development of the entertaining field is a good one.

Since the removal of his office to Harlem, where the players have a thoroly modern office in The New York Age Building, at 230 West 135th street, demands for the services of units of players have become so great as to require his obtaining the hooking control of additional groups with name value.

Besides the players the office is now presenting "The Arkansaw Travelers", a singing and instrumental unit of twelve people, and the Everard Dabney Trio, programmed as the "Radio Trio", an unusually versatile set of entertainers.

With these and the players, numbering twenty-seven artists, and the employment of special talent, it is Mr. Johnson's intention to conduct a series of Sunday afternoon concerts at Manhattan Casino. The first was offered October 1 and gave every indication that the innovation will be a most successful one.

## A RELATED REVIEW

The following review dated at Birmingham September 18, and submitted by Billy Chambers, has been subjected to a delay for unavoidable cause. Notwithstanding the lateness, the apparent skill and openmindedness of Mr. Chambers prompts publication. The review:

(Folio Theater, Sept. 18, Evening Show.)  
Juda Wola, magician. Full stage, eighteen minutes. Neat settings. The manipulations a little slow; too much posing and not quite enough speed. Assistants evidently in need of more rehearsal. Act fair; took one bow.

Harrison Blackburn, monologist. Eight minutes, in one. Took the house by storm from the start with an avalanche of smut. Those liking that class of stuff made a lot of noise, but a number of people looked on disgustedly, waiting for the next act. Took two encores.

Arthur and Arthur. A man and woman with fifteen-minute act worked in "two" to such good effect that it was held over to open the bill for the last half. The act is well framed, and is put over with pep and personality. Each partner did two song numbers and an eccentric dance that was largely responsible for the four encores and the pair of bows they took.

These acts and all that follow will hereafter split the week between this house and the Frolic in Bessemer, under the same management.—BILLY CHAMBERS.



"RAGTIME" HAS A BUSY TIME

"Ragtime" Billy Tucker, of Los Angeles, takes time to write a most interesting letter in which he discusses the situation among the professionals on the Coast. Besides being occupied with staging an act for the Pantages Circuit and organizing a revue for a white cafe in the suburbs of the city, he has found time to do some honest-to-goodness "detective" work with the result that the hombre charged with stealing his typewriter, one Al. Fields, is now in durance vile with a federal charge hanging over him. "Ragtime's" machine is meanwhile typing the "dope" that appears weekly in The Defender.

He says that Wm. E. Pierson's comedy, "Chuckles", presented in Gaumont's Auditorium, could be running yet if merit alone was all that counted. It contained two acts of five scenes with music by Johnnie Anderson, and, he says, "more talent was displayed in 'Chuckles' than I thought was in Los Angeles."

Further, he says, Los Angeles has a population of 45,000 Negroes and needs a playhouse. Then he says that he is preparing a book on Negro theatricals. Glad to have him do it. It's easy now since The Billboard has spent thousands of dollars obtaining and publishing for everybody to read the first series of assembled facts ever gotten together on the subject. Go to it. We are too busy keeping the up-to-date dope alive. All we know is published. Go to it.

He reports the following professionals of Los Angeles: Buddy Brown, Thurston and Pearl Briggs, Hetman Higgs, Mantion Moore, Honey Evans, Tommy Gates, George Green, Goldie Dancer, Buddie Williams, Carolyn Williams, Ems Bates, "Rabbit" Blackburn, Nettie Brooks, Alma Hightower, Bertha Grant, Bert E. Johnson, Malcolm Patton, Nettie Brooks, Bnelah Hall, Anita Thompson, Fern Caldwell, T. A. Perkins, Lottie Bolds Anderson, Ruth Sykes, LaNell Pierson, Bessie Ricketts, Alice Walker, Lella Johnson, Eula Douglas, Janet C. Cooper, Epsie Lee, Lila Boyd, Blanche Brown, Kid Bumpski and Kid Herman.

That's some contribution of talent to the amusement of the nation from the colored people of a city that is without a theater.

WESTERN WRITERS' ASSN.

According to The Chicago Defender, the following race writers, all of whom have become distinguished, have organized the Association of Western Writers with headquarters in Los Angeles. Very exacting limitations have been placed on membership:

Mrs. Eloise Bibb Thompson, author of "Africanus".

William Easton, author of "Dessalines".

William Pierson, author of "Chuckles" and short-story writer.

Miss Dolores Mitchell, short-story writer and scenarios.

Aldabron P. Byer, author of "Conquests of Comesse".

Miss Vivian V. Temple, editorials and short stories.

James Rodney Smith, author of "Foolosophy".

Y. Andrew Roberson, author of "Rodae, Princess of Dawn", etc.

All those named have contributed to other than local publications.

The Page shares the pride of the race in this group.

SOCIAL ACCLAIM FOR OUR SHOWS

A few weeks since the Mayor of Boston was pictured presenting the key of the city to the stars of "Shuffle Along". This is a bit of formal courtesy rarely accorded to theatrical organizations, and never before to a colored attraction. Social functions of every sort have been tendered to this company in "Beantown".

Now along comes a special delivery inviting the Page to attend a reception tendered on September 29 to the "Oh, Joy" Company by the Younger Generation Committee and the Citizens' Committee, of the same city.

The Associated Negro Press advises on the same day that in Chicago the exclusive Apparator Club is tendering a reception to the members of the "Strut, Miss Lizzie" show as a mark of appreciation from the citizens before they left the town.

All of this is gratifying, since it means that the performers and their public are getting better acquainted to the social and

mental profit of both. The travel wisdom, native intelligence and the social charm of the artist is thus being transmitted to the whole race; and the actor is obtaining the social relations that broaden his horizon and encourage him to still further efforts. In no other field of endeavor does distinction reflect so strongly on the whole race.

THE LINEUP OF THE HARVEYS

This season Harvey's Minstrels is composed of an unusually capable group of artists, according to press comment from South Bend, Kalamazoo, Ypsilanti, in the States, and London, Ont. That R. M. Harvey himself believes that he has his best organization is indicated by the fact that this year, after several seasons of hesitation, he has consented to play a group of the metropolitan cities, including New York. It will be the first time in about fifteen years that any minstrel has ventured into the confines of the big town. Mr. Harvey refers to his company as "the only show of its kind in the world." Boh Russell staged it and Whit Viney, the veteran interlocutor, is managing the stage. The end men are Charlie Beechum, Lawrence Baker, Duke Anderson, Noah Robinson and Johnnie Woods.

Johnella Day, A. J. McFarland, Carly Johnson and Viney are the ballad singers. Margaret Jackson and a partner named Jackson are the singing features of the olio. James Crosby, the tall talker, is the monologist. Alonzo Moore, magician; Johnnie Woods, ventriloquist, and the wire act of Edwards and Edwards make up the vaudeville offering.

The afterpiece is built especially to introduce the talents of a group that is billed "The Octoroon Chorus". The Misses Watts, Russell, Cannon, McFarland, Robinson, Moore, Edwards, Johnson, Williams, Gay and Gardner comprise the contribution to the show, and the dailies describe them as "some fine looking colored girls, beautifully costumed and possessing lovely voices." Those are the words of The Lansing Capital News. The papers further state that the stage settings are rich in fabric, color and in form.

From that it would seem that minstrelsy is again coming into favor as an amusement institution with even the sophisticated city folks. Mr. Harvey was recently a visitor of the Page.

ANOTHER CIRCUIT PROMISED

Rumors from a source that is well inside the lines of communication of the colored show business are to the effect that within the next few months another circuit will be organized within this element of the business.

Offices at Washington, New York and Chicago and bookings that will include territory from Atlanta and Beantown to Detroit is one

of the announced intentions. Boots Hope is reported as the active field agent.

W. H. Kopplin, the Detroit capitalist; the big Saenger Amusement Corporation, of New Orleans, and other substantial interests are named as being interested. Culture is given the whole affair by the statement that John Hope, president of Moorehouse College, in Atlanta, will hold an important executive place. The whole project sounds so ambitious that we should like to have a few more basic facts on the enterprise.

BACK FROM EUROPE

Will Grundy, who, with Al Young as a partner, has been in Europe for the past three years, is again in New York. He is looking prosperous and reports that conditions are very propitious for our artists, and announces that all of the Negro performers in Paris, where he did his last work, are doing well and that the newspaper stories to the contrary are based on the hope of creating an unfavorable French attitude rather than upon any existing facts.

In an interview, Grundy stated that the Louis Mitchell Band, with Frank Withers, Dooley Wilson, Dan Paris, Joe Myers and Walter Kildare, at the Casino de Paris, are the absolute rage of the town.

Mr. Grundy came home at the earnest solicitation of his aunt, the recently bereaved widow of Counselor Frank Wheaton. Except for a minor son, Grundy is the only male relative of a woman with extensive investment interests that require some attention. He says that attention to some matters of his aunt's will preclude his working for a time. He looks no older than when, with Vaagner, he headed "The Watermelon Trust", or even when he was one of us when we adorned "Dad" Love's barber shop on Twenty-seventh street in Chicago, 'way back in—those who were there know, and it's none of you other folks' affair about what year it was. Ask Sam Cook, Stanford McKissick, Charlie Gilpin, Henry Bowman, Ed Tolliver or the Page, who was a "kid" among them.

T. O. B. A. ADDS ANOTHER HOUSE

Nashville, Tenn., Sept. 25.—Milton Starr, president of the T. O. B. A. Circuit, announces that another theater has been recently added to the circuit. The new addition is located in Bessemer, Ala. All acts playing Birmingham will play a split week at the new theater. Mr. Starr announces that the time isn't long ways off when the Theater Owners' Booking Association will have a string of theaters equal to that of Marcus Loew's. Mr. Starr is now out on a business trip.

HERE AND THERE AMONG THE FOLKS

The Race Pride Products Company, a canning and packing concern at Ellensburg, has begun a noteworthy premium and publicity stunt. It is packing photographs of worthwhile Negroes together with a short history of the pictured one's life with each parcel of its goods. It announces the motive as being a desire to encourage the youth of the race in pursuing any ambitions they may have.

Joe Bright, Lawrence Criner, Elna Gibbs and Peggy Cox, all recently of the "Dumb Luck" show, presented a tabloid drama at the Lincoln Theater, New York, the week of September 25. The "Shuffle Along Revue" quartet was on the same bill. Nat Cash has replaced Bass Gray in this aggregation.

The Buckeye Four, a new quartet with S. H. Gray, was the singing feature at the Standard Theater, Philadelphia, week of October 2.

It is reported that Billy Pierson's "Chuckles", presented with a colored cast recently at Grauman's, in Los Angeles, is to be enlarged to forty-five people and offered at the big Philharmonic Auditorium in that city with the possibility of an indefinite run.

In keeping with our duties as guardian over the show world, the page must notify those actor-writers, Coy Herndon and Ragtime Billy Tucker, that they have not yet asked permission to court the Princess Wee Wee. Fool around till somebody tells Dad Lowery about it. He's very careful who is permitted to approach her royal highness.

The Auditorium Theater, Hopkinsville, Ky., is in the market for some of the larger colored shows. It will play four or five during this season, but insists on only the better attractions, since in the words of the manager "we will not abuse the confidence of our patronage." The population of this town is 50 per cent Negro, and it has a reputation for especially cordial relations between the races.

Williams' Supreme Syncopators, of Winchester, Ky., are back at their home after a successful tour thru Tennessee and Alabama. They were a feature at Edgewood Park, Birmingham. The band is composed of R. S.

Williams, manager; Dave James, Fred Thornton, Melvin Bland and Willard Hanby.

Pizarro, the acrobat, has joined the Willis Sweatnam company in vaudeville.

Since the death of his brother Charles Turpin is managing both the Booker T. Washington Theater and the Jazzland Garden. Joe Jones says that the "Garden" has the jazziest jazz band I have ever heard. They each play several instruments and are all feature musicians. The band includes R. Q. Dickerson, leader; David Jones, Abe Powell, J. Walker, Ernie Prince and Will Woods.

David Eugene Taylor, a newspaper man, whom the Suburban Gardens Park Corporation, of Washington, D. C., had removed from office after he had organized the season's publicity campaign, has been granted \$5,100 damages by a committee to which the claim had been submitted for adjudication.

Montgomery and McClain have booked about seven weeks' work independently, beginning in Philadelphia, October 2, going as far as Baltimore and back to Yonkers, N. Y., mostly in white houses.

Farrel and Hatch, a pair of our standard comedians, left New York on September 30 for a second tour of the Pantages Time.

The Attucks Hotel, Philadelphia, reopened its grill room September 20.

On September 23, when Onions Jeffries rode into Worcester, Mass., with the wherewithal to relieve the stranded "Dumb Luck" show, no one would have thought that the serious little man who so solicitously looked after the welfare of his fellow workers in unfortunate circumstances with such sincere effort to serve without embarrassing them was the same person whose grocery store antics have made over a million people laugh.

Edna Morton is making personal appearances with "Spitfire", the latest Reol release. Ohio papers comment favorably on her stagecraft.

The Lafayette Theater, New York, is undergoing a complete overhauling. The outside of the structure is being sandblasted. New lights are being installed thruout the house and the interior is being renovated.

WHERE CAN YOU BE FOUND?

Two years' experience has taught the Page that the greatest handicap to the colored artist has been the difficulty of finding the desired artist at the time he was DESIRED.

In most instances our professionals are without the club connections and "hanging-out" places in the heart of the theatrical districts of the different centers. As a rule, they have worn out both shoe leather and patience visiting offices, only to be wanted, either after they have grown tired of calling, or by an office upon which they have never called.

We have replied to many hundreds of letters asking for this or that one, and have been instrumental in assisting many. The Billboard will gladly continue this sort of service, but you owe it to yourself and to your hopes to keep your whereabouts known. To that end we are establishing a directory that will be maintained for your interest if you approve and support it. There is no profit in the project. It is The Billboard's contribution to your progress.

It is not the purpose to permit display advertising of any sort—simply to create a dependable directory. You are asked to bear the mere cost of printing. A card of the type listed below will cost \$1 per insertion in advance. Change of address, etc., always permissible. Address Manager, Classified Ads, 25 Opera Place, Cincinnati, clearly stating that the copy is for JACKSON'S PAGE LIST.

This low price, way below normal advertising rates, will not allow for the expense of bookkeeping, mailing bills or postage, hence the advance payment so that the transaction may be completed with as little cost as is possible to the artist.

COMPOSERS & ARRANGERS (Writers of Special Work)

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ARRANGER. Gayety Theatre Building, NEW YORK.

FRANCIS WILSON

SKETCHES, ACTS. Care Kelley, 2281 Seventh Ave., New York City.

BIRDIE M. GILMORE

AUTHOR. 62 East 101st Street, NEW YORK.

DRAMATIC TALENT

SUSSIE SUTTON

CHARACTERS. 3519 Calumet Avenue, CHICAGO.

A. B. DeCOMITHERE

CHARACTERS. With Moss & Frye "Dumb Luck."

CONCERT ARTISTS

FLORENCE COLE-TALBERT

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KATHERINE PIPES

CONTRALTO. A. M. B. P., 1519 Lombard St., Philadelphia.

CLARENCE CAMERON WHITE

VIOLINIST. 616 Columbus Avenue, BOSTON.

ALICE B. RUSSELL

SOPRANO. 67 Greenwood Avenue, MONTCLAIR, N. J.

ORGANIZATIONS

THE CLEF CLUB

SINGERS, DANCERS AND MUSICIANS. 235 West 33d Street, NEW YORK.

FRED WORK

CONCERT QUARTETTE. 58 West 134th Street, NEW YORK.

DEACON JOHNSON'S MUSICAL

COMBINATIONS OF DISTINCTION. New York Age Building, New York City.

ROYAL GARDEN ORCHESTRA

5628 Arch Street, PHILADELPHIA

MUSICAL COMEDY AND VAUDEVILLE ACTS

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MATT HOUSELY. James McGowan, Asst. Palace Theatre, New York.

WANTED COLORED TALENT

A. & B. DOW. Remax Bldg., 245 West 47th St., New York. CAN PLACE first-class Colored Performers with Vaudeville or Musical Comedy experience.

FOR SALE

BEAUTIFUL ORIENTAL TEMPLE DROP (full size, Somen & Landis dye). Screen Drop, Pick-up Portiers (center drapes), Oriental Drs Rug. Used one month. Packed in unholstered crate. Value \$300. Harwin, Quick. PRINCE MYSTERY, 239 W. 139th St., New York City. Phone, Audubon 6336.

HOTELS

Commended and Criticized

By NELSE

LIVING CONDITIONS

That Confront Showfolks in New England

Having been assigned to investigate the receipt and distribution of The Billboard by the various news companies and news dealers in New England, we decided that it was an opportune trip en tour to investigate the living conditions that confront showfolks in the cities visited by us, and we herein publish our review.

Bridgeport, Conn.

Hotel Stratfield, Main and Chapel streets, in the heart of the city, is the largest, with all the conveniences and comforts of a modernized hotel; has several hundred rooms which include dining room and cafeteria. Rates, \$2.00 up, single, and \$4.00 up, double. F. A. Canton is the manager.

Hotel Duncan, 1151 Chapel street, is a hotel of 125 rooms. Rates, single, \$2.00; double, \$4.00. Meals a la carte. They cater to theatrical people.

Liberty Baths is a Turkish bath establishment in the center of the city, with private rooms and dormitory, conducted by Jim Atlas, ye old-time wrestler.

Hotel Bishop, 1076 Chapel street, is a small hotel of 40 rooms. Rates, single, \$2.50 and \$3.00; double, \$4.00 and \$5.00. They cater to theatrical patronage.

Hotel Essex, 177-179 Meadow street, is an upstairs hotel. Rates, single, \$1.00; double, \$1.50. They cater to showfolks. John McNerney is the manager.

Hotel Durant, George and State streets, is a small, but attractive hotel. Rates, single, \$1.00 to \$1.50; double, \$2.50 up. No dining room at present, but will have one later. They cater to showfolks.

Hotel Onado, 14 Church street, is an upstairs hotel, in center of city, having 61 rooms. Rates, single, \$1.00; double, \$1.75 up. There is a restaurant in connection. Mr. Von Luderitz is the manager.

Hotel Atlas, 247 Fairfield avenue, close to Main street, is a Turkish bath establishment, twenty-two private rooms and a large dormitory. The rates are \$1.50 and \$2.00 without Turkish bath. No restaurant. Phil Mitchell is the manager.

Hotel Taft, Chapel and College streets. A modern hotel in center of city, having several hundred rooms, including dining room. Rates, single, \$3.00 and \$3.50; double, \$5.00 and \$6.00. They cater to the theatrical profession. Mr. Bronson is the manager.

Hotel Royal, Meadow and George streets, in the center of the city, is a recognized theat-

rical hotel with all conveniences and comforts, and usually overcrowded. Rates, single, \$1.50; double, \$2.50. L. A. Pides is the manager and Phil Berg is the clerk at desk.

Hotel Lorraine, Congress and Chapel streets, two blocks off the main street. Modern conveniences and comforts, and a cozy place to stop. Rates, \$1.50, single, and \$2.50, double. Mr. Moetzer is the manager and caters especially to theatrical professionals.

Hotel Atlantic, Fairfield and Water streets, opposite the railroad station. Is a combination commercial and theatrical hotel, recently renovated, redecorated and refurbished, including a restaurant. Rates, \$1.25, single, and \$2.50, double. C. B. Freimond is the manager.

New Haven, Conn.

Hotel Garde, Columbus and Meadow streets, adjacent to railroad station, is a large modernized hotel with over 200 rooms. Rates, single, \$2.25 up; double, \$4.50 up. Dining room and cafeteria. They cater to theatrical professionals.

Hotel Avon, State and Grand streets, is a recognized theatrical hotel, convenient and comfortable. Rates, single, \$1.50 up; double, \$2.00 up, by the day. Single, \$9.00; double, \$12.00, by the week. This hotel gets much patronage from Shubert and Hyperion theaters. Mr. Smith is the manager in charge.

Hotel Morehouse, 86 Paquonneck street, is in the residential section on the hill; a cozy, home-like stopping place for people of refinement. Every convenience and comfort. Attractive dining room with meals a la carte and table dote. Rates, \$1.50, single, and \$2.00, double. There is a short-cut walk from theaters to hotel.

Hotel Arcade, on Main street. Is an old-time theatrical hotel, now under new management, and being renovated, redecorated and refurbished; with every convenience and comfort. Everything about the place except the building is new and exceptionally attractive. Rates, \$1.50, \$2.00 and \$2.50. This is an ideal stopping place for showfolks. There is an attractive home-cooking restaurant adjacent in the Arcade Building.

Hotel Volk, 224 Meadow street, near the center of city, is a modest little hotel with a cozy lobby furnished with leather-covered Morris chairs. This hotel is now being renovated, redecorated and refurbished. Rates, single, \$1.25, \$1.50 and \$2.00; double, \$2.00 and \$3.00. In connection with this hotel there is an exceptionally attractive lunch bar with a variety of appetizing eatables at low prices. George M. Volk is the manager, and he is ably assisted by Charles Fletcher, a courteous clerk in charge of the desk. This is a very desirable stopping place for showfolks.

At the New Majestic Hotel, 4 and 5 Bowdoin Square, Boston, last week were: Misses Gordon, Fay, Florence, Hindson, Ayers, Clark, Whitten, Daly and Ryan and Messrs. LeFoy, J. Ryan and J. Birch, of the "Band Box" Revue; Mr. and Mrs. Gregorie and family, playing at the Scollay Square Theater; Miss Cecil, Mr. and Mrs. Spencer, Mr. Wilson and the Misses Warren, Flynn and Moyelle, of the "Bowery Burlesquers". The Majestic is reported as being filled with theatrical guests each week, where old friends are to be found each night after 11:30, talking over the news of the day.

A. Wolf, formerly of Zeno & Mandel, is now proprietor of the Huntington Hotel, located on Sheridan road, near Wilson avenue, in the heart of Chicago's exclusive north-shore residential district and only twenty minutes from the loop. This hotel is making a specialty of catering to the profession, giving the ultimate in service at moderate rates. The hotel is a new modern structure and elaborately furnished through. An innovation of the furnishings is the outstanding feature of in-a-door beds, giving one room the advantages of a suite. Acts playing in Chicago vicinity will find a home worth while at the Huntington.

Leroy Palmer, Billboard representative, Atlanta, Ga., reports registrations at the Hotel Hampton during the past week or ten days, viz.: From New York—Al Knapp, H. G. Browne, H. Cottane, W. H. Maxwell, John E. Burke, J. Lytell, Flo Lytell, Mr. and Mrs. Fred Royce, R. P. Gaffney, Irene Chesleigh, Mrs. E. V. Scranton, Marcia Compton, Joe Mullin, Mr. and Mrs. Reedhoff, Chas. Jackson, Sid Faye, Al B. Ladden, Ed Harrison, Dan Downing, Buddy Shepherd, Chas. Frank, F. Sumner, J. Wells, H. Peterhof, H. Smith, J. Baldwin, Mr. and Mrs. Doane, Jack Boydkin, Emil Shulman, Harold Arberg, Johnny Clarke, Billy Jones, Billy Gallagher, Billie Rialto, C. W. Wheeler, Harry F. Royce, L. A. Tincert, Edward Lar-

(Continued on page 75)

THE BILLBOARD HOTEL DIRECTORY

Conducted by ALFRED NELSON

(Communications to our New York Office, Putnam Building, 1493 Broadway) ADVERTISING RATE—One line, two columns wide. Hotel name, address and phone number. 80c for each issue. No ad accepted for less than five issues. Payable in advance.

CONSECUTIVE ADVERTISING

Table with 2 columns: Consecutive times, one line across two columns; and corresponding rates (e.g., 52 consecutive times... \$35.00).

NEW YORK CITY

Table listing hotels in New York City with addresses and phone numbers (e.g., AMERICO HOTEL, 155 West 47th St., Bryant 0094).

FURNISHED APARTMENTS

Table listing furnished apartments with addresses and phone numbers (e.g., EDMONDS APARTMENTS, 776-80 Eighth Ave., Bryant 5954).

FURNISHED ROOMS

Table listing furnished rooms with addresses and phone numbers (e.g., FONSA C. BURNETT, 327 West 46th St., Lonsacre 5998).

AKRON, O.

HOTEL BUCHTEL. Next Door to Colonial Theatre. Akron's Best Theatrical Hotel. Special Rates

ATLANTA, GA.

HOTEL EDWARD (formerly Child's)...Free Rehearsal Room, 8 So. Broad St...Phone, Main 2151

BALTIMORE, MD.

ACADEMY HOTEL...Howard and Franklin Sts...Rates: \$7 per week, Single; \$10 and \$14 Double

BOSTON, MASS.

Table listing hotels in Boston with addresses and phone numbers (e.g., HOTEL ALPHIN, 331 Tremont St., Professional Rate).

CHICAGO, ILL.

Table listing hotels in Chicago with addresses and phone numbers (e.g., HOTEL PASADENA, 600 N. Dearborn St., Phone, Superior 1036).

CINCINNATI, O.

NEW RAND HOTEL...25 W. 5th St...Main 2348

CLARKSBURG, W. VA.

WALDO HOTEL...Near All Theaters, 4th & Pike Sts.

CLEVELAND, O.

HOTEL SAVOY...Euclid Ave., near E. 14th St...Heart of Playhouse Square

CUMBERLAND, MD.

Table listing hotels in Cumberland with addresses and phone numbers (e.g., BALTIMORE HOTEL, Car. Bello, and Mechanic St., Frank Diamond, Mgr.).

FURNISHED ROOMS

TONY SERPONE...Near Maryland Theatre, 16-18 N. Mechanic St.

DETROIT, MICH.

Table listing hotels in Detroit with addresses and phone numbers (e.g., ADDISON HOTEL, Modern, Strictly Fireproof, Cor. Woodward and Charlotte, Rates, 92 ea).

FT. WORTH, TEXAS.

IMPERIAL HOTEL...Modern, Centrally located, 1006 1/2 Main St...Lamar 2207

GRAND RAPIDS, MICH.

HOTEL HERMITAGE...Cor. Michigan and Monroe Aves...Rooms with Bath, \$1.50

HOBOKEN, N. J.

HAMMONIA HOTEL...112 Hudson St...Single, \$5.00; Double, \$10.00 weekly

JOPLIN, MO.

HOTEL CONNOR...European Plan, Moderate prices...J. W. Howell, Mgr.

KANSAS CITY, MO.

Table listing hotels in Kansas City with addresses and phone numbers (e.g., HOTEL MECCA, Special Theatrical Rates, 13th and Wyandotte Sts, half block Orpheum Theater).

LIMA, O.

HOTEL CADILLAC...Next Door Orpheum...\$1.00-\$1.50

LOUISVILLE, KY.

GIBSON HOTEL...119 S. 3d St., Bet. Market and Main...Phones: City 2720; Cumb. Main 9122

MIDDLESBORO, KY.

PIEDMONT HOTEL Wants the Show People...Popular Prices

MISSOULA, MONT.

KENNEDY HOTEL...Cafe in connection...Private Bath and Telephones

NEW HAVEN, CONN.

HOTEL VOLK...224 Meadow...Liberty 6470

NEWARK, O.

WARDEN HOTEL, E. Plan, Half Sq. to Theatre, Spl. Rates to the Prof. Baths and run's water.

PHILADELPHIA, PA.

HOTEL STRATHMORE...Walnut, at 12th St. 7 Floors Beautiful Rooms and Suites. Prof. rates always

PITTSBURG, PA.

Table listing hotels in Pittsburgh with addresses and phone numbers (e.g., HOTEL CARR, 326-328 Penn. Ave., Phone, Court 9099).

PROVIDENCE, R. I.

HOTEL BERKSHIRE...Professional Rates...Opp. Albee Theater...Union 7160

ROCHESTER, N. Y.

Table listing hotels in Rochester with addresses and phone numbers (e.g., BRISTOL HOTEL, Redeclared and refurbished, Rates: \$7 and \$9 without, \$10 and \$12 with).

ST. LOUIS, MO.

Table listing hotels in St. Louis with addresses and phone numbers (e.g., ALAMAC HOTEL, N. W. Cor. 14th & Chestnut Sts., Alamac Hotel).

STREATOR, ILL.

COLUMBIA HOTEL...All Modern...Theatrical Rates

SPRINGFIELD, O.

BANCROFT HOTEL Caters to Theatrical People. European Plan. All Rooms with Bath. Good Food

TAMPA, FLA.

HOTEL ATLANTIC...Rosa Ave. Car from Union Station. 1307 1/2 Franklin St.

TEXARKANA, TEXAS.

COSMOPOLITAN HOTEL...European Plan...Opposite Union Station

TOLEDO, O.

ST. CHARLES HOTEL...242 Superior St., cor. Madison Ave...Prof. Rates to Theat. People

TOPEKA, KAN.

FIFTH AVENUE HOTEL...Topeka, Kan...\$1.00 up

TORONTO, ONT., CAN.

Table listing hotels in Toronto with addresses and phone numbers (e.g., ARLINGTON HOTEL, Cor. King and John Sts., Phone, Adelaide 7600).

WASHINGTON, D. C.

NEW COMMERCIAL HOTEL...920 F St. N. W...Special Theatrical Rates

WICHITA, KAN.

LE ROY HOTEL...147 North Teas-ka Ave...Everything for the convenience of the Profession

WORCESTER, MASS.

NEW BAY STATE HOTEL...Two Minutes from City Hall...Special Prof. Rates

HOTEL GRENOBLE

7th Ave. and 56th St., NEW YORK CITY (SUBWAY AT DOOR)

REFINED FAMILY AND TRAN- SIENT HOTEL. Directly op- posite Carnegie Music Hall. Is in the best residential section of the city, within two blocks of beautiful Central Park and five minutes of the theatre and shop- ping centers. For all who desire high-class accommodations at moderate prices, and for ladies traveling alone, the Grenoble is unsur- passed. The cuisine and service are excellent.

WE CATER TO THE PROFESSION Theatrical Rates, \$13.00 Up. Telephone Circle 0909.

LINCOLN APARTMENTS 306-310 WEST 51ST ST., NEW YORK. HIGH-CLASS ELEVATOR APTS. Under personal management of MRS. GED. W. DANIEL, Prop.

AVOID HIGH PRICES

STRATFORD HOTEL, Eighth and Pine, St. Louis, Mo. New, modern every way. Downtown location. Rates, \$5 week single, \$7 week double; \$1 day.

KANSAS CITY LOCATION THE BEST SOLICIT THE PROFESSION

THE COATES HOUSE



MAGIC AND MAGICIANS

EDITED AT THE CINCINNATI OFFICES OF THE BILLBOARD WHERE LETTERS AND NEWS ITEMS WILL BE GRATEFULLY RECEIVED

Harry E. Dixon communicates that he has Karma, the mystic, booked many weeks ahead in Illinois and Indiana.

John Gillis, 'tis said, will soon leave the Smoky City for a tour of Pennsylvania with his magical, escape and mindreading attraction.

Richard R. Fisher writes that he resigned as business manager of Gray G. George's show and has returned to his home in Pittsburg, Pa.

Mysterious Smith is again presenting his show to reported big returns in the West. Mme. Olga, crystal gazer, is one of the features.

Lester Rizek, "Chicago's comedy magician and ventriloquist", narrates that he is keeping busy with private dates in and around the Windy City.

The Great Kara, "Original Mystery Man of India", has injected a "spirit slate writing" test into his program that is as puzzling as his mindreading feature.

The Floyds begin a twenty-five weeks' season under the banner of the Federated Lyceum Bureau of America October 16 in Philadelphia. Most of the route is in Southern territory.

Peter La Monte communicates from New York that no sooner had he hung his shingle out, announcing his new illusion building shop, than orders began flowing in from the magic fraternity.

Otto Waldmann, magical comedian, and Michael Raduano, hypnotist, who are president and vice-president, respectively, of the Knights of Magic, entertained the Marquette Club at the Plaza Hotel, New York, October 2, and were booked for a return date.

Paul R. Semple and R. S. Callender are framing a full evening show of magic, ventriloquism and cartooning, with a slack wire act by Tommy Burns, late of Robinson's Circus, as an added feature, for a play of several nights a week in and around Wheeling, W. Va.

The Thayer Manufacturing Company, Los Angeles, has issued its new fall catalog of magical books. This is separate from the firm's regular professional catalog of magical apparatus and illusions and is said to contain about as complete an assortment of books on magic and kindred subjects as was ever published.

Herman L. Golden, who recently concluded a successful twelve weeks' engagement with Brownie's Comedians in Southern Ohio, visited this department last week and imparted the info. that his "nail thru the head" trick proved a real brain teaser all along the line. Golden says he did magic, escapes, crystal gazing and hypnotism on the show.

The Great Lester, ventriloquist, terminated a long and successful tour of leading variety theaters in England and Scotland last week and sailed from Southampton October 7 with Mrs. Lester. After arriving in New York the Lesters will immediately entrain for their home in Rhinecland, Wis., for a month of rest before Lester begins a vaudeville tour in the East.

The first of a series of fall and winter entertainments by the Minneapolis Mystic Circle was held October 4 in North Star Lodge Hall. The program: Harry C. Bjorklund in Chalkology; Jesse A. Neff, "split manifestations"; crystal gazing by Ben All, and flower tricks by John P. Engel. The dining treat was labeled, "Phun in a kitchen with the mysterious hakers".

Boston Assembly of the S. A. M. tendered a dinner and reception to President Houdini, Howard Thurston, the Great Jansen and Mystic Clayton Sunday night, October 1. More than 100 ladies and gentlemen were in attendance, including Charles Milton Chase, veteran manufacturer of magical apparatus. He is no longer engaged in the work, but thoroly enjoyed meeting old friends.

Last week Edwin Brush began a 150 days' season as magician-lecturer for the universities of Minnesota, Kansas and Wisconsin. In La Crosse, Wis., Brush visited Walter Mickeljohn, who has been creating magical effects and performing feats of legerdemain for the past twenty-five years. Mr. Mickeljohn is identified in no small way with the gas company of La Crosse and is "official magician"

for that territory. Incidentally he helped start Durno and Brush in the profession. "Any magician passing thru La Crosse will be heartily welcomed by Mickeljohn," says Brush.

Prof. and Mrs. W. E. Floyd entertained Harry Houdini, Mystic Clayton and Mrs. Clayton at dinner October 1 at the Floyd home in Chelsea, Mass. Mrs. "Mahola" Floyd proved herself just as great a culinary artist as she is a charming hostess. Prof. Floyd presented Houdini with a scrap book of magicians' programs dating back to 1882 to be added to Houdini's famous library that has been willed to the National Library in Washington, D. C. Houdini's visit to Massachusetts was for the premiere of his latest picture, "The Man From Beyond", at the Globe Theater, Boston, October 2, in connection with which Mystic Clayton heads a company of mystery entertainers.

The St. Louis Assembly of the S. A. M. tendered a banquet in honor of Carl Rosini, his wife and sister-in-law at the American Hotel the week of September 25, when Rosini's act was on the bill at the Rialto Theater. Other invited guests were Rush Ling Toy and Mr. and Mrs. Van Martin, who were showing at the Empress Theater, and Arthur Floyd, of the Rialto. The following program was presented by the Mound City tricksters: Card sleights, Robert Marvin; thimble manipulations, Wm. Thayer; ventriloquism, Cliff Johnson; mental telepathy, Sharpe and Williams; card manipulations, Paul Braden, and coin tricks by E. B. Heiter. The party closed with impromptu effects with cards and coins by Rosini and Rush Ling Toy.

The latest on the film expose of the "sawing a woman in half" illusion, the American presentation rights of which, it seems, belong to Horace Goldin, is that Goldin and the Weiss Brothers, proprietors of the Clarion Film Company, have entered into an agreement to allow the release of the picture. For some time Goldin enjoined the Clarion concern from distributing the film. About the same time that Goldin came to terms with the picture people he brought court action against Murray Cohen, an agent in New York, charging him with violating the penal law by making an unauthorized production of the "divided woman" effect at the Rockaway Theater, Rockaway Beach. Attorney A. B. Silverman, acting for Goldin, announces: "The deliberate pirating of Mr. Goldin's illusions has been so frequent that he is determined to resort to criminal proceedings under Section 411 of the penal law, by which any unauthorized production of a dramatic entertainment, without the consent of the owner, constitutes an offense. Everyone of these defendants will be required to account for every cent of profit they make."

The eleventh annual dinner of the Magicians' Club, London, Eng., held September 17 in the Imperial Hotel, was attended by more than 200 conjurers, ladies and magical fans. "Mr. London", feature writer for The Daily Graphic, says of the affair: "I have known most of the famous conjurers individually—Charles Ber-

tram, Dr. Byrd Page, Leipsig, Max Malini, to name a few—and often wondered what they looked like in bulk. When 200 gathered at the annual dinner of the Magicians' Club I thought they looked rather like architects, or bankers, or any other people who dine together every year.

"Dr. Bodie and Max Malini alone stood out as men whose faces had magic stamped upon them. Oswald Williams might have been a doctor, Nevil Maskelyne a successful stockbroker, and Arthur Prince a barrister.

"Nevil Maskelyne's appearance at the dinner was interesting. He is president of a rival body of wizards, the Magic Circle, but all rivalry is now ended since Maskelyne has been elected a member of the Magicians' Club, of which Houdini is president.

"The 200 conjurers present ate like normal beings—they made a lot of food 'disappear'—and drank rather less than is usual at such dinners. Magicians have to study their nerves. Arthur Prince was in the chair, and 'Jim', his ventriloquial doll, was under the chair—until his time came to perform.

"Max Malini, just back from China, where he has been patterning in Chinese—('I fall back on Yiddish when in doubt,' he remarked)—suggested that the Magicians' Club should provide six conjurers a week for voluntary hospital work, and the idea was naturally adopted.

"Malini frequently went to Buckingham Palace during the life of King Edward. On his first visit he was looking for chosen cards, and, when asked where the last one was, cried out: 'Mrs. Queen is sitting on it!'

"She was. Queen Alexandra led the laughter, which was subdued at first."

Sir Arthur Conan Doyle early last month wrote for The London Chronicle a reaffirmation of his belief in ectoplasm based on his most recent experiments, and sent a copy to The New York Times, from which we quote: "Whatever this strange emanation is which he believes is the connecting link between the material and spiritual worlds, forming the faces of persons long dead, he says that its continued observation is leading to the foundation of a new science the rules of which are as yet totally unknown.

"When in former days I wrote about this singular substance, I claimed no personal knowledge," he said. "Since then I have myself both seen and handled ectoplasm in excellent light, so that for me at least all doubts as to its existence have become absurd."

"He told of his experiments with the medium Eva, when ectoplasm was produced which he touched and felt thrill to his fingers, experiments which he told about in his lectures in this country.

"Since then I have clearly seen ectoplasm, tho in more vaporous form, under the mediumship of Frau von Silbert at the Psychic College," he said. "Here the room was darkened, tho there was sufficient light to see all that occurred. The ectoplasm, which seemed to cause great pain in its emission, took the form of slightly luminous patches, produced under complete test conditions. They formed on the floor with an inclination to rise and to become more clearly defined. They were quite separate from the medium—in fact, they were nearer to me than to her.

"My own poor experience is, however, only important to myself and to those who know and trust me. What is more important to the public is that they should realize the inherent absurdity of all this contention and denial. The substance has been very carefully observed, not only in the case of Eva, but in that of

at least a dozen separate mediums, all giving results which are in general agreement, tho the shape and form of the emanation is changeable to a marked degree."

NEW THEATERS

Messrs. Kohn and Berg have opened the Columbia, a new house at McAllen, Tex.

W. F. Fox, operating theaters in several Texas towns, is building a new one at Kosse, Tex.

A new \$75,000, 850-seat theater, according to well-founded rumors, will be erected in Elko, Nev., shortly.

First-run photoplays and vaudeville constitute the new policy of the Grand Theater, Auburn, N. Y., which was put into effect October 5.

Roy Binder, realtor, recently sold the George N. Leister property in Pottstown, Pa., to a large Philadelphia theatrical corporation for \$22,000. The name of the buyer has not been divulged, but it is believed in Pottstown that the corporation is planning the construction of a modern theater on the site.

A new theater is under construction in Berryville, Va., on the site of the old Clarke Opera House. The new house will have a large stage and cement projection booth and a seating capacity much greater than the theater it replaces. Messrs. J. H. Huydett and Charles W. Marks, owner and manager, respectively, expect to open their new theater about Thanksgiving.

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## Editorial Comment

THERE is hardly enough story in "Malvoloca", the first offering of Equity Players, Inc., for a thirty-minute curtain raiser. When this is spun out into three acts it becomes so thin and tenuous that it is actually cobwebby.

There is beauty in a cobweb if one knows how to look for it, but it is not the kind of beauty that Broadway is mad about.

Furthermore, "Malvoloca" is not a genre. It does not ring true. It is essentially a problem play, with a solution so unlikely—so rarely encountered in real life—that it fairly reeks of idealism.

But, considered as a production, it is a very great achievement—almost a triumph—for the players and their director. Given little or no substance, and that little well-high spurious, to work with, they just barely fail—fail by the

narrowest kind of a margin—to put it over to popular success.

Woodman Thompson's settings and costuming help a lot. He is a big acquisition. But it is the acting that shines—the acting and Augustin Duncan's mastery direction.

THE stage keeps fairly well abreast of late scientific developments.

At least it does so in certain quarters. For example: In the Ziegfeld "Follies" use is being made of the ultra-violet light for an effect. This light, which is invisible of itself, causes the nails, teeth, certain substances and

coverly. It necessitates the use of special lamps made of quartz, for glass will not allow the rays to pass, and these quartz lamps are expensive. The lamp equipment for this effect in the "Follies" is said to have cost, for lamps alone, twelve hundred dollars. That is something to consider, of course, but the interesting thing to note is that ultra-violet light is being used on the stage. What will come next? We will hazard the guess that some startling effects could be obtained by Ehrenberg illumination or hollow cones of light, as developed by the workers in optics. Perhaps the infra-red ray

## SOME VERY NECESSARY PROPAGANDA

THE word "propaganda" is generally misused. It is like the word "politics". Unthinking people usually attribute to both a sinister meaning and resent being connected with activities where either word, as defining the efforts in question, comes into use.

This is due largely to the abuse of the prerogatives and privileges associated with both words. But the words of themselves have a meaning, which leads to exalted purposes and high premises.

In the dictionary "propaganda" is defined briefly as "any method for the propagation or extension of principles or doctrines associated with government or any division of life".

"Politics" is defined as "the art of government, or the administration of public affairs".

Surely there is nothing inherently sinister or vicious in connection with either term. These words are given a certificate of character in this way so that motion picture theater owners, if advised to indulge in certain kinds of propaganda or even tolerate the expression of political opinions, will not become hysterical and run to cover.

As a National Clearing House and Service Station for the theater owner of the United States, the Motion Picture Theater Owners of America, thru President Sydney S. Cohen and other national officers, are disposed to suggest certain lines of propaganda to the theater owners which will be entirely suited to their business purposes, and will, in operation, tend to fully conserve theatrical interests generally.

Their first move along that line is to have theater owners create good will and esteem for the theater in each community. To do this, the public mind must be made to consider in a favorable way the importance of the theater as a community asset. If the motion picture theater owner is just the local "moviemanager", a fellow who simply exacts his toll at the door, then, of course, public opinion will automatically give him a classification far below his proper status. But if the people learn to know that the motion picture theater is a community institution, a clearing house for beneficial community activities and a great publicity medium, an information bureau and the central agency thru which the people look with unflinching accuracy on the rest of the world and have their own interests also fully conserved, then the theater assumes an exalted station and the theater owner becomes of special consequence as one of the leading citizens of the community.

To create this proper public estimate of the theater and bring to the people the maximum of real service within the screen's domain, necessitates a line of propaganda in which the officials of the Motion Picture Theater Owners of America invite the theater owner to engage. It is a duty every theater owner owes to himself and his organization.

First, the theater owner must fully sense and appreciate the importance of the great medium of expression, the Screen, of which he is the custodian. Then he must comprehend the need for making it a great community asset, and, after these facts have completely possessed him, he will easily be able to measure up to the occasion and find ways and means to bring the proper measure of public good will to his theater and himself.

Every theater owner must understand that he or she is relatively in the same class with the editors of newspapers and magazines in all communities. If the public does not understand it that way, then let your lines of propaganda be so shaped as to mold public opinion in your way. You can do this by public service work in your theater, co-operating with public officials and civic bodies in advancing all beneficial community programs. You can do it by associating yourself with the officialdom of your locality, becoming active in the civic societies, and initiating moves of real advantage to your locality and then having your theater and the local newspaper co-operate with the officials and civic bodies in carrying the same forward. You will then create and multiply public good will for your theater, advance the interests of the community and your own proportionately. This is propaganda. It is clean, wholesome, public-spirited and patriotic. It serves country and community.

It will build up the theater in the public estimation, place it where it belongs as a great medium of expression—The Screen Press—bring out its utility to the maximum point for the people, and place it beyond the reach of fanatical or other attacks as well as dignify and ennoble the occupation and the theater owner.

Such propaganda cannot be objectionable. It is even scientifically political as it aims to help government and aid in the administration of public affairs.

Theater owners, this is a wonderful and necessary work. Give it your best thought and most carefully directed action. It is your golden opportunity.

The Motion Picture Theater Owners of America will stand back of you and extend every necessary suggestion and aid.

dyes to become highly fluorescent. In the "Follies" number, "It's Getting Dark on Old Broadway", the costumes are treated with one of the dyes, which become fluorescent, and when the regular lights are turned out the ultra-violet light is turned on, making all the costumes glow and leaving all else black.

The effect is startling and could not be done in any other way than by ultra-violet light. Now, the development of this light in a practical way is a comparatively late scientific discovery. It necessitates the use of special lamps made of quartz, for glass will not allow the rays to pass, and these quartz lamps are expensive. The lamp equipment for this effect in the "Follies" is said to have cost, for lamps alone, twelve hundred dollars. That is something to consider, of course, but the interesting thing to note is that ultra-violet light is being used on the stage. What will come next? We will hazard the guess that some startling effects could be obtained by Ehrenberg illumination or hollow cones of light, as developed by the workers in optics. Perhaps the infra-red ray

## QUESTIONS AND ANSWERS

B. I.—"Lightnin'" had its premiere August 26, 1918.

E. Wilson—Write E. Van Wyck, 2643 Colerain avenue, Cincinnati, regarding clown props.

Bud—The translation of "Une Furtive Lagrima", from Donizetti's "L'Elisir d'Amore", is "One Quiet Tear".

E. E.—The Billboard does not attempt to settle domestic affairs, nor to give advice on medical and financial matters. Your previous questions will require exhaustive research, hence the delay.

E. A. L.—(1) Raymond Hitchcock starred in "A Yankee Tourist". With him were Harry West, Flora Zabelle and Herbert Cawthorne. (2) The Foster Agency, Ltd., address is Charing Cross House, 29-A Charing Cross Road, London, W. C.

W. E.—Ed Porter produced "The Life of an American Fireman", said to be the first feature photoplay, for Edison in 1899. Arthur White and Vivian Vaughan were the leading players. Filmed in Newark and Orange, N. J., the fire departments of both cities participating. The film was 800 feet long.

R. T.—William Shakespeare at the age of 28 was a full-fledged actor and a promising playwright. He died April 23, 1616. He was married to Anne Hathaway when he was 18 years old and she was about 26. Nothing is known about his life between the years 1584 and 1592, altho it was rumored that he had been a country schoolmaster. Finally, he went to London. Stage tradition had it that there he worked for a while at some such occupation as holding horses at the theater doors before he had the chance of becoming an actor.

There is no objection over the ruling on free seats to performances by Equity Players, Inc., either.

Practically every member of Equity is very anxious to have the venture prove financially successful, and quite willing to contribute financially toward that success.

ROAST everything, pan and disparage everything, and be a GREAT DRAMATIC CRITIC.

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It takes courage, GREAT COURAGE.

The great critic must have a stout heart and a vallant soul.

He must be a champion of truth.

He must be actuated by high purpose and lofty ideals.

He must be a hero.

Yes he must—like hell.

EQUITY'S announcement of conditions under which its members may participate in Little Theater productions is very plain and simple.

It means that when professional actors appear in performances given by Little Theaters they cannot act with non-Equity professionals. This does not mean that amateur actors must join Equity, but that when professional actors are engaged all of them must be Equity members.

MAXMILLIAN HARDEN, the great editor of the German weekly, "Zukunft", who started in life as an actor, almost returns to his first love by turning to the pictures. He has just completed a scenario in which Asta Nielsen will star.

He will find scenario writing much more profitable than editing a Socialistic paper—and a good deal safer.

Newspapers and periodicals are dying by the thousands all over Germany right now.

IN an article in Equity, in which she recounts her experience as a member of the Council of Equity, recently published in the monthly organ

(Continued on page 64)



# TICKET SPECULATORS AND PRICE-JUGGLING

By DONALD MACKENZIE

ONE of the most prolific causes of complaint from the theater-going public, and the reason that is most frequently advanced for the falling off in the attendance at the metropolitan theaters during the past season, is what is generally termed the "price-juggling" of theater tickets.

The ticket speculator has already come in for a good deal of abuse from the greater part of the public, and over and over again schemes have been suggested and many of them attempted to do away with him altogether, or, at any rate, to keep his activities under proper restraint.

Recently, however, what with hard times, taxation, prohibition maybe, and other causes that have affected the theatrical market, the juggling of prices has reached a pitch that would have been thought to be impossible a few years ago.

Many and bitter have been the complaints that the advertised price of tickets is growing to mean less and less. Everyone apparently recognizes the advantage of the hotel ticket agencies, and is perfectly willing to pay the extra half dollar charged by them for the real convenience their service offers. But the plaint is very generally voiced that three seats in the same row at the theater may have been sold at widely differing prices. One may have been bought at the normal price at the box-office, the second at a fancy price from a speculator, and the third quite possibly at less than half the ordinary price from a cut-rate ticket broker.

It is a matter of common belief on Broadway that a certain cut-rate broker has amassed a very considerable fortune, and the question somewhat naturally occurs to the lay mind: "Why did not the managers keep this very large amount of money for themselves by stabilizing their prices?"

It is not only the price, however, that irritates the public in the matter of selling tickets. The complaint is very general that, in most cases, it is practically impossible to obtain a decent seat, i. e., in the first fourteen rows, at the box-offices. And this is resented very much.

And when an unfortunate theatergoer attempts to buy seats at the box-office when the house is sold out! The attitude that is almost invariably assumed by the young man in the box-office is simply insufferable. The night clerk of a hotel that is full when the last train arrives and brings a group of would-be guests seeking accommodations is kindly and considerate by comparison.

It would be interesting to know just how many times a potential theatergoer has declined to yield to his inclination to go to a theater simply because of a vivid recollection of the discomfort, not to say humiliation, caused him by this attitude.

But to return to the speculators: Periodically an attempt has been made by one or more managers to induce all the managers to combine in a concerted effort to curb the activities of the speculators. Apparently it has not been found practicable to unite the managers in any such campaign.

A few years ago it was announced loudly in the press that all the more important managers in New York had entered into an agreement not to give out seats to the speculators.

But, so the story goes, the very next day one very prominent manager gave the first fourteen rows of his theater to the speculators, claiming that he had not been a party to the above-

mentioned agreement, and that, altho his partner had been, he was not bound by his partner's actions.

And rumor also hath it that a certain speculator to whom had been assigned a bunch of the least desirable seats upstairs in a theater, which is still housing one of the most genuine successes of the season, has garnered something like \$230 a week as his little bit.

Now, as regards the ethical side of all this, deponent sayeth not; the question is as to the practical side. Does this method pay in the long run? The evidence would seem to be against it.

Is there a solution? Many solutions have been suggested from time to time, but, perhaps, the one that seems to hold out the best hope of success is that there should be a clearing-house for the sale of all theater tickets.

The idea is that, instead of selling any seats at the box-office, all tickets should be sold at this clearing-house. There could be, it is suggested, three stations. One downtown, one in the heart of the theater district, and one uptown. All these stations should be connected by telephone with all theaters and with all hotels where ticket agencies were established. Each manager could have desk room in these stations.

Those who are in favor of this scheme feel that the public would eagerly welcome the idea, and that it would be an easy matter to educate theatergoers in the new procedure for obtaining tickets. They claim further that the actual expense of such a method would be more than counterbalanced by the corresponding saving in the box-offices, and that the book-keeping as between the theater, the hotels and the clearing-house stations would be simple and easily handled.

Above all, they assert that the good-

will of the theater-going public, obtainable, they firmly believe, by this method, would be an asset of enormous value.

This scheme, of which only a nebulous outline is given here, has suggested itself recently to several of the acutest minds in the theatrical world, apparently quite independently one of the other.

One of the most astute managers in the business formulated this method, or something very like it, and announced his intention of doing his utmost to put the plan thru. Almost simultaneously a theatergoer of thirty years' standing, who averages, so he says, "two hundred shows a year," showed the writer a similar scheme which he had worked out to the smallest detail. And shortly afterward the executive head of the most important theatrical organization in the world, who for a long time had been thinking with regard to this same problem, arrived quite independently at the same conclusion.

Now, just wherein is the objection to this or some similar scheme? From the public? Apparently not. From the managers? Certainly not from all of them, for there are few among the more important managers who have not, at some time or another, made strenuous and valiant efforts to cope with the speculator evil.

Then why do not the managers succeed in a concerted effort, if not along the above lines, in some other way, to solve the problem of the speculator? What can be the reason?

The managers, of course, are middlemen, between the producers, i. e., the authors and the actors, and the consumers, in other words the public.

In Denmark, lauded by Maurice Francis Egan as the most perfect democracy in the world, we are told they have succeeded in abolishing the middlemen; and we are given to understand that their reason is that their middlemen apparently considered themselves justified in gouging both the producer and the consumer. In other words, they got it "coming and going".

This is by no means a suggestion that we should do away with our middlemen, but it may well be that the particular type of middleman who feels that he is entitled to the profits "coming and going" is, in this case, the obstructionist.

\$3,000. Incorporators: F. M. Elliott, W. S. Stegall, F. V. Kirby and F. X. Schuler, all of Fort Worth.

A recent fire in Smithville, Tenn., originating in the Star Theater, did considerable damage to the theater and several adjoining buildings.

The Crystal Theater, Pittsburg, Tex., which has been operated by the First Guaranty State Bank of that city, was purchased by John Miller, of Gilmer, Tex., October 1.

A deed transferring the title of the Plaza Theater property, Superior, Wis., from the Land & River Company to James Flinn, was recorded recently. The consideration involved approximately \$19,600.

The new \$25,000 picture theater at Wilsonville, Ill., built by Eli Gory, was totally destroyed by fire a short time ago. The theater was expected to be opened some time this month.

Jerry Warner, of Rutland, O., formerly manager and owner of the Family Theater, Middleport, recently sold that theater to Howard Yount, owner and manager of the Liberty Theater, Middleport.

The Diamond Theater, Hazleton, Pa., which has been closed since midsummer, was reopened late last month under the management of Martin P. Meyers. The Diamond, which is a picture theater, was completely overhauled during the summer.

J. O. Lee, deputy collector of revenue, who has been endeavoring to dispose of the Meridian Theater, Anderson, Ind., was forced to defer the sale owing to bids submitted being entirely too low. The highest bid for the entire property was \$800.

D. E. Arris and W. E. Dixon, of Plattsmouth, Neb., leased the Iris Theater at Charlton, Ia., and after putting it into first-class condition opened it October 1. Messrs. Arris and Dixon control a number of picture houses in Southern Iowa.

E. O. Weinberg, formerly manager of the Strand Theater, Syracuse, N. Y., who has been replacing Edgar Well at that playhouse for the past six months, has accepted a position as manager of the new Strand Theater in Troy. The Troy house is to open about January 1.

Sale of the Lyric Theater, Alliance, O., by Peter J. Tender to Leonard Benedetto and Anthony Donorrio was announced last week. The new owners assumed charge at once. Tender will devote all his time to the management of the Perthmore Theater in Lorain, which he owns.

Plans for remodeling and enlarging the Lyric Theater, Binghamton, N. Y., are being drawn by Messrs. Vosberg, Kaley and Stout, architects. The improvements will cost approximately \$45,000. George P. King is the owner of the Lyric. The enlarged building is to be 105 feet long and 50 feet wide, which is an extension of more than 50 feet over its present dimensions.

The Piccadilly Theater, North High street, Columbus, O., which is one of the newer suburban theaters recently built, was sold last week by Sandor Weiss to J. W. and W. J. Dusenbury and their three managers, Jacob F. Luft, Fred A. Rosevelt and W. S. Fletcher, who formed a stock company and took over the management of this theater October 8. This gives the Dusenburys control of four movie theaters in Columbus, the Grand, State, Vernon and Piccadilly, besides the new theater which they are building on West Broad street and their Oientangy Park Theater.

## THEATRICAL BRIEFS

W. F. Slaughter has reopened his Lyric Theater, Idabel, Ok.

The Welltex Theater, at Wellington, Tex., has been reopened.

Hancock & Gerrard have purchased the Crystal Theater, Loraine, Tex.

The Crescent Theater, Austin, Tex., closed for repairs, has been reopened.

R. N. Smith has been appointed manager of the Aldine Theater, Robstown, Tex.

The Kyle Theater, at Beaumont, Tex., has been reopened with stock and pictures.

Tony Mitchell has taken over the management of the Broadway Theater, Oklahoma City, Oklahoma.

Ray Stinnett has purchased the National Theater at Breckenridge, Tex., for a consideration of \$36,000.

The Poliard Production Company has been organized at Moraco, Calif., to erect a motion picture studio.

Walter J. Barbary & Son, of West Monroe, N. Y., have bought the Happy Hour Theater at Mexico, N. Y.

Manager Tom H. Boland has reopened the Empress Theater, Oklahoma City, Ok., after it had been shut down for repairs.

Sam Parish has made extensive repairs and renovations in his Dixie Theater, Huntsville, Tex., and has reopened the house.

The American Motion Picture Co. has incorporated at Fort Worth, Tex., with a capital of

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A. Pezman, Windsor Clifton Hotel Lobby, Chi.

B. L. Gilbert, BB, 11135 S. Irving ave., Chicago.

MAGIC PLAYING CARDS S. S. Adams, Asbury Park, N. J.

MANICURE AND TOILET SETS French Ivory Manicure Co., 159 Wooster, N. Y.

MARABOU TRIMMINGS Amer. Marabou Co., 67 6th Ave., N. Y. City.

Columbia Marabou Co., 69 E. 12th, N. Y. C.

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Beache's Wonder Remedy Co., Columbia, S. C.

Cel-Ton-Sa Remedy Co., 1011 Central ave., Cin.

DeVore Mfg. Co., 274 N. High, Columbus, Ohio.

Nu-Ka-Na Remedy Co., Roselle, N. J.

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MERRY-GO-ROUNDS C. W. Parker, Leavenworth, Kan.

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MOVING PICTURE SUPPLIES AND ACCESSORIES Movie Supply Co., 844 So. Wabash Ave., Chicago, Ill.

MUSIC COMPOSED & ARRANGED Chas. L. Lewis, 429 Richmond st., Cincinnati, O.

MUSIC PRINTING Rayner, Dalheim & Co., 2054 W. Lake, Chicago.

Stark, W. P., 3804a LeClair ave., St. Louis, Mo.

The Otto Zimmerman & Son Co., Inc., Cin., O.

MUSICAL BELLS & SPECIALTIES R. H. Mayland, 54 Willoughby, Brooklyn, N. Y.

MUSICAL GLASSES A. Braunfels, 9512 106th st., Richmond Hill, N.Y.

MUSICAL INSTRUMENTS (Automatic & Hand Played) Crawford-Rutan Co., 1013 Grand, K. C., Mo.

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PHOTO REPRODUCTIONS AND SLIDES O. F. Gairing, 128 N. LaSalle, Chicago, Ill.

Motion Picture Products, 3238 W. Harrison, Chi.

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POPCORN FOR POPPING Bennett Popcorn Co., Schaller, Iowa.

POPCORN MACHINES Holcomb & Hoke Mfg. Co., 910 Van Buren, Indianapolis, Ind.

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Fair & Carnival Supply Co., 126 5th ave., N.Y.C.

Fair Trading Co., Inc., 133 5th ave., N. Y. C.

Graham Novelty Co., 60 Graham Ave., Brooklyn, N. Y.

Joe. Hagn, 223 W. Madison, Chicago, Ill.

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Additional text in the middle section of the page, including various advertisements and company names.

Additional text on the right side of the page, including various advertisements and company names.







MAGICIANS, NOTICE!—A Young Man, 19, wants to join a magic act as an assistant or to be the magician. Experienced as an amateur magician. Address BORNSTONE, care Billboard, New York. oct21

AT LIBERTY

M. P. OPERATORS

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Motion Picture Operator

Wishes position. Ten years' experience with all equipments. Small town preferred. State salary. Married. EDWARD KEYS, 2114 S. Wabash Ave., Chicago, Illinois. x

Motion Picture Operator

Good and reliable; with five years' experience. Power a machine and spotlight. Understands wiring and repairing, taking care of films, wiring and position with theatre in small town, or also willing to join any kind of road show. Write LUTHER TURNER, Box 487, Middlesboro, Kentucky.

EXHIBITORS, NOTICE! — EXPERT PROJECTIONIST. Best of projection on any equipment. First-class reference. PROJECTIONIST, 2327 W. Walnut, Indianapolis.

EXPERIENCED OPERATOR AND ELECTRICIAN at liberty. Four years' experience. Fully equipped for repairing and keeping equipment in A-1 condition. I desire permanent work in first-class theatre, but would consider season's connections. Expert on Powers or Simplex. Good references. D. W. DEVOL, 420 Broadway St., Ft. Madison, Ia.

MOTION PICTURE OPERATOR—3 YEARS' experience on Powers and Simplex Machines. Write or wire. HERBERT BENZEL, 211 Second St., S. W., Mason City, Iowa.

A-1 M. P. OPERATOR—Eighteen years' experience. Married. Reliable. Best references. Go anywhere. FRED WALKER, 918 W. 37th St., Chicago, Ill. oct14

AT LIBERTY—Operator; go anywhere; will work cheap in small town; married; reliable. Wife ticket seller. Come on one week's notice. Address RANDALL, care Billboard, Cincinnati, Ohio, oct14

IF NEEDING RELIABLE M. P. OPERATOR, am available. Steady man. References. Nine years' experience. Go anywhere. H. WARTON, 4201 Fair Ave., St. Louis, Missouri.

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30 WORD CASH (First Line Large Black Type) 20 WORD CASH (First Line and Name Black Type) 10 WORD CASH (Small Type) (No Ad Less Than 25c)

A-1 Alto Sax. for Fast Dance

orchestra. Must read, fake and improvise. Have tuxedo. Young and good appearance. Must be slicker and single. VIOLINIST, 106 South 4th St., Clinton, Iowa, Lyons Stations. x

A-1 Clarinet and Trombone

First-class theatre preferred. Experienced in Keith and Orpheum houses. Both young men. Reliable. Joint only. References. TROMBONIST, 116 N. Eighth, Louisiana, Missouri.

A-1 Clarinetist at Liberty

after Sept. 23. Call ROUTE 1, BOX 14, St. Marys, Ohio. oct21

A-1 Saxophonist at Liberty

account misrepresentation. Doubles Clarinet and "C" Soprano. Read, fake, memorize. Have tuxedo. Young, neat and reliable. Union. Married. Go anywhere. Write SAXOPHONIST, care Billboard, Kansas City, Missouri.

A-1 Tenor Banjo—Dance Specialist

challist. Steady dance hall considered only. Union. Write or wire highest salary and particulars. WILLIAM MORRIS, General Delivery, Baltimore, Maryland.

A-1 Theatre Drummer at Liberty

city Sept. 30. Experienced all lines. Prefer vaudeville, tabs, or traveling musical comedy. Have traps, bells and tympani. Slight reader. Union. Write or wire RAY H. BECKER, 352 Arch St., Sunbury, Pennsylvania.

A-1 Violinist at Liberty—Experienced

performed in all lines. Theatre, hotel or winter resort preferred. Union. Age, 24. Have tuxedo. Address VIOLINIST, 6555 Fullerton Ave., Chicago, Illinois.

A-1 Violinist—Experienced in

all classes of work. Double Tenor Banjo. VIOLINIST, 74 College St., Asheville, N. C.

A-1 Violinist Wants Position.

Experienced in all lines and able for solo work. Union man and strictly a reliable man. All letters answered. C. MALDONADO, 1420 Ursula Ave., Laredo, Texas. oct14

At Liberty—A-1 Drummer

Tympanist. Have tympani. Can play them in tune. Song bells and complete line of trap effects, etc. for picture job. Best preferred. Only first class proposition considered. WILLIAM CHRISTIAN, 106 Westminster St., Wilkes-Barre, Pennsylvania.

At Liberty—Banjo Player.

Chord and syncopate. Perfect rhythm. Take breaks. Single. Union. Tuxedo. HAROLD WILSON, Gen. Del., Erie, Pennsylvania. x

At Liberty—Experienced Bb

Tuba. Band and orchestra. Troupe or locate or will consider a factory or institution. BOB HERRON, 521 North 5th St., Springfield, Illinois.

At Liberty—Leader. Violinist,

double Saxophone. Big library. Tabs., dance, pictures, etc. Wife plays saxophone and works in chorus. J. CARLSTON, 6514 Euclid Ave., Cleveland, Ohio.

At Liberty, October 18, 1922—

First-class Dance Violinist and Pianist. Just finishing four months' engagement at Hotel Tuller, Detroit. Two neat appearing young men having library of latest dance music. Consider only steady union engagement, preferably in South. Reference exchanged. Can furnish jazz drummer. State particulars first letter. SMITH & WILLIAMS, Victoria Hotel, Detroit, Michigan.

At Liberty—Owing to Disap-

pointment—A-1 Violinist and Pianist with complete library of music. Capable of leading any size orchestra. Experienced in culling pictures, road work, etc. Best of references and guarantee work. Write or wire. GEORGE H. OVERLEESE, General Delivery, McAlester, Oklahoma. oct14

Cellist at Liberty—Large Tone.

Play all. Ten years' picture, vaudeville experience. Address CELLIST, 926 Wilson Ave., Columbus, Ohio.

Cellist at Liberty—Union. Ex-

perienced in all lines. Big tone. Write or wire. CELLIST, 1614 Harmon Place, Minneapolis, Minnesota. oct21

Cellist—Wants To Locate.

Thoroughly schooled and routine in fine orchestral work. Have strong, smooth tone. FRED CASPAR, 4407 Walnut St., Philadelphia, Pennsylvania.

Lady Drummer—Traps, Xylo-

phones. Ten years' experience in all lines. Theatre preferred. Union. Double C Sax. G. PATTERSON, 1323 Eleventh St., Rockford, Illinois.

Organist at Liberty—Read,

improvise, memorize. Go anywhere. FRANK STONE, 474 Wilcox Ave., Hammond, Indiana.

Organist—First-Class Picture

player, recitalist and concert performer of international reputation desires engagement in theatre where ability, reliability and punctuality are appreciated. Union. Exceptionally fine library. Address ARTHUR EDWARD JONES, Box 194, Portsmouth, Virginia.

Organist — Thoroughly Ex-

perienced playing pictures. Library classic and popular music. Robert Morton or Smith unit preferred, but play all makes. Union. Address KATHARINE MURPHY, Monetta, South Carolina.

String Bass at Liberty —

Union. Age, 33. Can deliver. Vaudeville or pictures. Address STRING BASS, care of The Billboard, Kansas City, Missouri.

Trap Drummer — Read at

sight. Bells; no trumps. Locate or troupe. References. JACK ALBRIGHT, Box 190, Pearl, Illinois. oct21

Trombonist of Ability Desires

engagement with dance or theatre orchestra. Reliable parties write. "TROMBONIST", Box 182, Elkader, Iowa. oct21

Trombonist—Wants to Locate.

Experienced in band and orchestra, vaudeville and picture theatres. Can teach and direct band. All letters answered. E. P. FLINT, 115 Seventh Ave., Nashville, Tennessee.

CHARLES RINGLING

The Man of the Hour

By SAM J. BANKS

I HAVE just read the advance signatures of The Billboard, issue of Oct. 7, containing Mr. Charles Ringling's special article, "Let's Get Together for a 'Graftless' 1923". Mr. Ringling strikes the keynote, offers the one practical, practicable remedy that will cure the cankerous uncleanness that permeates such a large portion of the out-of-door show world. The article is a revelation and will not only be hailed with joy by all legitimate, honest showmen of the open, but should be (and very likely will be) copied by countless newspapers thruout the country. Everybody who is at all familiar with Mr. Ringling's indefatigable work in the realm of circudom knows that his knowledge of the business, in all of its ramifications, is amazing. Couple with his infinite all-round knowledge of show business the man's innate honesty, utter fearlessness and super-aggressiveness and you will at once realize that he is the one mortal in all the show world to be the protagonist in this momentous fight against the insidious forces that have for so long been working to disintegrate and ruin the legitimate outdoor show business. That all honest circus and carnival men will welcome Mr. Ringling's generalship in this campaign for cleanliness is a foregone conclusion. And now that the real protagonist has appeared, the fight is as good as won. Let us all gird up our loins and go forth to battle with renewed confidence that RIGHT will TRIUMPH.

Clarinetist — First-Class Mus-

ician wants to locate. R. SPENCER, Trenton Theatre, Lynchburg, Virginia.

Clarinetist — Smooth Tone.

Schooled and experienced. QUICK SEGUE, 18 Oakland St., Newton, Massachusetts.

Competent Violin Leader at

liberty. I fit and feature the picture. Long experience in vaudeville. Good library. References given. A. F. of M. Write particulars. Address VIOLIN LEADER, care Cadet Band, Lynn, Massachusetts.

Experienced Clarinet at Lib-

erty for engagement. Mention salary. F. MARTIN, 1913 Congress Ave., Houston, Texas. oct14

Experienced Violin Leader

wishes permanent engagement. Cue pictures correctly. Good library. Must have notice. Address BUSINESS-VIOLINIST, care Billboard, Cincinnati, Ohio.

Flute and Piccolo Open for

engagement with first-class theatre orchestra. Positively can deliver. Union. FLUTIST, 111 Adams St., Jefferson City, Missouri.

Orchestra Conductor—Former-

ly conducting grand opera, but past six years conducting pictures exclusively in leading theaters, desiring position with strictly first-class theatre. Large library. Expert culling. Produce prodigies. Strictly first class in every respect. Married. Address K. V. CONDUCTOR, care of Billboard, Cincinnati. oct21

Trumpet—A-No. 1. Married.

Reliable. Union. Experienced. Make good any place. H. C. REDSHAW, Box 5, Merritt, Illinois.

Trumpet and Trombone Team

at liberty after November 1. For hotel, dance or theater. Play anything at sight. Memorize and improvise. Good attack and tone. Prefer South for steady job. Write OTTO C. WAGNER, 437 Germania St., Williamsport, Pa.

Trumpet—Union. Experienced

in first-class theatres. S. HUNT, General Delivery, Little Rock, Arkansas.

Violinist, Doubling Tenor Ban-

jo, at liberty for theatre, concert, hotel or dance. Well schooled and experienced. Prefer location in town of 20,000 or more. Married. Reliable. Union. Age, 28. Good appearance. First-class proposition only. Write; don't wire. R. W. CHRISTIANSEN, Yankton, S. D.

Violinist-Leader — Thoroughly

experienced moving picture. Fine library. Union. First-class engagement desired with permanent theatre contract. Competent, steady and reliable. GEORGE KILLIUS, 722 East Edwards, Springfield, Illinois.

Violinist — Symphony and

Theatre experienced. Desires position as soloist in picture theatres or hotel. Union. Solo repertoire by Bach, Bazzini, Reffel, Ernst and Kreisler. State best salary, hours, etc. Will go anywhere. Steady position. Address CONRAD PAULSEN, 3314 3d St., No. Minneapolis, Minnesota. oct21

Violin-Leader or Side. Don't

all wire at once. Fifteen years' experience in theatre, dance, musical show or pictures. Cue pictures. Fine library. In fact am capable in every way and an asset to anyone's business. Will take a glass of beer, but no boozier. 35 years of age. Can come at a short notice, free. Will not go out of N. Y. State. Union. Who wants a good man? Member of B. P. O. E. and L. O. O. M. Have very good reasons for being at liberty. Address A. J. PARSONS, 43 Clark St., Auburn, New York.

Violinist—Tone, Pep. At Lib-

erty. Picture, vaudeville, cafe. Fifteen years' experience. Address VIOLINIST, 926 Wilson Ave., Columbus, Ohio.

Wanted—A Young Man Play-

ing baritone and alto Saxophones wants a steady position in a band or orchestra. Have had four years' experience. Address ARNO GOSSMAN, Box 413, Elkader, Iowa.

A-1 BANJOIST—TENOR OR REGULAR. Piano, harmony and rhythm. Location; travel; South preferred; union. POWERS, Billboard, New York.

AT LIBERTY—TROMBONE, VIOLIN LEADER or side. Read, fake, improvise; theatre, hotel; ham outfits lay off. O. E. TENNANT, Peabody, Wisconsin. oct21

AT LIBERTY—VIOLIN LEADER: ORPHEUM Theatre; vaudeville and pictures; large library; references. A. F. of M. NORVAL MASSEY, 4984 Maplewood Ave., Detroit, Mich.

EXPERIENCED CELLIST AT LIBERTY—OTTO MEYER, 4047 West Madison St., Chicago. oct21

FLUTE AND PICCOLO OPEN FOR ENGAGEMENT with first-class theatre orchestra. Positively can deliver. Union. FLUTIST, 111 Adams St., Jefferson City, Missouri. oct21

ORGANIST AT LIBERTY. EXPERIENCED with orchestra or solo. Large library. Union. Y. C. F., care Parmentier, 322 Jay St., Brooklyn, New York. nov11

ORGANIST — YOUNG; EXPERIENCED picture player; reliable; married; references; any make organ. JAMES HOPKINS, Harvard, Illinois. oct14

PROFESSIONAL TROMBONE AND BARI-tone. Theatre or municipal band. Union. Married. TROMBONIST, Box 864, Newark, Ohio.

STRING BASS, DOUBLING VIOLIN, OCT. 14. On account of cutting out entire orchestra in downtown theatre. Thoroughly experienced in pictures, vaudeville and symphony. Best of references, young and good appearance. BASS PLAYER, 270 10th St., Milwaukee, Wis. oct21

THOROUGHLY EXPERIENCED SOLO FLU-tist desires engagement in high-class movie or hotel, Michigan or New York State preferred. Finest references. FLUTIST, care Billboard, Cincinnati, Ohio.

TRUMPET AND C MELODY SAXOPHONE. Alto sax., bass and treble clef on saxophone. Read, improvise, etc. A. F. of M. Young; 12 years' experience theatre and dance. Prefer steady proposition. Write MUSICIAN, Box 281 Sheldon, Iowa.

TUBA AND STRING BASS, TRUMPET OR Cornet at liberty. Troupe or locate. Locate preferred. Reference plenty. All letters answered. Address C. J., care Billboard Pub. Co., Cincinnati, Ohio.

VIOLINIST AT LIBERTY — VAUDEVILLE and pictures. 15 years' experience. Good library. Union. FELIX E. LOEHNER, Fairmont, Minnesota. oct14

A-1 FLUTIST desires permanent engagement. Experience in all theatre work. Address MUSICIAN, 3800 Grand Blvd., Chicago.

ARE YOU SATISFIED with your Orchestra. Mr. Manager? If not, let's hear from you. Any number of pieces furnished. Union. Well selected, high-class library. "Cue" pictures very close. Go anywhere. BOX 311, Hastings, Nebraska.

AT LIBERTY—A-1 Violinist. A. F. of M. Thoroughly experienced in all lines. One that can deliver the goods. Can join on wire. Address VIOLINIST, 511 So. Denver, Tulsa, Oklahoma.

AT LIBERTY—A-1 Dance Drummer. Will troupe or locate. Formerly with Illinois Five. Six years' experience. Young, neat and reliable. Have tuxedo. HOWARD G. NUMBERS, 312 So. C St., Monmouth, Illinois.

AT LIBERTY—Experienced Trombone for Band or Vaudeville and Pictures. Union. Address NICK FRANZEM, care The Billboard, Cincinnati, O. oct21

AT LIBERTY OCT 7—V. P. Cellist, for movie and vaudeville and concert orchestra. Single. Address 222 Loom's St., Chicago, Illinois.

AT LIBERTY—String Bass; age, 28 years. Can double on Cello for hotel or vaudeville. Highly routined. Late with jazz act. Address MUSICIAN, 328 Pershing Ave., Newark, New Jersey.

AT LIBERTY—Violinist. Experienced picture and vaudeville. Desires location. Good library. Address VIOLINIST, Box 522, Mt. Pleasant, Pennsylvania.

BAND MASTER AND CORNET SOLOIST at liberty. Teach all band instruments. Will work you up a good band if any material at all. Best of reference. Write. BAND MASTER-CORNET, care Billboard, Cincinnati, Ohio. nov14

In Answering Classified Ads, Please Mention The Billboard.

(Continued on page 58)



VIOLA PLAYER, experienced in symphony, theater and ensemble. W. H. CHEESMAN, 4733 W. North Ave., Chicago. oct21

VIOLINIST, Leader or Sideman; experienced, reliable, good library. Picture theatre or dance work preferred. No telegram. E. CLIFTON PARKER, 159 Eglon St., Brantford, Ont., Canada. nov1

AT LIBERTY FOR PARKS AND FAIRS

3c WORD CASH (First Line Large Black Type) 2c WORD CASH (First Line and Name Black Type) 1c WORD CASH (Small Type) (No Ad Less Than 25c)

Open for Late Southern Fairs, Williams & Lee Co. Five people—two ladies, three men. Four big acts, lion jaw and balancing act, ring and contortion act, comedy bump act and tumbling acrobatic act. Each act is a high-class attraction. One Hundred Dollars cash bond furnished for appearance. Terms: Address WILLIAMS & LEE CO. Per. address, Waterloo, Ia., care G. E. Boyce. oct14

The Tracys (Gene and Marie) —Booking indoor fairs. Independent vaudeville. Lady contortionist. Dog and monkey act. Clown and blackface. Comedy sketches. We change. THE TRACYS, 345 Canal St., Eaton Rapids, Michigan. oct14

AT LIBERTY—CHIEF RUNNING ELK AND Princess Beppa Med. Shows, first class. Change strong week. Thanks, manager, for offers, but must have our price. First-class wardrobe on or off. South, New York or Pennsylvania. Tickets if far. Work in acts. Wire or write. Akron, New York. oct14

ATTENTION! ATTENTION! —NOW COM. tracting my three different acts for Southern fair and indoor circuses. High Swinging Wee, Comedy Table and Comedy Juggling Act. JOSEPH CRAMOR, 123 E. New York St., Indianapolis. oct28

NOW BOOKING INDOOR CIRCUSES. Bazaar or Indoor Celebrations of any kind—The Parents—Lady Gent. 3 first-class, different and complete circus acts; a daring, sensational high ladder and table act; high backward drops, a single flying trapeze act, a funny clown comedy table act; also put on 2 good clown numbers for indoor circus. For price and description of acts write or wire our permanent address. THE PARENTOS, Tidoute, Pennsylvania. oct28

THE AERIAL STONES (LADY AND GENT)—Two high-class free acts—tight-wire and break-away ladder. Satisfaction guaranteed. 105 N. Nelson Rd., Columbus, Ohio. oct14

GAYLOR AND GAYLOR, 2 Comedy Acrobatic Giant Progs. Le Toy, Chinese Gymnastic Brilliant. Juggler, Magician. 4 different acts. Fairs, celebrations, etc. Particulars, 3908 17th St., Detroit, Michigan. oct28

YOUNG MAN—High-class Pianist, desires connection with tenor or baritone of ability and appearance. Preference residing near Pittsburgh. Address D. R. care of Billboard, Cincinnati. oct14

AT LIBERTY PIANO PLAYERS

3c WORD CASH (First Line Large Black Type) 2c WORD CASH (First Line and Name Black Type) 1c WORD CASH (Small Type) (No Ad Less Than 25c)

At Liberty—A-1 Pianist. A. F. of M. Strictly reliable, competent. Ten years' experience, both pictures and vaudeville. Have large library for theater desiring piano alone. Can play the pictures, also experienced orchestra player. State best salary and details. Wire or write immediately. ROBERT SOUTHER, Phoenix Hotel, Lexington, Kentucky. oct14

At Liberty—A-1 Pianist. Experienced vaudeville and pictures. Desires theater position for season. Orchestra work only. Union. Address PIANIST, P. O. Box 495, Elyria, Ohio. nov4

Dance Pianist—I Know My stuff. Director of side man. DIRECTOR, Walnut, Illinois. oct21

Lady Pianist, Doubling Cornet, desire position. Standard and popular music. Good sight reader. Address L. P., Billboard, New York. oct21

AT LIBERTY—EXPERIENCED DANCE PIANIST. Will consider side job. Address CECIL HAMM, Henryetta, Oklahoma. oct21

PIANIST AT LIBERTY. BITS. WORK IN acts. EDW. BAILEY, Owego, New York. oct21

AT LIBERTY—Pianist, Leader or Side Man; double Alto. Arranges, fairs, take from voice, etc. Long experience musical, tabs, rep. shows. Wife, front door and bits. Age, 28; neat; good looking. Not agents. Address "PIANIST", Box 571, Eustis, Florida. oct21

PIANIST AT LIBERTY—Leader, side or alone. Experienced in all lines. Also play Organ. Write, don't wire. Address MUSICIAN, Box 570, Dallas, Texas. oct14

SITUATION WANTED as Pianist; sight reader; picture show, music store, dances, summer resort or teach. GRACE BUCHANAN, Decatur, Tennessee. oct21

AT LIBERTY SINGERS

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8. Attacks of a personal character; advertisements that make uncalled-for reflections on competitors or competitive goods.
9. Advertisements that are indecent, vulgar, suggestive, repulsive or offensive, either in theme or treatment.
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11. All advertisements for illegitimate privilege men, dealers, operators and helpers.
12. All advertisements for girls to work in honkatons, cabarets of questionable character and dancing halls or camps of doubtful reputation.
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EARN \$15-\$50 WEEKLY writing Show Cards. No canvassing. Experience unnecessary. We train you. Particulars, terms free. SHO-RITE SIGN SYSTEM, INC., 1799A, Detroit, Michigan. nov1x

FREE SAMPLE "RAIN SHIELD WIPER"—Retail \$1.00; costs you 25c (300% profit). Invention just out. Sold on Clear and Rainy Days. Every automobilist buys quickly. No cloth. No paste. No mechanical attachment. I rub keeps windshields clear forty-eight hours against rain, snow storms. Personal accident? Riley made \$108 in three days. Sixteen makes \$10 hour. Experience unnecessary. Wonderful pocket sideline. Write quickly for your Free Sample. NULIFE CORPORATION, Hartford, Conn. oct28ax

HEATLESS TROUSER PRESS, \$1.00. B. ISRAEL COMPANY, General Post Office Box 169, New York. nov14

KEY CHECK MEN, if you can get by with key checks you will make real money marking tools, saws, knives, razors, etc., by Key Check Marking Process. Particulars free. ED. KENT, 297 Fell St., San Francisco, California. oct21x

KITCHEN SETS, Hot Pot Lifters, Gas Lighters, Broom Savers, Curtain Rods, Sheet Clips, Monograms, etc. Attractive prices. WEST PARK SPECIALTY CO., 5541-B Jefferson St., Philadelphia, Pa.

LADIES! EVERYWHERE!—Full or spare time. Make \$60 weekly selling Waterproof Washday Aprons. Sanitary Aprons Belts, Samples free. Write MILLER MANUFACTURING COMPANY, Cleveland, Ohio. oct21x

LARGE PROFITS selling Kapform for holding soft caps in shape. Will not sag at front. Dressed, sanitary, light, waterproof and detachable. Quick seller. Sample, prepaid, 25c. KAPFORM AGENCY, 1373 E. 55th St., Chicago. oct21

MAKE EXTRA MONEY—Run an amateur minstrel Show. Smaw's Minstrel Guide explains everything. Price, 25 cents. F. S. SMAW, 1028 Forest Ave., Brooklyn, New York. oct28ax

MAKE \$50 DAILY selling guaranteed Specialties. "Sureshot" Selling Method free. C. HOME, 1937 Warren, Chicago. oct28x

MAKE \$50 WEEKLY selling Formulas by mail. We train fast-selling Formulas, beautifully printed, and circulars advertising them with blank space for your imprint. 10c (coin) brings samples and wholesale rates. ALLEN'S ENTERPRISES, 1227 Milwaukee Ave., Chicago, Illinois. oct14

MAKE 97c PROFIT on every dollar applying Initials to automobiles, motorcycles, etc. No experience required. Great demand. Free samples and attractive proposition. RALCO SUPPLY CO., 325 Harrison Ave., Boston, Massachusetts. oct14

MAN IN EACH TOWN—To refinish chandeliers, brass beds, automobiles, by new method. \$10.00 daily without capital or experience. Write GUNMETAL CO., Ave. G, Decatur, Illinois. nov11

MEN-WOMEN—Make \$9 daily representing established hosiery corporation. Introduce Guaranteed Silk Hosiery to friends and others. We deliver and collect. Details free. EMPIRE HOSIERY CORPORATION, 1819 Broadway, New York. x

MONEY-BACK GUARANTEE makes Premier Sharpener fastest seller. Hundreds getting rich. You can, write PREMIER MFG. CO., 901 E. Grand Boulevard, Detroit, Michigan. oct14

MONEY-BACK PROPOSITION—Now 1922. \$1.00 hourly guaranteed. Day's business in pocket. Returnable sample and information, 25c. HANDY CO., 209 North Los Angeles Street, Los Angeles, California. oct14

MYSTPRUF EYEGLASS CLEANER prevents eye-glasses blurring. Makes them exceptly brilliant. Literature free. Sample, 10c. Good commission. EDWARD CLARK 27 Warren St., New York. oct21ax

NEW INVENTION—Reduces gas bills 50%. Big money for agents. Write quick. ALLIED PRODUCTS, Box 8625, Waterloo, Iowa. oct14

In Answering Classified Ads, Please Mention The Billboard. (Continued on Page 60)



**NO DULL TIMES SELLING FOOD**—People make out. Federal distributors make big money. \$3,000 yearly and up. No capital or experience needed. Guaranteed sales; unsold goods may be returned. Your name on packages builds your own business. Free samples to customers. Repeat orders sure. Exclusive territory. Ask now! **FEDERAL PURE FOOD CO.**, Dept. 26, Chicago. oct28Ax

**PENNY SPECIALTIES**—Free samples and price list. **ANDREW'S NOVELTY COMPANY**, 135 Shaw Street, New London, Connecticut. oct28Ax

**PERMANENT PROFITABLE BUSINESS** your own. Have others sell new perfected Self-Threading Needles, Satchel, etc. Give them premiums. Wonderful enterprise. Free instructions, samples, importer's price. **B. PATTEN PRODUCTS CO.**, Washington, District of Columbia. oct28

**PROPRIETARY SALESMEN**—Elliott's Lintment sells fast because it is good. Write for proposition. **ELLIS**, 110 Riverside Ave., Newark, N. J. oct28Ax

**REPRESENTATIVES WANTED**—To distribute a guaranteed Gasoline Injector. Vigorizes and increases speed, power, mileage. Saves 1-2 cent of gasoline. Sold on a most 7-day guarantee. An opportunity for hunters to make from \$50.00 to \$100.00 per week. Liberal proposition to the right party. Address **GASTONIC COMPANY**, P. O. Box 236, McKeesport, Pennsylvania. oct28

**SALES LADIES**—Excellent proposition. No money to invest, nothing to carry or deliver. \$25 to \$75 weekly; get paid daily. Write **BOX 237**, Elgin, Ill. oct21

**SALESMEN ACT QUICK**—Ten patented auto accessories. Spark Plugs, Visors, Windshield Cleaners, Hose Clamps, etc. Generous commissions. **JUBILEE MFG CO.** 226 S. C. Omaha, Nebraska. nov1

**SALESMEN**—Our Advertisers' Pencils are quick sellers. Big profits. Excellent side line. Sample case, \$1.00. Particulars free. **SIGN SYSTEM**, 6210 B. California Ave., Chicago, Illinois. oct21

**SALESMEN**—Neat appearing. New, high-class article, exclusive dealer. Sells quickly on its merits. Nothing to carry, deliver, or store. Large profit from users and dealers for future delivery. Handsome income each week. State territory. **COGNITO**, Box 249, Elizabeth, New Jersey. oct14Ax

**SALESPERSONS MAKE BIG EARNINGS** handling Pullman thru crews and demonstrators work. Free sample advertising. **ENSIGN REFINING CO.**, Cleveland. x

**SAMPLE FREE**—4 to 20 sold in every home. **MODERN SPECIALTY CO.**, St. Louis, Missouri. nov11

**SEIFFOLITE**—Agents, Streetmen. Seiffolite makes a red-hot blaze by itself. Set it evening and it lights fire morning, or any time. Fully patented; big starter; big demonstrator; big profit. Performs surprising stunts also. New thing; works all winter; elegant size. Particulars free. Agent's sample, 25c, by return mail, postpaid. Money back if dissatisfied. Enormous sensation where amply demonstrated. \$10.00 and upward a day. Manufactured exclusively by **KATYDOW MANUFACTURING CO.**, 195 Station A, Boston, Massachusetts. oct14

**SIGN OUTFIT**, ONLY 75c, including Sign, Ink, and 14 dozen letters and figures. (Can be changed daily). Sample, 50c. No C. O. D. orders. **F. & J. DONNELLY**, 4841 Griscom St., Philadelphia, Pa. oct21

**TAILORING AGENTS WANTED**—Make \$75.00 per week and up selling our fine made-to-measure All-Wool Suits at \$29.50 retail, direct to wearer. Highest value ever offered. Positively sell on sight. Liberal profits paid in advance. We attend to delivery and collections. Write at once, giving full particulars as to your past experience. Full line of samples and everything to work with will be sent with the least possible delay. **W. Z. GIBSON, INC.**, Dept. 102, 161 W. Harrison St., Chicago, Ill. nov14Ax

**TAILORING AGENT**—Good men now earning \$50.00 to \$150.00 per week year around, selling our wonderful \$29.50 virgin wool, tailored to order Suits Overseas. They sell fast because \$20.00 cheaper than store prices. You get paid in advance. Protected territory. Prefer experienced. Will train inexperienced if right man. Write **J. B. SIMPSON**, Personal, 531 West Adams St., Chicago, Dept. 292. nov14Ax

**WANTED**—Crew Managers and Residential Agents. Address **NARDINE MEDICAL CO., INC.**, Johnson City, New York. oct14

**WANTED**—Salesmen and Jobbers, to sell Advertising and Commercial Pencils. Good side line. **DIXIE PENCIL COMPANY**, Erie, Pa. oct14

**WE WANT MEN AND WOMEN** who are desirous of making \$25.00 to \$200.00 per week clear profit from the start in a permanent business of their own. Mitchell's Magic Marvel washing Compound washes clothes spotlessly clean in ten to fifteen minutes. One hundred other uses in every home. Nothing else like it. Nature's mightiest cleanser. Contains no lye, lime, acid or wax. Free samples make sales easy. Enormous repeat orders—300% profit. Exclusive territory. We guarantee sale of every package. Two other "sight sellers" and sure repeaters give our agents the fastest selling line in the country. No capital or experience required. Baker, Ohio, made \$600 last month. You can do as well. Send for free sample and proof. **L. MITCHELL & CO.**, Desk 57, 1302-1314 E. 61st, Chicago, Illinois. oct28Ax

**WHITE STONE WORKERS**—Big profits. Latest Scarf Pin with safety clutch on the stem to save being lost. \$3.75 a dozen, in individual boxes. Patent rights secured. Sample, \$1.00. **B. & D. SALES**, Box 20, Providence, Rhode Island. oct28

**WONDERFUL PATENTED INVENTION** ends tire troubles. Blowouts eliminated, punctures forgotten. Agents, big profits. Write for sample. Car owners give size. **MR. DOUBLEWEAR**, 716 Madison, Chicago. oct28

**WRITE WITH WATER**—Send 25c for Pen that does not ink. A money maker for agents. **ELJO NOVELTY CO.**, 1618 Lorain St., Cincinnati, Ohio. oct28

**YOUR NAME** brings you Money-Making Ideas. The great 32-page agents' and mail dealer's magazine. **A. H. KRAUS**, Kraus Bldg., Milwaukee, Wis. x

**27,000 RECORDS GUARANTEED** with one Everplay Phonograph Needle. New. Different. Cannot injure records. \$10 daily sale. Free sample to workers. **EVERPLAY**, Desk 101, McCurg Blvd., Chicago. oct28Ax

**\$50,000 Picture Man** Friedman made pushing bells. Boys don't buy ordinary door knockers. Get my "bells" and learn how a real picture man takes orders. My free circular explains 21-hour service Prints, Portraits, Frames, Changeable Signs, Sheet Pictures, and how I finance you. Write **PICTURE MAN FRIEDMAN**, Dept. B, 673 Madison, Chicago. oct28Ax

**\$4.00 PROFIT ON EVERY \$6.00 SALE**—Free sample. New Specialty (money-saver). Every storekeeper, doctor buys quickly. Connors made \$20.00 first hour. Darcy made \$56.00 first day. Experience unnecessary. All territories now open. **DRAWER**, 506, Hartford, Connecticut. oct28Ax

**300% PROFIT**—Household, store and office necessity. Free sample. **CHAPMAN CO.**, 807 Dwight Bldg., Kansas City, Missouri. oct28Ax

**150,000 SALES** of a \$12.50 household appliance. New England has paid salesmen \$25 to \$150 weekly. We want direct managers of exclusive small town territory elsewhere to sell direct or obtain sub-agents. **THE REEVES COMPANY**, 16 Broad St., Milford, Connecticut. oct21

**\$31.00 CASH PROFIT WITH ONLY \$1.50**, selling Pure Good Leaf Memorabilia for Automobiles, Trucks, Buses, Window and Window Letters. Applied instantly. No experience necessary. No. 1 outfit brings you \$32.50. Cost only \$1.50. You make \$31.00 profit. Get complete catalog, full particulars. Free Samples (36 designs). Hurry. **NELIFE AUTO-AID**, Hartford, Conn. oct28Ax

**\$75.00 IN TWO DAYS**—That's what one new agent made selling "Simplex Trimming Board Covers." Remarkable new invention. Easiest seller in years. Every housewife wants one. Your profit, 75c each sale. 25 to 50 sales a day easy. Write quick. **SALES MANAGER**, Box 719, Springfield, Illinois. oct28Ax

**\$75.00 IN TWO DAYS**—That's what one new agent made selling "Simplex Trimming Board Covers." Remarkable new invention. Easiest seller in years. Every housewife wants one. Your profit, 75c each sale. 25 to 50 sales a day easy. Write quick. **SALES MANAGER**, Box 719, Springfield, Illinois. oct28Ax

**CLAWS**—Lion, Leopard, Panther, Bear, Eagle, Wildcat, Alligator, Hawk, Owl, Lark, Turtle. **JOSEPH FLEISCHMAN**, Tampa, Florida. oct28

**FOR SALE**—Chow Puppies, good specimens, pedigree. Price, \$100.00. **F. PARKE**, Box 242, Homewood, Illinois. oct28

**FREAK ANIMALS AND BIRDS** of all kinds, alive and mounted, bought by **EVANS & GORDON**, White City Park, Chicago, Illinois. oct29-1922

**JAVA MONKEY**, \$15.00; Pig Tails, large, \$50.00; Rabbits, \$20.00; Parrots, \$8.00; Angora Kittens, \$7.00; Ferrets, \$8.00 a pair; Boston Terriers, Alsatians, Fox Bull Terriers, Spitz, Collies, Poodles, etc. **SMITH'S PET SHOP** buys and sells all kinds pet stock. 2808 Madison, Chicago, Illinois. oct21

**LIVE ALLIGATORS**—Thousands, all sizes, 6, 6 1/2 and 7-ft. Priced \$3.00, \$11.50, \$14.00. Also, \$4 and 4 1/2-ft. Special demo for carnivals, \$15.00 and \$25.00. One pair Wild Cats, \$30.00. Coons, \$4.00 each. Wood this Quick shipment made. **ALLIGATOR FARM**, West Palm Beach, Florida. oct21

**OLD-FASHIONED COON HOUNDS** and American Fox Hounds. **DR. KENNEDY**, Collins, Mo. oct21

**WANTED**—Freaks, Human, Animals and Poultry. Write particulars, price, photographs. **MEARS JUNGLE CIRCUS**, 209 Center St., Venice, Calif. nov16

**Shows and Carnivals Making** Old Town, Me., write **W. E. HOPPE**. sep22-1923

**Want Attraction in Oil Town** of 6,000 population. Seat 500, large stage, 5 act scenery, 2 pianos, 2 machines, all in first-class condition. Write for dates. **LIBERTY THEATRE**, Nacogdoches, Texas. oct28

**JEWEL THEATRE**, Blanchard, Ok., just opened. Roomy stage, new scenery. Good open dates for good attractions. **PERCY KIDD**, Mar. nov1

**WANTED**—A Carnival, for the second week in November, 1922, for Agriculture Fair, November 9, 10 and 11. Address **SECRETARY**, Texasiana Agricultural Fair, Texasiana, Ark-Tex. oct21

**WANTED**—Good Outdoor Acts for Armistice Day, Nov. 11. State your best in first letter. **AMERICAN LEGION**, Fred Shimerda, Secy., Wilber, Neb. oct21

**BOOKS**

**4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.**

**"A PHYSICIAN IN THE HOUSE"**, 960-page illustrated cloth book, sells at profit for \$2.50. Sample, \$1.00, postpaid. **STEIN BUSH HOUSE**, 508 So. State St., Chicago, Illinois. oct14

**BEAUTY SECRETS FOR WOMEN**, 10c; How to Adorn at Little or No Expense, 10c; Big Bargain Book and Novelty Catalog, 5c. **M. PLYAVAN**, 67 Howard St., San Francisco, California. oct14

**BOOK OF 250 MAGIC TRICKS**, 10c. **CURTIS**, Box 172, Denver, Colorado. oct14

**FORMULA CATALOG FREE**—Points the way to wealth. **ALLEN'S ENTERPRISES**, 1227 Milwaukee Ave., Chicago, Illinois. oct11

**FREE**—Upon request will send you illustrated literature describing the following books: Astrology, Clairvoyance, Concentration, H. H. King, Hypnotism, Magnetism, Mediumship, Mysticism, Occultism, Physiognomy, Personality, Salesmanship, Seership, Success, Sex, Will, Yoga, Philosophy, Gazing Crystals, etc. **A. W. MARTENS**, B. 274, Burlington, Iowa. oct25

**HYPNOTISM** was your wishes, banishes disease, controls others. Astonishing exhibitions possible; 25 easy lessons, \$1.00. "Mindreading" (any distance); wonderful; 30c. **SCIENCE INSTITUTE**, BB102, 1014 Belmont, Chicago. oct28x

**MAIL ORDER BOOKS**—Circulars for stamp. **F. HAYES**, 147 3d St., Port Arthur, Texas. nov11

**MAKE EXTRA MONEY**—Run an amateur Miratrel Show, Smaw's Miratrel Guide explains everything. Price, 25c. **FRANK SMAW**, 1028 Forest Ave., Brooklyn, New York. oct28Ax

**PITCHMAN'S SPIEL**, full of pep, never-fail getting, collect or grind, any line; Successful Salesmanship and the License Question. These three booklets, \$1.00. With hundreds. **SOLDER CO.**, 127 1/2 South 30th Street, Birmingham, Alabama. oct14

**"THE MAIL ORDER MAN'S MONTHLY"** will help you make money. Copy 10c. **BOX 818**, Cincinnati, Ohio. oct14

**THE MAIL ORDER NEWS**, a magazine of opportunities. Year, \$1.00; 3 months, 25c. Sample copy, 10c. **CHRISTIANSEN**, Box 183, So. O. St., Omaha, Nebraska. oct14

**THE TRANSCENDENT SCIENCE (Hindu) Society**, Swami Brahmapada (Hindu), president, Masonic Temple, Chicago, Illinois. Private Lessons for Mediums and Psychics, \$1.00. "Things Kept Secret From the Foundation of the World", containing the mysteries of mysteries on Levitation, Materialization in the Light, Instantaneous Influence, Astral Projection and Traveling, etc., \$5.00. Hindu Black and White Magic, or the Book of Charms, \$1.00. Send 10c for our large list of the rarest and never before sold books on East Indian and Oriental Occultism, Spiritism, Magic, Hypnotism and Genuine Hindu Mind and Crystal Reading as used by the adepts in India. oct11

**"TOWN CRIER"** and "Zarathustran", two interesting magazines, three months, 10c. **ZARATHUSTRAN MAGAZINE**, London, Ontario. oct14

**WORLD-ROMIC SYSTEM**—Masterkey to All Languages. Primers, 16 languages, \$1.94 each language; Arabic, Chinese, Danish, Dutch, English, Scotch English, French, German, Italian, Japanese, Polish, Portuguese, Russian, Spanish, Swedish. Pronunciation-Tables, 91 languages, 30c each language. **LANGUAGES PUBLISHING COMPANY**, 1 West 40th St., New York. oct14

**100 LIGHTNING STUNTS** with Chalk, \$1.00. Samples, 25c. **CARTOONIST CHRIS**, 2925 Duclief, Kansas City, Missouri. oct21

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**AMUSEMENT PARK FOR SALE**—Largest in Central West State; no opposition; net \$10,000 to \$12,000 four months. Price, \$30,000. Write for details. **C. M. DOUGLAS**, 407 McHawk St., Heklinger, New York. oct14x

**HAVE A NEW YORK OFFICE**—My office will be your office, mail forwarded, etc. \$5 monthly. **O'CONNOR**, 403, 1531 Broadway, New York. oct14

**"INVESTING FOR PROFIT"** is worth \$10 a copy to any man who intends to invest any money, however small; who has money invested unprofitably or who can save \$5 or more per month, but who hasn't learned the art of investing for profit. It demonstrates the REAL earning power of money, the knowledge financiers hide from the masses; it reveals the enormous profits they make and shows how to make the same profits. It explains how stupendous fortunes are made and why they are made; how \$1,000 grows to \$22,000. To introduce our magazine write us now and we'll send it at once free. Address **INVESTING FOR PROFIT**, 20 W. Jackson Blvd., Dept. B-5, Chicago. oct28Ax

**JOIN US**—Own Silver Foxes without capital. Small monthly dues secure permanent income. Few more members accepted. Write today. 300 B East 86th, New York. oct28

**MONEY-MAKING OPPORTUNITIES** are right in your locality. Let us point them out for you. Send today for interesting circular. Explains everything. **BALDIS SUPPLY CO.**, 127 S. Liberty, Indianapolis, Indiana. oct28

**OPEN CLOTHES**, Hat Cleaning and Pressing Establishment. Easy cleaning methods make clothes, hats, etc., look like new. Wonderful opportunity. Particulars free. **D. BYRON**, 27, Sta. 1, New York. oct28x

**HOW OLD IS EXPRESSIONISTIC DRAMA?**

"What," said my friend, the Soriana Young Man, "did you think of the expressionistic play we went to see the other evening?"

"In New England, where at present I reside, it is our custom to reply to a question by asking another. Now, my dear Young Man, if you will tell me what the expressionistic drama is, I shall afterward be happy to impart to you my views on this subject."

He laughed in the tolerant tone that he reserves for his intercourse with Victorians—a laugh that is partly a concession and partly a demonstration of the broad-minded sportsmanship of its possessor. He is too noble-spirited to quarrel with a Victorian; too generous to show contempt. Instead, he laughs, as one might at the amusing ideas of a child.

"The trouble with you, Blenkinsop," he cried, clapping me heartily on the back at the same time, "is that you are hopelessly old-fashioned."

I dislike heartiness that is meant to conceal an indignant kindness; persons who seek to spare our feelings usually end by insulting our intelligence. Hence, I fear, I bristled a little under the well-meant hand upon my shoulder.

"Calling me old-fashioned does not, however, define the term 'expressionistic drama,'" I reminded him. "Let us concede that I am old-fashioned and proceed to our definition. I await it with interest," and I took a seat upon a convenient bowlder in the shade of a sugar-maple.

The Soriana Young Man wrinkled his brow and paced up and down for a moment, the shell-rims of his great goggles shimmering with his excitement.

"You saw that expressionistic play," he spluttered suddenly. "What did you think of it?"

"You are now asking me for my opinion of a certain play, and I sit here ready to divulge my view, if you insist. But I was under the impression that we were met to hear a definition of the expressionistic drama."

"You are as capable of formulating a definition as I am," he replied with a trace of impatience.

"I thank you for your confidence in me," I smiled. "But if we are to argue understandingly with one another, I should prefer you to set out the limits of our debate."

"The expressionistic drama," he began oracularly from the middle of the road, "is an effort to represent the whole life of man by means of certain abstract symbols, or rather to take typical moments, which are symbolical of phases of life. These moments are treated abstractly, not realistically."

"I see," I replied from the superior advantage of the shade of the maple tree. "You should have brought in the adjectives 'dynamic' and 'plastic' somewhere in your definition, or my reading of certain modernist periodical magazines has been at fault. But let that pass. What really causes an old-fashioned codger like me to laugh is that you earnest chaps believe all this to be something new."

He traced a pattern with the toe of his boot in the dust of the road.

"The new generation of Continental writers have adopted expressionism as a revolt against realism and Victorian sentimentality," he said with a stubborn air, altho this statement was not a rebuttal of my assertion.

"Their motives are not in question," I replied, fanning myself with a long-hanging branch of the maple. "The game of astonishing the bourgeois is in itself an age-old pastime. It is only when you produce something of great antiquity and proclaim that you have discovered a totally new means for our astonishment—well, my dear young man, you must permit us to smile. Since the 1890s young men have been trying to amaze me thru the medium of the written word. From the French symbolists to Carl Sandburg I have traveled unscathed—and I am still waiting for a revolutionist who can astonish me."

"But expressionistic drama? My dear boy, it is nothing more than our old friend medieval allegory, accompanied by a loosely constructed narrative plot, the whole tricked out with a few adjectives like expressionistic, symbolic, dynamic, comic, plastic, and the like, to describe it. When I read, for the first time as an undergraduate, the 'Roman de la Rose', I was reading, without knowing it, all that the expressionists have to say. It is true that these new writers are applying the allegory and the parable to problems of modern life, but I am unable to consider their efforts in the light of a startling novelty. Furthermore, as far as drama is concerned, the miracle and morality plays long ago revealed that allegory and abstractions have but a limited field upon the stage. Yes, my dear boy, we Victorians are old-fashioned, with the added advantage that old methods of writing do not appear to us as astonishing novelties. And until your group of writers produces for us Hardy and a Meredith, we shall continue to be content with our old-fashioned ideas."

At this moment the honk of an approaching motor car drove my friend from his position in the center of the road. What he said in reply I did not hear, for the dust of the passing car obscured his words.—J. R. C., in CHRISTIAN SCIENCE MONITOR.

**ANIMALS, BIRDS AND PETS**

**4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.**

**A FINE 9 MONTHS OLD Male Brindle Great Dane**, extra large for age, first \$100.00 takes him; St. Bernard, female, also 2 male Pups; extra fine pair dark red Pekins, hard to beat; female, \$75.00; male, \$100.00. White Spitz, female; several fine male Fox Terriers about one year old; 3 pure white Goats, Giant Rhinos Monkey, Sphinx Baboon, 8 small Rhinos Monkeys, young Parrots, male and female Canaries, two female pure White Poodles, \$5.00 each; male, \$10.00, about one year old, Brindle and White Bull Terrier, female, \$5.00, 9 months old. Rolling Basket for dogs, also brand new Rolling Globe. **BOULEVARD PET SHOP**, 1016 Vine St., Cincinnati, Ohio. oct11

**ALIVE**—Two big grizzled Porcupines, only \$10. Great babyhogs. **FLINT**, North Waterford, Me. oct11

**CANARIES**—Grand lot real Canaries, nice plumage, clean birds, \$14.00 dozen. Ample raised, thoracic acclimated, stand alignment fine. Bird Cages, wholesale and retail. You are safe and saving here. **NATIONAL PET SHOPS**, 2335-2337 Olive, St. Louis, Missouri. oct28

**SIX BIG LIVE ALLIGATORS**, 2 to 4 feet long. First \$25.00 takes lot. **J. FRANK HAITHCOX**, 6 E. Church St., Orlando, Florida. nov11

**WILL BUY** Great Dane Pups or Grown Dogs, also St. Bernards, also other Animals and Punks if price is right. Can use a lot of new and used Costumes and Trunks and Tents of all kinds if in good condition. If you have anything at all to sell write us full description and lowest price in first letter. **BOULEVARD PET SHOP**, 1016 Vine St., Cincinnati, Ohio. oct14

**WILL BUY** Leaping Greyhounds, Spring, Tick and Blood; quick. Address **ANIMAL ACT**, Billboard, Cincinnati, Ohio. oct14

**YOUR CHOICE OF HIGH-CLASS Boston Bull Pups** and grown; all area. Satisfaction guaranteed. 2252 Orchard St., Chicago, Ill. Lincoln 8813. oct28x

**ATTRACTIONS WANTED**

**5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.**

**Opera House, Pulaski, Tenn.**—Wants first-class attractions. Cotton crop good. Will mean good business. Write **L. STERN**, Franklin, Tennessee. oct28

In Answering Classified Ads, Please Mention The Billboard.



OUTDOOR ACTS of every description. Would you like to have a winter home in New Port Richey, Fla.?

PAPERMEN—in Georgia, Alabama and Florida, we have a good proposition for you. Can you use ten more men?

PATENTS—Write for free Guide Book and Record of Invention Blank. Send model of sketch of invention for free opinion of its patentable nature.

START PERMANENT BUSINESS—Everything furnished. Work anywhere. Only table room required.

THE BUSINESS BUILDER MAGAZINE will show you how to build a profitable business in your spare time.

WANTED—To hear from someone having Stock Company that wants to go under canvas and play stock in some good town this winter.

WE FURNISH ALL you need to get in the mall order game. Send half dollar.

WE START YOU IN BUSINESS, furnish everything: men and women. \$30.00 to \$100.00 weekly operating our "New System Specialty Candy Factories" anywhere.

CARTOONS

3c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE.

ARTISTS—Cash in on your ability! \$35 a week and up in your own studio.

BALDA'S TRICK DRAWINGS—Laugh producing program. \$1.00. Balda free. BALDA ART SERVICE, Oshkosh, Wisconsin.

CRAYON ARTISTS—We offer the following: Rag Pictures, beautiful scenes. 2x2 1/2 inches. \$3.50.

CONCESSIONS WANTED

3c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.

CARNIVAL WANTED—For Annual Stoddard County Stock Show, at Bloomfield, Mo., October 26, 27, 28.

COSTUMES, WARDROBES AND UNIFORMS

(USED) FOR SALE—WANTED TO BUY. 3c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE.

Costumes and Masquerade

Suits wanted. Used of all kinds. Must be sent subject to inspection and price reasonable.

CHORUS COSTUMES IN SETS—Evening Dresses 6, at \$3.50 each. Full Dress Coats and Vests, Prince Albert Coats and Vests, \$5.00 each.

EVENING GOWNS, Wraps, All Stage Wardrobe from simple frock to most elaborate imported models.

FOR SALE—Corduroy Skirts, \$1.00; Queen, \$5.00; Hardt, \$5.00; Panty Linings, \$1.00; Satin Suits, \$1.00; Men's Shirts, 50c; Fancy Square, \$7.50; Gypsy, \$2.50; Spanish Dress, \$4.00; Subrette Dress, \$3.00; Long Red Coat, \$1.00; 20 Skirts, \$1.00 each.

FOR SALE—Tent and complete outfit for Stock Company or Minut. Tent 55x135. In good shape.

FULL DRESS COATS AND VESTS, silk lined \$4.00; Tuxedos, perfect \$3.00; Overcoats, \$3.00, all sizes; Band Coats, \$3.00; Blackface, Silly Kid, Bell Hop, Fisher, Masquerade Costumes, \$7.00.

SIX SHORT PINK AND BLUE SATEEN DRESSES, six Purple and White Sateen Dresses, six Red Sateen Dresses. New. \$25 takes all. Other colors in stock.

WANTED—Second-hand Sateen Cyclorama Drops, Chorus Wardrobe, Trunks, State price. JIM WALLACE, La Salle Theatre, La Salle, Ill. oct14

SOUBRET AND CHORUS WARDROBE—Bargains? I'll say so. Send for my list. I ship on approval.

WANTED—Men's Turkish Costumes. What have you to send subject to examination and approval?

WANTED—Fifteen long Minstrel Parade Coats. Must be in good shape and cheap for cash.

EXCHANGE OR SWAP

(No Films for Sale ada accepted under this head.) 3c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE.

FOR SALE OR TRADE—2 Monarch Machines, good running order. One is new. Make offer, or will trade for Magic Tricks.

FORMULAS

BOOK FORM, PAMPHLETS OR SHEETS. 4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

Why Use Poisonous Drugs when you can make your own medicines with herbs? Over 250 recipes for all ailments.

AUTO POLISH FORMULA, \$1.00. Saves painting. Makes your old car look like new.

PLAYS FROM BOHEMIA

(MARGARET O'LEARY, IN NEW YORK TIMES)

Perhaps some incernably conservative folks hereabout had been led by events of last season to entertain a moderate alarm lest the theater in America—or in New York—might be in the way of becoming permanently Russified.

Russia first taught our respectable classes to endure in literature and behind the footlights the sight and sound of naked human moods let loose.

The appeal of Russia's music, her drama, her literature, it was early perceived by the astute, is primarily to the emotions and the senses.

So much so that the popularity of Russian plays was an agreeable surprise to the producers of these plays. Aimed at the sophisticated, they took hold of something which the sophisticated had half forgotten they had.

It seems, however, that one must start with the sophisticated. At least the Theater Guild must. And if you do that you must go to Europe for your play.

It seems, however, that one must start with the sophisticated. At least the Theater Guild must. And if you do that you must go to Europe for your play.

CANDY APPLE RECEIPT—Doesn't stick to teeth. Best. Sure generator. From experienced road man.

CANDY APPLE RECEIPT—Best known. Will not stick to teeth. Fine seller in poolrooms, cigar stores, confectionaries, etc.

CHEMICAL SERVICE—Formulae for all products. Limbering Oil Liniment, Cold Creams, Face Lotions, Massage Creams, Dandruff Remedy, Velvet Nail Polish, Shampoo, Freckle Ointment, Hair Oil.

CHIMNEY CLEANER. Resisting Mirrors. Soldering Powder and 25 others for 50 cents.

FIVE FORMULAS, \$1.00—Three-Minute Corn Remover, Snake Oil Liniment, Instant Cement, Men's All Solder, Carpet Cleaner.

FORMULAS HAVE MADE MILLIONAIRES—Opportunity lifetime. Make and sell your own goods. We can furnish any formula wanted for 50c.

FORMULAS, 20c—Lumpous Paint, Paint, Varnish Remover, Gasoline Tonic, Hand Cleaning Paste, Auto-Pumice V. er., Battery Remover.

"HERBS OF LIFE" MEDICINE FORMULA, \$1.00. GEVER, Route 12, Dayton, Ohio. oct28

MILLER, "Formula King." He supplies any formula. 525 Main, Norfolk, Virginia. oct21

REMOVE TATTOOS, only reliable formula, sent post-paid, 50c. GEORGE GRAYBILL, P. O. Box 214, Manheim, Pennsylvania. oct14

TATTOOS, COAL MARKS, MOLES quickly removed by using Harding's Discovery. Fade-away process. Safe, sure, simple. Original Formula, \$1.00.

TRANSFERINE, in powder form. First time offered. Do away with bottles. Here is your winter's B. R. Label, Sample and Formula, \$1.00.

20,000 FORMULAS and Trade Secrets, 340 pages, \$1.25. HILLSIDE LABORATORIES, 7021-C South Winchester, Chicago. oct21

1,000,000 FORMULAS and Recipes, 1,016 pages, over 500 illustrations, \$2.00. HILLSIDE LABORATORIES, 7021-C South Winchester, Chicago. oct21

6 GOLD INITIALS FOR AUTO, 17 Auto Specialty Formulas, all for \$1.00. WEST PARK SPECIALTY CO., 5341-B Jefferson St., Philadelphia, Pa.

FOR SALE—NEW GOODS

5c WORD. CASH. NO ADV. LESS THAN 25c. 7c WORD. CASH. ATTRACTIVE FIRST LINE.

500 Assorted Knives for Pitch-You-Win, \$15.00. Samples, 60c. A. W. DOWNS, Marshall, Michigan. oct21

ALL KINDS Ventriloquist Figures. SHAW, Victoria, Missouri. oct21

GIFT PENCILS—Name in gold: superior quality. Box 3, 35c; 10, \$1.00, postpaid. Inexpensive in quantities for advertising. Order today, SPECIALTY PENCIL CO., Newport News, Virginia.

FOR SALE—SECOND-HAND GOODS

4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

Empire Candy Floss Machine combination hand or electric with improvements. Price reasonable. Write for particulars.

A BARGAIN—Give your eyes a treat. The New York Mirror from January, 1830, to July, 1831.

ELECTRICAL STAGE EFFECTS—Clouds, ripples, fire, waterfalls, spotlights, stereopticons, rheostats, studio lights, condensers, lenses.

FOR SALE—Shooting Gallery mechanical, 14 ft. wide, 10 ft. high; cost \$1,700.00. Three years old.

FOR SALE—A used Kotton Candy Machine, in good condition. Electric power, gasoline heat. Price, \$60.00.

FOR SALE—38-in. Taylor Trunk, also H. & M. Bill Trunk, like new. \$15.00 each. PETE HARTMAN, 1018 N. 12th, Quincy, Illinois.

FOR SALE—45 Mutacone Machines, P. CURTIN, 6117 So. Sacramento Ave., Chicago.

FOR SALE—Winslow Rink Steel Roller Skates, at bargain prices, and one Tangley Air Calloose CHAS. V. HURCK, 2304 Olive St., St. Louis, Mo.

FOR SALE—75 second-hand Electric Desk Fans, D. C. current, in assorted sizes and different makes.

FOR SALE—Three .22 cal. short Winchester Rifles, \$8.50 each; good condition. E. E. WEAR, 1833 N. Crocker St., Philadelphia, Pa.

GET INTO A PAYING BUSINESS—Write for our special \$100 week Pin Gum Machine proposition. HALL, 51 Hill St., Newark, New Jersey. oct28

REBUILD WARDROBE TRUNKS—Equal to new, at half original price. Good Leather Bags at less than wholesale prices.

SCENERY, Banners, New Process Dye Drops, high-lighted in all colors, flaky, durable, inexpensive.

SLOT MACHINES, all kinds, for sale. Address for list MAJORSKY, 97 Van Buren St., Brooklyn, New York. oct14

SLOT MACHINES—Each, Regina Hexaphones, \$20.00; Scales, \$15.00; Mills Perfume, four bottles, \$8.00.

SLOT MACHINES, new and second-hand, bought, sold, leased, repaired and exchanged.

SLOT MACHINES at a sacrifice price. Two small Counter Brownies and two Mills Counter Check Boys at fifteen dollars each.

SLOT MACHINES, new standard size movie film, \$15.00 each. CHAMBLESS, 222 E. Franklin, Evansville, Indiana.

SLOT MACHINES and Repairs. LANG, 631 Division St., Toledo, Ohio. oct28

TENTS, Banner Fronts, Banners, Mormald, Pits, three-burner Gas Stove, Ellison Machine, Porcupine, Wild Cat, HOPPER, Corning, New York.

TENTS, slightly used. 25 Concession Tents, also 20x 30, 21x35, 30x60, 35x65, 40x70, 50x90, 50x110, 60x 90, 60x110, 100x150. KERR MFG. CO., 1007 Madison St., Chicago, Ill. oct2

VISUAL LECTURE OUTFIT. Bargain. WYNDHAM, 24 7th Ave., New York. nov11

WAITING THREE-SLOT SCALES, \$100.00. HAWES, 1137 Vine St., Philadelphia.

3,000 OPERA CHAIRS—Steel and cast frame; no joints, extra good as new and guaranteed.

200 LEATHER BAGS purchased at a Government Auction Sale. All sizes and shapes at prices from \$5 up.

25 JENNINGS Banner Model Counter Gum Vending Machines, practically new, \$85 each; \$60 in lots of five. RICHARD A. FRIEDSON, 327 Brisbane Bldg., Buffalo, New York.

20 RATTLENAKE SKINS, \$100.00 takes the lot. Three to five feet. E. J. FLANTHOP, 338 West 58th St., New York City.

FURNISHED ROOMS

3c WORD. CASH. NO ADV. LESS THAN 25c. 5c WORD. CASH. ATTRACTIVE FIRST LINE.

FURNISHED ROOMS—Large and comfortable, furnished with all conveniences. Terms: \$1.00 per week. 111 S. Third St., Easton, Pa. oct14

MAIN APARTMENTS—Sleeping and light housekeeping, free to seven dollars weekly. 137 East Main Street, next to Whitcomb Hotel, Rochester, N. Y. JULIETTE NINER, Lessee. oct28

In Answering Classified Ads, Please Mention The Billboard.

(Continued on page 62)



**RICYON**, Cincinnati Booming House Magnate. A chain of seventeen centrally located Booming Houses in Cincinnati, O., owned and managed by Ricyon, where performers coming to the Queen City can secure nice, clean, modern, sleeping rooms, housekeeping rooms, apartments, at a moderate cost. Acts desiring rooms, apply at any of Ricyon's following rooming houses for rooms: No. 134 W. 7th St., No. 405 W. 7th St., No. 612 W. 7th St., No. 5 East 8th St., No. 8 W. 8th St., No. 112 E. 9th St., No. 114 E. 9th St., No. 815 Sycamore St., No. 906 Vine St., No. 802 Vine St., No. 8 Garfield Place, No. 1206 Plum St., No. 1119 Elm St., No. 1117 Elm St., No. 600 Sycamore St., No. 704 East Pearl St. RICYON'S home is at No. 8 Garfield Place, Cincinnati, Ohio.

69 W. 52ND STREET, NEW YORK—Large double room, twin beds, private bath, also tile shower, electricity, telephone. Circle 6744. First flight. WALLACE. oct28

**GUMMED LABELS**

4c WORD. CASH. NO ADV. LESS THAN 25c.  
6c WORD. CASH. ATTRACTIVE FIRST LINE.

**500 Gummed Stickers, 25c;**

Printed with your name and address.  
SWEENEY, 9111 Kercheval, Detroit. oct21

**HELP WANTED**

4c WORD. CASH. NO ADV. LESS THAN 25c.  
6c WORD. CASH. ATTRACTIVE FIRST LINE.

**Sheetwriters—Western Canada**

has a good crop and we let you take up to Five Dollars at one hundred per cent. Receipts and supplies free. Come to Alberta and make a cleanup. **FARM AND RANCH REVIEW**, Calgary, Alberta. oct21

**Wanted—Vaudeville Act of**

exceptional merit wanted at once—men and wife. Must be novel, but not musical. Funny with pep. "Nutty" and absolutely new. Give particulars first writing. **BOX K. E. H.**, Billboard, Cincinnati. oct21

**AMATEUR PERFORMERS—Acrobats, Clowns.** See Instructions and Plans. **JINGLE HAMMOND**. nov4

**A MUSICIAN** to represent us in every town or on the road. **G. M. CO.**, 16 E. Pearl St., Cincinnati, O. nov4

**DETECTIVES EARN BIG MONEY—Travel.** Excellent opportunity. Fascinating work. Experience necessary. Particulars free. Write **AMERICAN DETECTIVE SYSTEM**, 1988 Broadway, New York. Jan20

**FOR PARKER CAROUSEL—Reliable Men only.** **KLINE**, 1493 Broadway, Room 308, New York.

**MUSICAL TABLETS WANTED—Musical Tablets** wanted consisting of ten, twelve or sixteen pieces, capable of making complete changes of program twice weekly. Two weeks' guarantee. If satisfactory will hold you over for more. Don't misrepresent. State lowest terms. Address **E. N. LAWAND**, King Edward Theatre, Montreal, P. Q. oct21

**WANTED—Steadfast Grand Tumblers** at all times for steady job on first-class Tumbling Act. Salary no objection to real Tumblers. This is the only act paying high salaries to high tumblers, but if you are not steady on acts don't answer. Explain all in first letter, what you can do and salary you expect. Address **TUMBLING ACT**, 1339 So. Peoria St., Chicago, Ill. oct28

**WANTED—Vaudeville Performers** to supplement movie program, also light stock companies and road shows. **O. K. THEATRE**, Hill City, Kansas. oct14

**WANTED—Musical Comedies, Minstrel and Dramatic** Stock. Seating capacity, 350. **HUDSON OPERA HOUSE**, Hudson, Michigan. oct21

**WANTED—Ladies or Sister Team**, to play Piano and Violin double other instruments, play small parts, also specialties. State lowest salary first letter. **Betty Van Allen**, please write. Address **ALVIN PITCHER**, 170 Front St., Oswego, New York.

**WANTED—Vaudeville Act of exceptional merit** wanted at once, man and wife. Must be novel, but not musical; funny, "nutty" and absolutely new. Give particulars first writing. **BOX K. E. H.**, Billboard, Cincinnati. oct21

**WANTED AT ONCE—A small attractive Lady**, to assist musician. No experience necessary. Parties in and around Boston and New York write. Good proposition to the right party. For particulars address **HARRY STILLWELL**, Musician, General Delivery, Boston, Massachusetts.

**WANTED—Hawaiian Musicians and Dancers** Girls. **John Fox**, write at once. **OHOMA**, care Billboard, St. Louis, Missouri.

**YOUNG AMATEURS WANTED—For vaudeville** **NAT GELLER**, 538 East 175th St., Bronx, N. Y.

**GIRLS for musical comedies, burlesque, vaudeville** productions, act. **JOHNNY KLINE**, 1493 Broadway, New York.

**HELP WANTED—MUSICIANS**

4c WORD. CASH. NO ADV. LESS THAN 25c.  
6c WORD. CASH. ATTRACTIVE FIRST LINE.

**A-1 Cellist—Union. Liberty**

Theatre, Herkimer, N. Y. Pictures. \$35 per week, 7 nights, 2 mats. Organ relief. **L. O. WIRES**, Leader.

**Wanted—Saxophonists To Use**

my method of playing up to an octave above high C. Chart and instructions, please see receipt of one dollar. **JAMES M. REESE**, 319 Barth Bldg., Denver, Colorado.

**DANCE MUSICIANS** with trades wanted to locate. People who double preferred. Want Violin Leader, jazz, to teach; double Sax, or Clarinet, to teach reads; Tenor Sax, Trombone or Cornet that doubles; Clothing Man, Barber, Confectioner and Luncheon etc. Man, Electrician. Write what you can and will do, and come to stay this winter away. **BEN W. FAULKNER**, 118 E. Broadway, Anadarko, Oklahoma.

**DANCE TROMBONIST WANTED—Must read notes, fake and improvise.** State in letter what you have done, can do and salary wanted. Our territory the south. Communicate at once. **WEIDEMAYER ORCHESTRA**, Huntington, West Virginia.

**GOOD CORNET OR CLARINET.** Job Printer or Linotype for daily paper. Wire or write **A. L. PARRISH**, Mannington, West Virginia.

**GOOD DANCE MUSICIANS** can earn tuition in Sherman and Bookkeeping. Address **JACKSON UNIVERSITY**, Callisnoche, Mo. oct14

**NON-UNION**, for vaudeville and pictures. Permanent work in satisfactory State full particulars in first letter. **NOVELTY THEATRE**, Topeka, Kansas. oct14

**SPECIAL INDEUMENTS** to Clarinet, Trombone, Cornet, Flute, Baritone and Bass Players seeking education in a first-class college. **HOWARD HALL**, Georgetown College, Georgetown, Kentucky. oct14

**WANTED—Reliable 1st Violin** for picture house, No. 1 Sunday work. Permanent position. State lowest salary and all first letter. **ERNEST ATIA**, New Theatre, Staunton, Virginia. oct14

**WANTED—Pianists, Organists;** learn pipe organ, theater playing; exceptional opportunity; positions. Address **THEATRE**, care Billboard, New York City. oct14

**WANTED—A-1 Pianist, young man, neat appearing.** One who can do solo work for music vaudeville duo. **CARL MORRIS**, 72 Pinecrest St., Boston, Mass. oct14

**WANTED—String Musicians, Sizzlers and Dancers.** M. P. Operator, understand light plant and drive truck; all-round man preferred. Play week stands, going South. **MELLOTTE'S SHOW**, Bunker Hill, Kansas. oct14

**WANTED—Cello and Trombone.** Must be competent playing pictures; six days. Salary, \$35. Position permanent. Address **CLAUDE DAHMER**, Musical Director, Bijou Theatre, Mobile, Alabama. oct14

**INSTRUCTIONS AND PLANS**

4c WORD. CASH. NO ADV. LESS THAN 25c.  
6c WORD. CASH. ATTRACTIVE FIRST LINE.

Advertisements under this head must be confined to instructions and Plans only, either printed, written or in book form. No ads accepted that offer articles for sale.

**ACROBATIC INSTRUCTION COURSE—Tumbling, Clowning, Contortion, Balancing, etc.** Safe, easy method learning. Fully illustrated, including apparatus construction drawings. Complete, \$2.00. Cloning for Clowns, contains 32 clown stunts, \$1.00. **JINGLE HAMMOND**, Adrian, Michigan. nov4

**FOR SALE—Magical Apparatus** for sale. (Nearly New and Cut Priced). 4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

**BARGAINS IN SHOW GOODS—Magician's Outfit.** Table, Comedy Magic Act, Crystal Gazing Act, Mind Reading Act, Spiritualistic Effects, Handcuffs, Mail Bag, Pillory, Portable Cabinet, Complete Show for small towns, Musical Funnel, Musical Flower Production, Trunk, Typewriter and many other bargains. Send for bargain sheets and descriptive circulars. None free. Our low prices will interest you. **GEO. A. RICE**, Auburn, New York. oct28

**FOR SALE—Magic Tricks.** Fish Globe Illusion, Dice Box, Handkerchief Trick, Egg, Wand, Cylinder Producing Flags, Cylinder Flowers, Tea Pot, Basketball, C. HEARL, 175 Clinton Ave., Maspeth, Long Island, New York.

**The Gliding Experiments in Germany**

IN the case of practically every great advance in the progress of civilization, some slight, therefore overlooked, phenomenon is found to contain the key to the problem, for whose solution a search has been conducted during years, decades or perhaps even centuries. Thus it is that ever since the problem of the bird flight first engaged the attention of man the wings have almost entirely monopolized his study, and his observation has been focused upon them as the factor which was destined to furnish the information which would eventually enable man to emulate the easy flight of the birds and to defy with equal grace the law of gravity.

The recent experiments in gliding which have been meeting such remarkable success in the Rhoen Mountains, culminating in the student Hentzen remaining in the air for three hours in an airplane containing no engine, show that there must be a way of overcoming the effect of the force of gravity other than by the somewhat crude scheme of opposing thereto a force greater than the force of gravity, because in the experiments referred to no such force was in operation. The question naturally arises, what is the fundamental idea which has been overlooked in prior experiments and which has now apparently been discovered?

Properly to answer this question it is necessary to review the experiments which have been carried on quietly and almost entirely without advertising during the past six years or more at Magdeburg, Germany. The first study was of the bird flight, and for it considerable use was made of motion pictures. Every phase of the wing action was observed, analyzed and charted, but beyond the accumulation of a mass of interesting facts nothing of great importance was discovered. Then one of the observers noticed something that had not been seen until then, namely, that the birds invariably kept their heads in a slightly irregular movement while in flight.

Thereafter for a while the entire investigation was centered upon this head movement, with the result that the observers became convinced that under the light head feathers of birds was an anatomical arrangement enabling them literally to feel the air, and thereby to direct and harmonize wing and tail control and to take advantage of the upward air currents to overcome the force of gravity. The next endeavor was to apply this knowledge to man, and experiments were conducted with this view in mind.

The whole question becomes from this standpoint an individual problem, somewhat analogous to learning to ride a bicycle. First, it is necessary to know how to do it—and how impossible it seems until this lesson is learned—and then it is a matter of how long the activity can be continued, the latter question involving solely a demand upon the individual energy and capacity for effort.

So far it has been entirely artificial means which have been utilized to enable the pilots to assume this "bird sense", and, doubtless largely because of the newness of the whole thing, it is said to constitute a great strain on the individual using it. Is it necessary to believe that this will always be the case, however? Is it not more likely that the world is just on the verge of an epoch-making advance in the field of individual aviation possibilities?—**CHRISTIAN SCIENCE MONITOR**.

**BE A WIZ ON SAXOPHONE—Greatest technical** treatise ever published. Sure guide to perfect technique. Shows and explains all possible practical tricks and improved fingering, singly and combinations; 2 progressions of scales, chords, 36 exercises, 40-line method. You need this. Price, \$1. **SAX PUB. CO.**, 3815 McDonald Ave., St. Louis, Mo. nov11

**FOR SALE—German Water Jars, \$15.00; Fire Bowl, \$9.00; Paste Bottles, \$6.00; Dice Box, \$3.00; Nest Boxes, \$15.00; Ink Thru Hat, \$3.00.** List for stamp. **LUCKNOR**, Corning, New York. oct28

**BUCK AND WING DANCING**, mail, 4 lessons, \$1. **THOMAS**, 59 E. Van Buren, Room 316, Chicago, Illinois. oct14

**DEEP BREATHING SECRET** kills fear, worry instantly. 25c. **WALTONA BARNHILL**, drugless method, 25c. **GLENN MALONE**, 321, Wilson, Ok. nov4

**HARMONICA INSTRUCTOR, 25c. Play in one hour.** **ELSEA PUBLISHING HOUSE**, Bowling Green, Ohio. nov4

**HERE—Tell correct age any person at once.** Secret, prepaid, dime (10c). **RAYONA**, Billboard, New York. oct11

**INSTRUCTIONS for Stage Clowning and Chat.** Talking with 23 Trick Cartoon Stunts, for \$1.00. **BALDA ART SERVICE STUDIOS**, Oshkosh, Wis. oct14

**LEARN PASTEL PAINTING AT HOME—Numerous** money-making opportunities. Send 25c (coin) for beautiful hand-painted Pastel Picture and literature explaining how you can paint them at home. A limited number only to introduce our new system of painting. **DUKE BROTHERS' STUDIO**, Box 253, Three Rivers, Michigan.

**MODELING—A winter trade or pastime.** Instructions complete, \$1.00. Dept. **BB. WOLVERINE ART STUDIOS**, 306 The Gilbert, Grand Rapids, Michigan. oct14

**MY MAIL ORDER PLANS, Books and Formulas** are the best. Make me prove it. Details for stamp. **FRIEND HAYES**, B147 3rd St., Port Arthur, Texas. oct28

**SELL A MAIL ORDER PLAN OF MERIT—Particulars** for stamp. **FRIEND HAYES**, 147 3d St., Port Arthur, Texas. nov11

**THEATRICAL SCENE PAINTING** taught by mail. Very practical course. We also sell imported Theatrical Scenery Models. Send stamps for illustrated literature. **ENKEBOLL ART ACADEMY**, Omaha, N-brass. oct21

**VENTRILOQUISM** taught almost anyone at home. Small cost. Send 2c stamp today for particulars and proof. **GEO. W. SMITH**, Room M-653, 125 N. Jefferson, Peoria, Illinois. dec20

**WORTH DOLLARS TO YOU—10 Drawings in colors.** Cartoons, Illustrations, Turnovers, Trick Drawings, size 2 1/2x3 1/2 inches. Greatest cartoon offer ever made. Money back guaranteed. \$1.00. **CRAYON ART SERVICE**, Lima, Ohio. oct21

**50 HIGH-CLASS MAIL ORDER PLANS, \$1.00.** Particulars free. **E. INMAN**, Ackley, Iowa. oct14

**MAGICAL APPARATUS**

FOR SALE. (Nearly New and Cut Priced). 4c WORD. CASH. NO ADV. LESS THAN 25c. 6c WORD. CASH. ATTRACTIVE FIRST LINE.

**BARGAINS IN SHOW GOODS—Magician's Outfit.** Table, Comedy Magic Act, Crystal Gazing Act, Mind Reading Act, Spiritualistic Effects, Handcuffs, Mail Bag, Pillory, Portable Cabinet, Complete Show for small towns, Musical Funnel, Musical Flower Production, Trunk, Typewriter and many other bargains. Send for bargain sheets and descriptive circulars. None free. Our low prices will interest you. **GEO. A. RICE**, Auburn, New York. oct28

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Printing—Idea, Mount Vernon, Ohio. dec2

Wellman Show Print, Originators of One-Day Service, Huntington, W. Va. oct21

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Freedom or Novelty in Playmaking

The interval of the last few years, a period of reconstruction for the world at large, has been for the stage a season of change. Pre-eminent among the vicissitudes and innovations of the theater has been the arrival of the play of many scenes. Indeed, conviction is growing that since "Liliom" and "The Hair Ape" have found their way to successful production the three and four-act play is doomed to that same oblivion which has enveloped five-act drama. Certainly by its manifold appearance and evident popularity the play with more than the usual number of scenes merits serious attention.

Dramatists everywhere welcomed the advent of the scene play, because it frees them from the cramping restrictions of a play which must unfold its drama in but one, two or three "acts". The present-day playwright, with his multiplicity of scenes, is not, however, reverting in technique to the old-fashioned, slow-moving play of five acts. On the contrary he is saying what he has to say more rapidly and with a broader viewpoint than ever before. The scene play gives him opportunity to survey his theme from many sides and from different angles. But many writers have begun to realize that the new-born freedom of form does not mean freedom from technique.

In certain branches of the theater novelty has always been prized for its own sake. To verify this statement one need only hark back to "On Trial", with its facile manipulation of varied sights and incidents culled from court-room testimony. For sheer novelty at its best we must not forget the recent production of "Die Wunderlichen Geschichten des Kappelmeisters Kreiser" or "The Mysterious Tales of Hoffman", as rumor says American audiences are soon to know this amazing German mystery play of forty-two scenes.

To recall certain fortuitous phases of melodrama is not to cast a condescending eye upon the scene play, but merely to underscore reflection that the successful and worthy writers employing this latest dramatic formula are, in greater part, authors who have first learned their more imitative technique in thoro fashion. Indeed, the scene play may almost be said to have emanated from men of the theater, men who know their backstage better than they know the front, and who only after long experience have found themselves bound down and cramped in. It is these writers who justify, in the significant portrayal of character they attain, their bold departure from what has come to be the conventional three-act play. Think, for example, of John Drinkwater's "Lincoln". How else could the living character of the great emancipator have been set so sharply and yet kindled with such rare warmth of sincere feeling? In "Liliom" Molnar achieved a delicate and many-sided delineation which could hardly have been equaled in any other way. And finally, by his multi-fashioned picturing of a life's varied aspects, Eugene O'Neill justifies technically, if to some unpleasantly, his vivid character study in "The Hair Ape".

The scene play, with the passing of a generation, may slip away as did the five-act drama, but for the present it takes its place upon the stages of a period. If it finds ready use by the playwright seeking plausible mystery and exposure, it appeals equally to the dramatist whose chief interest is character revelation.—CHRISTIAN SCIENCE MONITOR.

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(Continued on Page 64)



### QUALIFICATIONS OF A CRITIC

The writer of the following editorial, in The Christian Science Monitor, has evidently been reading our Patterson James. We frequently react to Pat in exactly this way ourselves:

In that old-fashioned long ago, when the deed of worthy deeds was regarded as greater than one who wrote about them, the writer who fittingly recorded notable actions or finely expressed noble ideas was held above the lesser folk who merely wrote their opinions of other writers. With the arrival of Progress, to tell the wise young generation how foolish their ancestors had been, this is all changed, and we are now called upon to accept as the great literary personages of the time the writers who write about the people who write about realities and ideals. The critic has taken the place of the hero and the creative artist.

Judged by the output of some of the most modern American critics, the business of becoming an eminent critic is most simple, requiring chiefly some natural ability, so as a common cold and fainter, and an unlimited confidence in the convincing power of iteration. The possession of a large and mobile nose is also of advantage, since the chief function of your great critic is to sneer at all forms of expression, and at all high ideals or new thoughts that he cannot understand. Without a properly adjusted sneer the art of criticism as practiced today in some high places could not exist.

Next to these natural qualifications essential for a great critic is the choice of a vocabulary. The true critic is not known by his scholarship, wide range of sympathies, insight or imagination. Equipped with a choice derangement of such epithets as "boobery," "plish-tosh" and "tub-thumpers", at least two of which can be used in each paragraph, the aspirant to critical honors is safely launched on the way to fame. It is not necessary that he should know much or anything of the subjects dealt with by the writers whom he pillories. Crushed under an avalanche of derision, the humble author dreads not call in question the omniscience of one who establishes his authority with fearsome and horrendous words.

It is desirable, however, in order to achieve greatness as a critic, that a pretense should be made to knowledge on any and all possible matters of human interest, so as to impress the "boobery" whose opinions your critic affects to disdain. When a student of some great problem has put in print conclusions that he believes will make for the enlightenment of mankind and promote the general welfare, your critic, well supplied with the malice of mediocrity, will neatly dispose of the result of years of thought and study by a handful of stock phrases aimed at "uplifters" and "idealists". That he does not and cannot comprehend what he assails does not matter. His admiring followers are equally ignorant, and acclaim him as a Man of Letters and an Ornament to Literature.

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RARE BARGAIN—Two-reel Tom Mix, two-reel Wm. S. Hart, two-reel Keystone, \$75.00. Shipped subject to examination upon receipt of \$5.00 deposit. INDEPENDENT FILMS, 2000 Broadway, Denver, Co. oct21

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### WANTED TO BUY

M. P. ACCESSORIES—FILMS  
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A Print of Dante's Inferno, in good condition. J. PITTS, 565 Webster St., San Francisco, California. x

Wanted To Lease or Buy Picture Theatre and Equipment. State all in first letter to S. J. AUSTELL, Orpheum, Menasha, Wisconsin.

WANT TO BUY—All makes Moving Picture Machines, Sultcase Projectors, Chairs, Compressors, Motors, Fans, etc. Write us before selling. State best cash price in first letter. MONARCH THEATRE SUPPLY CO., 124 So. Wabash Avenue, Chicago, Ill. oct28Ax

WANT TO BUY—Circus Film in good condition; also Comedy Subject. COONIE MALOON, Union City, Indiana.

WANTED—Good, strong 4 or 5-reel Prison Pictures, also good print of Satan or Dante's Inferno Film. Must be good as new. P. BAN, care Shaffer Hotel, 806 Duquesne Way, Pittsburgh, Pennsylvania.

### EDITORIAL COMMENT

(Continued from page 52)  
of the association, Jane Cowl says: "I have found the most amazing broad-mindedness, the most liberal mental attitude."

And she might have added: "Too much—too damned much—tolerant and nice consideration for the feelings of Fidos." Of course, she didn't, because Miss Cowl does not interlard her utterances with expletives.

FEW actors, we imagine, even among those who know their Broadway best, are aware of the fact that this famous street follows almost precisely an Indian path. It does, and the path has a name. It was called Weckquaesgeweck.

Recent discoveries, moreover, have shown that the upper reaches of this great street have been in constant use for many centuries by bare and moccasin-footed aborigines.

It is known that the Indians had a natural genius for pathfinding, and in this instance it was unusually exemplified, because when modern engineers started to turn the original arrow pathway into a roadway, and later into a paved street with tracks and subways, the line of the original Indian trail was still preserved as being the best available. To such an extent is this the case in fact that, were the modern pavements to be removed, remains of the original path could still be found.

We wonder if some future genius will be able to trace evidence of the thousands of actors' feet that are

pounding it in this age, and, if so, how? Weckquaesgeweck! Peach of a name, but too long for that of a theater.

OF the multiplying of schools for the teaching of this, that and the other thing, there is no end.

Mostly each new candidate's announcement merely wears us. Not so, however, with the latest proclamation from Cornell that a course in hotelkeeping is open there. Actors, actresses, advance agents and showmen will hail the news with interest and joy.

Can hotelkeeping be taught? We'll say it can.

We'll tell the world, moreover, that it stands in great need of being taught.

We hope the new course will attract a fair proportion of students who were not born to be extortioners and gougers.

If it only does that much, the profession will arise as one person and call Cornell blessed.

Baseball is king in New York at this writing. The advance guard of the out-of-town enthusiasts began to arrive as early as Saturday, September 30, and by Monday noon following the hotels were jammed.

The theaters got a splendid drag from the fans, as did the motion picture houses also, but in lesser degree.

Heywood Brown says that the child actor is an international menace, and he is not the only one who feels that way about it. To many another reviewer the discovery of a tot in the cast means an evening of misgiving and tortuous apprehension.

Gerald Dean is cock sure that unionism cannot and will not help the actor.

The fact that it has helped him—helped him very much—troubles Mr. Dean not at all.

What is a fact, after all?

If any of our readers are contemplating invading Haiti, Santo Domingo or South or Central American countries, they are advised to carry passports, regardless of any representations made to them that these credentials are not necessary.

A passport is a very useful and valuable thing to have in any foreign country.

### "UNDERMINING AMERICA"

PATRONAGE of the moving picture theaters having fallen off, the industry has assumed a saintly attitude, even indulging at times in self-flagellation. A writer in Collier's who signs himself "A Producer of Moving Pictures" lashes "the short-sighted commercialism" of his craft. He absolves it from any deep sin of immorality, but roundly accuses it of "stupidity—poor sense and poor judgment and poor taste and poor interpretation of life." In his philosophy "we are what our impressions make us." Already we are paying the price of stupidity and greed "in a lowered democracy." The movies are "undermining America."

Are we, indeed, what our environment makes us? Is the substance of our national life so flimsy that it is dissolving in the shadow of a dream, even a very bad dream? Somehow, one suspects, this producer of moving pictures must have put his cart before the horse. Confronted with a similar phenomenon, it may be remembered, Oscar Wilde proceeded more cautiously, more scientifically. Is it the fogs of London that make the people, he asked, or is it the people that make the fogs? Even before the decline in gate receipts producers with an artistic conscience used to speak sadly of the fact that films, inspired by the freshest originality, executed in the most delicate manner, had invariably failed to attract the public. Then, having shed a pious tear, they wisely went back to their side-splitting custard pies. Will the productions that failed in days of fat prosperity bring the flush of summer to the serene, the yellow leaf? It seems more philosophic to reverse our author's dicta—more philosophic and also more cheerful. It is the movies that are what their environment has made them. If there is undermining at work, the American people are the miners. In short, it is possible to take things too seriously, even the art of the movies.

The "poor sense" and "poor judgment" of the American people have of late become a matter of statistical record. The army mental tests showed 47.3 per cent of technical morons—folk of a mental age of 12 or less. That is far from a cheerful circumstance, but one may at least avoid the poor sense and poor judgment of unduly despising the moron. A psychologist who lately observed a fashionable and highly educated audience in raptures over Katinka and the Wooden Soldiers, vowing "Chauvinsouris" as a supremely "artistic" production, was asked to gauge the mental age, so to speak, of the show and the audience's enjoyment of it. Without hesitation he answered, not 12, but 8 years. He added that the mental age of the plays of Shakespeare, if one judged by the audiences for which they were obviously written, and which today must somehow be made to attend if they are to be produced successfully, is 13 or 14, the age of a high-grade moron. The qualities that make them supreme as literature, even as drama, are evident to few.

There we have the whole problem of popular art. Day in and day out the public demands its custard pie and the producer supplies it. Art as art is not a staple commodity. It is, however, a thoroughly possible by-product, often of considerable commercial value.—NEW YORK TIMES.



ROUTE DEPARTMENT

Managers and artists are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

When no date is given the week of October 9-14 is to be supplied.

Abbott & White (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 16-21. Adair, Howard, & Co. (Pantages) Oakland, Calif.; (Pantages) Los Angeles 16-21. Adams & Thompson Sisters (Keith) Lowell, Mass.

Belmonis, Three (Pantages) Ogden, Utah; (Pantages) Denver 16-21. Bensee & Baird (Pantages) Winnipeg, Can.; (Pantages) Regina 16-18. Benway, A. P. Happy (Lyric) Atlanta, Ga.

Burke & Durkin (Orpheum) Kansas City. Burke, Johnny (Palace) New York; (Keith) Philadelphia 16-21. Burns, Johnny (Loew) Hoboken, N. J., 12-14.

Conlin & Glass (105th St.) Cleveland. Coulon, Johnny (Majestic) Ft. Worth, Tex. Conn & Hart (Pantages) San Diego, Calif.; (Pantages) Long Beach 16-21.

TAN ARAKIS

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Archer & Belford (Gates) Brooklyn 12-14. Ardine, Gretta (Orpheum) Vancouver, Can.; (Orpheum) Seattle 16-21. Are You Married (Riverside) New York.

Send us your route for publication in this list to reach Cincinnati Office by Friday. Cards mailed upon request.

NAME

Table with 4 columns: WEEK, THEATER, CITY, STATE. The table is mostly empty, intended for route submissions.

Babb, Carroll & Syrell (Bijou) Savannah, Ga., 12-14. Babcock & Dolly (Orpheum) San Francisco; (Orpheum) Oakland 16-21. Ball, Rae E., & Bro. (Ritz) Jersey City, N. J., 12-14.

Boreo (Broadway) New York. Bostock's Riding School (Keith) Washington. Bosworth, Hobart (Orpheum) Los Angeles 16-21. Bourke & Blue (Majestic) Bloomington, Ill., 12-14.

Cevone Troupe (Albee) Providence, R. I.; (Riverside) New York 16-21. Cecion Duo (Ave. B) New York 12-14. Chadwick, Ida Mae (Davia) Pittsburg; (Empress) Grand Rapids, Mich., 16-21.

Cabill & Romaine (Orpheum) Brooklyn; (Palace) New York 16-21. Caledonian Four (Pantages) Ogden, Utah; (Pantages) Denver 16-21. Camerons, Four (Palace) Chicago; (Palace) Milwaukee 16-21.

Dainty Marie (Orpheum) Wichita, Kan. Dakin, Harrison, Co. (Keith) Toledo, O.; (Keith) Indianapolis 16-21. Dale, Fred & Margie (Lyric) Richmond, Va., 12-14. Daley & Birch (Orpheum) Grand Forks, N. D., 12-14; (Grand) Fargo 16-18.

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 Duval & Symonds (Seventh St.) Minneapolis;  
 (Majestic) Cedar Rapids, Ia., 16-18; (Colum-  
 bia) Davenport 19-21.  
 Dyer, Hubert, & Co. (Grand) St. Louis; (Or-  
 pheum) Champaign, Ill., 19-21.

**Ebs, Wm. (Royal) New York; (Maryland)**  
 Baltimore 16-21.  
 Echoes of Scotland (Orpheum) Madison, Wis.,  
 12-14; (Kedzie) Chicago 16-18; (Hipp.) Terre  
 Haute, Ind., 19-21.  
 Edwards & Allen (Orpheum) New York 12-14.  
 Edwards, Gus (Orpheum) Des Moines, Ia.;  
 (Hennepin) Minneapolis 16-21.  
 Edwards, Tom (Empire) Glasgow, Scotland, 23-  
 28; (Empire) New Castle, Eng., 30-Nov. 4;  
 (Palace) Manchester 6-11.  
 Elly & Co. (Lyric) Mobile, Ala., 12-14.  
 Elroy Sisters (State-Lake) Chicago.  
 Elmore & Williams (Palace) Indianapolis.  
 Elkins, Fay & Elkins (Lyric) Columbia, S. C.,  
 12-14.  
 Elm City Four (Jefferson) New York 12-14.  
 Eldridge, Barlow & Eldridge (Palace) Cin-  
 cinnati.  
 Englin, Maureen (Lyric) Atlanta, Ga., 12-14.  
 Eretton, Four (Orpheum) Quincy, Ill., 12-14;  
 (Rialto) St. Louis 16-18.  
 Erford's Oddities (Palace) Indianapolis.  
 Ercotti & Herman (Delancey St.) New York 12-  
 14.  
 Ernie & Ernie (Orpheum) St. Louis; (Orpheum)  
 Kansas City 16-21.  
 Espee & Dutton (31st St.) New York.  
 Ester, Trio (Palace) Springfield, Mass., 12-14.  
 Evans & Martin (Poll) Worcester, Mass., 12-14.

**Faber & McGowan (Orpheum) Seattle; (Or-**  
 pheum) Portland 16-21.  
 Falls, Archie & Gertie (Alhambra) New York;  
 (Royal) New York 16-21.  
 Fargo & Richards (Pantages) Vancouver, Can.;  
 (Pantages) Tacoma, Wash., 19-21.  
 Farnell & Florence (Hipp.) Terre Haute, Ind.,  
 12-14; (Lincoln) Chicago 16-18; (American)  
 Chicago 19-21.  
 Farrell, Taylor & Co. (Main St.) Kansas City;  
 (Orpheum) Sioux City, Ia., 16-18.  
 Farrell & Hatch (Pantages) Winnipeg, Can.;  
 (Pantages) Regina 16-18.  
 Fankner, Lillian Jewell, & Co. (Rialto) St.  
 Louis 12-14; (Hipp.) Terre Haute, Ind., 16-  
 18.  
 Fawcram, Wm. (Maryland) Baltimore;  
 (Shea) Buffalo 16-21.  
 Fay, Mrs. Eva (Orpheum) Madison, Wis., 12-  
 14; (Majestic) Dubuque, Ia., 16-18; (Colum-  
 bia) Davenport 19-21.  
 Fein & Tennyson (Pantages) San Francisco;  
 (Pantages) Oakland 16-21.  
 Fenton & Fields (Palace) Milwaukee; (Palace)  
 Chicago 16-21.  
 Ferguson, Dave, & Co. (Majestic) San Antonio,  
 Tex.; (Majestic) Ft. Worth 16-21.  
 Feltz, Bob, & Co. (Seventh St.) Minneapolis;  
 (Majestic) Dubuque, Ia., 16-18; (Majestic)  
 Cedar Rapids 19-21.  
 Fields & Fink (Metropolitan) Brooklyn 12-14.  
 Fields & Flatow (Strand) Hoboken, N. J., 12-14.  
 Firman & Oldsmith (Strand) Saginaw, Mich.,  
 12-14.  
 Fisher & Gilmore (Orpheum) Oakland, Calif.;  
 (Orpheum) Fresno 19-21.  
 Fisher, Walter, & Co. (Orpheum) South Bend,  
 Ind., 12-14; (Majestic) Chicago 16-21.  
 Fiske & Fallon (Majestic) Grand Island, Neb.,  
 12-14; (Novelty) Topeka, Kan., 16-18.  
 Fiske & Lloyd (58th St.) New York 12-14.  
 Flanagan & Morrison (Orpheum) Oklahoma City,  
 Ok.  
 Flasher (Orpheum) Oakland, Calif.; (Orpheum)  
 Fresno 16-21.  
 Fletcher & Pasquale (Loew) Montreal.  
 Flint, Douglas, & Co. (Grand) Atlanta, Ga.,  
 12-14.  
 Foley & LaTour (Orpheum) Winnipeg, Can.;  
 (Orpheum) Calgary 16-21.  
 Follette, Marcell (Auditorium) Quebec, Can.  
 Folson, Bobby, & Band (Majestic) Little Rock,  
 Ark.  
 Ford, Margaret (Princess) Nashville 12-14.  
 Ford, Mabel, Revue (Orpheum) Kansas City;  
 (State-Lake) Chicago 16-21.  
 Ford, Senator (Orpheum) Oakland, Calif.; (Or-  
 pheum) Fresno 19-21.  
 Forrest & West (Auditorium) Quebec, Can.  
 Foster & Rae (Victory) Charleston, S. C., 12-14.  
 Four of Us (Strand) Kokomo, Ind., 12-14.  
 Fowles, Gus (Keith) Syracuse, N. Y.; (Shea)  
 Buffalo 16-21.  
 Fox & Britt (Hipp.) Baltimore.  
 Fox, Harry (Orpheum) Salt Lake City; (Or-  
 pheum) Denver 16-21.  
 Foy, Eddie, & Family (Keith) Washington;  
 (Keith) Philadelphia 16-21.  
 Frabel, Carl & Emma (Loew) Hoboken, N. J.,  
 12-14.  
 Francis, Anna (Lyric) New Orleans 12-14.  
 Francis, May (Royal) New York.  
 Franklin, Sgt. Ben (Greeley Sq.) New York 12-  
 14.  
 Franklyn & Charles (Orpheum) Los Angeles.  
 Fram, Sig, Troupe (Victory) Charleston, S. C.,  
 12-14.  
 Fraser & Bunce (Bijou) Birmingham, Ala., 12-14  
 Fraser & Highlanders (Jefferson) New York  
 12-14.  
 Frear, Baggott & Frear (Fulton) Brooklyn 12-14  
 Freda & Anthony (Regent) New York 12-14.  
 Friedland, Anatol (Orpheum) San Francisco;  
 (Hill St.) Los Angeles 16-21.  
 Fries & Wilson (Kedzie) Chicago 12-14; (Ri-  
 alto) Racine, Wis., 19-21.  
 Frizanza, Trizzie (Palace) Milwaukee.  
 Fresno (Majestic) Houston, Tex.; (Majestic)  
 San Antonio 16-21.  
 Frisco, Sig. (Palace) Chicago.  
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 Gallarial Sisters (Pantages) Long Beach,  
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 Garcia, Elita, & Co. (Broadway) Springfield,  
 Mass., 12-14.  
 Gardinetti Bros. (Proctor) Yonkers, N. Y.,  
 12-14.  
 Gasper, Marie (Palace) Springfield, Mass., 12-  
 14.  
 Gellia, Les (Orpheum) Kansas City.

George, Jack, Duo (Orpheum) Calgary, Can.;  
 (Orpheum) Vancouver 16-21.  
 Gerber, Billy, Revue (Strand) Saginaw, Mich.,  
 12-14.  
 Gibson & Price (Miller) Milwaukee.  
 Gibson, J. & J. (Orpheum) Fresno, Calif.;  
 (Hill St.) Los Angeles 16-21.  
 Gibson & Connell (Orpheum) New Orleans.  
 Gilbert, Walter (Crescent) New Orleans 12-14.  
 Gillette, Lucy, & Co. (State) Newark, N. J.  
 Gilmore, Ethel, & Girls (Lyric) Charlotte, N.  
 C., 12-14.  
 Glason, Billy (Orpheum) Seattle; (Orpheum)  
 Portland 16-21.  
 Glenn Sisters (Columbia) St. Louis 12-14.  
 Glenn & Jenkins (Orpheum) Seattle; (Orpheum)  
 Portland 16-21.  
 Goetz & Duffy (Pantages) San Francisco 16-21.  
 Goldin, Maurice, & Co. (51st St.) New York.  
 Gonne, Lillian, & Co. (Orpheum) Green Bay,  
 Wis., 12-14; (Rialto) Elgin, Ill., 16-18; (Ma-  
 jestic) Cedar Rapids, Ia., 19-21.  
 Gordon & Day (Orpheum) Vancouver, Can.;  
 (Orpheum) Seattle 16-21.  
 Gordon & Delmar (Crescent) New Orleans 12-14.  
 Gordon, Gilrie & Gordon (Metropolitan) Brook-  
 lyn 12-14.  
 Gordon & Healy (Loew) Montreal.  
 Gordon & Ford (Bushwick) Brooklyn; (Albee)  
 Providence, R. I., 16-21.  
 Gordone, Bobbie (Davis) Pittsburg.  
 Gould, Rita (Majestic) San Antonio, Tex.; (Ma-  
 jestic) Ft. Worth 16-21.  
 Granese, Jean (Orpheum) St. Paul; (Orpheum)  
 Duluth 16-21.  
 Grant, Alf (Poll) Wilkes-Barre, Pa., 12-14.  
 Grant & Wallace (Kedzie) Chicago 12-14;  
 (Grand) St. Louis 16-21.  
 Graves, Douglas, & Co. (Rialto) Racine, Wis.,  
 12-14; (Majestic) Milwaukee 16-21.  
 Gray, Fred, & Co. (Warwick) Brooklyn 12-14.  
 Gray, Ann (Roanoke) Roanoke, Va., 12-14.  
 Gray, Roger, & Co. (Roanoke) Roanoke, Va.,  
 12-14.  
 Great Maurice (Pantages) Winnipeg, Can.;  
 (Pantages) Regina 16-18.  
 Green & Myra (Lyric) Birmingham, Ala., 12-14.  
 Green, Gene (Orpheum) Des Moines, Ia.  
 Green & Parker (Colonial) New York.  
 Green & Dunbar (Pantages) San Diego, Calif.;  
 (Pantages) Long Beach 16-21.  
 Grew & Pates (Palace) Flint, Mich., 12-14.

**Hale, Willie, & Bro. (Shea) Toronto; (Prin-**  
 cess) Montreal, Can., 16-21.  
 Haley, Leo (Rialto) Racine, Wis., 12-14; (Or-  
 pheum) South Bend, Ind., 16-18.  
 Halkings, The (Palace) Ft. Wayne, Ind., 12-14.  
 Hall, Ermine & Brice (Fordham) New York  
 12-14.  
 Hall, Bob (Majestic) Dallas, Tex.; (Majestic)  
 Houston 16-21.  
 Hallen & Russell (Orpheum) Memphis, Tenn.;  
 (Orpheum) New Orleans 16-21.  
 Halligan, Wm. (Royal) New York.  
 Hamill Sisters, Three (Lyric) Columbia, S. C.,  
 12-14.  
 Hamilton, Alice (Keith) Columbus, O.; (105th  
 St.) Cleveland 16-21.  
 Hamlin & Mack (Orpheum) Duluth, Minn.  
 Hanako Japs (Hill St.) Los Angeles; (Orpheum)  
 Salt Lake City 16-21.  
 Haney & Morgan (Empress) Grand Rapids,  
 Michigan.  
 Handworth, Octavia, Co. (Lyric) New Orleans  
 12-14.  
 Hanley, Ines (Lyric) Mobile, Ala., 12-14.  
 Hanley, Jack (Majestic) San Antonio, Tex.;  
 (Majestic) Ft. Worth 16-21.  
 Hanson & Burton Sisters (Pantages) Everett,  
 Wash., 16-17; (Pantages) Bellingham 18-19.  
 Harkins, Larry, & Co. (Pantages) Portland,  
 Oregon.  
 Harlequins, Six (Majestic) Chicago; (Kedzie)  
 Chicago 16-18; (Rialto) Racine, Wis., 19-21.  
 Harmony Hounds, Three (National) New York  
 12-14.  
 Harris, Marion (Empress) Grand Rapids, Mich.  
 Harris, Natalie, Co. (Victory) Evansville, Ind.,  
 12-14.  
 Harris, Dave (State-Lake) Chicago.  
 Harris & Holley (American) Chicago 12-14.  
 Hart, Wagner & Eltis (Emery) Providence, R.  
 I., 12-14.  
 Hart, Betty & Lou (Lincoln Sq.) New York  
 12-14.  
 Hartley & Patterson (Colonial) New York;  
 (Alhambra) New York 16-21.  
 Hartwell, The (Shea) Buffalo; (Shea) Tor-  
 onto 16-21.  
 Haruko & Onuki (Hill St.) Los Angeles.  
 Harvard, Holt & Kendrick (Shea) Buffalo;  
 (Shea) Toronto 16-21.  
 Harvard, Winifred & Bruce (Roanoke) Roanoke,  
 Va., 12-14.  
 Harvey, Heey & Gracy (Orpheum) Quincy,  
 Ill., 12-14; (Rialto) St. Louis 16-18; (Or-  
 pheum) Champaign Ill., 19-21.  
 Harvey, Lon & Grace (Emery) Providence, R.  
 I., 12-14.  
 Hassam, Hazel, & Co. (Hipp.) Baltimore.  
 Hassans, The (Grand) St. Louis; (Majestic)  
 Springfield, Ill., 19-21.  
 Haasser, Mary (Royal) New York.  
 Haverly & Mack (Majestic) Ft. Smith, Ark.  
 Hawkins & Mack (State) New York 12-14.  
 Hawthorne & Cook (Keith) Syracuse, N. Y.;  
 (Colonial) Erie, Pa., 16-21.  
 Hayden, Harry, & Co. (Majestic) Ft. Worth,  
 Tex.  
 Hayden, Goodwin & Rowe (Majestic) Milwau-  
 kee; (Majestic) Chicago 16-21.  
 Hayes, Grace (Colonial) New York; (Alham-  
 bra) New York 16-21.  
 Haynes, Rich, & Co. (Flatbush) Brooklyn.  
 Haynes, Mary (Temple) Rochester, N. Y.;  
 (Shea) Buffalo 16-21.  
 Hazzard & Oakes (Grand) Norfolk, Neb., 12-14;  
 (Majestic) Grand Island 16-18.  
 Headliners (American) New York 12-14.  
 Healy, Ted & Betty (105th St.) Cleveland.  
 Healy & Cross (Princess) Montreal; (Temple)  
 Detroit 16-21.  
 Hector (Golden Gate) San Francisco; (Orpheum)  
 Oakland 16-21.  
 Hedley, Jack, Trio (Keith) Lowell, Mass.  
 Hegedna Sisters (Keith) Philadelphia; (Keith)  
 Columbia, O., 16-21.  
 Henry & Moore (Fordham) New York 12-14.  
 Henshaw, Bobby (Majestic) Milwaukee; (Sev-  
 enth St.) Minneapolis 16-21.  
 Herbert & Dore (Orpheum) Oakland, Calif.;  
 (Orpheum) Fresno 18-21.  
 Herbert's Dogs (Keith) Boston.  
 Herberts, The (Majestic) Houston, Tex.; (Ma-  
 jestic) San Antonio 16-21.  
 Herman, Al (Palace) Chicago; (Orpheum) Kan-  
 sas City 16-21.  
 Hermann, Adelaide (Golden Gate) San Fran-  
 cisco; (Orpheum) Oakland 16-21.

Heron, Eddie, & Co. (Bijou) Birmingham,  
 Ala., 12-14.  
 Hlatt, Ernest (Golden Gate) San Francisco;  
 (Hill St.) Los Angeles 16-21.  
 Hill, Paul, Co. (Ritz) Jersey City, N. J., 12-14.  
 Hill, Eddie (Electric) Springfield, Mo., 12-14;  
 (Columbia) St. Louis 16-18; (Hipp.) Terre  
 Haute, Ind., 19-21.  
 Hillman, B. C. (Keith) Cincinnati; (Keith)  
 Toledo, O., 16-21.  
 Hilton Sisters (Toll) Wilkes-Barre, Pa., 12-14.  
 Hodge, Robt. Henry, Co. (Palace) Cincinnati.  
 Holland & Sears (Pantages) Oakland, Calif.;  
 (Pantages) Los Angeles 16-21.  
 Hollins Sisters (Capitol) Clinton, Ind., 12-14.  
 Holman Players (Broadway) New York.  
 Holmes & LaVere (Colonial) Erie, Pa.  
 Homer Sister (Pantages) Pueblo, Col.; (Pan-  
 tages) Omaha 16-21.  
 Honey Boys, Seven (Lyric) Atlanta, Ga., 12-14.  
 Howard & Clark (51st St.) New York;  
 (Keith) Syracuse, N. Y., 16-21.  
 Howard, Clara (Lyric) Shreveport, La., 12-14.  
 Howard & Ross (Park) Meadville, Pa., 12-14;  
 (Herald Sq.) Stenboville, O., 16-18; (Vic-  
 toria) Wheeling, W. Va., 19-21.  
 Howard & Lewis (Proctor) Yonkers, N. Y.,  
 12-14.  
 Howard, Georgia (Orpheum) Champaign, Ill.,  
 12-14; (Palace) Rockford 16-18; (Orpheum)  
 Madison, Wis., 19-21.  
 Howell, Ruth, Duo (Seventh St.) Minneapolis.  
 Huber, Chad & Monte (Fulton) Brooklyn 12-14.  
 Hudson & Jones (Pantages) Oakland, Calif.;  
 (Pantages) Los Angeles 16-21.  
 Hudson & Andrews (O. H.) Lyons, Wis.  
 Huff, Grace, & Co. (Princess) Montreal;  
 (Temple) Detroit 16-21.  
 Hughes & Palm (Boulevard) New York 12-14.  
 Hughes, Fred, & Co. (Academy) Norfolk, Va.,  
 12-14.  
 Hughes, Jack, Duo (Capitol) Hartford, Conn.,  
 12-14.  
 Humberto Bros. (Majestic) Chicago; (Majestic)  
 Milwaukee 16-21.  
 Humphreys, Doris, Co. (Palace) Waterbury,  
 Conn., 12-14.  
 Hunters, Musical (Strand) Kokomo, Ind., 12-  
 14.  
 Hurst & O'Donnell (Orpheum) Lincoln, Neb.;  
 (Orpheum) Kansas City 16-21.  
 Hyams & Evans (Majestic) Chicago.  
 Hyams & McIntyre (Orpheum) Calgary, Can.;  
 (Orpheum) Vancouver 16-21.

**Ibach's Entertainers (Temple) Rochester, N.**  
 Y.; (Colonial) Erie, Pa., 16-21.  
 Indian Reveries (Capitol) Hartford, Conn., 12-  
 14.  
 Indoor Sports (Pantages) Salt Lake City;  
 (Pantages) Ogden 16-21.  
 Ishikawa Bros. Four (Electric) Joplin, Mo.,  
 12-14; (Novelty) Topeka, Kan., 19-21.

**Jackie & Billie (Palace) Milwaukee; (Orpheum)**  
 St. Louis 16-21.  
 Jackson, Bobby, & Co. (Electric) St. Joseph,  
 Mo., 12-14; (Columbia) St. Louis 16-18.  
 Ja De T. (Empress) Omaha, Neb., 12-14;  
 (Electric) St. Joseph, Mo., 16-18.  
 Janet of France (Columbia) Far Rockaway,  
 New York.  
 Janis & Chaplow (Orpheum) Omaha, Neb.  
 Janis, Ed, Revue (Temple) Rochester, N. Y.  
 Janis, Elsie (Palace) Chicago.  
 Jarvis & Harrison (Majestic) Milwaukee.  
 Jarvis, William, Revue (Pantages) Ogden,  
 Utah; (Pantages) Denver 16-21.  
 Jayne, Mary (Fifth Ave.) New York 12-14.  
 Jazz Jubilee (Boulevard) New York 12-14.  
 Jean & Jacques (Poll) Scranton, Pa. 12-14.  
 Jean & Valjean (Pantages) Portland, Ore.  
 Jeanette & Norman Bros. (Bijou) Birmingham,  
 Ala., 12-14.  
 Jemima, Annet (Royal) New York.  
 Jennings & Downey (State) Jersey City, N. J.,  
 12-14.  
 Jennings, Al (Pantages) Long Beach, Calif.;  
 (Pantages) Salt Lake City 16-21.  
 Jerome & Albright (Palace) Waterbury, Conn.,  
 12-14.  
 Jerry & Gene (Empress) Omaha, Neb., 12-14;  
 (Electric) St. Joseph, Mo., 19-21.  
 Jewell & Rita (Keith) Washington.  
 Johnson, Hal, & Co. (Strand) Hoboken, N. J.,  
 12-14.  
 Johnson, C. Wesley, & Co. (Ave. B) New York  
 12-14.  
 Johnson Bros. & Johnson (Liberty) Terre Haute,  
 Ind., 12-14.  
 Johnson, J. Rosamond (Poll) Worcester, Mass.,  
 12-14.  
 Johnston & Hayes (Alhambra) New York.  
 Jolly Jesters, Six (Delmonte) St. Louis.  
 Johnson, Harry (Lyric) Birmingham, Ala., 12-14.  
 Jones & Crumbly (Rialto) Chicago.  
 Jones & Jones (Shea) Buffalo; (Shea) Toronto  
 16-21.  
 Jonia's Hawaiians (Orpheum) South Bend, Ind.,  
 12-14.  
 Joy, Al & Mabel (Seventh St.) Minneapolis;  
 (Majestic) Cedar Rapids, Ia., 16-18.  
 Joyce, Jack (State) Jersey City, N. J.; 12-14.  
 Juggeland (Orpheum) St. Paul 16-21.

**Kahne, Harry (Orpheum) St. Louis; (Palace)**  
 Milwaukee 16-21.  
 Kajibama (Pantages) Seattle; (Pantages)  
 Vancouver, Can., 16-21.  
 Kane & Herman (Orpheum) Kansas City; (Pal-  
 ace) Chicago 16-21.  
 Kane & Grant (Davis) Pittsburg; (Colonial)  
 Erie, Pa., 16-21.  
 Karkajarto (Orpheum) Kansas City; (Orpheum)  
 Des Moines, Ia., 16-21.  
 Kary, Karl (Orpheum) Tulsa, Ok.  
 Katonshka (Keith) Lowell, Mass.  
 Kay, Hamlin & Kay (Orpheum) Tulsa, Ok.  
 Keeley, Jean & Arthur (Keith) Lowell, Mass.;  
 (Palace) Manchester, N. H., 16-21.  
 Keene & Williams (Lyric) Atlanta, Ga., 12-14.  
 Keellam & O'Dare (Temple) Rochester, N. Y.;  
 (Keith) Cincinnati 16-21.  
 Kellogg, Nora & Sidney (Rialto) Chicago.  
 Kelly, Billy, Co. (Pantages) Vancouver, Can.;  
 (Pantages) Tacoma, Wash., 16-21.  
 Kelly, Tom (58th St.) New York 12-14.  
 Kelly & Kozy (LaSalle Garden) Detroit 12-14.  
 Kennedy & Berle (Orpheum) San Francisco;  
 (Orpheum) Fresno 19-21.  
 Kennedy & Rooney (Pantages) Spokane 16-21.  
 Kennedy, Frances (Main St.) Kansas City; (Or-  
 pheum) Memphis 16-21.  
 Keno, Kena & Melrose (Orpheum) Lincoln;  
 Neb.; (Orpheum) Omaha 16-21.  
 Kerr & Weston (Bushwick) Brooklyn.  
 Kibel & Kane (Ave. B) New York 12-14.  
 Kimberley & Pace (National) New York 12-14.  
 Kingston & Eber (Electric) Joplin, Mo., 12-  
 14; (Columbia) St. Louis 16-18.  
 Kinzo (Orpheum) Champaign, Ill., 12-14; (Or-  
 pheum) Peoria 16-18.

Kirksmith Sisters (Pantages) Spokane 16-21.  
 Kissen, Murray (Orpheum) Omaha, Neb.  
 Kitamura Japs (Pantages) Tacoma, Wash.;  
 (Pantages) Portland, Ore., 16-21.  
 Klass & Brilliant (Orpheum) New York 12-14.  
 Knight & Knave (Palace) Flint, Mich., 12-14.  
 Koroll Bros. (Orpheum) Portland, Ore.; (Golden  
 Gate) San Francisco 16-21.  
 Knhs, Three White (Seventh St.) Minneapolis;  
 (Majestic) Milwaukee 16-21.  
 Kuma Four (Palace) Ft. Wayne, Ind., 12-14.

**LaBeige Duo (Loew) Montreal.**  
 LaCoste & Bouawe (Loew) Memphis, Tenn.,  
 12-14.  
 LaDora & Beckman (State) Jersey City, N. J.,  
 12-14.  
 La Mont Trio (Novelty) Topeka, Kan., 12-14;  
 (Columbia) St. Louis 16-18.  
 LaPalencia Trio (Palace) Springfield, Mass.,  
 12-14.  
 LaPearl, Roy (Orpheum) Green Bay, Wis., 12-  
 14; (Rialto) Elgin 16-18; (Majestic) Cedar  
 Rapids, Ia., 19-21.  
 LaRocco, Ross (Orpheum) Seattle; (Orpheum)  
 Portland 16-21.  
 LaToy Bros. (Boulevard) New York 12-14.  
 LaVal, Harry, & Sister (Orpheum) Lincoln,  
 Neb.; (Orpheum) Omaha 16-21.  
 LaVier, Jack (Majestic) Ft. Smith, Ark.  
 Lambert, Eddie, & Co. (Fulton) Brooklyn 12-14.  
 Lameya, Five (Pantages) Vancouver, Can.;  
 (Pantages) Tacoma, Wash., 16-21.  
 Lang, Willie (Palace) New Haven, Conn., 12-  
 14.  
 Langdon, Harry (Orpheum) Memphis, Tenn.;  
 (Orpheum) New Orleans 16-21.  
 Larimer & Hndson (Orpheum) Oklahoma City,  
 Ok.  
 Lashay, Geo. (Pantages) San Francisco 16-21.  
 Lee, Rehearsal (Pantages) Pueblo, Col.;  
 (Pantages) Omaha 16-21.  
 Laurie, Jr., Joe (Strand) Hoboken, N. J., 12-14.  
 Lawton (Orpheum) Winnipeg, Can.; (Orpheum)  
 Calgary 19-21.  
 LeFevre, George and May (Regent) Lansing,  
 Mich., 12-14.  
 LeGrohs, Three (Pantages) Everett, Wash.,  
 16-17; (Pantages) Bellingham 18-19.  
 LeVolos, The (Princess) Nashville, Tenn., 12-14.  
 Lea, Emily, & Co. (Temple) Rochester, N. Y.  
 Ledegar, Chas. (Loew) Dayton, O.  
 Lee & Mann (Keith) Louisville 12-14.  
 Lee, Laurel (Orpheum) Paducah, Ky., 12-14.  
 Lee, Hing Chin (American) Chicago 12-14.  
 Leightons, The (Keith) Dayton, O. 12-14.  
 Leon & Co. (Orpheum) Fresno, Calif.; (Orpheum)  
 Los Angeles 16-21.  
 Leonard, Eddie (Orpheum) Memphis, Tenn.;  
 (Orpheum) New Orleans 16-21.  
 Lester, Al, & Co. (Orpheum) Sioux Falls, S. D.,  
 12-14; (Empress) Omaha, Neb., 16-18.  
 Lester, Noel & Co. (Harlem O. H.) New York  
 12-14.  
 Let's Go (Majestic) Milwaukee; (Seventh St.)  
 Minneapolis 16-21.  
 Letter Writer (State-Lake) Chicago.  
 Levey, Bert (Alhambra) New York; (Royal)  
 New York 16-21.  
 Lewis & Rogers (Prospect) Brooklyn 12-14.  
 Lewis, Flo (Orpheum) Omaha, Neb.; (Orpheum)  
 Des Moines, Ia., 16-21.  
 Lewis, Fred (Regent) Lansing, Mich., 12-14.  
 Lewis & Dody (Temple) Detroit; (Davis)  
 Pittsburg 16-21.  
 Libonati (Keith) Boston.  
 Liddell & Gibson (Grand) Norfolk, Neb., 12-14;  
 (Orpheum) Omaha 16-21.  
 Liddle & Coffman (Grand) Norfolk, Neb.,  
 12-14.  
 Lind, Homer, & Co. (Strand) Washington.  
 Lindsay, Cedric & Mason; (Lafayette) Buffalo;  
 (Loew) London, Can., 16-21.  
 Lindsey, Fred (Orpheum) Tulsa, Ok.  
 Little Cinderella (State) Newark, N. J.  
 Little Billy (Orpheum) New Orleans.  
 Little Cottage (Keith) Syracuse, N. Y.  
 Little Pixifax (Pantages) Winnipeg, Can.;  
 (Pantages) Regina 16-18.  
 Little, Jack (Temple) Detroit; (Temple)  
 Rochester, N. Y., 16-21.  
 Lloyd & Goode (Majestic) Chicago; (Grand)  
 St. Louis 16-21.  
 Lord, Arthur (Lyric) Charlotte, N. C., 12-14.  
 Lockette & Lynn (Riviera) New York 12-14.  
 Lola & Senia (Palace) Chicago; (Orpheum)  
 St. Louis 16-21.  
 Lopez, Vincent, & Band (Palace) New York.  
 Lorner Sisters (Pantages) Salt Lake City;  
 (Pantages) Ogden 16-21.  
 Lorraine, Ted (Keith) Washington.  
 Love Nest (Pantages) Kansas City.  
 Love & Wilbur (Rialto) Chicago.  
 Lovett's, Geo., Concentration (Rialto) Racine,  
 Wis., 12-14; (Palace) Rockford, Ill., 19-21.  
 Lucas, Jimmy (Colonial) New York; (Royal)  
 New York 16-21.  
 Lucia, Althea, & Co. (Rialto) Racine, Wis.,  
 12-14; (Seventh St.) Minneapolis 16-21.  
 Lucca, Lucian (Rialto) Chicago.  
 Lunda, Musical (Novelty) Topeka, Kan., 12-14;  
 (Electric) Kansas City 16-18; (Columbia) St.  
 Louis 19-21.  
 Luster Bros. (Majestic) Houston, Tex.; (Ma-  
 jestic) San Antonio 16-21.  
 Lydell & Macey (Colonial) New York.  
 Lyle & Emerson (Pantages) Denver; (Pan-  
 tages) Pueblo 16-21.  
 Lyle & Virginia (Majestic) Springfield, Ill.,  
 12-14; (Grand) St. Louis 16-21.  
 Lynn & Howland (81st St.) New York.  
 Lyons, Jimmy (Greeley Sq.) New York 12-14.

**McCarrone & Marone (Princess) Nashville.**  
 Canton, 12-14.  
 McCarthy Sisters (Orpheum) Vancouver, Can.;  
 (Orpheum) Seattle 16-21.  
 McCormack & Irving (Orpheum) New York 12-14  
 McCormick & Winehill (Palace) New Haven,  
 Conn., 12-14.  
 McGray & Clegg (Strand) Kokomo, Ind., 12-14.  
 McDevitt, Kelly, & Quinn (Orpheum) Winnipeg,  
 Can.; (Orpheum) Calgary 19-21.  
 McDonalds, Dancing (Greenpoint) Brooklyn  
 12-14.  
 McGreaney, Owen (Coliseum) New York 12-14;  
 (Colonial) New York 16-21.  
 McGrath & Deeds (Bijou) Savannah, Ga., 12-14.  
 McKay, Tom, & Co. (Delancey St.) New York  
 12-14.  
 McKay & Ardine (Keith) Boston.  
 McLanahan & Evans (Franklin) New York  
 12-14.  
 McLean, Bobby, & Co. (Majestic) Bloomington,  
 Ill., 12-14; (Majestic) Chicago 16-21.  
 McLaughlin (Novelty) Topeka, Kan., 12-14; (Elec-  
 tric) Kansas City 16-18.  
 Macart & Bradford (Lyric) Richmond, Va., 12-  
 14.  
 Mack, Willard (Pantages) Ogden, Utah;  
 (Pantages) Denver 16-21.

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 German Import Character Wgs.  
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Mack & Stanton (Capitol) Hartford, Conn., 12-14.  
 Mack & Dean (Loew) Dayton, O.  
 Mack & Brantley (Ben All) Lexington, Ky., 12-14; (Loew) Dayton, O., 16-21.  
 Macks, Skating; Boston, Mass., 9-14; Cambridge, Mass., 16-21.  
 Magna, Dorothy, Dancers (Proctor) Mt. Vernon, N. Y., 12-14.  
 Mager & Redford (Princess) Nashville, Tenn., 12-14.  
 Maley & Singer (Palace) Brooklyn 12-14.  
 Mandel, Wm. & Joe (Coliseum) New York 12-14; (Maryland) Baltimore 16-21.  
 Manicure Shop (Liberty) Lincoln, Neb., 12-14; (Maia St.) Kansas City 16-21.  
 Mandillos, The (Greecley Sq.) New York 12-14.  
 Mankin (Lyric) Mobile, Ala., 12-14.  
 Mauley, Dave (Majestic) Milwaukee; (Rialto) Racine, Wis., 19-21.  
 Mantell & Co. (Hill St.) Los Angeles.  
 Marcelle & Frances (Liberty) Lincoln, Neb., 12-14.  
 Mardo & Rome (Rialto) Chicago.  
 Maurice & Girlie (Broadway) Springfield, Mass., 12-14.  
 Marino & Martin (Keith) Washington.  
 Markel & Gay (Riverside) New York; (Royal) New York 16-21.  
 Marmoin Sisters (Main St.) Kansas City; (Orpheum) Omaha 16-21.  
 Marks & Wilson (Royal) New York.  
 Martin & Moore (Orpheum) Minneapolis; (Orpheum) Duluth 16-21.  
 Martini & Maximilian (Palace) Cincinnati.  
 Marvin, Johnny (Pantages) Los Angeles; (Pantages) San Diego 16-21.  
 Mason, Lee, & Co. (Broadway) Springfield, Mass., 12-14.  
 Mason, Smiling Billy (Orpheum) Madison, Wis., 12-14.  
 Maxfield & Golsen (Majestic) Chicago; (Graad) St. Louis 16-21.  
 Maxia & Morris (Grand) Fargo, N. D., 12-14.  
 Mayo, Bert & Florence (Princess) Rockford, Ill., 12-14; (Palace) Chicago 16-21.  
 Mellette Sisters (Orpheum) Los Angeles; (Orpheum) Salt Lake City 16-21.  
 Menotte Duo (Electric) St. Joseph, Mo., 12-14; (Empress) Omaha, Neb., 16-18.  
 Merian's Dogs (Maryland) Baltimore; (Davis) Pittsburg 16-21.  
 Mersereau Trio (Prince) Tampa, Fla., Indef.  
 Meyers & Hanaford (Orpheum) Brooklyn; (Riverside) New York 16-21.  
 Michon Bros. (Seventh St.) Minneapolis; (Orpheum) Grand Forks, N. D., 16-18.  
 Miles Sisters (Majestic) Little Rock, Ark.  
 Mickey Homer, & Co. (Loew) Hoboken, N. J., 12-14.  
 Millard & Marlin (Shea) Toronto; (Temple) Detroit 16-21.  
 Miller & Capman (Colonial) Erie, Pa.  
 Miller, Packard & Selz (Loew) Montreal.  
 Miller's, Ray, Band (State) Buffalo.  
 Miller & Bradford (Keith) Lowell, Mass.  
 Mills & Miller (Pantages) Spokane; (Pantages) Seattle 16-21.  
 Minstrel Monarchs (Palace) Milwaukee 16-21.  
 Mitchell, James & Etta (Pantages) Spokane; (Pantages) Seattle 16-21.  
 Mitty & Tillio (Colonial) New York; (Alhambra) New York 16-21.  
 Molloy & Wallace (Metropolitan) Brooklyn 12-14.  
 Money Is Money (Delancey St.) New York 12-14.  
 Monroe & Grant (Temple) Rochester, N. Y.  
 Moore & Mae (Orpheum) Madison, Wis., 12-14; (Kedzie) Chicago 16-18; (Orpheum) South Bend, Ind., 19-21.  
 Monte & Lyons (Broadway) Springfield, Mass.  
 Montrose, Belle (Orpheum) Vancouver, Can.; (Orpheum) Seattle 16-21.  
 Moody & Duason (Riviera) New York 12-14.  
 Moore, Victor (Orpheum) Vancouver, Can.; (Orpheum) Seattle 16-21.  
 Moore, Harry (Maryland) Baltimore; (Keith) Philadelphia 16-21.  
 Moran, Hazel (Keith) Louisville 12-14.  
 Moran, Polly (Ritz) Jersey City, N. J., 12-14.  
 Moran & Mack (Keith) Boston.  
 Morgan Dancers (Orpheum) Seattle; (Orpheum) Portland 16-21.  
 Morgan & Binder (Keith) Portland, Me.; (Keith) Lowell, Mass., 16-21.  
 Morin Sisters (Loew) Hoboken, N. J., 12-14.  
 Morrell, Margaret (Orpheum) Joliet, Ill., 12-14; (Rialto) Elgin 16-18; (Orpheum) South Bend, Ind., 19-21.  
 Morris & Townes (Emery) Providence, R. I., 12-14.  
 Morrissey & Young (Ritz) Jersey City, N. J., 12-14.  
 Morrow, Wm. & Co. (Rialto) Chicago.  
 Morton & Glass (Orpheum) Winnipeg, Can.; (Orpheum) Calgary 16-21.  
 Mowatt & Mullen (Grand) St. Louis; (Electric) Springfield 16-18.  
 Mullane, Frank (Victoria) New York 12-14.  
 Mumford & Stanley (Novelty) Topeka, Kan., 12-14; (Electric) Kansas City 16-18.  
 Munson, Ona, Co. (Poll) Wilkes-Barre, Pa., 12-14.  
 Murphy, Bob (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-21.  
 Murphy, Senator (Hipp.) Cleveland.  
 Murray & Garrish (Keith) Toledo, O.; (Empress) Grand Rapids, Mich., 16-21.  
 Murray, Marion (Orpheum) Brooklyn; (Riverside) New York 16-21.  
 Murray & Lane (Empress) Omaha, Neb., 12-14; (Novelty) Topeka, Kan., 16-18.  
 Musketees, Four (Majestic) Dallas, Tex.; (Majestic) Houston 16-21.

Nace, Lonnie (Bijou) Savannah, Ga., 12-14.  
 Nagysts, The (Orpheum) Oakland, Calif.; (Orpheum) Los Angeles 16-21.  
 Nalo & Rizzo (Orpheum) Grand Forks, N. D., 12-14; (Grand) Fargo 16-18.  
 Nash & O'Donnell (Keith) Portland, Me.; (Keith) Lowell, Mass., 16-21.  
 Nathan Bros. (Poll) Bridgeport, Conn., 12-14.  
 Needham & Wood (Orpheum) Salt Lake City, Utah.  
 Nell, John (Grand) St. Louis.  
 Nelson, Alma (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 16-21.  
 Nelson, Juggling (Pantages) San Francisco; (Pantages) Oakland 16-21.

Nevada, Lloyd & Co. (Orpheum) Sioux City, Ia., 12-14; (Seventh St.) Minneapolis 16-21.  
 Nevins & Gordon (Creencia) New Orleans 12-14.  
 Newhoff & Phelps (Hill St.) Los Angeles.  
 Night in Spain (Palace) New Haven, Conn., 12-14.  
 Nixon & Sans (Palace) Waterbury, Conn., 12-14.  
 Noble & Brooks (Lyric) New Orleans 12-14.  
 Nola, Paul (105th St.) Cleveland.  
 Nolte, Billy & Co. (Boulevard) New York 12-14.  
 Noa, Palsley (Orpheum) St. Paul; (Orpheum) Duluth 16-21.  
 Norris Spragtime Follies (Palace) Rockford, Ill., 12-14; (Majestic) Dubuque, Ia., 16-18; (Majestic) Cedar Rapids 19-21.  
 Norton & Melnotte (Orpheum) New Orleans.  
 Norton, Jack, (Orpheum) Calgary, Can.; (Orpheum) Vancouver 16-21.

O'Brien & Josephine (Palace) Springfield, Mass., 12-14.  
 O'Clare, Wm., & Co. (Gates) Brooklyn 12-14.  
 O'Donnell & Blair (Albee) Providence, R. I.  
 O'Doanell, Vincent (Orpheum) San Francisco; (Orpheum) Oakland 16-21.  
 O'Dowd, Davc, & Co. (Regent) Springfield, O., 10-21.  
 O'Malley & Maxfield (Orpheum) South Bend, Ind., 12-14.  
 O'Neil, Tim & Kitty (Strand) Hoboken, N. J., 12-14.  
 Officer Vokes & Don (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 16-21.  
 Olgott, Chas. (Keith) Dayton, O., 12-14.  
 Oldtimers, The (Crescent) New Orleans 12-14.  
 Olga & Nicholas (National) New York 12-14.  
 Oims, J. & N. (Orpheum) Seattle; (Orpheum) Portland 16-21.  
 Olson & Johnson (Keith) Columbus, O.; (Temple) Detroit 16-21.  
 Oae, Ben Nee (Main St.) Kansas City, Mo.; (Orpheum) Des Moines, Ia., 16-21.  
 Onri, Margaret & Fred (Auditorium) Quebec, Can.  
 Ortoas, Four (Pantages) Everett, Wash., 16-17; (Pantages) Bellingham 18-19.  
 Osborn Trio (Orpheum) Omaha, Neb.; (Orpheum) St. Paul 16-21.  
 Osterman, Jack (Majestic) Cedar Rapids, Ia., 12-14; (Majestic) Dubuque 16-18; (Columbia) Davenport 19-21.  
 Otto Bros. (Lincoln Sq.) New York 12-14.  
 Ovando Sisters (Strand) Hoboken, N. J., 12-14.

Page, Hack & Mack (Pantages) San Francisco 16-21.  
 Page & Green (Pantages) Long Beach, Calif.; (Pantages) Salt Lake City 16-21.  
 Pafermo (Orpheum) Des Moines, Ia.  
 Pantheon Singers (Orpheum) Kenosha, Wis., 12-14; (Seventh St.) Minneapolis 16-21.  
 Pardo & Archer (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 16-21.  
 Parish & Peru (Pantages) Pueblo, Col.; (Pantages) Omaha 16-21.  
 Parker, Ethel, & Co. (Majestic) Springfield, Ill., 12-14; (Lincoln) Chicago 16-18.  
 Patricia & Townes (Orpheum) Brooklyn.  
 Patricia (Keith) Washington; (Colonial) New York 16-21.  
 Patty, Al, & Bro. (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 16-21.  
 Paul & Goss (Temple) Detroit; (Temple) Rochester, N. Y., 16-21.  
 Pearce & Dunn (Regent) Kalamazoo, Mich., 12-14.  
 Pearson, Newport & Pearson (Orpheum) Minneapolis; (Orpheum) Duluth 16-21.  
 Pender, Bob, Troupe (Pantages) Omaha; (Pantages) Kansas City 16-21.  
 Percival, Walter, Co. (Hipp.) Cleveland.  
 Permaine & Shelly (Metropolitan) Brooklyn.  
 Perrone & Oliver (Keith) Louisville 12-14.  
 Pettit Family (Pantages) Omaha; (Pantages) Kansas City 16-21.  
 Philbrick & DeVoe (Victoria) New York 12-14.  
 Pickard's Seals (Electric) Springfield, Mo., 12-14; (Electric) Kansas City 16-18.  
 Pierce & Ryan (Temple) Rochester, N. Y.; (Shea) Buffalo 16-21.  
 Pierce & Goff (Proctor) Mt. Vernon, N. Y., 12-14.  
 Pierpont, Laura (Columbia) Far Rockaway, N. Y.  
 Pietro (Lyric) Shreveport, La., 12-14.  
 Pinto & Boyle (Keith) Philadelphia; (81st St.) New York 16-21.  
 Phillips, Maybelle (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 16-21.  
 Phillips, Evelyn, & Co. (Lyric) New Orleans 12-14.  
 Pollyanna (State) New York 12-14.  
 Powell & Brown (Poll) Worcester, Mass., 12-14.  
 Powers & Wallace (Alhambra) New York; (Royal) New York 16-21.  
 Pressler & Klais (125th St.) New York 12-14.  
 Primrose Minstrels (Metropolitan) Brooklyn.  
 Primrose, Seamon & Co. (Keith) Louisville 12-14.  
 Princess Radjah (Majestic) San Antonio, Tex.; (Majestic) Ft. Worth 16-21.  
 Princess Wabietta (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-21.  
 Prosper & Merritt (Pantages) Spokane; (Pantages) Seattle 16-21.  
 Pryor, Martha (Keith) Syracuse, N. Y.

Quinn & Caverly (Loew) Dayton, O.  
 Quinn Bros. & Smith (Lyric) Charlotte, N. C., 12-14.  
 Quixey Four (Keith) Louisville 12-14.

Race & Edge (Greecley Sq.) New York 12-14.  
 Rackets, The (State) Buffalo.  
 Rafayette's Dogs (Royal) New York; (Keith) Syracuse 16-21.  
 Rainbow's End (Orpheum) Oklahoma City, Ok.  
 Ramsdells & Deyo (Golden Gate) San Francisco; (Orpheum) Fresno 19-21.  
 Raymond, Ruby, Trio (Roanoke) Roanoke, Va., 12-14.  
 Raynor & Barrett (Poll) Scranton, Pa., 12-14.  
 Redford & Winchester (Poll) Worcester, Mass., 12-14.  
 Redmond & Wells (Albee) Providence, R. I.; (Orpheum) Brooklyn 16-21.  
 Reed & Tucker (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 16-21.  
 Reed, Jessie (Orpheum) Fresno, Calif.; (Hill St.) Los Angeles 16-21.  
 Reed & Selman (Keith) Lowell, Mass.; (Keith) Portland, Me., 16-21.  
 Reeder & Armstrong (State) Buffalo.  
 Reegan & Curless (Rialto) St. Louis 12-14; (Hipp.) Terre Haute, Ind., 16-18; (Orpheum) Champaign, Ill., 19-21.  
 Remple, Harriet, Co. (Keith) Toledo, O.  
 Renard & West (Palace) Cincinnati.  
 Reo & Helmar (Hipp.) Baltimore.

Better, Deszo (Riverside) New York; (Alhambra) New York 16-21.  
 Rhea, Mile. (Pantages) Kansas City.  
 Rialto & Lamont (Keith) Louisville 12-14.  
 Rice & Werner (Albee) Providence, R. I.  
 Richards, The (Lyric) Birmingham, Ala., 12-14.  
 Rigoletto Bros. (Pantages) Spokane 16-21.  
 Ring Tangle, The (Royal) New York.  
 Rings of Smoke (Princess) Montreal.  
 Rising Generation (Pantages) Spokane; (Pantages) Seattle 16-21.  
 Rives & Arnold (Pantages) Portland, Ore.  
 Roberts, Little Lord (State) Newark, N. J.  
 Roberts, Joe (Keith) Indianapolis; (106th St.) Cleveland 16-21.  
 Roberts, Clark & Co. (Liberty) Terre Haute, Ind., 12-14.  
 Robinson & Pierce (Pantages) San Francisco 16-21.  
 Robinson, Bill (Orpheum) Winnipeg, Can.; (Orpheum) Calgary 19-21.  
 Rogers, Mr. & Mrs. A. (Orpheum) St. Louis; (Orpheum) Memphis 16-21.  
 Rogers, Will & Mary (Hipp.) Cleveland.  
 Rolland, Geo. (Poll) Scranton, Pa., 12-14.  
 Rolley, Joe (Orpheum) Des Moines, Ia.  
 Roma Duo (Loew) Dayton, O.  
 Romaine, Manuel, Trio (Bijou) Birmingham, Ala., 12-14.  
 Rome & Gaut (Fifth Ave.) New York 12-14.  
 Roses, Four (Pantages) Oakland, Calif.; (Pantages) Los Angeles 16-21.  
 Rosini, Carl (Majestic) Cedar Rapids, Ia., 12-14; (Orpheum) Sioux City 16-18.  
 Ross & Foss (Harlem O. H.) New York 12-14.  
 Ross & Edwards (Pantages) Portland, Ore.  
 Ross, Eddie (Princess) Nashville, Tenn., 12-14.  
 Roth, Dave (Hill St.) Los Angeles; (Orpheum) Salt Lake City 16-21.  
 Roy & Arthur (Poll) Wilkes-Barre, Pa., 12-14.  
 Royal Gascoignes (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 16-21.  
 Rubin & Hall (Palace) Rockford, Ill., 12-14.  
 Rudell & Dunaigan (Lyric) Columbia, S. C., 12-14.  
 Rudinoff (Bijou) Birmingham, Ala., 12-14.  
 Rule & O'Brien (Lyric) Shreveport, La., 12-14.  
 Runyan & Trent (Lyceum) Beaver Falls, Pa., 12-14.  
 Ryan, Weber & Ryan (Arcade) Jacksonville, Fla., 12-14.

Sadler, Dorothy (Golden Gate) San Francisco 16-21.  
 Salla Bros. (National) New York 12-14.  
 Sale, Chic (Orpheum) New Orleans.  
 Sallisbury, Monroe (Pantages) San Diego, Calif.; (Pantages) Long Beach 16-21.  
 Samsted & Marion (Pantages) San Diego, Calif.; (Pantages) Long Beach 16-21.  
 Samuels, Rao (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 16-21.  
 Sandy (Orpheum) Des Moines, Ia.; (Hennepin) Minneapolis 16-21.  
 Sankus & Silvers (Lyric) Columbia, S. C., 12-14.  
 Santiago Trio (Loew) Memphis, Tenn., 12-14.  
 Santry & Norton (Proctor) Yonkers, N. Y., 12-14.  
 Santry & Band (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 16-21.  
 Sauls, King & Anita (Prospect) Brooklyn 12-14.  
 Savoy & Capps (Palace) Flint, Mich., 12-14.  
 Sawyer & Eddy (Regent) Kalamazoo, Mich., 12-14.  
 Sawyer Girls (Palace) Ft. Wayne, Ind., 12-14.  
 Sayton, The (Orpheum) St. Louis.  
 Scanlon, Deno & Scanlon (Orpheum) Paducah, Ky., 12-14.  
 Scheack, Willie (Davis) Pittsburg; (Keith) Indianapolis 16-21.  
 Schlett's Mankins (Proctor) Newark, N. J., 12-14.  
 Schooler, Dave, Co. (Davis) Pittsburg.  
 Sealo (Majestic) Springfield, Ill., 12-14; (Orpheum) Quincy 16-18; (Orpheum) Galesburg 19-21.  
 Seed & Austin (Keith) Indianapolis; (Keith) Columbus, O., 16-21.  
 Seeler, Blossom (Keith) Boston; (Royal) New York 16-21.  
 Selbini & Grovini (Columbia) Davenport, Ia., 12-14; (Majestic) Cedar Rapids 19-21.  
 Selbini & Albert (Lyric) Charlotte, N. C., 12-14.  
 Severn, Margaret (Orpheum) New Orleans.  
 Sewell Sisters (Orpheum) Lincoln, Neb.; (Orpheum) Des Moines, Ia., 16-21.  
 Seymour & Jeanette (Hipp.) Cleveland.  
 Seymour, H. & A. (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 16-21.  
 Sharkey, Roth & Hewitt (Lyric) Charlotte, N. C., 12-14.  
 Sharr's, Billy, Revue (State) Jersey City, N. J., 12-14.  
 Shattuck & O'Neil (Orpheum) Minneapolis; (Orpheum) St. Paul 16-21.  
 Shaw, Sandy (Keith) Lowell, Mass.  
 Shaw & Lee (Shea) Buffalo; (Shea) Toronto 16-21.  
 Shayne, Al (Lyric) Atlanta, Ga., 12-14.  
 Shea, Thos. E., & Co. (Keith) Indianapolis; (Keith) Toledo, O., 16-21.  
 Sheffel's Revue (Orpheum) New York 12-14.  
 Shepherd, Burt (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 16-21.  
 Sherkoff Sisters & Clinton (Liberty) Lincoln, Neb., 12-14; (Main St.) Kansas City 16-21.  
 Sherman, Van & Hyman (Hipp.) Terre Haute, Ind., 12-14; (Majestic) Springfield, Ill., 16-18; (Rialto) St. Louis 19-21.  
 Sherman & Ball (Loew) Memphis, Tenn., 12-14.  
 Shireen (Palace) Rockford, Ill., 12-14; (Lincoln) Chicago 16-21.  
 Show Off, The, with Fred Sumner (Orpheum) St. Paul; (Orpheum) Des Moines, Ia.; 16-21.  
 Shriner & Fitzsimmons (Orpheum) Peoria, Ill., 12-14; (Orpheum) Joliet 16-18.  
 Silver, Duval & Kirby (Bijou) Savannah, Ga., 12-14.  
 Silver-Lakes, Aerial (American) New York 12-14.  
 Siroton & Dean (Orpheum) Portland, Ore.; (Orpheum) San Francisco 16-21.  
 Singer, Johnny, & Dollis (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-21.  
 Singer's Midgets (Orpheum) Minneapolis; (Palace) Chicago 16-21.  
 Singing Trio (Hipp.) Cleveland.  
 Skatelles, The (Orpheum) Denver; (Orpheum) Lincoln, Neb., 16-21.  
 Skelly & Heit Revue (Orpheum) Galesburg, Ill., 12-14; (Majestic) Bloomington 16-18; (Orpheum) Peoria 19-21.  
 Small's Revue (Palace) Cincinnati.  
 Smith, Willie (Lyric) Columbia, S. C., 12-14.  
 Smith, Mamie, & Jazz Band (Loew) Toronto.  
 Smith, Tom (Orpheum) Des Moines, Ia.; (Hennepin) Minneapolis 16-21.  
 Smith & Strong (Golden Gate) San Francisco; (Orpheum) Oakland 16-21.  
 Saell & Vernon (Orpheum) Salt Lake City; (Orpheum) Denver 16-21.  
 Snow, Ray (Palace) New Haven, Conn., 12-14.

Snyder, Bud (Palace) New Haven, Conn., 12-14.  
 Solar, Willie (Arcade) Jacksonville, Fla., 12-14.  
 Songs & Scenes (Keith) Dayton, O., 12-14.  
 Sosnan & Sloan (Pantages) Spokane; (Pantages) Seattle 16-21.  
 Soverign, Max (Keith) Washington; (Maryland) Baltimore 16-21.  
 Sparks of Broadway (Straad) Washington.  
 Specht's, Paul, Baad (Bushwick) Brooklyn.  
 Spencer & Williams (Orpheum) Des Moines, Ia.  
 Springtime Frivolities (Pantages) Deaver; (Pantages) Pueblo 19-21.  
 Staffanos, The (Orpheum) Salt Lake City; (Orpheum) Denver 16-21.  
 Stanley & Burns (Keith) Boston.  
 Stanley, Stan, & Co. (Orpheum) Minneapolis; (Orpheum) Des Moines, Ia., 16-21.  
 Stanley, Helen (Shea) Buffalo.  
 Stanley, The (Keith) Cincinnati; (105th St.) Cleveland 16-21.  
 Staaton, V. & E. (Orpheum) Calgary, Can.; (Orpheum) Vancouver 16-21.

**WALTER STANTON**  
 CARE THE BILLBOARD, CHICAGO, ILL.

St. Clair Twins & Co. (Bijou) Birmingham, Ala., 12-14.  
 Stedmaa, Al & Fannie (Keith) Boston.  
 Steele, Lillian, & Co. (Loew) Toronto.  
 Stepping Around (Lincoln Sq.) New York 12-14.  
 Stepping Some (Pantages) San Francisco; (Pantages) Oakland 16-21.  
 Sternad's Midgets, Billy Hart, mgr.; (Orpheum) Champaign, Ill., 12-14.  
 Stevens & Brunelle (Straad) Washington.  
 Stevens & Laurel (State) Newark, N. J.  
 Storm, The (Temple) Detroit.  
 Striker, Al (Keith) Columbus, O.; (Keith) Cincinnati 16-21.  
 Sullivan & Meyers (Kedzie) Chicago 12-14.  
 Sully & Thomas (Lyric) Mobile, Ala., 12-14.  
 Sully & Houghton (Orpheum) Fresno, Calif.; (Orpheum) Los Angeles 16-21.  
 Swartz & Clifford (Orpheum) Los Angeles 9-21.  
 Swift & Dalfer (Loew) Memphis, Tenn., 12-14.  
 Swon Bros. (Orpheum) Sioux City, Ia., 12-14; (Hennepin) Minneapolis 16-21.  
 Sydel, Paul (Palace) Indianapolis.  
 Synder, Jack (Warwick) Brooklyn 12-14.  
 Symonds, Jack (Loew) Memphis, Tcaa., 12-14.

Taliaferro, Edith (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 16-21.  
 Taliaferro, Mahel, & Co. (Loew) Dayton, O.  
 Tamoros, The (Majestic) Ft. Worth, Tex.  
 Tango Shoes (Orpheum) Salt Lake City; (Orpheum) Denver 16-21.  
 Tellegen, Lou (Keith) Cincinnati.  
 Terry, Sheila (Palace) Chicago; (Orpheum) St. Louis 16-21.  
 Theodore Trio (Loew) Toronto.  
 Thompson, Dr. (Orpheum) St. Paul; (Orpheum) Duluth 16-21.  
 Thornton, Jim (Pantages) Omaha; (Pantages) Kansas City 16-21.  
 Tilyou & Rogers (State) Buffalo.  
 Tip Tops, Six (Globe) Kansas City, Mo., 12-14.  
 Tollman Revue (Pantages) Winnipeg, Can.; (Pantages) Regina 16-18.  
 Toney & George Co. (Arcade) Jacksonville, Fla., 12-14.  
 Tower & Darrell (State) New York 12-14.  
 Tremelle Trio (Bijou) Savannah, Ga., 12-14.  
 Tuck & Claire (Pantages) Spokane 16-21.  
 Tucker, Sophie (Palace) New York; (Riverside) New York 16-21.  
 Turner Bros. (Warwick) Brooklyn 12-14.  
 Tyler & St. Clair (Palace) Flint, Mich., 12-14.  
 Tyler & Crollus (Pantages) San Francisco; (Pantages) Oakland 16-21.

Ulla & Lee (Victoria) New York 12-14.  
 Usher, Claude & Fannie (Davis) Pittsburg, 16-21.

Vadi & Gygi (Shea) Buffalo; (Shea) Toronto 16-21.  
 Valdare & Cook (Lyric) Shreveport, La., 12-14.  
 Van & Corbett (Columbia) Far Rockaway, N. Y.  
 Van & Emerson (American) New York 12-14.  
 Van & Schenck (Riverside) New York;  
 Van & Tyson (Princess) Montreal.  
 Van Cello & Mary (Columbia) Far Rockaway, N. Y.  
 Van Fossen, Russell, & Co. (Majestic) Grand Island, Neb., 12-14; (Grand) Norfolk 16-18.  
 Van Horn & Inez (Albee) Providence, R. I.  
 Van Horn & Proctor (Mt. Vernon, N. Y., 12-14; (Maryland) Baltimore 16-21.  
 Vasco (81st St.) New York.  
 Venetian Five (Academy) Norfolk, Va., 12-14.  
 Verga, Nick & Gladys (Loew) London, Can., 12-14.  
 Vernon & Co. (Lincoln) Chicago 12-14.  
 Victoria & Dupree (Pantages) Denver; (Pantages) Pueblo 19-21.  
 Villani & Villani (Globe) Kansas City, Mo., 12-14; (Electric) Springfield 16-18.  
 Vincent Bros. (Emery) Providence, R. I., 12-14.  
 Von Kovacs & Partner (Bushwick) Brooklyn.  
 Vox, Valentin (Pantages) Los Angeles; (Pantages) San Diego 16-21.

Wager, The (Coliseum) New York 12-14; (Colonial) New York 16-21.  
 Waldron & Winslow (Hipp.) Terre Haute, Ind., 12-14; (Majestic) Chicago 16-21.  
 Walker & Brown (Columbia) St. Louis 9-11.  
 Walters & Walters (Albee) Providence, R. I.; (Keith) Portland, Me., 16-21.  
 Walters & Gould (Roanoke) Roanoke, Va., 12-14.  
 Walthall, Henry B. (Orpheum) Los Angeles; (Orpheum) Salt Lake City 16-21.  
 Warner, Ray & Helen (Hipp.) Baltimore.  
 Walzer & Dyer (Liberty) Lincoln, Neb., 12-14; (Main St.) Kansas City 16-21.  
 Ward & King (Pantages) Salt Lake City; (Pantages) Ogden 16-21.  
 Ward, Frank (Majestic) Houston, Tex.; (Majestic) San Antonio 16-21.  
 Wardell & LaCoste (Delancey St.) New York 12-14.  
 Washington, Betty (Majestic) Ft. Worth, Tex.  
 Watson, Joseph K. (Keith) Portland, Me.; (Albee) Providence, R. I., 16-21.  
 Watson, Harry (Orpheum) San Francisco 9-21.  
 Watts & Hawley (Broadway) New York.  
 Warburton's Dancing Dozen (Poll) Scranton, Pa., 12-14.  
 Wayne, Clifford, Trio (Pantages) Seattle; (Pantages) Vancouver, Can., 16-21.  
 Weaver Bros. (Orpheum) San Francisco; (Orpheum) Fresno, Calif., 19-21.  
 Webb, Frank & Grace (Strand) Owosso, Mich., 12-14; (Orpheum) Flint 15-21.

**WALTER NEWMAN**  
 The Big Comedy Success.  
 "PROFITING"  
 Direction W. S. Hennessy

Nelson & Barry Boys (Lyric) Birmingham, Ala., 12-14.



Weber & Rieder (Pantages) New York  
 Weber & Rieder (Pantages) New Orleans 12-14  
 Weeks, Marlon (Pantages) Wichita, Kan.  
 Weens, Walter (Pantages) Long Beach, Calif.  
 (Pantages) Salt Lake City 15-21  
 Weily & Lemay (Majestic) Little Rock, Ark.  
 Wells, Virginia & Wes (19th St.) Cleveland  
 (Keith) Scranton, N. Y., 16-21  
 Werner-Amerson Trio (Majestic) Chicago  
 Westman, Frank & Band (Orpheum) Joliet,  
 Ill., 12-14; (Orpheum) Peoria 16-18; (Ma-  
 jestic) Springfield 19-21  
 Wheeler & Dixon (Gaiety Sq.) New York 12-14  
 Wheeler, Bert & Betty (Gaiety) New York  
 12-14; (Gaiety) New York 16-21  
 When Love Is Young (Empress) Grand Rapids,  
 Mich., 12-14  
 When We Grow Up (Broadway) Springfield,  
 Mass., 12-14  
 White, Elsie (Franklin) New York 12-14  
 Whitehead, Ralph (American) New York 12-14  
 Whitfield & Ireland (Majestic) Cedar Rapids,  
 Ia., 12-14; (Majestic) Dubuque 16-18  
 Widener, Rusty (Metropolitan) Brooklyn 12-14;  
 (Gaiety Ave.) Brooklyn 16-18; (Gaiety Sq.)  
 New York 19-21  
 Wilbur & Adams (Ben All) Lexington, Ky., 12-  
 14  
 Wilbur, Crane (Orpheum) Denver; (Orpheum)  
 Lincoln, Neb., 16-21  
 Wilcox, Frank (Palace) Chicago  
 Wilde, Gordon (Pantages) Salt Lake City;  
 (Pantages) Ogden 16-21  
 Williams & Taylor (Palace) New York; (Keith)  
 Philadelphia 16-21  
 Williams, Roger (Poli) Scranton, Pa., 12-14  
 Williams & Wolfes (Orpheum) Winnipeg, Can.;  
 (Orpheum) Calgary 19-21  
 Willie Brown (Palace) Cincinnati  
 Willie Bob (Pantages) Salt Lake City; (Pan-  
 tages) Ogden 16-21  
 Wilson-Aubrey Trio (Orpheum) Seattle; (Or-  
 pheum) Portland 16-21  
 Wilson, Chas. (State-Lake) Chicago  
 Wilson, Jack (Royal) New York  
 Wilson, Al H. (Poli) Worcester, Mass., 12-14  
 Wilson Bros. (Victory) Charleston, S. C., 12-14  
 Wilton Sisters (Palace) Rockford, Ill., 12-14;  
 (Palace) Milwaukee 16-21  
 Wolf & Ward (Grand) Atlanta, Ga., 12-14  
 Wolford & Bogard (Lyric) Atlanta, Ga., 12-14  
 Wonder Girl (Orpheum) St. Paul  
 Wood, Britt (Pantages) Kansas City  
 Worth, Josephine & Co. (Globe) Kansas City,  
 Mo., 12-14; (Grand) St. Louis 16-21  
 Worth & Willing (Majestic) Grand Island,  
 Neb., 12-14; (Empress) Omaha 16-18  
 Wright & Dietrich (Majestic) Ft. Smith, Ark.  
 Wyatt's Lads & Lassies (Gaiety Sq.) New  
 York 12-14  
 Wylie & Hartman (Poli) Bridgeport, Conn.,  
 12-14  
 Wynn, Ross & Co. (Pantages) San Francisco;  
 (Pantages) Oakland 16-21

Yarmark (Orpheum) Brooklyn; (Colonial) New  
 York 16-21  
 Yip Yip Yaphankers (Colonial) Erie, Pa.  
 Yachting (Empress) Providence, R. I., 12-14  
 Yeoman, George & Co. (Orpheum) Oakland,  
 Calif.  
 Yelloms, Four (23d St.) New York 12-14  
 Yokohama Boys (Jeffers-Strand) Saginaw, Mich.,  
 12-14; (Regent) Lansing 16-18; (Palace)  
 Flint 19-21  
 York & King (Golden Gate) San Francisco;  
 (Orpheum) Oakland 16-21  
 You'd Be Surprised (Orpheum) Boston  
 Yost & Clody (Hushwick) Brooklyn; (Keith)  
 Philadelphia 16-21

**SHUBERT VAUDE. UNITS**

As You Were: (Lincoln) Union Hill, N. J., 12-  
 14  
 Carnival of Fun: (Empress) St. Louis 9-14  
 Echoes of Broadway: (Park) Indianapolis 9-14  
 Funmakers: (State) Cleveland 9-14  
 Facts and Figures: Open week 9-14  
 Frolics of 1922: (Crescent) Brooklyn 9-14  
 Gimme a Thrill: (Central) New York 9-14  
 Hello, Miss Radio: (Chestnut St.) Philadelphia  
 9-14  
 Hello, New York: (Academy) Baltimore 9-14  
 Hello, Everybody: (Shubert) Cincinnati 9-14  
 Hollywood Follies: (Empress) Chicago 9-14  
 Langels and Ladies: (Brandeis) Omaha 9-11  
 Main Street Follies: (Adeline) Pittsburg 9-14  
 Mulligan's Follies: (Shubert) Kansas City 9-14  
 Midnight Rounders: (New Garrick) Minneapolis  
 9-14  
 Midnight Revels: (Princess) Toronto 9-14  
 Oh, What a Girl: (Avalon) Zanesville, O., 11-  
 12; (Court) Wheeling, W. Va., 12-14  
 Picnic of Boys: (Keynes) Newark, N. J., 9-14  
 Ritz Girls of 19 and 22: (Belasco) Washington  
 9-14  
 Rose Girl: (Shubert) Louisville 9-14  
 Success: (Garrick) Chicago 9-14  
 Say It With Laughs: (New Palace) St. Paul  
 9-14  
 Stolen Sweets: (Criterion) Buffalo 9-14  
 Epic of Life: (Bijou) Fall River, Mass., 12-14  
 Stepin' Around: (Majestic) Boston 9-14  
 Trambles of 1922: (Detroit O. H.) Detroit 9-14  
 Town Talk: (Grand) Hartford, Conn., 9-14  
 Weber & Fields: (Bora Park) Brooklyn 12-14  
 Whirl of New York: Open week 9-14  
 Zig Zag: Open week 9-14

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Dare-Devil Oliver: (Celebration) Glen Cove, L. I., N. Y., 9-14

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 Big Recognized High Wire Thriller. Southern Fair and big indoor drama. Address care Billboard, New York City.

Delph, Charles: (Fair) Milton, Pa., 10-13.

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 Falcons, Three: (Fair) Dallas, Tex., 9-14  
 (Fair) Shreveport, La., 19-20  
 Fishers, Five Flyers: (Fair) Dallas, Tex., 9-14; (Fair) Shreveport, La., 19-20  
 Gaylor, Charles: Highgate, Ont., Can., 11-12; Empora, Va., 17-20  
 Great Scagfried: (Fair) Stafford Springs, Conn., 19-12

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 Cleverest of All Acrobats. TWO CIRCUS ACTS. Permanent address, Sandusky, Michigan.

Henderson, Gus: (Fair) McMinnville, Tenn., 11-14; (Fair) Madisonville, Ky., 16-21  
 Hocum Family: (Fair) Kingston, N. C., 9-14; (Fair) Raleigh 16-21  
 Legare, Lionel: Alexandria, La., 9-14  
 Liebman, Rub: Little Rock, Ark., 9-14; Shreveport, La., 16-21  
 Maxwell Bros.: (Fair) Butler, Mo., 9-14; (Fair) Rogers, Ark., 16-21

**LEWIS COMEDY DONKEYS**  
 THE ACT THAT MAKES YOU LAUGH. Open for Fair and Indoor Circus. Wire or address Billboard, New York.

McDonalds, Three: (Fair) Jackson, Miss., 16-21  
 Parents, The: (Fair) Durham, N. C., 10-14; (Fair) Frederick, Md., 17-20

**HARRY RICH**  
 The Man Who Flirts With Death. HIGHEST AERIAL ACT IN THE WORLD. Two other acts open for Southern Fairs and Home Comings. Address 202 S. State St., CHICAGO, ILL.

Reece, Ed: Meridian, Miss., 9-14; Jackson 16-21

**DRAMATIC & MUSICAL**  
 (ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Able's Irish Rose: (Republic) New York May 22, indef.  
 Anna Christie, with Pauline Lord, Arthur Hopkins, mgr.: Cincinnati, O., 8-14; Louisville, Ky., 16-18; Toledo, O., 19-21  
 Bad Man, The, with Holbrook Blinn: (Jefferson) St. Louis 8-14  
 Banco: (Ritz) New York Sept. 20, indef.  
 Barrymore, Ethel: (Longacre) New York Sept. 26, indef.  
 Bat, The: Greenville, S. C., 13-14; Columbia 17-18; Savannah, Ga., 20-21  
 Bat, The: Gettysburg, Pa., 12; Frederick, Md., 13; Winchester, Va., 14; Staunton 16; Lexington 17; Clifton Forge 18; Covington 19; Hinton, W. Va., 20  
 Bird of Paradise, Richard W. Tully, mgr.: Franklin, Pa., 11; Erie, 12; Sharon 13; Newcastle 14; Cleveland, O., 16-21  
 Blossom Time: Syracuse, N. Y., 11  
 Bubble, The, with J. Moy Bennett: West Branch, Ia., 12; Oida 13; Omaha, Neb., 15  
 Bulldog Drummond, with H. B. Warner: (Powers) Chicago Sept. 4, indef.  
 Captain Applejack: (Cort) New York Dec. 29, indef.  
 Cat and the Canary: (Princess) Chicago Sept. 3, indef.  
 Charlatan, The, Adolph Klaber, mgr.: Columbus, O., 11; Louisville, Ky., 12-14; Chicago, Ill., 15, indef.  
 Chauve-Souris: (Century Roof) New York Feb. 3, indef.  
 Circle, The (Southern), Selwyn & Co., mgrs.: (Colonial) Norfolk, Va., 12-14; Newport News 16; Petersburg 17; Charlottesville 18; Winchester 19; Staunton 20; Roanoke 21  
 Circle, The, with John Drew & Mrs. Leslie Carter: (Selwyn) Chicago Sept. 17, indef.  
 Daffy Bill, with Frank Tinney: (Apollo) New York Aug. 23, indef.  
 Demi-Virgin, The: (Adelphi) Philadelphia Oct. 9, indef.  
 Dover Road, with Charles Cherry: (Playhouse) Chicago Sept. 17, indef.  
 Duncy, Thomas Namara, mgr.: Baltimore, Md., 9-14; Akron, O., 16; Canton 17-18; Youngstown 19-21  
 East Side-West Side: (Nora Bayes) New York Aug. 15, indef.  
 East of Suz, with Florence Reed: (Eltinge) New York Sept. 21, indef.  
 Emperor Jones, with Chas. Gilpin, Adolph Klaber, mgr.: Champaign, Ill., 11; Peoria 12; Keokuk, Ia., 13; Quincy, Ill., 14; Kansas City, Mo., 15-21  
 Eve, with Mrs. Brown & Johnny Getz, George E. Wintz, mgr.: Fairbury, Neb., 11; Manhattan, Kan., 13-14; McPherson 16; Hutchinson 17; Florence 18; Eldorado 19  
 Exciters, The: (Times Sq.) New York Sept. 22, indef.  
 Fantastic Fricassee, A.: (Greenwich V. Jage) New York Sept. 11, indef.  
 First Year, with Frank Craven, John Golden, mgr.: Altoona, Pa., 11-12; Johnstown 13-14; Pittsburg 16-21  
 First Year, with Gregory Kelly, John Golden, mgr.: Middletown, N. Y., 11; Binghamton 12-14; Oneonta 16; Norwich 17; Cortland 18; Elmira 19-21  
 Fools Errand: (Maxine Elliott) New York Aug. 21, indef.  
 For Goodness Sake: (Metropolitan) Minneapolis 8-14  
 Gingham Girl: (Earl Carroll) New York Aug. 28, indef.  
 Goldfish, The, with Marjorie Rambeau: (Studebaker) Chicago Sept. 3, indef.

Good Morning, Dearie: (Colonial) Chicago Aug. 27, indef.  
 Greatness, Charles Frohman, Inc., mgrs.: (Victory) Dayton, O., 19-21  
 Green Goddess, The, with George Arliss: (Shubert-Northern) Chicago Oct. 1, indef.  
 Greenwich Village Follies: (Shubert) New York Sept. 12, indef.  
 Guiltless, The, with Pauline Frederick: (Woods) Chicago Aug. 20, indef.  
 He Who tiets Slipped, Sam H. Harris, mgr.: (Bronx O. H.) New York 16-21  
 Hello, Rufus, Long & Evans, owners: (Grand) Chicago 9-22  
 Hello, Prosperity, with Harry L. Cooper, Chas. Brave, mgr.: Anderson, Ind., 11; (English) Indianapolis 12-14; La Fayette 16-18; Crawfordsville 19; Logansport 20-21  
 Her Temporary Husband, with Wm. Courtenay: (Frazee) New York Aug. 31, indef.  
 Honey Bunch, E. B. Coe, mgr.: (Hippodrome) Leoria, Ill., Aug. 27, indef.  
 Hopper, De Wolf: (Tulane) New Orleans 9-14  
 Hunky Dory: (Klaw) New York Sept. 4, indef.  
 Irene (Mary Moore's), Jos. Conoly, mgr.: Watertown, S. D., 12  
 It's a Boy: (Harris) New York Sept. 19, indef.  
 Johnson, Al: in Bomba: (Apollo) Chicago Sept. 22, indef.  
 Just Married: (Cox) Cincinnati 8-14  
 Keane, Doris, Chas. Frohman, Inc., mgrs.: (Broad St.) Philadelphia Oct. 9-28  
 Kempy, with Grant Mitchell (Belmont) New York May 16, indef.  
 Kiki, with Lenore Uric: (Belasco) New York Nov. 29, indef.  
 LaTendresse, with Ruth Chatterton & Henry Miller: (Empire) New York Sept. 25, indef.  
 Lady in Ermine, with Wilda Bennett: (Ambassador) New York Oct. 2, indef.  
 Leiber, Fritz: (Olympic) Chicago Oct. 1, indef.  
 Lightnin', with Frank Bacon: (Blackstone) Chicago Sept. 1, indef.  
 Lightnin', with Milton Nobles, John Golden, mgr.: Harrisburg, Pa., 11-12; York 13-14; Lancaster 16-17; Lebanon 18; Carlisle 19; Gettysburg 20; Hanover 21  
 Lightnin', with Tom Jefferson, John Golden, mgr.: Saginaw, Mich., 11-12; Bay City 13; Port Huron 15-16; Pontiac 17; Jackson 18-19  
 Lillom: (Royal Alexandra) Toronto, Can., 9-14  
 Listen to Me, Frank Fleisher, mgr.: Perth, Ont., Can., 11; Smiths Falls 12; Renfrew 13; Pembroke 14; Ottawa 16-17; Cornwall 18; Malone, N. Y., 19; Plattsburg 20  
 Little Shepherd of Kidnappers Come: Beckley, W. Va., 11; Clifton Forge, Va., 12; Covington 13; Hinton, W. Va., 14; Richmond, Va., 19-21  
 Loyalties: (Gaiety) New York Sept. 27, indef.  
 Mary, Macon, Ga., 17  
 Malvaloca: (Equity 48th St.) New York Oct. 2, indef.  
 Mantell, Robert B.: (Majestic) Providence, R. I., 9-14  
 Mike Angelo, with Leo Carrillo: (Mason O. H.) Los Angeles 9-14  
 Merry Widow, Albany, Ga., 11; Columbus 12; Birmingham, Ala., 13-14; Atlanta, Ga., 16-18; Montgomery, Ala., 19; Meridian, Miss., 20  
 Molly Darling: (Liberty) New York Sept. 1, indef.  
 Monster, The: (39th St.) New York Aug. 9, indef.  
 Music Box Revue, Sam H. Harris, mgr.: (Colonial) Boston Oct. 2, indef.  
 Nice People: (Coast Co.) Sam H. Harris, mgr.: San Francisco 9-14  
 Nice People, Sam H. Harris, mgr.: (Hollis) Boston Sept. 25-Oct. 28  
 O'Hara, Fiske, in The Land of Romance: Sloux Falls, S. D., 16-18  
 Old Soak: (Floyd) New York Aug. 22, indef.  
 On the Stairs, with Arnold Daly: (Playhouse) New York Sept. 25, indef.  
 Orange Blossoms: (Fulton) New York Sept. 10, indef.  
 Partners Again: (Selwyn) New York May 1, indef.  
 Passing Show of 1922: (Winter Garden) New York Sept. 14, indef.  
 Prince Charming, Jr.: (Grand) Toronto, Can., 9-14  
 Rain: (Garrick) Philadelphia Oct. 9, indef.  
 Robson, May, W. G. Snelling, mgr.: Muskegon, Mich., 11; Grand Rapids 12-14; South Bend, Ind., 16-17; Racine, Wis., 18; Rockford, Ill., 19; Baraboo, Wis., 20; Madison 21  
 Rose of Stamboul: (Shubert) Philadelphia 9-21  
 Sally, with Marilyn Miller & Leon Errol: (Forest) Philadelphia Oct. 2, indef.  
 Sally Irene, Mary: (Casino) New York Sept. 4, indef.  
 Shore Leave, with Frances Starr: (Lyceum) New York Aug. 8, indef.  
 Shuffle Along (George E. Wintz's), Clem T. Schaefer, mgr.: Clearfield, Pa., 11; Dubois 12  
 Six Cylinder Love, Sam H. Harris, mgr.: (Harris) Chicago Oct. 2-Jan. 13  
 Skin Game, The: (Brandeis) Omaha, Neb., 12-14  
 Skinner, Otis, Charles Frohman, Inc., mgrs.: Reading, Pa., 12; Easton 13; Allentown 14; Elmira, N. Y., 16; Binghamton 17; Wilkes-Barre, Pa., 18; Altoona 19; Greensburg 20; Cumberland, Md., 21  
 So This Is London: (Hudson) New York Aug. 30, indef.  
 Split Corner, with Madge Kennedy: (Little) New York Sept. 25, indef.  
 Springtime of Youth: (Lyric) Philadelphia Oct. 9, indef.  
 Thank-You: (Cort) Chicago Aug. 27, indef.  
 That Day: (Bijou) New York Oct. 3, indef.  
 Thin Ice: (Comedy) New York Sept. 30, indef.  
 Three Wise Fools, with Tom Wise, John L. Golden, mgr.: Portland, Ore., 12-14; San Francisco, Calif., 16-29  
 To the Ladies, with Helen Hayes: (Cohan's) Grand Chicago Aug. 20, indef.  
 Torch Bearer: (Vanderbilt) New York Aug. 29, indef.  
 Uncle Tom's Cabin: (Newton-Livingston's): (Shubert) Merat) Indianapolis 9-14  
 Uncle Tom's Cabin (Terry's): Cherokee, Ia., 11; Remsen 12; Merrill 13; LeMars 14  
 Uncle Tom's Cabin (Newton-Livingston's No. 2): (Hudson) City, Ind., 11; Anderson 12; Tipton 13; Marion 14; Greensburg 16; Connersville 17; Aurora 18; Columbus 19; Seymour 20  
 Up the Ladder, with Doris Kenyon: (Walnut St.) Philadelphia Sept. 15-Oct. 14  
 Whipping Wren: (49th St.) New York Aug. 7, indef.

White's, George, Scandals: (Globe) New York Aug. 28, indef.  
 Why Men Leave Home: (Morosco) New York Sept. 12, indef.  
 Wynn, Ed, in The Perfect Fool: (Illinois) Chicago Aug. 27, indef.  
 Yankee Princess: (Knickerbocker) New York Oct. 2, indef.  
 Ziegfeld Follies: (New Amsterdam) New York June 6, indef.

**STOCK & REPERTOIRE**

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Allen Players: (New Empire) Edmonton, Alta., Can., indef.  
 American Players: (American) Spokane, Wash., Aug. 26, indef.  
 Bonstelle, Jessie, Stock Co.: (Shubert-Michigan) Detroit Oct. 2, indef.  
 Boston Stock Co.: (St. James) Boston Aug. 21, indef.  
 Bijou-Arcade Stock Co.: (Bijou) Battle Creek, Mich., indef.  
 Bonstelle Players: (Providence O. H.) Providence, R. I., Sept. 25, indef.  
 Brownell, Mabel, Players: (Victory) Dayton, O., indef.  
 Brown's, Leon E., Players: (Bijou) Woonsocket, R. I., indef.  
 Carle Davis Players: (Star) Pawtucket, R. I., indef.  
 Chase-Lister Co.: Antlers, Ok., 9-14; Paris, Tex., 16-21  
 Chicago Stock Co., Chas. H. Roskam, mgr.: Ridgeway, Pa., 9-14; Puxntown 16-21  
 Colonial Players: (Colonial) Lawrence, Mass., indef.  
 Colonial Players: (Colonial) Pittsfield, Mass., indef.  
 Colonial Players: (Colonial) San Diego, Cal., indef.  
 Drama Players: (Empress) Kansas City, Mo., indef.  
 Edwards, Mae, Players, Chas. T. Smith, mgr.: Moncton, N. B., Can., 9-14; Joggins Mines, N. S., Can., 16-21  
 Fealy, Claude, Players: (Orpheum) Newark, N. J., Sept. 4, indef.  
 Forsyth Players: (Forsyth) Atlanta, Ga., indef.  
 Garrick Players: (Garrick) Washington, D. C., indef.  
 Garrick Players: (Family) Ottawa, Ont., Can., indef.  
 Garrick Players: (Garrick) Milwaukee, Wis., Aug. 21, indef.  
 Glaser, Vaughan, Players: (Uptown) Toronto, Can., Aug. 19, indef.  
 Gordiner Players, Clyde H. Gordiner, mgr.: (Princess) Ft. Dodge, Ia., Sept. 3, indef.  
 Grand Players: (Grand) Davenport, Iowa, indef.  
 Hippodrome Players: (Hippodrome) Dallas, Tex., Sept. 4, indef.  
 Hudson Theater Stock Co.: Union Hill, N. J., indef.  
 Hugo Players: Abilene, Kan., 9-14  
 King's, Jack, Comedians: Gainesville, Ga., 9-14  
 Keith-Marsh Players: (Texas Grand) El Paso, Tex., Sept. 2, indef.  
 Lewis-Worth Co.: (Prince) Houston, Tex., Sept. 4, indef.  
 McLaughlin, Robert, Players: (Ohio) Cleveland, O., indef.  
 Mackay-Park Players: (International) Niagara Falls, N. Y., indef.  
 Majestic Players: (Majestic) Halifax, N. S., Can., indef.  
 Morosco Stock Co.: (Morosco) Los Angeles, Cal., indef.  
 Palace Stock Co.: Watertown, N. Y., indef.  
 Paramount Players: Alexandria, Tenn., 9-14  
 Permanent Players: Winnipic, Man., Can., indef.  
 Peruchl Stock Co.: (Bijou) Chattanooga, Tenn., Sept. 4, indef.  
 Pickett Stock Co., Clint Dodson, mgr.: (Garden) Pensacola, Fla., indef.  
 Poll Players: (Hartford) Conn., indef.  
 Poll Players: (Grand) Worcester, Mass., indef.  
 Princess Stock Co.: (Princess) Des Moines, Ia., Aug. 20, indef.  
 Proctor Players: Albany, N. Y., indef.  
 Robbins Players: (Palace) Watertown, N. Y., indef.  
 Sherman Stock Co.: (New Grand) Evansville, Ind., Sept. 3, indef.  
 Westchester Players: Mt. Vernon, N. Y., indef.  
 Wilkes Players: Los Angeles, Cal., indef.  
 Wilkes' Alcazar Stock Co.: San Francisco, Calif., Aug. 26, indef.  
 Wilkes Players: (Denham) Denver, Col., indef.  
 Wilkes Players: (Wilkes) Sacramento, Cal., Sept. 4, indef.  
 Wilmington Players: (Garrick) Wilmington, Del., indef.  
 Woodward Players: (Grand) Calgary, Alta., Can., indef.  
 Woodward Players: (Majestic) Detroit Aug. 27, indef.  
 Wynters, Charlotte, Players: (Lyceum) Paterson, N. J., indef.  
 Yorkville Stock Co. (Yorkville) New York, indef.

**CONCERT AND OPERA**

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Galli-Curci: Syracuse, N. Y., 11  
 Gata, Lucy: (Aeolian Hall) New York 13  
 Harlan, Byron G., & Co., Paramount Bureau, mgrs.: Bath, N. Y., 11; Hammondport 12; Livonia 13; Plattsburg 14; Cohocton 16  
 Macbeth, Florence: Oakland, Calif., 16; Stockton 19; San Francisco 23  
 Matzenauer, Margaret: San Francisco 17  
 Ney, Elley: Chatham, Ont., Can., 12  
 Russian Grand Opera Co.: (Schenley) Pittsburgh 9-14  
 San Carlo Opera Co.: (Century) New York 9-14; Rochester 16-21  
 Storer, Helen: (Aeolian Hall) New York 16  
 Thomas, John Charles: (Aeolian Hall) New York 15  
 Ukrainian National Chorus: Richmond, Va., 20

**BANDS AND ORCHESTRAS**

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION. PERMANENT ADDRESSES WILL NOT BE PUBLISHED FREE OF CHARGE.)

Abbott's, Ruth, Orch., T. R. Vaughn, mgr.: Providence, R. I., 12-14



Abbott Sisters' Quintet, T. R. Vaughn, mgr.: Albany, N. Y., 12-14.  
 Allen's, Jean: (Fair) Leesville, La., 9-14.  
 Alpert's, S. C. W.: Nantucket, Mass., 11-13.  
 Anderson's, C. A.: Potter, mgr.: (Auto Inn) North Woburn, Mass., Aug. 1, indef.  
 Baker's, Julia, Ladies' Orch.: (Belmont) Baltimore, until October 31.  
 Barnard's, Pep, Orch.: Sanford, Me., 12; Keene, N. H., 13; Laconia, 14.  
 Bernard's, Jack Hoyt, leader: Petersburg, Va., 9-14.  
 Blue and Gold Melody Boys, E. W. Kaiser, mgr.: (The Pines) Pittsburg, Pa., indef.  
 Boatley's, Bill, Orch.: (Lattner's Auditorium) Cedar Rapids, Ia., until Jan. 1.  
 DeCola's, Louis J.: (Fair) Caruthersville, Mo., 9-14; Blytheville, Ark., 16-21.  
 Fuller's, (Orch.): Decatur, Mich., 12; Jackson 13; Van Wert, O., 14-15; Hudson, Mich., 16; Bryan, O., 17; Van Wert 21.  
 Hartigan Bros., Ouch, J. W. Hartigan, mgr.: Erie, Pa., 12-14; Corry 16; Jamestown, N. Y., 17; Clearfield, Pa., 18; Greenville 19; Warren 20; Tomesta 21.  
 Kentucky Song and Dances, Eddie Newman, mgr.: (Lorraine) Brooklyn, indef.  
 Lanford's, Walter: Columbus, Ga., 9-14; Opelika, Ala., 16-21.  
 Lowe's, Ben, Players: (Remy's Dansant) New York, indef.  
 Mason-Dixon Seven Orch., John Shields, mgr.: (Walton Roof) Philadelphia Oct. 7, indef.  
 McQuerry, George L. (Himself), and Band: (Garden) Rockingham, N. C., No. 2, Jack Eby, mgr.: (St. John Casino) Miami Beach, Fla., No. 3, M. F. Burgess, mgr.: (Hotel Sevilla) Havana, Cuba, No. 4, E. C. Pinkston, mgr.: (Arcade Hotel) Miami, Fla., No. 5, Eugene Sands, mgr.: (K. W. Athletic Club) Key West, Fla.  
 Miami Lucky Seven, O. G. Ireland, mgr.: (Casino Gardens) Indianapolis, Ind., until Oct. 23.  
 Nasa's, Henderson, N. C., 9-14.  
 Neel's, Carl: St. Michaels, Md., 9-14; Centreville, 16-21.  
 Original Aces, Don Humphreys, mgr.: (Carolina Beach) Wilmington, N. C., until Oct. 15.  
 Oxley-Sands Society Entertainers: (Far East Cafe) Cleveland, O., indef.  
 Oxley, Harold (himself): (Hotel Savoy) Cleveland, O., indef.  
 Richmond's, Earl, Orch., Harry Edelson, mgr.: (Pythian Castle) Baltimore, Md., indef.  
 Sanders, Al, Orch.: (Seibach Hotel) Louisville, Ky., Aug. 30, indef.  
 Sousa's, Minneapolis, Minn., 11; Virginia 12; Duluth 13; Eau Claire, Wis., 14; Milwaukee 15; Madison 16; Rockford, Ill., 17; Des Moines, Ia., 18; Davenport 19; Peoria, Ill., 20.  
 Star's, Leo: Centrailla, Mo., 9-14.  
 Strout's Military Hussar: Little Rock, Ark., 9-14.  
 Tashner's, Jack, Orch.: Paterson, N. J., 11-13; New Brunswick 17-19.  
 Turner's, J. C., Jr., Orch.: (Garden) Flint, Mich., indef.  
 Wilds, P. R., Orch.: (Laughray's Dancing Academy) Grand Rapids, Mich., indefinite.

TABLOIDS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Beauty Parade, Billings Booth, mgr.: (Isis) Greensboro, N. C., 9-14.  
 Beckridge's, Lew, Naughty Baby Revue, A. M. Piasston, bus, mgr.: (Orpheum) Durham, N. C., 9-14.  
 Booth's, Billings, Musical Revue, Thelma Booth, mgr.: (Palace) Cedartown, Ga., 9-14.  
 Bova's, James Curly Heads: (Heuck's) Cincinnati, O., indef.  
 Brown's, Mary, Tropical Maids: (Dixie) Uniontown, Pa., 9-14; (Gillis) Clarksburg, W. Va., 16-21.  
 Burch, Eddie, Classy Girls Co.: (Model) Slou City, Ia., until Oct. 14.  
 Gilbert's, Art, Broadway Whirl: (Lyric) Virginia, Minn., 9-14.  
 Flappers of 1923, Chas. Morton, mgr.: (Grand) Raleigh, N. C., 9-14.  
 Folly-Town Maids, Arthur Higgins, mgr.: (Central) Danville, Ill., until Oct. 30.  
 Hawk's, Arthur, Sunshine Revue: (Grand) Auburn, N. Y., 9-14.  
 Humphreys, Bert, Basing Buddies: (Aldome) Miami, Fla., indef.  
 Johnson's Musical Revue: (Star) Louisville, Ky., indef.  
 Loeb's, Sam, Hip, Hip, Hooray Girls: (Gem) Little Rock, Ark., indef.  
 Morris, Bobby, Co.: (Circle Stock) Minneapolis, Minn., 9-14.  
 Prather & Williams Revue: (Grand) Moberly, Mo., 9-14; (Orpheum) Ft. Madison, Ia., 15-18.  
 Prof's, B. M., Whirl of Gayety, Chuck Conrad, mgr.: (Pastime) Martins Ferry, O., 9-14.  
 Sassy Baby, Billy Graves, mgr.: (Sun) Springfield, O., 9-14; (Liberty) Dayton 15-28.  
 Vogel & Miller's Odds and Ends of 1922: (Sun) Portsmouth, O., 9-14.  
 Webster's, Billy, Blue Grass Belles, Bill Dougherty, mgr.: (Manhattan) El Dorado, Ark., indef.  
 Webster's, Billy, Naughty, Elchi Co., Billy Barie, mgr.: (Orpheum) Waco, Tex., 2-14.  
 Webster's, Billy, Whiz Bang Revue, Marshall Walker, mgr.: (Strand) Port Arthur, Tex., 2-14.

MINSTRELS

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Coburn's, J. A. Coburn, mgr.: Richmond, Ky., 11; Paris 12; Georgetown 13; Lexington 14-15; Harrodsburg 16; Danville 17; Frankfort 18; Bowling Green 19; Nashville, Tenn., 21.  
 Famous Georgia, Arthur Hockwald, mgr.: (Grand) Kansas City, Mo., 8-14; Excelsior Springs 15; Ft. Scott, Kan., 16; Iowa 17; Ottawa 18; Abilene 19.  
 Field, Al G.: Atlanta, Ga., 9-14; Macon 16; Albany 17; Columbus 18; Birmingham, Ala., 19-21.  
 Harvey's, C. Jay Smith, mgr.: St. Catherine's, Ont., Can., 11; Woodstock 12; Galt 13; Bradford 14; St. Thomas 16.  
 O'Brien's, Nell, Chas. E. Vaughn, mgr.: Hastings, Neb., 11; Topeka, Kan., 12; Wichita 13-14; Oklahoma City, Ok., 15-16; McAlester 17; Muskogee 19; Ft. Smith, Ark., 20.

White's, Lessee, Spaeth & Co., mgrs.: Savannah, Ga., 11-12; Charleston, S. C., 13; Sumter 14; Florence 16; Bennettsville 17; Fayetteville, N. C., 18; Raleigh 19; Wilson 20; Durham 21.

BURLESQUE

COLUMBIA CIRCUIT

American Girls: (Columbia) Chicago 9-14; (Star & Garter) Chicago 16-21.  
 Bon Tons: (Empire) Providence 9-14; (Gayety) Boston 16-21.  
 Bubble Bubble: (Rialto) Poughkeepsie, N. Y., 12-14; (Casino) Brooklyn 16-21.  
 Big Jamboree: (Olympic) Cincinnati 9-14; (Gayety) St. Louis 16-21.  
 Broadway Brevities: (Gayety) Minneapolis 9-14; (Gayety) Milwaukee 16-21.  
 Broadway Flappers: (Star & Garter) Chicago 9-14; (Empress) Chicago 16-21.  
 Cooper's Beauty Revue: (Lyric) Dayton, O., 9-14; (Olympic) Cincinnati 16-21.  
 Chuckles of 1923: (Casino) Brooklyn 9-14; (Empire) Newark, N. J., 16-21.  
 Flashlights of 1923: (Gayety) Pittsburg 9-14; (Colonial) Cleveland 16-21.  
 Finley's, Frank, Revue: (Empire) Toledo, O., 9-14; (Lyric) Dayton, O., 16-21.  
 Follies of the Day: (Gayety) Omaha 16-21.  
 Folly Town: (Colonial) Utica, N. Y., 12-14; (Gayety) Montreal 16-21.  
 Greenwich Village Revue: (Palace) Baltimore 9-14; (Gayety) Washington 16-21.  
 Giggles: (Grand) Worcester, Mass., 9-14; (Hartig & Seamon) New York 16-21.  
 Howe's, Sam, Show: (Empress) Chicago 9-14; (Gayety) Detroit 16-21.  
 Hello, Good Times: (Gayety) Rochester, N. Y., 9-14; (Colonial) Utica, N. Y., 16-21.  
 Hipity Hop: (Gayety) Pittsburg 16-21.  
 Keep Smiling: (Hurtig & Seamon) New York 9-14; (Empire) Providence 16-21.  
 Knick-Knacks: (Gayety) Detroit 9-14; (Gayety) Toronto 16-21.  
 Let's Go: (Gayety) Kansas City 9-14; open week 16-21.

Heads Up: (Broadway) Indianapolis 9-14.  
 Jazz Babies: (Folly) Baltimore 9-14.  
 Jazz Time Revue: (Band Box) Cleveland 9-14.  
 Kandy Kids: (Empire) Cleveland 9-14.  
 Latin Thru 1922: (Howard) Boston 9-14.  
 Lid Lifters: (Garden) Buffalo 9-14.  
 London Gayety Girls: (Auditorium) Dayton, O., 9-14.  
 Monte Carlo Girls: (Family) Rochester, N. Y., 9-14.  
 Pacemakers: (Bijou) Philadelphia 9-14.  
 Playmates: (Empire) Hoboken, N. J., 9-14.  
 Runaway Girls: (Lyceum) Columbus, O., 9-14.  
 Smiles and Kisses: (Gayety) Brooklyn 9-14.  
 White's, Pat, Irish Daisies: (Olympic) New York 9-14.

MISCELLANEOUS

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Adams, James, Floating Theater: St. Michaels, Md., 9-14; Centerville 16-21.  
 Almond, Jethro, Show: Carthage, N. C., 9-14.  
 Birch, McDonald, Magician: Richfield, Utah, 12; Loa 13; Marysvale 14.  
 Bragg's, George M., Vaudeville Circus: Alfred, O., 9-14.  
 Brush, Edwin: Cottonwood, Minn., 12; Carver 13; Askov 14; Silver Lake 16; Cokato 17; Cyrus 18; Fosston 19; Pelican Rapids 20; Twin Valley 21.  
 Danfel, B. A., Magician: Lafayette, Tenn., 12-14; Whittie 16-18.  
 Gilbert, Hypnotist: (Finklestein & Rubin Theaters) St. Paul and Minneapolis, Minn.  
 Finch, Sailor Harry, & Co.: Mora, Minn., 9-11; Milaca 13-16.  
 Francois, Hypnotist, F. Heffley, mgr.: Peoria, Ill., 9-14; Lincoln 16-21.  
 George, Magician: (National) Chicago 9-14.  
 Heverly, the Great, Beach & Jones, mgrs.: Escanaba, Mich., 9-14; Hancock 16-21.  
 Howell, Percy: Winston-Salem, N. C., 9-14; Henderson 17-20.  
 Kalpo's Hswallens, Peterson & Lofner, mgrs.: (Alhambra) W. Duluth, Minn., 11-12.

"TOWARD A NEW THEATER"

WRITING under this title, Claude Bragdon contributes some interesting suggestions to the current issue of The Architectural Record. Mr. Bragdon believes that the playhouse of today, done in what he refers to as "the candy-box style of theatrical design and decoration," needlessly hampers and interferes with the work of stage manager, scenic designer, and most of all, the playwright. A dramatist brought up under present conditions forces himself, unconsciously or unconsciously, to limit his scenes to one or two in each act. Instead of calling this "Greek unity of action" and admiring it, Mr. Bragdon prefers the freedom of the Elizabethan drama, which shifted from scene to scene at the playwright's pleasure. That freedom so useful to an author is to be found today, he observes, only in the motion picture or the novel.

Mr. Bragdon believes the solution may be found ultimately by removing the theater from the field of commercial enterprise, where it is cramped by monetary considerations. Immediately he is interested in a new type of playhouse designed by Norman-Bel Geddes and discussed at a recent dinner of the Architectural League of New York. In Mr. Geddes' plan the stage, instead of occupying one end of an oblong box, is placed diagonally across a corner of a building which is preferably square in shape. This makes it possible to seat all the patrons on one floor, balconies being eliminated. Every seat is near the stage and approximately as good as every other seat. Transverse aisles are abolished, the spectators leaving by exits on the sides, so that the space between each two rows of seats becomes an aisle—these spaces, incidentally, being four and a half feet wide. The proscenium arch is abolished, the front of the stage being a perfect half circle, divided from the spectators' portion of the building only by two shallow steps. Changes of scene are accomplished in a few seconds in darkness or behind a "curtain of light," the stage sinking into the basement and being replaced by another on which a scene has previously been set.

This plan, which elicited the approval of the architects, including Mr. Bragdon, sounds like a logical culmination to the great advance in the art of the theater of the past few years. He is wise, however, in pointing out that progress in the theatrical art of stage design, lighting and scenic investiture does not automatically bring in its wake great, or even distinguished, drama. The playwright spins out of himself. Like the silk worm, he is aided by proper external conditions, but first of all he must have something to say. The greatest need of them appear we must be content, for the most part, to lavish the extraordinary new gifts of stagecraft upon the classics and upon contemporary mediocrity.—NEW YORK GLOBE.

Mimic World: (Gayety) Omaha 9-14; (Gayety) Minneapolis 16-21.  
 Marlon's, Dave, Show: (Gayety) Milwaukee 9-14; (Columbia) Chicago 16-21.  
 Maids of America: (Gayety) Buffalo 9-14; (Gayety) Rochester, N. Y., 16-21.  
 Reeves, Al, Show: (Miner's Bronx) New York 9-14; (Cohue) Newburg, N. Y., 16-18; (Rialto) Poughkeepsie 19-21.  
 Radio Girls: (Majestic) Scranton, Pa., 9-14; (Casino) Philadelphia 16-21.  
 Rockets: (Empire) Brooklyn 9-14; (Majestic) Scranton, Pa., 16-21.  
 Sliding Billy Watson's Show: (Majestic) Jersey City, N. J., 9-14; (Miner's Bronx) New York 16-21.  
 Step on It: (Colonial) Cleveland 9-14; (Empire) Toledo, O., 16-21.  
 Step Lively Girls: (Gayety) St. Louis 9-14; (Gayety) Kansas City 16-21.  
 Social Maids: (Empire) Newark, N. J., 9-14; (Orpheum) Paterson, N. J., 16-21.  
 Temptations of 1923: (Gayety) Montreal 9-14; (Casino) Boston 16-21.  
 Town Scandals: (Orpheum) Paterson, N. J., 9-14; (Majestic) Jersey City, N. J., 16-21.  
 Talk of the Town: (Gayety) Boston 9-14; (Columbia) New York 16-21.  
 Watson's, Billy, Best Trust Beauties: (Casino) Boston 9-14; (Grand) Worcester, Mass., 16-21.  
 Wine, Woman and Song: (Casino) Philadelphia 9-14; (Palace) Baltimore 16-21.  
 Williams, Mollie, Show: (Empire) Toronto 9-14; (Gayety) Buffalo 16-21.  
 Wonder Show: (Columbia) New York 9-14; (Empire) Brooklyn 16-21.  
 Youthful Follies: (Gayety) Washington 9-14; Reading, Pa., 16; Allentown 17; Lancaster 18; Altoona 20; Williamsport 21.

(MUTUAL CIRCUIT)

Broadway Belles: (Star) Brooklyn 9-11.  
 Band Box Revue: (Seenie) Pawtucket, R. I., 9-14.  
 Baby Bears: (Majestic) Albany, N. Y., 9-14.  
 Georgia Peaches: (Plaza) Springfield, Mass., 9-14.  
 Hello, Jake, Girls: (Lyric) Newark, N. J., 9-14.

Kamaka's, Chas., Hawaiians: Glen Jean, W. Va., 11; Oak Hill 12; Beckley 13-14; Princeton 16; Radford, Va., 17; Martinsville 18; Leaksville, N. C., 19-20.

LaDell Magician Company: Paso Robles, Calif., 12; San Miguel 13.  
 LaRue, X., Hypnotist: Lebanon Junction, Ky., 9-14; Springfield 16-18.  
 Lingerman, Ventriloquist: Philadelphia, indef.  
 Lippincott, Malcolm, Show, with Espinola: Frankford, Mo., 12-13; Louisiana 14; Rockport, Ill., 16-17; Pittsfield 18-19.  
 McCabe's, Wm., Georgia Troubadours: Herreid, S. D., 11-12; Pollock 13-14; Strasburg, N. D., 16-17; Hazelton 18; Bradock 19; McIntyre 20; Napoleon 21.  
 McKewen's, Frank, Shows: Kenedy, Tex., 11-14.  
 Newmann the Great, J. R. Keller, mgr.: Thief River Falls, Minn., 9-14; Crookston 15-21.  
 Hidalgo's Dog & Pony Circus: (Fair) Centrailla, Mo., 9-14.  
 Richards, the Wizard, J. J. Winters, mgr.: (Saxon) Toledo, O., 9-14; (Powers) Grand Rapids, Mich., 15-21.  
 Ripley's, Geo. W., Vaudeville & Pictures: Madrid, N. Y., 9-14.  
 Thompson, Frank H., Tent Show: Morrisonville, Wis., 9-11; Windsor 16-21.  
 Thurston, Magician, Earl E. Davis, mgr.: (Worcester, Mass., 9-14).  
 Turtle, Wm. C., Magician: Webster City, Ia., 11-12; Ft. Dodge 13-15; Red Oak 15-18; Coleridge Springs 19-20.  
 Vernon, Hypnotist, Percy M. Jones, mgr.: (Star) Oregon, Ill., 9-14; (Academy) Sterling 15-21.  
 Williams, O. Homer, Mental Mystic: St. Louis, indef.  
 Wyandt Indian Medicine Show, Nellie King, mgr.: Dorset, O., 9-17; Cortland 19-26.

CIRCUS & WILD WEST

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Barnes, Al G.: Greenville, Tex., 11; Paris 12; Terrell 13; Ennis 14.

Clark, M. L.: Burgaw, N. C., 11; Wallace 12; Spring Hope 13.  
 Cole Bros.: Dover, N. C., 11; Beaufort 12; Newport 13; Jacksonville 14.  
 Colmar Bros.: Arkadelphia, Ark., 11; Texarkana 12; Nashville 13; Hope 14.  
 Great Keystone Show, Sam Decker, mgr.: Onancock, Va., 11; Accomac 12; Harborton 13; Wachapreague 14; Willis Wharf 16; Jamesville 17; Franktown 18; Bridgetown 19; Eastville 20; Townsend 21.  
 Hagenbeck-Wallace: Bennettsville, S. C., 11; Florence 12; Charleston 13; Sumter 14.  
 Holmes, Ben, Wild West: Canal Dover, O., 9-14; season closes.  
 Honest Bill: Birmingham, Ia., 11; Keosauqua 12; Cantril 13; Milton 14; season closes.  
 Hunt's New Modern: Morganaza, Md., 11; Mechanicsville 12; Hughesville 13; Aquasna 17; Upper Marlboro 18; Lothian 19; S. River 20; Riverview 21.  
 Ringling Bros.-Barnum & Bailey Combined: Houston, Tex., 11; Beaumont 12; Lafayette, La., 13; Baton Rouge 14; New Orleans 15-16.  
 Robinson, John: Cairo, Ill., 11; Centrailla 12; season closes.  
 Sells-Floto: Bessemer, Ala., 11; Tuscaloosa 12; Montgomery 13; Selma 14.  
 Sparks: Rock Hill, S. C., 11; Union 12; Laurens 13; Greenwood 14; Anderson 16.  
 Wheeler Bros.: Winona, Miss., 13.

CARNIVAL COMPANIES

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Barkoot, K. G., Shows: (Fair) LaGrange, Ga., 9-14; (Fair) Dublin 16-21.  
 Barlow's Big City Shows, Harold Barlow, mgr.: (Fair) Bunker Hill, Kan., 9-14.  
 Benson, James M., Shows: (Fair) Henderson, N. C., 9-14; (Fair) Edenton 16-21.  
 Bernard Greater Shows: (Fair) Petersburg, Va., 9-14; (Fair) South Boston 16-21.  
 Brown & Dyer Shows: Dunn, N. C., 9-14.  
 Brundage, S. W., Shows: Ponca City, Ok., 9-14; Duncan 16-21; Enid 23-28.  
 Central States Expo: Soperton, Ga., 9-14.  
 Clark's, Billie, Broadway Shows: (Fair) Dunn, N. C., 9-14; (Fair) Emporia, Va., 16-21.  
 Clark's Greater Shows: (Fair) Lamesa, Tex., 9-14.  
 Corey Greater Shows, E. S. Corey, mgr.: Phillipsburg, Ia., 9-14; (Fair) Lewisburg 16-21.  
 DeKreko Bros., Shows: (Fair) Alexandria, La., 9-14; New Orleans, 16-21.  
 Dixie Amusements, Edw. H. Koch, mgr.: Andrews, N. C., 9-14.  
 Dodson & Cherry Shows: Hagerstown, Md., 9-13.  
 DuFour, Lew, Shows: Gastonia, N. C., 9-14.  
 Empire Greater Shows, Wm. R. Harris, mgr.: (Fair) Shipman, Va., 10-13; (Fair) Apomattox 17-20.  
 Evans, Ed A., Shows: Jenks, Ok., 9-14.  
 Fink's Expo. Shows: Jersey City, N. J., 9-14.  
 Foley & Bark Shows: Riverside, Calif., 9-14.  
 Gold Medal Shows, H. E. Billicek, mgr.: Clarksville, Ark., 9-14.  
 Gray Shows, Roy Gray, mgr.: (Fair) McMinnville, Tenn., 9-13.  
 Great Paterson Shows: Sankman, Tex., 9-14; (Fair) Tyrone 16-21.  
 Great Lippincott Shows, Bob Sackles, mgr.: (Fair) Marianna, Ark., 9-14; (Fair) Haleyville, Ala., 16-21.  
 Harrison Shows: LaCrosse, Wis., 9-14.  
 Heth, L. J., Shows: (Fair) Columbus, Ga., 9-14; (Fair) Opelika, Ala., 16-21.  
 Heitkamp, L. B., Expo. Shows: Liberal, Kan., 9-14; (Fair) Guyton, Ok., 16-21.  
 Jones, Johnny J., Expo.: Atlanta, Ga., 9-21.  
 Kennedy, Con T., Shows: Tyler, Tex., 9-14.  
 Lachman Shows Dodge City, Kan., 9-14.  
 Leggett, C. R., Shows: (Fair) Leesville, La., 9-14.  
 Levitt-Brown-Huggins' Shows: Portland, Ore., 9-14.  
 Litts Amusement Co.: Dardanelle, Ark., 9-14.  
 Mathews, M. L., Expo. Shows: (Fair) Pembroke, Ky., 9-14; Earlington 16-21.  
 Miller Midway Shows, F. W. Miller, mgr.: Belle Plaine, Kan., 11-14.  
 Miller Bros. Shows: (Fair) Barnesville, Ga., 9-14.  
 Miller's, A. B., Greater Shows: (Fair) Ashtland, Ala., 10-14.  
 Mimic World Shows: (Colored Fair) Dallas, Tex., 9-14.  
 Model Expo. Shows: (Fair) Mooresville, N. C., 9-14; (Fair) Lincolnton, 16-21.  
 Morris & Cattle Shows: Chillicothe, Mo., 9-14.  
 Moss, T. O., Shows: Donaldsonville, La., 9-14.  
 Murphy, D. D., Amusement Co.: (Fair) Caruthersville, Mo., 9-14.  
 Nail, Capt. C. W., Shows: (Fair) Tallah. La., 11-14.  
 Pearson Expo. Shows, Capt. C. E. Pearson, mgr.: Romey, Ill., 9-14.  
 Polack Bros.' 20 Big Shows: (Fair) Milton, Pa., 9-14.  
 Poole Shows, H. B. Poole, mgr.: New Braunfels, Tex., 9-14; Waco 21-Nov. 4.  
 Princess, Olga, Show, F. W. Wadsworth, mgr.: Mound City, Ill., 9-14.  
 Reiss, Nat. Shows: Lagrange, Ill., 9-14.  
 Riley, Matthew J., Shows: (Fair) Lumberton, N. C., 9-14; (Fair) Florence, S. O., 16-21.  
 Rubin & Cherry Shows: Selma, Ala., 9-14; Macon, Ga., 16-21.  
 Siegrist & Sibson Shows: Centrailla, Mo., 9-14.  
 Smith Greater Shows: Charleston, W. Va., 9-14; (Fair) Huntington 16-21.  
 Snapp Bros. Shows: (Harvest Festival) Provo, Utah, 9-14; (Fair) Pomona, Calif., 16-21.  
 Veal Bros. Shows, Mrs. John Veal, mgr.: Somerset, Ky., 9-14.  
 Voss United Shows: (Fair) Winsboro, La., 9-14.  
 West, Frank, Shows: Kingston, N. C., 9-14.  
 World's Standard Shows: Joe Hughes, mgr.: Dartmouth, N. S., Can., 9-12.  
 Wortham's World's Greatest Shows: (Fair) Meridian, Miss., 9-14; (Fair) Jackson, 16-21.  
 Wortham's World's Best Shows: Dallas, Tex., 6-16.  
 Wortham, John T., Shows: (Fair) Coleman, Tex., 9-14; (Fair) San Anclco 16-21.  
 Zeltman & Pollie Shows: Huattsville, Ala., 9-14.

ADDITIONAL ROUTES ON PAGE 118



# LYCEUM & CHAUTAUQUA DEPARTMENT

Conducted by FRED HIGH

## AMERICA'S GREATEST PROBLEM

### Are Merchants, School Teachers, Ministers and Bankers Alive to Their Own Duty?—Where Music Is Fifty Years Behind the Times—A Merchants' Institute That Made Money and Caused Ninety-Seven New Accounts To Be Opened in Local Bank

What is the greatest problem before America today? Senator William Borah says: "More than half the gross earnings of the individuals of this country last year were paid out in taxes. The cost of transportation cannot come down under our present orgy of extravagance. We have been busy trying to shift the burdens from our shoulders to others and all the time the politicians of all parties have been spending with a free hand so that today we are fast nearing national bankruptcy."

How are we to stop this great deluge of waste? We will have to turn our eyes away from foreign lands and begin to think of home. We must think of our own and do for them. We must start to build at home, to teach by precept; and the examples that we want the world to see and learn about must be those that come out of our own work, our own locality and not what we see from speeding-car windows or read in books or get from an over-heated imagination.

Bankers are learning that the small bank is on the verge of being gobbled up by the big ones. Money has to fight to be a common commodity in use and for the use of local business and local activity.

Churches are finding that the game is increasing in interest for foreign missions, while local activities are going by default or are being carried on by the Elks, Owls, Moose, Eagles or by the Bats and Squirrels.

Schools are teaching out of books that are twenty years behind the times. After challenging the schools all over the mid-west to show a school book that mentions radio or even tells anything about Marconi, the writer is still handling for such books as might be classified reasonably up to date.

The song books used in most of our schools are compiled to sell to the directors and not to inspire children to sing. The compilations contain such modern classics as "Old Black Joe", "Messa's in De Cold, Cold Ground". In spite of the phonograph, lyceum, chautauquas, the theater and concerts we are still "Marching Thru Georgia", and, in spite of the fact that we have fought two wars since our school songs were written we are still rallying the boys and girls to "Trump, Trump, Trump, the Boys Are Marching".

We business men in our organizations are at least ahead of the school children, for they are singing "Sweet Adaline" and we hit "The Long, Long Trail" when we want to go anywhere. We have at least learned that "Monday is washday, Tuesday soup, Wednesday string beans, Thursday roast beef, Friday fish, Saturday pay day, Sunday church. Everybody happy, well, I should say."

Don't mistake us. We love the old melodies. We believe they should be sung, but we believe they are only a small fraction of the good music that has been produced since Stephen Foster laid down his pen.

One musical director said: "I can make the children sing 'Old Black Joe' and that is the whole story. MAKE THEM SING. We parents who have a flock of children, a piano in the house, a phonograph and a number of neighbors can testify to the fact that we don't have to make children sing. We may have to get up in the night and make them stop singing, and on such times as these we do not find them singing 'Old Black Joe', that's a cinch."

The teacher, the preacher, the professional man and the merchant will all go down together when the community is allowed to be by slow starvation, which happens when the ambitious and hustling live young people abandon the home and are educated out and away from the spot where they were raised. Are we educating the young people to function at home or are we cramming them full of Greek and Latin, French and folly, so that they will forever feel like a fish out of water, because the people are unable to appreciate them and their high art, so they starve or grow rusty waiting for the masses to be educated up to their standard? They may do even worse and start in to teach the folly that they were taught so that others may travel the same road of discontent and disappointment.

We have repeatedly written articles on Showmanship and Salesmanship to show that the real need of our time is to sell what is produced in this country, and sell it in a way that will distribute the blessings and rewards for productive labor. We have lectured to bodies of business men on that theme trying to stir them up to a better realization of the needs of everywhere striving to better local conditions. We are going to continue that work as long as we live, for we realize that it is a life-sized job that we have undertaken.

We hope that Merchants' Associations and Chambers of Commerce everywhere will face these facts and get busy. What are we doing to solve the problem of transportation so that fruit raisers will be able to get more than

a penny a basket for what they produce? What are we doing to help the farmer at this time? W. E. Gould, vice-president of the Kewanee, Ill., Savings Bank, recently said: "I know of hundreds of farmers in Illinois and adjoining States where I have traveled recently who haven't had a penny for months." Governor Warren T. McGray, of Indiana, says: "The farmers are facing bankruptcy; something must be done and done quick."

The lyceum and chautauqua are going in for foreign discussions. They are sending so-called good talkers to Russia to come back here to tell what is wrong with Russia. The countries of the old world are looming up with great interest for the fly-by-night paid propagandists who are to earn on their manager's investment by making a paying story for the managers to sell. If this isn't the road to ruin for the lyceum and chautauqua lecturer, then we don't know what a road to ruin would look like.

If business men will only get together and co-operate and plan to do things for the benefit of their local community, they will soon find that there is no reason for sitting around in despair, growing old and the panic and continued hard times. Get things moving. Money may be scarce, but where men and women are active they don't need money. Movement is done on credit. Stagnation is based on gold. Panics are caused by congested credit. Money is not needed by active people. Barter is the blood of business life. Faith in our fellow men is as necessary to business progress as faith in God is to religion. The greatest asset of any community is what the people think of each other.

Let's take a concrete example of what can be done: Waynesburg, Pa., is a town of about 5,000 population. It is a county seat. They have within the past few months organized a Chamber of Commerce. They have widened

their activity and have organized the Greene County Publicity Bureau. They recently pulled off a big Dollar-Day Sale and Style Show that have shown what can be done when business men start in to do things. At their style show they agreed not to sell an article, but to show what could be bought by the buying public, and their show is still selling their goods.

From the standpoint of a drawing card for the people of Greene County, the night was one of the biggest in the history of Waynesburg, more than 5,000 people of the county alone being in attendance. Conservative estimate of the number of visiting motor cars totals close to 1,500.

The prize winners were the Vanity Shop, first prize, \$10; George E. Hoge Store, second prize, \$7.50; Harvey Call Grocery Company, third prize, \$5; Mrs. H. W. Omler fourth prize, \$2.50.

Chairman Charles S. Caldwell, of the Caldwell Department Store, Washington, Pa., who judged the windows, was enthusiastic about the displays and the co-operation of the Waynesburg merchants and the excellence of their merchandise.

He said: "I want to say, after looking over the publicity and advertising campaign, that this venture was the most complete and effective program it has been my experience to observe and the results were apparent. From what I can understand more people from out over the county came into Waynesburg this evening than had ever been here at any one time before. Which proved the unquestionable value of publicity and advertising."

Mr. Caldwell also said: "As for the street and entertainment features, these were admirable. The Japanese garden arrangement around the court house was unusually effective and the music by the newly organized Waynesburg band gave the finishing touches to an extraordinary style show."

While Waynesburg is in the southwestern corner of Pennsylvania, still the story of its Dollar-Day Sale made such excellent news copy that it was featured in The Philadelphia Ledger, from which we quote in part:

"That the banks of a community can be considered as community merchants, not only in so far as they transact daily business with money as a commodity, but they may and can participate with the merchants who sell groceries, clothing, shoes, etc., in a special sale, was demonstrated here recently when the banking institutions of the city participated in the Dollar Day launched by the Merchants' Division of the Waynesburg Chamber of Commerce."

"When the three participating banks—The Citizens' National Bank, The People's National Bank and The Union Deposit & Trust Company

(Continued on page 71)

## SWARTHMORE CHAUTAUQUAS

### Plead for America To Become the World's Burdenbearer

"In the nine years in which our town has had an opportunity to hear the best lecturers on the American platform and the best music available in the country, the supporters of chautauqua have felt the money well invested. There is a natural difference of opinion as to the relative attractiveness of the programs of the nine seasons of chautauqua which have been offered to Cape Charles people, but there is no difference of opinion in the proposition that chautauqua has been of great value as an educational and moral influence. The program for 1922 has been good and some features were especially good. The musical organizations were of a high standard and the lecturers were both instructive and entertaining. Of the lectures, that of Mr. Brooks Fletcher, the 'Martyrdom of Fools', probably pleased the largest number of people, and his plea for the uplift of humanity was timely, eloquent and impressive. Other lectures dealt with world conditions and were predicated upon the idea that America should assume the role of burdenbearer for the whole world and by precept and example raise the rest of mankind up to American ideals."—CAPE CHARLES (VA.) NEWS.

## NORMAL SCHOOL STARTS LYCEUM BUREAU

The Eastern State Normal School at Madison, S. D., has organized what it calls The Eastern Lyceum Bureau, and plans to conduct lyceum courses in the eastern part of the State as a part of its school activities. E. M. Pallatt is in charge. It reports a good booking to start off with, and the full scope is given by Director Pallatt as follows:

"The Eastern Lyceum Bureau is not in competition with any other bureau in or out of the State. Its purpose is not financial. Not one cent of profit is made from the enterprise. It is not attempting to furnish courses for cities that can purchase high-priced artists. It was organized simply to meet the needs of the smaller towns and rural communities of Eastern South Dakota."

"For the most part local talent of exceptional ability has been engaged, although some numbers will be imported from outside the State. Men and women who have attracted wide interest with their works and views will deliver lectures on subjects with which they are especially familiar. This list includes Dr. E. C. Highie, president of the normal school; Rev. Paul Sheldon Johnson, pastor of the First Presbyterian Church; Miss Jane Emry, dean of the college department of the normal school; Rev. R. C. Billard, pastor of the First M. E. Church; Miss Anne Chelland Williams, head of the elementary department of the normal school; Loren G. Atherton, lecturer with the State department at Pierre, and E. A. Bixler, head of the training school."

"Entertainment numbers include experiments of a mysterious nature with little understood laws of physics and chemistry, by Prof. C. G. Wagner of the normal school; a comedy-drama presented by a cast of talented players; readings by Miss Mary Wadden, who has just completed her second trip around the world; a program by the Madison Municipal Band, a series of educational films and an evening of magic by Edwin Brush."

"Interspersed thruout the course will be musical programs including a cantata, selections from opera and numbers by mixed quartets, choruses and trios, duets and solos."

## LYCEUM COURSE STARTS COMBINED WITH MOVIES

The Sorority Entertainers, dated for October 21, will open the lyceum course for the coming season, to be staged this year under the direction of E. M. Tracy, manager of the Empire Theater.

"The new venture is one that will be watched with interest as it is a combination of concert and motion pictures, with a matinee for the children thrown in. The entertainers will give a special program for the children and high-class pictures will be shown; also in the evening the pictures will be given for the crowd at the usual hour and the concert proper will begin about a quarter to nine or nine o'clock to continue an hour and a half, the usual time when the concert is the only form of entertainment. Mr. Tracy is in a position to put on a lyceum with a minimum expense and volunteered to try it this winter for the benefit of the public. He will not have a special ticket sale, but there will be reserved seats in the evening."

No lectures are included in the season's program, as the heavier form of entertainment would not combine well with the motion picture idea. Mr. Tracy expects his course to pay out as he can handle it with about a quarter of the expense the committee could. There will be four numbers on the course, the next two dates to be November 7 and December 5.—STORM LAKE (IA.) PILOT-TRI-BUNE.

The Six Royal Holland Bell Ringers resting at Kansas City after their long trip over White & Myers' Chautauqua Circuit will broadcast their regular program over The Kansas City Star, October 16, at 8 p.m. If you want to listen in on that get WDAF. They will give their bellingring, whistling and cymbal harp numbers. They open their lyceum season on the big Y. M. C. A. course at Kansas City, October 6.

## Lyceum and Chautauqua Notes

One of the familiar faces at the I. L. C. A. convention was the one that was wreathed in smiles and lighted up whenever the name of Sears was mentioned. Tuffy Sears looks as young as he did ten years ago, and guess his own medicine agrees with him, for he grows more agreeable and companionable as he advances in years. It is probably forgotten that Dr. Sears called the first I. L. C. A. convention to order and started the organization on its journey. If you have never gone to a funny show with Doctor Sears, you have missed a treat, yes, a big treat. There are few members of the I. L. C. A. who have done more to help young people get contracts during the I. L. C. A. meetings than has Tuffy Sears.

Dr. George P. Bible, of Bellefonte, Pa., was one of the quiet, interested lecturers who attended the convention. While there he got a couple of names of bureau men to contracts that enabled him to stick pegs in a number of open holes on his next year's bookings. While the gabfest was at its highest George was busy getting the names to the dotted lines.

Watertown, N. Y., Chamber of Commerce lyceum course starts out by stating that the course last year was not a success and that this year they have a bigger and better course, and, if it is not a success, this will be the last. Last year the course cost \$5 for season tickets, and this year the ticket are \$2. The course consists of the following numbers: October 27, Edwin M. Whitney, interpreter of plays; Hon. Henry T. Rainey, November 24; Edgar A. Guest, poet-lecturer, December 11; Peter McQueen, December 29, and Hon. Frederick A. Wallis, January 22.

The Devon Club, Luke, Md., will have the following course this season: "Fog o' My Heart", by Percival Vivian Players, October 21; Eckhoff Concert Company, November 3; Plymouth Male Quartet, November 22; Harp Ensemble Co., December 12; Cardin-Lieurance Orchestra, February 26; Personality Society, March 6; Gro-jen Marimba-Xylophone Company, March 27. This course is conducted for the benefit of the employees of the West Virginia Pulp & Paper Co., and is free. Tickets to the public are 8 cents for each attraction. This is the price of the war tax.

Frank E. Gordon, known as the "Lecturer of the People", is another of the lecture attractions of the course. Dr. Gordon's most prominent characteristic is his sincerity. His deep interest in people and communities is based on a clear understanding of human hearts. He has been characterized as the man with the thought

work of a Webster, with the delivery of a Patrick Henry, with the story-telling ability of an Abraham Lincoln, with the punch of a Billy Sunday, and yet with the personality of the plain, ordinary, everyday common man.—MONTEVIDEO (MINN.) NEWS.

The following prizes will be offered by the Lyceum Course Committee at Rochelle, Ill., for the best review of the R. O. Briggs entertainment Friday evening, September 29. Three dollars in prizes will be given to grade pupils and three dollars to high school pupils, to be judged separately. One dollar will be given to each of the three best reviews by grade pupils, and one dollar to each of the three best reviews by high-school pupils. The review must contain not less than 100 words nor more than 200. There must be at least ten contestants from the grades and ten from the high-school. The same prizes will be offered for a review of the Kable Brothers' Band Concert.

A lyceum course, consisting of four plays to be presented at the high-school auditorium weekly target shoots at the armory and a polo tournament in its rooms in the Smith Building are some of the winter activities that are now being planned by the American Legion post of this city. Commander E. H. Lee announced today that the coming season would undoubtedly be the busiest in the history of the post. The dates for the plays have not yet been decided, but they will in no way conflict with the dates of the Morning Musicals or of the Chamber of Commerce lyceum course. Negotiations are now under way with a New York firm to bring the latest plays here, and they will be presented with a cast of the most capable actors and actresses.—WATERTOWN (N. Y.) TIMES.

The following news item was taken from The Oshkosh (Wis.) North Western: "Backed by a group of nearly thirty well-known Oshkosh citizens, this city will have a chautauqua during the summer of 1923. Contracts were signed Tuesday with the Redpath Lyceum Bureau, which will bring about that series of entertainments. The Oshkosh Ministerial Association also will lend its aid by assisting in the sale of tickets. The company was represented in Oshkosh by Mr. and Mrs. J. F. Ernests of Chicago, and they were in the city about a week before the desired number of patrons were secured to back the project. There is no one specific organization interested. The individuals represent various community interests, political, commercial and religious."

If it takes a man and his wife a week to sell a five-day chautauqua can you figure out how (Continued on page 71)



THE MINDS AND MANNERS OF WILD ANIMALS

Here is a volume of personal observation that is very much out of the regular run of books. Its author, William D. Hornaday, has spent 25 years at the head of the New York Zoo and previous to that time was a great game hunter and animal trainer. He knows as much about animals as Henry Ford does about automobiles. He has written several books, but these have only better equipped him for the big task which he has essayed for himself in this volume.

We have had too many superficial spouters of Mr. Bryan's type who have tried to make man a little lower than the angels and the animals a little lower than the weeds of the field. We have had all too many who have tried to make the birds and beasts as near perfection as possible. Some have even worshiped them as something sacred.

This book by Dr. Hornaday will shatter a great many preconceived notions about all animals. Here is one of his startling statements: "When we come to consider the comparative mental receptivity and comprehension of animals under man's tuition, we find the elephant absolutely unsurpassed." Even the dog and horse take a back seat for the elephant. Here is another one: "Many men are both morally and intellectually lower than many quadrupeds, and in my opinion, as a wholly destitute of soul, are in my opinion, as a wholly destitute of soul as all that indecipherable something called soul as all that lower animals are supposed to be."

What can we learn from the animals? Dr. Hornaday says: "If every man devoted to his affairs and the affairs of his city and State, the same measure of intelligence and honest industry that the warm-blooded wild animal devotes to its affairs, the people of this world would abound in good health, prosperity, peace and happiness."

Here is one that all showmen and wild animal trainers should study: "Carl Hagenbeck had great success in the production of large animal groups trained for stage performances. His methods were very simple, and they were founded on kindness and common sense. Mr. Hagenbeck hated whips and punishments. When an animal could not get on without them it was dropped from the cast. His working theory was that an unwilling animal makes a poor actor."

One of the golden opportunities that has come to the writer as he has sat in front of the past five years and criticized the vaudeville bills at the Majestic and now at the Palace Theater, has been the fact that he could attack and jab the incompetent, cruel, unspontaneous animal trainers who persist in spoiling their act by constantly using a whip, a spear or a brutal personality to force animals thru their stunts. We fancy that this constant calling attention to this antiquated method has helped to make this style of stage performance very unpopular.

In a recent review of the Palace bill we reviewed, for the second time, Richard Hareman's Kings of the Forest and Desert act as follows: "Richard Hareman. The kind, gentle attitude of Richard Hareman while in the cage with his five lions, five leopards and tiger makes this act one of the finest and most enjoyable of his kind. To not be compelled to listen to a gruff voice, loud shouts and the cracking of a whip gives one relaxation and you leave the theater with a feeling of kindness and tenderness toward these wonderful kings of the forest and desert. These animals seem as gentle as lambs and perform their stunts in a marvelously contented way. As we stated in a former review of this dangerous act, would there were more Richard Haremans."

Audiences like to see animals enjoy their work. Actors who enjoy their work are always more popular than those who do not. Animal acts are more popular when they are assisted by men and women, not when they are mere toys in human hands.

One of the highest and most spectacular acts seen in the circus world the past two years was greatly marred by a little officious equestrian director who persisted in cracking a whip just to let the audience know that he was in the act. The ringmaster with a whip is a relic of the past, for it has its place only in the bluff that is put up in pretended racing or some such burdy-gurdy affairs.

Read this book and see how far we have traveled from the remote dark ages where Walter Besant says: "Father Stick" was ruler and ordered everything and directed everything, superintending everything. Without him nothing was ever done, nothing could be done. Men were flogged into drill and discipline. They were flogged into courage, they were flogged into obedience, boys were flogged into learning, apprentices were flogged into diligence, women were flogged into virtue. Father Stick still has his disciples, but in the last century he was king."

Parents, teachers, ministers, humanitarians, statesmen, economists and business men will find this book just as valuable as showmen. It is a book that ought to be read by all who are interested in knowing something about universal life and the reasons why we are as we are.

Do birds and animals murder for the sheer love of murdering? Is murder a human trait or accomplishment? Do birds ever murder? Is man the only animal that ever murders his own kind? How does captivity affect wild animals and their behavior? Does it affect human beings?

Before taking up his work at the Zoo the author was for several years a big game hunter and naturalist in India, Ceylon, the Malay Peninsula and Borneo, and wrote his first book, "Two Years in the Jungle", in 1885, and that book is still popular and widely read. In 1914 he wrote "The American Natural History", which is a foundation of useful knowledge of the higher animals of North America. It is also a popular book in its line.

"The Minds and Manners of Wild Animals" is published by Charles Scribner's Sons, 507 Fifth Avenue, New York, and sells for \$2.50, and we advise each of our readers to get a copy and study it closely. It reads easily and keeps one

on the anxious seat as it reveals one startling truth after another. Read it and see if you agree with the author who says: "The family crimes and cruelties of people, both civilized and savage, completely eclipse in blackness and in number the dolags of even the worst wild beasts."

COMMENTS

Picked Up From Report Cards

E. T. Rice, Secretary, Parma, Id.: "A majority of our best people want to lead with the chautauqua ladies for more clothing and less paint."

Wymore, Neb., bought the chautauqua from Standard Bureau outright and presented it to the citizens and farmers free of charge. The average daily attendance was 1,800, as reported by J. M. Fieselman.

Indiana, Neb., Standard Chautauqua. O. S. Quick, Jr., secretary, says: "General impression is that the talent is not experienced enough and is not much higher grade than we get without a guarantee."

Mossmont, S. C., Canada. Secretary C. O. Pennington says: "The chautauqua was very satisfactory. Some say the best we ever had. In spite of the financial loss the committee is still 'carrying on' as we find the people need it."

"Five men of our city (Trinidad, Col.) bought the chautauqua outright for next year. It was the unanimous opinion that the Redpath-Horner chautauqua was the best one we have had here for years," says W. E. Inglis, secretary.

"Leaking tide caused considerable falling off of patronage at the White & Myers chautauqs at Jacksboro, Tex.," says C. A. Worthington, president.

Dr. Gregory Zilboorg was marked 00 at Reynoldsville, Pa., Swarthmore Circuit. C. R. Hall, secretary, stated that the doctor was annoyed by music and dancing in a nearby hall, adding, "His dialect is broken."

The chautauqua spirit is growing stated President Edward N. Linnell, of Mt. Airy, N. C., Swarthmore Circuit.

Coulee City, Wash. O. O. Stone says: "We only had four days of Ellison-White sixes and were dissatisfied by not having 'Turn to the Right'. There were lots of our people who went to Almirra to see the play."

OLIVE KACKLEY HONORED

Miss Olive Kackley, who has been the efficient and charming coach for the high school students in Michigan City for a number of years past in producing their annual theatricals, has just been chosen vice-president of an organization of national character composed of amateur theatrical producers formed at a meeting held in Chicago. The Billboard, which is the recognized organ of the theatrical profession, in its issue of September 9, devoted more than a page to the organization of this branch of the profession. Two-thirds of its article dwell upon the capabilities of Miss Kackley in bringing order out of chaos at the initial meeting of the amateurs, which resulted in amalgamating them into a compact organization. Miss Kackley, thru her work in picking school play casts and training them to perfection in four or five days, long since earned her reputation as a theatrical genius among all who have observed her wonderful work in the past, and we are sure that they will join The Dispatch in congratulating her upon her latest accomplishment.

MICHIGAN CITY (IND.) EVENING DISPATCH.

AMERICA'S GREATEST PROBLEM

(Continued from page 70)

—checked the results of Dollar-Day Sale, so far as their respective shares were concerned, results were unique.

"All the merchants reported an unusual volume of business. Hundreds of purchasers were attracted from the agricultural districts as well as from the town. The bargains were real bargains."

"The banks shared with the merchants of town in all the advertising, newspaper, posters, etc., and incidentally offered a real Dollar-Day Special. For every saving account amounting to \$10 or more opened on Dollar Day in each of the local banks, the bank in which the account was opened gave \$1 to the depositor. No strings were attached to the dollar; it could be added to the newly opened account or it could be expended among the merchants."

"So much for the plan; note the results: "Ninety-seven new accounts, averaging \$29.31 each, and totaling \$2,980.35, in the result of Waynesburg's first Dollar Day, so far as the banks were concerned."

The merchants were delighted. Of course, they would be ashamed to say that they did not get their share of the business. The Dollar Day and the Style Show brought the people to town, and they saw the wares that the merchants had to offer. The result was more than satisfactory.

What did it cost? They raised \$527 for advertising these events. They came thru with \$27 in the treasury after all expenses were paid. Isn't that a good showing? What more could you ask?

Do you know that there is a firm in Chicago that does nothing else but this kind of work? The Retail Merchants' Institute is known nationally, not only to individual merchants but among Chambers of Commerce, Retail Merchants' Associations and other business men's organizations, as a source of information and constructive help for those interested in business development, particularly that part of retail merchandising such as took part in this big Waynesburg Style Show and Dollar-Day Sale.

More than 500 towns have held Retail Merchants' Institutes thruout this country and Canada. These were all organized by John W. Griest, manager of the Retail Merchants' Institute Bureau, 127 N. Dearborn street, Chicago. The stories of the success of many of these shows at Waynesburg had to hustle to do as well as some of the less fortunate towns that have held these institutes.

The Retail Merchants' Institute Bureau carries a great list of specialists who are not only able to speak on various merchandising themes but who, like Frank Stockdale, are able to go into the various big stores, yes, or little ones, and give personal service by analyzing conditions and arranging displays, advertising campaigns and selling helps so that

they render a practical service to better merchandising.

A great many lycem and chautauqua speakers are turning to this new field, for they see that the demand is here for real constructive ideas and ideals that are practical. What is needed to save even the chautauqua from going bag and baggage into the amusement game is a realization of the need of cooperation with local forces to do local work.

Today the strongest feature of the chautauqua is not its lectures on foreign lands and foreign peoples. It is its Juvenile Chautauqua that has enrolled more than 1,000,000 boys and girls between the ages of six and fourteen, and the managers are planning the Juvenile Chautauqs for the small towns and smaller cities so that the weekly program will include games, stories, and pageantry under the direction of a trained leader. It is to be a "recreational oasis" in the child life of the town. The Junior citizens are organized into a miniature municipality and elect their Mayor, town clerk and law-making commissioners. During the week the activities of "Junior Town" are directed in a parliamentary manner by the duly elected officials. As a part of their "Junior Community" work the small citizens carry out in each town some kind of community service. Swimming pool funds are started, hospital beds endowed, poor children helped. But the training in service is the main objective.

Dr. Paul Pearson, chairman of the managers' committee on the National Junior Chautauqua, and also president of the International Lyceum and Chautauqua Association, voices the importance which the chautauqua managers attach to this educational and recreational work with the children of the smaller communities by saying: "Chautauqua managers consider no phase of their work more important than the work with the children. This new plan for a National Junior Chautauqua organization is a permanent investment in the town, which will make all work more enduring and which, if properly directed and handled, bids fair to take its place as one of the potent present-day factors in the proper direction of the physical, mental and social activities of our young people."

Already one of the most widely used songs in schools, playgrounds and community centers is the "Town Song", written especially for Junior chautauqua. Its refrain runs: I am proud of my town Is my town proud of me?

And this is the heart of the message which the national director of Junior chautauqua, who is to be appointed for 1923, will carry to the chautauqua towns. No longer are statesmen to be merely "horn"; here is a definite attempt to "make" them.

When the chautauqua managers take that interest in organizing the juvenile workers for the 9,000 towns that are visited by the tented temples, as they call the chautauqs, how much more need is there for the business men and community workers to get together and build up the merchandising of the towns, develop the better exchange of products, help the farmers to get a square deal in the exchange of their products for the things that they have to buy, and to learn how to better meet today's outside competition? We have linked the business man with the church and the school, for, like the small-town bank, they are a part of this chain. They must all succeed or perish together.

These we believe are the greatest needs that we see before the American people.

LYCEUM AND CHAUTAUQUA NOTES

(Continued from page 70)

much commission they must make to earn a living as agents? Is the chautauqua getting that much harder to sell? If Oskosh doesn't know the value of a chautauqua what town ought to know? What do the ministers are selling tickets do they do so on Moreland Brown's statement that the chautauqua is to the farmers what vaudeville is to the city folks?

Carlisle (Ill.) High-School auditorium seats 1,000, and the Senior Class has the following course booked: Mendelssohn Musical Club, Colonial Trio, C. C. Mitchell (humorous lecture), Robert Manlove, entertainer, and Waldorf Quartet.

The Harp Ensemble Company is something entirely new in program building. Think of the possibilities presented by three harps, a cello and a violin. Think of the exquisite tonal combinations possible! The oldest of musical instruments in the most modern of combinations! You owe yourself a treat. Be generous and bring your family and friends along.—ALBIA (IA.) UNION.

Whitewater, Wis., offers a \$1,500 lyceum course, with the cheapest number costing \$175, and a dramatic company costing \$400 as one number. The Register of that city says: "The lecture course committee has asked the salesmanship class at the normal to bring to you the lecture course tickets for this season. The young people do this, not for any profit to themselves, but as a service to this community. Will you therefore receive them kindly and so far as you can, arrange thru them for your tickets? They will gladly give you any information desired regarding the course. The Whitewater lecture course has been maintained for nearly fifty years as a community affair, and has brought to Whitewater nearly all of the prominent platform speakers and many of the eminent musicians of this time. Whitewater is known thruout the State for the excellent course which you have supported thruout these years. The management give their services and all money received goes into the course. No part of the funds is diverted to any other use. The only way we can keep up such a course is to all pull together. We expect a thousand people will attend the course this year."

"Chic" Sale, the well-known vaudeville artist, and Ward Waters, chautauqua humorist and entertainer, have exchanged sketches, and so Mr. Waters' "Town Council" will be heard on the big time and the vaudeville sketch that has been so often heard on the big time will be arranged for chautauqua setting. Those who know and have heard both sketches say "Chic" has the best of the deal at that. Papers were drawn up and this exchange made with about as much detail as there would be needed to buy a town lot from a swamp land dealer.

Santa Monica, Calif., is making real efforts to make that town the Pacific Coast Chautauqua. They paid Mme. Schumann-Heink \$2,500 for an

evening's recital there this season. They have a wonderful site for a chautauqua, and in addition they have a real manager in William C. Isett. They bill their assembly as the Pacific Fallsades.

"The man who is worthy of being a leader of men will never complain of the stupidity of his helpers, of the ingratitude of mankind, or the inappreciation of the public. These things are all in a part of the great game of life, and to meet them and not go down before them in discouragement and defeat, is the final proof of power."—E. HUBBARD.

Relabek, Iowa, will put on the following course: Edna Means, entertainer, December 15; play, "Friendly Enemies", January 8; Montreville M. Wood, lecturer, November 28; (Continued on page 120)

Easy to Play Easy to Pay BUESCHER True-Tone Saxophone. Saxophone Book Free Tells when to use Baritone—single, in sex letters or in regular band; how to transpose solo parts in orchestra & many other things you would like to know. Easiest of all wind instruments to play and one of the most beautiful. You can learn the scale in an hour's practice and play popular music in a few weeks. You can take your place in a band within 90 days, if you so desire. Unrivalled for home entertainment, church, lodge or school. In big demand for orchestra dance music. The portrait above is of Donald Clark, Soloist with the Famous Paul Whiteman's Orchestra. You may order any Free Trial Buescher Instrument without paying one cent in advance, and try it six days in your own home, without obligation. If perfectly satisfied, pay for it on easy payments to suit your convenience. Mention the instrument interested in and a complete catalog will be mailed free. BUESCHER BAND INSTRUMENT CO., Makers of Everything in Band and Orchestra Instruments, Elkhart, Indiana, 1234 Buescher Block.

RUNNER STUDIOS —OF— Music and Dramatic Art. Direct supervision of Mr. and Mrs. Louis O. Runner. General courses for fall and winter; professional courses, spring and summer. Capable students placed in positions. Dormitory privileges. Artist faculty. Authentic instruction. Moderate cost. Enrollment now. 321-335 N. Central Ave., Chicago

HARRY M. HOLBROOK. Manager Lyceum, Chautauqua and Home Talent Department. with WATERSON, BERLIN & SNYDER CO. MUSIC PUBLISHERS. 81 West Randolph Street, CHICAGO

Wanted Instrumentalists. Capable Musicians for ten male quartets and two bands. Long Chautauqua, now booked for season of 1923 and for Lyceum, season of 1923-'24. Must be able to double. For particulars, address THE LANDIS ATTRACTIONS, 438 East Tompkins St., Columbus, O.

OLIVE KACKLEY PRODUCING ROYALTY PLAYS. PUT ON IN LESS THAN A WEEK. Has put on seventy-two plays in six towns. Twenty-six plays in one town. Never failed to be called for return dates. Coaches over one thousand each season. Care The Billboard. CHICAGO.

WILLIAM STERLING BATTIS is doing for Dickens in America what Bransby Williams has done for the novelists in England. —The Drexelian Magazine, London, England. A Numerous Entertainment of the Highest Literary Value. Personal address, 6315 Yale Avenue, Chicago, Ill.

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RAILROAD  
AND  
OVERLAND

CIRCUS HIPPODROME MENAGERIE  
SIDE SHOW

PIT SHOWS  
AND  
PRIVILEGES

AND HIS MAJESTY, THE TROUPER

RINGLING-BARNUM CLOSES  
OCT. 31 AT GREENSBORO, N. C.

Date and Place Officially Announced by Charles Ringling—Show Goes Back to Bridgeport, Conn., for Winter—Big Business Marks First Week in Texas

Charles Ringling advises that the Ringling Bros. and Barnum & Bailey Combined Shows will close the season at Greensboro, N. C., October 31 and run into winter quarters at Bridgeport, Conn. The show opened at Madison Square Garden, New York City, March 25.

The first week in Texas for the Ringling-Barnum Circus was a busy one, with large business at Amarillo, Wichita Falls, Dallas, Fort Worth, and winding up the week at Shreveport, La., to a big day and 100 per cent circus weather. The Missouri Pacific gave the show a wonderful run from Fort Smith to Little Rock, 165 miles distant.

Ed Jenkins, for many years connected with the Ringling and Barnum circuses, was an all-day visitor at Fort Worth. Al Baker, formerly of the band and mail man with Barnum & Bailey Circus, was a visitor at Fort Worth and Dallas. Wilfred Charnley entertained Billy How and G. F. Willard at Dallas. Mrs. Joe Simons' aunt from Midland, Tex., spent the Fort Worth and Dallas dates visiting her. Charley Ryan left at Fort Worth for his California bungalow at Los Angeles. Mrs. Millete and babies left at Shreveport. They would have finished the tour, but Mildred had to get back to school.

Curly Shepard was a visitor at Nacogdoches. Curly was for many years the watchman on the fourth section of the Ringling Bros. Circus in the days when Bob Taylor (now dead) and Chief Watson were trainmasters. Austin King joined at Dallas. He is to complete the season here doing a high school act, and will go with the show to winter quarters to break horses for next season. Jerry Mugivan, Bert Bowers and Ed Ballard were visitors at Shreveport. Fort Smith and Little Rock. Ed Warner, general agent of Sells-Floto, was a visitor at Little Rock. Mr. Bratzel, superintendent of the Frisco Lines, was a visitor at Fort Smith and Little Rock.

Juanita Valdez left at Fort Smith to join the "Step Lively Girls" show. Coming direct from the "spud pile" I get the information from "Mutt" Thompson that "Horse Tent Shorty Caruso Deharouge" is to be married when the circus closes, the ceremony to be performed by Rev. Spaghetto Chiantio at his parsonage at Waterbury, Conn. Clifford Hamell, who has been in Roy De Haven's department and other departments for the last six years, is now working in the front door and ticket department.

Hank Young, reputed to be the world's greatest bass drummer, was an all-day visitor at Little Rock. (This title of "world's greatest bass drummer" is used with the sanction of Funk Ewing.) Three different letters received last week from Columbus, O., stated that Johnnie Patterson's condition was very much improved, that the crisis had passed and that he was on the fair road to recovery. The same letters stated that Clarence J. Dawson was very much improved, also far from being well. Clarence George, of Haynesville, La., spent the day with his old-time associate at Shreveport.

When the show made Los Angeles Matthew McGowan and Dr. Harry Nolan made a call on Eddie Wall and took him a little token of remembrance from his many friends around the show. Eddie is bedfast at the home of his parents at Los Angeles. His complaint is cancer of the jaw.

While playing Douglas, Ariz., Equestrian Director Fred Bradna and John Agee entertained Mr. Inxton, president of the Douglas Chamber of Commerce; General Hay and Mrs. Hay, Mr. and Mrs. Young and Colonel Gaughet, commandant of the 1st Cavalry. After the show the Bradnas, the Agees and the Smiths, George and Doris, were guests of honor at a dinner given at the American Club at Agua Prieta, Sonora, Mexico, at which General Hay presided. The members of our company who attended just got back in time to catch the train. Col.

Gonchot and Fred Bradna were classmates at Alsace, France.—STANLEY F. DAWSON (for the Show).

GREAT KEYSTONE SHOW

The Great Keystone Show played the eastern shore of Maryland last week to good business. One of the longest drives that the show has made was on September 24 from Pedricktown, N. J., thru the State of Delaware, to Chesapeake City, Md. Dr. Steel and J. H. Fitzgerald visited the show at Preston, Md. They were working out of Federalburg, Md., with medicine. Dr. Steel has closed his medicine show, under canvas, for the summer, and is resting before getting ready to open in halls.

Harry (Pete) Heilman left the band at Greensboro, Md., to accept a theater job in Philadelphia. Curvin Zeeb was bit on the left

arm and right hand by a giant rhesus monkey, which escaped from its cage. It required three stitches to close the wound on his hand. Tom Nelson is doing a wire act in the big show and a monolog in the concert.

Charles Meinel, son and daughter, visited the show for a few hours at Sharptown, Md. Meinel has a truck medicine show and had just come up from Virginia. He was headed for his home in St. Michaels. He reports a good season, but said Virginia was only fair. Bright Jones has put on a hamburger stand for the Southern tour.

Tim O'Brien is putting on the clown acts and plays tuba in the band. This winter he will take out a moving picture show and play in Georgia. Ralph Russell joined at East New Market, Md., doing singing clown and working in clown acts. He had been in a hospital, suffering from a broken leg.

The show will be out until late in December. H. R. Brison, Jr., age 5, is doing a singing and talking clown act in the show, assisted by the writer.—H. R. BRISON (for the Show).

MAIN CIRCUS

To Commence Work at Once at Winter Quarters for Next Season

The Walter L. Main Circus closed its season at Crisfield, Md., Saturday, October 7, the last week on the Eastern shore of Maryland being the biggest of the season. It was also the only week of the season in which the sun shone daily. Business was as welcome as it was unexpected. Dorer was big, and the best stand of the week was Eaton, Md., when the big top was jammed at both performances. The train was shipped to Havre de Grace, and by the time this has been printed the winter quarters will be teeming with activity. George Cox, who went to quarters some time ago, has everything ready and work of preparing the big

CLOWN BAND, AL. G. BARNES' CIRCUS



This bunch of funmakers causes much merriment with its burlesque music—and, if they wanted to, the boys could make some REAL music.

THE BEST SHOW  
TENT HOUSE IN THE WORLD  
THE BEVERLY CO.  
LOUISVILLE, KENTUCKY  
GOLDEN BROWN CHOCOLATES

MOTHER AND BABY MONKEY FOR SALE

Rhesus breed. Both fine and healthy, good condition. \$45.00 for both. Answer quick. JAMES HERON, care Walter L. Main Circus, Havre de Grace, Maryland.

show for the 1923 season will be carried on without a day's layoff. A bigger show is planned for next season, a new advance car, all new canvas and an entirely new program. It is too early to announce the engagements for next season, but the acts now under contract will create as much surprise as did the announcement last winter of the 1922 features.

The show the past season covered 6,226 miles and remained in the East all summer. There was an unusually large number of rainy days, forty-six in a row coming in the spring, but the circus did a wonderful business and has had few losing days since the opening. There were no serious accidents and only four performances were misad. Altho the past season was not reckoned good by any of the circuses, the Main show did nearly as well as last year.

Treasurer James Heron opens his fair season at Bel Air with his pit shows and will make (Continued on page 74)

CARS FOR SALE

- 1 Stateroom Car, steel sheeted inside, 77 ft. long, heavy 6-wheel trucks, steel wheels, electric lights, Baker heater. An unusually high-class car; well equipped.
- 1 70-ft. Show Car.
- 1 56-ft. Show Car.
- 1 76-ft. Show Car, staterooms, dining room, kitchen, etc., 6-wheel trucks, Delco lights, Baker heater.

Other Cars rebuilt and ready.  
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We also make and sell a complete line of Kerosene, Gasoline, Hand Lamps, Wall and Stand Lamps. Write us for catalog and prices.  
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Write for Prices. Anything in Canvas.  
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Must join at once. State lowest salary and what you can do in first letter. Address ALBERT POWELL, 514-1/2 P. O. Box 293, Pleasant Plains, Ill.

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Last season trainer of the Rhoda Royal Elephants, Victor and Helen, J. H. McDONALD, Box 126, Springfield, Missouri.

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FOR SALE Two beautiful snow white, pink skinned Mare, one 12 years old, doing a real act, the other a colt, 2 years old, partly trained. Address WHITE HORSES, Billboard, Cincinnati.

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Male and Female. They are good ones and will sell cheap if purchased at once.  
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## MANUFACTURERS OF CIRCUS AND CARNIVAL TENTS AND BANNERS. PROMPT SERVICE.

### UNDER THE MARQUEE

By CIRCUS SOLLY

Charles Sparks needs to read Dr. Coue's book.  
Billy Walsh is on the advance of the Selis-Floto Circus.

The veteran, Sig. Sautelle, is doing "Punch" with Fink's Carnival Company.

The Sparks Circus showed Norfolk, Va., 25 years ago to the day on September 26.

Pete Sun says he feels ten years younger than he did when he left the circus business.

Judging by the way Pete Sun speaks, the Sun Bros.' Circus may be back in the field season of 1924.

Sydney Wire is still in a New York hospital suffering from a painful disease of the bone. He has been in bed for nine months.

Frank Loving and wife have gone to Cromankton, Fla., to spend the winter, and will be joined later by George Jennier and Harry Mick.

If grafting isn't stopped in Cuba, Uncle Sam will do something. It is too bad that only charity begins at home.—Richmond (Va.) News-Leader.

George (Shorty) Shirey, who was candy butcher on the Walter L. Main Circus this season, is now night clerk at the Phillips Hotel, Pottsville, Pa.

The Billboard had received, up to Friday, October 6, over 600 letters of congratulation on Charles Ringling's decision to interest himself in the clean-up. Both carnival and circus folk are jubilant.

The Ringling-Barnum Circus showed at Little Rock, Ark., October 3, the first time in two years, and made a great impression with both the press and public. The Arkansas Gazette gave the show a great afternotice.

After the close of the Lucky Bill Show October 14, William J. and Millie Irwin, spide-down and slack-wire jugglers, will spend a week in St. Louis before going to their home in Steelville, Mo., for the winter.

Oldtimers are asking after Tom Webb, Frank Darrel, Bill McCloud, "Happy Jack", Billy Hugh, Heck Quinn, Nellie Bradden, Oscar Krane, Texas Tex, Texas Jack, Billy Conroy, Mason and Cookhouse Murphy, all of the Pawnee Bill Wild West Show in Belgium and Holland.

A reader of The Billboard writes that the Ontario S. P. C. A. will give a fair, square deal to all managers of animal acts in that province. They must come in with good, clean, well-cared-for, humanely-worked stock and work clean. No rough stuff is allowed. The act will be closed if these rules are not adhered to.

Grift cannot light within a mile of Lucky Bill's Shows. This outfit works clean. All the men with the show are gentlemen, but they can be very, very rough with a dip or a grifter. Whenever they are annoyed by gentry of this ilk they do not call on the authorities. They simply grab some stakes and attend to the job themselves.

In 1923 '64 Lake's Circus had its winter quarters in Douglas & Smith's foundry, Zanesville, O. William Taylor now living on Lee street, was a rider in the circus. He is 75 years old and in good health. This item appeared recently in a Zanesville newspaper in the "Do You Remember" column.

Joe C. Leonard, at one time with the 101 Ranch Wild West and Ringling Show, is publicity manager for the Huntington (W. Va.) Tri-State Fair to be held October 16 to 21. Joe Sanderlin, late of the John Robinson Circus as car manager, and Leonard recently met Tom Marano, who is manager of the Monte Cristo Show, and Frank Cruksbank.

J. W. Bonhomme and son closed a very pleasant engagement with the Mighty Haag Show at Roselare, Ill. Mr. Bonhomme writes that the Haag show is a real one and regretted to leave a good manager and a jolly bunch of trouper. He will put out a ball show, carrying five people, this winter and next spring will launch a tent show.

F. M. Farrell, magician and ventriloquist, informs that he will give the following shows this season: Rhoda Royal, at Mobile, Ala., March 16; Gollmar Bros., Birmingham, Ala., April 16; Hagenbeck-Wallace, May 25; Sparks, Penn Yan, N. Y., July 21; Walter L. Main, Seneca Falls, N. Y., September 15, and says that he was nicely entertained by all.

Dixie Vinson, in addition to his theatrical interests, is going into the hotel business. The Hotel Vinson is now under construction at Beaver Dam, Ky. It will be of brick, three stories high, and modern in every respect.

## UNUSUAL BARGAINS for Showmen

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### FAST STEPPING AGENT AT LIBERTY

That can handle brush. On account circus season closing. Address H. J. CRABTREE, 226 Lee Bldg., Kansas City, Mo.

Needless to say trouper will always be welcome. Dixie figures that the opening will take place about the first of the year.

Dr. J. W. Hartigan, Jr., sends the following to Solly: "Saw the Sparks Circus in Rushville, Ind., September 2, and it looked as spick and span as when I saw it at Monessen, Pa., May 10. What caught my eye was the snappy condition of the wagons, as they had the appearance of 'direct from wagon works', and the excellent brakes, as the mere touch of a driver's foot sufficed to lock both wheels."

G. W. (Shanty) Embleton, who has had the lights on the Selis-Floto Circus for the past fourteen seasons, left the show at Wichita, Kan., and has returned to Chicago for the winter. Mrs. Embleton, who took tickets on one of the reserved seat gates, wishes to thank her ushers for the beautiful gift presented to her just before her departure for home.

The Selis-Floto Circus had a good matinee and fair night business at Independence, Kan. Solly is informed. The informant further states that "at night 'they' did not work—only the coach show worked awfully strong; 25 cents first entrance to girl show behind the curtain and another curtain 25-cent blow-off. Lots of kidding about this girl show for men only."

The following men closed the season on the John Robinson Circus Advertising Car No. 1: W. M. Reddy, manager; Allen Lester Jones, secretary; Grover Hill, boss billposter, as-

sisted by J. Huffinger, C. Staver, H. Withers, N. J. Kellum, O. Becker, Dick Simpson, Tom East, S. J. Vogel, Roy Burroughs, Wm. Taylor, C. Fulton and J. D. MacNelly, lithographers; H. Laughlin, bannerman; Maas Furl Hara, cook, with Raymond Fletcher as helper.

Judge and Mrs. Dan Brewer, with their daughter, Lucile, were guests of Al G. Barnes at both shows when the big wild animal spectacle exhibited at Clarksdale, Miss., September 30 to two big crowds. Between shows Messrs. Barnes and Harley Tyler were entertained at Pleasantview, the beautiful Brewer home, near Clarksdale. Shortly before parade the Judge gave the stenographers a holiday, locked the offices and stepped back into the glorious past for a day.

Frank B. Hubin, of Pleasantville, N. J., was honored by the Atlantic City Lodge, Loyal Order of Moose, when he was assigned as personal escort of Secretary of Labor James J. Davis, of President Harding's Cabinet, when that official participated in the dedication of the new Moose Home at Atlantic City, September 30. Secretary Davis is the present Supreme Dictator of the Loyal Order of Moose. Hubin also delivered an address at the dedication.

Albert Sigbee closed a successful season of 21 weeks as general agent for Lindeman Bros.' Motor Circus, which played to good business all season. The show traveled in Wisconsin, Minnesota, North and South Dakota. Sigbee says that the Lindeman Show is an excellent one to

work for, that it is a nice, clean show, no grift, and can always come back to the towns played. The show opened in Sheboygan May 5 and closed in Wild Rose, Wis., September 30. Sigbee met Mr. and Mrs. Burton at Wild Rose.

Charles N. Harris says that the Hagenbeck-Wallace Show is a real show, handled by real trouper, billed by real advance men and looks it. When it is up it seems as if it had been laid out by surveyors. The seats are right and look right. The top sets correctly. The layout is orderly and exact, and the only bonus 30 cars in appearance, performance and flash it skins the Selis-Floto, with its 40 cars, a dozen ways. But "after the day is over" and the lucky boys are thru, all the good impression created by the smart appearance of the show and the deft manner in which it is handled is utterly applied and swept away.

Capt. H. Snider, wild animal trainer, informs that he has been a Billboard reader since it was a very, very small paper, and finds it very interesting. Snider is an old trouper, having been with the Star Animal Show, managed by Ed Cusklin and Adam Fletcher. He was Billboard agent for four years with this show. He was also with Al F. Wheeler for ten years and also handled Old Billyboy while with this show. Snider is glad to see The Billboard take its stand for clean shows.

The Jack Moore Troupe of wire artists closed with the Hagenbeck-Wallace Circus at Anniston, Ala., September 9, and opened for the W. Y. M. A. at Little Rock, Ark., September 11. Moore informs that the act has been the applause hit of every bill it has been on. At Lincoln, Neb., at the Liberty Theater, the act was taken from closing spot and placed in the No. 3 spot. Quoting Moore: "It will be vaudeville for Jack Moore from now on, as the circuses does not appeal to me any more. Things have changed. Circuses are not like they were ten or twelve years ago. There is a big field in vaudeville for dumb acts now, and these acts have a chance now."

Claire Hington writes: "Wheeler Bros.' Circus (two cars), under management of Elmer H. Jones, showed at Diverson, Ill., September 25. The matinee business was fair and in the evening the tent was packed. I was employed by this show as a dancer three years ago, which then had the Hugo Bros. title. The personnel of the show is practically the same. I enjoyed a pleasant visit with Roy and 'Little Bit' Leonhardt and August Kanerva. People and the press here remarked that Mr. Jones has one of the cleanest shows on the road. Mr. Jones carries no grift or anything of an objectionable nature. A connection in the side-show has one dancer, doing an Egyptian number, which caters to both ladies and gentlemen. This is one circus, in my estimation, that needs no cleaning up. I have decided to 'cut' the dance entirely and in consequence am designing new wardrobe and working hard for the completion of three acts. I have added to my repertoire of acts swinging ladder, iron jaw and slack wire."

From Stanley F. Dawson, with the Ringling-Barnum Circus: "Carl Steinbrook, who has been laid up with a poisoned foot, resumed active duties at Amarillo, Tex. At San Diego, Calif., Rear Admiral Burtidge, of the Pacific Squadron, was the guest of John Ringling. The Ringling Bros. made the Admiral a present of an elephant and he in turn donated it to the San Diego Zoo. At Albuquerque, N. M., the Elks called on the Elks with the show and extended every hospitality to the circus organization, giving the show folk the freedom of their beautiful new club house. They also entertained several hundred local orphans at the matinee performance. Abner Kilbane and wife were visitors at Albuquerque, and Beverly White and 'Stim' Harris visited at Wichita Falls. Duke Mills expects to have a store show this winter. Delno Fritz has arrived from the Orient and joined his niece, Edna Price, they doing a double sword-swallowing act in the side-show. Billy O'Way will spend the winter in Florida at Nemo Hotel, Miami. Captain Stonehouse visited Paul Staunton at Los Angeles. Princess Wee Wee joined the side-show again at Los Angeles. Mr. and Mrs. Doll sailed for Europe, leaving at Los Angeles. Captain George Auger will be associated with Harold Hoyt in pictures this winter. Frank Lentini will spend the winter at Miami, Fla., and be with the big side-show again next season. Paul Davis, of the band, will take winter work at Wichita, Kan. Running from Amarillo to Wichita Falls, a wheel came off one of the first section cars and it derailed us in arriving at Wichita Falls. The doors opened at 6 p.m., and the big show matinee started at 6:30 p.m. to a crowded house, and in my recollection I never knew of a matinee starting that late before. Needless to say, the night house was a sell-out."

### RIPPEL BROS.' SHOW CLOSING

The Rippel Bros.' Show will close a successful season of thirty weeks on October 15, reports Owner Gus Rippel. The same people that opened with the show will close with it. They include Thero Lassers, Jack Gene, Charles Marguerite, Bobby and Gus Rippel, Warren Brown, Homer Hoffman and the working force. The show will winter at Orange, Va.

# TENTS → CIRCUS AND SHOW TENTS THAT BEAT ALL OTHERS ← BANNERS

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THE CORRAL

By ROWDY WADDY

Contests need unionizing. Nix on jealousy now—start an association. Tex Austin's organization in New York is rapidly taking shape.

Fred Stoea may put out his cirna and Wild West act summer at that. He does love to keep busy.

Will Rogers continues to represent the wild bunch with credit—and proudly—in the metropolis. He is certainly a prime favorite.

Report has it many "big-guns" in contest circles will be in New York for the Madison Square Garden show. Don't underpredict the receipts of this event.

Jack McKay has been a visitor to New York City and also, recently, paid The Billboard there a visit. Said he the boys and girls he was still much on earth and wished to be remembered to the folks with Sells-Floto Circus.

A layman writes: "Please tell me what all the Wild West people do in the winter time. There's too darn many of 'em to itemize their activities (if we had correct dope on the whole bunch). Suppose, Mr. Layman, you write each one a letter of inquiry and find out—here's success to you.

There is nothing—absolutely nothing—in the rumored John production of the "Passing of the West" by Kinsling Brothers and Major G. W. Little. No such venture ever entered the minds of any of the three gentlemen mentioned. It seems it was made out of whole cloth by an imaginative genius in Los Angeles.

Airplanes originated (in practical use) at Dayton, O. Now they are the "big thing" the world over. Keenly-contested Frontier sports are fast becoming and can be made of national interest and not staged merely in the West. Coming down to hard pan facts, good athletes are born thruout the universe, and this form of contest has now become practically athletic. Think it over. Is it not right?

Prince Eimer, who handles the official show news for the J. F. Murphy Shows, informs that the fine banners made by the United States Tent and Awning Company for the front of George Kirch's A-K Raach Wild West with that organization had been received and made an elegant appearance. The banners, he says, were made specially to conform with the woodwork of the front, which was built under the supervision of Capt. Fred Delvey, one of the company's executives.

"Slim" Riley writes that he is in durance ville, needs the services of an attorney, that his trial on a charge of murdering a Negro is set for November 20 and that he would appreciate financial aid from his friends. He adds: "I was on the Kit Carson Buffalo Ranch Wild West Show in 1914, and that winter with Dakota Max in Florida. Was also with Howe's Great London and with Hagenbeck-Wallace early in 1916. I broke horses at Ft. Keough, Mont., and played contests all over this country and Canada. Ogden, Utah, September 4, 5 and 6, this year, was my last roundup. Will be glad to hear from any of you hands. Address me care of Sheriff Morton, Green River, Wyo."

From Chicago—Tex Sherman informs The Billboard that he has signed up as personal representative with Gus Hornbrook, who has four Wild West shows working in vandeville. A Chicago office will be opened in the near future. Mr. Sherman said "Cheyenne Days" week of October 2, and will go on Pantages Time next week. The people with this act are: Jitney Wright, Helen Dale, Violet Berry, Augie Gomez, Stiek Alford and Earl Hornbrook, manager. The No. 2 show opened in Minneapolis the last week in September with Moore's Indoor Circus, carrying sixteen head of stock and fourteen people. Art Boden will be the manager of the No. 3 show, which will open soon on Shubert Time.

Rowdy don't claim to "know it all"—no one does—and when an error is made, or some one does not get due credit for an innovation, we gladly correct correction. Coincident with this "Smoky" Rea, announcer, writes from Pampa, Tex.: "There might be a mistake about the 'Wild Cow Milk' originating at the Hope (N. M.) show. I am most certain that I announced the first contest of the kind (at a contest) at Tucumcari, N. M., several months before the Hope contest, at which it was a part of the program—please check up on this and see if I am not correct. Among the notables present at the Tucumcari event were Tex Austin, Jim Messer, the late Aagelo Hughes and others. 'Slim' Curtis (I believe) was winner. Dan Trigg, a prominent rancher, promoted the Tucumcari show and furnished the muley cows that created no little furore."

One of the best-known men in Frontier exhibition circles is the veteran exhibitor, Vern Tantlinger, and his amiable wife shares about equal prominence. Both have in years past exhibited in many important places abroad and all over the United States and Canada. They now have the Tex Mex Wild West with Wortham's World's Greatest Shows. The latest news is that Vern will take his six trained mules (formerly the 101 Ranch Trained Mules), which have been in his show for three years, with the exception of this season, into vaudeville, and will probably be found this winter playing the stellar circuits, altho with an entirely new framed offering. There is to be a complete and innovative setting of scenery, the act to open in about "two" or "three" with a sort of monolog and announcement, with the mule-actors appearing as a half-hour—then to full stage for the act. Mr. Tantlinger has often been urged to take his act over the big circuits of vaudeville, and the news that he has de-

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For troupe of trick dogs, fox terrier breed. Good lookers, fast workers. Prefer one-day wagon show. Address

ROSALIE STICKNEY, Circus Rider and Animal Trainer, Gen. Del., Orange, Tex.

COWBOY ROUND-UP---\$7,500 in PRIZES

Contest open to the world. Starting October 30th until November 4th. All contracts are made. Square deal to all. State Fair Grounds, Phoenix, Arizona. For further information write GEORGE MAUK, Chairman; CHEYENNE KISER, DOC PARDEE, Arena Directors and Managers.

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Cornet, Slide Trombone, Bass and Clarinet, A-1 Billposter. Curry, w/r/c. B. F. Comedians, good B. and W. Dancer. Prefer one that plays banjo, put on afterpieces, etc. Clowns, any all-around Performers that do two or more acts. This show has been on the road four seasons. Never close. Reprising and painting for a six fall season. Address EUGENIA CLARK'S OVERLAND VAUDEVILLE AND M. P. CIRCUS, Tuscaloosa, Ala. P. S.—Few Concessions open.

decided to do so, and with an elaborate and novel showing, will be received with pleasure by his multitude of friends thruout the country. Rowdy has not been informed if the cracker-jack shooting act of Mrs. Tantlinger will be included in the act, but it seems this could be neatly included in the presentation.

The following was clipped from one of the local newspapers (title not included) of Ogallala, Neb., and gives some data on winners there: "The following list of prize winners in the roundup contests at the late county fair show that twenty-one of the forty cowboys and cowgirls were in on the money: Bonale Gray, Los Angeles, won three firsts in the trick and fancy riding; Ed Wright, Los Angeles, took second in trick and fancy riding; also the firsts and a second in Roman standing race, three firsts in the free-for-all, three firsts in the trick and fancy roping, and one first and one second in the saddle horse race. Oklahoma Curley, Oklahoma City, was first in the final and won two seconds and a third-day money in the professional bucking contest; also took the Maverick money one day and third

a first and two seconds in Roman standing race, two firsts in pony race and third in professional bucking. Chick Harmon, Miles City, Mont., a first-day money and second in final of professional bucking contest. Leonard Ward, Sutherland, a third-day money in professional bucking and a second-day money in wild horse race. Geo. Kramer, Hyannis, two firsts in wild horse race and two seconds in surciagle riding. K. Broughton, Venango, a second in wild horse race. Ed Herlan, Hyannis, second in calf roping and first in bulldogging. Walter Haythorn, Ogallala, first in calf roping. H. B. Snyder, Paxton, two seconds in pony race. J. Jones, Keystone, two seconds in free-for-all and a second in saddle horse race. Roy Smith, two firsts in saddle horse race. Joe Herran, Hyannis, first in bulldogging, one first-day money and third in final of professionals bucking.

MAIN CIRCUS

(Continued from page 72)

about eight weeks of Southern fairs. The International Seven open is vaudeville at once, as does the show's big feature, Mlacahua de

SOME OLDTIMERS! DO YOU KNOW THEM?



A bunch of troupers on the Forepaugh Shows in 1889. Probably some of them are still trouping. Can anyone identify them!

money in steer riding. Bert Hayward, Hyannis, won one second in the free-for-all and a second in the saddle horse race. Fay Copper-smith, Hyannis, first in steer riding and first in surciagle riding. Panhandle Slim, Panhandle City, Tex., first in the wild horse race and a second-day money in the professional bucking contest. Lufe Lewman, Big Springs, pulled down second money for bulldogging. Harry Haythorn, Ogallala, third in calf roping. Lou Cogger, Sutherland, three moneys in the Maverick race. Harry Shuter, Mullen, Neb., three seconds in fancy roping. Moose, Jaw Slim, Moose Jaw, Can., one third in surciagle riding. Waille Cooper, Imperial, Neb.,

Ortega, Johannes Josefesen also will play vaudeville. Fred Solomon will break in more seals this winter for a big act next season.

After looking after his route book sales, Fletcher Smith, with "Baldy" Carmichael and "Mudoon", will make a trip to Kingston, Jamaica, and other tropical points. Mr. and Mrs. Andrew Downie will take their customary vacation trip to Mount Clemens, Mich. William Walllett and Rose will return to Havre de Grace, the Cowdens to Chester, Md and Dot Bates to New Haven, Conn., accompanied by the Ortegas, to visit their little son; Loos and Loos to Scheactady before going into vaudeville, Claude Orton and wife to Texas

for the winter; "Whittle" Lehrter and wife to Chicago, Bandmaster Bill Fowler to Toledo with Bert Fisher.

Horace Laird will do his clown acts in Philadelphia department stores during the holidays. Downie's elephants will appear during the winter at several Shrlne indoor circuses. Charles Bernard, both advance press agent and car manager, will spend the winter at Savannah, Ga., looking after his real estate interests. Java Koen and wife will winter at Havre de Grace, Texas Joe and wife go to North Carolina for the winter. Al Fiosso will work around New York thru the holidays. Jack Fenton, the advertising banner solicitor, will return to burlesque, and his partner, Jack Burnett, joins the Hagenbeck-Wallace show for the balance of the season.

Legal Adjuster Seymour, after a visit to his home at Williamsport, Pa., will conduct a series of auction sales this winter. Equestrian Director Charles Sweeay and wife go to Peru Charles was presented with a traveling bag and other tokens of esteem from the dressing room on the closing date. Side-Show Manager William Tumbler goes to Kansas City, and Ed Holland to Haworth, N. J. It has been a pleasant season and all leave with a good word for the show and its hustling owner and manager.—FLETCHER SMITH (Press Agent).

JOHN ROBINSON CIRCUS

Chief among the happenings of the past week was the issuing of the last route card, announcing the closing of the season at Centraia, Ill., on October 12. It is not, however, due to business conditions that the John Robinson Circus is experiencing an early closing, but comes entirely from present shortage of equipment on the railroads. In the South and Southwest the conditions daily become more difficult as regards transportation, and after due consideration it was deemed best by the management to bring the 1922 season to an end.

The week opening at Galveston, Tex., September 25, has been one of the best of the season. It was midnight Sunday when the train arrived in Galveston from San Antonio, but the parade went out on time Monday, and both houses were foot.

At Houston, September 26, the personnel of the Gentry Show, wintering in Houston, visited at both performances. Among the many guests were Jake Newman and Ben Austin. The afternoon house was not large, but the evening business fully made up for the deficiency.

Port Arthur, Tex., September 27, and Orange, the following day, both gave two excellent houses, altho in Orange the lot was so small it was found necessary to corral the menagerie.

At Crowley, September 29, only an afternoon performance was given, as the run to the Saturday stand, Baton Rouge, was made by ferry after a 149-mile run, and it was necessary that an early start be made. However, the afternoon in Crowley was fair, recent rains having a tendency to lessen the attendance. Mr. La Coma, brother-in-law of M. L. Clark, was a guest at Crowley. He has a tented motion picture show that is doing well thru the smaller towns of Texas and Louisiana.

In spite of the fact that the John Robinson Circus was only four days behind the Al G Barnes Circus in Baton Rouge and that the Ringling-Barnum & Bailey Shows were billed for October 14, two packed houses were the result of the engagement, which in a measure shows how circus-hungry Baton Rouge really is. It is unquestionably the best town in the South-west, having a weekly payroll of over \$100,000. Ed C. Waraer, of the Sells-Floto Circus, paid a hurried visit here, but left early in the evening.—GARDNER WILSON (for the Show).

DO YOU REMEMBER

When H. H. Gunning and Al Reeves billed the big wall overlooking the exposition grounds at Antwerp in 1894 for the Pawnee Bill Show?

When Imre Kiralfy opened up at Olympia, London, with "Venice", one of the biggest spectacles and pageants ever staged?

When Captain Paul Boynton had a company of 500 swimmers, water walkers, log rollers, aquatic clowns and trick swimmers paraded on the River Thames from Battersea to London Bridge in 1893?

When the Pawnee Bill Show was attached at the Antwerp Exposition and the subsequent "getaway" with its spectacular ride across the frontier to Breda, Holland?

When Harry Gunning, Bert Conn and Jim O'Shaughnessy contracted and billed the Pawnee Bill Wild West Show by wagon thru Hollaad?

When Fritz, the big elephant, was killed in France with the Barnum & Bailey Shows after running amuck and doing much damage to civic and private property?

When the Barnum & Bailey Show closed the season at Mons, Belgium, and made an all-night and all-day run into Paris, with snow falling all the way?

The old B. O. S. S. and the Tigers' Club, founded in Europe with the Barnum & Bailey Show, and the balls and banquets at the leading European hotels?

The big "hey, rube!" at Liege, Belgium, with the Barnum & Bailey Show?

When Lew Golden won the world's championship for high diving at Earl's Court, London, against the foremost divers of all Europe?

When Jake Posey drove a 40-horse team thru the streets of Paris in parade with the Barnum & Bailey Show? (Jake was with the Barnes Circus early this season.)

When the Barnum & Bailey baggage stock wintered at Hounslow or Hampton Court, England? Which was it?

When Sydney Wire lost his dinner while out in the woods near Liege, Belgium, interpreting for Pete Hilstead, who was picking out lumber for wagon poles?

When Walter Beckwith was valet, butler and general factotum for James A. Bailey, of the old B. & B. Show?

When H. H. Gunning had to send a man back to hang a red lantern over the "entrance" thru the big billboard erected in front of the old Civic Hall at Bruges, Belgium, for the Buffalo Bill Show?

The roadside at Schaarbeck, Brussels, and the move to Etterbeck with the Barnum & Bailey Show?

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

TO AVOID DELAY

The thousands of subscriptions which reach us during the few weeks prior to Christmas cause some delay in handling and are also subject to the delay incident to crowded and congested mails.

PLEASE ORDER EARLY

The remaining issues for 1922 will be sent free with each yearly subscription order which we receive on or before December 15. Your subscription will start immediately, but will date from January 1, 1923. It is to your advantage to order now.

THE BILLBOARD PUBLISHING CO., Cincinnati, Ohio.

Please enter my subscription for one year, dating from January 1, 1923. It is understood that I am to receive free the remaining issues of 1922. Three dollars enclosed.

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BILLBOARD CALLERS

(NEW YORK OFFICE)

Harry E. Skelton, John P. Martin, Charles Watson, James E. Orr, Sidney Reynolds, Mr. and Mrs. Alfreno Swartz, C. Barthel, Francis X. Hennessy, Scotch bagpiper. Playing dates around New York. Charles King, of Detroit, concessionaire. Connected with Al Migdal's enterprises. George C. Davis, monologist, playing B. P. Keith vaudeville time. Was to open week September 2 at Palace Theater, Port Richmond, Staten Island, N. Y., for a long tour. Fully recovered from recent illness. E. B. Kitchell, reporter for Bradstreet's Commercial Agency, New York. Louis Malsel, concessionaire with T. A. Wolfe shows. In from Trenton, N. J., Fair, on business. J. L. Kaufman, representing the Dodgem Corporation. Left for a long Western trip. C. F. Chester, of the Chester-Pollard Amusement Company. Is very busy handling their vaudeville acts, which is this firm's regular winter line. Mari McCormack, independent carnival showman, playing the Knights of Columbus Celebration, at Haverstraw, N. Y., with athletic and mixed animal shows. Will play Danbury, Conn., Fair. Chief White Hawk, Indian actor. Will play the part of a Hawaiian policeman in Sam H. Harris' production, "Rain", which is scheduled to open in Philadelphia Monday, October 9. Herbert Evans, amusement manager Luns Amusement Company, operators of Luna Park, Coney Island, N. Y., with offices at the park and in New York. He is very much elated over the proposed improvements for the park, season 1923. Alfreno Swartz, high-wire artist. In from Binghamton, N. Y., where he played the fair, the last of a long string of bookings. He has a few more dates to fill. Has offers to go to South America, November 1. May accept. Daisy Revland, calliope player. Back from the White and Catskill mountains, after a vacation. May join Santos & Artigas Circus in Havana, Cuba. Richard Pitrot, international booking agent, with headquarters in New York. Will sail for Europe soon. Joseph G. Ferari, will open a showmen's exchange and warehouse in Port Richmond, Staten Island, N. Y., about January 1. Says he will not take out a show, as has been rumored recently. Adlie Costello, lion trainer. Resting in New York for the present. Charles O'Neil, representing Charles J. Gelsler, builder of rides and park devices, Coney Island, N. Y. Eugene Costello, formerly stage director for Harrington Adams. Is now playing a part and doing a specialty in the "Yankee Princess", which opened in New York October 2. William E. Jackson, concessionaire, of Rochester, N. Y. Mrs. Harry Jansen, wife of the famous magician and illusionist. Larry Phillips, of the show world. Michael Centanni, playing his rides and concessions at Babylon, Long Island, N. Y. Been down on the "island" five weeks and doing good business. Is booking indoor events to open about November first, near New York City. F. A. Coto, business manager of Habana Park, Cuba, September 30. Before sailing he contracted with Winslow and Doris, skating review, to also appear at the park in Havana. J. J. McCarthy, buyer and seller of amusement park shows and riding devices, with headquarters in Brooklyn. J. H. Barry, general manager Campbell Brothers' Trained Wild Animal Circus, now in winter quarters in New Jersey. Sam J. Banks, writer on varied subjects. Making New York his headquarters. Back from a week's trip to the eastern provinces of Canada. S. W. Glover, of the Cayuse Blanket Company, New York. Back from a trip to Chicago and the West. John G. Robinson, in from Trenton, N. J., where he played Robinson's Famous Elephants. He has three Shrine indoor circuses booked for this winter, in Cincinnati, Columbus and Akron. Has eight more fair dates for the elephants. Harry Corson Clarke, of vaudeville and musical comedy fame, as a comedian. In rehearsal. Thomas Brady, amusement promoter, with offices in New York. Busy on the promotion of a number of big indoor event dates, of which he will announce later. Sam S. man, concessionaire, who has been with Harry Heller all season. Stated Heller's Acme Amusement Company closed its season Saturday, September 23, in Bloomfield, N. J. Marjorie Willis, actress and artist, of the Greenwich Village, New York. Playing in a New York production which has been voted a success. E. G. Newcomb, general agent American Exposition Shows. Was accompanied by his special agent, Ralph Guy. They stated the shows would stay out this fall as long as business and weather permitted. The season has been profitable. W. A. (Snake) King, of Brownsville, Tex. Said he would return home to his farm and then would probably go to the northern section of South America, near the Canal Zone. George Lewis, manager of Lewis' Donkeys and Mules, which play parks, fairs and vaudeville. Charles DePhil, who presents an aerial act at fairs, parks and celebrations. Is playing a number of fair dates booked as a result of Billboard advertising. His was the feature act at the Grutz, Pa., Fair. Arthur J. Randall, manager Mlle. Vortex and Company, free act, booked at fairs. Edward Walton, of the Riding Waltons. Will close a week ahead of the final week at Dreamland Park, Newark, N. J., to play the Brockton, Mass., Fair. The act had a long and successful season at the park. Will play indoor events and vaudeville after the fair dates. Mrs. Walter K. Sibley. Will probably visit Mrs. Mary T. Bernardi, who is ill in the Franklin Hospital, Baltimore, Md. W. H. Godfrey, New York representative for Buete Brothers' Chocolate Company, Chicago. Reports a decided improvement in the candy business, as many orders are being filed for the Christmas trade.

WORLD'S SMALLEST MAN LOOKS 'EM OVER



Presenting Jack Russell Lambert, of Crowborough, Sussex, England, only two feet, ten inches tall, and weighs "two stone, three pounds" (31 pounds in American avoirdupois) on his birthday—looking 'em over with his sister.

—Photo, Wide World Photos.

William Dauphin, one of the leaders of the Eastern carnival and celebration promoters. Was enthusiastic over the prospects for the Glen Cove, Long Island, N. Y., celebration. Ben Krause. Says the Krause Greater Show will positively take the road season 1923. He is still playing dates in New York with his ride. Harry Row, the well-known advance agent and promoter, of New York. H. J. Lowenstein, of the Wirth, Blumendfeld & Company Booking Agency, New York. Mrs. H. W. Corley, of Plainfield, N. J. Special writer for women's magazines. Is especially interested in the superb physical types of womanhood found in the outdoor show world, whom she wants to hear from. Walter K. Sibley, who has just completed the organization plans for the Race-a-Way Com-

Honest Bill & Lucky Bill Shows, Honest Bill, mgr: Lancaster, Mo. CARNIVAL COMPANIES Corey Greater Shows, E. S. Corey, mgr.: Baker-ton, Pa.; P. O. address, Elmora, Pa. Dandy Dixie Shows, G. W. Gregory, mgr.: Brodnax, Va. Dominion Expo. Shows, Felice Bernardi, mgr.: Lewistown, Mont. International Amusement Co., A. R. Lavoie, mgr.: P. O. Box 321, Moose Jaw, Sask., Can. Loos, J. George, Shows, J. George Loos, mgr.: Ft. Worth, Tex. Pearson Expo. Shows, Capt. C. E. Pearson, mgr.: Ramsey, Ill. Savidge Amusement Co., Walter Savidge, mgr.: Wayne, Neb. Wortham's Alamo Shows, H. M. Waugh, mgr.: San Antonio, Tex. MISCELLANEOUS Gaston & Mason Vaudeville Tent Show: 54 N. 56th st., Philadelphia, Pa.

BIG DAY IN DALLAS, TEX.,

For Ringling-Barnum Show

Dallas, Tex., Oct. 5.—The Ringling-Barnum Circus showed here September 28, the first time in two years, and packed them in at both shows. This show is a colossal one. Everything is clean—no crooked work of any kind. John Ringling spent most of the afternoon with old-time friends, including W. H. Stratton, secretary of the Texas State Fair. The side-shows also did big business.

VISITS CLARK-SANGER SHOW

The writer visited the M. L. Clark Shows and Sanger Trained Wild Animal Circus at Smithfield, N. C., night of October 2. The tent was filled and the performance passed off in very good shape. Without any doubt Ada Miller, on the wire, was the great favorite. No less remarkable with the ease of dancing and racing on the wire is her beauty and the grace she displays thru the entire act. The clowns, the few in number, had the "pep" that received the laughs. The big elephant did its stunts well, and the dogs and ponies worked in almost perfect harmony. A little more light in the big top and some more aerial acts would tone the big show up to where it could be classed much better. Couldn't hand the side-show very much, its biggest card being the "cooch", straight, blowoff and a three-card monte worker. Still they did business. If they cut out the "short cake" in the connection and the "cooch" and monte, it would probably be entitled to be placed in class A.—LEON MURRELL HEWITT.

R.-B. BILLING NEW ORLEANS

New Orleans, Oct. 5.—W. L. Wilken, in charge of Advertising Car No. 1 of the Ringling-Barnum Circus, arrived here Sunday, billing the town for October 15 and 16. Mr. Wilken says business has been exceptionally good during the past season and predicts even greater revivals next year. Fifty men constitute the advertising force.

HOTELS

(Continued from page 50)

son and Michael M. Tineert, Philadelphia; Nat Albert and Al Marks, Baltimore; Mr. and Mrs. D. Wellington, Cleveland, O.; Joe Dunlevy, Cincinnati; Elsie Woods, Frank Sax and Fred J. Rogers, Washington, D. C.; Laddie Lamont, of Paterson, N. J. This is the largest crowd Mr. Davis of the Hampton Hotel has welcomed since they began to cater to theatrical tastes. The above were playing at the three leading theaters, Atlanta, Lyric, which plays Keith's Circuit, and Loew's Grand.

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

MR. AND MRS. WOECKENER



This picture of Mr. and Mrs. El A. Woekenger was taken shortly after their marriage. Mr. Woekenger is bandmaster with the A. G. Barnes Circus, and his wife an equestrienne with the same show.

WHERE THEY WILL WINTER

Owners and managers of shows not represented in this list will confer a favor by sending The Billboard the addresses of their winter quarters as soon as they decide upon same. Use blank below for that purpose.

- CIRCUSES AND WILD WEST SHOWS Atterbury's Trained Wild Animal Show, R. L. Atterbury, mgr.: 2805 Rebecca st., Sioux City, Ia. Barnes, Al G., Trained Animal Circus, Al G. Barnes, prop.: Barnes Circus City, Palms, Calif. Campbell-Bailey-Hutchinson Circus: Tarboro, N. C. Christy Bros.' Shows: Galveston, Tex. Gentry Bros.' Show, J. D. Newman, mgr.: Houston, Tex. Great Sanger Circus, King Bros., owners: 4 S. Main st., Memphis, Tenn. Hagenbeck-Wallace Circus, Bert Bowers, mgr.: West Baden, Ind. Howe's Great London Circus, Mike Golden, mgr.: (Hawkeye Fair Grounds) Box 232, Ft. Dodge, Ia. LaMont Bros.' Show, C. R. LaMont, mgr.: Salem, Ill. Main, Walter L., Circus, Andrew Downie, prop.: Havre de Grace, Md. Patterson's Trained Animal Circus, James Patterson, prop.: Paola, Kan. Ringling Bros.-Barnum & Bailey Combined Shows, Ringling Bros., props.: Bridgeport, Conn.; general offices, 221 Institute Place, Chicago, Ill. Robinson, John, Circus, Jerry Mugivan, mgr.: Peru, Ind. Sells-Floto Circus, Zack Terrell, mgr.: Denver, Col. Sparks' World-Famous Shows, Charles Sparks, prop.: Central City Park, Macon, Ga. Campbell Bros.' Trained Wild Animal Shows, J. H. Barry, mgr.: New Egypt, N. J.

WHERE WILL YOU WINTER?

Kindly give the information on this blank and mail to The Billboard, Cincinnati, O., for publication in our Winter-Quarters List:

Name of Show.....
Name of Proprietor or Manager.....
Description of Show.....
Closes at .....
Date of Closing.....
Address of Winter Quarters.....

(Give address of offices here if you have any).

# PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES  
WITH ITEMS OF INTEREST TO MUSICIANS

## A NEW 26-ACRE PARK FOR FORT WAYNE, IND.

Riverview Company Proposes  
Modern Amusement Resort,  
Work on Which Is To  
Start Soon

Fort Wayne, Ind., Oct. 5.—Plans for a dance pavilion and buildings to be erected at Riverview Park, Fort Wayne's new amusement place, are being drawn by Pohlmeier & Pohlmeier, local architects, and actual work on the grounds is to be started in the near future, according to announcement by members of the company.

The Riverview Park Company has bought twenty-six acres at the junction of the Leo road and Clinton street, extending to the St. Joe River and the old Robinson Park line, where it proposes to conduct one of the largest amusement parks in this section.

The dancing pavilion, which is expected to be the largest in Indiana, will be built in the extreme east end of the park, near the car line. Other features of the new park, according to members of the company, will be a circus, exhibition spaces for merchants, a large parking space for autos and other attractions of a modern park.

The new park, the company states, is to be conducted absolutely clean and on a high level in every respect. "It will be the old Robinson Park brought to the gates of Fort Wayne," one of the members of the company said.

Stockholders and members of the Riverview Park Company include: C. S. Altschul, Lonla R. Welker, Dr. J. O. Grove, Herbert L. Somers, Harry E. Kennerk, R. B. Garure, R. F. Geyer, Dr. Z. M. Staunets, C. R. Lindemuth, F. L. Barthold, Thomas J. O'lowd, Schweigman-Witsee Company, Dr. E. H. Burket, Dr. J. W. Thompson, F. L. Barthold, Jr., Dr. Mary Wickens.

### PLEASURE BEACH SUIT PENDING

New Haven, Conn., Oct. 5.—Receivers for the Ingersoll Engineering & Construction Co., lessee and owners of Pleasure Beach, in Bridgeport, have been given permission by Judge Isaac Wolfe in the Superior Court to take \$15,000 from the assets of the company with which to pay the rent of the island to the city of Bridgeport, lessors of the property. Judge Conley, of Bridgeport, representing the receivers, stated that no appraisal of the property of the concern has been made since the receivers were appointed.

Judge Wolfe ordered that an appraisal be made within two weeks, the appraisers to report at the short calendar session at that time. The powers of the receivers were also extended for a period of another four months dating from September 23, and a motion for an allowance for counsel was also continued. Attorney Conley advised the Court that while the land was owned by the city of Bridgeport the improvements thereon were the property of the Ingersoll company and were valued at between \$500,000 and \$600,000. These, he said, were staple and should be appraised, as their rights in the lease were of a more shady nature. The receivers are Edmund S. Wolfe, president of the First Bridgeport National Bank, and Fred W. Pearce, of the Ingersoll Company.

### KILPATRICK TOURING SOUTH

Chicago, Oct. 7.—E. J. Kilpatrick, president of the "Over the Falls" Company, left this week for an extensive tour of the South in the interests of his company. He reports that his foreign business is very satisfactory and that he will now be able to pay special attention to his business in this country. After finishing his work in the South, Mr. Kilpatrick will work back to New York, where he will make headquarters for some time in the Hotel Commodore. His general offices in Chicago will be retained.

## BALLOON RACER IS A GAME OF SKILL, RULES JUDGE STEARNS

Case in Boston Offsets Thought That  
Skill Can't Compete With a  
Chance Game

Concessionaires who have been worried by the constantly increasing number of States that have "Vostended" park games out of existence will find a ray of hope in the recent decision handed down by Judge Stearns, of the Chelsea Court, of Boston, Mass., in a case tried before him when some busybody reformer made an effort to close the balloon racer at Revere Beach on the claim that it was a game of chance.

Judge Stearns' decision was a complete vindication of the claim made by the Chester-Pollard Amusement Company that the balloon racer is essentially a game of skill, and that the element of chance does not enter in any way whatsoever. In the first place, a game is never played without at least one of the players receiving a prize, and the mechanism of the game is said to be so arranged that the winner is determined solely by his or her ability to turn the wheel "slow and steady" in the prescribed manner.

It has been demonstrated that if all the wheels are turned at once at exactly the same speed the balloons will break simultaneously. "A skill game can't compete with a chance game," has long been a pet axiom of concession men, but since the advent of the balloon

racer it has gone by the board, as whenever the two types of games have been in opposition the balloon racer has more than held its own. In fact, at several of the New Jersey coast resorts this summer, it is said to have taken top business over all other games, including money wheels.

"The skill game with a thrill" tells the whole story, while the chance game depends entirely upon the insatiable desire of the human being to obtain something for nothing. The balloon racer has, in addition to the lure of the prize, an appeal to the spirit of contest, which every red-blooded human being possesses, and, win or lose, the fun of playing the game furnishes a kick that provides ample compensation for the investment of a dime and the balloon racer is gaining many followers.

### CITY-OWNED PARK

At Birmingham, Ala., Registers Best  
Season—Big Improvements for  
1923

Birmingham, Ala., Oct. 7.—East Lake Park, which is municipally owned, registers the season just closed as the best in its history. On Labor Day more than 6,000 people were present for the Birmingham Trades Council picnic, which marked the biggest day's attendance of the summer. Park Commissioner W. L. Harrison has begun plans for 1923, which promise to make the local park one of the most modern in the South.

Reduced Prices

## ORANGEADE

These a Powder sold for \$2.50 per Lb. 2 yrs. ago.

Grape, Lemon, Lime, Cherry, Strawberry and Raspberry.  
A POUND MAKES 60 GALLONS 1200 Large Glasses \$1.60 Postpaid 6 for \$9.00

NOT A CHEAP POWDER, but a full strength Pure Food Product. Advertising Posters with every order. Sample, 25c. All 7 flavors, \$1.00. Make 90c profit on every dollar by using this popular powder. OVER 300,000 GLASSES shipped in a day. Orders shipped same day received.

PURITAN CHEMICAL WORKS, 3016 Van Buren Street, Chicago.

# The Whip

Thrilling Amusement Ride. Famous the World Over. Every Park should have a Whip. New Booklet free.

W. F. MANGELS CO., Sole Manufacturer  
CONEY ISLAND, - - - - - NEW YORK

## MILLER & BAKER, Inc.

DESIGNERS AND BUILDERS OF  
Amusement Parks and Amusement Park Devices  
and MILLER PATENTED COASTERS  
Suite 719 Liberty Bldg., - - - - - BRIDGEPORT, CONN.

## Modern Skill Games

BALLOON RACER, CONEY RACER,  
FOOT BALL GAME, DIVER GAME  
and the IRON PIRATE combination Shooting Gallery and Game.  
CHESTER POLLARD AMUSEMENT CO.  
1416 Broadway, - - - - - NEW YORK CITY.



## SPILLMAN ENG. CORP.

Manufacturers of  
SPILLMAN 4-CYLINDER POWER PLANTS, 32-FT.  
TO 40-FT. PORTABLE CAROUSSELS, 50 FT.  
AND 60-FT. PARK MACHINES.

Write for Catalog. NORTH TONAWANDA, N.Y.

### CANADIAN PARK OWNERS

Reconstructing Old Devices and Adding New Rides for 1923

Bridgeport, Conn., Oct. 5.—Harry C. Baker, of Miller & Baker, Inc., amusement rides manufacturers, of this city, has returned from a motor trip thru Canada, and reports encouragingly on the park business for the future in that country. Owners of the larger resorts in the Dominion, says Mr. Baker, appreciate the necessity and economy of an early start on improvements and have planned for the reconstruction of old and the installation of new devices.

In Toronto Charles Krug, of Krug Bros., Brooklyn, spent two days with Mr. Baker on arrangements for the installation of several new devices, due to the success of the Miller & Baker coaster, owned by Krug Bros., in the Exposition Grounds. In the same city Sol Solman contemplates many improvements at Sunnyside Park, including several Miller & Baker rides. Mr. Baker also inspected Lakeside Park, Port Dalhousie, St. Catharines, Ont., where work will soon begin on a new coaster and mill chutes. The coaster at Grimby Beach, Ont., will be remodeled into an up-to-date ride for 1923. Erie Beach, Ont., is another resort slated for many improvements for next season.

W. G. Bean, Miller & Baker representative in England, has contracted for the erection of a coaster at Pleasure Beach, Blackpool.

A Miller & Baker mill chutes is now being installed at Ithaca Park, Havana, under direction of Joseph A. McKee, Cuban representative of the local firm, for the winter season, which begins November 15.

### FRED J. COLLINS RESIGNS AS MANAGER OF MID-CITY PARK

Kenneth Hassford Assumes Management of Albany (N. Y.) Resort

Albany, N. Y., Oct. 5.—Fred J. Collins has resigned as general manager, secretary and treasurer of the Mid-City Park Corporation, with which he has been identified since 1919. He was largely responsible for the financial success of Mid-City Park during the past two years, the general excellence of its attractions being the product of his mind. Mr. Collins feels that he needs a rest and, with his wife and son, will soon leave for Florida to take things easy until spring.

Kenneth Hassford, president of Mid-City Park, will take over the management next season.

### LABEL FERRY BOAT

Bridgeport, Conn., Oct. 5.—Label has been placed on the ferry boat Hugenot, of the Ingersoll Engineering Company, operators of Pleasure Beach, by United States Marshal J. D. Walters on a claim presented by the Butler Machine Company, of this city, for repairs on the ferry.

### PONTY OPTIMISTIC FOR 1923

Rye, N. Y., Oct. 5.—Fred H. Ponty, president and manager of Paradise Park, at Rye Beach, reports successfully on the results of the season just closed, considering the handicaps that came with bad weather. He announces that new features will be established for 1923 and promises to make Paradise Park second only to Luna Park.

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

# DODGEM

We had three or four men keeping the 1921 cars repaired, and some were off nearly all the time. One man does nearly all the maintenance on the 1922 cars, and rarely any cars are off duty for more than a very few minutes. July 4th last year 4,871 persons rode the Dodgem. July 4th this year 9,850 persons rode the Dodgem.

Abstract from letter of July 31, 1922.

(Signed)

D. S. HUMPHREY, Euclid Beach Park, Cleveland, Ohio.

And the 1923 is even better than the 1922, and every owner acknowledges the DODGEM to be the largest Repeater of all Repeating Rides.

Don't buy something just because it has a trolley. There is only one real DODGEM.

STOEHRER & PRATT DODGEM CORP., 706 Bay State Bldg., Lawrence, Mass.



Announcement for Season 1923 of Great Interest to All Showmen and Ride Owners and Operators

# PARADISE PARK

RYE BEACH, RYE, NEW YORK

FRED H. PONTY and JOSEPH HAIGHT, Owners and Operators

We make no misrepresentations. This Park draws from over 1,000,000 people. Closed this season to most excellent business for the entire period it was in operation. The crowds came. They will doubt the next season. It is up to us to amuse them. Act now. Paradise Park faces the ocean. Magnificent front. We will positively not consider any Showman, Ride Owner or Operator and Concessionaire who is not high-class and capable of entertaining an intelligent amusement-seeking patronage. A Roller Coaster and Old Mill are among the new additions for next season.

**WE WANT** Shimmy Auto, Skee-Ball, Dancing Pavilion, Skating Rink, "Virginia Reel", Love Nest, Giant Ferris Wheel, "Dodgem", Blue Ribbon Racer, Pit Show, ILLUSION PIT SHOW, "Frolie", "Butterfly" Ride, Auto-Silo or Motordrome, Mechanical Fun House, or other novel attractions. New Rides wanted, too.

**CONCESSIONAIRES** We give the exclusive on FRANKFURTERS, ICE CREAM and SOFT DRINKS. Photo Gallery, Candy Kitchen and Restaurant. Excellent spot for Launches and Canoes. Anything new in any department for parks considered. Give us action. All contracts for Season 1923 must be closed by January 1. Address

FRED H. PONTY, General Manager, Paradise Park, Rye Beach, Rye, N. Y., or The Lyric Music Shop, Port Chester, N. Y. Phone 1722, Port Chester.

**CLEAN UP THE PARKS, TOO,  
WRITES LLOYD JEFFRIES**

Indianapolis, Ind., October 5, 1922.

Editor The Billboard—With pleasure I have been reading the articles in The Billboard covering the crusade you have started for clean carnivals, circuses and fairs. Why not go farther and take in the amusement parks? Humphrey's Euclid Beach Park, at Cleveland, O., is one perfectly clean park that I know of in this country.

Let's take a stroll into, say an average big amusement park. We enter the gates and go along the path where one of the first concessions we come to is a fish pond that catches the women and children. On the display shelf are beautiful vases, dolls, clocks, cut glass, etc., and on the lower shelf is a lot of small articles. How many of the big prizes have you seen any one win? In most every case there is no such number as the big prize call-for. But at a handy place, ready to knock into the pond, lies the number in case of a squawk.

Then comes a spot board. Have you ever been able to cover the spot? Next comes the hand stricker, as strong a joint as ever was worked. Then we are at a race track or wheel with a lay-down, where one can play as well as a dozen and as many as wish on one number. This is a plain gambling game, the same as roulette, and as strong, only under a different name.

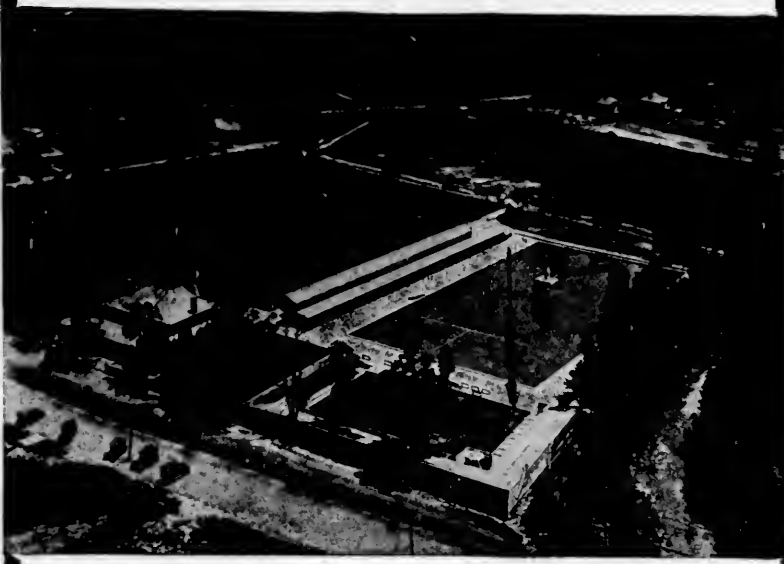
Then comes the photo gallery where you can have your photo finished while you wait, for 50 cents for two. You take your wife and a couple of children in. The attendant tells you to make a deposit and come back in thirty minutes, which you do and, after showing you how beautiful the pictures are, you are

FRED H. PONTY



Mr. Ponty is general manager of Paradise Park, the new amusement resort at Rye Beach, Rye, N. Y. The park has made an excellent start and next season is expected to make rapid strides into public favor.

## WANTED! For Lakeside Park, Salem, Virginia



Finest location and the only Amusement Park in Southwest Virginia. Now ready to contract Park Equipment for 1923 season. WANTED—Park Equipment of all kinds on a percentage basis. Roller Coaster, Old Mill, Merry-Go-Round, Ferris Wheel, etc. Shooting Gallery and other Concessions. We have concrete Swimming Pool, 150x300 feet, surrounded by 900 feet of Boardwalk and 900 feet Real Sand Beach. Park consists of forty acres. Room for everything around the Boardwalk. Owners of first-class Park Outlets, here is your chance to get into virgin territory! 75,000 people and no place to go. Park located on highway and street car line. Write or wire what you have to "MANAGER" LAKESIDE INN CORPORATION, Route 1, Salem, Virginia.

## JUST ARRIVED FROM EUROPE

5 BRAND NEW 48 TO 78 KEY ORGANS

BRUDI AND RUTH STYLE

CHEAP FOR QUICK SALE

J. A. ROTHERHAM, Revere, Mass.

MENTION US, PLEASE—THE BILLBOARD.

informed that you owe 25 cents extra for each person besides yourself. That is actually stealing the extra money, as anybody knows it costs no more to finish a photo with air on it than only one. Then comes the doll wheel and standing around easy to be seen are several men with from two to four dolls. These are the cappers. No honest game needs a booster.

Such games hurt the parks. It is time the National Association of Amusement Parks start a clean-up campaign, if they can agree. But there is about as much cut-throat business in the park business as ever was done in the carnival business. Take two or more parks side by side and you will find they sit up nights to study some way whereby they may put one over on the other fellow.

This is the reason that few parks show a balance on the right side of the ledger at the end of the season. R. S. Uzzell says shows do not pay and the public does not care for them in a park. He is absolutely right when it comes to girl shows, animal shows, etc., but any good mechanical show, such as "Darkness and Dawn", "Arcadia", "Mirror Maze" and "Walk-Around Shows", as were built and operated by Frederick Ingersoll in his parks in 1905, 1906 and 1907, will pay. If the park managers will cut out the crooked games and grafting joints and stick to legitimate park attractions that appeal to women, children and men, they will find a good profit at the end of the season.

The late Fred Thompson, builder of Luna Park, New York, said: "Men and women are children grown up." He was right. When you please a child he never forgets it. When you don't give him the pleasure he pays for, he also remembers. The same with men and women. You may fool them once, but never again. Park men should remember that their patron of today is their patron of next week. But if you rob your patron today you will not have him next week, and soon your park will be a thing of the past. Get in line, Mr. Park Man; wash your hands of every semblance of graft. Clean up and stay clean.

I have followed the outdoor amusement business in every line since the Chicago World's Fair and know whereof I speak. And I say with Charles Ringling, let's make 1923 a clean year for every line of amusements—circus, carnival, fair and park. (Signed) LLOYD JEFFRIES.

**ADDED FEATURES PLANNED FOR  
NEW ASHEVILLE (N. C.) PARK**

Asheville, N. C., Oct. 6.—Tourist Camp Park on the Swannanoa River, under management of Mr. and Mrs. Ernest Grimshaw, has had a successful season, despite a late opening this summer, and plans are now on foot for many improvements for next season. In addition to the present swimming pool, dance pavilion and large and ideal camping quarters for tourists it is proposed to construct a lake, covering four acres, which will provide boating and a beach, and to install a merry-go-round, roller coaster, other rides and concessions. City and Chamber of Commerce officials and the lessees of the park were unanimously pleased with the conduct of the first season of the tourist camp. The swimming pool will continue in operation as long as weather permits and the big dance pavilion will be inclosed and heated to provide continuous pleasure thru the winter for the terpsichore fans.

**NEW PARK IN PENNSYLVANIA**

Theater Owner To Invest \$50,000 in Duncansville Resort

Duncansville, Pa., Oct. 6.—Dan Kough, owner of the Opera House at Windber, Pa., recently purchased a thirty-seven-acre tract about a mile and a half from here, where, it is stated, he will invest \$50,000 in an amusement park. At present there is a seven-room (Continued on page 78)

## Amusement Park Springbank, London, Ontario, Canada

Want to hear from Rides, Games and Amusement Devices of all kinds. We have just closed our eighth successful season since opening this park, and are now rearranging and enlarging the grounds and making other changes that will add to our earnings. This is one of the best money-getting Parks in America. A Dodgem would be a riot. We are at present operating Coaster, Merry-Go-Round, Ferris Wheel, Fun House and Dancing Pavilion. Our season opens the middle of May and closes after Labor Day. We draw from this city with a population of 60,000, and have picnics every day from towns within an area of fifty miles around. Dancing every evening and carnivals during the season. Write for space and terms. Address

D. H. WALSH, VICTOR AMUSEMENT CO.

165 Dundas Street,

LONDON, ONT.

**Who Wants the Services of a Park Manager?**

## FRED J. COLLINS

has by mutual agreement severed his connection with the Mid-City Park Corporation as General Manager, Secretary-Treasurer and Stockholder. 25 years' park experience and not afraid of hard work.

Manager at Midway Beach Park, and second year a dividend of 20% was declared (first in 30 years).

Built Mid-City Park in 4½ weeks' time, which has been a tremendous success.

Recommendations as to character, honesty and reliability.

FRED J. COLLINS, 116 State St., Albany, N. Y.



—THE—  
**“LUSSE SKOOTER”**

1922 PROVEN SUCCESS

A tandem car seating two large adults or two to three children. **BIG MONEY GETTER. A DOUBLE REPEATER** of the BEST REPEATING RIDES. Place your order NOW to INSURE prompt delivery for COMING SEASON.

Write—Wire—Phone—Tioga 2508.

LUSSE BROS., Sole Mfrs. and Distributors, 2809 N. Fairhill St., PHILADELPHIA, PA.

Venice Pier Ocean Park Pier Santa Monica Pier  
**LOS ANGELES**  
 WILL J. FARLEY, Venice  
 Long Beach Pier Redondo Beach Seal Beach

With the opening of the winter season near at hand we find in looking over the field of amusements that Los Angeles is not only well provided for, but that the public is giving liberal patronage. One can find but few theaters that are not making money in the downtown loop and some are reporting turnaways at the night performances. On the pleasure piers, of course, the season is thru and they can only now depend upon Sunday or a holiday of some sort with special events. Yet we find that the week ends are still producing crowds at all the beaches, and the season will have been worth while to some of them at least. The California fairs are on and for the most part are being better patronized than last year, all of which shows an upward trend. Most everyone who wants work is finding something to do, and there is no reason to look about us and feel other than confident.

The showmen of California were this week in deep grief over the sudden death of their fellow showman, Clarence A. Wortham. The news spread like wild fire and everywhere it was discussed with deep feeling. The name of Wortham in the past few years meant something big, and while he was always familiarly known as the little giant he was the biggest thing in the carnival field. First at all times to render aid to his fellow man, and a jolly good fellow to a fault. The show fraternity is going to miss him, it will be many days before that image of greatness leaves our minds, and as long as the carnival as an amusement lives his name will linger on the lips of all. The writer has lost a friend, a man who always made the word "Bill" seem so warm, and while we can not forget that it is his family that grieves most at his loss, yet I feel that it is shared to almost an equal extent by us all.

The Orange County Fair, on this week at Santa Ana, Calif., has been successful to the extent at least that it has been decided to make it an annual event in the future, and already plans are being laid for 1923. More than 25,000 people the first two days and Alex Brownridge and James G. Metzger of the Santa Ana Chamber of Commerce have taken an option upon a 31-acre plot for a site for next year. Plans will be pushed for permanent buildings to house the exhibits.

Next week the big celebration and mardi gras will finish the season on the Silver Spray Pier at Long Beach, and Manager Warren Eccles has promised a week of unusual entertainment.

Harriet E. Elstenga, housekeeper for Harold Lloyd, was killed in an auto accident this week here while in the pursuit of her duties. She was 40 years of age.

J. H. Cox begins a week of excitement on the Pickering Pleasure Pier at Ocean Park. He will do his fire dive from a 60-foot ladder each night during the coming week.

The Original Premier Minstrels, under the direction of Sam Griffin, made a most favorable impression. They are an all-white organization, and business would have been stronger had this fact been more generally known. In these days we are apt to link the colored gentleman with everything that says minstrels, so just a tip for the tour. Leo Carrillo follows in "Mike Angelo". It has received much heralding, and it should be hard to reach the seats of the Mason next week.

Sky Clark dropped into the Continental Hotel this week. He wore a big cowboy hat. He was there for over twenty minutes before anyone recognized him. Looked like he might be going into pictures.

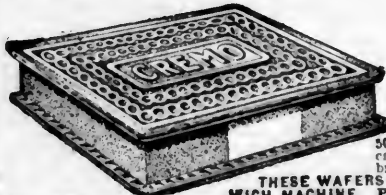
Ventura County Fair, one of the important ones of California, will be on all of week of October 2. The demand for space towers way over last year's and everything points to its most successful fair. The Foley & Burk Shows will furnish the attractions for the midway.

Col. N. W. Selig of Selig Zoo and Selig Zoo Park left this week for the East on a business and pleasure trip combined. The building of the new amusement park will start November 1, and will all be under the personal supervision of Sam C. Haller, its manager.

William Steiner, who has been in the motion picture field as a producer at both New Jersey and San Antonio, arrived in Los Angeles last week and will move his entire studios to Hollywood, where he has leased one of the largest studios, and will make all his productions from this territory in future.

Alex Pantages and wife have returned to Los Angeles from a visit to the mountains

**ICE CREAM SANDWICH WAFERS**



For the Concessionaire.

**“CREMO” WAFERS**

at Parks, Circuses, Carnivals, Fairs, etc. **50c TO \$1.00 PROFIT ON EACH BRICK.** You can make from 15 to 20 Sandwiches from one brick of Ice Cream at a total cost of 40c. THESE WAFERS CAN BE USED WITH THE SANISCO SANDWICH MACHINE. Price, \$2.00 per box of 500 Wafers; 15 boxes in case. Send money order for \$24.00 for a case, or \$12.00 half case, to

THE CONSOLIDATED WAFER CO., 2622 Shields Ave., CHICAGO  
 Mid-City Trust and Savings Bank of Chicago will guarantee all Money Orders sent by mail. Money cheerfully refunded if not satisfactory.

around Arrowhead Lake. Both are in improved spirits since their return.

The Santa Monica Municipal Band will take a week's vacation next week, after a continuous season of eighteen months. Director Alfred Tommasino has had great success in serving the visitors to Ocean Park beach. The band will be augmented by several pieces when it again takes the stand.

P. J. Mandy, the pioneer carnival manager and now retired, is visiting friends in Los Angeles. It is just possible they may induce P. J. to give up his intended visit to Paris, France.

Out at the motion picture studios without exception the topic of interest is the visit of Daniel Frohman, who is to arrive at the end of the week in the interest of the Actors' Fund of America, and who will head the organization membership drive.

Walter Van Horn, who directs the destinies of the "Hi Jinks Revue" at the Burbank Theater here, has developed into a favorite amid the daily audiences from the circus to the Venice Pier, and is showing much versatile ability.

Mae Murray, the picture star, was given a great welcome upon her return to Los Angeles this week. A big dinner was held at the Marcell Cafe. Fred Niblo acted as toastmaster.

Al Wilson, airplane stunt flyer, arrived in Venice, his home, this week, coming all the way west in his own machine. He will take part in special events on the Coast as usual during the winter months.

Charles Keeran returned this week from Bakersfield and Fresno, Calif., where he went in conjunction with celebrations at both cities, and has begun activities on the annual festa

under the auspices of the baseball club in Glendale. His fair bookings will carry him way into the winter.

Harry Hargrave and John A. Politt arrived in Los Angeles this week and both were at once admitted into the Pacific Coast Showmen's Association. They are very mum as to just what they intend to do, but both state they expect to be with us some time. Yes, both looking prosperous.

Announcement made here that the famous Morosco Theater at San Francisco, known at various times as the Cort, Curran and Century, will close its doors this week for an indefinite period, has occasioned much comment. The reason given is too much movies and automobiles. Herbert A. Harris, one of the leaseholders, who stated that prominent actors are deserting the stage for the screen, predicted other high-priced theaters in San Francisco and other cities along the Coast would be compelled to close their doors soon.

A. Corenson, of this city and prominent in the doll trade, has changed the name of his firm to the Corenson Ostrich Plumes Company. They will during the winter enlarge their factory, so as to be ready for the spring rush.

Lloyd Hughes has joined the ranks of freelance leading men. The option Thomas H. Ince has held for his services during the last several years expired this week.

Charles Hugo writes from Petoskey, Mich., that he expects to start for Los Angeles before the end of October, and that after a stay of a few months he will again make the trip to the Orient, to take jungle pictures.

Maude Fulton entered upon her 15th week of "The Humming Bird" at the Egan Theater. This little comedy of Parisian life is

from her own pen, and it has caught on splendidly.

Bert Cole, of the Hagenbeck-Wallace Circus is always in touch with Mrs. Cole here on the Coast. They reach each other so frequently thru the mails that his friend, Patrick Francis Shanley, has printed envelopes for the forwarding of his mail. This is the 50-50 boy's way of reaching him without delay.

"Able's Irish Rose" entered its 31st week at the Morosco Theater this week. This is probably the record for a stock company run, the one exception being "Civilian Clothes", which ran for 37 weeks here.

The Venice of America Band has just been engaged to play on the Venice Beach during the entire winter. The success of this band during the season just ended and the attendance each night has made the city officials of Venice feel the need of music the entire year round.

For the relief of the families of the Jackson miners who lost their lives in the Argonaut mine disaster, Sid Grauman has the rescue crew appearing at his theater and is giving them twenty per cent of the receipts for their cause. This is in addition to the \$500 he personally gave to the fund. Wm. Rogers sent \$500 from New York and the Metro Studios raised \$1,400. Other studios are raising splendid sums.

"The Bear Car" is still the attraction at the Majestic Theater and with no means of knowing just when the public will get tired of it. It is in its 10th week.

October 18 is the date set for the world premiere of Douglas Fairbanks' masterpiece, "Robin Hood". It will also mark the opening of the new and magnificent Grauman's Hollywood Theater. Tickets for this opening night will go on sale for \$5 each and the demand is already heavy.

**NEW PARK IN PENNSYLVANIA**

(Continued from page 77)  
 house and a dance pavilion on the property. A swimming pool and rides are among the new features planned. Clyde and Alfred Kough will manage the enterprise and propose to open the park next spring.

**DISMANTLE PARK PROPERTY**

Roanoke, Va., Oct. 5.—The purchasers of Mountain Park are arranging to parcel off the ground there and put it on sale by October 15. Between now and then all the property of the Roanoke Railway & Electric Co., the former owner, and others interested, which was left on the ground at the park's recent sale, will be offered at auction. It includes the dance pavilion, bowling alleys, wooden structure over which the roller coaster was run, and small buildings and equipment.

**JOINS BROTHER IN BUSINESS**

Chicago, Oct. 6.—E. J. Kilpatrick announces that his brother, Charles G. Kilpatrick, who is known to show people throughout the world, has become active vice-president and director in the "Over the Falls" Company.

**COMPLAINT LIST**

The Billboard receives many complaints from managers and others against performers and others. It publishes below a list of such complaints, with the name and address of the complaining party, so that persons having a legitimate interest in the matter may make further inquiries from the complainants if they desire.

The publication of the list does not imply that the complaint is well founded, and The Billboard assumes no responsibility for such information as may be given by the complainant to parties inquiring.

Names will appear in this list for four weeks only. Anyons interested might do well to make note of them!

EXPOSITION PARK CO., B. H. Nye, mgr., Complainant, Marvelous Nelson, Care The Billboard, Cincinnati, O.

GALLAGHER, WESLEY (Prince Leo, the Pony With the College Education), Complainant, Al G. Richardson, Owner Dominion Vaudeville Booking Office, 214 Church st., Toronto, Ont., Can.

**FOR SALE** Sixteen-Wheel KENTUCKY DERBY ELEVATION RACE, complete with a 23-foot Khaki Tent. I will also give you 10 horses, to change the game into a Horse Race. Will sell to quick buyer for \$2000. Must be sold this week for this price, as this outfit really cost \$3,000. MRS. ROSA BABOL, 2796 E. 19th St., Sheepshead Bay, New York.

**FLINT PARK, FLINT, MICH.**



Altho one of the newer parks, Flint Park has made a splendid record, and has just closed a very successful season.



# FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION WITH THEIR PRIVILEGES AND CONCESSIONS

## "OLD HOME TOWNS" NEED A THORO CLEANING UP

### Superintendents of Concessions for Fairs and Exhibitions Scored for Loose Practices and Collusion With Local "Fixers"

Blaming it on the other fellow is a trait common to humanity in general and to "respectable" crooks in particular.

For a long time crooked fair officials and local grafters have been blaming every evil that has affected the fair upon the carnival. And they have, to a degree, "got away with it," tho the general public has had more than a faint suspicion that where there were dirty girl shows and crooked concessions working without molestation there must be connivance with the local powers.

But their day of reckoning has come. Reports from all over the country—from big and little fairs—tell of a rebellion against the grafters, the sure-thing men and the dirty shows. The people are awakening to the fact that it is the home-town folks who are responsible for the existing conditions and they are asking why such things should be permitted.

The fair editor has received a number of reports indicating that in many instances the blame for certain loose practices at fairs rightly should be laid at the door of the superintendent of concessions, who often works in collusion with local "fixers". Thru this means it is sometimes possible to hoodwink the secretary and other fair officials who want to run a clean fair, and to "get by" with crooked stuff, tho it is pointed out that officials so hoodwinked must be extremely incompetent, as it is their business to KNOW what is going on—not merely take someone's word that everything is all right.

Aside from the graft in connection with concessions and shows, mention should be made of the "petty larceny" tactics resorted to at some fairs by which the public is charged exorbitant prices for refreshments, a condition which, it would seem, the fair management could eliminate.

#### Fair Visitors Gouged

The Memphis (Tenn.) News of September 27 in its Among the Folks department, "By John," had the following to say regarding conditions at the Tri-State Fair at Memphis: "Help! Police!"

"Fair visitors are being stuck from 10 to 20 cents for cold drinks.

"The fair is supposed to be an educational and entertaining exposition and is designed to attract visitors to the city and to create a good impression on strangers of Memphis hospitality.

"But when these poor visitors are held up, gouged and robbed every time they turn around they are not very likely to go home singing the praises of Memphis and the Tri-State Fair.

#### SOPHIE RINGENS



Member of the Diving Ringens act, meeting with tremendous success under the direction of Ed F. Carruthers at the leading fairs and exhibitions.

"Sunday all stands on the grounds sold cold drinks for 5 cents.

"Monday the price jumped to 10 cents.

"Tuesday some of the stands were gouging the unsuspecting visitors 20 cents per glass for lemonade.

"If the vendors keep jumping up prices at that rate, 'coke' will probably be selling for four hits a bottle by Saturday.

"The city authorities were much exercised over the few spindle wheels that made their appearance.

"I believe they would have done better if they had put a crimp on the eat and drink gougers.

"Visitors can get along very well without playing the spindle wheels. In fact, they do not have to monkey with any of the games of chance.

"But they do have to eat and drink. Theaters are forced to print their admission prices. Why not an ordinance forcing the fair association to publish the prices that will be charged on the grounds for cold drinks and sandwiches?

"To my way of thinking, this would do even more in the way of protecting fair visitors than stopping the gambling wheels."

#### Raps City Officials

The subjoined letter from a reader of The Billboard expresses the opinions held by many others in regard to the part played by local officials and "fixers" in protecting and fostering graft at the county fairs:

Pittsfield, Mass., Oct. 1, 1922.

Editor The Billboard—As an advocate of clean amusements, also fair play, I endorse any movement that will bring this about. From my own personal observation I believe that the "old home towns" will need to be included in this cleanup.

Police departments, mayors, city councils, chambers of commerce and boards of trade need reorganizing also. Why have the police departments allowed these conditions to exist? It is their duty and they have it in their power to close any evil in their respective towns.

Why do not the mayors and city councils state the standard that their city demands, with a proviso that if not lived up to the whole outfit must leave?

Chambers of commerce and boards of trade appear to me to have a selfish motive, "\$\$\$", always telling the people what they should and what they should not have even to regulation of food prices. These closed towns are really a reflection on the town officials and police departments of said towns. It reveals incompetent police departments and city councils; it shows narrowness, is childish, unfair and unconstitutional; it is a restraint of trade and interferes with the rights of clean shows and carnivals, as it shows no distinction between good and bad.

I wish to call to the attention of the readers of The Billboard what is happening in closed towns; the promotion of fairs, carnivals, block dances, etc., by the town people in the name of charity, where wheels of fortune, games of chance, p.c. and money wheels are operated, also automobiles, pinnos, etc., are drawn in the regular lottery way.

I asked a citizen why the city officials allow local people this privilege and not carnivals? The answer was: "This is for charity and the carnivals are all bunk." My question is, what is the standard of these closed towns? Do they have a standard?

Is it worship when wheels of fortune are operated for church fairs and charity, and gambling when operated on carnivals? Is there such a thing as a double standard?

Home town operators are elated that carnivals are excluded, giving them a monopoly, and they would like them kept closed.

I believe that to do this right these closed towns must clean up their own back yard. "Clean up the old home town."

Yours for justice,  
HENRY C. RICKHEIT.

#### Games Closed at Brattleboro Fair

The movement inaugurated by Governor Hartness to close all games of chance at fairs in Vermont resulted in the closing of virtually all concessions at the Brattleboro Fair September 27. Sheriff Frank L. Wellman arrested Edward York, of Hartford, Conn., after the Sheriff's son had complained of some irregularity. In the Municipal Court York's property was declared forfeited and the trial of York was set for the following day.

After the ruling of Municipal Judge Frank D. Stowe as to what constituted a game of chance, the Sheriff and State's Attorney Harold E. Whitney required practically all the concession

holders to stop operations, except to sell their wares at a definite price.

#### Side-Showman Fined

Ottawa, Can., Oct. 7.—Temry Guenette, of Toronto, was fined \$200 in the local County Police Court for operating a side-show at Metcalfe Fair without first having obtained a license to do so. The act governing side-shows provides for the imposing of a minimum fine of \$200 per day for every day operated without license. Guenette paid part of the fine and promised to sell his side-show and give the remainder of the money to the provincial police.

#### "Naughty" Shows Closed

Hamilton, O., Oct. 6.—Sheriff Rudy Lanbach reported today that no attempt was made to reopen two shows at the Butler County Fair which he ordered closed.

"Naughty" was his description of the shows, termed "Gems of the Orient" and "Hiawatha Shop". The sheriff also closed one gambling device.

#### VIRGINIA STATE FAIR

### Has Record Crowd on Richmond Day —May Seek To Buy Fair Grounds From City

Richmond, Va., Oct. 5.—Opening October 2 with a small attendance, the Virginia State Fair was better favored on the second day, while the third, which was Richmond Day, attracted a throng that filled the grounds, equaling the largest attendance for a single day in several years.

The fair will continue eight days. As many of the spectacular features were reserved for the latter half of the week, the big show will be attractive to the finish. Concessionaires in the amusement pleasure, especially those operating wheels and similar devices, had no cause for complaint after the second day. The final countup will undoubtedly show a financial success for the fair association.

It is reported that the association will seek, thru the City Council, to purchase the fair grounds from the city of Richmond. The association holds a five-year lease at \$1 a year on the grounds. It is understood that the association will ask for the passage of an ordinance authorizing the sale "at a fair price." That there will be strong opposition to the transfer of the property is a foregone conclusion. The fair grounds tract was purchased by the city many years ago, when property was very cheap. The land has since increased in value enormously. The tract is most desirable for building lots. Citizens opposing the surrender of the land by the city will insist, they say, in the event that the property is transferred, that the sale shall be made with the provision that the tract is used for State fair purposes only for a long term of years. This stipulation will be required to prevent the land from falling into the hands of a group of speculators. Any attempt at a land grab for the benefit of private interests will be frustrated at the outset.

#### INJUNCTION OBTAINED BY CONCESSIONAIRES

### Temporary Restraining Order Granted To Prevent Closing of Wheels, Etc.

Birmingham, Ala., Oct. 4.—Thru R. A. Brown, president of the Alabama State Fair, operators of a number of concessions at the fair grounds this week obtained a temporary injunction to prevent the Police Department from interfering with them in any way. The restraining order was directed against the Commissioner of Public Safety, Chief of Police Fred H. McDuff, Sheriff J. C. Hartsfield and all deputies.

The injunction was sought by the concessionaires after police officers appeared on the midway when the fair opened Monday, October 2, and ordered the operators of wheels and other alleged chance games to close down or use other methods. Some of the concessions were closed during the morning, but opened up when the restraining order was obtained. Final hearing on the injunction has not been set.

C. A. Taylor, owner of several concessions on the grounds, was placed under bond by the police when he opened for business prior to the time the injunction was obtained. His trial is set for Saturday in Police Court.

In the petition for the injunction President Brown, of the fair association, declared that the association was formed for the business men of Birmingham, who put up a guaranty of \$20,000 for the fair. The complaint brought out that \$17,000 is received from the concessionaires and that if the police order is allowed to remain in effect the fair would have to be closed down at once because of the loss of the concession licenses. Places where lunches and soft drinks are served, fortunes told, games played and where premiums are given away were protected by the injunction.

#### FORTUNE TELLING BARRED

### From North Carolina State Fair—Palms, Games, Etc., Also Under Ban

Jos. E. Pogue, secretary of the North Carolina State Fair, has sent out the following announcement:

"The management of the North Carolina State Fair feels that it should give public notice to all whom it may concern that all games, fortune telling, palmistry and other similar concessions have been entirely excluded at the North Carolina State Fair for 1922."

The North Carolina State Fair will have a first-class amusement program, it is announced, with lots of free attractions and plenty of shows and rides. In the speed events over the new \$20,000 race course \$5,000 in purses is offered.

Some of the features of this year's fair include automobile show, State fisheries show, horse show, fireworks and free attractions every night, dog show, hallad singing, running races, government terrapin show, hands and many others. The fair opens October 18.

#### SUMMIT COUNTY FAIR

Akron, O., Sept. 28.—When the Summit County Fair closed Saturday afternoon gate receipts totaled over \$20,000. Treasurer Geo. Seiberling said today. More people thronged Fountain Park last week than have ever attended any other event in the history of the county, figures show.

There were 10,854 paid admissions Friday, not counting the thousands of school children admitted free, and 3,952 grand-stand tickets were sold. Total receipts on that day were \$4,412, for admission tickets, and \$988 for grand-stand tickets.

Fair association officials are already planning improvements to the park, and new features, which will make the next fair even better.

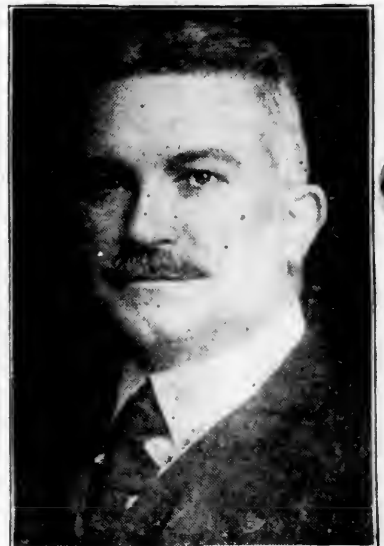
#### JOHN KENNEDY,

### The Hustling Superintendent of Northampton (Mass.) Fair

Due to the untiring efforts of John Kennedy, superintendent, the Northampton (Mass.) Fair is considered one of New England's best and second to Brockton. Mr. Kennedy is one of the best liked men among the fairs of New England, due to the fact that he has always believed in giving all the concession men a square deal, and his word has always been as good as his bond.

This year Mr. Kennedy started to work on The Billboard plan of making fairs, as well as carnivals, clean. He has refused to give space to more than twenty-five different concession men. He says the days are over where the men behind the stores take everything and give nothing, and he is for the boys who give merchandise away. A few more like Mr. Kennedy will soon help to clean up the outdoor show business and put it back where it belongs.

Mr. Kennedy is a Spanish War veteran; served in Cuba in 1890 with 2d Massachusetts Infantry; served two years in Commo Council, also as president of Council; served two years in Board of Aldermen; was elected to the Northampton School Board for nine years; served four years as secretary of the Board of Trade, four years as secretary of the Public



Safety Committee, two years as chairman of the Draft Board, and during the war served as first secretary of the first Hampshire County Farm Bureau. He also is a leading writer for a prominent insurance company.



CLEAN ENTERTAINMENT

Is Big Need of County Fairs, Says R. C. Stewart in Portland (Ore.) Journal

Declaring that the attendance at many of the fairs of the Northwest has been disappointing this year, although the exhibits are better than ever before, R. C. Stewart, in an article in The Portland (Ore.) Journal, says that lack of entertainment that will hold the crowds and give them a desire to return has been pointed out as one of the main reasons for the falling off in attendance.

"The community and county fairs should be well supported," says Mr. Stewart. "They should be attended by every farmer living in reach of them. They should have the support of city people, for there are lessons of value for everyone, whether he be a farmer, merchant or laborer."

Continuing, Mr. Stewart says: "Live stock, agricultural, industrial, club and household exhibits will draw attendance but can not hold it and bring the fair visitors back the second, third and fourth days. Every visitor is interested intensely in only a few displays, over which he will spend some little time and then, perhaps, casually view the other exhibits. If there is nothing else to hold his attention, no more entrance fees will be collected from him. The fair makes but little money if the visitor enters the grounds but once.

"The problem of supplying entertainment which will draw large crowds, keep them amused and make a bid for their return either the following day or the next year is no small one. Variety is needed, for that which pleases one does not interest others.

"Many fair managers have, in order to supply some form of entertainment, allowed various kinds of cheap concessions to operate. These not only appeared to supply amusement but the fees which they were willing to pay also looked attractive to the embarrassed treasury. In this class come the cheap shows, often advertising more than they really have; the game of skill bordering on chance, and the gambling games, which are claimed to be games of skill and so regulated that they do not apparently break State laws.

"Lacking other amusement the fair visitor falls for the glib talk of the game operator and tries a hand. He loses until he can no longer be induced to play, and leaves with the subconscious feeling that he has been duped. Resentment against such amusements and, in turn, against the fair which will allow such games to operate, is set up. The chances are large that he will not return that season and possibly not the next year. His patronage has been lost, and the fair gets only a few cents from the dollars he has spent. Does it pay?

"The county fairs are needed. They are a means of bringing the best of the countryside together for comparison. They are a fountain source of information available to all who can be induced to attend. They have a broadening effect and are a breeding place for new ideas.

"Real entertainment may be hard to devise, but if it will hold the fair visitor and bring him back again it is well worth striving for. It has been said that the public likes to be duped, but the fact still remains that the victim is apt to be a long time in getting rid of the unfavorable impression he has received. No doubt within a year or so all fairs, whether large or small, will insist upon only clean amusement."

DONALDSONVILLE FAIR

New Orleans, Oct. 7.—Everything is in readiness for the opening of the South Louisiana Fair to be held at Donaldsonville, October 8 to 15, inclusive. Mayor McShane will touch the button which will set in motion one of the most progressive exhibitions held in the State in some years. October 8 is New Orleans Day, at which time many special excursions will be run from this city, and which are expected to be patronized to capacity. The program includes radio concerts, a night horse show, fireworks, free acts, elephant on a high wire and many other daring and sensational trapeze and platform acts. October 9 is Farm Bureau Day; October 10, Better Babies' Day; October 13, School Day, when it is expected that 10,000 school children, who will be admitted free, will be in attendance; October 14, Redmen Day, at which time a large parade of visiting lodges will be staged. The United States cruiser Birmingham, with Rear Admiral Cole in personal charge, will drop anchor at Donaldsonville October 15, and will be joined later in the day by a fleet of seaplanes from Pensacola, Fla. Harry H. Lehmann, of this city, will have charge of the amusements at the fair.

PICKENS COUNTY FAIR BIGGEST IN WEST ALABAMA

Altoona, Ala., Oct. 7.—That the eighth annual County Fair to be held here will prove a greater success than ever before is evidenced by the fact that the public at large is more interested this year than ever before. The general prosperity of the farmer of this section of the country has a great deal to do with the enthusiasm displayed in the coming County Fair, to be held October 23 to 28.

The Roberts United Shows will furnish amusements for the midway. It has been three years since the people of this section have seen midway attractions, and they are really hungry for that class of amusement. In addition to the free attractions carried by the Roberts United Shows, Legare's Mammoth Spiral Tower has been engaged for the entire week.

SEEK NEW FAIR GROUNDS

Lima, O., Oct. 6.—The Allen County Fair Board has adopted resolutions to submit to the county commissioners a plan to vote on a proposition to issue \$85,000 in bonds to buy new fair grounds.

THE ARGUS TICKET CO. AMUSEMENT TICKETS. ROLL (RESERVED COUPON) FOLDED FOOTBALL TICKETS CARNIVAL. DIAGRAM AND ADVANCE SALE RACKS. BEST FOR THE LEAST MONEY. QUICKEST DELIVERY. CORRECTNESS GUARANTEED.

CRISFIELD, MD., OLD HOME WEEK

October 29, 30, 31—November 1, 2, 3, 4. Day and Night

All Legitimate Concessions open. Concessions in Central Park, where all parades will end and all exercises held—\$4.00 front foot. Biggest affair ever held on the Eastern Shore Peninsula. Concessions and Shows, get your reservations quick. Let us know what you have, how many feet you want and enclose a deposit of 50% if you want to be booked. Absolutely no attractions allowed in the city except in this park. Would like to book a few High-Class Free Attractions. City Decorators, please write. Everything now open, but will close fast. Write as once.

OLD HOME WEEK COMMITTEE, Crisfield, Maryland.

The 1922 Oshkosh Fair Was A Hummer

The new Midway a BIG FEATURE. CONCESSIONAIRES, get your reservations in early for 1923. T. G. BROWN, Secretary, Oshkosh, Wisconsin.

Best Fair in South Alabama

OCTOBER 23 to 28, 1922

Has three open Concessions for sale. One Aluminum or Silverware Wheel, one Blanket Wheel, one Eating Stand. All excellent locations. Wire, as time is short. 50,000 attendance is expected. J. G. SCHERF, Manager, Covington County Fair Assn., Inc., Andalusia, Ala.

Want To Get In Touch With Good Carnival

And other Attractions for Community Fair, October 23-28.

DON V. DRYE, Bradfordsville, Ky.

AK-SAR-BEN HAMPERED

By Bad Weather and New Location—Shows Small Deficit

The Ak-Sar-Ben Fall Festival, held at Omaha, Neb., was not as successful this year as in previous years, owing to bad weather and the fact that the exposition was held on new grounds some distance from the heart of the city, while in the past it has been held downtown.

Charles R. Gardner, secretary of the Ak-Sar-Ben, has the following to say of the festival:

"I regret that I cannot give you a more favorable report on our fall festival. The first week of our two weeks' celebration was considerably hampered with bad weather. The second week the attendance was not up to what it ordinarily is, and as a consequence our books show a deficit, not, however, one that we will be unable to overcome, and we are still in the running.

"Ak-Sar-Ben Exposition Company expects fully to enlarge its equipment of Ak-Sar-Ben Field and, while this year our principal attraction was the race meeting, we expect by fall next year to have a well-developed live stock show. That is what is going to be necessary to make our fall festival a success financially.

"This is the first year that we have moved the festival from the downtown districts to the Ak-Sar-Ben Field and the probabilities are that we were not quite ready for the move."

FREE ACT NOTES

Fitz, Witz and Toto played the Gratz (Pa.) Fair with their comedy farcical act and made a great hit. Chas. DePhil also was on the same bill with his high-wire act. The Fitz, Witz and Toto act also played the fair at York, Pa.

On the bill at the big celebration in Lexington, Ky., this week, under the auspices of the Lions, are Dare-devil Doherty, the Aerial Howards and Rollo, the roller skater.

The Falmouth (Ky.) Outlook paid a high compliment to the Maysville Boys and Girls' Band, of Maysville, Ky., which played the Falmouth Fair. "The band rendered the best music ever heard at the historic old grounds," says The Outlook. "There were 42 members of the band here and they were headed by 'Daddy' J. Barbour Russell, who takes as great pride in the boys and girls as did the old blue hen with her first brood of chicks.

This band is the greatest musical organization of its kind in the United States." The band also made a tremendous hit at the Kentucky State Fair.

Among the free acts at the Olmsted County Fair, Rochester, Minn., were La Fleure and Porter, Elmer's Animal Circus and Capt. Geo. Webb, high diver.

The Red Wing (Minn.) big street fair had as free acts La Moure Bros., hand-to-hand and head-to-head balancers; Edwards and North, triple har experts; Two Kays, comedy acrobats; the Remix Trio, old Southern singers and dancers; Chas. De Haven, balloon ascension, and Capt. Geo. Webb, high diver.

to 9, and the act went over big. On the same bill were A. Lucas and Company, the Flying LaPearis, Lucas and Inez, and La Salle and Mack, all of whom scored solidly. During their stay in Quincy the Vernons were entertained by Walter Howard, an old-time performer, now proprietor of a printing company. He was formerly an acrobat, clown, skater and bicycle rider. Another old-time acrobat whom the Vernons met at Quincy was Sam Baldwin, of the Baldwin Brothers, aerial return act.

The Lacroix were a feature of the Deiphos (O.) Fair, which registered a most successful event.

Bobby Zenero, of the Aerial Zeneros, was taken sick while playing at Fort Wayne, Ind., and was taken to Erie, Pa., the home of Mrs. Zenero, where he was operated on. The last report was that he was getting along as well as could be expected and hoped he would be able to return to work by November 1.

Free acts that graced the midway at the Ashland County Fair, Ashland, Wis., were the Ball Family, doing three separate acts; Legare, aerial tower act, and Capt. Geo. Webb, net high diver. The fair is reported to have been a success. This year was the first time a night show had been held. Capt. Webb, in addition to his high dive, put on a big fireworks exhibition.

FIRST FAIR STAGED AT SUSANVILLE, CALIF.

Susanville, Calif., Oct. 6.—Lassen County celebrated the opening of its new fair grounds September 29 when a combined fair and rodeo, the first in the county's history, was held.

The fair grounds occupy a twenty-acre tract of land and comprise a commodious grand stand, stock and exhibit buildings and a fast half-mile race track. Everything is new and up to date and the fair made an excellent start.

The rodeo was participated in by some well-known riders, ropers and broncho busters in the West.

This year's fair ran but three days, September 29 and 30 and October 1. It is probable that in the future it will be of a week's duration.

Carnival and midway attractions were furnished by Orie Blome, well-known Oakland ride and concession operator.

McCONNELLSVILLE FAIR

McConnellsville, O., Oct. 4.—The Morgan County Fair for 1922 was of much greater magnitude than usual and the most successful in the history of the county. The largest crowds that have ever thronged the streets and fair grounds for several years were here.

The enlarged grounds, the remodeled buildings, the improved and added equipment in all departments, where necessary, have added much in the way of comfort and convenience for all interested in the success of the fair. The amusements were fine; the midway crowded with everything imaginable.

BUILDINGS BURNED AT ALEDO FAIR GROUNDS

Aledo, Ill., Sept. 30.—Fire believed to have been of incendiary origin caused \$12,000 loss at the Mercer County Fair grounds when the huge swept Section A of the south barn and destroyed horses of William Dille. Other buildings suffered \$7,000 loss.

EASTERN STATES EXPOSITION

Holds Most Successful Show Since Its Organization—Entertainment Program of High Grade

The Eastern States Exposition, Springfield, Mass., has once more demonstrated that it is the leading exposition of the New England States. Established in 1917, the exposition has grown greater yearly and today it stands forth as one of the country's leading fairs. Asked to send The Billboard a report on this year's fair, J. C. Simpson, general manager of the Eastern States Exposition, sends the following:

"In answer to your letter we are pleased to be in a position to be able to advise you that the Eastern States Exposition, held during the week of September 17, was the most successful of any of the five shows which have been held here since the plant was erected in 1917. Our attendance showed an increase over previous years of about 7 per cent, and our total receipts were larger than any previous year. Our exhibits showed progress and the weather was fine.

"It is really marvelous the place the Eastern States Exposition has taken in the hearts of the people of this Northeastern country since it was established. It has grown in far greater proportion than we expected possible in so short a space of time. The live stock department has shown probably greater advancement than any other. With something over 1,200 head of cattle, 900 hogs and sheep and 250 horses on the ground, this division of the show was well worth while. It was greater both in quality and numbers than ever before. Practically every foot of available outside space was occupied by exhibits. Our inside space was, as has been the case the past two or three years, full to overflowing.

"The Junior Department of the Eastern States is a model in its exhibits and demonstrations. It consists of various divisions, such as Camp Vail, which includes boys and girls from thirteen East and North Atlantic States, who engage in the regular club-work projects; the Junior Industrial Division, which is made up of exhibits from boys and girls from the ten North Atlantic States, from the industrial centers engaged in work programs; Baby Beef Division, which consists of boys and girls who are feeding and marketing baby beef steers; the Mohawk Village, which is composed of very interesting exhibits, and represents the Boy Scouts from the ten North Atlantic States, under the direction of the National Scout Council; the Girl Scout Division, which had a very interesting exhibit this year and gave some wonderful demonstrations in swimming in a swimming pool that had been erected for its special use.

"The State exhibits were the best that have ever been made at Springfield, the State of Massachusetts showing in its own building on the grounds, the other five New England States in space in the main exhibit hall. A little later on we will be able to send you some photographs of these exhibits, which we think you might like for use in The Billboard.

"Our entertainment program was of a very high grade and made a very good impression upon our visitors. Take it all in all, I believe we played the best program before our grand stand that I have played the twenty-five years I have been in the fair business. With acts like Robinson's Elephants, Tommy Kernan, the Baggage Smashers, auto polo, etc., supplemented by exhibitions by three six-horse draft hitchers, sheep dog work, etc., there was never a dull moment. The fireworks spectacle, 'Montezuma', was produced by the Theatre-Duffield Company, of Chicago, and was very well liked. This is the first year that any spectacle has been produced in front of our grand stand, and, of course, the idea of what a spectacle is must first be told. The attendance increased with each succeeding night and was larger than we had ever had at the night grand stand. Our horse show, which is conducted nightly in the coliseum building, played to capacity every night.

Yours truly, J. C. SIMPSON, General Manager."

NEW BUILDINGS PLANNED FOR MT. VERNON (ILL.) FAIR

So successful was the fair at Mt. Vernon, Ill., this year that it is proposed to build a steel and concrete grand stand for next year to accommodate the increasing crowds.

C. R. Keller, president of the fair association, advises that the fair broke all previous records by nearly 100 per cent. It was held for five days, with attendance larger than ever before. Displays were so large and so numerous it was necessary to build temporary shelters for many of them. There were so many horses entered in the races that it was necessary to split the races into two sections. Tom Brown, of Cincinnati, O., was official starter, assisted by Mr. Wingsfield, of Covington, Ky.

Among the special attractions were Lieutenant Brown, of St. Louis, and Dare Devil Brownell in a parachute drop from an airplane. There also was a "Ford Day", when a Ford auto was given away.

"The local fair association feels that it owes a great deal to The Billboard in the way of publicity and suggestions received," writes Mr. Keller.

DESHLER (NEB.) FAIR

The tenth annual Thayer County Fair held at Deshler, Neb., was the most successful in its history. Receipts were about \$1,500 less than last year, caused by the intensely hot weather, August 29-September 1, but expenses were less than last year, so that instead of a

(Continued on page 81)



# RINKS & SKATERS

(Communications to our Cincinnati Office.)

## PORTABLE RINK IN ORLEANS, IND.

Field & Field report that big business has been the rule at their portable skating rink in Orleans, Ind., which opened September 2.

## TELLS OF RINK IN HAZLETON, PA.

S. R. Bartlett writes that he opened a \$17,000 rink in Hazleton, Pa., July 3 and has been registering big business right along. The rink will continue thru the winter, he states. The floor space is said to occupy 6,000 feet and 500 lights are reported to furnish sufficient illumination for the rink.

## NEW RINK DRAWS CROWDS

The new roller rink in Mishawaka, Ind., has opened with Eugene Hock as manager. The first week saw the place crowded to capacity each afternoon and night. The rink has a maple floor, forty by ninety-nine feet. Saturday afternoons have been set aside for the children.

## RICHMOND (VA.) RINK OPENS SEASON

The Coliseum Skating Rink, Richmond, Va., opened the new season September 28 with Edward Cowardin as manager and Leo Doyle as floor manager. Business the first week was good despite opposition by the State Fair. A ten-piece orchestra has been engaged for the season. Manager Cowardin promises an interesting list of novelty acts.

## TO START RINK IN MANSFIELD, O.

Al Ackerman informs that he will open a roller rink in the dance hall at a park in Mansfield, O., probably the last week of this month. A city polo league of four or six teams, he says, will be organized and arrangements made for an exchange of games with similar teams of other Ohio rinks, with possibilities for a State polo league.

## LOWE INCREASES RINK IN WICHITA

By annexing a second portable to the one he first established in Payne's Park, Wichita, Kan., C. M. Lowe is able to accommodate the former turnaway business, and 'tis said, is putting Wichita on the skating map in big letters. L. R. and Mrs. Lowe and R. E. Lee, who operated Riverview Park Rink, Des Moines, Ia., during the summer, have joined C. M. Lowe's staff. The Skating Hawks paid a recent visit to the rink and were loud in their praise of its general appearance.

## COLUMBIA RINK OPENS

Fred Martin, manager of the Columbia Skating Rink, Fort Worth, Tex., writes that the rink opened up Saturday, September 30, to one of the largest crowds ever assembled on the floor. "By the looks of things we feel that we are going to have a fine season," says Fred. The Columbia Rink is open every night, also Saturday and Sunday afternoons. On other afternoons plain and fancy skating classes are

**SEND US YOUR ORDERS NOW!**

**Military Band Organs**  
**Non-Slip Powder**  
**Skates and Repairs**

**CHICAGO ROLLER SKATE CO.**  
4458 W. Lake Street, Chicago, Ill.



## ENTERTAINS EDITORS

The Arkansas State Fair, in progress this week at Little Rock, recognizing the fact that the editors of the State are among the best friends a fair can have, this year set aside a special day for them and provided special accommodations and features for them while guests of the fair.

Every editor in Arkansas, and many in other States, received the following invitation from the fair management:

"DEAR MR. EDITOR: OCTOBER 9 IS YOUR DAY OFF!" You and your family and employees are invited, urged and dared to come to Little Rock, October 9, as the guest of Arkansas State Fair.

Opening day will be observed as Arkansas Press Day and the editors will be IT.

You will have the freedom of the grounds and everything will be free, including luncheon and supper, admission to all the carnival attractions and the privilege of hearing an address by our president, "Bob" Schaefer, over the Loud Speaker. And believe me, that's some privilege.

You can get transportation over the Missouri Pacific by writing C. K. Bothwell, A. G. P. A., Little Rock, and over the Rock Island by writing C. B. Sloat, A. G. P. A., Little Rock.

Report at 11 a.m. at the Hotel Marion, and transportation to the grounds will be provided. Come and spend the day with the boys.

CLIO HARTER,  
Corresponding Secretary.

## HAMMOND DATES ANNOUNCED

New Orleans, Oct. 2.—Advices received in this city state that the date of the Hammond (La.) Fair has been definitely set for October 30 to November 4 by Secretary A. A. Ormsby, of the Florida Parish Fair Association. Virtually all space for display and concessions has been disposed of.

## TO IMPROVE GROUNDS

Ravenna, O., Oct. 6.—Improvements costing several thousand dollars will be made to the Portage County Fair grounds here, it is announced. Among improvements will be the claying of the race track. One hundred maple trees will be set out in the grounds.

## SALEM HOMECOMING SUCCESSFUL EVENT

Salem, O., Oct. 5.—The twelfth annual Homecoming and Harvest Home Festival concluded here Saturday night the most successful in the history of the Quaker City and for the first time in years without interference from rain. Main street and Broadway were in gala attire, out-of-town decorators having been engaged to decorate the business houses and streets. The Wallace Shows furnished the

run under the personal direction of Sam Hellman, a well-known skater and instructor.

The Columbia staff consists of the following: Fred Martin, manager; Mrs. Sam Hellman, cashier; Jack Glennon, officer and doorman; Stewart Hellman, checkroom; Harry Deck, Texas State champion, skate room; Vic Maddox, floor; J. H. Patton, floor; Jim Waggoner, floor; Sam Hellman, assistant manager; O. L. Morey and son, refreshments, and four Negro skate service boys. Music is furnished by a \$4,000 North Tonawanda military band organ and special feature numbers are played on a radio outfit.

Mr. Martin is planning a number of features for the near future, which he promises to tell The Billboard readers about.

## SKATING NOTES

John du Comb is now floor manager of the Adelphia Rink, Philadelphia, and Jimmy Kearney is no longer with the rink. The Adelphia is operating five nights a week.

The Tramil Portable Skating Rink Company, of Kansas City, one of the largest builders of portable rinks in the country, has just completed its 112th rink.

## DESHLER (NEB.) FAIR

(Continued from page 80)

\$1,000 deficit there was a surplus of \$2,000. Gross receipts were about \$11,000, \$2,300 was paid in premiums and a like amount for horse races. There were four day and four evening programs, featuring fireworks at night, and as the grounds are now wired all buildings were open from 7 to 9 each evening. Outstanding features this year were the school exhibit, children's classes and children's club work; 172 boys and girls with twelve teams put on a demonstration during the fair under direction of thirty club leaders and the county agent. The school exhibit took first at the State fair. The poultry club won first and the silver cup at the State fair and was awarded a free trip to the Sioux City (Ia.) Fair. They will go to the National Poultry and Dairy Exposition at St. Paul, Minn., October 7-14. Next year's fair will be along the same general lines. A pageant depicting the progress of the county may be a feature of the parade on Children's Day. The fair is creating an interest in improved methods in farming, and is looked forward to as the general "homecoming", according to Secretary E. J. Mitchell, whose efficient management has done much to make the fair a success.

## SUCCESSFUL FAIR HELD AT ATHENS, ALA.

The 1922 Limestone County Fair, held at Athens, Ala., was a great success. There were 7,351 paid admissions on Friday alone. The first two days there was large attendance and the midway attractions, furnished by the L. J. Herb Shows, did well. There were excellent free attractions each day in front of the grand stand, including C. A. Chandler in a 95-foot dive, and the races were among the best ever seen in Athens.

## FAIL TO RECOVER BODY OF DROWNED BALLOONIST

Chattanooga, Tenn., Oct. 6.—Until a late hour today the body of C. A. Chandler, of Indianapolis, Ind., who was drowned in the Tennessee River, near the links of the Chattanooga Golf and Country Club, had not been found. Chandler, who had been furnishing the balloon thrill at the Interstate Fair this week, made the ascension yesterday afternoon as usual and under very favorable conditions. He had reached an exceptional altitude when he cut loose and in his downward course started in the direction of the river. Fishermen who were on the opposite side of the river immediately began paddling across the river so that they could lend their assistance, if necessary. They arrived too late, however. Chandler was also a high diver and during the week had been diving from a ladder into a net in front of the grand stand. Mrs. Chandler was notified of her husband's death by fair officials and is expected here tonight. It is thought probable that Chandler became entangled in the silk and ropes of the parachute and that it is possible that these will be caught by snags or other objects at the bottom of the river and he held down indefinitely. W. E. White, superintendent of concessions and exhibitors at the fair, said Chandler had a narrow escape on Wednesday, a heavy bag of sand which he had carried up to turn his balloon over having narrowly missed him in its descent. Chandler had been making parachute jumps for thirteen years.

## MAKES PARACHUTE JUMPS TO FURTHER EDUCATION

Parachute jumping for cash to pursue his "higher education" has been the summer's lot of Carroll Radebaugh, of Walworth, who is captain of the Beloit (Wis.) college football eleven this fall. Radebaugh, who for two years

has been picked all-State halfback, has been showing at fairs thruout Wisconsin, doing stunts on a flying plane, and ending with a 2,000-foot parachute drop each day. He received about \$75 a drop.

## SEAPLANE MAKES RECORD

New Orleans, Oct. 5.—The seaplane EST, commanded by Captain R. E. Brumbaugh, and carrying nine passengers, arrived here Saturday from Pensacola, Fla., making the trip in two hours and five minutes, an average speed of ninety miles an hour, breaking all records heretofore made between the two cities. All seaplanes arriving in this city for the Legion Convention will use the landing field at City Park, while the land planes will use the field near Peters avenue and South Claiborne street.

## SASKATCHEWAN LEADS PROVINCES IN FLYING

It is said that Saskatchewan air pilots last year carried far more passengers and flew many more miles than those of any other Canadian province. During the year Saskatchewan fliers carried 3,622 passengers, 2,000 more than Manitoba, the next highest, and 2,500 more than British Columbia. They flew 95,142 pilot miles as against 64,000 in Alberta, the next highest. An agitation is under way for the establishment in the province of a Government air station because of this record.

## PARACHUTE JUMPER TAKES FLYING COURSE

Loren Mitchell, parachute jumper, is one of the new students who are taking their course in flying at Wallace Field, Davenport, Ia. Mr. Mitchell is also making parachute drops at the field every Sunday. He has bought a new JN4D.

midway attractions, including the rides. Displays of farm products and work of farm homes attracted unusual attention. A baby show at the Eiks' Club was a feature Friday.

## COLORED FAIR FOR WILLIAMSBURG, VA.

A colored county fair will be held at Williamsburg, Va., October 17 to 21, inclusive, according to announcements sent out by C. F. Hillman, secretary, and L. W. Wales, president and business manager. The fair is to be held under the auspices of the Farmers and Business Men's Economic and Progressive Association of Williamsburg, James City and adjoining counties. There will be exhibits of live stock, farm produce, domestic science, poultry, etc. Music will be furnished by the Lackey Band.

## BEAUMONT FAIR

As plans are formulated for the South Texas State Fair, to be held at Beaumont, Texas, November 2-11, extra buildings are planned and arrangements made to care for the many exhibits which are promised for this exposition. The educational features will be outstanding. Each department will have information, both practical and technical, regarding the exhibits. Liberal cash prizes are offered for the best county exhibits. It is expected that there will be an attendance of over 100,000.

## COLE IN CHICAGO

Chicago, Oct. 5.—Al S. Cole, special agent of the World at Home Shows during the past season, has closed with that organization and was a Billboard caller this week, having just closed with his show in Lynchburg, Va. He will go from here to Philadelphia and stated that he is perfecting plans to go into a commercial business in the Quaker City.

## FAIR NOTES

Among the fairs that have announced their 1923 dates are the Burlington Tri-State Fair, Burlington, Ia., August 6-11; the Pasco County Fair, Port Richey, Fla., January 24-27, and the South Florida Fair, Tampa, Fla., February 1-10. The Union Parish Fair Association, Monroe, La., recently reorganized, electing the following officers: President, J. B. Clark; vice-president, J. N. Wazme; secretary, H. E. Hawkins; treasurer, Edward Everett; general manager, Leo Hartman.

The Douglas (Ariz.) Fair, in progress for three days this week, will feature horse racing, a rodeo replete with interesting contests, and automobile races.

A well-balanced program of entertainment, educational features and exhibits is announced for the Orangeburg (N. C.) Fair, November 14-17.

The Crow Wing County Fair, Brainerd, Minn., made a profit of close to \$500 this year, it is reported, in contrast to a loss of a like amount in other years.

"We had the best fair in our history of 54 years," writes M. H. Holmes, secretary of the Gibson County Fair, Trenton, Tenn. Officers of the Erlanger (Ky.) Fair for the ensuing year have been elected as follows: President, Polk Laffoon; vice-president, D. E. Castleman; secretary-treasurer, Alex M. Bower. "Pop" Geers, the veteran driver, who has been driving for fifty years and still pilots many winners on the Grand Circuit, says he is good for fifteen or twenty years yet. "Pop" possesses the real spirit of youth.

The Brantley County Fair, Hoboken, Ga., will be held from October 16 to 21, inclusive. Robert Riley, secretary, is looking forward to a successful event.

Now that the blame for a lot of the rottenness at fairs is being placed where it belongs, listen to the bowl that goes up from those who have been chucking to think that they were going to escape unscathed while the carnival people bore the brunt of the blame.

The Clay County Fair at Spencer, Ia., this year was the most successful ever held by that organization. The secretary, L. W. Ennery, announces that 23,000 people passed thru the gates on Thursday alone. The weather was ideal every day. Sam Levy's firm had the attractions and Karl L. King's Band the musical end of the program.

Some secretaries are going to be called upon for a lot of explaining at the annual meetings this year.

Madame Lenore, of the wire-walking act of Mills and Mills, passed thru Cincinnati recently on her way to Donaldsonville, La., to play the fair at that place, but did not have time to call, but dropped The Billboard a note from the station between trains. Madame Lenore was injured some six weeks ago when she fell from the wire, but she is rapidly recovering from the effects of the fall and expected to be in good condition for the Donaldsonville Fair. She asked to be remembered to her many friends.

The lucky boys are going to bring a lot of bad luck to the fair secretaries who are unlucky enough to tolerate them.

R. H. Walker, secretary of the Limestone County Fair, Athens, Ala., was a recent Billboard (Cincinnati office) caller. He is very much in favor of The Billboard's clean-up campaign.

## WANTED—Good, Clean, Independent Shows and Concessions for HOPKINS COUNTY AGRICULTURAL FAIR AND EXPOSITION

MADISONVILLE, KY., OCTOBER 16-21  
Corn Game, Kewpie Doll and Riding Device Privileges sold. All others open. Legitimate wheels permitted. Come on. Address  
D. W. GATLIN, Secretary.

Colored Piedmont Fair Ass'n at Winston-Salem, N. C., will hold its Fair October 10, 11 and 12. Clean Shows and Concessions wanted.

**RICHARDSON SKATES**

THE FIRST BEST SKATE, THE BEST SKATE TODAY.

In any business it is superior equipment which insures profits and in the rink business it is Richardson Skates which earn real profit.

WRITE FOR CATALOG TODAY.

Richardson Ball Bearing Skate Co.  
1809 Belmont Ave., CHICAGO



**The DEAGAN UNA-FON**

PROVIDES THE IDEAL MUSIC FOR SKATING RINKS.

Played same as Piano, but has fifty times the volume.

Write for descriptive circular and full information.

**J. C. DEAGAN, INC.**

DEAGAN BUILDING  
1760 BERTEAU AVENUE, CHICAGO.



SKATING RINK TO RENT.

WANT Man with 50 to 100 pairs of Skates. Located between Mat-con and Charleston Have some Skates and Equipment. Possession October 15. Address  
MANAGER, Box 63, Charleston, Illinois.

**FOR SALE—250 PAIR RICHARDSON'S SKATES**

Half fibre and half steel, regulation sizes for rink. All in fine repair. One 52-key North Tonawanda Band Organ. Will sell the entire outfit for \$1,200.00. A. S. KENNEDY, care Auditorium, Cedar Rapids, Ia.



RIDING DEVICES AND CONCESSIONS

FAIR GROUND EXHIBITION

CARNIVALS EXPOSITION MIDWAY SHOWS

BANDS AND SENSATIONAL FREE ACTS

AND HIS MAJESTY, THE BEDOUIN

SEVERAL CHANGES MADE IN VEAL SHOWS' STAFF

David A. Wise Is Now General Manager and W. A. Creevey General Agent—Management Reported in Hearty Accord With Clean-Up Campaign

Danville, Ky., Oct. 5.—Veal Bros.' Shows are playing Danville this week, and to date business has been much better than was expected to be enjoyed here. Several changes have taken place in the ranks of the executive force of this organization. J. K. Lawson, who has served as general manager, has severed his connection with the company and the managerial reins are now in the hands of David A. Wise, who formerly acted as assistant manager. W. A. Creevey is now the general agent. M. L. Morris, former special agent and promoter, left last week in Louisville to join the C. D. Scott Shows as general agent. Mr. Morris is still suffering somewhat from an automobile accident at Wabash, Ind., last spring. Jack Risney, who has been in the capacity of secretary, has joined the Roberts United Shows for the winter. Veal Bros.' Shows are in hearty accord with the stand taken by The Billboard for a clean-up campaign for 1923, and General Manager Wise is strongly in favor of carrying nothing but the highest class of concessions and not to tel-

erate any so-called "grift" at any time. Mrs. John M. Veal made a hurried trip to Cincinnati last week in the interest of the company. Dave Tenneyson wires from Chattanooga, Tenn., that he is doing fine. Newton Jackson rejoined the show at Evansville, Ind., with his baby rack. The "Exposition and Pageant of Progress" at Evansville was the "largest and best" bloomer ever played by this company. Joe Mealey left at Evansville to make some Virginia fairs. Somerset, Ky., is the stand for this company next week.—PAT ZERRIARDY (Electrician—for the Show).

to Altoona, Pa., for the winter, and Eddie Peas and his Wonder Show go into vaudeville. C. Horton, the ferris wheel man, goes to his home in Decatur, Ill., while C. W. Hart returns to Franklin, Pa., and J. V. Morasca will winter in Oil City.

This is the second time for the show to close in East Brady and under the same auspices, the Fire Department. Ideal quarters has been secured here, the old distillery. Winter quarters will be in charge of C. W. Wilson and several of the boys will remain with him all during the off season. The show will open in the spring with all new canvas and with the same policy as formerly—with no girl shows. All of which is according to an executive of the above shows.

ZEIDMAN & POLLIE SHOWS

Have Good Start at Rome, Ga.—Season Closes After Seven More Weeks

Rome, Ga., Oct. 4.—This week at Rome, Ga., the Zeidman & Pollie Shows are furnishing the attractions for the Floyd County Fair, and judging from the attendance that thronged the midway on the opening day it will be a very good week for the show in general. Altho handicapped for space and being crowded all of the shows, concessions and rides were up and ready to operate on opening night, and by seven p.m. the town people took advantage of the free gate and packed the midway, all the attractions, the rides especially, doing a very good business.

JOHN T. WORTHAM SHOWS

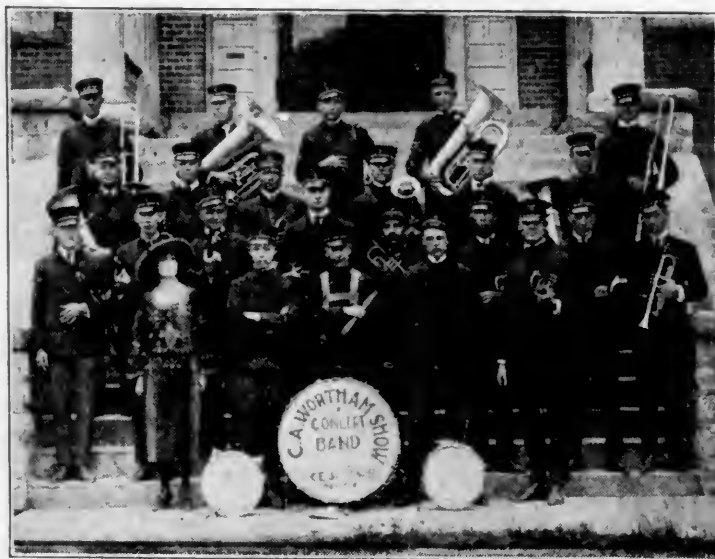
Fair at Abilene, Tex., One of Most Pleasing Stands of Season

Temple, Tex., Oct. 4.—The West Texas Fair, at Abilene, proved to be one of the most enjoyable weeks enjoyed by the John T. Wortham Shows this season. Business was good, but far better was the cordiality that existed between every person concerned throughout the week. The writer wants to pay deserved compliment to every person connected with the fair association. Secretary Kin-solving is hard working, knows how, and has the confidence and backing of his officials. The West Texas Fair was 15 years old last week.

W. E. Bowers, secretary of the fair, is a hustler and has left nothing undone in the way of amusement for those in attendance. Eight free attractions in front of the grand stand, plenty of exhibits and good harness racing, along with the big midway furnished by Zeidman & Pollie, makes this year's Floyd County Fair the best fair ever held in Rome.

A very noticeable addition to the midway is Nick Patrinos with three neatly framed eating and drinking concessions. Patrinos, the youngest of the famous Patrinos Family of European head and hand balancers (formerly with the Barnum & Bailey Circus and others), joined direct from Coney Island, where he was the past season. Able Zeidman, of huckley-buck fame, is having one of the biggest weeks of the season. W. J. Price is busy getting ready for his indoor events, which will start the latter part of November. Special Agent P. E. Clark sends word that he is doing nicely with promotions at Huntsville, Ala., where the show goes from here. Mitt Hinkle, manager of the Wild West show, has just returned from a Western trip, bringing with him three head of bronchos and two Texas steers to be added to his big show. Seven more weeks of fairs in the South and then into winter quarters.—J. F. JACOBS (Special Agent).

WORTHAM SHOWS' CONCERT BAND



Charles E. Jameson is bandmaster of this excellent organization, which dispenses music with the Wortham World's Greatest Shows, now playing the large Southern fairs.

RUBIN & CHERRY SHOWS

Have Biggest Week of Season at Memphis Tri-State Fair

Tupelo, Miss., Oct. 4.—The Memphis Tri-State Fair finished in a "blaze of glory" for Rubin & Cherry Shows, the receipts running several thousand dollars more than any other engagement this season. To say that the organization made a hit is to put it mildly, and The Commercial Appeal last Sunday (on page 1, column 1) in referring to the success of the fair said: "The Rubin & Cherry Midway Shows, which proved to be superior to others that have showed here, pulled stakes early this morning under the supervision of Rubin Gruberg and left for Tupelo, Miss. Mr. Gruberg said he was very much gratified at the patronage the Memphis people accorded his shows. He declared conditions were very favorable for the shows, with 500 people employed, to winter in Memphis." Ideal weather prevailed during the Memphis week, and Senator Fuller, the secretary, co-operated splendidly with Mr. Gruberg. In fact, not a single hitch occurred and the show left with the good wishes of the fair management as well as the public. The Memphis Tri-State Fair has certainly taken its place among the really great fairs of the American continent.

The show train arrived in Tupelo Sunday night, the unloading being deferred until Monday. Yesterday (Tuesday) was the opening of the North Mississippi Fair. A fair attendance was recorded during the day, but at night, with a 10-cent gate, thousands poured into the cramped midway and all shows opened up well.

Today the fair grounds is literally jammed with people, and the I. X. L. Ranch opened around 9 o'clock with a \$100 house. Things look very good, and it is quite evident that this fair is drawing from all over the northeastern part of the State.

Ollie Brazzelle and Adolph Seeman are in Montgomery, Ala., arranging for the shows' appearance there next week and as Montgomery is Mr. Gruberg's home town another good week should be marked up for Rubin & Cherry. A stenographer in the local newspaper office just remarked to the writer: "I saw the show in Memphis, and you have brought everything

(Continued on page 91)

WORTHAM'S WORLD'S GREATEST

Start of Chattanooga (Tenn.) Fair Meets All Expectations—Night Play Excellent

Chattanooga, Tenn., Oct. 4.—Now that things are beginning to be somewhat normal with Wortham's World's Greatest Shows and time is easing the pain of their terrible loss, the show is getting back into its old routine and is going ahead with a determination that will not be denied.

Chattanooga has fully come up to expectations and the attendance has been very good. The figures given out by genial Joe Curtis show that there are just as many people attending the fair this year as there were in 1921, and the shows have done very nicely, especially after supper, as the night play is excellent. It will be a very satisfactory week for all concerned.

Knoxville was a very pleasant surprise to the Worthams, as business was beyond expectations, especially on Tuesday, when the largest attendance ever recorded in Knoxville was registered on the turnstiles. The Knoxville officials were wonderfully kind to the members of the show and went out of their way to do anything that would help business and promote a harmonious feeling.

Mrs. C. A. Wortham returned to the show Monday, from her home in Danville, Ill., and remained here for a few days, leaving tonight for Texas, where she has important business to look after. W. F. Stanley, who is in charge of the show, accompanied her.

Adam Krenzer, who had the show cookhouse last season and part of this year, gave the members of the Wortham Show a wonderful chicken dinner in Knoxville last week. It was more like a banquet than a dinner, and both Mr. Cash and Mr. Krenzer outdid themselves in seeing that everyone, from the highest to the lowest, had all they could eat. The menu was very elaborate and it was heartily enjoyed by everyone on the show.

Tomorrow (Thursday) is expected to be the big day of the fair, and Secretary Joe Curtis and all other officials have made preparations to accommodate a large crowd. The efficient manner in which the fair has been operated has caused much favorable comment, both from the show people and the fair patrons.

Saturday the Sells-Floto Circus will exhibit on the fair grounds and many pleasant visits will be exchanged.—W. M. F. FLOTO (Press Representative).

UNITED AMUSEMENT CO. CLOSES

Will Winter for Second Time at East Brady, Pa.

East Brady, Pa., Oct. 5.—The United Amusement Company closed its season here and went into quarters, the second time to winter in this city. The show had the poorest season of its career—which pertains to shows, rides and concessions.

The shows opened in East Brady April 29 and toured Ohio, Indiana and Pennsylvania, carrying four shows, merry-go-round and Bill wheel and twenty concessions. Harry Hoffman had all the wheel concessions for the fifth season. He will winter in Ravenswood, W. Va. Ora Baker had four concessions; will winter in Louisville, Ky. Al Campbell, with his three concessions, goes home to Watkins, N. Y.; Frank Eagan to Oil City, Pa.; Harry Lynn to Clarksville, W. Va.; Whitey Hewitt and his athletes

and this anniversary was the biggest and most successful of all. Saturday evening the county attorney, city attorney, sheriff and chief of police, who were gathered on the grounds, looked up Al Tinsch, assistant manager, and declared the John T. Wortham Shows were the best in every respect that had ever exhibited in Abilene. The shows are now at Temple, playing the Bell County Fair this week, with Coleman to follow. John T. Wortham has returned from his trip to Danville, Ill.

The company staff, individual show managers, concessionaires and workmen, on the John T. Wortham Shows, here pledge their individual and collective loyalty to Mrs. C. A. Wortham in the continuation of the policy of their late leader. The writer was requested to convey this information publicly.—C. M. CASEY (Show Representative).

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

THIS FACT SHOULD NOT BE FORGOTTEN—WOOL WILL ALWAYS OUTSELL COTTON

In order to get a wide distribution for

CAYUSE INDIAN BLANKETS

we quote the following reduced prices for a limited period:

CAYUSE BLANKETS, \$5.00.

CAYUSE SHAWLS, \$6.00.

WHITE GLACIER PARK BLANKETS, \$6.75.

We are direct Mill Representatives. Prompt deliveries from either New York or Chicago.

CAYUSE INDIAN BLANKET CO., S. W. GLOVER, Mgr.

Office and Salesrooms: 297 Putnam Building, 1493 Broadway, New York (Adjoining Billboard Office).

300 Palmer House, Chicago, Illinois





SNAPP BROS.' SHOWS

Go Big at Ontario (Ore.) Fair—Furnish Attractions for Idaho State Fair

The Malheur County Fair and Roundup at Ontario, Ore., where the Snapp Bros.' Shows furnished the attractions, made a whirlwind finish on Saturday and from sun up till dusk folks were pouring into the city from near and far to witness the sports and pastimes of the cowboys and cowgirls, and to take in the many pleasures offered by the shows, which were located on the principal streets of the downtown section.

A run of 67 miles carried the show to Boise, Id., where the Snapp Bros. furnished their wonderful attraction for the Idaho State Fair, which opened to a fairly good crowd and excellent prospects for the remainder of the engagement.

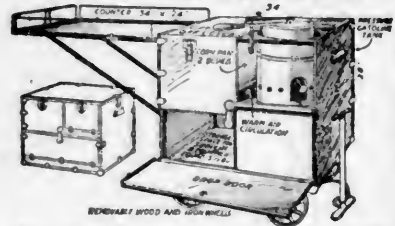
It was at Boise, Id., and at just the hour when showmen and concessionaires were getting on the lot to prepare for the opening of the fair that the sad news was received of the departing from this life of C. A. Wortham, brother-in-law of the Snapp brothers and America's greatest showman.

WANTS HUSBAND HOME

Mrs. W. B. Collins, 1204 West Market street, Louisville, Ky., writes that she has not heard from her husband, who was early in the season with the Morris & Castle Shows and last heard from with Kennedy Shows at Topeka, Kan., for some time, and that since their baby is very low she wants him to come home.

George H. Hopkins, in quod at Jefferson City, Mo., writes The Billboard that he gets very lonesome at times and would welcome letters from friends. He says he will be there until July 30 of next year. His address is George H. Hopkins, 22713, P. O. Box 47, Jefferson City, Mo.

BEST FOR THE ROADMAN TALCO KETTLE CORN POPPER NEW LARGE OVERSIZE MODEL LOWEST PRICED HIGH-GRADE POPPER



Built in a powerfully constructed and handsomely decorated trunk which makes it ideal for Road work and just as good at permanent locations. The TALCO closed Kettle Popper produces delicious, tender, "popped in flavor" corn, which always out-sells any other kind and brings greater year-round profits—at the rate of \$200.00 to \$1,000.00 monthly—depending upon opportunities. Write for full information. Electrically operated if desired. We also make numerous other designs of Kettle Popcorn Machines. TALBOT MFG. CO., 1317-19 Pine St., St. Louis, Mo.

PADDLE WHEELS SLACK BICYCLE CENTER

Light runs on Ball Bearings. 32 inches in diameter. Beautifully painted. 60-Number Wheel, complete, \$8.00 90-Number Wheel, complete, \$10.00 120-Number Wheel, complete, \$11.50 180-Number Wheel, complete, \$12.00

COLOR WHEELS 12-Number, 7-Spacer Wheel, complete, \$11.00 15-Number, 7-Spacer Wheel, complete, \$12.00 20-Number, 7-Spacer Wheel, complete, \$12.50 30-Number, 8-Spacer Wheel, complete, \$13.50

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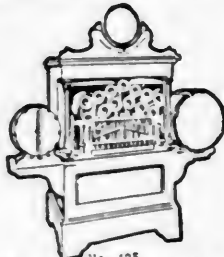
SAY "I SAW IT IN THE BILLBOARD."

WURLITZER BAND ORGANS

REPAIR DEPT.

Most Complete in the Country EXPERT REPAIRMEN All Work Guaranteed NOW IS THE TIME

to have your Band Organ completely overhauled by expert repairmen to get it in tip-top shape for the big Winter Season. Free estimates given at lowest factory costs.



NEW AND USED BAND ORGANS FOR SKATING RINKS, DANCE HALLS, PAVILIONS, ETC. THE RUDOLPH WURLITZER MFG. CO., North Tonawanda, New York

STORAGE DEPT.

ABSOLUTE PROTECTION

Ship your Band Organ to us for storage. We will keep it safe and sound for you all winter.

FREE OF CHARGE

In the spring we'll overhaul it and put it in first-class condition. Write today. No obligation to you.

Agents of the Indoor Show World

Electric lighted Vanity Boxes, with built-in push button equipment. The original. 100% profit or better. Large octagon, genuine leather. Gold lined, center tray elaborately equipped.

\$78.00 per dozen. Sample, \$7.00 prepaid

Imitation leather, octagon, same as above, \$58.00 per dozen. Sample, \$5.25

\$26.50 per doz. Sample, \$3.00

SPANGLER MANUFACTURING CO., 160 N. Wells St., Chicago, Ill.

\$15.00 Per Gross Men's Rubber Belts \$15.00 Per Gross

Black, brown and gray; plain, walrus, corrugated and stitched; sizes 28 to 50, with the highest-class satin finish adjustable buckles. Reduction in price, but no reduction in quality. This is the way our successful organization was built up.



Sample, 25c.

Buy your belts from the largest rubber product distributors in the country. Every belt we send out is rigidly inspected, to safeguard against seconds. Quick service anywhere in this country or Canada. Orders filled same day received. \$3.00 deposit required on each gross ordered, balance C. O. D.

OSEROFF BROTHERS RUBBER PRODUCT DISTRIBUTORS AKRON, OHIO

COOK HOUSE MEN ATTENTION!!!

Gasoline Stoves, Urn Burners, Tanks, Pumps, Hollow Wire, Gasoline Lanterns, Mantles, Torches, etc. 15x30 Griddles, 16 egg, \$10.00. These Griddles are made of best quality heavy iron, corners welded leakproof. If you want any of these goods, or anything else not listed, write us, saying you are a showman, and you will get right prices. We have these goods in stock and can make immediate shipment. Write for catalogue showing complete line. Terms: 25% with order, balance C. O. D. Big stock on hand. Immediate shipments.

WAXHAM LIGHT COMPANY Dept. 15, 550 West 42d St., NEW YORK CITY.

For BAZAARS and INDOOR SHOWS

We carry a full and complete line of MERCHANDISE OF MERIT

Dolls, Blankets, Silverware, Beaded and Mesh Bags, Candy, Lamps, Aluminum, Wheels, Paddles, etc. Write for prices and terms.

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SALESBOARD ASSORTMENTS

Flashy, attractive outfits. Will close them out at bargain prices. Write for list. NOVIX SPECIALTY CO., Dept. 2, 39 East 27th Street, New York City.

GREAT WHITE WAY SHOWS HAVE SOME SMASHUPS

Chicago, Oct. 4.—Sam Burdorf, general agent of the Great White Way Shows, which are playing in Rogers Park this week, reported to The Billboard that his organization had a rather nasty railroad wreck Sunday. Mr. Burdorf said that as the train was being hauled into Chicago something happened at Galivwood, a Chicago suburb, and almost all of the flats went into a ditch. The office wagon was totally demolished and the merry-go-round was badly damaged. The show lost Monday in Rogers Park. It seemed to be one thing after another with the show, because as the props were being hauled

to the lot in Rogers Park a street car struck the wagon hauling the athletic show and just about wrecked the whole attraction. Ray Smith, employed with the athletic show, who was in the wagon, had one arm broken in three places, his nose broken and a severe concussion on the head. He was taken to a local hospital. Mr. Burdorf said that all of the other shows did a splendid business on the opening night and that Rogers Park is the best spot that he has signed up this year. Look at the Hotel Directory in this issue. Just the kind of a hotel you want may be listed.

ST. LOUIS ALLEN H. CENTER 2046 Railway Exchange Phone Olive 1733

-Al Gaston, the famous circus clown, is spending several weeks in St. Louis and can be reached at any time thru the Billboard office.

The Rislo Theater, Grand and Olive streets, which opened September 1, has been having wonderful business, according to Harry Earl, manager. The patrons have had nothing but words of praise for the high caliber of bills presented. Gene Green and his jazz band is the headliner this week.

Ed Miller, owner of the Hotel Beers, left for New York last week to take in the world series.

Claude Schenck, popular clerk of the Alamo Hotel, is now holding down the same position at the Beers Hotel.

G. B. Greenwood, publicity representative for the Shuberts, is in St. Louis with his staff of forty-six people. He is making his headquarters with Bobby Hagan, of the Columbia Theatrical Exchange.

According to Clarence A. Greve, assistant manager of the Del Monte Theater, the house is having the best week of the season so far. Geo. Belan and his company is the headline attraction in his well-known play, "The Sign of the Rose". His picture of the same title is also being shown. Next week Six Jolly Jesters, a Chicago jazz band, will furnish the major attraction along with "The Storm" photoplay.

A registration desk has been installed in the lobby of the Orpheum Theater, where patrons by the hundreds are signing their names to a roll of good-wishers, which will be sent to Martin Bick and Morris Meyerfield, Jr., as a gigantic tribute of congratulations on the anniversary of a third-of-a-century of the Orpheum Circuit. "St. Louis will make a good showing," said Ed J. Sullivan, resident manager, "because St. Louis appreciates what the Orpheum has done in this community in the erection of its only complete structure devoted exclusively to theatrical purposes, a structure that not only adorns, but has led to the revival of the downtown section."

Harry Lorenz, St. Louis manager for Waterson, Berlin & Snyder, assisted Harry Carroll at the Orpheum last week and sang "Tomorrow" and "If Winter Comes" from an upper box.

Jack C. Phillon, manager of Chess Davis Musical Comedy Review, was a Billboard caller this week.

An invitation was issued last week by Director Woodward to artists playing in the leading theaters of St. Louis to be his guests at a matinee at the Garrick Theater. The play presented was "Polly With a Past".

Elmer Jones was a Billboard caller this week.

Henri Chouteau, owner of the International Life Building, recently purchased the Odeon Theater and building in Grand avenue from James Wilson, president of the Wilson Store Company, for the reported sum of \$310,000. The ground as well as the building was included in the sale. A 16-foot strip of ground adjacent to the north was also purchased. Mr. Chouteau stated that the policy of the theater and building would not be changed, but that the hall leading from Grand boulevard to the entrance of the theater would be transformed into an artistic foyer. The theater is the home of the St. Louis Symphony Orchestra and presents in addition operatic and dramatic productions. The theater seats approximately 2,000 persons.

Ed (Pop) Lowery is organizing a tab. show of from ten to twelve people and will soon start playing local theaters.

Karma, the popular mind reader, is now filling engagements in Illinois and is gradually working towards Chicago.

Advertisement for MEXICAN DIAMOND featuring images of diamonds and the text 'SEND NO MONEY'.

If You Can Tell It From a GENUINE DIAMOND Send It Back

To prove our blue-white MEXICAN DIAMOND closely resembles a genuine diamond with same DAZZLING RAINBOW FIRE, we will send a selected 1 carat gem in Ladies' "Solitaire" Ring (Cat. price, \$1.98) for Half Price to introduce, \$2.83, or in Gentle Heavy Tooth Belcher Ring (Cat. price \$6.26) for \$3.25. Our finest 12k Gold Filled mountings. GUARANTEED 20 YEARS. SEND NO MONEY. Just mail postcard of this ad. State size. We will mail at once C. O. D. If not pleased return in 2 days for money back less handling charges. Write for Free Catalog. Agents Wanted. MEXICAN DIAMOND IMPORTING CO., Dept. NB, Las Cruces, N. Mex. (Exclusive controllers Mexican Diamonds.)

TINSEL BRAID AND METALINE Marabou, Hair Nets, Elastic, Hair Pins, Tinsel Garlands, L. S. TRADING CO., 49 Essex St., New York City.

MARABOU AND OSTRICH TRIMMINGS. We guarantee satisfaction in both quality and price. ROYAL FEATHER TRIMMING CO., Vauxhall, New Jersey. Phone, South Orange 1607



**KANSAS CITY**

IRENE SHELLEY.

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Phone 0978 Main.

The return or revival of the Priests of Pallas festivities here the week of October 2 brought thousands of visitors to the city. It is thought there were more people in town than at any previous celebration. October 2 the Fashion Revue was staged, every window of every store and shop being especially decorated and exhibiting the latest modes. Tuesday came the feast of the week, the beautiful P. O. P. parade, with sixteen electrically-lighted floats, headed by Pallas Athene, in "The Return of Pallas", the others representing our allies of the last war and other countries. Then Wednesday the formal P. O. P. ball, packed to the doors; Thursday, the Fashion Show and musical entertainment, and Friday night, the "frolic" at the masked ball; these last three affairs all being held in Convention Hall, which Manager Louis Shouse said was taxed to its capacity. It was all a perfect success. The merchants reaped financial harvests, and cafes, cafeterias and theaters were jammed.

The week of October 8 saw the openings of two more theaters. Al and Lole Bridge and their musical stock company commenced the season Sunday night at the Garden Theater, formerly Loew's Garden and last season the home of Loew's vaudeville. These two clever dancers and comedians were huge successes two years ago at the Empress and their admirers promise to keep the Garden filled.

The Georgia Minstrels was the premier attraction for the Grand Theater, opening October 8 to a very satisfactory business. The Grand received a cordial welcome back into the field of traveling road show houses.

Harold Bushea, general agent of the Dave Lachman Exposition Shows this season, arrived September 25. Mr. Bushea said he would devote the winter to directing Dr. Cunnings, psychic.

Gertrude Parker Allen has returned from California after a delightful summer there and said she expected to put in all her time here this winter doing all she could for the Ladies' Auxiliary of the Heart of America Showman's Club, of which she is vice-president. Mrs. C. W. Parker, her mother, also returned from the Coast to Leavenworth.

Mr. and Mrs. A. H. Cooper, this season and for several seasons past with the Wheeler Bros. Circus, arrived home the last of September and Mr. Cooper says he expects to go into business here this winter.

G. C. Loomis closed the season with the Zeiger United Shows September 30 at Fremont, Neb., and drove thru in a new truck. Mr. Loomis will be here only a week and takes out his medicine show for the winter, opening about October 8.

Mr. and Mrs. C. F. Zeiger, of the Zeiger United Shows, put the outfit away at Fremont, Neb., September 30, until the spring of 1923 and are once more at home here for the winter.

Billy Streeter, after finishing the season with the Zeiger United Shows, has joined the Wilson Shows at Concordia, Mo.

The I. O. O. F. Korn Carnival, October 5, 6 and 7, in Rosedale, Kan., promoted by S. L. Stanley and for which he placed all the shows, rides and concessions, was successfully staged. There were free prizes given away each night, and a big Rosedale booster parade Thursday.

Antin B. King, horse trainer with the Al G. Barnes Circus, left the show at Morgan City, La., and arrived here September 27, leaving the same evening to join the Ringling Bros.-Barnum & Bailey Circus, with which show he said his two zebra acts had been all summer.

A postal card from Jos. C. Lawrence from Peoria, Ill., states that he, his mother and sister, and her baby are with John Lazia's Mighty Doria Exposition Shows, all well and doing fine. Mr. Lawrence says also that C. W. Towne (Boston Fat) is with them.

Fog Horn Wilson, announcer at Electric Park the past summer, was a caller last week.

**WEATHER HOUSES**



Big Flash  
6 1/2 x 7 1/2 in.  
**\$5 Doz.**  
Half Cash  
with Order.  
SAMPLE  
75 cts.  
Arcoe  
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280 Fifth Ave.,  
N. Y. CITY



**ART JACK KNIFE**  
Fancy handle, with photographic art reproduction on both sides. Full brass lined, two blades, heavy double nickel silver bolsters. 12 assorted patterns. \$5.00 Dozen, \$52.00 Gross. Personal checks not accepted. Full amount must accompany all orders.  
L. LYONS, 975 Old Colony Building, Chicago, Ill.

**SOUTHERN FAIR CONCESSIONAIRES**

READ WHAT GEO. RUSTON SAYS ABOUT KIRCHEN FLOWER BASKETS. THE BIG HIT AT FAIRS THIS SEASON.



Old Town, Maine, Sept. 8, 1922.  
Dear Sir—Have played seven days with your Baskets and I am well satisfied with results. It makes one of the flashiest stores on the ground. I cleaned up both orders and sent for another last night. Now please ship the following to Farmington, Maine, and have them there by Sept. 13, sure. Etc., etc.  
Yours respectfully,  
GEORGE A. RUSTON.



**KIRCHEN FLOWER BASKETS.** Filled With Beautiful Artificial Flowers. Make the Flash That Brings in the Cash. **SPECIAL OFFER NO. 11** consists of 20 BASKETS for \$25.00, all 22 inches high, FILLED with gorgeous natural looking artificial flowers. 10 Rose Baskets and 10 Assorted Flowers. The greatest flash you ever saw for the money. Each basket is positively filled with flowers all ready for use, artistically arranged by our experts. Come packed in individual box. Baskets are made of red, beautifully colored gold bronze. FREE with this offer, 1/2 gross beautiful large assorted colored Chrysanthemums, retail value, 10c each. 25% with all orders, balance C. O. D.

**KIRCHEN BROS., 222 West Madison Street, CHICAGO, ILL.**



**50c PLUMES 50c**

GENUINE OSTRICH PLUMES  
10 ASSORTED BRIGHT COLORS.  
May be used on Plain Dolls and Lamps.

**CALIFORNIA DOLLS**

Complete, as illustrated.  
**\$80.00 Per 100**  
Without Plumes \$30.00 per 100.

**LAMP DOLLS, \$60.00 Per 100**

13-in. TINSEL SHADES, with Dresses to match, \$35.00 per 100.  
HAIR DOLLS, \$25.00 per 100.  
BEST QUALITY TINSEL HOOP DRESSES, \$10.00 per 100.

No delays in shipments. Expert packing. First-class work. One-third deposit with order, balance C. O. D.

**PACINI & BERNI,**  
1103 W. Randolph Street, CHICAGO, ILL.  
Telephone, Monroe 1204.

**LAST CHANCE TO SECURE ESMOND INDIAN BLANKETS AT BELOW MARKET PRICES!**

5 BIG SPECIALS NOW ON SALE!

- Size 64x78, Heavy Quality, 3 Patterns, Flashy Designs. Each ..... **\$2.75**
- Size 66x80, Heavy Quality, 3 Patterns, New Flashy Designs. Each ..... **\$3.35**
- Size 72x84, Heavy Quality, 4 Patterns, New Flashy Designs. Each ..... **\$3.65**
- Size 66x80, Extra Heavy Fine Quality, 4 Patterns, New Flashy Designs. Each ..... **\$4.00**
- Size 72x84, Extra Heavy Fine Quality, 4 Patterns. Each ..... **\$4.50**

Prices subject to change without notice.  
TERMS: 20% Deposit, Balance C. O. D.

DELIVERY AT ONCE.

Wholesale **F. DESSAUER & CO., Inc.,** Adams and Market Sts., CHICAGO, ILL.

We had a most interesting visit last week with Art Grant, an old trouper, formerly pitchman, but out of the show business for some years. He was last with John L. Sullivan in his tour around the country. He reads The Billboard every week and says he would not be without it.

G. Parsons (Wilson), of the Briggs & Wilson Overland Shows, writes from Thayer, Kan.:

**ALLEN'S CONCERT BAND**



This well-known musical organization is playing with the C. R. Leggette Shows for the season of 1922. In the band are: Thomas Patterson, cornet; Jack Bell, cornet; Roy King and Dick Livingston, trombones; Edward King, clarinet; Frank Stevens, baritone; Smoky Dumont, alto; William Knowles and Champ Clark, drummers; Jean Allen, tuba. Mr. Allen also is director.

"The show is doing as well as can be expected, as it seems that all the big ones, John Robinson, Sells-Floto, Al G. Barnes and others, are all down here. We get a good name wherever we go and in about two weeks shall be down in Arkansas, where Mr. Briggs expects to winter, and next year we shall take out one of the neatest wagon shows on the road. Dime, the little clown, is still making 'em laugh with his funny antics; Dad Barmore is still pleasing with his 'Willie Green' and 'old maid' numbers. G. Wilson, Slim Harley and Dime keep up clown alley and never fail to get the crowds laughing. Bert Briggs and his mule finish the show with a whirlwind."

Geraldine Gary closed the season with the Peggy Normand Players in Great Bend, Kan., September 30, and arrived here October 2.

Katie and Mary McLaughlin, billed in vaudeville as the McLaughlin Sisters, are two Kansas City girls of whom we are very proud. They are achieving a remarkable success with Charles Soladar's "Cinderella Revue", now playing in vaudeville, and their rapid rise in their chosen profession is a subject of general comment here. They are two of the cleverest dancers on the stage, are graceful, youthful, good looking, versatile and hard working and have surely made quick strides to the front.

Mr. and Mrs. Albert H. Grayhill came in September 29 from Iowa, where they closed the summer season with Angell's Comedians. Mr. and Mrs. Jack Cunningham, also with this company, were visitors last week and are in the city for an indefinite stay.

John J. Justus, owner of the Justus Romain Company, was a prominent arrival September 23, closing the Saturday previous. Mr. Justus is framing a capable company to go out this winter in one-night stands.

Emily Lindsey and Harry Leigh, of Leigh and Lindsey; Jean Perez and William Evans, all of the Justus Romain Company, got in the last of September, driving thru from Stanton, Neb.

Wm. H. Tibbils has returned from Nebraska, where he has been employed for the past twenty-two weeks as agent for the Wm. F. Lewis Stock Company. Mr. Tibbils reports that while the season on the whole for the Lewis show has not been anything like as good as the past, Mr. Lewis will get by with "a whole hide". The company closes its season October 7.

George Snow, agent for the Essinger attractions, passed thru K. C. last week en route to Texas.

Tom (Fiddle) Dean, a well-known clarinet player for Middle Western shows, was in the city September 27 and left September 29 for Dallas, Tex., where he will play with a jazz orchestra.

Marjah, the mystic and psychic wonder, has been doing a satisfactory business at the Doric Theater, where he has been a special added attraction. He finished a three weeks' engagement there October 5 and went to Chanute, Kan., to commence a tour that is booked solidly until January, 1923.

L. B. Wesselman is playing a few Kansas towns on his way South and reports business very good.

Mlle. Rhea, headline act at the Pantages Theater week of September 30, is a Kansas City girl and is a premiere danseuse whose excellent work is well known here.

The Globe Theater, home of W. V. M. A. vaudeville, under the able management of Cyrus Jacobs, aided by his clever assistant, Floyd Williams, has won a place in the hearts of the entire city. The house is crowded every evening and on Saturdays and Sunday standing room is at a premium.

Mrs. Belle Marshall and Miss Melody were two pleasant callers this week, stopping off here on their way from Des Moines, Ia., to Dallas, Tex., to attend the State Fair, and from there go to Waco, Tex.

Charles Kilpatrick (Kil) got to town October 3 and went to the Coates House, where he was the recipient of a wonderful welcome.

**MAKING MONEY AT THE FAIRS**  
The Surest and Greatest Money Getter  
**Sugar Puff Waffle Machine**

Over one thousand Fairs are coming on July to November—and every one offers a golden opportunity to make \$35.00 to \$70.00 daily with this delicious confection that sells steadily as fast as you can make them. **MARSHALL EARNED \$802.00 CLEAR IN THREE WEEKS AT THE FAIRS. YOU CAN DO IT, TOO.**



Made from secret recipe and methods which we teach you. No experience or skill needed. No aptitude—beautiful machine—sanitary methods—and enticing looks and odor of PUFF WAFFLES force the sales. Machines shipped on trial are complete and ready for business, and are priced from \$77.50 to \$162.50.

Write for full information.  
**TALBOT MFG. CO., 1317 Pine St., St. Louis, Mo.**

**GIVEAWAY CANDY**

\$11.00 PER 1,000.  
\$2.75 per Carton 250.  
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Per Gross, \$2.55; Dozen, \$28.  
Wax Noses, Novelties, Animal Masks, Caps, Hats. Ask Free Catalog. **G. KLIPPERT, 68 Cooper Square, New York.**

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CINCINNATI  
**Chocolates**

**IT WILL PAY YOU TO HANDLE THE BEST**

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Send in a standing order

**Our DOLLS**  
Cheaper Than Anywhere Else.

**PLAIN DOLLS**  
15 in., Movable Arms.  
**\$16.00 a 100**  
WITH WIGS.  
6 Different Shades.  
**\$26.00 a 100**

The Base of all our Kewpies is Painted. Various colors. Most attractive.

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**\$10.00 a 100**

Shipments made at once. One-third cash, balance C. O. D.

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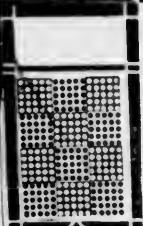
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**BUDDHA SUPPLIES**  
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**FUTURE PHOTOS**  
to the  
**Bower Bldg., 430 W. 18th St., New York**

Make a memo. of new address. Orders to the old one will be delayed. Full info. of complete line for 4c in stamps.



**IMPROVED CHECKER BOARD**  
ALL SIZES  
IMMEDIATE DELIVERY

Boards are guaranteed. We also manufacture a full line of Pull and Push Cards for all purposes.

Write for Our New Catalog.

We also build catalogs, mak' layouts and print business stimulating mailing folders and in general do commercial printing.

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**ARMADILLO BASKETS**

Best Selling Novelty on the Market

From these nine banded, horn-shelled little animals, we make beautiful Baskets. Highly polished, lined with silk. Make ideal work baskets. Write us quick for quantity prices.

The APELT ARMADILLO CO., Comfort, Texas



**FUTURE PHOTOS—New HOROSCOPES**

Magic Wand and Buddha Papers  
Send four cents for samples.  
**JOS. LEDOUX,**  
169 Wilson Ave., Brooklyn, N. Y.

**WANTED—Exclusive Territory Distributors**  
for the sensational new Talco Kettle Corn Popper. Name territory wanted. High-class proposition. Big new year for right men. TALBOT MFG. CO., 1317-19 Pine St., St. Louis, Missouri.

**CARNIVAL CARAVANS**

Conducted by ALI BABA.

A just cause! It's getting quite interesting. "Wonder who and what is going to get 'x' next?" The field of exposing is widening—it will reach "remote" recesses. "Carnivals" have received wonderful advertising. Next year should be big—for right shows.

Those community ginks who hold the "x" on "fixing"—with a clean show you can also give them the "fingers".

Things must be pretty bad when the grifters themselves not only admit their disgust with conditions but proclaim it loudly.

Nothing but approval reaches us regarding H. N. Endy's caravan. All will lay odds on the straight and clean conduct of this one.

Next spring will show which of the shows and people will be representatives of the out-d or show world—circuses, carnivals, parks and fairs.

A showman writes: "Where, oh where, are the 'out-all-winter, long season-South', or the 'Cal fornia-bound, all-winter's-work' ads this year?"

Paraphrasing the Biblical passage, "Many were called, but few were chosen." Several

physical condition of the latter will permit. "Hop" intends being ahead of one of the shows in the North in the spring.

A. Smith & Son, Philadelphia manufacturers of tents and awnings, advises that J. W. Truman recently purchased another 16-16 cook-house top from them, to take with him on his trip South. Mr. Truman reported to them as having had a good season and was looking forward to good returns for his tour in Dixie.

Judging from the amount of preparation being made at New Orleans for the forthcoming American Legion Convention, by the legionaires, the citizens and officials, and all executives connected with the event, it sure looks as tho' DeKreko Bros.' Shows (probably Larry E. Crandell, as agent) grabbed of a very promising plum in looking the date.

Bradford & Company, Inc., of St. Joseph, Mich., writes: "We would be glad to support your carnival and fair cleanup financially within reason. You have our best wishes and our backing. Anything we can do to aid you we will do."

There's no need to tell managers of dirty shows their performances are keeping patrons of clean shows off the midway. They know it just as well as you do. Otherwise they wouldn't try to camouflage them with titles suggesting cleanliness—you never see "Kootchie Show" on the banners, do you?

The entry of Mr. Charles Ringling has created a profound sensation. Legitimate showmen,

**CHAS. FOURNIER'S BAND**



This excellent organization was with the Wallace Midway Attractions during the season of 1922.

were named, but only one answered—you'll get it shortly.

'Tis strange how the swinging ball gets by, isn't it? How often have you noticed it? No, there's no justice in panning 'elloutuv some and shielding others.

Report emanating from Xenia, O., was that the J. B. Miller Shows, which were scheduled to exhibit there under the auspices of the American Legion, did not play there last week.

What's become of the astute showmen the p. as, used to brag about? Are they cleaning up? Wise showmen always have ears close to the ground to catch the "trend" of popular demand.

Robert G. Wing wrote from Canton, Pa., that he had closed his Baby Joe Show at Syracuse, N. Y., September 23. Says the season was not big for him, just fair. Robert intends opening his minstrel show October 14.

Mark this, folks: When the carnival business, as a whole, gets cleaned up, this form of amusement is going to be far more popular than ever, which means a whole lot of popularity, too. But you're scheduled to "show 'em".

"Ex-A-Grate"—How 'bout the "Great Wheel-borrow Show"? Cleaning up—literally? Hear you used th' ol' 'barrow to carry off a stack of gaff joints to the woodpile. Fine. The little shows have been receiving a helluvalotuv 'oppressionists' attention of late.

M. E. Rice writes: "I wish to congratulate The Billboard on its move to clean up the bad carnivals. I like the business, but it has been getting too raw for me. Friends of Edward Hart would like to have his views, as an independent showman, on how to down the grift."

E. B. Hopkins, carnival agent, who has remained at his home in Dothan, Ala., since the death of his mother, intends to leave with his father for Hot Springs, Ark., as soon as the

ride men and the honest concessionaires are rejoicing. They will rally around him as one man. He is regarded as the one man of all others whose leadership will be accepted unanimously and supported unquestioningly.

A letter from H. McCoy, from Buenos Aires: "Capt. Jack Valley, of Revere, Mass., and water show fame, who has been with the American Coney Island Shows, touring South America, has left the show and has booked his Water Circus in Japan's Park here for the season. He will send his Freak Show to the Centennial in Rio de Janeiro."

Jack Mason postcarded from Sacramento that the Old Glory Concessions had a fine week at the Midland Fair and Exposition, Billings, Mont., and that the long jump from Bethany, Mo., was well repaid. Incidentally, the pictorial (card) of the Auditorium and Exhibition Hall at Billings represents a beautiful and commodious modern structure.

Time, 1923; place, any old town in the United States or Canada; scene, a meeting room; present, committee and general agent; Chairman: "Just what do you carry with your organization, Mr. G. Agent?" (After a few of that kind of meetings and subsequent turn-downs Mr. Agent will conclude it is about time to get with a company enjoying a bona fide reputation for cleanliness.)

Mrs. Florence Burns, of the Siegrist & Sibson Shows, informs that Mr. and Mrs. Frank S. Clair, formerly with that caravan, were welcome visitors to the show during its recent engagement in St. Louis. The St. Claras are now residing in St. Louis, and Mrs. Burns says their many friends with the S. & S. show were pleased to learn that they were doing nicely in that city.

Shame on you, Art's Shields—trying to tempt busy folks in that manner. (Art postcarded on a beautiful pictorial card of the water front "pretties" at Tarpon Springs, Fla.: "Fine fishing and bunnin'—come down for a week." And just think, too—the



**The No. 16 MODEL**

BIG ELI Wheel has all the stability, durability and portability of its predecessors. Its additional height gives it increased FLASH and EARNING CAPACITY. Carnival Managers are asking for it. Write us for full information.

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Builders of BIG ELI Wheels.  
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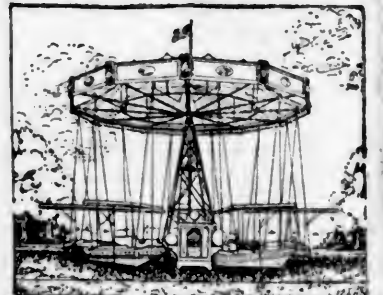


PARK, PORTABLE and "LITTLE BEAUTY" CARROUSELS. Power Unit, 4-Cylinder FORDSON TRACTOR ENGINE, best ever. Service everywhere.

High Strikers. Portable Swings. Write for Catalog.

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**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.



We are Ride Experts. Let us figure your needs.

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Factory Agents, COLUMBUS, O.

**NEW LOW PRICES—and a Big Improvement In Our NEV-R FAIL CLUTCH PENCIL**

Now it propels and repels the lead. Every Pencil is a perfect pencil with small lead. Nothing to get out of order. Made of Golding metal, the color that won't wear off. Will sell faster than ever!

- In bulk, per Gross, - - \$9.00
- Mounted on Easel Display Cards, per Gr., - - \$10.25
- Extra Leads, three in each tube, per Gr. tubes - - \$4.00
- Special 120G Pencils in bulk per Gross, - - \$8.00
- Cigarette Cases, made of Golding Metal, per Gr. - - \$9.00

25% deposit on C. O. D. orders. Includes remittance with parcel post orders.

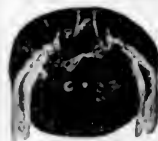
**ORIENTAL MFG. CO.**  
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**HIGH-GRADE ACCORDIONS.**  
Gold Medal P.-P. I. E.  
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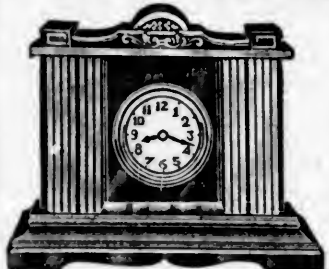
Chinese Baskets, 10 rings, 10 tassels, genuine coins, 5 to nest, \$3.25

DOUBLE ROASTERS

No. B14C147 Double Roaster. Round shape, 10 1/2 in. diameter. Per Dozen. \$7.50



THE BIGGEST MANTEL CLOCK VALUE EVER OFFERED



2 CLOCKS FOR The Price of One \$6.00 For Two Mantel Clocks

This ornamental Polychrome Design Clock is set off in a most attractive manner with peacock blue, light green and a touch of rose. The narrow ridges between the embossed pillars are also a beautiful shade of peacock blue. Guaranteed movement. Actual size, 11 1/2 inches high, 14 inches wide, 5 inches thick. This clock must be seen to be fully appreciated. No. BW192—FOR CONCESSION AND PADDLE WHEEL MEN—Two Clocks, \$3.00 in carton. Each. No. BW192—FOR SALESBORARD OPERATORS—One Clock to be raffled and one for premium. Complete with Raffle Card. Bringing in \$12.55. Two Clocks, in carton, Each \$3.00

FLYING BIRDS



No. BN3867—Flying Birds. Long decorated sticks. Best ever made. New stock. Why pay more than our price? Per Gross \$5.75

STREETMEN'S AND PITCHMEN'S ITEMS

Table listing various items like Vest Pocket Tool Kit, Pencils, Razors, etc. with prices.

Table listing various items like Clutch Pen, Memo Books, Folding Scissors, etc. with prices.

ALUMINUM WARE

Table listing various aluminum items like Percolators, Sauce Pan Sets, Double Boilers, etc. with prices.

INDIAN BLANKETS



No. 43D22—Esmond Indian Blanket, size 61 x 78. Each, \$2.75. No. 43D34—Beacon Wigwam Blanket, size 60x90. Each, \$3.50. No. 43D32—P. I. Blanket, 100x120, ends, etc. Each, \$2.95.

Table listing various balloons like Transparent Gas Balloon, Patriotic Gas Balloon, etc. with prices.

Table listing various items like Sausage-Shaped Squawker, Squawker, etc. with prices.

Send for the Shure Winner Catalog No. 97

768 PAGES

Contains complete lines of Novelty and Staple Goods, with prices reduced to date. Sent only on request. Send for this Catalog even if you have a previous issue.

N. SHURE CO.

Madison and Franklin Streets, CHICAGO, ILLINOIS

BALLOONS

New shipment just arrived



No. BN8514—75 Cm. Balloons. Per Gross \$3.00

"SUPERIOR" MODEL TWO HORSE CARRY US ALL



Has beat all records for Big Receipts. Write for Price and Specifications to C. W. PARKER, World's Largest Manufacturer of Amusement Devices, Leavenworth, Kansas.

Shields, including Jack and the rest of 'em, operate a fine hotel there. (Even Ed Salter was quite satisfied to stay there and "fish" for a period of time last winter.)

Miss S.—Write the lady a letter care The Billboard, Cincinnati, and her name will be published in the weekly letter list (which is operated for that very purpose) and the letter forwarded to her on her request. Such items as telling one person to write to another—unless it be a case of sickness, death, dire need of assistance, etc. (in which case "Billyboy" tries to be a "good fellow")—is absolutely no news to our readers.

Leo Lipka says he has not been connected with the Richards & Lipka Amusement Co. or the Richards Amusement Co. since the week of August 21, at Sycamore, O., but is now in the Central Eastern States, looking over to him new territory and will take out his own show next season. Adds that he will book and look after his own interests and that his brother, Louis Lipka, will take care of his interests with the International Distributing Co., which he (Leo) organized in Chicago last year.

Louie G. King informs that he closed a very successful season as agent and promoter ahead of the Frank J. Murphy Shows, at the Danbury, Conn., Fair. King, who is one of the old hands among special agents, highly praises the treatment accorded him by the Murphy organization, also the caliber of attractions it contributed to public entertainment. He is now scouting thru the East with a view to staging some indoor shows during the fall and winter, and will make his headquarters in New York City.

Henry LeVarde reports that he closed his best season September 30 and that his two attractions, LeVarde's Varieties and The Cyclone, a ride, are stored in Hartford, Mich. He closed with Cloth's Greater Shows in June, the remainder of his tour being with the A. J. Mulholland Shows, with which he has contracted for next season. He was to start a motor trip from Grand Rapids to Waterville, Me., to visit his father, whom he has not seen in fifteen years, also to collect a legacy left by his mother.

Mrs. Jean DeKreko, known to all the show world as Slada, has been spending her first season at home (in San Antonio) after trouping for 28 years. Jean says she is begging him in every letter to let her come on and spend a few weeks with the caravan. She is attending to all the business for the shows at their permanent address. Jean will have the Mrs. Join in New Orleans. Surely, she will receive a reception, as Slada is beloved by everyone on the show. Her smiling face and happy disposition have been missed on that caravan this year.

According to all reports reaching All, the Morris & Castle Shows' management has exerted commendable effort toward not having objectionable exhibits or games on its midway, and that one "high-shot" concessionaire

(Continued on page 88)

Genuine Ostrich Plume Feather Lamp Dolls

With Combination SHADE and FLAPPER DRESS

This beautiful spread of Ostrich Plume Feathers 22 inches wide over Doll. Ten assorted bright colors, with fancy UNDEL decoration. Plenty of Feathers in Shade and Dress.

\$1.20 (EACH, COMPLETE) Hundred Lots, \$1.15 Each

This is the Flashiest LAMP DOLL on the market. This is the one they talk about.

AGENT Insist on your boss ordering these today, and You Both Will Have Money

MISS K-CEE LAMP DOLL With wire frame, double tinsel trimmed shade and tinsel silk crepe hoop dress. 90c Each. 50 Lots. All shade frames fasten to doll's head. "No globes needed." \$12.00 Per Dozen

SPECIAL — K-Movable Arms, Curly Hair Dolls, 13 1/2 inches high, REAL CLASS AND FINISH. 30c Each. 100 Lots. \$4.00 Dozen

We Feature Service Samples to Concessionaires on Shows. Send \$3.00 for All Samples. If you want the real winner, order from us. If you are not particular, order from someone else. We want particular customers. Send one-third deposit.

BROADWAY DOLL & STATUARY CO., 510 Broadway, Kansas City, Mo. Shades and Dresses made by K. C. Nov. Mfrs.



MISS K-CEE HAIR DOLL with curly curls, are Real Flash, including THE FLAPPING Ostrich Plume Feather Head Dress and Flapping Skirt, 22-in. over Doll. Complete as illustrated. 90c Each HUNDRED LOTS, 85c EACH.

DON'T BE A CHUMP and wait until the other fellow springs it.

ORDER A HUNDRED TODAY Put them on a dead Store and see it come to life.

BOSS Insist on your Agent using these on the Store, and You Both Will Have Money

MISS K-CEE Curly Hair Dolls Similar to cut. This is class. \$36.00 Per 100 \$4.80 Dozen

36-Inch Tinsel Hoop Dresses \$9.00 Per 100 \$1.20 Doz.

REDUCED PRICES ON CHINESE BASKETS.



APPROXIMATE SIZES: 12x5 inches, 10 1/2x4 1/2 inches, 9 1/2x3 3/4 inches, 8x2 3/4 inches, 7x2 1/2 inches. No. 5—3 Rings and 5 Tassels. In case lots, 40 Nests to the case, per Nest, \$2.65; less than case lots, \$2.60. Sample Nest, \$2.75, prepaid. No. 6—7 Rings and 7 Tassels. In case lots, 40 Nests to the case, per Nest, \$2.75; less than case lots, \$2.70. Sample Nest, \$3.00, prepaid. No. 7—8 Rings and 8 Tassels. In case lots, 40 Nests to the case, per Nest, \$2.75; less than case lots, \$2.90. Sample Nest, \$3.25, prepaid. All five Baskets to the Nest. Beautifully trimmed with Colns and Beads. Bright finish. A. KOSS, 2012 North Halsted Street, Chicago, Tel., Diversy 6064.

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

NEW NOVELTY LIST

Table listing various novelty items like Air Balloon, Gas Balloon, Two-Color and Flags, etc. with prices.

SIDEWALL

8-ft., \$2.50, Drill or 8-oz. duck, not reped, \$27.85 per 100 linear ft. One-third cash, balance C. O. D. TUCKER DUCK & RUBBER CO., Ft. Smith, Arkansas.

DOLLS, TOYS, FIREWORKS AND NOVELTIES We handle both imported and Domestic Toys and Novelties, specializing in high-grade articles for the summer and fall trade. Write for our prices before ordering fireworks, balloons and Christmas Goods. "ALWAYS SOMETHING NEW." CHARLES KLARSFELD, Importer and Jobber, 83 Hudson Ave., Albany, N. Y.

### CARNIVAL CARAVANS

(Continued from page 57)

who had a long string of stands was let go because he insisted on "stepping a little". Another report, from a responsible source, was that the secretary and president of the Chippewa Falls Fair visited the show at La Crosse, Wis., and presented the management with a pennant, worded, "For Meritorious Exhibits". More power to such endeavor.

"K C" elucidates: "William Judkins Hewitt says a carnival company minus a band ain't. Sure it ain't, but the John T. Wortham Show band was much in evidence at the West Texas Fair at Abilene. The boys, under Frank Flack, were in five parades and played the grand stand every afternoon. Flack is more than a horn blower. When J. T. gave his other band the air at Enid, Flack was one of the band boys, and he immediately set about getting together a band. He not only did that, but gathered a good band of regular trompers who received many nice compliments at Abilene.

Another well-known showman has settled and entered business in Orlando, Fla. He is J. Frank Hiltcox, formerly with both circuses and carnivals, in both of which fields he made many friends. J. Frank for the past several years has been a jobber and manufacturer of medicines in the Southeast and now he has gone into real estate. In his own office and building at 6 East Church street, Orlando, the firm title being J. F. Hiltcox & Co. It goes without saying that road folks will always receive a smile and hearty handshake when passing thru this Florida city if they make Frank and his most amiable wife a visit.

A prettily colored postcard received from Harry H. Tipps, from Nuevo, Laredo, Mexico. A phrase Harry inscribed thereon has all guessing at the intended connection. It was: "Just a reminder." Now, it might have reference to "the cup that cheers" but from another angle, since it was of a bull-fight arena and with fighters trying to slay the "critter", it could refer to All's like attempt to kill the "bull". Further significance is attached to this latter conception from the fact that several thousand anxious persons (like showfolks) are seen in the picture, ready to shout over the fighters' victory. (All isn't very much worried, Harry, but would you mind telling us which—the fighters or the bull—won out in that "scrap"?)

Recently some of the ladies of the DeKreko Bros. Show were in a drug store to get a sundae. They asked for a fruit-nut sundae. The young man back of the soda fountain answered them in a very meaning manner: "Why, yea, we serve ice cream on Sunday." He was then told what was wanted and said he had pineapple, chocolate, strawberry and a few other fruits. "Haven't you any nuts to put on them?" asked one of the ladies. "Well, we have doughnuts, if that will do," said the clerk. "Now the best thing about this is that it actually happened and the man was in earnest," writes a DeKreko Redoubt, and he then tells this one: In the same town one of the boys went to purchase some playing cards. The manager of the store saw his clerk wrapping them up and said: "Now don't sell anyone else a box of cards, 'cause if you do we will be nearly out, and I don't want to be out of them."

To loan and be "bumfoozled" out of such a small amount as \$2.50 by an acquaintance in a moment—unless one is confident in the loaning. Anyway, such stunts as follow do not reek of good intentions—the story: A wrestler, rather well known, called on the writer one day last winter, saying he had a match that night with Archie Parker at Piqua, O., that he had a "guarantee", but only had carfare from Louisville, whence he came, to Cincinnati and could not get to Piqua; that his wife was ill and he needed the money, and if he didn't get there the whole works was lost and he would be in Cincy, stranded. Said his "guarantee" would make him "safe" and that he would return the railroad fare, along with a little eating change (\$2.50 in all) the following day. The writer gave him the amount needed. It has not been returned and not as much as a postcard has yet been received from him. To cap the climax, the writer heard a few days after the loan (albeit small) was made, that there had been no wrestling match scheduled

## BALLOONS

CANES, KNIVES, NOVELTIES

- Jazz Song Whistles, Per Dozen.....\$ 2.00
- Jazz Kazoo Whistles, Per 100..... 4.00
- No. 50 Air Balloons, Per Gross..... 1.75
- No. 60 Air Balloons, Per Gross..... 2.50
- No. 60 Gas Balloons, Per Gross..... 2.75
- No. 70 Gas Balloons, Per Gross..... 3.00
- No. 75 Air Ship Balloons, Per Gross..... 8.00
- Delux Pic Balloons, Per Gross..... 8.00
- Large Broadway Chicken Squawker, Per Gross..... 13.00
- Small Broadway Chicken Squawker, Per Gross..... 8.00
- Attracting Balloons, 500 Lots..... 15.00
- 100 Asst. Knives for Knife Racks, \$4.00, \$5.00, 6.00
- 100 Asst. Canes for Cane Racks, \$7.50, \$7.50, 10.00
- Best Flying Birds, with sticks, Per Gross..... 6.00
- No. 0 Return Balls, threaded, Per Gross..... 3.25
- No. 5 Return Balls, threaded, Per Gross..... 4.50
- No. 10x Return Balls, taped, Per Gross..... 7.20
- Best Chewing Gum, 100 Packages, Per Dozen..... 1.00
- 2 1/2-inch R. W. & B. Parasols, Per Dozen..... 4.00
- Baby Rack Base Balls, Per Dozen..... 1.00
- Carnival Slippers, R. W. & B. Per Gross..... 3.00
- No. 60 Jap Blow Outs, Per Gross..... 2.00
- Novelty Push Pencils, Per Gross..... 2.00
- Jap Cigar Fans, Per Gross..... 2.00
- Tongue and Eye Balls, Per Gross..... 8.00

TERMS: Half Deposit. No personal checks accepted. All Goods sold F. O. B. Cleveland.

**NEWMAN MFG. CO.,**  
641 and 647 Woodland Ave., CLEVELAND, OHIO



"TWO'S COMPANY"

## MUIR'S PILLOWS

ROUND AND SQUARE FOR  
Carnivals and Bazaars  
ALWAYS GET THE PLAY  
Chinese Baskets

Same prompt service and square dealing as on our Pillows.

AGENTS: Our Pillow Sales Card Deal is the great money maker for small capital ever devised. \$1.75 brings sample Card and Pillow, postpaid.

**MUIR ART CO.**  
19 East Cedar St., CHICAGO, ILL.



A REAL PILLOW SALESBOARD. A four-color, 1,000-hole Board, showing Pillows in their natural colors. The Pillows and Board come neatly packed in strong carton. Send for list of various Pillow Assortments.

## A BARGAIN CARNIVAL!



### HUMPTY DUMPTY WRESTLERS

Tin legs and arms

N 9234 Consists of two wooden figures connected with tin arms, bushy fur heads and loosely jointed tin legs. Goes through all the motions of prize fighting or wrestling when manipulated.

PER \$25.00  
1,000

### THE STREETMEN'S Business Gusher DITTMORE'S FRENCH CLEANER

For Removing Oil, Grease, Paint, Dirt and Iodine. Cleans without injury to fabric or hands. Demonstrates with magic-like rapidity. Removes iodine from the coat sleeve of an outfit instantly, to the amazement of the other bystanders. Cans sell like "hot cakes" for 25 cents each. B503-1-Gross Cans, in Carton. Gross, \$7.00



### SERPENTINE Hose Supporters \$7.50

Per Gross  
Double Grip. Strong Elastic. Favorite Colors.  
25% Deposit required on all C. O. D. shipments.



### CATALOG FREE

350 pages full of rightly priced goods for Fairs, Carnivals, Bazaars and Streetmen

Whatever your needs may be in goods for Fairs, Carnivals, Bazaars and any kind of an affair you may be sure to find them in our big Catalog. It was built for your use and quotes lower prices on the average than could be secured from any other source.

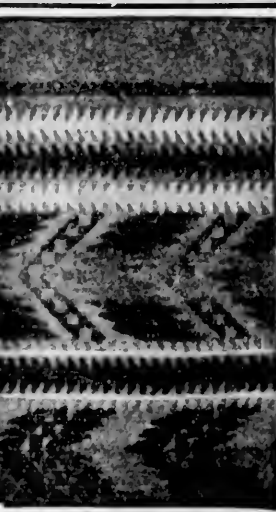
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### RUBBER BELTS AT LOWEST MARKET PRICE

B500-Assorted colors, smooth and embossed finish, adjustable from 28 to 40 inches. Fancy silver finish patent buckle. Write us for quotations. Samples, Postpaid, 25 cents each



**LEVIN BROS.** Wholesale Only. Established 1886 Terre Haute, Ind.



## We carry a tremendous stock of ESMOND BLANKETS

FOR IMMEDIATE DELIVERY AT  
ROCK BOTTOM PRICES

No. 1625—ESMOND INDIAN BLANKET. Size, 64x78. Boxed. Price.....\$2.65 Each  
No. 2614—ESMOND 2-1 BLANKET. Size, 66x80. Wrapped. Price.....\$3.25 Each  
PRICES REDUCED ON CHINESE BASKETS FIVE RINGS AND FIVE TASSELS (Set of 5). Price.....\$2.30 Per Set  
Baskets come assorted colors. Will ship any quantity same day order received. All goods shipped F. O. B. Providence. 25% required on all orders, balance C. O. D.  
**JOHN E. FOLEY & CO.**  
29 Broad Street, PROVIDENCE, R. I.

## TOY BALLOONS

Attention, Concessionaires: We have a wonderful proposition for jobbers and advertising concerns. Two factories. Rock-bottom prices.  
**THE LAKE SHORE RUBBER CO.,** Elyria, Ohio.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

at Piqua between Parker and this "gripper". Why do some people resort to such tactics, especially among supposed-to-be friends?

O. W. Wedge, DeKreko Bros.' press representative, tells it like this: Say, talk about strange places you find The Billboard in and the strange people you find reading it! In Lafayette, La., the news store gets five copies. I went in to get a copy early Friday morning and found the young lady had marked each of them, as they were reserved. Not a chance to get one. That night at ten o'clock I came by and prevailed on the manager to let me have one that was uncalled for at that time. I took it to my room in the hotel across the street and bring it back in the morning. Just as I was sitting comfortably in a big chair in the room, my feet cocked up on the bed and a good cigar, prepared to enjoy myself for a few hours, there came a knock on the door. It was the man who owned the copy of The Billboard and he was going out of town at 4 a.m. and had to have his paper. Can you beat it? I asked him what profession he followed, and he said, "country minister".

Mrs. Louis (Vivian) Bazinet, owner of the cookhouse with the Great White Way Shows, celebrated her birthday anniversary and ninth wedding anniversary the evening of September 29 at Oconomowoc, Wis. All with the show, from the management down, chipped in and gave her a wonderful surprise party. There was a big spread, with one of that kind of cakes that "make your mouth water" and decorated with the proper number of candles. (All knows, but passes the responsibility), and all the other "doo-dads" that belong to an occasion of this nature. There was also singing and dancing to music furnished by Cliff Hotz and his band and other musicians, altho Lee Ford, the shows sleeper porter, failed to show up with his mandolin, because of—well, if you meet Lee ask him. Of course, Lou's (Bazinet) was a part of anniversary celebration, but the Mrs. got the most of the attention—he was perfectly satisfied, however, so long as "Viv" was happy and among so many friends during the double celebration.

F. H. Price contributes from Frisco: "I had to see you go fearlessly on against the grifter and immoral shows. Enclosed please find my verse for the cause." The verse:  
Clean up, clean up,  
Mr. Carnival Man!  
And do that cleaning  
As quick as you can!

The public only wants  
Entertainment that's right  
(Get busy—now—or  
More lids will clamp tight).

You can't build up  
With a "rotten" show—  
Bad reputation follows  
Wherever you go.

Cut out the grifters  
And things that're bad—  
There're plenty good features  
That you can add.

Be fair to Showdom,  
Don't have it-cursed;  
Look over your outfit,  
Get rid of the worst.

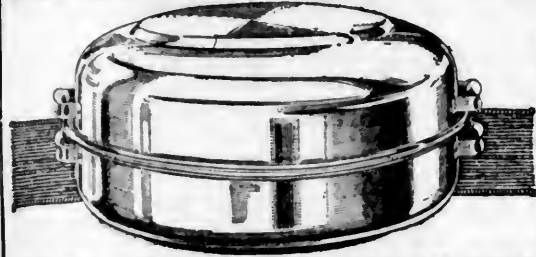
Give only the best,  
None but the clean—  
That the time is NOW  
Is easily seen.

Show folks never forget old friends. When the "Wortham children" and "the child" (who is now Mrs. John T. Wortham) toddled off to Sunday-School at Paris, Tex., the Rev. R. C. Pender was rector of the church. That was years ago. Recently Mrs. J. T. read in a daily paper about a Reverend Pender being field secretary of the Buckner Orphans' Home, at Bel-Orphan, and that he was soliciting aid for the 35,000 orphans at the home. Mrs. Wortham took a chance on her girl day pastor being the orphanage official, and, with a cigar box, took up a collection among the Worthams. Result, \$26 in small amounts. Everybody was "in" and a letter from the Reverend Pender made all the folks glad they helped the "kiddies" that much. Reverend Pender was in Abilene, Tex., the day of the C. A. Wortham funeral and conducted the memorial services, and as the folks passed from the Water Show, the services were held, one of the men held his hat in hand, and said: "For the orphans." More than \$30 was dropped into the hat. Reverend Pender is one minister who does not believe evil about all showfolks. He says he has too many friends in the business for that. He knows these men and women probably better than many others do, especially the detractors.

A "special" to The Helena, Mont., Record from Miles City, Mont. (as printed in The Record), stated that two carnivals playing Miles City the past summer "took approx-



# CONCESSIONAIRES—WHEEL MEN



## Aluminum Specialties

THE HIGH-QUALITY KIND. THAT DRAWS AND HOLDS THE CROWDS.

THIS 10-in. DOUBLE ROASTER, ONLY \$9.00 DOZEN

Per Doz.		Per Doz.	
10-Qt. Preserving Kettle	\$11.25	3-Qt. Water Pitcher	\$11.25
19 Qt. Dish Pan	10.50	2-Qt. Pan. O. Boiler	11.25
6-Qt. Covered Kettle	10.50	10-in. Heavy Fry Pan	10.50
8-Qt. Water Pail	10.50	14-in. Oval Roaster	13.80
8-Cup Percolator	10.50	5-Qt. Pan. Tea Kettle	15.00

The boys all say: "Winners so fully satisfied that they keep playing. Their goods splendid. Prices and service O. K."

**TERMS:**  
25% with order, balance C. O. D.

24 HOUR SHIPPING SERVICE

PERFECTION ALUMINUM MFG. CO., Lemont, Ill.

# CORN GAME

BINGO GAMES, COMPLETE, READY TO OPERATE. IMMEDIATE PARCEL POST SERVICE. THIRTY-FIVE-PLAYER LAYOUTS...\$5.00 | SEVENTY-PLAYER LAYOUTS...\$10.00  
BARNES, 1356 N. LaSalle St., Chicago, Ill.

Greatest value of any musical instrument. It is not a toy but a 24-inch

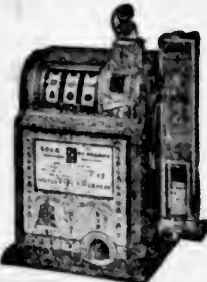


## BANJO MANDOLIN

Made in five different colors, with unbreakable head, regulation strings, and will be a great flash for any Concessionaire. Price, \$18.00 Per Doz. Sample, \$2.00. Money refunded if not satisfied with sample. No catalogues. ROLL-O-POOL CO., INC., 933 Main Street, Stamford, Conn.

# OWNERS MAKING \$10 to \$20 PROFITS DAILY

FROM THIS NEW 1922 MODEL SILVER KING O. K. MINT VENDER



PRICE, \$100.00, FOR THE MONTH OF OCTOBER ONLY. Should pay for itself in 48 hours. Guaranteed free service 90 days. Send us \$25.00 down payment with order and pay balance C. O. D. Weight, 75 lbs.

No blanks—a first-class package of standard size mints or gum vended for each nickel played. This takes away all element of chance and will run in any town. You should have one of these machines getting this big profit.

Have some used, rebuilt, refinished machines to look like new for \$75.00, in excellent running order. Do not fail to order mints with machines. \$15.00 per case of 1,000 5c Packages. Brass Trade Checks, \$5.00 for 200.

**SILVER KING NOVELTY CO.**  
604 Williams Building, INDIANAPOLIS, IND.

## AGENTS AND CONCESSION MEN

Here is a big hit for you. Lion and Tiger Rugs and Table Scarfs, size 24x40, cotton felt, \$12.50 per Dozen. Sample, \$1.35. All Wool \$18.00 Dozen. Sample, \$1.75. Heavy Felt, \$21.00 Dozen. Sample, \$2.00.

We make beautiful Table Scarfs and Dollies, also Luncheon Sets.

Write for samples and circulars. Act quick. Biz holiday line.

**BRADFORD & CO., Inc.,**  
St. Joseph, Michigan.

## DATE BOOKS DATE BOOKS

# The Billboard Date Book

DATED FOR FOURTEEN MONTHS  
JULY 1st, 1922, to SEPT. 1st, 1923

Bound in Flexible Leather  
**PRICE, 25c**

Address THE BILLBOARD PUBLISHING CO., Date Book Department, 25 Opera Place, Cincinnati Ohio.

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

mately \$12,500 out of town". To make the inference more impressive (wonder is that The Record published it), it said that the first "took in about \$5,500 and the receipts of the second were in the neighborhood of \$7,000." From an arithmetical standpoint that's correct—totals \$12,500. But, from a common-sense view, "took out of town" is most ridiculously silly. How on earth do they expect readers to consider such rot with any other feeling than ludicrously? Not to include the value of entertainment furnished hundreds of citizens, it is reasonable to assume that the two shows paid out nearly all the money they took in for expenses, and that a great portion of it was spent right in Miles City. What about license if they were not under auspices, or to committees if they were under auspices; railroad transportation, electric lights, individual expenditures for food, clothing, etc.; hauling and dozens of other incidents? If the total had been announced as "net", then there would be some sense to it, but that the shows took out of town their "receipts"—pass your own opinion.

Several inquiries have been received as to what constitutes news in the show writings of press agents, "show representatives", etc. One quite prominent press representative asked: "All this question in a letter last week, and added that he wished to write his show stories for publication in Billyboy so that they would be the most interesting to the readers. Well, here's some points:

Trying to carry the impression in each story written that the show is "the best" on the road is not news—it gets "old".

Making it appear that there are fifteen shows (or whatever "large" number) on the midway when there are but six, or ten, isn't news.

Telling weekly about a favored few and no mention of the many others with the show during the season (except in the roster, in the spring) is "selective news"—isn't giving the other folks a fair shake.

A whole lot of talk about "gold-leafed fronts" if the most of them are gilded with a brush and nothing but bronze paint is bath news.

Attempting to carry the impression that the "entire show was repainted and decorated in winter quarters", when there was but a little—absolutely necessary—painting done, and the train painted a few weeks after the show opened, is very rank "news" even toward getting dates.

Instead of telling about some interesting happening at a hooper stand, to falsify about the "big business" done—that's simply rotten.

Week after week, springing "how wonderfully good" the show is—gets to be stale news. (Committees represent but a small portion of the readers.)

In other words, continually (or even once in a while) pulling dope that any showman knows is pure bunk, isn't news, either—it's "bull".

If you want a tip: Briefly telling of the stand and its actual results—as much as possible in the first paragraph, additions to the attractions and personnel. Summarized list of happenings among the people—briefly told, etc., along with other data on the show, and its tour that would be interesting reading—that's news—for show people.

Ah, ha, many of you thought the campaign was going to be staged only to clean up the carnivals, and the dirty grifters, local and in other branches of the amusement business would still be able to operate their shady transactions unmolested! There has been quite a bit of branching out the past couple of weeks, eh?

The trend of "planted" press dope two seasons ago was that the carnivals were "all right" and "always welcome", while the carnivals (all of them, as the press sheet gave it to newspapers and several magazines) were absolutely no good and should be "kept out of town". Credit to the editors of the newspapers and journals in question, many of them didn't fall so heavy this year for the junk.

Many movie exhibitors throught the country were reported as fighting carnivals to a finish and by every available means possible, some of them as city councilmen, going so far as to "introduce and plug in" the passage of prohibitive ordinances against carnivals. Most of them have since found, however, that the populace and officials learned they had an "axe to grind" and they are not now so rank with their oppression (business competition). Numerous cities lowered excessive licenses this year, which last year had their foundation from this source.

The chautauques also made a grand stab at trying to get carnivals put out of business; even the syndicated press in some manner got mixed up in the campaign. But, somehow or other, the public has begun "asking questions", and some very hard ones for the pluggers to answer.

Several fair associations were probably led astray by the "influentialists" propaganda distributed against "all carnivals" (incidentally, no one can blame any one for knocking dirty shows and grift), and declared against having them on the grounds (credit to South Carolina—alho it did try to bar "still-date" stands in the State, it didn't "fail" sufficiently heavy for the "gag" as to attempt keeping them off the fair grounds).

Now, here are some questions any observant person would naturally ask: "Why all this competition against carnivals if they present clean, wholesome entertainment, and if they are not clean why are they not made to be so, and bring into the local limelight the officials who have the power, but fail to use it?" And here is one question thousands and thousands of people are asking each other: "If carnivals are so 'rottenly unpopular', as many printed statements make it appear—such as, 'our town don't want carnivals'—why is it there are still several hundred of them en tour and why is it that midways are almost invariably crowded with our people?"

Carnival men and women, your business competitors (that's what it has been to a great extent—the authorities could have been forced to shed out had features with any company if properly prevailed upon) have had wonderful weapons to fight with, and they have used them at every available opportunity. It must be admitted there have been some very off-color stunts pulled with some shows (likewise with practically any other profession). But the effect has been great with your branch of amusements, from the fact that carnivals if even reasonably clean, providing such a world of varied entertainment and out in the "big outdoors", really HAVE BEEN TOO

# NOVELTIES

Silverware, Dolls and Sales-board Items of All Kinds.

Sateen Half Masks, assorted colors, Gross.	\$ 4.50
Satin Half Masks, assorted colors, Gross.	9.00
Curain Masks, assorted colors, Gross.	4.50
Asstd. Comic Masks, Gr., \$4.50, \$9.00 and 15.00	4.50
Bandy Paper Horn, Gross.	4.00
18-inch Paper Horn, Gross.	4.00
Pocket Cat Cry, Gross.	9.50
Tube Confetti, 100 Tubes.	3.00
Ribbon Serpentine, 1,000 Rolls.	3.50
Novelty Crepe Paper Hats, asstd. colors, Gr.	5.00
Assorted Color Ticklers, 100.	2.00

25% deposit with order. Write for catalogue.

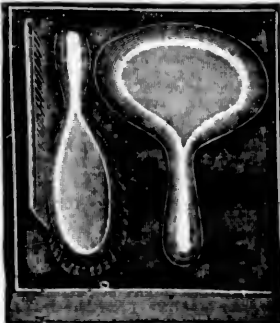
**L. ROSIN & SONS**  
319 RACE STREET, CINCINNATI, OHIO

## Buy in Chicago

SAVE TIME, MONEY AND FREIGHT



No. 901—Combination Jewel Box and Clock. gold-plated, one-day time movement, jewel box has hinge cover and is silk lined. Height, 11 in. width, 8 in. Big dash.  
Price.....\$2.75



No. 10—Toilet Set. Very fine white ivory finishing, long handle bonnet mirror, size 7x10 1/2, with 11-row hair brush and 7 1/2-in. comb to match. Put up in an attractive fancy lined box.  
Set.....\$2.25

No. 2—Round Long Handle Mirror, size 5 1/2 x 10 1/2 in. 3-Piece Set, otherwise as above. Set.....\$1.95

No. 9360—Round Mirror 3-Piece Toilet Set, similar to above. Set.....\$1.05

Sample sent upon receipt of price, including 25c mailing charges. Have you seen our Catalogue? It is free to live dealers. Illustrating Watches, Clocks, Jewelry, Silverware, Phonographs, Holiday Goods, Auction, and Pyrium Goods. Our Low Prices Will Surprise You.

**JOSEPH HAGN CO.**

The House of Service

Dept. B, 225-225 W. Madison St., Chicago, Ill.

## PADDLE WHEELS

SOLID WHEELS

30 Number 3 Spaces, - \$11.00

24 Number 3 Spaces, - 11.00

8 Number 7 Spaces, - 12.00

DOLLS, PADDLE TICKETS, CANDY

**VIXMAN & PEARLMAN**

620 Penn Avenue, PITTSBURG, PA

POPULAR with the masses for some outside interests. The attacks have been so general—throughout the country—that the public has become aroused about "grift" and immoral shows, and is now looking about for the local props supporting them, with the result that the real critic, Mr. Public, is now ruling that the unwelcome, "lousy" performances and "steal-um stores" must give away in order that meritorious shows, rides and legitimate concessions can survive and furnish the localities with midways on which whole families can gather evenings and enjoy themselves as they should.

LINE O' TWO OF NEWS

New York, Oct. 7.—A story traveled up and down Broadway the past week to the effect that agents and foreign representatives of the Ringling Brothers are now searching every nook and corner of the earth for novelties suitable for presentation under canvas for next season.

New Castle, Pa., Oct. 3.—Ralph Pratt, of the Dodgem Corporation, sold a dodgem ride to Cascade Park here, to be installed early next spring. Mr. Pratt is on a long tour and will personally see many park managers before returning to his home office and factory at Lawrence, Mass.

New York, Oct. 2.—Barron G. Collier, president Luna Amusement Co., operator of Luna Park, Coney Island, arrived from Europe September 30, after several months abroad.

Richmond, Va., Oct. 7.—Boyd & Linderman's World of Mirth Shows, playing a most successful engagement at the State Fair here, will make a long tour South, and will return to their winter quarters in this city, to rebuild and enlarge for season 1923.

Mineola, L. I., N. Y., Oct. 2.—Only one show appeared on the Midway of the Mineola Fair, held here last week, it being "Rajah," a mammoth python, under the personal presentation of Louis J. Beck, the celebrated press agent of the old Frank C. Hestock days. The "outside" midway caused a world of contention and most unfavorable comment, which may result in a political "shakeup".

New York, Oct. 7.—Contrary to all reports to the opposite, A. B. Wallace is business manager and Herbert Evans amusement manager of Luna Park, Coney Island.

NAT REISS SHOWS

Have Success on Chicago Lots

The Famous Nat Reiss Shows have been having a nice business, playing Chicago lots. The first location in the city was at Lake and 47th streets. The engagement there was under the auspices of the Austin Macabee, but proved only fair, on account of the neighborhood being inhabited by railroad men who had not yet recovered their financial equilibrium from the late strike. Under normal conditions it would have been a wonderful spot.

The week of October 2 is being played at Chicago and Lawndale avenues, which is proving a good stand for rides, shows and concessions, the grounds being packed with people each night and with plenty of money in circulation. For week of October 9 the Reiss Shows will play LaGrange, Ill., a "silk-stocking" suburb of Chicago, where doubtless another red-letter stand will be checked up, as these shows' experience at Wilmette plainly showed that society folks will patronize a carnival if it is sort of "exclusive".

Regarding the Wilmette date, which was a banner stand of the season for the shows and rides, it was a "maiden town", the Reiss Shows being the first to play there. It is a "restricted" section of Evanston and anything outside of moving pictures, has heretofore been barred. During the engagement limousines (five and six-thousand-dollar cars) with chauffeurs manning them would drive up to the entrance and unload families of the "400", all of whom seemed eager to patronize the attractions, which to them was practically an innovation. It was truly a wonderful week, and one that the members of the Reiss Shows will never forget.

Following the engagement at LaGrange the show will return to Chicago and will continue to exhibit as long as weather permits.—ROYAL NOBLE (Show Representative).

CLARK AND FUSNER IN CINCY

Manager C. A. Clark and J. L. Fusner, of the Golden Rule Shows, were Cincinnati visitors for two days early last week. Mr. Fusner is active in several capacities with the show. Both stated that, regardless of a generally off-season, the show has played but one bloomer and that the books balance nicely on the "right side of the ledger." They have played mostly in the small towns of Ohio, with intention of making a few weeks in Kentucky before bringing the current tour to a close.

"We have not a large show," said Mr. Clark, but what we have is absolutely clean, and this pertains to both shows and concessions, and we have left no cause at any of the towns played to mar our welcome for a return visit next season." His statement was emphatically seconded by Mr. Fusner, who could not refrain from adding: "How much more all around agreeable living and working it is thus than when shady stunts are pulled to make one feel backward about asking future engagements—of which this outfit pleads 'not guilty'."

M. L. MATHEWS SHOWS

Clarksville, Tenn., Oct. 4.—The M. L. Mathews Shows had their best still date of the season at Drakesboro, Ky., after playing fairs in Ohio and Kentucky. They are now all set up for the colored fair here this week. This caravan has more fair dates in Tennessee to play and will then go to Arkansas and Louisiana for a winter tour.

W. H. Cole, joined at Drakesboro with two concessions, also Mr. and Mrs. Thompson with a ball game and doll wheel, and Texas Jack with his pit show. Mrs. Mathews is still getting top money with her ball games. The management has ordered a new electric light plant for the show. The Mathews Dixie Minstrels showed to packed houses every night at Drakesboro. The lineup now includes merry-go-round, Pit Show, Dixie Minstrels, Snake Show, Vanderlie Show and twenty concessions. The colored fair at Jackson, Tenn., is the next spot, then to Memphis.—JOHNNIE BLAIRE (for the Show).

PLUMBING THE DEPTHS

The cooch is not very elevating under any condition, but, when presented as a form of entertainment by a white dancer before an audience composed mostly of Negro men, it becomes disturbingly outrageous.—Leon Murrell Hewitt.

HERE IS YOUR BANK ROLL --- SAVE ON BUYING LAMP DOLLS



No. 800L

- No. 800 L—Ostrich and Marabou, assorted..... \$14.80 Doz.
- No. 700 L—Tinsel, assorted..... \$11.00 Doz.
- 26-INCH DOLLS
- No. 26 FM—Large Marabou Fan Dress..... \$13.50 Doz.
- 19-INCH DOLLS
- No. 836—Marabou Hoop Dress..... \$7.25 Doz.
- No. 950—Marabou Fan Dress..... \$8.90 Doz.

ORDERS FILLED IN ROTATION RECEIVED. FULL 50% DEPOSIT MUST ACCOMPANY ALL ORDERS.

CONCESSION SUPPLY CO., INC., 695 Broadway, NEW YORK CITY

Local and Long Distance Phones: Spring 6045, Spring 6288.

Announcement



DURING the past five years the circulation of The Billboard has increased 108 per cent, even in the wake of more or less adverse conditions, which is the most conclusive evidence of its real value to reader and advertiser alike.

The Billboard is the only medium affording accurate approach to the show world without waste. It is their recognized text and reference guide. It is the purveyor of special service that is available thru no other source or medium they can employ.

The Annual Christmas Billboard will be issued December 11th, dated the 16th; the edition 101,000 copies.

Sending your sales message thru this Special Number is progress toward greater profits; you get the rewards you have long been entitled to and the cost of your advertising quickly comes back to you in real money—a greater income and much lower costs.

If you have any preference in the matter of position make your reservation now and send your copy later, but bear in mind no special or preferred position will be guaranteed after November 25th, whether reservation has been made or not. The last forms will close in Cincinnati at midnight, December 9th.

The Billboard Pub. Co.

New York CINCINNATI Chicago  
 San Francisco Pittsburgh Los Angeles  
 St. Louis Philadelphia Kansas City  
 London, England, Office:  
 18 Charing Cross Road, W. C. 2

Baskets for Carnival and Fairs

Fruit and Grocery Baskets, from \$3.00 to \$9.00 per dozen, all good sizes, fancy and whole willow. Chinese Baskets, 5 to nest, 10 rings, 10 tassels, \$3.00 per nest, 50 nests to case. Large stock to select from.  
 DESIRE MARNHOUT, 1727 North Front Street, Philadelphia, Pa.

BE A GOOD FELLOW—MENTION THE BILLBOARD TO OUR ADVERTISERS.

RESOLUTIONS ADOPTED

By Pacific Coast Showmen's Association on Demise of Clarence A. Wortham

The following resolutions were adopted by the Pacific Coast Showmen's Association on the death of Clarence A. Wortham, who passed away in Cincinnati September 24:

WHEREAS, It has pleased the Almighty God to take from our midst our beloved brother and companion, Clarence A. Wortham, and, WHEREAS, We feel keenly the great loss suffered by the show fraternity as a whole, and knowing that the companionship and leadership shown by him during his time with us on earth will long be remembered by those that know him best. Therefore be it

RESOLVED, That, in meeting assembled, the Pacific Coast Showmen's Association does express in unison its deep sorrow at his untimely death and the great loss that is personally ours in these days of sorrow; and, be it further

RESOLVED, That we extend to his widow and dear family every sympathy in their hour of great sorrow, for in the tearing of heart-strings we feel keenly their loss and misfortune. Therefore be it

RESOLVED, That these resolutions be adopted by unanimous vote, and that a copy of same be sent to the widow of our deceased brother, and that another copy be sent to The Billboard Publishing Company, and that they also be inscribed upon the minutes of our meeting, there to stay until eternity again joins us all together; and be it

RESOLVED Further, That all showmen thru these United States be reminded that in his death there remains for us that are left behind the task of elevating the show business among men to the point most desired by our deceased brother.

(Signed) EDWARD BROWN,  
 JOHN T. BACHMAN,  
 MAX KLASS,  
 Committee on Resolutions.

Approved:  
 Sam C. Haller, Pres.  
 Will J. Farley, Secy.

FAIR ASSOCIATION COMMENDS

DeKreko Bros.' Shows Score Favor at Ville Platte, La.

The following letter was received from J. D. LaFleur, secretary of the Evangeline Parish Fair Association, Ville Platte, La.:

"The Evangeline Parish Fair Association has the following to say regarding the success of our fair:

"The DeKreko Bros.' Shows, with their clean set of shows and four riding devices, furnished the best entertainment our parish fair has received since it has been existing. It is wholly to them due the success for the fine entertainment the people received at our fair. We recommend them very highly to all fairs. At all times we will be glad to give any information desired regarding their showing at our event. The Evangeline Parish Fair Association wants such a company every year."

COLUMBIA DOLL ACTIVE

New York Oct. 3.—James Feuerlicht, president and sales manager of the Columbia Doll & Toy Co., of New York, has been touring Pennsylvania, New Jersey and the New England fairs, and reports business has been exceedingly good.

Mr. Feuerlicht has inaugurated a novel scheme of advertising in the form of pennants containing the name of his organization, the year it was established, and other interesting data, which are being displayed at stands handling their merchandise.

MRS. EARLES AND THE MIDGETS GO TO EUROPE

Chicago, Oct. 4.—Mrs. Bert Earles and the midgets, Harry and Grace, sailed yesterday on the Reliance, of the Hamburg-American Line, from New York, for Europe. They will land in Hamburg, Germany, and will remain abroad until the first of the year. This means a home-going for the midgets, who have not been back on their native continent for eight years.

RAPS OCCIDENTAL ART

The Hoochy Coochy, as presented by Turkish women, is a much more finished product than that originated by an American dishwasher.—Leon Murrell Hewitt.



DeKREKO BROS.' SHOWS

Have Very Satisfactory Engagement at Ville Platte, La.

Lafayette, La., Oct. 3.—Ville Platte, the first of the Southern Fairs for DeKreko Bros.' Shows, proved very satisfactory. Crowds beyond expectations turned out every day, coming on the lot as early as 8 o'clock. Friday morning they were lined up in droves at 8:30 riding the three-act carousel, and rode it continuously. Shows did a fair business throughout the week and the business people of the city seemed very pleased as a whole with the entire organization. J. D. LeFleur, secretary of the fair, proved a very able and efficient man for the place, and handled the crowds and the fair department to the entire satisfaction of all. He is one of those bustling young men, ever willing to do more than his share, and looks after details as well as the larger affairs. While in Ville Platte Sam Miller, of Hammond, visited the shows, as did Secretary V. A. Guidroz, Dr. Girard and R. Mouton, the mayor of Lafayette, all connected with the South Western Louisiana Fair Association. The K. of P., of Eunice, La., sent a committee over to see the shows, with a view to booking a date late in the season for their annual frolic. A big parade for the opening of the fair at Ville Platte was led by DeKreko Bros.' Band, under leadership of Searain Garza. The shows arrived in Lafayette Monday night. Tuesday morning it rained, but it cleared up in the afternoon and all shows and rides opened to a fair business that night. The big opening takes place Wednesday noon, with a big auto parade and races. Bob Burke, well-known concessionaire, joined here with three concessions, coming from Parkersburg, W. Va. Jean DeKreko, general manager, and Harry E. Crandell, general agent, made a trip to New Orleans to arrange final details of the big American Legion convention date. They returned overland in a new touring car, which Harry Crandell purchased. Jenn says "never again" for him—detours, special ferry boats, bad roads and then getting lost has cured him, he says. They come back full of optimism. In fact they say that it will be bigger than anyone has ever predicted so far. The committees are working eighteen hours a day and the Mayor of the city has issued a proclamation, asking all citizens to open their homes to the visitors. It is expected that at least 250,000 delegates will be on hand, coming from all over the United States. The Morgan City date contract was signed this week, under the Elks, November 28 to December 3. This is expected to be another "bum", as this will be the first show in that city in five years, and the main business streets will be used. Every local business man and civic organization are boosters, as the fund raised will be used by the Elks for their Toy Fund for the poor children on Christmas. Mrs. Louise (Slim) Harris was called to St. Louis last week, on account of the serious illness of her father. Brand-new uniforms were purchased here for the band and they present a very natty appearance. From here the shows move to Alexandria, La., for the fair, then New Orleans.—C. W. WEDGE (Press and Publicity).

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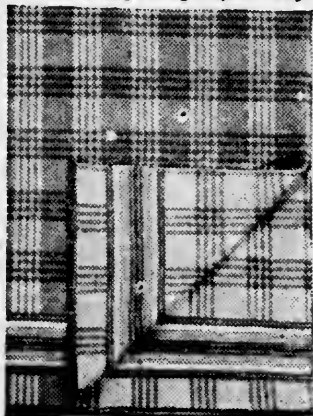
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WORLD AT HOME SHOWS

Having "Rest Week" at Burlington, N. C.—Greensboro Fair Follows

Burlington, N. C., Oct. 4.—Burlington, from all appearances, will be practically a "week of rest" for the World at Home Shows, in Hadden's Park, while awaiting the Central Carolina Fair at Greensboro next week. However, the outfit will move from here Sunday shining bright in freshly painted paraphernalia. All the crews have donned overalls and are wielding "wicked" paint brushes. Lynchburg lived up to expectations. Wednesday was the big day and the salvation of the engagement from this carnival's standpoint, as the other three days were very poor. Trainmaster Ed Payton had the train loaded shortly after noon Saturday. Secretary F. A. Lovelock, of the fair, did all in his power to make it a success, especially to Concession Superintendent Irvin Edowitz in locating the concessions to the best advantage.

While riding the Motordome at Lynchburg, Dare-Devil Carlton Reed nearly met with a fatal accident, but escaped with severe bruises and a badly wrenched hip, but was again riding his motorcycle on the "death walls" Friday. Reed was riding the top of the dome, with Irene Dare driving her auto beneath him. Because of a leaky radiator, the motorcycle slipped and fell, precipitating Reed to the bottom of the pit. Miss Dare saved herself from possible serious injury by immediately guiding her machine around the top of the wall as Mr. Reed fell, for which presence of mind she was highly commended by the spectators.

Frank Wilkinson, who lost both his legs in a train accident last season while with the Girth Greater Shows, was a visitor several days at Lynchburg, being brought to the midway in a wheel chair each day by an orderly from a Lynchburg hospital. Mervin Fisher, brother of Mrs. S. D. Rogers, manager Rogers' Midgets, is a visitor to his sister this week and is helping out on the front of the show.

Mrs. Al Vivian has just recovered from a severe attack of la grippe. Mrs. James Carroll is confined to her stateroom with a deep cold. Mrs. Carleton Collins is recovering from an attack of pleurisy and a badly sprained foot, sustained when she fell in dodging a truck at Roanoke.

After Greensboro comes a short jump into Virginia for the Martinsville Fair, to be followed by a long move into South Carolina. Right now it looks as tho the show will stay out until after Christmas, winding up in Louisiana.—CARLETON COLLINS, (Press Representative).

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- No. 70 Heavy Round Balloons Per Gross \$ 2.25
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No. 75 Extra Heavy Gas Balloons, Two-Color, with Flares, Stars, Uncle Sam, etc. Per Gross 3.50
No. 53 Large Round Squawkers, with white stems Per Gross 2.25
No. 150 Largest Monster Balloon on the Market today, Highest Quality, No Seconds, Per Gr. \$ 5.00
Best White Round Heavy Balloon Sticks Per Gross .40
Large Yellow Flying Birds, with Long Decorated Sticks, Per Gross 3.75
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WORTHAM'S WORLD'S BEST SHOWS

"Maiden" Fair at Wichita Falls Very Satisfactory Engagement

Playing fairs when one or two or even three days are fine in the usual rule. But to play a fair where every day is the same, the same enthusiasm is shown, and the crowds are out to see it all and go first class, is something remarkable.

That is the situation Wortham's World's Best Shows met in Wichita Falls, Tex., where they played the first Texas-Oklahoma Fair. While it is one of the baby fairs of America, probably no other institution of its kind started on its way under more propitious circumstances. The idea of the fair was broached one day, it was organized the next day, its home was paid for, and in less than three months it was a healthy, blooming "youngster" closing its first engagement with figures on the right side of the ledger. The Wortham Shows concluded their people run to the fair, from Sioux City, Ia., Wednesday night, and unloaded Thursday. Saturday they opened to one of the best days of the season. The Texas-Oklahoma Fair is the product of a hustling community and the "plaything" of multi-millionaires. It is in a community where they do not have "cheat-ums". In spite of the fact the grand stand was an emergency set of "blues" and the reservation was open on two sides, none went to the back field to get an eye full of the offering for nothing. They entered thru the front gate.

The five days at the fair were among the best of the season, taken as a whole or separately. It was the spirit of patrons to "see it all", and "see it first class". The fair association possessed wonderful organization for its first attempt. It worked heartily in co-operation with the Wortham show family to make the entire offering a success. The shows closed Wednesday evening, October 4, and started for the State Fair of Texas, at Dallas, to open Friday morning.—BEVERLY WHITE (Press Representative).

NEADLAND IN COMMERCIAL WORLD

Chicago, Oct. 4.—Walter D. Nealand, widely known circus press agent, is back in Chicago after a long season spent with the Con T. Kennedy Shows, as publicity manager. Mr. Nealand is handling the publicity work for Marie Young's Revue, at the Fashion Show, held in the Coliseum this week, but has also signed up as manager of the Chicago office of a big Chicago mercantile agency. After twenty years on the "lots" Mr. Nealand says he has settled down to the simple life of the Chicago Loop, which nobody will believe until he proves it.

RUBIN & CHERRY SHOWS

here except the Old Mill—and I wanted so to take a ride in that again." The writer explained to the lady that the management did not have room to erect it in Tupelo.—WILLIAM J. HILLIAR (Press Representative).

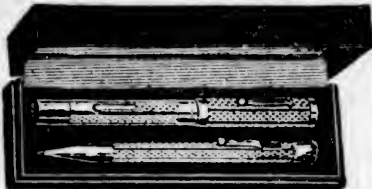
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Beautiful Graduated 24-Inch Lenardo PEARL NECKLACE

Complete with Sterling Silver Clasp.

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PEN AND PENCIL SET Pen with 14K solid gold pen point and gold filled propelled pencil, in elaborate box \$1.25 PER SET

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THAT IS CAPABLE OF BOOKING A 20-CAR SHOW

Want People for Plant Show. Wire BOB SHERWOOD, Dunn, N. C., week of October 9th; Greenwood, S. C., week of October 16th, care BROWN & DYER SHOWS.

MENTION US, PLEASE—THE BILLBOARD.

**SAN FRANCISCO**

STUART E. DUNBAR  
606 Pantages Theater Bldg.

This month marks the end of the carnival season on the Pacific Coast and will see the majority of shows of this character "in the barn" for the winter.

Levitt, Brown & Higgins, who have been playing the Pacific Northwest for the past few months, are scheduled to close at Portland, Ore., following the week of October 9, which they will play in that city. It is probable, according to word received at this office, that the show will winter there. It is possible, however, that a portion of the show will "gilly" down the coast to San Francisco, but this has not as yet been decided upon.

The Correnson & Landers Shows closed Saturday, September 30, at Mountain View, Calif., where they played to a good business for a week. Sam Correnson, heading the organization, stated that the season has been fairly good and that he will take no chance at losing what he has made by attempting to play any late fall or winter dates. The show will winter in this city.

Foley & Burk are still on the road, playing a fair date at Ventura, Calif., the week of October 2. It is reported that this show may winter in Southern California, but this has not been confirmed. However, it is certain that the show will be in the barn before many more weeks.

Active preparations are under way for the annual live stock and horse show to be held at Twelfth and Market streets, October 14 to 22, inclusive, and announcement was made by General Manager John A. Hunting during the past week that the show will be larger than ever before. The ring will be sixty feet longer than it was last year, enabling the management to present a great variety of features, including racing, free acts and other events.

Jack Kennedy, well-known concession man, who has been with the Levitt, Brown & Higgins Shows for the past two years, is in San Francisco for the winter months, having left the show during the past week. Kennedy says that the show has played a number of good dates in the Northwest and has made considerable money, more than outweighing the poor spots encountered during the early portion of the season. Kennedy expects to engage in business here during the winter and has in mind a number of propositions. It is his expectation to rejoin the show in the spring.

Via Taylor, Australian balloonist, parachute jumper and aviator, was a Billboard visitor during the week just past, having returned to San Francisco from New Westminster, B. C., where he fulfilled a contract as a free attraction at the Provincial Exposition, staged there September 11 to 16, inclusive. Taylor will remain in San Francisco for a few days, following which he will go to Los Angeles. He says he did nicely in British Columbia and exhibited a number of newspaper clippings, in which his act was highly praised.

Walter Cook, well-known coast vaudeville player, was a Billboard visitor during the past week and reported that he is rehearsing a new act, based upon the famous "Barney Google" comics, in which he and a "New Mama", the personality of whom has not as yet been made public, will furnish twelve minutes of uproarious laughter. Cook has been laid up for some time, having been severely cut by glass from a broken windshield in an automobile accident.

Harry J. Freeman and his bride of a few months are back with the Foley & Burk Shows, according to a letter received here during the past week. Freeman says he is talking in front of the Foley & Burk Circus as well as putting on his mindreading act with his wife. Business at Fresno, where Freeman and his wife joined Foley & Burk, was very good, he says, despite the fact that no concessions were permitted to run. All the shows and rides were remarkably well patronized and the lot was packed day and night.

Victor Bodine, one of the pioneers in the indoor circus field, who has been in this city for some months, has just commenced work on the first of his winter contracts, an indoor circus and industrial exposition to be held under the auspices of the Scouts at San Rafael, Calif. Bodine was a Billboard visitor during the past week and reported that he has several good contracts in his pocket, which he will announce at a later date. However, he intimated that he was booked far enough ahead to assure the fact of his keeping busy thruout the entire winter.

W. H. ("Bill") Rice is still in San Francisco and may remain here for several more days, he says. He is awaiting the completion of important negotiations, which may mean that he will bring his water show, featured at the Los Angeles Pageant of Progress, to this city intact. In addition to this Rice is negotiating for a number of big indoor doings to be staged in and about San Francisco.

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**\$15.00 PER DOZEN**

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Ostrich & Marabou, Asst. to Case, \$15.00 per Doz.

- 26-Inch Doll, Fan Dress, Silk Metaline
- 60-In. Skirt, . . . . . \$17.50 per doz.
- Same Doll, Sateen, . . . . . \$16.00 per doz.
- 26-In. Doll, 54-In. Skirt, Sateen, \$15.50 per doz.
- 19-In. Dolls, 608 B, Fan Dress, Sateen 54-In. Skirt, . . . . . \$10.50 per doz.
- 19-In. Dolls, 608 A, Fan Dress, Silk, \$12.00 per doz.
- Flappers, 16-In. Dolls, Asst. Colors
- Plumes, . . . . . \$ 8.50 per doz.

25% deposit required. All orders shipped same day

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Extra large Fan Dolls, trimmed with Tinsel and Ostrich, in the following sizes:

- 12-inch. 40 inches of ostrich, \$ 6.50
  - 15-inch. 42 inches of ostrich, 7.25
  - 17-inch. 48 inches of ostrich, 9.00
  - 20-inch. 54 inches of ostrich, 11.50
- Regular size marabou and tinsel assorted Fan Dolls: 15-inch at \$6.00, 17-inch at \$6.25 and 20-inch at \$8.00.

Send for Sample Assortment.

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CIRCUS AND MARDI GRAS  
Few More Novel Circus and Vaudeville Acts**

Open Bakersfield, Cal., Oct. 20th to 26th, Elks; Sacramento, Nov. 1st to 10th, Shrnnc. Other good spots to follow, including return date with Aahmes Temple, Oakland, Cal. **W. F. HAMILTON,**  
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1-KT. G. F. P. M. AND PEN. CIL SET. IN FANCY DIS. PLAY BOX.	21-PIECE DU BARRY MANI. CURE SET. IN VELVET ROLL CASE.	26-PIECE SHEFFIELD SET. IN FLAT LEATHERETTE CASE.	4-PIECE SHEFFIELD CHOCOLATE SET.	SPECIAL NICKEL OR BRASS OCT. BREAD TRAY, with Handle, Orlolay Box.	3-PIECE FRENCH IV. ORY TOILET SET. in Fancy Orlolay Box.
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For seven more consecutive Fairs. All kinds Legitimate Stores. Musicians and Performers for Benson's Georgia Minstrels. Jim Mooney wants Four, Six and Eight-Horse Drivers. Workingmen in all departments.

Alexandria, Va., this week; Charlottesville next.

**WANTED MOTORDROME**

For HAVANA, CUBA. Must be A-No. 1 "Drome", with men and women riders, who do fancy and trick riding. Contract is for five weeks, with option for entire season, lasting twelve weeks. To leave either from New York City or any seaport in South Carolina, Georgia or Florida, the latter part of October, and to open November 7 in Havana, Cuba. First-class transportation will be furnished going and coming back, also hauling from train or boat to park and return to train or boat. Also all licenses, electric current, ticket takers and bonding in and out. Address **BEN KRAUSE, Hollywood Hotel, 44 East 28th Street, New York City.**

**DIAMOND LEW WALKER'S FAMOUS MONKEY SPEEDWAY**

Has open time after the Frederick, Md., Fair. World consider Southern trip with first-class Carroll Co. or Independent Fairs. Address **L. B. WALKER, General Delivery, Hagerstown, Maryland.**

**PHILADELPHIA**

By FRED ULLRICH.  
903 W. Sterner St. Phone Tlaga 3525.  
Office Hours Until 1 p.m.

Philadelphia, Oct. 7.—"Sally", a musical comedy, had its first time here at the Forrest Theater this week and went over fluely to good houses despite the record-breaking week of intensely hot weather. A good show thruout.

The Orpheum Theater in Germantown this week inaugurated its new policy of vaudeville two-a-day to excellent business. On the bill were Ben Welch, Morton, Jewel and Company, Texas Fonn, Lovenberg Sisters and Sime Neary, Gordon and Rica, Donavan and Lee and Dalton and Craig. Every act went over with a bang and predictions are that the new policy will be a big winner. It is a week's stand.

The Chestnut Street Opera House will open with Shubert Vaudeville October 23. Building operations have delayed its opening for over a month. The attraction will be the oldtimers, Weber and Fields.

First time Philly Town presentation of the gay old musical play, "The Beggar's Opera", will begin October 16 at the Metropolitan Opera House for a two weeks' stay.

Eva Tangany is cleaning up this week at the Globe Theater. No matter what part of the town she plays there always are big houses.

David R. Sablosky, the well-known agent and manager, is now in the producing field with three miniature comedies, namely: "Cupid on Deck", "The Cuckoo Nest" and "The Kid From Madrid", a Spanish episode. About to go into rehearsal are "Geraldine", a college life skit, and "The Novel Idea", a musical satire.

The Walton Roof is running excellent shows. This week's attractions are Fay Marbe, Margaret Edwards and Muriel Stryker, formerly of the Ziegfeld "Follies". The hot nights this week drew big attendance on this popular roof.

A series of Sunday evening concerts began last Sunday at the Evergreen Farms at the end of the Roosevelt Boulevard. The famous Arcadia Cafe orchestra will give concert programs with assisting vocal and instrumental soloists.

Sir Harry Lauder and his own International entertainers come to the Walnut Street Theater for a week beginning October 16. The advance sale is large.

The weather the past two weeks has been of the record-breaking kind, and Thursday, October 5, was the hottest day ever known in this city. The drought is causing great inconvenience thruout the State.

At the offices of W. H. Dentzel, the well-known carousel builder and president of the Noah's Ark Corp., we enjoyed a pleasant meeting and talkfest with congenial "Billy" Dentzel, and L. V. Schloss, general manager of Glen Echo Park, Washington, D. C. With Mr. Schloss were his superintendent, Frank Finlon, and his electrician, Joseph Hart. Mr. Schloss remarked that if Philly Town keeps on it will soon be supplying the entire country with riding amusement devices.

**BUY AT FACTORY PRICES**

Beautiful French Ivory and Tortoise Shell Toilet Sets, plain, monogrammed, or with hand engraved inlaid decorations; exquisite designs. Three-piece sets, full size, as low as \$24.00 per Dozen. Manicure Roll-ups, \$18.00 per Dozen us. French Ivory, Tortoise Shell and Gilt Clocks, many designs, \$15.00 per Dozen us. Genuine leather handbags, sliver linings, \$18.00 per Dozen us. Real French Indestructible Pearls, 2 1/2 inches, graduated, solid gold clasps, in handsome plush box, lined with white satin, \$21.00 per Dozen.

SEND SAMPLE ORDER AND ASK FOR CATALOGUE.

**Superior Products Company**  
3 Park Row, Dept. B. NEW YORK CITY.





# MANAGERS HAVE NO ONE TO BLAME BUT THEMSELVES

## That's the Way J. F. Murphy Sizes Up the Carnival Situation—No Excuse, He Declares, To Say Disreputable Element Can Work Over Their Heads

Martinsburg, W. Va., Oct. 5, 1922.  
Editors The Billboard,  
Cincinnati, O.  
Gentlemen:

I have been reading with intense interest your campaign to clean up the carnival and circus world, which has been drifting along these many years without anyone coming to the front as a champion for better outdoor amusements. At this late hour I fear it will be like changing a religion, and a super-human task requiring much energy and unflinching courage.

All the blemishes upon the name have been caused by the managers. They have no one to blame but themselves. There is no excuse to say the disreputable element can work over their heads. This was tried on us several times lately, but by determination we were successful in stopping their nefarious work, and conscientiously believe all those caught in the net will not follow the J. F. Murphy Shows at any future date. Rumor has it they had been assured by local fixers they would operate, but in the end right prevailed.

As an organization the J. F. Murphy Shows have no fear of the present crusade, and only hope suggestions will present themselves to make our show even better than at present. During its existence a girl show or grifter has never been allowed on the midway, and when the time comes we feel we cannot longer exist without them—the barn she goes forever. The policy of the show has proven to the management that by conducting it upon the highest business and moral plane can bring nothing but success, if such is to be attained in the outdoor amusement field.

The Billboard will undoubtedly make thousands of enemies thru its campaign, but such are not needed as friends and the sooner they give the show world and public a chance to miss them the better. My only fear is that with so much agitation all carnivals will be classed alike and naturally those who have strived to uphold the name will be the greatest sufferers, in fact will necessarily shoulder the load if we are to survive. I trust your efforts will meet with greatest success, and

### WORTHAM AND RICE ONCE IN PARTNERSHIP

W. H. Rice, in a letter to The Billboard received last Sunday, calls attention to the fact that the biography of the late C. A. Wortham, published in the issue of September 30, was not quite complete. In October, 1915, he says he and Mr. Wortham organized at Hastings, Neb., the "Bill Rice Caravan", a 14-car show. This show was rebuilt in San Antonio, Tex., that winter, enlarged to 20 cars and went out in the spring of 1916 as Wortham's Greater Shows. Mr. Rice sold out the following December, and says that this is the show now run by Fred Beckman. In June, 1917, Mr. Rice farther states, Mr. Wortham and he built the Wortham & Rice Shows, which ran until November, 1918. George F. Dorman later bought out Mr. Wortham's interest. This show, Mr. Rice declares, is now the Morris & Castle Shows, in which Mr. Wortham had an interest. Incidentally Mr. Rice considered Mr. Wortham his best friend.

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

if we can be of service at any time, command us.  
With best wishes to you and the entire staff, I am, believe me,  
Very truly yours,  
(Signed) J. F. MURPHY,  
General Mgr. J. F. Murphy Shows.

### INDIVIDUAL APPRECIATION

Temple, Tex., Oct. 4.—To the legion of friends and acquaintances who so nobly expressed their sincere regret at the passing of Clarence A. Wortham—in person, by telegram, letter and floral offering—John T. Wortham, Mrs. John T. Wortham, Mrs. Clark Barney and husband, Mrs. H. A. Spell and husband, Mrs. Thos. Hughes and husband, Mrs. Harry Moore and husband, desire to express thru The Billboard their heartfelt, individual appreciation. (Signed) JOHN T. WORTHAM, WIFE AND SISTERS.

### EMPLOYEE INJURED

Poplar Bluff, Mo., Oct. 6.—A. McLaughlin, an employee of the Murphy Shows, which were at the Butler County Fair, was severely injured when he was hit on the top of the head by a piece of the ferris wheel while it was being erected on the fair midway. A rope broke, permitting the piece to fall. McLaughlin was taken to the office of a physician, where the wound was dressed. He will be all right again in a short time.—PAUL J. PIRMANN, Fulton, Mo.

### BRAND NEW GUARANTEED FIREARMS



GN. 902—Original German Luger Officers' Pistol, \$16.00  
30 cal. Each.  
GN. 903—German Luger, same as above, in 9 millimeter. \$17.00  
GN. 912—Original Mauser German Automatic Pistols, .25 and .32 caliber. Shoots 11 shots. \$10.00  
GN. 918—Original German Automatic Pistols, .25 and .32 caliber. Shoots 7 and 9 shots. Each \$8.00  
GN. 921—Model Automatic Revolver, .25 caliber. Shoots U. S. Colt cartridges. Each \$6.50  
GN. 923—Fritz Mann German Automatic. Smallest ladies' automatic made. 6-shot. Each \$6.50  
GN. 915—Brown's Automatic Pistol, .22 caliber. SPECIAL. Each \$3.75  
GN. 917—Baby Hammerless Revolver, .22 caliber. 6-shot. Each \$3.50  
GN. 919—Walther Blue Steel, High-Grade Automatic Revolver, .32 caliber. 9-shot. Each \$8.75  
GN. 925—Imported Side-Ejecting Revolver, .38 caliber, blue and nickel finish. SPECIAL. Each \$15.00  
GN. 927—Imported Break-Open Revolvers, .32 and .38 caliber, nickel. Each \$6.50

We Carry Ammunition and Holsters To Fit All Pistols.



BB. 467—Imported Vacuum Pint Bottles, black Japan finish, aluminum-plated cup.  
Doz. Lots, 42½c each  
In 100 Lots, 40c each

BB. 66/7—Imported 7-inch White Sharpening Stones. Per 1,000 \$18.00  
Case of 500 \$10.00

Write us for quotations and let us save you money. If there is anything in the Cession line worth while handling, we have it. No goods shipped without a deposit. When ordering goods by parcel post enclose extra postage.

**M. GERBER'S**  
Underwriters' Streetmen's Supply House,  
505 Market Street, Philadelphia, Pa.

### ALL-AMERICAN SHOWS

The All-American Shows played their fourth celebration of the late summer and fall season at Temple, Ok., under the auspices of the American Legion, and every show, ride and concession enjoyed a fine business. Rbyn, Ok., follows Temple.

The executive staff includes Fred N. Butts, owner and manager; Ruby Butts, secretary; Bob Maze, superintendent; James Mathews, trainmaster, and "Shorty" Summers, general announcer. Manager Butts is busy with the arranging of contracts and intends to tour South for the entire winter.—JOHNNY CAMERON (for the Show).

### ROCKWELL UNDER KNIFE

R. C. Rockwell writes The Billboard from the Lucas County Hospital, Toledo, O., that he had undergone an operation and would have to remain at that institution for several weeks and in care of which friends wishing to write him may address their letters.

It was the Mighty Doris Exposition Shows, John F. Lazia, manager, that played the Mercer County Fair at Aledo, Ill., to which fair attention was called on page 80 of the last issue of The Billboard.

# SOMETHING NEW! TO TAKE THE PLACE OF COMMONPLACE BLANKETS

## THE UNIQUE "INTERNATIONAL" BATH ROBE

FALL DAYS ARE BATH ROBE DAYS



SEVERAL SURE-FIRE CARNIVAL ROBES

"INTERNATIONAL" BATH ROBES

WILL OUTSELL ANY OTHER PREMIUM OF SIMILAR VALUE, FIVE TO ONE!

"THE BATHROBE WITH THE HANGER" Reg. U. S. Pat. Off.

Each "INTERNATIONAL" Bathrobe is packed in an attractive display box, together with a clever enameled hanger.

Terms. 25% with order, balance C. O. D. No Robes at retail.

**ATLANTIC BATH ROBE CO.**  
Fair Distributors of the "INTERNATIONAL" Bathrobes.  
127-129-131-133 West 26th Street, NEW YORK CITY



**MEN'S RUBBER BELTS, \$14.50 Per Gross**  
ANOTHER CUT

Positively the best Rubber Belt on the market. Sells on sight. Come in black, brown and gray; stitched, corrugated and plain, with high-grade nickel-plated adjustable buckles. Every belt guaranteed strictly first. We have cut our profits, but have tripled our volume of business.

SOMETHING NEW—Ladies' Rubber Belts, \$17.00 per Gross. Come in several attractive colors. Compositon Rubber Key Holders, \$12.00 per Gross. Ladies' Rubber Aprons, large size \$3.75 per Dozen. We require \$3.00 deposit on each gross ordered.

Sample Belts, 25c.  
Key Holders, 25c.  
Rubber Aprons, 50c.

**THE SUPERIOR RUBBER CO., AKRON, OHIO**

SIX DAYS SIX NIGHTS

## Fall Festival and Harvest Jubilee

EATON, OHIO, OCTOBER 16TH TO 21ST.

All free on streets. First time in nine years. Big Merchants' Display, Band Concerts and noted speakers are some of the many features on the program. All Rides booked. Will place one or two Shows of merit on percentage. Grind Concessions, \$20.00; Wheels, Merchandise, \$40.00. Blankets, Corn Game and Novelties sold. Space is limited and time is short. One more Free Act. State lowest salary. No time to dicker. Wire

**CHAIRMAN FESTIVAL, Chamber of Commerce, Eaton, Ohio.**

# DIVING GIRLS

C. JACK SHAFER WANTS Diving Girls for winter season. Out all winter. Summer season closing. Girls now engaged going to other engagements. Best framed water show in America. Accommodations the best. Write or wire C. JACK SHAFER, John T. Wortham Shows, Colman, week Oct. 9; San Angelo, week Oct. 16; Cameron week Oct. 23; all Texas.

## WANTED FOR LINCOLNTON, N. C., FAIR

OCTOBER 16th to 21st

Money-getting Shows. No Girl Shows. Can place Rides, except Merry-Go-Round and Ferris Wheel. Concessions all open. No Exclusive. Positively no Stores. Two fast-stepping Teams for Plant Show. All address MODEL EXPOSITION SHOWS, Mooresville, N. C., Fair, this week; then Lincolnton.

## THE GREAT LEWISBURG (PA.) FAIR

OCTOBER 17, 18, 19, 20, 21, DAY AND NIGHT.

WANTED—Shows, Whip, Venetian Swings, Aeroplan's, Crazy House, Motordrome, Palmist, Novelties, Lunch Stands and legitimate Concessions. E. S. COREY, Supt. Privileges, Lewisburg, Union Co., Pa.

## WANTED GRAY SHOWS WANTED

SHOWS—Will book any money-getting Show that does not conflict, such as Dog and Pony Show or Wild West. Can use Plantation People. Teams, come on.

CONCESSIONS—All open except Cookhouse, Juice and Blankets. No grift. Only Legitimate Concessions wanted.

CAN USE experienced Help on Merry-Go-Round and Ferris Wheel. Address ROY GRAY, Mgr., Warren County Fair, McMinnville, Tenn., this week; Scottsboro Fair, Scottsboro, Ala., next week.

## WANTED MUSICIANS FOR K. G. BARKOOT SHOWS

on all instruments. Out all winter. State your lowest salary. Wire FRANK PARASCANDOLO, Lagrange Ga., week Oct. 9; Dublin, Oct. 16.





# Beacon Blankets, Bathrobes, Robes Comfortables

Good Stock on Hand for Immediate Shipment

BEACON INDIAN BLANKETS (Wigwam),	60x80,	Each \$3.50	BEACON TRAVELING ROBES, Heavy,	66x80,	Each \$4.50
BEACON INDIAN BLANKETS (Sachem),	66x80,	4.50	BEACON JACQUARD COMFORTABLES,	70x84,	3.85
BEACON BATHROBE BLANKETS, Medium,	72x90,	3.75	BEACON SPECIAL INDIAN CRIBS,	36x50,	1.70
BEACON BATHROBE BLANKETS, Heavy,	72x90,	4.75	BEACON "F" STYLE CRIBS,	36x50,	1.40
BEACON TRAVELING ROBES, Medium,	66x80,	3.50	BEACON "I" STYLE CRIBS,	30x40,	62½¢

**SPECIAL**—16-INCH HULA DOLLS, \$17.50 Per Dozen

Cash with order, or 25% cash with order, balance C. O. D.

**MOUNTAIN STATE SPECIALTY CO., INC.,**

HAZZETT BUILDING, 12th and Main Sts. and 1146 Water St.  
WHEELING, WEST VIRGINIA

**EMPIRE GREATER SHOWS**

To Remain Out All Winter in South

Monroe, Va., Oct. 5.—Up to this writing the Empire Greater Shows have exhibited three days and evenings at the Monroe Fair, with the midway continuously filled with amusement seekers daily. The shows have played to near capacity and the rides are getting their share, as are the concessions. Manager Wm. R. Harris states that after the shows close their engagement here they will make a special move to Shipman, Va., to exhibit at the Nelson County Fair October 10 to and including October 13. This will be the first year for the fair at Shipman and all indications point to its being a big success. Further assurance toward this end lies in the fact that Shipman is the home of Thomas Ryan, one of the richest men in the State, and he is greatly adding the venture. From Shipman the Empire Greater Shows will move to the Appomattox County Fair, at Appomattox, Va., October 17-20. Manager Harris states that he holds contracts for ten fairs, at the conclusion of which engagements he will cut the show down to two-car size and remain out all winter. "G" White joined here with four concessions and a pit show. Duke Pittman, formerly of the World at Home Shows, also joined with four concessions, as did John Fox, with a 16-foot blanket wheel and a dart gallery.—G. E. CLAYTON (for the Show).

**HONOR MEMORY OF**

**CLARENCE A. WORTHAM**

Dallas, Tex., Oct. 7.—The memory of Clarence A. Wortham, great showman, who died recently, was signally honored here today by four hundred members of The Texas Press Association. The editors were at the annual luncheon which precedes their charge on the State Fair of Texas as guests of the fair association. In the midst of the luncheon service Harry Olmsted, president of the State Fair of Texas, called the throng to attention and referred to the sudden death of Mr. Wortham. For one minute the diners remained standing, bowing their heads in silent prayer for the peaceful repose of the great showman's soul.

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

## For Salesboard Operators!

— Send for Price List and Folder and start this fall right by handling a superior grade of chocolates that bring repeat business.

ATTRACTIVE BOXES

QUALITY CHOCOLATES

### Curtis Ireland Candy Corporation

309 Church St.,  
NEW YORK, N. Y.

24 S. Main St.,  
ST. LOUIS, MO.

### A. H. MURPHY SHOWS WANTS

Two-Abreast Merry-Go-Round. Will buy same. Shows that don't conflict. Athletic People, I have complete outfit. Will book good Pit Show, Five or Ten-in-One. Plant, People, write. Will furnish Tops for any money-getting Show. Concessions, Legitimate Merchandise Wheels, all kinds Grind Concessions. Out all winter. Write or wire. A. H. MURPHY, Sanford, N. C., Oct. 9-14; Henderson, N. C., Fair, Oct. 17-20.

## WANTED MERRY-GO-ROUND and COOK HOUSE

FALL FESTIVAL AND BAZAAR.

Two weeks in busy mining town, near Pittsburg, October 14 to 25.

F. J. ACKERMAN, Moose Home, . . . . . Russellton, Pa.

### Want Privilege Car Man, Experienced Wood Workers, 3 Wagon Builders

State experience and salary. Start work November 1. Must be live wires. Want the best brains in the business. Also want Boss Painter and several more Animal and Horse Trainers. State lowest winter quarters salary. Dumas, Ark., Friday and Monday. CHRISTY BROS.' WILD ANIMAL CIRCUS.

**BERNSTEIN'S CARNIVAL TOUR**

First Contingent To Sail October 18

New York, Oct. 4.—The steamship, Huron, which has been chartered by the Bernstein Carnival Tour Co., will leave this port for a tour of eighteen weeks of carnival dates thruout the Dominican country Oct. 18. The circuit has been carefully booked by Mr. Bernstein, who has returned from a trip covering the whole tour. Several well-known concessionaires will participate with their concessions on this voyage. Last season's tour was remarkably profitable for all that had made the trip, and according to the late reports from that country this year's tour should be more so. Mr. Bernstein advises that a second trip will be made starting November 8 for San Domingo. Among the well-known show people that will go on the first trip, are Mr. and Mrs. Charles Gerard and their three riding devices; Mr. Hildreth and sidrome, with three riders; Max Gould, with four concessions, including his elaborate caskhouse; James and Mrs. Walsh, with four concessions; H. Drill and four concessions; Mr. and Mrs. W. J. Fox, Peter Saine, William Brennerman and the ever-genial manager-director, Freeman Bernstein. It is further advised that a number of other showfolks have wired for reservations and within a day or two the whole list of sailing passengers will be complete.

**FRANK J. MURPHY SHOWS**

Danbury, Conn., Oct. 5.—The Frank J. Murphy Shows are now playing the Danbury Fair with beautiful weather and business fairly good. The show goes from Danbury to the Stafford Springs Fair, then closes its season and goes into winter quarters at Norwich, Conn. The show on the whole has had a very good season. The Maine, Canadian and New Hampshire fairs were very successful. The show will have the same staff next year.

Mr. and Mrs. Murphy are contemplating a trip to Florida. Mrs. Murphy suggests to the show world that it would not be a bad idea to try and eliminate the merchants from charging such extortionate prices during the fair weeks, such as Rochester, N. H., where the restaurants have two bills of fare, charging people double price for everything. It seems as tho it would be up to the fair association to take these matters up. The carnival could be a whole lot more protected if such would be done.

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

## GENUINE OSTRICH PLUME HEAD DRESS AND DRESS

Complete, 65-cent size.....45 Cents

### LAMP DOLLS

Complete.....75 Cents

### FLAPPER SPECIAL

With Hat and Bloomers.....45 Cents

### COMPLETE HAIR DOLLS

With Tinsel Hoop Dress.....30 Cents

### BOUDOIR LAMPS

Complete.....65 Cents

### TINSEL HOOP DRESSES 8 Cents

Why pay more? One-hour service. One-third deposit required with all orders.

**C. F. ECKHART & CO.** 315 NATIONAL AVENUE Milwaukee, Wis.

## RUBIN & CHERRY SHOWS, INC.

We play **MONTGOMERY, ALA.,** this week.

We play **MACON, GA.,** next week.  
Central Park, Right in Town.

We play **SAVANNAH, GA.,** Oct. 23-28  
**TRI-STATE EXPOSITION**

Can place legitimate concessions of all kinds. No exclusives except Cook House and Juice.

We have three good spots to follow Savannah, under good auspices; then Florida State Fair and Exposition, November 17-25.

Address per Route. **RUBIN GRUBERG, Mgr.**

**"THE LADY IN ERMINE"**

(Continued from page 34)

good taste and the staging is all that could be desired. And the piece is spotlessly clean.

There need be no fear on the Shuberts' part that "The Lady in Ermine" will not succeed. It is the sort of entertainment that the American people like. They can get their share of laughs from it, the music is pretty and there is most competent acting. To see Walter Woolf alone is enough to satisfy most people.

—GORDON WHITE.

**EXCERPTS FROM NEW YORK DAILIES:**  
Times—"Throat most of its course 'The Lady in Ermine' is rich and royal entertainment."

World—"This dashing, romantic musical play was a thing of enchanting beauty."  
Mail—"The Lady in Ermine" appears set for a good run."

Telegram—"No more entertaining effort has been seen this season."

**"THE YANKEE PRINCESS"**

**"THE YANKEE PRINCESS"**—A musical comedy in three acts; adapted from "Die Bajadere" of Julius Brammer and Alfred Grunewald by William Le Baron; lyrics by B. G. De Sylva; music by Emmerich Kalman; staged by Fred G. Latham and Julian Mitchell. Presented at the Knickerbocker Theater, New York, by A. L. Erlanger, October 2.

**THE CAST**

Princess Radjami of Lahore.....Thorpe Bates  
Napoleon St. Cloche.....John T. Murray  
Phillipe La Tourette.....Roland Bottomley  
Manager Trebizonde.....Royal Tracy  
Pimpriquette, Chief Claque.....Frank Doane  
Colonel Parker, British Resident at Lahore.....George Grahame  
Dewa Singh.....Lionel Chalmers  
The Rajah of Punjab.....Mortimer White  
Rogge.....Colin Campbell  
Chief Usher.....Valentine Winter  
Odette Darmonde.....Vivienne Segal  
Marietta, Wife of Phillippe.....Vivian Oakland  
Ma.....Ruth Lee  
Marie.....Belle Miller  
Yvette.....Elsie Decker  
Princess Odys.....Jane Carroll  
Princess Rao.....Margaret Morris  
Princess Atha.....Violet Vale  
Princess Lydiana.....Katherine Errol  
Princess Hanja.....Evelyn Plunador  
Princess Sita.....Ericka de Vere  
Princess Rita.....Louise Joyce  
Indian Dancer.....Princess White Deer

"The Yankee Princess" is chiefly distinguished by the beauty of its score. It is a long time since such solidly good music has been heard here in a musical comedy. Emmerich Kalman is a musician, a real musician. He has splendid musical ideas, never repeats himself and knits his phrases together in a manner that shows he possesses musical resource and solid technique. Along with the score there is a good workaday book. It is not inspiring, neither is it dull. It has its arid moments and there are not as many laughs as there might be, but it is amply sufficient to carry the interest of the audience and, well, one does not expect too much of a musical comedy book, anyway. The production is a big one. There are three solid looking sets painted by Urban. They are not as colorful as most of his designs but they are in good taste. The staging is well done and the company is well chosen.

Of the cast first honors must go to Vivienne Segal. Here is a singer who is not content to rest on her past performances, but strives to do something better. Her voice has improved wonderfully. It is full, strong and clear. One cannot but admire the accuracy of her intonation. She never wavers a hair breadth from the pitch, and of all the musical comedy prima donnas that can be said of about three. She is a competent little actress, also. She is not affected but reads her lines with an effective air of simplicity. The only thing she lacks is a thorough knowledge of dancing. She makes a stah at this, and that's about all. It is all right, but not good enough. If Miss Segal would give some of the attention to her dancing that she has to her singing, she would be easily the most competent prima donna we have on the musical comedy stage, and I am not so sure that she is not that already.

Thorpe Bates runs Miss Segal a close second in singing ability. Like her, he is a bit shy with his feet and he is a stiff actor. But his voice is very, very good. He sings with intelligence, is careful with his phrasing and attacks the first beat of the bar with the surety of one who has mastered the art of singing.

John T. Murray has the principal comedy role. He tries a bit too hard to be uproariously funny. His is not the careful method and he lacks uncton. He delivers a number well and dances with gusto. He did one of those bar-league dance numbers without which no musical comedy seems complete these days. Had it not been seen many times before it would have been really funny. As it was, it was handicapped by familiarity.

The other parts were in good hands. Roland Bottomley in the role of a complacent husband made a good deal of little; Vivian Oakland was very good to look at and handled her part with entire competence; Frank Doane, in a

secondary comic part, gave a corking performance and Colin Campbell, with the merest bit in the last act, registered a distinct hit. Royal Tracy, George Grahame, Lionel Chalmers, Mortimer White, Valentine Winter, Ruth Lee, Belle Miller, Elsie Decker and Jane Carroll played smaller roles, and played them well. Princess White Deer contributed two dances to the entertainment which were nicely received.

"The Yankee Princess" deserves patronage and doubtless will get it. The public likes tuneful music and this score is packed with it. It is one of the few shows seen for a long time where the chorus has any singing to do, and while the chorists are not remarkable vocalists, they sing markedly better than most ensembles. This show is of the model which produced such successes as "The Merry Widow". That is, it has concerted numbers, set finales and a score which carries out the action of the piece. After a surfeit of "revues" such a reversion to type is welcome, particularly when the music is as good and as well executed as is that in "The Yankee Princess".—GORDON WHITE.

**EXCERPTS FROM NEW YORK DAILIES**  
Times—"In 'The Yankee Princess' Kalman has written a miniature grand opera."  
Tribune—"The Yankee Princess" stepped

**ACTORS CHANGE PLACES**

New York, Oct. 6.—Roy Cropper and Horace Ruwe, who sing the role of Vogl in the original company of "Blossom Time" at the Johnson Theater and the touring company of the same attraction, have exchanged places for the season, the latter joining the organization at the Johnson Theater while Cropper has gone to the company in Montreal.

The change was made at Cropper's request, it is said. He was formerly a church soloist in Boston and made his debut in "Chu Chin Chow". He says he prefers traveling to remaining in New York, while the reverse of this appealed to Ruwe's fancy.

**"BEFORE BREAKFAST" IN EAST**

"Before Breakfast", a three-act farce comedy by Allen Liebler, which had its premiere in Stamford, Conn., September 29, played in Syracuse, N. Y., last week. The cast is headed by Ethel Hallingshead and Chas. Bartholemew and includes Louise Thornton, Olive Graub, Winifred Raemich, Richard Skinner, Stanley Wolfe and Roy K. Hallingshead. W. P. Wachtel is conducting the tour.

**BANKERS LIKE MUSIC SHOWS**

New York, Oct. 6.—Reports from various theaters housing musical shows here indicate that bankers at the convention of the American Bankers' Association, being held here this week, are giving them a good share of patronage. Business at practically all of the musical plays has been good thru the week, and between the crowds here for the World's Series and the bankers some of the shows will do a record business.

As an instance of the patronage being given the musical comedies by the bankers, they bought out the entire capacity of the New Amsterdam Theater one night this week to see the "Follies" and the New York Trust Company has taken fifty seats each night this week for its guests. The Phoenix and Chatham National Bank gave a theater party at "The Lady in Ermine" last Monday, and on Wednesday the City Bank Club, an organization of employees of the National City Bank, bought out the entire capacity of the Hippodrome.

**TALE OF A DOG**

New York, Oct. 5.—Mme. Maria Kousnezoff, star of the "Revue Russe", which opens at the Booth Theater tomorrow night, was leading a Russian hound on the streets yesterday when Health Officer James Halligan served her with a summons because the dog was unmuzzled.

Halligan tried to explain to the actress that she had to cage up her pup's face, but as her knowledge of English is strictly limited he had little success. He finally led her and the hound to the theater where an interpreter told her what it was all about.

When Mme. Kousnezoff greeted the judge next morning she explained that she had arrived from Russia but a few days before and did not know that dogs had to be muzzled. Sentence was suspended.

**GOETZ SHOW IN REHEARSAL**

New York, Oct. 6.—E. Ray Goetz has placed a musical play in rehearsal which is as yet untitled. It was written by Brian Hooker and A. E. Thomas, with a score by George Gershwin and William Daly. The principals are rehearsing now at the Times Square Theater. The chorus is being selected and will start rehearsals next week. The opening date has been set for out-of-town on October 30.

The scheme and construction of the piece is said to be novel and this is causing some difficulty in settling on a suitable title. After a short tour the show will be brought here, probably some time in November. Julian Mitchell is to stage the numbers and W. H. Gilmore is rehearsing the book.

**NORA BAYES IN NEW COMEDY**

New York, Oct. 6.—Nora Bayes will open in her new musical comedy, "The Queen of Hearts", at the Cohan Theater, October 10. This piece has been playing out of town for the past few weeks and good reports of it have filtered into Broadway from the towns in which it has played.

The piece was written by Frank Mandel and Oscar Hammerstein, II., with music by Lewis Gensler and Dudley Wilkinson. Besides Miss Bayes the cast includes Edna Hubbard, Arthur Uttry, Frank Woods, Florence Morrison, Max Hoffman, Jr., Norma Terris, Harry Richman, Loren Raker, Elsa Peterson and Gladys Dore. Max Spiegel is presenting the show.

**"SUE, DEAR" NO. 2**

New York, Oct. 6.—A second company of "Sue, Dear" is to be organized by Bide Dudley and Arthur Rosenfeld to tour in the South. This company will be headed by Ruth Gray, who understudied the prima donna role while the show was playing here.

**JACK MORTON BACK**

New York, Oct. 9.—Jack Morton, English comedian and juvenile, has returned from Europe, where he has been working in films. He announces he is going into production here.

**NEW THEATERS**

Wrecking of the old buildings on the North-east corner of Grand avenue and Sixth street, Milwaukee, Wis., to clear the site for the erection of a theater and seven-story office building was started recently. It is hoped to have the structure completed within a year.

The Saenger Amusement Co., of New Orleans, is planning to erect a large theater in Alexandria, Miss. for which will be received in a few days. According to present plans, the building will cost \$150,000.

Vern N. Young, 451 Jefferson street, Gary, Ind., is contemplating the construction of a theater building in that city which will cost approximately \$75,000.

**THE RUSSIAN THEATER**

(CHARLES RECHT IN THE FREEMAN)

**T**HE chief significance of the Russian theater at present lies in the fact that it has ceased to be a commercial "show business" and has become a national enterprise. One can not in a brief sketch outline the history of the Russian stage, but it is well known that men like Stanislavsky, Danchenko and Talrov were developing a genuine art theater while we were still applauding "Secret Service" and regarding "The Great Divide" as a work of art. One can only jot down a few of one's impressions of the Russian theater. The first is that a production of a new piece at the Bolshoi or the Art Theater is an important event because it is the result of long and thoro preparation and because it is a costly experiment. Such preparation is possible only when actors are paid in full during the period of rehearsal and when the State supports and subsidizes the theater. The second impression is that the ballet is a typically Russian institution, the like of which exists in no other country, because the youth of Moscow, in its ambition to join the ballet, is filled with the desire not to enjoy the emoluments of the chorus girl, but to become artists. Finally there is the attitude of the audience. The difference between the attitude of the audiences in Moscow towards the play and players and that of New York audiences is the difference between respect and curiosity. It is small wonder that all the actors who fled from Moscow during the Revolution, like Kichalov, are returning. In the case of a man like Stanislavsky, the respect for the stage rises to general reverence.

Armed with Kenneth Macgowan's prettily illustrated book, "The Theater of Tomorrow", I visited Stanislavsky. After a short chat with him at the theater, I was invited to his studio on the Leontievsky Pereulok, to watch him rehearse a new star in "Eugene Onegin". In this studio, formerly an old palace, a stage has been improvised between two pillars, a system of dimmers arranged in connection with ordinary electric lights, a piano provided, and here, in this simple yet almost complete studio-theater, take place all of Stanislavsky's important rehearsals. On the particular evening that I called, the Tsar of the theater—as they call him—sat like a shaggy grey lion opposite the stage, listening to the new singer. About him were the other actors and managers silently observing the effect on their leader. Not a single word was spoken. The rehearsal over Stanislavsky thanked the actors and invited me to tea in his apartment. We passed the young singer—she was in the arms of a friend and was crying with excitement. She had been under a far greater strain than would await her on the opening night; with such respect and fear do both artists and audience regard this creator of the Russian stage movement.

At the Bolshoi the Imperial eagle has disappeared from the Tsar's box. During the performance of "Snegorouchka" the box, which is officially assigned to members of the All-Russian Soviet, was packed to overflowing. Undoubtedly, some provincial delegation was in Moscow, for headed by Kalinin—the so-called Peasant-President—the delegates, both men and women, were crowded into the large box. The expression of awe on their faces is novel to the experience of the American theatergoer. Not a word was uttered, there was not a movement which might disturb the performance.

In the opposite box, which is assigned to the Moscow Soviet, Kamenev, Litvinov and some foreign guests quietly and respectfully followed the long performance until its very end, at one o'clock in the morning. During an exquisite production of "Rusias Igor", Karachan, the Acting Commissar of Foreign Affairs, sat until the end of the performance. Russian officials would consider it an affront to the players to leave before the end of the play unless unavoidably obliged to do so. Yet the Government is constantly being criticized by the actors and complained of by the managers. Isadora Duncan, who is operating a dancing school in Moscow, complained, when I met her in the Foreign Office, that the Government had failed to supply her school with heat and food. Artists have never been known to be good students of politics, and if one tried to convince the actors and directors in Moscow that their Government is doing more to help them than any other Government would do under the same circumstances, one would be undertaking the impossible. Yet the Government is actually doing far more to promote the interests of the theater than could reasonably be expected of it.

gorgeously upon the stage—a real aristocrat among musical shows."

Post—"Filled to the brim with delightful melody, well sung, well acted, and beautifully staged."

Globe—"The music at times reached really exalted heights and drew enthusiastic applause."

**FANNIE BRICE SHOW SOON**

New York, Oct. 6.—With the arrival from Europe this week of Fannie Brice and Jerome D. Kern, activities were started in real earnest in the Ziegfeld offices on the new show in which Miss Brice is to star. The cast is so far unannounced and the title of the piece is being kept secret. Rehearsals are due to start shortly and the piece will be presented before the holidays.

**DOLLY SISTERS ARRIVE**

New York, Oct. 6.—The Dolly Sisters arrived here from abroad this week, and made a considerable sensation when they walked down the gang-plank clad in men's trousers. Over these they wore a long coat to the knees. The photographers had a gay time snapping the twins and the stunt will probably bring them lots of publicity.

**TRIMBLE BECOMES A "TURTLE"**

New York, Oct. 6.—When George Trimble, one of the assistant executive secretaries of Equity, returned from a trip to Boston recently he proudly announced that he was a member of a new secret society called "The Turtles". According to Trimble, the organization had its start with "Pretty Nelly Kelly", the musical comedy now playing in Boston.

George says the society has a beautiful initiation ceremony and that he was made a full-fledged member by Charles King and his associates in the company. Mr. King is a prominent member of the society and one of its founders. Further than this Trimble says nothing, but avers that the organization is bound to be a popular one. His secrecy about the whole matter is mystifying his confreres in Equity very much.

**"ANGEL FACE" FOR LONDON**

New York, Oct. 6.—"Angel Face", the Victor Herbert musical comedy, which played here at the Knickerbocker Theater a season or two back, has been acquired for London production by Norman J. Norman. The opening performance is slated for October 10.

Have you looked thru the Letter List?



PICKED UP IN PHILLY

(Continued from page 32)

finely, and the chorus likewise. Corine Ar- buckle, despite a bad cold, scored excellently. The scenery and costumes were beautiful. Helping much in getting business for this house is the extensive advertising campaign conducted by Manager Charles F. Edwards, both in bill- ing and newspaper ads that take in nearly all Jersey and nearby Pennsylvania.

The Trocadero had another good show last week. The principals were: Lew Gordon, Frank Fairchild, Harvey Brooks, Vera Lamar, Elmer Cody, Chick Fontaine, and good work by the house chorus. A musical specialty that went over finely was Hall and Gibson, a well-known local act.

Peck & Kohl's fine show, "The Grown-Up Babies", was a fast and speedy show with a crackerjack bunch of principals that know how to put over songs and bits, and a fine, shapely, snappy chorus to back them all up. Manager Joe Howard is pleased with the business of his house since its opening and tells me this week his new venture at Wilkes-Barre will have for its opening attraction "The Pepper Pot" show.

The Gayety also ran a good, nifty show with hard-working principals, who were repeaters of a short time ago, viz.: Reus Vivian, Florence Trotman, Bessie Miller, Jack Dow, Billy Tanner and Geo. Carroll. There was good ensemble work by the Gayety chorus. Anna Alexander, one of the chorus, did a lead number that went over nicely.

Keeping the secret since last February 17, Bessie Miller, the peppy and chic soubret prima donna playing here this week, was married on that date at Atlantic City to Eugene Erice Marshall, pianist, and former director of Keith's vaudeville house at Jacksonville, Fla.; the Or- pheum in Frisco, and musical shows throug- h the West. They were married at the city by the sea by Rabbi Fisher with two Catholics as witnesses. They have not decided whether they will remain in Philly or go on the road in a vaudeville specialty.

Little Freddy, of the Karlovagn Hotel, well known to showfolks, is getting to be a hustler and is now promoting boxing matches at the Dixie Theater in Manayunk.—ULLRICH.

ED SIGN DALEY EXPLOITS

Just back from my vacation spent in Wash- ington, D. C., where I had a lovely time and met many showfolks. And a very profitable vacation, too—Washington being short of hills, I was pressed into service and ex- ploited the picture, "Monte Cristo", at Crandell's Metropolitan. It was like getting into harness again and I hadn't forgotten how to get a flash.

Met Jimmie Gamble, who was ahead of Corse Payton 20 years ago when I was in the same capacity ahead of Jas. R. Waite. We had been stiff opposition to each other. It was the first time we had met in 20 years. Jimmie up until two years ago was advertising agent at the Shubert-Belasco, but has quit the business and gone into commercial life and doing well.

Tommy Ryan, advertising agent of the Gayety, and Montreal Babe Morris, agent of "Step on It", burned up Washington billing this attraction. These two boys are real hustlers. The Shubert units would do well to have some real billing agents ahead of them.

Sheriff Jack Levy, who had been temporarily looking after the Waldron show, is now ahead of Jimmie Cooper's show.

Bill Norton, ex-burlesque biller, is now man- aging the Leader Theater next door to Man- ager Jarbo's Gayety. Bill is a great exploiter and his display for "Nanook of the North" was a clever conception.

Reading Notes

Local theatricals were boosted this week thru the engagement of Paul Specht (himself) and his Astor Hotel, N. Y., orchestra at the Rajah Theater. It was a ten strike for the management, as this is the home of Specht and his first appearance since he has reached his pinnacle of fame. Turnaway business was the rule.

Another new angle or experiment was tried out—the Capitol and the Hip, simultaneously running the picture of Harold Lloyd in "Gran- ma's Boy". Capacity business at both houses all week.

Grif Williams' "London Gayety Girls" (Mu- tual Burlesque) gave a pleasing performance September 27. Grif has a good show and it is real burlesque.

Seymour Miller, formerly leader with Jacobs & Jermon attractions, was here September 27 ahead of "Mutt and Jeff". Art G. Keene, from the Sells-Floto Shows, is the agent. Al used his circus experience and got a great flash.

Koib & Peck's new Columbia Wheel show, "Hippity Hop", with McAllister and Shannon, opens the season here October 3. They have a dress rehearsal October 2. Chas. Taylor is ahead and Chas. Burns back.

An overabundance of shows has cut down the attendance figures at the Orpheum: September 25, "Tangerine"; September 26, "Gold Digger"; September 27, "London Gayety Girls"; Septem- ber 29-30, "Lightnin'", with Milton Nobles; Oc-

tober 3, "Hippity Hop"; October 4, "Mutt and Jeff"; October 5, "The Circle", with Wilton Lackaye, Amelia Bingham, Charlotte Walker, Henry Dixie and Norman Hackett; October 6, "Red Pepper", with McIntyre and Heath.

The Strand, one of the outlying picture houses and incidentally one of the largest in town, seating capacity about 2,000, is putting in an ample stage and dressing rooms. It has caused quite a stir in local theatricals as to the outcome.

PROCTOR PLAYERS

(Continued from page 27)

a void in the company that never was filled. Many players were brought here during the last six weeks of the engagement, but only one or two of them turned out to be above the average. The cohesion and smoothness charac- teristic of successful stock companies were lack- ing, and the burden of holding up the perform- ances fell almost entirely on two or three prin- cipals. Absence of an orchestra was very no- ticeable, despite any statement by the manage- ment. The engagement proved one thing, and proved it conclusively, namely that ten per- formances weekly in stock are too many. The theater undoubtedly profited monetarily, but the players lost both in strength and in artistry. It was impossible for them to work at their best and the performances, particularly those in the afternoon, suffered materially.

Be Together' by Robert Fay and Elizabeth Wells were other dainty hits.

"Miss Shirley gave a fine delineation of the character of Madame Benoit and Frederick Allen as Able, Edwin O'Connor as Buddie, Wil- liam Worwick as Big and Richard Barthells as Johnny made convincing huddles."

Friday was Knights of Columbus day, when the house was taken over by the Woonsocket Council 113, K. of C. On Tuesday and Thurs- day afternoons receptions were held on the stage at the close of the performances and many persons in the audience availed themselves of the opportunity to meet their fa- vorite players personally.

"LILAC TIME" IN MT. VERNON

Mt. Vernon, N. Y., Oct. 5.—Local color adds interest to "Dear Me", which the Westchester Players are presenting for the second week of their new season. In the New York pro- duction of the play leading roles were played by two Mt. Vernonites, Grace La Rue and the late Henri Leone, as "April" and Joseph Renard, respectively.

The local stock company interprets the play splendidly and stages it adequately. Lillian Desmond's "April" is a splendid bit, gay and sad, quiet and effervescent, but always touching. A cleverly written character that

PLAYERS OF REPUTE

With Three Peruchi Stocks—Two Ad- ditional Companies To Open in Four Weeks

Rosters of the C. D. Peruchi stock com- panies now operating are as follows:

Lyric Theater, Knoxville, Tenn.; E. M. Booth, manager; Louis Lytton, director; Jack Platzer, artist; Leslie Rice, Corine Carpenter, Gail Sheldon, Leona McNair, Nellie Collins, E. Boy Harrington, Jack J. Burke, Owen Cunningham, Jack Bradley, Chas. Newman and Frank Dudley. This is the fifteenth sea- son of stock for Mr. Peruchi in Knoxville in the past twenty-eight years, each season running from three to ten months.

Bijou Theater, Chattanooga, Tenn.: C. B. Stiff, manager; James K. Dunselth, director (his second season); Hugo, scenic artist; Pearl Hazelton, Besse Dainty, Irene Daniels, Ethel Van Orden, Lucy Nell, Franklin Chapell, Walt Williams, O. W. Johnston, Fred Dampier, Ed Lawrence, Henry Coronas, Lawrence Bring- ham. This is Mr. Peruchi's second season in Chattanooga.

Jefferson Theater, Roanoke, Va.: C. Donald Peruchi, manager; Frederic Toakin, director (his fifth season); Geo. Bellis, scenic artist; Verna Ward, Bessie Barrow, Leota Williams, Caroline Cunningham, Mae Geunette, Jack Driscoll, Edouard D'Olize, Joe Echezal, James Stone, Tom McDonald and Jack Melady.

All three companies are offering the very latest plays, and receiving compliments that are very flattering from the press and pub- lic. There is considerable rivalry between the three companies, according to Sam B. Behm, assistant general manager of the Peruchi at- tractions, one trying to outdo the other. Mr. Behm says this has a very stimulating effect.

While Manager C. D. Peruchi and wife (Mabel Gypzene) and daughter (Betty Behm Peruchi) make Knoxville their headquarters, they visit the other companies often and are always more than welcome by every member of the companies.

It is understood that Mr. Peruchi will have two more stock companies opening in the next four weeks.

STOCK COMPANY OPENS AT SHUBERT, MINNEAPOLIS

"The Mountain Man" provided the opening bill for the Minneapolis Players, assembled by William C. Masson at the Shubert Theater, Minneapolis, last week. Bradley L. Morison, of The Minneapolis Tribune, is responsible for the following:

"William C. Masson, known here in the days of the Lyric Stock Company, has done just that, and in a praiseworthy manner. With a critical eye he has polished and smoothed—caught up a ragged edge here, added a unifying touch there, until he was able to offer to Minneapolis yester- day a performance that would do credit to a company which had worked together for a much longer period of time.

"Ninita Bristow is most attractive and catches the spirit of her role admirably. She has personality, an agreeable voice, and puts warmth and enthusiasm into her work. With Edward Poynter she bears the brunt of the work. Poynter has a difficult role, and his man- ner of handling it would indicate that he is destined to be the best male lead that Minne- apolis stock has enjoyed for some time. He passes easily and naturally from the clumsy, bungling mountain "foul" to the enlightened husband whose scorn is sublime; thence to the returned hero, polished and Gallicized, and final- ly again to the corduroy and unconventionality of the mountaineer.

"Ruth Lee and Mary Evers (recognized by lo- cal playgoers as Luella Rose Bender) are the only players who have appeared in stock here; the former takes the role of 'Lulle', into whose head pop solutions to the problems of her per- plexed relatives. Both show to good advantage in their roles.

"Doris Underwood makes much of a role that is naturally negative; she helps plot and weeps at Aaron's wedding. Arthur Behrens says 'down thar' and 'your pappy, boy', in a very plausible way. He is the other mountaineer. Frank Far- rington and Jessie Brink are cast in character bits and handle them well. John Sullivan has an unsympathetic role as the heir next in line. Other roles are well filled by Francis Frankie and John Todd.

"The Karl Schenker ensemble, with well- chosen selections, proves a pleasing innovation. It is a distinct addition to the program."

FALL FASHION SHOW PRECEDES STOCK PLAY

Wheeling, W. Va., Oct. 5.—The Jack Bait Players are this week presenting "The Mar- riage Question" at the Rex. This play might be described as entertainment, and in spite of its at times rather stilted language and sev- eral mechanical situations it held constant attention and did not appear as draggy as some of the widely-heralded "Broadway suc- cesses" the company has done this season.

There are but seven characters, all of which were well played by George Whitaker, Frank (Continued on page 98)

THE CHRISTMAS NUMBER OF The Billboard

The preliminary plans for the annual Christmas issue of The Bill- board, including the cover design, indicate that this number will sur- pass anything yet attempted. The more than two hundred pages will include many highly informing special articles by writers who are daily making history in the show world.

The very beautiful cover design, reminiscent of customs of earlier days, lends very interesting contrast to the feverish haste of some of our modern habits.

This issue may be used as a valuable reference for months and re- ferred to each time with increased interest.

No more appropriate gift could be wished than a copy of the Christ- mas issue of The Billboard. Send your order now and avoid any delay due to the "last day" rush.

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PATRONS MEET BROWN PLAYERS

The Leon Brown Players delighted audiences last week with their clever presentation of "Buddies". Speaking of the opening perfor- mance, The Woonsocket (R. I.) Call says:

"A bit of pathos was injected into the story by the arrival of a letter from America which tells Rube (Leon E. Brown) of his mother's death. The tense moment was acted with a sincerity that brought tears to many in the audience. It is a source of regret to many Bijou patrons that Mr. Brown's work as man- ager-director of the company precludes the possibility of his appearing in more of the plays produced.

"Foster Williams was thoroly at home in his role and demonstrated that he can sing as well as act. His singing of 'The Long, Long Trail' and 'Darling I' during the first act was a decided hit and the audience would have liked more of it. Shirley Grey's song, 'Italle', was admirably done, as was the encore by Babe and the buddies. Amy Dennis scored in her musical numbers also, the 'Please Learn to Love' of the first act and 'Fairly Tales' in the second act. 'Hello Home' by Robert Fay and buddies and the charming little duet 'To

plays on the heart strings of all but the stony. Miss Desmond does it full justice. In addition to excellent acting, the company's leading lady displays a rather agreeable voice which she uses to advantage in occasional snatches of "Dear Me", a haunting, whistle- able little piece of musical pathos. Jack Hayden lacks Hale Hamilton's unctuous com- edy style, but he makes up for the deficiency in a romantic dash that befits the role of Edgar Craig. Mr. Hayden's work this week is excellent. Frank Thomas contributes an intelligently conceived and artistically por- trayed characterization as the composer whose genius is finally recognized in approved stage fashion. J. Dallas Hammond is cast in the role of a theatrical manager and Laurett Brown in that of a sony-tempered, acidy-speak- ing housekeeper (a character that has vil- lainized so many heroes and heroines in pop- ular fiction). Seth Arnold, Ben Robert and Ralph Murphy offer excellent support.

Manager Feinblatt has another treat in store for next week, when "Lilac Time" will be presented.—J. L. C.

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

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# PIPES

by GASOLINE BILL BAKER

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Folks of today enjoy the entertainment on platforms, or otherwise, as greatly as their forefathers.

Here's a pun: George Covell has nothing against the "peelers"—he sells them. You tell-um, Geo. (and keep on sellin' 'em).

Whether you are a "right" or a "wrong" worker, your unabating assistance is badly needed toward the uplift of your profession.

### "THEIR FULL NAMES"

Jamorinktum Bluffingtonium—Nix.  
Blummytorious Appesianetus—Lazyeus.

All the human "insects" are not in Pitchdom. There's plenty of them in every walk of life. A. B. (Zips) Hihler probably had this in mind when he wrote—see further along in this collection of pipes.

It is said that judging by the appearance of M. T. Hagan and Al Lewis, business must be rushing out Seattle way—new fronts, careful manulcuring, "marcelled" hair, hired taxi 'n everything—nuff ced.

Where has John McCluskey drifted to? He promised the boys at Wheeling when he left them some time ago that he would write, and they want him to make good. (Get busy, Johnny, and shake a pencil—or a leg—at least the old cowbell.)

Dr. Robt. Smith reports that his Little Big Medicine Show is back in Aisbama for the cotton season and that business is very good. He was at Uniontown and expects to nuke Tuskegee soon. Says for W. E. (Bilby) Thomas and Larry Barrett to shoot pipes.

"Fatalists" claim that what is to be will be. Why then need there be laws and punishment prisons? Take it from your humble servant that any man with a clear-thinking brain can change his value of existence for either the better or worse if he really tries to.

Unless he be a "nut", no vaudeville actor nor ex medicine showman playing big time will speak lightly of the profession in which he got his start—in which there are still many just as clever entertainers—or far more so—and don't give a whoop about their names being in the "electrics". (That's a tip to several.)

If a rumor is well founded that spread around last week, Dr. Geo. Wine will sure have to do some passing around of cigars among the boys of the Middle West as he meets them, and several have already asked Bill to shoot their congratulations. The report was that George is the proud father of a bright youngster—a boy—born recently.

Walter Schafer, the one-armed paper man, dropped in to say hello to Bill, October 4, after arriving in Cincy, where he expects to spend several months. Walter is handling a high grade of trade papers and has a nifty combination. Said business with him had been fine. Intends working in and out from the Queen City.

Palmer and (Buck) Wheeler, "comb kings", were visitors to the Cincinnati office of The Billboard (while Bill was at "feed") October 6. The boys left word that they were motoring south for the winter after a red-letter season in Minnesota, Wisconsin and Michigan. The lads but recently disposed of their other "gas buggy" and now are honk-honking de luxe in one of the latest of popular makes.

Dr. Harry Chapman wrote from Cleveland: "Johnny Polleg, with garters and combination collar buttons, and one of the cleanest and cleverest workers I have seen in years, leaves this morning (October 2) for Erie, Pa., after

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BLEMISHED, - \$13.25 Per Gross



Plain Walrus and Stitched, Black, Tan and Gray, anything you want. Also, have Ladies' Belts.

We require a deposit of \$3.00 on each gross. Samples, 25 cents.

**CHARLES H. ROSS,** 126 1/2 E. Washington St., Indianapolis, Ind.

## PAPERMEN NEW PROPOSITION

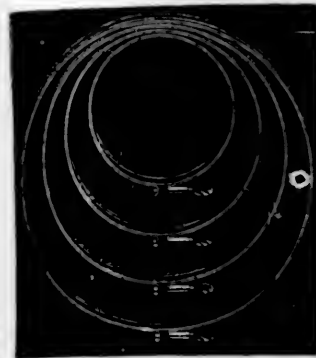
If you can sell a square proposition to farmers and will be on the square with subscriber and publisher, get my new revised money-making proposition. Men who have written before, write again. S. E. FERRY, 149 W. Ohio St., Chicago, Ill.



PARISIAN PERFECT ADJUSTABLE HOOPS

Just what you want. Note the thumb screw. Flat headed and long enough to get the necessary pressure to tighten the hoop. O H H O W EASY!

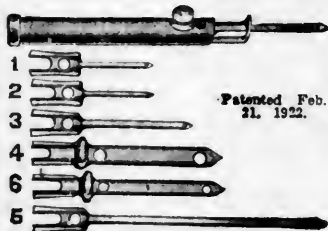
A hoop that will meet EVERY DEMAND. Can be used for all classes of fancy work. Every lady will see its merits. Can not be outclassed when used for the heavy FRENCH EMBROIDERIES.



Manufactured by PARISIAN ART NEEDLE CO.

The New Perfected Original Parisian Art Needle

(ALWAYS) 6 POINTS. FIRST BEST NEEDLE! LAST BEST NEEDLE! BEST NEEDLE ALWAYS! QUALITY OUR STANDARD.



Patented Feb. 21, 1922.

Our new ORIGINAL 6-POINT NEEDLE has a point for each kind of French Embroidery, from the finest silk thread to all sizes of yarn and carpet rags. The Original PARISIAN ART NEEDLE is made of nickel silver and will not rust. ALL NEEDLES GUARANTEED TO AGENTS AND CUSTOMERS. NOTE IMPROVEMENT ON SHANK OF POINT! THE GAUGE WILL NOT SLIP!

OUR NEW REDUCED PRICES WILL INTEREST YOU:

Needles with 4 Points, Numbers 1, 2, 3, 4, \$20.00 per 100, in 100 lots.

Send \$1.00 for sample of our Needle, complete with 6 different size points, rosebud sample of work, full instructions and particulars. Better still, send \$2.25 for agent's complete working outfit, consisting of one 6-point Needle, one full-size Pillow, designed in colors; four balls of Perle Cotton, and work started, showing you how it is made.

NUMBERS 5 AND 6 POINTS, PER 100, \$2.50.

25% cash required on all C. O. D. orders. Got busy, folks. Our Needles sell ten to one better than other needles on the market. Write today.

PARISIAN ART NEEDLE CO.

914 North Rush Street,

CHICAGO, ILL.

STAMPED PATTERNS

All designs done by hand with air-brush in colors, tinted shades to work.

PILLOWS, per Dozen.....\$2.50

RUNNERS, per Dozen.....\$4.50

CENTER PIECES, per Dozen, \$6.50

These goods are of extra fine grade of crash. All of our goods are of quality.

STAMPED RUGS, in colors, on extra fine grade of burlap, from 50c to \$1.50 Each.

RICHARDSON PERLE COTTON, sizes 3 and 5, in all colors. 75c per box.

PARISIAN ART NEEDLE CO.

WE ARE HEADQUARTERS FOR Pitchmen and Concession Men

WRITE AND LEARN!

Yes, we have the genuine 7-in-1 Opera Glasses at \$18.00 per Gross. Genuine Leather Bill Fold. \$20.00 per Gross and up.

Vest Pocket Safety Razor, metal nickel, riveted case. Will fit Gillette Blades. \$2.00 per Dozen. \$21.00 per Gross. Imported Safety Razor Blades. Will fit Gillette Razors. 25c per Dozen. Five-in-One Tool Chest. \$15.50 Gross. The Real Razor Stroop. \$2.75 per Dozen. The Real Razor. \$3.00, \$3.50 and \$4.00 per Dozen. The Real Watch. \$1.50 Each.

The Real Watch Chain, on cards, with charms. \$12.00 per Gross. The Real Watch Chain, in bulk. \$6.50 per Gross. The Real Band Ring. \$1.25 per Gross. The Real Barrios Diamond Stick Pin. \$4.50 per Gross. Mounted Self-Filling Fountain Pens. \$13.50 per Gross.

Gold-Filled Pen and Pencil Set, self-filling, 14-Kt. solid gold point, complete with display box. \$1.25 per Set. \$12.00 per Dozen Sets. Dica Clocks. \$12.00 Dozen. Imported Midget Clocks, good time pieces. 65c Each.

Nickel Silver Dial, Swinging Desk Clock. \$1.25 Each. Silver Nickel-Plated Arm Bands. \$4.75 per Gr. Imported Opera Glasses, in leatherette cases. \$4.50 per Dozen.

21-Piece French Ivory Manicure Set, in attractive leatherette roll case. \$15.00 per Dozen. Imported Vacuum Bottles. \$6.00 per Dozen. Imported All-Aluminum Vacuum Bottles. \$8.50 per Dozen.

Attractive Silver Dial Alarm Clocks. 75c Each. All orders shipped same day received. 25% deposit, balance C. O. D. Write for Catalog.

R. & S. MFG CO.

32 Union Square, NEW YORK CITY.

spending five successful weeks in this city. He leaves the towns all O. K. for the 'other fellows'—more power and good luck to him."

The paper fraternity was well represented at the Salt Lake City Fair. Among the hustlers there were Butler, Clark, Whalen, Early Cotton, Dan Moss, Ryan, "Ted" and "Sueck", Inverness Brothers, Old Man Bergman, L. C. Rodgers, of card-writing fame; Faus, Neason, Roberts, Bert Wilson, H. Tenney. And the bunch was about to call a "convention" to debate and decide the reason for Tenney being all dolled up—like a million.

The following salesmen worked at the Guernsey County Fair, at Old Washington, O.: Ed Foley, clothes cleaner and cement; Dr. Thurber, herbs and oil; Wm. Slusher, pens and pencils; "Whitney" Persall, peelers and slicers; P. Mulvoney, glue; E. Sommers, razor paste; Campbell, rings and tie pins; and Hall, needle threaders. All claimed good business. Foley says he did a good business on his trip to Wheeling, Martins Ferry, Yorkville, Mingo and Washington, Pa.

A fellow writes from South Carolina that he bought \$20 worth of stock from a forced sales man last winter (alho he didn't speak that kindly of the fellow) with the expectation of making a profit of a couple of dollars on each article by selling them to his neighbors. He adds: "I still have nearly all of them, and want to know how I can get rid of them without losing the money I invested?" Take it as productive experience, old top; use them to cut corn and let it go at that. You're a "regular spendthrift"—when you think there's a few dollars in sight—aintebuh?

Bob Lilliston, one of the veterans of the subscription fraternity, has been in and out of Cincinnati the past several weeks. Bob has been handling some of the best known agricultural papers in the country and when last seen he was angling for a good radio trade journal to make the big show in Music Hall, Cinncy. Incidentally, while in Hamilton, O., early last week he purchased a candy eating emporium outfit, with which Mrs. Lilliston will make a few of the "big tall dolings", and he will place it with some show next summer.

Many, many compliments have been received from the boys and from jobbers and manufacturers on Bill's aid toward making the pitch and demonstration business safe to make a living. Thanks to all of them, as it was started upon earnest solicitation and after the writer saw that the lads were not getting very far with it among themselves. However, as this writer has always believed and still is positive, it can only be materially accomplished right in the ranks of Pitchdom. P'pea can lend his aid, but the boys themselves must do the actual cleaning.

Jack Wardrop kicked in from Coshocton, O., that he had a small joint there at (Continued on page 100)

PICTURE MENI AND OTHER AGENTS

Work the small stuff. Quick sales. Big profits. 6x8 oval Medallion, hard colored, from any photo or snapshot. You pay 60c—sell for \$1.35 to \$3.98. Four-day service. Information to PERRY PHOTO NOVELTY CORP., Section 22, 360 Bowery, New York.

STREET-PITCH-HOUSE-TO-HOUSE MEN

The New 1922 Handy Knife, Sissors and Tool Sharpener. Made in America! Guaranteed this year's best seller. Ask the boys. Send 25c for sample and price.

HANDY CO., 209 N. Los Angeles St., Los Angeles, Cal

AGENTS 300% PROFIT BIG SELLER

Just the article you have been looking for. Small—compact. Everybody who sees "The Handy" Coat and Hat Hanger buys—costs 3c, sells for 10c. Just stick it in any wood surface, inside or out. Easily supports 35 lbs. Gross cost \$4.20, brings \$14.40, profit \$10.20. Wonderful proposition for demonstrators and canvassers. Money instantly refunded if you can't sell them. Fair enough? Send check or money order or shipped C. O. D. The Handy Co., 203-3 Lafayette St., Dept. 20, N. Y. C.

Another Big Sensation

A RING—A PIN AND A STUD

A Complete Set of Three on One Card

It's a real big hit and certainly sets the money. The Ring, Pin and Stud are all Tiffany settings, with one-karat imported French White Stones, full cut and all the dazzle and sparkle of the real diamond. They are fine gold finish, acid test and are mounted on cards as shown in illustration. It's the big sensation and gets the fifty-cent piece with a rush. Act quick!

1 Dozen Sets, \$1.50 | 3 Dozen Sets, \$4.25

\$15.00 PER GROSS SETS

A FEW MORE BIG BARGAINS



No. 3015. Sterling silver finish, set with two Bohemian White Stones. \$9.00 PER DOZEN. \$9.00 PER GROSS. No. 3301. Sterling silver finish, set with three Bohemian White Stones. \$10.00 PER DOZEN. \$10.00 PER GROSS.

OUR BIG SAMPLE OFFER

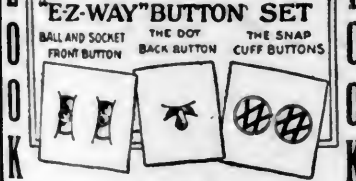
We want you to see the big values we offer, and we want you to see the quality of our White Stones, and for this reason we will send you one (1) set of the Ring, Pin and Stud, also one (1) each of the other 3 Rings, by registered mail, postage paid, if you will send us a P. O. order for forty-two cents (42c). Only one set of samples to each customer.

KRAUTH AND REED

Importers and Manufacturers, 1118-19-20-21 Masonic Temple, CHICAGO. AMERICA'S LARGEST WHITE STONE DEALERS.

DEMONSTRATORS

"EZ-WAY" BUTTON SET



Button Combinations

No. 5472—Aluminum Back Duplex Front Button. "Dot" Back Button and Very Attractive Cum-a-part Cuff Links, complete with printed envelope for pass-out purposes. \$14.00 per Gross Sets. No. 5474—Pearl Back Duplex Front Button, "Dot" Back Button and Very Attractive Cum-a-part Cuff Links, complete with printed envelope for pass-out purposes. \$16.00 per Gross Sets. SPECIAL—Either of the above combinations can be had with plain colored celluloid front Cuff Links for \$1.50 per Gross less. If these are desired specify when ordering following numbers: No. 5472—Special .....\$12.50 Gross No. 5474—Special ..... 14.50 Gross

25% deposit required with all C. O. D. orders. Catalogue free. Send for list of Halloween Novelties.

ED HAHN, "He Treats You Right"

222 W. Madison St., CHICAGO, ILL.

MEN AND WOMEN EARN

large daily profits selling "Stick-On" Window Lock. Wanted on every window; sells at night; big repeater; sells 10c each. Write for price and free sample. STICK-ON WINDOW LOCK CO., 176 Fulton St., New York City.

BALLOON MEN



Here's one that will open your eyes: No. 300—Giant Watermelon Airship. When blown up size 65 inches long. This is the Balloon that made New York Famous. Per Gr., \$4.50 for packing. In one gross lot add 50c for packing. No. 70—Heavy Gas. Per Gross .....\$2.25 No. 75—Heavy pure Gum Transparent Gas Balloon. Per Gross ..... 3.25 No. 75—Same as above, with 15 different pictures on both sides. Per Gross. 3.75 No. 70—Heavy Balloon. Per Gross ..... 2.25 No. 60—Red Head Balloon, the craze of the town. A Two-colored one. Per Gross.... 3.50 Balloon Sticks. Best stock. .... 50 per Gross, 30c, 40c and .50 Catalogue FREE. No free samples. 50% deposit on all orders. balance C. O. D.

S. S. Novelty Co., 255 Bowery, New York City

MILLER BELTS



Roller Buckles \$14.50 Gross. \$7.50 1/2 Gr. Acma Roller Buckles \$15.50 Gross. \$8.00 1/2 Gr. Fibre Silk Neckties..... Doz., \$3.75; Gross, \$43.00 Gents' Silk Hosiery ..... Dozen, 3.50 Ladies' Silk Hosiery ..... Dozen, 4.00

Send in \$2.25 for sample of each of above. Send in for new Catalog.

MEXICAN DIAMOND KING, 36 West Randolph Street, CHICAGO, ILL.

AGENTS \$1.75

THIS IS A Gold Mine at

Throw ONLY 20 BOXES A DAY MEANS \$20 DAILY PROFIT



FIFTY NINE, IN DISPLAY CASE

Each article full drug store size. Retail value \$3.75; you sell for \$1.75, with \$1.00 profit for you. Think of it. Costs you only 75c. The array of fine toilet goods (that always appeals to midday's heart) will dazzle her eye, and when you state the low price of only \$1.75 for these 9 articles, the money is yours, even if she has to borrow or beg it. Act Now! Sells like hot cakes—men and women coming \$10 to \$20 a day—a baby could sell "Nifty Nine". 30 other big sellers. Don't delay a minute. Each day's delay means big money loss to you. SPECIAL OFFER TO BILLBOARD READERS: 10 Boxes Nifty Nine, with Display Case free, for \$7.50. \$10.00 for less than one-half day's work. Sample outfit, including Display Case, will be sent postpaid for \$2.00. Write for full details. Hurry! Hurry! Big rush from now till Xmas. Act NOW. E. M. Davis Products Company, Dept. 9327, CHICAGO.

# PAPER MEN!

Still doing business at the same old stand. LIBERAL PROPOSITION for "straight-shooters." None other need apply. If you want to work MISSOURI, IOWA, NEBRASKA, COLORADO, NEW MEXICO, TEXAS, OKLAHOMA, ARKANSAS, LOUISIANA AND THE SOUTH, do so with a real "sheet." Write for details. F. AL. PEARCE, 604-605 Kansas City Life Bldg., Kansas City, Missouri.

## LOWEST PRICED RUBBER BELT DEALER IN THE WORLD

Here is the **GREATEST RUBBER BELT VALUE IN THE WORLD** at \$13.75 per gross, in grey, black and brown. Also cut-grained if desired. In one-inch or three-fourths-inch width. Lengths to 40.

**\$13.75 Gross**      **\$13.75 Gross**

Shoot in your orders. You take no chances, as our policy is **YOUR MONEY IF NOT SATISFACTORY.**

Don't forget that you are dealing with the greatest rubber belt value giver in the world. Send \$3.00 with each gross order, balance C. O. D.      **\$3.00 deposit with each gross order**

**AKRON**      **ROSSEN RUBBER BELT CO.**      **OHIO**

## GOLD WIRE ARTISTS, ATTENTION



### Reduction Prices

Rolled Plate Wire in all sizes and quantities; also other goods. Pearl-Plates are now list prices in No. 19 Catalog.

Send for New Findings and Prices with a trial order and we will convince you that it will pay you to buy all your Findings from us.

**Juergens Jewelry Co.,** 235 Eddy Street, Providence, R. I.

## CHINESE BASKETS

Assortment of 55 Baskets at \$16.00. Shipping weight, 22 lbs. Sachet Basket, trimmed with Tassels, \$19.00 per 100. Nests of 5, 5 Tassels, 5 Rings, at \$2.20 per Nest. Nests of 5, 7 Tassels, 7 Rings, at \$2.65 per Nest. Packed 5 Nests of above Baskets in packages. Shipping weight, only 16 lbs. Prices for goods F. O. B. San Francisco. One-half of amount deposit required on each order, balance C. O. D., no matter who you are. Delivery in any quantity to be made within the same hour as order received. **AMERICAN-CHINESE SALES CO.,** 817 Sacramento Street, San Francisco, Calif.

## Chinese Horn Curiosities



**STREETMEN—PITCHMEN—FAIR WORKERS**  
**AT LAST! THEY HAVE ARRIVED! ALL THE WAY FROM CHINA!**

We said we would have them in time for the fairs, and we have kept our word. To our old customers we wish to say that we are now able to fill orders for any amount and give you the same prompt service as in the past. To those that are not familiar with this wonderful Oriental money getter, we advise you to get busy! Today! Send \$250 for sample, etc. **THE CANTON, Lakeside Park, Dayton, Ohio.**

## A Big All-Year Money Maker

Make Photo I-stal Cards, genuine black and white, plateless, and tints, with a Daydark Camera, \$11.00 and up. No dark room. Enrich on the spot, no waiting, easy to operate and learn. Big profits. Travel and see the world. We carry a full line of supplies in stock. Black and White Paper Plates, 2 1/2 x 3 1/2, \$1.25 per 100; \$11.25 per 1,000; 1 1/2 x 2 1/2, 65¢ per 100; \$5.85 per 1,000. Mounts, 25¢ and 50¢ per 100; \$2.00 and \$4.50 per 1,000. 32-oz. Developer, 30¢ per pkg. Something new, Daydark Toning Solution, to make your tints and direct cards a lighter color, getting away from the tinting effect. Enough solution to tone 500 tints or cards for \$1.00. Write for catalogue.



**DAYDARK SPECIALTY COMPANY,** 2827 Benton St., ST. LOUIS, MO.

## Magazine Men, Girls and Crew Managers

Paid-in-full on Judge, Movie Weekly, The Dial and Empire Song Review. Best short term specials out. Wire or write. Be ter still, send \$2.00 for supply. Money refunded if dissatisfied. **EMPIRE PUBLICATIONS CO.,** Room 406, 117 West 46th St., New York.

### Concessionaires

#### STREETMEN, AGENTS

Best Quality Silk Knitted Ties

Every Tie guaranteed first quality. Guaranteed not to wrinkle. Beautiful assorted colors.

**\$4.25 per doz. \$48.00 per gross**

Sample Tie, prepaid, 50c.

25% with order, balance C. O. D.

Write for Catalog. IT IS FREE.

**M. K. BRODY**  
1118-1120 S. Halsted St., CHICAGO, ILL.

### AGENTS

Make 100% Profit SELLING

#### Plymouth Handbags

One salesman sold 12 dozen in 7 days. His profit was \$39.00. You can do the same. Made of leatherette. 15x18. Satin lined and waterproof. Sample Bag, 65c. Prepaid.

Ladies, sell them in your spare time. Money back if not satisfactory. Write for wholesale prices and make some real money.

28x58 ARTZKRAFT FELT BUGS, reduced to \$13.00 per Dozen. Sample, \$1.50, Prepaid.

**E. H. GONDON,** Dept. 1, 77 Bedford St., Boston, Mass.

## NEW SIGNS

Embossed in 4 Colors FREE SAMPLE AND CATALOG

Beautiful Embossed Stock Signs for every kind of store.

**NATIONAL DISPLAY CORP.,** 18 West 34th Street, New York City.

### Every Man Wants the "HATBONE"

A backbone for soft hats. Keeps your hat in shape. No sagging and wrinkling. Holds the crease. Price, \$2.10 per Dozen. Sample mailed for 25c.

**JUNG-KANS MFG. CO.,** 1367 Gross Bay Ave., Milwaukee, Wis.

## PIPES

(Continued from page 99)

fair and was doing very nicely. He added: "I met Doc Harry Fuller and the Mrs. here. Doc did not come to work, but to take in the races. He sure looks good and said he did well with herps and oil in Pennsylvania. Harry certainly has a fine motorized outfit (a dandy 'six'), with his own electric light contraptions, to make pitches. I will join him October 12 for the winter. He is heading toward the coal fields of Indiana. Also met Doc George Reed, who is working this date. All the boys here are getting a little money."

Boys, please read this and keep it in mind (requests keep coming in, altho the fact and the reason has appeared in the column several times): Orders are that, unless it be sickness, a death, in dire need of financial aid from friends, etc., Bill cannot ask for anyone that "friends write", or for any certain ones to write. During the past several years enemies have been made between managers because of performers being "copped" and rosters completed by this procedure, and the only way to overcome this condition is to not publish such requests at all, unless as above stated (but even this is probably not granted by any other publication). A letter to a friend, care of The Billboard, will be forwarded after the friend sees his name in the weekly Letter List and furnishes forwarding address. (That department is published gratis for just such convenience.)

What about this, from Allison show? "After a two weeks' rest, King Allison's Big Medicine Show opened to a nice business at Hadden, O. A carnival that was showing a few miles from here tried to make the town while we were here and some of the people of Hadden did not seem to want them here, so they figuratively elected Mr. Allison Mayor for twenty-four hours. He called out the manager of the carnival and told him that carnivals were not allowed in the town. The first three nights in town we had to put out the "S. B. O." at the Opera House was not big enough to hold the crowds. The roster remains the same—King Allison, manager and lecturer; Ada Allison, soubrets; The Salisburys (Maude and Lawrence), comedy sketch team; Harry J. Harrington, female impersonator; Jacqueline Salisbury, child singer and dancer. King Salisbury, the baby mascot of the show, got his first tooth the other day and was presented with a horseshoe by the entire company to cut the balance of his chawers on."

Several of the boys interested in the cleanup of Pittsdom have asked in letters why Bill does not give the names of those inexcusably closing towns and working utter hardships on the profession. While it is quite necessary to have these names, to refer back to—in case they are needed—still the writer (and so do the boys now on the road) knows of many former jammers and other "off-color" workers who have learned their book and are now better satisfied with making a smaller average than a big bunk once in a while—in other words, have changed their methods and policy. Therefore, it is probably best to mention that a bum ston was pulled here or there without advertising the man himself, further than is known by the eye witness and those the latter inform (altho, as above stated, the names should be furnished for reference). If the boys on the road will but make up their minds that they are going to protect their own interests and their vocation (and make good at the decision to do so), and with any necessary steps required to win their just battle, the game-killers will soon, very soon, be out of business—or will have changed to meet the inevitable. If they keep up the rotten tactics for a reasonable period of time then it will be opportune (and this will surely be done) to expose them in print, openly and without fear or favor.

M. L. Wise, the ink pencil man, says his article is going as good as ever. He is working West, in his nifty auto, to the Coast and expects to make Los Angeles for Christmas. L. C. Hamilton, formerly with the Wortham Shows and well known as a speller in the carnival business, is with him, and Wise says he is proving a dandy pitchman. M. L. kicked in from Memphis that the boys making the recent fair there had a nice business. Among those he met were Dr. Hinney and wife, with corn remedy—headed West; Deany and wife, stain remover—headed to the Coast; Lucas and wife, pens—headed South; and Chandler with collar buttons, in reference to traveling pitchmen meeting up with amusing incidents, Wise

## BIG SPECIAL OFFERS TO CONCESSIONAIRES, CARNIVAL WORKERS, AGENTS AND CANVASSERS

Medium Sized Sachet, \$1.75 per Gross.

Long Vial Lilac Perfume, \$1.75 per Gross. Sold only two gross to this box.

Fancy Bottle Perfume, with glass stoppers, gold labels, assorted odors and colors, in fancy display box, \$1.60 per 2-Dozen Box. This must be seen to be appreciated.

Big One-Half-Ounce Labeled Vials, \$4.30 per Gross.

Big One-Ounce, Fancy Glass Stoppers, Gold Labeled, Silk Ribbon Tied Perfume, \$1.25 per Doz.

Big Jar Cold Cream, Each 95c Doz.

Tall Cans Talcum Powder, 95c Doz.

Big Jar Vanishing Cream, 95c Doz.

Big Bottle Shampoo, 95c Doz.

White Pearl Tooth Paste, 50¢ per Dozen.

Fancy Wrapped Toilet Soap, 50¢ per Dozen.

Compact Rouge, in round box. Has mirror and puff on inside. 75¢ Dozen.

Our Special Big EIGHT-Piece Toilet Set is the largest, flashiest set on the market, 55¢ Set.

Big Gold Labeled Face Powder, 80¢ per Dozen Boxes.

Send for 1922 Illustrated Catalogues.

**NATIONAL SOAP & PERFUME CO.,** 20 East Lake St., CHICAGO, ILL.

## SELF FILLERS

Something new, with colored tops and bottoms, in blue, white or coral. Correct imitation of pens retailing from \$1.00 to \$5.00, in turn tops, at

**\$15.00 PER GROSS**

Coin Filler, **\$21.00 Per Gr.** Lever Filler, attached Cilia.

**\$30.00 Per Gr. EAGLE COIN FILLER** Full gold covered. **\$13.50 Per Gr.** Big Flash. **AUSTRIAN SELF FILLERS** in Boxes **\$13.00 Per Gr.**

**FOUR NEW PENCILS**

One with Indelible Lead, for \$3.50 per Gross. Others at \$7.00, \$6.00, \$8.50 per Gross.

**CHAS. J. MACNALLY**  
21 Ann Street, NEW YORK CITY  
The house who will eventually serve you. "Why not now?"

## BALLOONS DIRECT FROM THE MANUFACTURER

We specialize in Advertising Balloons. Your name and ad printed on a 70 Assorted Colored Balloons, and shipped the same day order is received. \$21.00 per Thousand.

30 Heavy Transparent Pure Gum, 5 different colors, 15 different pictures printed on both sides, Gross... \$4.50

70 Heavy, with 15 different Pictures, Gr. 2.50

350 Monster Gas Balloons, Gross... 10.00

70 Heavy Patriotic Gr. 3.75

125 Airship, Gross... 3.00

Large Monster Squawkers, Gross... 7.00

70 Squawkers, Gross... 4.00

Large Squawkers, Gross... 3.50

70 Squawkers, Gross... 3.50

Balloon Sticks, select stock, Gross... .35

Catalog free, 25% with order, balance C. O. D.

**YALE RUBBER CO.,** 15 E. 17th St., NEW YORK CITY.

## ZIP-ZIP

A great and rapid seller. Something every boy wants.

**\$2.82 Doz.**

Gross Lots, \$2.40 Doz.

25% of order cash, balance C. O. D. Not less than one dozen shipped.

**Automatic Rubber Co.,** Dept. B, Columbia, S. C.

## AGENTS AND CANVASSERS

7-Piece Ladies' or Gent's Combination Toilet Set, 25 cents; sells for \$1.00. Other fast sellers. Send for particulars.

**HUDSONIA SOAP WORKS**  
DEPT. 88., 275 Greenwich St., New York City.

## MAGAZINE MEN

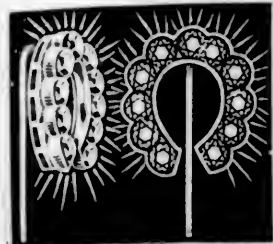
We have good propositions. Paid-in-full and two-payment receipts. Attractive rates. Will pay you to investigate this now. TODAY. Address

**RHOADS SALES COMPANY,** Davidson Building, KANSAS CITY, MO.

**SAY "I SAW IT IN THE BILLBOARD."**



# NOTE THE PRICE IT CAN'T BE BEAT



PLAT-  
INUM  
FINISH  
SET  
WITH 11  
WHITE  
STONES

**\$2.25 Doz. \$27.00 Gro.**  
Sample, 40c, Prepaid

## HERE'S A NEW ONE

Fancy Engraved  
Rings



Gold and Platinum Finish

Set with Ruby, Turquoise, Aquamarine and Sapphires, etc.

Per **\$1.00** Doz., Per **\$10.50** Gross,

OUR WHITE STONE CATALOG is free for the asking. Write for your copy today.

**S. B. LAVICK & CO., Inc.**  
411-415 So. Wells St., CHICAGO, ILL.

AGENTS! CANVASSERS!  
Reduced Prices!!!—3-1 BAGS

"The Bag of 100 Uses." Ideal for shopping, school, picnic or as a bathing bag. Size folded, 6x9 in. Size open, 13x17 in.  
**\$3.25**  
Per doz. Sample bag, prepaid, 50c.  
**\$35.00**  
Per gross, in gross lots.

3-1 BAGS, same as above. In assorted colors. \$5.00 per dozen. Sample Bag, prepaid, 65c.  
"AUNTY MAY" WOMEN'S WATERPROOF APRONS

Size 24x38. Twelve different percale or cretonne patterns to choose from.  
PRICE, \$3.60 PER DOZEN.  
\$40.00 per Gross in Gross Lots.  
Sample Apron, 50c, Prepaid.

"AUNTY MAY" CHILDREN'S APRONS  
In Nursery Rhyme  
PRICE, \$3.00 PER DOZEN.  
Sample, 40c, Prepaid.

PLYMOUTH BAGS  
Dull or bright leatherette. Size 14x15 in., \$5.25 Dozen. Sample Bag, 60c, Prepaid. Size 12x13 in., \$4.90 Dozen. Sample Bag, 55c, Prepaid.

Plymouth Bags. In assorted fancy colors, \$6.00 per Dozen. Sample Bag, Size 14x15 in., 65c, Prepaid. Size 10x10, \$3.00 Doz. Sample, prepaid, 40c.

Over 45 other fast sellers. Our new Catalog now ready. Write for it.

CENTRAL MAIL ORDER HOUSE.  
"Maximum Quality at Minimum Prices"  
223 Commercial St., Dept. B., BOSTON, MASS.



Every One Guaranteed, \$6.50 Gross.  
No. 75 Transparent Balloons.....\$3.50 Gross  
No. 70 Gas Balloons..... 2.50 Gross  
36-in. Real Rawhide Whips..... 6.50 Gross  
NO CATALOG.  
25% deposit, balance C. O. D.

**PITT NOVELTY CO.**  
447 Fourth Ave. PITTSBURG, PA.

## AMBEROID GOLDEN BEAUTY COMBS

We Make 'Em

No. 410—Ladies' Dressing, 3 1/2 x 1 1/2. Gross.....\$20.00  
No. 411—Ladies' Coarse, 3 1/2 x 1 1/2. Gross..... 20.00  
No. 412—Men's Barber, 6 1/2 x 1 1/2. Gross..... 13.00  
No. 413—Fine or Dust Comb, 3 1/2 x 2. Gross..... 13.00  
No. 414—Pocket Combs, 4 1/2 x 1 1/2. Gross..... 6.50  
No. 415—Leatherette Sildes. Gross..... 1.40

Buy direct from the largest manufacturer of Amberoid Unbreakable Combs in the U. S.  
**BARNES, THE COMB MAN,** Leominster, Mass.

## GO INTO BUSINESS for Yourself

Establish and operate a "New System Specialty Candy Factory" in your community. We furnish everything. Money-making opportunity unlimited. Either men or women. (No Booklet Free. Write for it today. Don't put it off.)  
**W. H. RYAN RAGSDALE, Drawer 426, EAST ORANGE, N. J.**

says he and Hamilton were out driving recently and witnessed the effect of a smile and diplomatic cleverness winning a "case": Lady was driving very fast ahead of them and was soon out of sight, with a speed cop trailing. Wise and Hamilton overtook them standing still and while awaiting room to pass overheard the following: Cop—"Lady, you have been going over forty miles an hour! Lady (very prettily)—"Oh my dear officer! Why, I haven't been out an hour." Cop (after a minute of blushing meditation)—"All right, go ahead!"

The Three Sennards write: "We just closed a season with Dr. Harry Davis. Were in Iowa nearly all summer, and we found business good for this reason: Dr. Davis does not make long lectures, nor does he use 'jaw-breaking' words the natives can't understand—only 'plain English'. Neither does he have to give five or six articles to a dollar sale, thus killing practically all his profit, merely to get them to buy. He has been in the med. business for about twenty-five years—and he is a clean worker. He will not allow any vulgarity or smutty jokes with his show, and I have seen many town physicians approach him with extended hand and say if all medicine men would work as he does there would be but very little kicking and far more towns would be open to medicine shows. I have worked on several of them and never had the good treatment I had with this one. He is also strongly with The Billboard and the boys for the cleanup of showdom and pitchdom, and that he has worked his fifth season in Iowa and is always welcomed back in the towns goes to prove that he follows the issue to the letter. We greatly regret leaving Dr. Davis, but we have a long contract in vandeville, and our best wishes go to him and all other clean medicine men and pitchmen."

Talk about your peatience  
That'll drive you to your grave,  
And so much of this bacillus—  
It makes a fellow rave!  
There's typhoid, influenza,  
Old T. B. and smallpox,  
And hundreds of other ailments  
That'll put you in a box.  
Does say they're contagions—  
Contracted thru the blood—  
To beware of "cooties",  
"All insects also, Bud."  
The pesky "rat's" a parasite,  
The flea's a go-between,  
And then there's mosquitos  
Which "sting" you on the bean.  
Now we've been "stung" so often  
By the "bug" and "parasite",  
By profiteers and grafters,  
We know not where to light.  
In fact, we're very lucky,  
The way we're slammed and downed,  
To have a carcass of our own,  
That we may lug around.  
This might be saying plenty,  
Bill Baker might say more:  
The only reason that he doesn't—  
He don't want to make the team sore.  
—"ZIP" HIBLER.

Several have written that if medicine firms and jobbers would refuse to sell stock to jammers the latter would soon be working straight. Now, if consistent with business, this might work with specialties (would that it could). It might also win out by a big margin of results and really increased business for the medicine firms, but in the case of med. it would be a longer battle—from the fact that many would manufacture their own, in order to get by—for awhile. Another point is that there would be some real job checking up on the "jammers"—as to who do jam. Bill knows of one firm which adopted this very method several months ago and has been sticking to it (with patience and bona fide assistance of the boys it will win). However, a letter from one of the officials states that they have found one fellow would try to appear "straight" by knocking another, and in the fall the knocked one would come in and say he had followed the other man (the one who knocked) for a long time during the summer and met with all closed towns because of the other fellow jamming. So there you are. Until the boys who work straight themselves—not talk about it—get to sending into firms the correct dope on those lads, and with only the purpose of cleaning up the business.  
(Continued on page 102)

## AGENTS SALEMEN SHEETWRITERS



and you will receive free our latest Circular. SPECIALS:

Self-Threading Needles, \$3.00 per 1,000 Needles (100 Envelopes)  
Up to 25c retail value.

Flashy Needle Books, \$6.00 per gross  
25c retail value.

Leatherette Needle Books, \$14.00 per gross  
Up to 50c retail value.

Also have Wooden Needle Cases and Needles of every description. We have them in such "putups" that everyone must buy. We guarantee in some instances 500% profit on every sale. We defy anyone to undersell us.

If desired, will send samples upon receipt of \$1.00, which we will return if not satisfactory in every respect.

NEEDLE BOOK SPECIALTY COMPANY, New York.  
2 to 20 East Fourth Street.

# EASY TO SELL this SHARPENER



**200 Per Cent Profit**  
Hustlers Make \$25 a Day

Salespeople find the Premier Knife and Scissor Sharpener the fastest, sure-fire seller known. Every home, restaurant, hotel, meatshop, delicatessen, will buy on a minute's demonstration. Wonderfully simple and effective, a practical necessity. Puts a keen edge quickly on dullest Knives, Scissors, Cleavers, Sickles, Scythes, etc. Money-back guarantee removes 90% of your sales resistance. Sale of your first order guaranteed. Send 25c for sample.

**PREMIER MFG. CO.**  
800 E. Grand Boulevard,  
DETROIT, MICHIGAN.

## BARR BRAND BALLOONS



**THE BARR RUBBER PRODUCTS CO., - - Lorain, Ohio, U. S. A.**  
Manufacturers of High-Grade Toy Balloons.

## PAPER MEN

Experienced Farm Paper Men wanted by well-known farm paper of Maryland, Virginia, West Virginia, North and South Carolina, Kentucky and Tennessee. Liberal proposition. Address CIRCULATION MANAGER, Box 1236, Richmond, Virginia.

## Silk Knitted Ties



Are Fast Sellers  
EASY TO MAKE  
**\$15.00 A DAY**

At 35c to 75c our regular \$1.00 to \$1.50 value Ties go like wildfire. You can undersell everybody, and every man is a possible customer.

There are big profits for you in these good quality Pure Silk Knitted Ties, Fibre Silk Knitted Ties, original Gradines, Sport Rows and Mufflers of all grades.

WRITE TODAY for full details.

**American Neckwear Exchange**  
621-A Broadway, NEW YORK CITY, N. Y.

## WE TRUST YOU



Get the 1922 Mandel-ette on our pay-as-you-earn offer. Makes 4 postcard photos in one minute on the spot. No plates, films or dark-room. Make \$50 to \$150 a week taking one minute pictures everywhere. No experience necessary—all or part time. Full details free. Write today—now.

**CHICAGO FERROTYPE CO.,**  
1438 West Randolph St., Dept. 3604, Chicago, Ill.

## KIRBY TUFTING NEEDLES (Nickel-Plated), \$10 per 100.

"OVER-STOCK," dull finish, same make, much lower while they last, \$1 required on each 100 order d. balance, C. O. D. Postpaid, Rug Machines, \$15 100. Please mention Billboard in ordering. Address **KIRBY BROTHERS, Collinsville, Oklahoma.**

## AGENTS \$100-WEEKLY PROFIT WONDERFUL SELLER!



**MASCOT** The Portable Keyless Lock. FITS ANY door or window without tools (carry it in vest pocket). Absolutely new. Forces and jimmy proof. Our agents averaging 1,500 Mascots a month.

**POPULAR MECHANICS SAID: MASCOT.** "A device that makes locks burglar proof. Ordinary locks can be easily picked and the best lock can be opened with a master key, but this new device can be used on any lock to make it practically burglar proof."

Send \$3 for a TRIAL DOZEN (50c a Her). \$28.00 a Gross. Cash or C. O. D. Satisfaction guaranteed. Milbrook Products Corp., 404-4th Ave., Dept. 100, N. Y. City.

## SAME SUPERIOR QUALITY



**\$20.00 Gr.**  
No. B-7—GENUINE FINE BLACK LEATHER 7-in.-1 Billbook. Heavy, smooth finish, the better grade. Not to be compared with others for less money. Each book stamped "WARRANTED GENUINE LEATHER." Each book wrapped individually. Sample, 35c. \$2.00 PER DOZEN. \$20.00 PER GROSS. One-third deposit with order, balance C. O. D.

**BREDEL & CO., 337 W. Madison St., Chicago, Ill**

## MANAGER WANTED

and Agents in your county for the unexcelled telephone intensifier **Barbyphone**; a whisper carried clearly; splendid proposition.

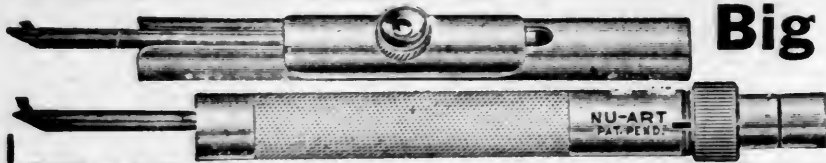
**S. & S. MFG. CO.**  
3323 Seminary Avenue, CHICAGO, ILL.

## NO DULL TIMES SELLING FOOD

People must eat. Federal distributors make big money: \$3,000 yearly and up. No capital or experience needed; guaranteed sales; unsold goods may be returned. Your name on packages builds your own business. FREE SAMPLES to customers. Repeat orders sure; exclusive territory. Ask now!

**FEDERAL PURE FOOD CO., Dept. 33, Chicago.**





# Big Opportunity for Agents

**PILLOW TOPS**, tinted, on heavy tan crash, \$2.50 per Doz. **SCARFS or RUNNERS**, same material, \$3.75 per Doz. **CENTER PIECES**, 3 1/2 in., same material, \$4.50 per Doz.

O. N. T. and **STAR BRAND PERLE COTTONS**, size 3 and 5, all colors, 50¢ per Box of 12 Balls. **RICHARDSON'S PERLE COTTON**, size 3 and 4, 10 balls in box, 75¢ per Box.

## MOLTER-REINHARD CO.,

366 W. Monroe St., Dept. 101, CHICAGO, ILL.

Agents' Nu-Art Outfit No. 1 consists of one Pillow Top, partly embroidered; one Nu-Art Needle, six balls, size 3, O. N. T. Cotton—all for \$1.50. Outfit No. 2 is same, only has Daisy Needle, for \$1.00. Sixteen-page Book on all Embroidery Stitches—most complete ever published—15¢ for Sample. Per doz. 75¢. One-half cash required on all C. O. D. orders.

**NU-ART and DAISY NEEDLES** are sure-fire sellers—every woman wants one on sight. **NU-ART** makes any stitch. Perfect point and gauge. Works on fine, material. Agent's Price: Sample, 50¢; Dozen, \$2.40; per 100, \$29.00; Gross, \$28.50.

**DAISY, THE WONDER NEEDLE.** Agent's Price: Sample, 30¢; Dozen, \$1.25; per 100, \$10.00; 500, \$50.00.

## 3-in-1 BAG



This Bag is made of strong 32-ounce fabricoid, in semi-dull finish. When open it measures 12x17. Holds its shape and has the look of an expensive Bag. It cannot be compared with low-priced Bags, made of soft, musky, flimsy material.

\$4.00 per dozen Sample, Postpaid, 50¢



## Waterproof Aprons

Good Quality Fast Sellers

Our fine quality Waterproof Aprons are always money makers. Three colors, black, blue and pink checks. Heavy black rubber back. Send \$2.75 for a dozen today. You cannot go wrong.

Terms: 25% deposit, balance C. O. D., F. O. B. Chicago.

**Pelletier Rubber Company**  
115 S. Dearborn, CHICAGO.  
P. E.—We have many other fast sellers.

## PIPES,

(Continued from page 101)

ness, then and then only will the firms be able to make any headway toward aiding the issue. If necessary, when a jam-main gets the whole works, get some signatures of prominent citizens as witnesses, and sign your name (don't be a mush-back—you don't have to be) and let that go as helpful information.

From Buffalo Cody: "Bill—Tell the boys that Warren O. is closed to pitchmen, but there is a vacant lot on Main street that can be rented for two dollars per day, by applying at the Black Line Taxi Co. and asking for Mr. Grimm."

Jimmie Sullivan, of the subscriptionists, says regarding the "million-dollar legacy" asked about, it would only mean a lot of paper to carry around and worry about, but if he should be so fortunate as to be the beneficiary of such a vast amount, he wouldn't stay here—or anywhere else. Jimmie says he and his sidekick, Boh Frazier (brother of Charlie) are nicely adding to circulations out Missouri way. He wants a pipe from Peterson Brothers, also to learn the whereabouts of Clyde Alvia and Art Davis, also what has become of Ralph Hintzeman, and if he ever got his straps. Sullivan and Frazier were heading toward Kansas City.

Herman (Whittle) Steuber was one of the specialty workers at the Old Washington (O.) Fair along with Persall, Foley, Mulvaney (as mentioned in another pipe this week), and he postcards from Marietta: "Foley, Mulvaney and myself worked Cambridge, O., on Saturday afternoon, Mulvaney (with gummy) getting top money and he and I came to Marietta on an evening train in time to make a few pitches. I would like a pipe from J. H. Hughes, the wire-worker. By the way, Bill, that jammer who made such a yell about the clean-up campaign—I have been in several towns and tried to work behind him, but was given to plainly understand that there was 'no chance'. Keep up the good work—they'll all begin to 'boiler' before long."

B. E. Patten, who has been a local and traveling premium trust plan man for over twenty years, drops some info. from Washington, D. C. Judging from a summing up of it the Patten fellers, B. E. and J. S., are sure expanding with their Patten Products Co. and their plan for the handling of needle threads, rines, perfume, pens, etc., as well as for comfort and convenience. The boys have recently purchased four lots (corner location) and a new semi-bungalow, just across the Patomac, in Virginia Highlands, and a fifteen-minute trolley ride from Twelfth and Pennsylvania avenue, and there will establish their home laboratory, store-rooms and offices. The Pattens are to be warmly congratulated on their advancement, and every dollar of their investment was made in their chosen field and operating with good methods.

Mr. and Mrs. William Crawford and Jack Martin are still plugging along, but with good results, using two autos, with raincoats out West. They were finishing six weeks in Montana, with two weeks in Idaho and then Utah to follow. Martin is working one machine and the Crawfords the other, and they take in all towns en route. Jimmie Reed and Jack Stoddard of States Island, were with Martin when the tour started June 28, but Reed left at Marquette, Mich., because of important business at Elmira, N. Y., and the high altitude of the Rockies was too much for Stoddard, so he returned to New York to "look over" a few fairs. W. C. writes that both these boys are clean workers and made many friends on the trip. Crawford's old sidekick, George Torney, is back at his home in New Rochelle, N. Y., getting his chickens, ducks and turkeys

fat for the Thanksgiving and Christmas trade. He is now in the poultry business and said to be doing fine—but the lure of the road sort of "gets him" now and then. Crawford says readers are high out there, altho there is plenty of money in circulation. He adds: "It is great to work clean and to return to a town and have the officials, especially the city clerks, shake your hand and welcome you. There is nothing like working straight, boys. Do this and handle the town folks as friends and you'll be far ahead in the end. It is very seldom that we hit a town where we cannot work. We will work all winter and again take in our old territory—Nevada, California and Oregon."

After you have traveled The country over Several times And you land in a town With good intention Of earning a few honest dollars By the sale of your wares— Just like the town businesses— And a few "town clowns" or Some self-appointed localities Either try to kid you or Consider you as illiterate. According to their self-appointed Station in life. During your talks or passouts— Doesn't it get on your nerves?

Have you not at times Felt really sorry for them— That, with all the thousands And thousands of people You have come in contact with, Including the rich and poor, The educated and uneducated, That altho you yourself And your intimate friends know Your moral character is on par With the high average of Citizens anywhere, yet Some actual slings Think you're "no good", etc.? Sorry, is it? You can well be so.

And when a few local merchants And unimproved citizens Put their heads together to "Obliterate" your profession, Usurp your constitutional rights And exaggerate about your profits In order to carry weight for Their very unjust purpose, Even tho you pay a license And occupy but a small space And really entertain hundreds Of passersby—many poor people— Doesn't it make you feel that The poor ignoramus could serve Town and humanity better Than picking on strangers?

## FALL FASHION SHOW PRECEDES STOCK PLAY

(Continued from page 97)

Gallagher, Percy Kilbride, Milton Kibbee, Dixie Dow, Laura Brooks and Lois Wilson. The two settings were in good taste, the last act being very colorful.

A Fall Fashion Show preceded the performance Monday and Tuesday nights and was probably responsible for the over-dow audience attending on what are usually the lightest nights of the week. Several hundred were turned away Tuesday evening. Manager Ball, appearing as "chargé d'affaires" of the Fashion Show, in faultless tuxedo, took advantage of the occasion to squeeze in a friendly word for his next play, "Ladies' Night".

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

## \$25.00 to \$50.00 A DAY

### Selling the New Bamboo Self-Filling Fountain Pen (Self-Filling Ink Pencil)

This is what our men are making right now. You can do the same. This Pen is a beauty and sells on sight. Has all the advantages of a Fountain Pen and Ink Pencil combined. Very light weight. Made of Bamboo and finished in attractive rich color.

## HERE'S HOW

Rent a drug store window in some spot where a reasonable number of people pass. Display the Pens in the window. Flash a few special sale signs and sell the Pens for whatever price you wish. Some demonstrators are getting as high as \$1.98 each. Get ready for the fall and winter season. Send 75 cents for sample and particulars today. There's big money waiting for you.

**T. KOBAYASHI & CO.**  
311 River St., CHICAGO, ILL.

## FREE FORD AUTO TO AGENTS

Here's an opportunity to earn big money—\$6 to \$12 a day, with easy work, all your time or spare time and obtain a Ford Automobile free besides. A straightforward, no-rotten-business proposition. No voting or guessing contest. We want wide-awake men and women to introduce into every home our famous ZANOL Pure Food Products, Non-Alcoholic Food Flavors in tubes, Toilet Preparations, Perfumes and Soaps; 250 other light weight household necessities.



**MAKE \$50 A WEEK EASY.** No experience necessary—we teach you how. Give you the right start and help you make a success. Absolutely no limit to your earning power. We can use only a certain number of General Agents so get in touch with us at once. Free besides. We furnish car representatives with a free automobile. Just send postal for particulars and money making offer. **AMERICAN PRODUCTS CO.** 7357 Amer. Bldg., Cincinnati, O.



## The Simplex Typewriter

Only \$27.50. A Boston customer wrote Jan. 24, 1921. "The Simplex can't be beat for three times the money. I am well pleased." Send \$2.75 cash. M. O. Registered Letter, or "Try me with a C. O. D." Rush your order right along. We thank you. **WARD PUB. CO.**—Tilton, New Hampshire.

## Ford Owners

The wonderful newly patented Sun Automatic Spark Regulator eliminates all Timer trouble. Gives proper spark automatically for every speed of the motor. More power and greater mileage at less cost on either rough or smooth roads or when climbing hills. Prevents carbon. Does away with use of spark lever. Back kick impossible. Outlasts all other Timers. Fully guaranteed. Sold on 30 days trial. Agents wanted. Splendid Profits. Auto Sun Products Co., Dept. L, Cincinnati, O.

## \$65 A WEEK AND A BIG CASH BONUS | YOU CAN HAVE IT

Others start off making \$1 an hour, either full or spare time. A real selling position. Every woman needs and wants our new, beautiful, 7-piece Solid Aluminum Handle Cutlery Set, with a \$1.50 Premium FREE. Matches silverware. We deliver and collect. Pay daily. Free sample and automobile offers. Write today. **NEW ERA MFG. CO.** 603 Madison St., Dept. 558, Chicago, Ill.

## MAGAZINE MEN

Write immediately for our new price list, containing paid-in-full special offers on trade publications, automobile, tire, phonograph, music, radio, moving picture, farming, machine shop, coal, etc. All are standard, first-class publications. **TRADE PERIODICAL SERVICE CO.** 1400 Broadway, NEW YORK, N. Y.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

## Demonstrators and Concessionaires

MAKE BIG MONEY SELLING

## O'DONNELL'S IMPORTED Sherwood Washable Fabric Transfers

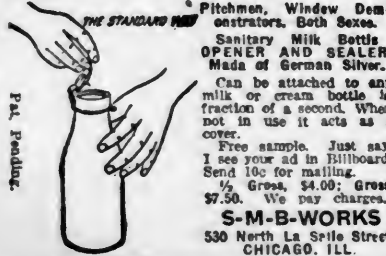
A new importation. Every woman an enthusiastic customer. It is used for decorating Costumes, Hats, Children's Wear, Cushion Covers, Draperies, Lamp Shades, Silk, Linen or Parchment, Sunshades, etc. IT IS SIMPLY TRANSFERRED TO THE MATERIAL BY USING HOT IRON ONLY. It is washable. Manufactured in all beautiful colors and designs. Sold at all leading and best department stores in the Art Department. We write manufacturers of Art Novelties to write for particulars. Send 50¢ for sample Transfer Set and Catalog.

**M. O'DONNELL, Importer**  
220 W. 49th St., Room 703, NEW YORK CITY.  
Telephone, 9670 Bryant.  
REPRESENTATIVES WANTED.

## WE WANT MEN and WOMEN WHO ARE Desirous \$25 to \$200 Per Week of Making

from the start in a permanent business of their own. **MITCHELL'S MAGIC MARVEL WASHING COMPOUND** washes clothes spotlessly clean in ten to fifteen minutes. One hundred other uses in every home. Nothing else like it. Nature's mightiest cleanser. Contains no lye, lime, acid or wax. Free samples make sales easy. Enormous repeat orders—300% profit. Exclusive territory. We guarantee sale of every package. Two other "sight-sellers" and sure repeaters give our agents the fastest selling line in the country. No capital or experience required. Baker, Ohio, made \$600 last month. You can do as well. Send for free sample and proof.

**L. MITCHELL & COMPANY, Dept. 107,**  
1302-1314 E. 61st Street, Chicago, Illinois.



## THE STALEY WATER PEN

The Discovery of the Age. A pen which when dipped into water will write a complete letter—no ink being required. NO INK! NO FILLERS! NOTHING TO GET OUT OF ORDER. Will last longer than a fountain pen, and its worth four times the price charged. AGENTS, STREET-MEN—Here is your chance to clean up. \$5.00 per 100. Samples, 25¢. Sample Dozen, 75¢. **DEXTER NOVELTY CO.,** 39 West Adams St., Chicago, Ill.

**AGENTS—FREE SAMPLE**—New patented Curtain Rod. Necessity in every home. Big profit. Four to ten sales at every house. Write for free sample. **HOMER CURTAIN ROD CO.,** Providence, Rhode Island.

## 150% PROFIT Here Is a Gold Mine



**LATEST IMPROVED ELECTRIC LIGHTED VANITY CASES.** Gold lined. Has all the necessary fittings and beveled mirror. **BIG FLASH.**

**REDUCED TO \$22.50 Dozen**

Sample, prepaid, \$2.75. Every girl or woman a customer. Details from \$7.00. Send for Samples as a Bargain Bulletin. All orders shipped same day as received. 25% deposit balance C. O. D. **R. RUTENBERG MFG. CO.** 100 N. Wells Street, CHICAGO, ILL.

## \$16.00 per Gr. - RUBBER BELTS - \$16.00 per Gr.

**ROLLER OR CLAMP BUCKLES.** Same Belts formerly sold at \$18.00. **PAY THE PRICE AND GET THE BEST.** **INTERNATIONAL DISTRIBUTING CO.** 333 South Dearborn Street, CHICAGO, ILL.



Key Holders, \$13.50 Gross, \$1.25 Dozen.

BE A GOOD FELLOW—MENTION THE BILLBOARD TO OUR ADVERTISERS.



ARMORIES, AUDITORIUMS AND CONVENTION HALLS SUITABLE FOR INDOOR EVENTS

Herewith is a list of Armories, Auditoriums and Convention Halls suitable for holding Indoor Events. The Billboard would like to have its readers send in the names and managers of buildings not mentioned, or any corrections. The blank can be used in giving the information, which should be sent to The Billboard, Cincinnati, Ohio.

Form with fields for City, State, Building, and Manager.

ALABAMA
Gadsden-Armory, A. C. Herzberg, mgr.
Montgomery-City Auditorium, W. A. Gunter, Jr., mgr.
Tuscaloosa-Elks' Home, Herman Burchfield, mgr.

ARIZONA
Phoenix-Shrine Auditorium, H. B. St. Claire, mgr.
Phoenix-Armory, Adj. Gen. Ingalls, mgr.
Tucson-State Armory, Capt. Franco, mgr.

CALIFORNIA
Alameda-Neptune Beach Auditorium, R. C. Strehlow, mgr.
Fresno-Civic Auditorium, mgr.
Oakland-Civic Auditorium, mgr.
Pasadena-Armory, Capt. W. R. Jackson, mgr.
Sacramento-Armory, Gen. J. J. Burree, mgr.
San Bernardino-Municipal Auditorium, S. W. McNabb, mgr.
San Diego-Civic Auditorium, Miss Ruth Tibbels, mgr.
San Francisco-Municipal Auditorium, J. P. Donahue, mgr.
Stockton-Civic Auditorium, mgr.
Stockton-State Armory, mgr.

COLORADO
Boulder-Armory, Frank Wolcott, mgr.
Denver-City Auditorium, J. J. Vick Roy, mgr.
Ft. Pueblo-Memorial Hall, City Auditorium, John M. Jackson, mgr.

CONNECTICUT
Ansonia-Armory, mgr.
Bridgeport-State Armory, Lieut. Richardson, mgr.
Danbury-Hull's Armory, T. Clark Hull, mgr.
E. Hartford-Comstock Hall, Lewis B. Comstock, mgr.
Hartford-State Armory, George M. Cole, mgr.
Hartford-Foot Guard Hall, Henry S. Elsworth, mgr.
Middletown-State Armory, mgr.
Norwich-State Armory, Capt. W. R. Deane, mgr.
Stamford-Elks' Auditorium, mgr.
Stamford-Armory, mgr.
Waterbury-State Armory, Major James Hurley, mgr.
Waterbury-Buckingham Hall, J. Sweeney, mgr.
Waterbury-Temple Hall, Lyman Rich, mgr.

DELAWARE
Wilmington-Auditorium, N. W. Howell, mgr.

FLORIDA
Jacksonville-Armory, Major William LeFell, mgr.
Miami-Elser Pier, Fred W. Maxwell, mgr.
Tampa-Tampa Bay Casino (leased to Shriners, Egypt Temple), mgr.

GEORGIA
Albany-Municipal Auditorium, D. W. Broseman, mgr.
Albany-Armory, D. W. Broseman, mgr.
Athens-Moss Auditorium, W. L. Moss, mgr.
Atlanta-Auditorium-Armory, R. A. Gordon, mgr.
Macon-City Hall Auditorium, mgr.
Rome-City Auditorium, O. C. Lam, mgr.
Savannah-Municipal Auditorium, L. J. Garfunkel, mgr.
Savannah-Guarda Hall, J. J. Blitch, mgr.

IDAHO
Boise-Armory, G. B. Groff, mgr.

ILLINOIS
Bloomington-Coliseum, Fred Woolkau, Jr., mgr.
Cairo-Armory Hall, Wilbur Thistlewood, mgr.
Cairo-K. M. K. C. Hall, Bill Winter, mgr.
Chicago-Armory, 122 E. Chicago Ave., Lieut. Martin, mgr.
Chicago-Broadway Armory, 5875 Broadway, Captain Bachus, mgr.
Chicago-7th Inf. Armory, 31st and Westworth, Captain Houston, mgr.
Chicago-1st Reg. Armory, 16th & Michigan, James Yerell, mgr.
Chicago-2d Inf. Armory, 2653 W. Madison st. Chicago-Coliseum, 15th & Wabash ave., Chas. R. Hall, mgr.
Chicago-Dexter Pavilion, 42d and Halsted, Union Stock Yards, mgr.
Chicago-Municipal Pier, Henry J. Kramer, bus. mgr., 601 City Hall Sq. Bldg.
Danville-Armory, John D. Cole, mgr.
Decatur-Y. M. C. A. Annex, W. H. Duerr, mgr.
Galesburg-Armory, Capt. R. W. Hinckley, mgr.
Keokuk-Armory, Russell T. Neville, mgr.
LaSalle-Hill Auditorium, H. A. Roy, mgr.
Maywood-Temple Auditorium, P. M. Gonder, mgr.
Peoria-Armory, mgr.
Quincy-Armory, Capt. Sidney Lynch, mgr.
Rock Island-American Legion Bldg., D. B. Bergquist, mgr.
Springfield-State Arsenal, General Black, mgr.
Waukegan-Armory, Capt. Bradford West, mgr.

INDIANA
Elkhart-Elkhart Armory, J. W. Fieldhouse, mgr.
Evansville-Coliseum, Willis M. Copeland, mgr.
Indianapolis-Cadle Tabernacle, E. H. Cadie, mgr.
Indianapolis-Tomlinson Hall, Board of Works, City of Indianapolis, mgrs.
Kokomo-Armory, Capt. Fred Gover, mgr.
Peru-Community Bldg., C. C. Hoag, mgr.
Richmond-Coliseum, Herb Williams, mgr.
Terre Haute-K. of C. Hall, mgr.

IOWA
Boone-Armory, Walter L. Anderson, mgr.
Clinton-Coliseum, Dr. Thos. B. Charlton, mgr.
Council Bluffs-Auditorium, Geo. F. Hamilton, mgr.
Council Bluffs-Dodge Light Guard Armory, Robt. Wallace Co., mgrs.
Davenport-Coliseum, G. G. Peterson, mgr.
Des Moines-Coliseum, Alex. Fitzhugh, mgr.
Dubuque-Armory, Kenneth Burch, mgr.
Ft. Dodge-Armory, Chamber of Commerce, mgr.
Iowa City-Armory, Col. M. C. Mumma, mgr.
Iowa City-Auditorium, Homer R. Dill, mgr.
Keokuk-Battery A. Armory, Capt. LeRoy Walsh, mgr.
Mason City-Armory, Howard O'Leary, mgr.
Muscatine-Armory, Bower & Brummer, mgrs.
Sioux City-Auditorium, H. E. Rose, mgr.

KANSAS
Atchison-Memorial Hall, Claude Warner, mgr.
Coffeyville-Armory, Capt. Larry Lang, mgr.

Hutchinson-Convention Hall, Ed Metz, mgr.
Hutchinson-Armory, Guy C. Rexroad, mgr.
Leavenworth-Sales Pavilion, E. M. Sichel, mgr.
Parsons-Municipal Bldg., mgr.
Topeka-Auditorium, Robt. McGiffert, mgr.
Wichita-The Forum, E. C. Elliott, mgr.

KENTUCKY
Covington-Kenton Tobacco Warehouse, Louisville-Armory, mgr.

LOUISIANA
New Orleans-Washington Artillery Hall, New Orleans-Elk Place, New Orleans-Labor Temple, New Orleans-Gypsy Smith Auditorium, Shreveport-Coliseum, State Fair Grounds, W. K. Hirsch, mgr.

MAINE
Auburn-Auburn Hall, Geo. W. Bumpus, mgr.
Bangor-Auditor. mgr.
Bangor-Bowdoin, Chas. W. Morse, mgr.
Bath-Armory Hall, Hiram A. Stevens, mgr.
Waterville-Armory, Capt. I. E. Thomas, mgr.

MARYLAND
Annapolis-State Armory, Capt. D. J. Murphy, mgr.
Baltimore-Moose Hall, Frederick-Armory, Col. D. J. Markey, mgr.

MASSACHUSETTS
Attleboro-Armory, Dr. J. A. Reese, mgr.
Boston-Armory on Columbus ave. Boston-Reclabics Bldg. mgr.
Cambridge-Armory, mgr.
Chelsea-Armory on Broadway, American Legion, mgrs.
Clinton-Armory, Capt. Densmore, mgr.
East Boston-Music Hall, Easthampton-Town Hall, O. C. Burt, mgr.
Fall River-Armory, John Cullen, mgr.
Gardner-Town Hall, B. F. Holden, mgr.
Gloucester-Armory, Merrit Alderman, mgr.
Greenfield-Armory, James F. Burke, mgr.
Greenfield-Washington Hall, Chas. S. Barrett, mgr.
Haverhill-Armory, mgr.
Leominster-Auditorium, City Hall, R. L. Carter, mgr.
Lowell-Memorial Auditorium, Collin H. MacKenzie, mgr.
Malden-Auditorium, Daniel F. Carew, mgr.
Marlborough-Armory, mgr.
New Bedford-Armory, Harold Winslow, mgr.
Plymouth-Armory, Capt. Andrew Carr, mgr.
Southbridge-Hippodrome, Arthur Blomhard, mgr.
Springfield-U. S. Armory, Capt. Paul J. Norton, mgr.
Springfield-Municipal Auditorium, Frank J. Downey, mgr.
Wakefield-Town Hall, F. S. Hartsborne, mgr.
Worcester-Mechanics' Hall, mgr.

MICHIGAN
Alpena-Memorial Hall, Philip K. Fletcher, mgr.
Bay City-National Guard Armory, Detroit-17th Guard Armory, Grand Rapids-Coliseum, Geo. B. Zindel, mgr.
Grand Rapids-Armory, mgr.
Kalamazoo-Armory, H. E. Johnson, mgr.
Owosso-Armory, Mr. Muzzy, mgr.
Saginaw-Auditorium, F. P. Walter, mgr.
Saginaw-Armory, mgr.

MINNESOTA
Hibbing-Coliseum, Laurence Brown, mgr.
Mankato-Armory, Col. W. S. Fulton, mgr.
Mankato-Richards Hall, J. B. Richards, mgr.
Minneapolis-Auditorium, Richard Horgan, mgr.
Minneapolis-National Guard Armory, St. Cloud-Armory, Frank E. Lee, mgr.
St. Paul-Auditorium, mgr.
Winona-Armory, Capt. J. M. George, mgr.

MISSISSIPPI
Natchez-Memorial Hall, Mrs. L. K. Sharpe, mgr.

MISSOURI
Kansas City-Convention Hall, Lewis W. Shouse, mgr.
Kansas City-American Royal Live Stock Expo. Bldg., H. Servatus, mgr.
Kansas City-National Guard Armory, St. Louis-Coliseum, T. P. Bates, mgr.
St. Louis-Armory, mgr.
St. Joseph-Auditorium, H. G. Getchell, mgr.
Sedalia-Convention Hall, F. F. Combs, mgr.

MONTANA
Great Falls-Live Stock Pavilion, L. E. Jones, mgr.

NEBRASKA
Grand Island-Liederkrantz Auditorium, G. Meyer, mgr.
Grand Island-Columbian Hall, George Banman, mgr.
Hastings-Armory, Capt. L. E. Jones, mgr.
Lincoln-City Auditorium (municipal owned), Omaha-Municipal Auditorium, Chas. A. Franke, mgr.

NEW HAMPSHIRE
Dover-Armory, mgr.
Keene-Armory, F. E. Howe, mgr.
Laconia-Armory, Daniel Rowe, mgr.
Portsmouth-Armory, Portsmouth-Freeman's Hall, George Paras, mgr.

NEW JERSEY
Asbury Park-Co. D. Armory, Bridgeton-Armory, Reuben M. Husted, mgr.
Elizabeth-Armory, Col. Wm. B. Martin, mgr.

Gloucester City-City Hall Auditorium.
New Brunswick-National Guard Armory.
Passaic-Kanter's Auditorium, A. Kanter, mgr.
Trenton-2d Regt. Armory, Major Stark.

NEW MEXICO
Albuquerque-Armory, Sgt. Harry Claggett, mgr.

NEW YORK
Albany-10th Inf. Armory, Col. Chas. E. Walsh, mgr.
Amsterdam-State Armory, Capt. T. Forrest Brown, mgr.
Auburn-State Armory, Chas. M. Nevius, mgr.
Auburn-Auditorium, Jas. A. Hennessy, mgr.
Brooklyn-23d Regt. Armory, mgr.
Buffalo-106th Regt. Armory, mgr.
Buffalo-174th Regt. Armory, mgr.
Cohoes-Armory, Thos. H. Cownery, mgr.
Dunkirk-Naval Militia Hall, mgr.
Elmira-Armory, Capt. Rife, mgr.
Fulton-Auditorium, John W. Stevenson, Jr., mgr.
Gloversville-Armory, John Trumble, mgr.
Hornell-Armory, Lieut. F. J. Pierce, mgr.
Jamestown-Armory, Capt. Brown, mgr.
Middletown-Armory, Major J. A. Karschen, mgr.
Mohawk-Armory, Capt. C. A. Carroll, mgr.
Newburg-Armory, O. J. Cathcart, mgr.
Newburgh-Columbus Hall, James Grady, mgr.
New York-Madison Square Garden, mgr.
New York-71st Regt. Armory, Lieut. James Eben, mgr.
New York-Grand Central Palace, mgr.
New York (Bronx)-Hunt's Point Palace, mgr.
New York (Bronx)-28th Inf. Armory, mgr.
Niagara Falls-Armory, Major Max H. Elbe, mgr.
Ogdensburg-Armory, C. A. Briggs, mgr.
Oneonta-Armory, Van Simmons, mgr.
Oneonta-Armory, Capt. Louis M. Baker, mgr.
Oneonta-Municipal Hall, Major C. C. Miller, mgr.
Oswego-Armory, mgr.
Port Richmond, S. I.-Staten Island Coliseum, David Kindelberger, mgr.
Poughkeepsie-Armory, Col. W. L. Burnett, mgr.
Rochester-Convention Hall, C. Arthur Poole, mgr.
Rochester-State Armory, mgr.
Saratoga Springs-Convention Hall, Comm. of Public Works, mgr.
Saratoga Springs-Armory, Lieut. James H. Rowe, mgr.
Schenectady-Armory, J. S. Clinton, mgr.
Syracuse-Armory, mgr.
Tonawanda-Co. K. Armory, mgr.
Watertown-Armory, Major Richard Ryan, mgr.

NORTH CAROLINA
Charlotte-City Auditorium, mgr.
Raleigh-City Auditorium, Willard L. Dowell, mgr.
Wilmington-Municipal Auditorium, James H. Cowan, mgr.

NORTH DAKOTA
Fargo-Auditorium, W. P. Chestnut, mgr.
Grand Forks-City Auditorium, C. J. Evanson, mgr.

OHIO
Akron-Goodyear Hall, mgr.
Akron-Auditorium-Armory, W. W. Price, mgr.
Canton-City Auditorium, mgr.
Cincinnati-Armory, Capt. Thompson, mgr.
Cincinnati-Music Hall, John Graham, mgr.
Cleveland-Elysium, mgr.
Cleveland-Winter Garden, mgr.
Cleveland-Municipal Auditorium, mgr.
Dayton-Memorial Hall, Joseph Hirsch, mgr.
E. Youngstown-Hamrock Hall, Hamrock Bros., mgr.
Gallons-Armory, Capt. Fred B. Cleland, mgr.
Lancaster-Armory, Ralph Meisse, mgr.
Lima-Memorial Hall, G. R. Britalia, mgr.
Mansfield-The Coliseum, R. F. Cox, mgr.
Marion-Harruff Building, mgr.
Niles-McKinley Memorial Hall, M. J. Dougherty, mgr.
Portsmouth-Auditorium, Mrk Crawford, mgr.
Springfield-Memorial Hall, mgr.
Toledo-Terminal Auditorium, Hugo V. Buelow, mgr.
Toledo-The Coliseum, J. S. Bralley, mgr.
Toledo-The Armory, Gilson D. Light, mgr.
Warren-Armory, mgr.

OKLAHOMA
Enid-Convention Hall, Roy L. Emry, mgr.
Oklahoma City-Auditorium, Mr. Connelly, mgr.
Oklahoma City-Coliseum, Billy Martineau, mgr.
Shawnee-Convention Hall, mgr.
Tulsa-Convention Hall, J. F. Prethero, mgr.
Tulsa-National Guard Armory, Col. L. J. F. Rooney, mgr.

OREGON
Portland-Municipal Auditorium, mgr.
Salem-Armory, Capt. Paul Hendricks, mgr.

PENNSYLVANIA
Bethlehem-Colosseum, James Elliott, mgr.
Butler-Armory, mgr.
Greensburg-Armory, Capt. Robt. Herbert, mgr.
Harrisburg-Chestnut St. Auditorium, D. F. Miller, mgr.
Lancaster-Hiemenz Auditorium, John Hiemenz, mgr.
Meadville-Armory, Capt. Pond, mgr.
Philadelphia-Commercial Museum, Dr. Wm. B. Wilson, mgr.
Philadelphia-La Lu Temple, 1337 Spring Garden, mgr.
Philadelphia-Moose Hall, mgr.
Philadelphia-108th Field Artillery Armory, mgr.
Philadelphia-3d Regt. Armory, mgr.
Philadelphia-Olympic Arena, Leo Rains, mgr.
Philadelphia-28th Regt. Armory, mgr.
Philadelphia-First Regt. Armory, mgr.

Pittsburg-18th Regt. Armory, mgr.
Pittsburg-Penn Armory, mgr.
Pittsburg-Syria Mosque, mgr.
Plymouth-Armory, N. Kosenbender, mgr.
Pottstown-Armory, W. E. Schuyler, mgr.
Reading-Auditorium, E. F. Pryor, mgr.
Reading-Armory Bldg., mgr.
Shamokin-Moose Hall, J. N. Strausser, mgr.
Sharon-Armory, Capt. Thos. Price, mgr.
Warren-Armory, Henry Bell, mgr.
Wilkes-Barre-9th Regt. Armory, Capt. Wm. Smith, mgr.
York-Armory, Capt. Paul Zeigler, mgr.

RHODE ISLAND
Providence-Infantry Hall, Louis J. Berhardt, mgr.
Providence-State Armory, Col. Chas. W. Abbott, mgr.

SOUTH CAROLINA
Spartanburg-Hampton Guard's Armory, mgr.

SOUTH DAKOTA
Sioux Falls-Auditorium, Geo. W. Burnside, mgr.
Sioux Falls-Coliseum, Geo. W. Burnside, mgr.

TENNESSEE
Chattanooga-Soldiers & Sailors' Memorial Auditorium, mgr.
Johnson City-Municipal Bldg., W. B. Ellison, mgr.
Nashville-Ryman Auditorium, Mrs. L. C. Naft, mgr.

TEXAS
Amarillo-Texas National Guard Armory, Col. John B. Golding, mgr.
Beaumont-Fair Park Auditorium, Geo. J. Roark, mgr.
Dallas-Coliseum at Fair Grounds, mgr.
Ft. Worth-Coliseum, A. G. Donovan, mgr.
Galveston-City Auditorium, Chas. A. Keenan, mgr.
Houston-Auditorium, mgr.
Marshall-Hawley's Hall, Lee Hawley, mgr.
Paris-Lamar Fair Coliseum, J. M. Caviness, mgr.
San Antonio-Beethoven Hall, Mr. Altman, mgr.
Waco-Cotton Palace Coliseum, S. N. Mayfield, mgr.

UTAH
Salt Lake City-Auditorium, J. W. Mellen, mgr.

VIRGINIA
Danville-Armory in Municipal Bldg., mgr.
Newport News-American Legion Hall, Nelson Overton, mgr.
Richmond-City Auditorium, Director of Public Safety, mgr.
Richmond-Auditorium, S. Y. Sweeney, mgr.
Richmond-Howitzer Armory, mgr.

WASHINGTON
Everett-Armory, Major A. B. Cutter, mgr.
Tacoma-Armory, Col. H. P. Winsor, mgr.
Tacoma-Auditorium, E. M. Wesley, mgr.
Yakima-Armory, Capt. W. F. Hoyer, mgr.

WEST VIRGINIA
Huntington-Baerman's Dancing Academy, W. Baerman, mgr.
Huntington-Armory, Foster Templeton, mgr.
Huntington-City Hall Auditorium, mgr.

WISCONSIN
Appleton-Armory, Capt. F. W. Hoffman, mgr.
Ashland-Armory, T. Thorson, mgr.
Eau Claire-Municipal Auditorium, Fred Radtke, mgr.
Fond du Lac-Armory E., Chas. Froehling, Jr., mgr.
Green Bay-Armory, mgr.
La Crosse-Trades & Labor Temple, F. O. Wells, mgr.
Marquette-Armory, mgr.
Marquette-Bay Shore Park Pavilion, Wm. Hasentus, mgr.
Milwaukee-Auditorium, Joseph C. Grieb, mgr.
Stevens Point-Armory & Stock Pavilion, Art. Oberst, mgr.
Wausau-Rothschild Auditorium, mgr.

CANADA
Carman, Man.-Memorial Hall, A. Malcolmson, mgr.
Chatham, N. B.-Dominion Armory, Capt. A. Dunnean, mgr.
Chatham, Ont.-The Armories, Col. Neil Smith, mgr.
Estevan, Sask.-Town Auditorium, A. B. Stuart, mgr.
Fredericton, N. B.-Armories, Sgt. Major H. T. Brewer, mgr.
Inverness, N. S.-Labor Temple, Michael Ryan, mgr.
Kamloops, B. C.-Kamloops Drill Hall, Col. J. R. Vicars, mgr.
Lloydminster, Alta.-Town Hall, A. S. Pollard, mgr.
Montreal, Que.-Mount Royal Arena, mgr.
Montreal, Que.-Armories, mgr.
Oshawa, Ont.-Armories, Major F. C. Chappell, mgr.
Ottawa, Ont.-Canadian Government House, Peterborough, Ont.-The Armories, Col. A. W. McPherson, mgr.
Prince Rupert, B. C.-Auditorium, L. J. Marren, mgr.
Prince Rupert, B. C.-Exhibition Hall, J. Venable, mgr.
Quebec, Que.-Armories, mgr.
Quebec, Que.-Convention Hall, B. A. Neale, mgr.
Red Deer, Alta.-Armory, mgr.
St. John, N. B.-Armory, mgr.
Swift Current, Sask.-City Hall, Auditorium, mgr.
Toronto, Ont.-Massey Music Hall, Norman M. Whitrow, mgr.
Vancouver, B. C.-Manufacturers' Bldg., James Hart, mgr.
Victoria, B. C.-The Armories, Col. F. Robertson, mgr.
Woodstock, N. B.-Armory, mgr.
Woodstock, Ont.-Arena, Hy Sneath, mgr.
Woodstock, Ont.-Armories, Col. F. Burgess, mgr.

Halloween Specials and Other Items. Pumpkin Face, Cats, etc. Picture Balloons, \$4.25 Gross. Pumpkin Lanterns, \$7.25 Gross. Pumpkin Face Masks, \$4.50 Gross. Witch Hats, \$4.00 Gross. Marble Deck Clocks, \$1.15 Each. Sample, \$1.25. Gold-Filled Sample, \$1.25. Double Bell Reflector Alarm Clocks, \$1.00 Each. Sample, \$2.00. Indestructible Pearl Beads, Solid Gold Clasp, \$4.35 Each. With Silk Lined Pouch, \$1.90 Each. 21-Piece Manicure Sets \$14.40 Dozen. Sample, \$1.35. As above, velvet lined, \$16.00 Dozen. Sample, \$1.50. Sheffield Silver Bread Tray, with handle, \$12.00 Dozen. Sample, \$1.25. 25% deposit on all C. O. D. orders. M. KLEIN & BRO., 45 North 10th Street, Philadelphia, Pa.

A REFERENCE  
GUIDE FOR  
CLEAN FILMS

# MOTION PICTURE FIELD

AUTHENTIC  
DIGEST OF  
FILM EVENTS

ALL THE NEWS BOILED FOR THE BUSY MAN

Edited by MARION RUSSELL

## BREAK EXPECTED IN FAMOUS PLAYERS-LASKY ORGANIZATION

### Rumor That Zukor and Lasky May Sever Business Relations—Lasky Expected in New York Soon

That conditions were far from harmonious in the ranks of the Famous Players-Lasky organization has been known since last spring. Many of the big men connected with the film industry have openly discussed the possibility of a split between Adolph Zukor and Jesse Lasky, two of the most important factors of the big concern. It is considered more than likely that Directors Cecil de Mille and William de Mille will stick to the Lasky crowd should the rupture between the officials of the firm reach the point of a final separation.

So many changes have been made in the staff of the Famous Players-Lasky of late that a growing suspicion of further changes occurring in the ranks was intensified when a dozen or more film men severed their connection with the firm after serving for a few years and leaving richer than when they first came into the organization. New blood has since been injected into the corporation since Goldwyn disposed of his Famous Players stock and down to the time when Al Lichtman severed his connections as sales executive.

First National denied emphatically that there was any significance in the meeting of the executive committee held in Chicago last week and stated that it did not know of any negotiations involving Mr. Lasky.

In the Metro stronghold a number of executive sessions have been in vogue and a most important meeting occurred immediately after the return of Marcus Loew from abroad. It is no secret that of late the name of Jesse Lasky has been subordinated in the advertising of Famous Players. Probably this was the primary cause of the rupture which grew in proportion as other inharmonious instances cropped up. But whether Lasky will swing to First National or Metro is at present undetermined. Metro has announced that it will make fifty-two pictures next year and its increasing facilities make it a formidable rival to Famous Players.

Goldwyn looms up next strongest as a competitor for the services of the Lasky crowd, as this firm is making a strong bid for big connections and big business. It probably would accede to any demand made by Lasky. At least eighteen exploitation men have been added to its exchanges, and its sales force has been strengthened considerably.

Many changes have occurred in the Famous Players organization in the past few years. Adolph Zukor has tenaciously held the reins of leadership even when his control seemed

jeopardized by the moneyed power of Wall street interests. So far no one has been able to compete with Zukor in his ability to overcome financial difficulties, secure enormous loans when necessary, and lift his company from the control of banking enterprises. Jesse Lasky is expected back in New York very shortly and all rumors regarding his future plans may then reach a definite conclusion.

### ACTORS' FUND BENEFIT GIVEN BY SCREEN STARS

Hollywood was very busy before October 7, as all filmdom was engaged in making preparations for the special performance of "A Midsummer Night's Dream", which occurred at the Hollywood Bowl on October 7, the proceeds going as a benefit for the Actors' Fund of America.

Seating capacity of this outdoor theater is 44,000, with admission price at \$1. The front boxes were listed as high as \$200.

Fred Sullivan staged the production, with Major Maurice Campbell as general manager. James Fitzpatrick Hogan handled the stage, assisted by Billy Sullivan. A number of screen beauties sold programs under the supervision of Clara Kimball Young.

Those who participated in the gala event were: Dorothy Phillips, Bert Lytell, Viola Dana, Mae Murray, Pola Negri, William Farnum, Fred Niblo, Mary Mill's Minter, Lionel Belmore, Emil Bennett, Agnes Ayres, Virginia Valli, Harold Lloyd, William Desmond, Ruth Roland, Priscilla Dean, Helene Chadwick, Conrad Nagel, Mae Busch and Larry Semon.

### N. A. M. P. NO MORE

On September 30 Frederick Elliot, executive secretary of the N. A. M. P., transferred all the effects of the old organization to be controlled under the direction of Will H. Hays and his recently formed association. This is the good-bye of the N. A. M. P. to the film industry. Most of the members of this association, which was formed about seven years ago, were connected with producing and distributing companies. The association fought a hard battle for the rights of clean pictures and continued its onslaught until the ex-postmaster, Will H. Hays, was engaged by a number of the leading film magnates to head a new organization which is called Motion Picture Producers' Distributors' Association.

### INNOVATION AT THE CAPITOL

Tuesday night, October 3, the big motion picture palace on Broadway, the Capitol, was closed to the general public at 7 o'clock to make ready for the reception of visiting bankers who were given a special evening performance at 8:30 o'clock.

S. L. Rothafel added to his regular program a number of special films and music, and the American Bankers' Association, in session here in New York, was given an unusual treat by the motion picture industry.

### BIG MEETING AT BUFFALO

At a recent meeting of the M. P. T. O., of Buffalo, N. Y., the following officers were elected: President, George Williams, of Linden Theater; James Wallingford, General Theaters Corporation, vice-president; Al Beckerich, Loew's State, treasurer; Bruce Fowler, Elmwood, secretary.

The Advisory Board consisted of Henry Carr, George Haeye, Frank Nowak, George Keating, J. H. Michael, Charles Higgin and Barney Wohlske.

Conway Tearle has been engaged for Pola Negri's first American picture, "Bella Donna".

BILLIE DOVE



She is destined soon to become one of the real celebrities of the screen. The first part which Metro Pictures Corporation has chosen for Miss Dove to enact is the title role of "Country Love", by Hubert Footner.

### M. P. T. O. PRESIDENT ON TOUR

#### Extended Trip Will Include State Conventions and Exhibitor Meetings in Large Centers

A somewhat extended trip, which will take in a number of places in the Middle West and may ultimately be made to reach the Pacific Coast, has been arranged by President Sydney S. Cohen, of the Motion Picture Theater Owners of America.

Mr. Cohen left New York on this tour Saturday, October 7. He is accompanied by M. J. O'Toole, chairman of the National Public Service Committee; President W. A. True, of the Connecticut Motion Picture Theater Owners; M. E. Comerford, executive head of the Comerford Circuit of Theaters and a member of the National Board of Directors, and others.

The itinerary of the party will include State conventions of motion picture theater owners in different States and meetings with exhibitor organizations in many of the large centers.

The first State convention will be of the Michigan Motion Picture Theater Owners in Flint. This will be the most important gathering of theater owners yet held in Michigan. Matters of special concern to the theater owners there will come up for consideration.

Other conventions will be attended at Indianapolis, Ind.; Chicago and Kansas City, Mo. If suitable time arrangements can be made Mr. Cohen will meet with the theater owners in convention at Omaha, Neb., and Denver, Col. It is expected that the State meetings and leading centers visited will take in about twelve States, with the prospect of extending this program if circumstances permit.

### National Organization

On the tour Mr. Cohen and other members of the party will carry the message of national organization and its attendant efforts on behalf of the industry to the theater owner. It will be pointed out that, as is the case in the affairs of the Government itself, all official and other activities logically and properly revolve about the national center. The work of the Motion Picture Theater Owners of America, in the matter of coordinating exhibitor activity and rendering the same effective in a national way and in the States, will be clearly indicated.

It is Mr. Cohen's purpose in meeting with theater owners on this tour to lay before them some of the major evils affecting the industry, point out definite means thru which the same may be eradicated and arrange for their complete co-operation to that end. The line of action thus laid down by the Motion Picture Theater Owners of America are very far-reaching and comprehensive.

### WEEKLY CHAT

What would the motion picture be without the close-up?

Many people contend that this intimate view of an actor or actress is simply given to satisfy the vanity of the individual who wishes to appear in the spotlight for the sake of personal aggrandizement.

According to the Film Guild, the underlying idea of their productions is, according to a statement made by Mr. Frank Tuttle in an article published in The New York Times, Sunday, October 1, "to emphasize story, acting and lighting rather than elaborate realistic sets and mechanical effects." According to this, if a close-up of an actor figures too frequently in the continually, somebody is evidently in error.

Mr. Tuttle continues: "The close-up mania is like the drug habit. It grows upon the afflicted company at a constantly accentuating pace until the entire studio is mortally ill of it. And the whole fatal process grows out of two things—the fact that the cutter gets too close to his story in the process of assembling, and the fact that certain prominent members of some casts regard close-ups as personal advertisements to which they are ethically entitled instead of as integral parts of a dramatic plot.

"As a matter of fact, close-ups should rarely be used showing a character finishing a speech after a title. It bores the audience to tears. What they want is to see the other fellow's reaction. . . . There are dozens of other mistakes made in the use of close-ups, because they are taken into accounting only after the picture is made and not deliberately planned before hand."

In the opinion of a constant attendant at the motion picture theaters, the close-up is an essential part of motion picture photography, which enables the public to properly identify a character in the pictured play. The hazy perspective which is noted in a number of pictures does not reveal in a manner sufficiently clear the facial expression of a performer. One flash of a close-up tells more than a dozen scenes filmed at a distance could ever convey to an audience.

We have seen some very splendid pictures spoilt, in part, at least, for us, by the avoidance of the close-up, which never clearly established the features of the leading player in our mind and deprived the picture of much dramatic value.

The Valentino case, which was won by Famous Players-Lasky, has established a precedent in the film industry in so far as the validity of a contract is concerned. It settles, once and for all, the question whether or not a fair contract is binding by both parties concerned.

If there is no honor back of a written agreement between actor and producer, the latter is taking a long chance by expending enormous sums of money to popularize an unknown player and at the crucial moment when reward should be his to have the actor disregard his obligations.

A contract should scarcely be necessary between men of honor and principle, for it is after all merely a written reference which can be used as documentary evidence in case of law. But when this is broken without just cause, it looks very bad for the honesty of purpose of the contracting party who so lightly throws aside his written word.

Now that the court has decided that a contract is binding in a legal sense, perhaps more motion picture people will be careful what they sign and both sides live up to what the instrument entails.

The screen in its progressive trend has felt the need of new faces as well as new ideas to hold the attention of an ever-fickle public. To be sure it takes a vast amount of money, patience and perseverance to create a profitable following for a star, and in many instances before they arrive at a stage of permanent prosperity their popularity wanes. This frequently is occasioned, in the case of feminine members of the film world, by reason of a tendency to avoidpops, or a marriage, which deprives many a young ingenue of her hordes of admirers. It is very strange that this should be so, but the taste of film fans varies according to their moods. This year we have seen the declining of many old favorites—still in their prime—and have watched with interest the arrival of new and younger faces which have graced the silver

(Continued on page 105)

### STERLING THEATERS, LTD., SPRING UP IN CANADA

#### The Allen Brothers May Be Connected With the New Organization

As a sequel to the Allen Theaters of Toronto, Can., a new chain of motion picture houses has been organized by H. J. Allen and Max Allen, under the title of Sterling Theaters, Ltd.

Various motion picture centers in Ontario will supply theaters for the firm outside of the territory surrounding Toronto. Paris and Windsor, each offering a lease to the new combination. Another acquisition is the Walkerville in Walkerville, Ontario, and two theaters have been secured in Toronto, namely the National and the La Plaza.

Considerable discussion is being heard in the motion picture circles of Toronto as to whether the Allens will completely sever all relations with their former Allen Theaters Corp., which recently met with failure, and the last report on this matter contains the information that a readjustment of the difficulties of the company had been undertaken by the creditors of the concern.



**BIG STREET NEWS**

Charles Urban returned from Europe on the Cedric last Monday.

Frank Borzage will direct "The Pride of Palomar", written by Peter B. Kyne.

A course in motion picture production started at Columbia University, New York, on October 3.

Edward Knoblock, famous author, is to come to this country to write motion picture material for Mary Pickford and Douglas Fairbanks.

"The Old Homestead", scheduled for a showing at the Capitol Theater, New York, will follow its original release in the motion picture theaters of B. F. Keith, B. S. Mosa and F. F. Proctor.

Grace Merritt, who starred for three years in the stage play "When Knighthood Was in Flower" some years ago, has made her first movie venture with the State Pictures Corporation of New York.

"Ten-Ton Love" is the somewhat startling title of the latest Thomas Ince picture. But we are informed that the story refers to the affections of a circus elephant for an ill-treated child. Oh, that's all right.

Irene Castle was noticed at the Algonquin Hotel one day last week looking very distingue in a black gown. The lovely young star was carrying her arm in a sling, having been thrown from a horse a short while ago.

"The Broad Road", by Hapsburg Liech, is being filmed by Associated Autors Productions in Florida. Edward Mortimer holds the megaphone. The cast includes May Allison, Richard Travers and Ben Hendricks, Jr.

Owen Moore came into New York a few days ago to watch a showing of his picture, "Love is an Awful Thing". It is said that Mr. Moore will appear in "Rupert of Hentzau", a dramatic role which will take him out of the comedy line.

Johnny Walker (not the "Going Strong" Johnny) has a special Mexican hacienda constructed for his new picture, "Captain Fly-by-Night", which will be released by F. B. O. All this, of course, takes place at Santa Monica, Calif.

Word reaches this desk that Olga Printzlau will make the adaptation of "The Little Church Around the Corner" from the book and stage play of Marion Russell's work. The picture is scheduled for a showing in New York around the holidays.

The Jewish holiday closed many places of business in New York City, and this materially increased the attendance at all the motion picture theaters on Broadway. Capacity houses were the rule, day and night, along the Big Street.

An error was made in our issue of September 23 regarding the Equity Pictures which we understood were banding the Einstein theory film. Equity Films, 229 West 42d street, New York, whose director, Edwin M. Fadman, just brought the film over from Germany, is the concern which will exhibit the film in the United States.

William Goldman, who for some time has been managing director of the Missouri, the big motion picture house owned by Famous Players in St. Louis, is shortly to resume his duties as assistant general manager of the theater department of Famous Players. This promotion will bring Mr. Goldman to New York at once.

Mary Pickford, accompanied by her husband, Douglas Fairbanks, arrived in New York last week, and the popular couple soon brought a crowd of admirers to the Ritz-Carlton Hotel, where they put up for their brief visit to New York. Mr. Fairbanks is here for the opening of his latest picture, "Robin Hood", which will have its premiere at the Lyric Theater.

And now we are to have a motion picture play of Napoleon and his various amours, titled "The Plaything of an Emperor", which is in six reels, having Napoleon as the central figure. Arthur Ripport, director, and the leading characters are impersonated by Rudolph Lettinger and Marjorie Veraine. The picture will be presented in this country by Jesse A. Levinson.

Goldwyn Pictures Corporation is seeking a temporary injunction restraining Educational Film Exchanges from exhibiting any picture entitled "Sherlock Holmes" or "The Adventure of Sherlock Holmes", claiming that the plaintiffs have an exclusive contract for all

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Sherlock Holmes stories. The case came up before Justice Martin in the Supreme Court, New York, last week. The court reserved decision.

Otto B. La Farra and sister are deriving a lot of pleasure out of their automobile visiting the Gentry Bros. Circus in Texas. This well-known clown and aerial acrobat is making comedy features for the Sunshine Film Company at Aqua Dulce, Tex.

**THE AMALGAMATED EXCHANGES OF AMERICA**

The newly-formed independent film producers and distributors, The Amalgamated Exchanges of America, Inc., is a corporation which has so far placed three well-known screen stars under contract, heading the list with Mrs. Rodolph Valentino, Martha Mansfield and E. K. Lincoln. It has purchased the screen rights for twelve well-known published books and will issue one five-reel feature a month. The first picture, which is now in the course of construction at the company's studios in New Rochelle, will be "The Madonna in Chains", written by Edward Owing Towne. This will be the first release of the new organization and will have its premiere in November.

The eleven pictures that are to follow are "Sunshine of Paradise Alley", by Denman Thompson; "Life of an Actress", by Langdon McCormack; "Too Rich To Marry", by Edward Owing Towne; "Driven From Home", by Hal Reid; "It's Never Too Late To Mend", by Chas. Reader; "The Fire Patrol", by Harkins & Barber; "The Land of the Living", by Martin J. Harvey; "Her Fatal Night", by Hal Reid; "Lost in New York", by Leonard Grover, and "Easy Money", by Edward Owing Towne.

The company is headed by Harry Grossman, founder of the "Mutt and Jeff" cartoon series and original producer of the Houdini films; Charles Kranz, George M. Davison and Donald I. Buchanan. Ed Hurley, a former circus press agent, is the publicity manager.

**FIRST NATIONAL**

**Holds Meeting at Drake Hotel, Chicago**

At a meeting of the Executive Committee of Associated First National, held in Chicago October 6, much secrecy was maintained as to the nature of the business transacted during the session. Important film men as E. V. Richards of New Orleans and A. Blank of Omaha were some of the members of the committee present. There is a well-founded rumor that the meeting is considering a change in the personnel of the organization.

It is also hinted that important plans are under way by First National, which is considering plans to place orders for immediate production with the independent producers.

There have been rumors to this effect before, but the present rumor is greatly strengthened by the appearance in Chicago of Sol Lesser, whose independent feature, "Oliver Twist", was recently taken over by First National.

**PEEKSKILL HEARING STILL ON**

At the hour of going to press The Billboard was informed that the application of the Peekskill Theaters, Inc., for an injunction compelling Loew's, Inc., and various other film men to refrain from refusing to supply film features to the Peekskill Theater, is now being heard before Referee Edgar Bromberger.

The testimony of Brill, Universal, Sohmer, Commonwealth and a representative of United Artists has already been taken. John Iris of Education, and Joe Unger of First National, were examined yesterday.

The hearings were continued during the week with the verdict not yet known.

**"ONE EXCITING NIGHT"**

**New Griffith Picture To Have First New York Showing at Apollo**

For the New York engagement of D. W. Griffith's latest screen special, "One Exciting Night", the Apollo Theater has been secured for the premiere showing on or about the first of November. This is the same house in which "Orphans of the Storm" enjoyed its profitable run.

"One Exciting Night" was shown in Newport last Monday, Tuesday and Wednesday, preliminary to the Boston opening at the Colonial Theater.

**FIRST-RUN HOUSES**

**Wanted in New York Road Show Specials**

The new season coming in with a rush of unexpected prosperity, all the available houses on Broadway have been snapped up by the far-seeing showman. "Robin Hood", the latest production made by Douglas Fairbanks, has secured the Lyric Theater for its premiere October 24.

There have been other concerns casting about for theaters to house Biblical pictures, and it was only a short time ago that an offer was made to the Metropolitan Opera House at an enormous rental. But the negotiations fell thru and thus far the promoters of the concern have not been able to secure an opening. The Astor Theater is under lease to Metro and on account of the tremendous success of "The Prisoner of Zenda" it looks as if this house would be occupied for some months to come with other Metro productions.

The Criterion Theater having been snapped up by the Hearst people for their showing of "When Knighthood Was in Flower" means that the only theater where a rejection proposition would have been entertained by the owners is now out of the question. It is said that after the run of the Marion Davies special on Broadway the picture will be sent out as a road show.

Speaking of road shows it looks very much as if the big producers have decided that the best way to get a return on the large sums of money they have expended in the production line is to road show the picture on the same plan as a dramatic production is handled, that is by leasing theaters on the road and sending out a thoroly equipped company, including advance agent, musical director, operator and publicity man. To get an adequate return on their investment thru the medium of flat rentals to motion picture exhibitors seems to be out of the question and this autumn will see the majority of the big pictures being road showed at \$1 top. While many of the feature films which were shown in New York at inflated prices flivvered sadly, we feel that this can be attributed to the exorbitant rates of admission charged. The public, especially in New York, will respond readily to a popular-price admission charge, but they balk at paying \$1.65 to \$2.20 to see a much-padded and sadly over-rated film drama. There have been exceptions of course and a few big successes that have enjoyed lengthy runs in New York reaped a harvest for their promoters on the road. The writer has received many complaints from out-of-town exhibitors who resented bitterly the attempts of the big producers to foist these special productions upon them at a figure not compatible with the drawing powers of the pictures. This was done simply because a forced run in New York City had given the picture prestige and publicity, which, however, did not help the showing of the picture in cities outside of New York. This proves again that there is a vast difference in taste and a picture which may appeal to the sophisticated Gothamite does not attract in other places. This is the case with "Blood and Sand", which created something of a furor in New York, but the Chicago fans and critics refused to accept the same viewpoint. According to latest advice the picture flivvered badly in the Western city. Mack Sennett is another producer who, having expended over \$40,000 on a special film, "Suzanna", on which an exhibition value of \$1,000,000 has been placed, may decide to road show the picture, altho it has been listed as one of the First National releases for the autumn.

All this accentuates the growing demand for an independent theater located in the East, preferably New York City, to house independent productions. With the rapid increase of these special productions it is cause for wonder that a few film magnates have not joined issues and erected such a structure.

**YOUNGSTOWN THEATRICAL ASSOCIATION**

The theater owners of Ohio and the National Association of Theater Owners have combined under the title of the Youngstown Theatrical Association. The Ohio exhibitors have formed this new body with a view to protecting their interests.

**ITALIAN PICTURES COMING**

**To America in Large Numbers--Invasion Announced by the Unione Cinematographica Italiana**

A number of special film productions have been released by the Unione Cinematographica Italiana for distribution in this country. There are two big specials now in the early period of production and about twenty other films of the regulation program length. The Board of Directors of the U. C. I. is composed of some of the most prominent men in the financial Italian world, with the ex-Mayor of Rome as the chairman, and Giuseppe Barattolo as president.

This organization is also the producer of "Quo Vadis" and "Cabrria". The capital of the organization is actually controlled by the Banca Commerciale Italiana, which is one of the largest banks in Europe. The company has a number of film corporations under its control throuout various sections of Europe. The Deutsche Cines of Berlin, Sarpic of Bucarest, Magic, Constantinople; Biograph Polsky of Warsaw, the U. C. I. of Barcelona, Cito Cinema A. G. of Zurich, De Giglio & Co. of Copenhagen, Ghezzi of Haarlem, Holland, and Lift of London.

**MAUDE ADAMS PERFECTING ILLUMINATING SYSTEM**

**For Motion Picture Houses--Will Shortly Have a Tryout in Rochester**

The Billboard has frequently carried articles about the work of Maude Adams in the research laboratories of the Eastman Kodak Company. Miss Adams has perfected a lighting system whereby the illumination in motion picture houses will be as perfect as daylight. The process invented by Miss Adams is to utilize a certain kind of light for the theater in conjunction with the arc of the motion picture projection machine. In connection with this idea the bright light which has frequently been so strong that the value of the motion picture on the screen was almost entirely lost will be nonactinic to a great extent, tho its great force will still retain its usual brilliancy.

**OPPOSE CENSORSHIP IN KANSAS**

When the M. P. T. O. of Kansas met in session at Wichita a Censorship Committee was appointed by M. B. Shanberg, C. E. Cook and Richard Biechele. The new body was formed in an effort to save useless eliminations in pictures by co-operating with the Kansas Censor Board.

Many prominent speakers were at the meeting, including Richard J. Hopkins, who was candidate for Supreme Court Justice, and W. G. Morgan, candidate for Governor. The Rev. Earl A. Blackman, national chaplain of the American Legion, spoke on the requirements of the motion picture industry.

**"DEBURAU" FOR FILMS?**

The Belasco success, "Deburau", has been secured as a screen vehicle for Theodore Kosloff if an insistent rumor is correct. This is the stage play which has won success in the Belasco Theater, New York.

**WEEKLY CHAT**

(Continued from page 104)

sheet. In Rex Ingram's latest production, "Trifling Women", the public has welcomed with open arms Ramon Novarro, whose dashing Spanish type of pulchritude has helped to establish him as an immediate favorite on Broadway. Then there is Barbara La Marr as a vampire, an exquisite creature—who vamps in a decidedly new and novel manner. Alice Terry, she of the blond loveliness, is another type that has recently come to the fore; and again there is Mary Astor, a young girl whose face is of spiritual quality which photographs flawlessly.

We are in a progressive age and the screen, for the time at least, is leading the fashions in point of personal charm.

The new picture house in Ashboro, N. C., that is expected to be opened at an early date, has been named the Capitol, the name having been selected after a spirited contest in which the citizens of Ashboro participated. The theater will be located in the Scarboro Building, now in process of construction.

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# The Billboard Reviewing Service

## "ON THE HIGH SEAS"

Adolph Zukor presents "On the High Seas", story by Edward Sheldon, scenario by E. Magnus Ingletton, a Paramount picture, directed by Irvin Willat, shown at Rialto Theater, New York, week of October 1.

Reviewed by MARION RUSSELL

One of the best nautical pictures ever filmed. Absorbing action, skillfully handled by Dorothy Dalton and Jack Holt. This might be termed a crackerjack of a picture.

### THE CRITICAL X-RAY

We have reviewed many pictures dealing with shipwrecks, mutiny and fires at sea, therefore the material supplied in this picture is not exactly new or novel, but it is all in the way that Irvin Willat has directed and photographed the many dramatic episodes of Edward Sheldon's story.

From the very first flash interest is aroused and held with unusual intensity. The S. E. O. audience at the Rialto watched in silence the many thrilling and realistic disasters which befall the passengers of an Oriental steamship on its return voyage to San Francisco. When a raging fire destroys the ship the sole survivors are a highly cultured society girl and two stokers. Adrift in a leaking lifeboat they suffer tortures from the blazing sun until, sighting a sailing vessel, they go aboard only to find it a plague ship, with all the crew dead from the pestilence. From there on it becomes a conflict between the two men who shall possess the girl, altho Jim, the youngest stoker, saves her from the brutal attacks of the rougher man. An electrical storm further wrecks the derelict boat and the evil-intentioned stoker is killed by lightning. When the pair, who have now acknowledged their mutual love, are rescued by a man-o-war Jim learns of Leone's engagement to a society man. But he kidnaps her on her way to the church. When she discovers he is not a common stoker but a gentleman of wealth who had gone adventuring she readily becomes his bride. The most salient points in the picture are the carefully thought-out details which bring realism to a scene of panic aboard the burning steamer, and again the very vivid showing of the sinking of the plague ship. There was not a second when the picture failed to hold interest. It gripped one with its weird and at times uncanny reflection of life and the subtleties in this instance seemed totally unnecessary to explain the action of the screen players.

Mitchell Lewis played the rough stoker, but he seemed almost too goodnatured for the role, therefore the real work fell upon the shoulders of Miss Dalton and Mr. Holt.

A few more pictures of this character would bring a return of prosperity to the theaters if the attendance at the Rialto might be taken as a criterion.

SUITABILITY—All theaters.  
ENTERTAINMENT VALUE—100%.

## "THE FIGHTING GUIDE"

Starring William Duncan, presented by Albert E. Smith, a Vitagraph Picture, shown at Stanley Theater, New York, October 3.

Reviewed by MARION RUSSELL

One always looks for fast riding and exciting action wherever the name of William Duncan is flashed. But only a fair amount of thrills is offered thru the medium of this picture.

### THE CRITICAL X-RAY

Ned Lightning impersonates Lord Chumley-Leigh in order to run down the murderer of a land company's secretary. It develops after many complications and a court trial that the heroine's father, who had been accused of the crime, is innocent and the real assassin is found in the person of the manager of the land company owned by an English syndicate.

In this manner William Duncan is able to put over a very realistic impersonation of the doughty hero and introduced as well some humorous dialog and banter which he exchanges with the valief of the genuine lord. These episodes drew laughter from the audience at the Stanley Theater. But the picture in its entirety is very comm. placed. Edith Johnson, as the heroine, was called upon to do some fast riding and a thrill or two is felt by watching the pursuit of the girl by a couple of villains.

The locations for the most part are out-of-doors and the picture is cheaply made.

Would fit in on the program of second-rate houses.

ENTERTAINMENT VALUE—Fair.

## "THE TRAIL OF THE AXE"

Story by Ridgwell McCullum, directed by Ernest C. Warde, released thru American-Relaxing Corp., starring Dustin Farnum, shown at Stanley Theater, New York, October 4.

Reviewed by MARION RUSSELL

A very ordinary story to exploit the ability of Dustin Farnum.

### THE CRITICAL X-RAY

The central idea is very weak, as it depends upon the time-worn subject of brotherly sacrifice. Dustin Farnum impersonates the strong, resourceful manager of a lumber mill, whose camp is situated in the tall woods a distance from the town. A weakling brother with a penchant for liquor causes all the trouble and it is thru his wicked acts that the property is dynamited, the working crew demoralized and one of the employees loses his life. This brings matters to a crisis with the hero still trying to save the scalawag from just punishment at the hands of an infuriated mob which seeks to lynch him. Swayed to a better understanding by the entreaties of the elder brother he then returns to work and the heroine, realizing the true worth of the hero, switches her affection from the younger man and accepts a proposal of marriage from Dave, the elder.

All the situations depend upon the turbulent conduct of the mill workers, their hatred and their desire for revenge, but at no time is the spectator deeply interested in the outcome of the story.

Dustin Farnum is a fine actor, but his opportunities are painfully limited in this picture. He is assisted by Winifred Kingston, who screens very badly at times and again looks more attractive. Perhaps this is due to the poor lighting, for in former releases Miss Kingston always appeared to advantage.

SUITABILITY—Second-rate houses.  
ENTERTAINMENT VALUE—Ordinary.

## "MAN VS. BEAST"

Presented by W. E. Hammons, distributed by Educational Film Exchanges, Inc.; shown in projection room, New York, October 4.

Reviewed by MARION RUSSELL

An achievement of the camera made possible thru the courageous efforts of Louis Shuman, who led an expedition into East Africa, where he scoured rare specimens and trophies from the jungle.

### THE CRITICAL X-RAY

This picture is in two reels, but it is worthy the position of honor on any program. The photography is exceptionally clear and in many instances the cameraman must have approached dangerously near to the wild animals which were trapped in treacherous swamps or tangled brush where the haunts of the wild beast were penetrated by Mr. Shuman's expedition.

Among animals which fell victims to the sure fire of Mr. Shuman was a large zebra, and he captured a 100-pound hyena. A lake, covered with countless thousands of wild birds, was next flashed on the screen, and large pelicans, measuring nine feet from tip to tip, were most interesting, especially as their immense bills held a pocket sufficiently large to carry fish and other articles of food. Giant hippopotami were also caught napping, some of them weighing 12,000 pounds. A rhinoceros attacked the party, compelling the natives to flee for their lives, but Shuman brought his trusty rifle into play, and the infuriated rhino fell to the ground. This scene supplied unusual excitement, and there is no doubt but that the public will heartily applaud the showing of this film when it reaches the regular theaters.

Scientifically the picture is quite worthwhile, and from an educational point of view we have seen nothing better in a long while.

## "TRIFLING WOMEN"

Written and directed by Rex Ingram, released thru Metro. Shown at Astor Theater, New York, engagement beginning October 2.

Reviewed by MARION RUSSELL

Big Triumph for Ingram!

"Trifling Women" is a comprehensive visualization of the artistic genius and imaginative powers of the young director. Much thought and deep feeling have been incorporated in the production. But why make all beautiful women sinful! And Zareda, the vampire, does not indicate the plural of the title.

### THE CRITICAL X-RAY

This feature film is redolent of the amours and pleasure-loving nobility of France. The somber story recalls the principal idea in "Lucretia Borgia", combining many uncanny and horrifying situations which occurred in "Dr. Caligary's Cabinet". Despite its light-some title the audience was held tense and breathless by the terrifying episodes which occur in the second part of the picture. And it must be said that the latter scenes of the film hold potential values far greater than those introduced in the opening scenes of the story. It is likewise a story interpolated within a story, as a famous French author reads to his flirtations daughter the manuscript of his novel, "Black Orchids", in the hope of curing her of the habit of trifling with the affections of her numerous suitors. From there on the story is enacted by the same characters, only in different guise.

The director begins very slowly to establish the motif of his story, going laboriously into details, such as showing the cat teasing goldfish, the ape and its almost human understanding, thus supplying a weird and mysterious atmosphere in the apartment of Mme. Zareda. But later he descends to tragic sequences which are uncanny and gruesome in their naked realism. The audience does not shed tears over the unucky siren who lured men to their death thru her languorous eyes. But it is nevertheless deeply concerned as to the outcome of the story. The many scenes have been so skillfully handled by Mr. Ingram that there is not a second when the attention lags.

The acting of the four principals deserves special recognition. Ramon Novarro was the personification of the impassioned youth and faithfully depicted his scenes of love and jealousy. As the soldier his conception of the love-torn young man was truly inspiring. This young actor bears a striking resemblance to Richard Barthelme, but the public will always accept him on his own merits and remember only the individual—Novarro—who possesses the ability to rise to stardom in a brief experience on the screen. Lewis Stone, as the Marquis Ferron, approached superb heights in the tragic moments, especially in the vendetta tomb scene, where he imprisons his faithless wife and her sweetheart.

Edward Connelly, as the decrepit Baron de Maupin, gave a striking performance of the role, imitating the foppish mannerisms of the old roue, tho his walk might have been less exaggerated. The details of this impersonation showed a masterful study of the requirements of the screen.

Barbara La Marr, loveliest of sirens, played the sorceress Zareda in a novel and quite original manner. Her methods of ramping are the quintessence of coquetry: Sensuous, tall, of willowy grace, she won her lovers by personal charm rather than by artful theatrical tricks.

This romantic French drama will find a welcome all over the country, for its entertainment qualities are unusual. It cannot be put in the same class as "The Four Horsemen of the Apocalypse", but provides very adequate entertainment for those who are satisfied with watching the intriguing characters found in high society. While it is an excellent super-

## "A WOMAN'S WOMAN"

Starring Mary Alden, shown at Cameo Theater, New York, week of October 1.

Reviewed by MARION RUSSELL

If it were not for the moralizing that occurs too frequently in the subtitles, the subtle matter of this picture would prove vastly interesting—especially to women of large families who prefer club life to the duties of a home.

### THE CRITICAL X-RAY

We are glad to see Mary Alden in another splendid characterization, for her work in "The Old Nest" stamped her as a screen artist of genuine ability. Perhaps in this picture she does not strike such a poignant note, nor is she given opportunities in the role of Denise Plummer to wring tears from the eyes of her admirers.

In these modern times a married woman is considered old-fashioned by her children if she persists in remaining in the kitchen and catering to the wants of her family, so therefore the heroine of this story seeks a career out in the world apart from her own fireside. But such actions result in much misery for those at home and lead to an inevitable tragedy which calls the wife and mother back to the bosom of her family, where she decided to make a real home for them all.

The picture is certainly a clean and wholesome one, but the action and tempo are much too slow to hold a restless audience. Miss Alden, of course, is the true artist in everything she undertakes. J. Barney Sherry, as Senator James Gleason, and Rod La Roque, as Deaa Landbury, assisted in the support.

Holmes E. Herbert struck the right note in his conception of John Plummer and Albert Hackett made a sufficiently impetuous Kenneth Plummer. The picture will appeal more readily to the feminine fans, tho perhaps the masculine followers of the screen may find a reflection of their own domestic difficulties in the unfolding of this story.

SUITABILITY—Residential sections and family trade.  
ENTERTAINMENT VALUE—About the ordinary.

picture, it does not measure up to the standard of the \$1.50 class. The film is a shocker and its moral therefore unconvincing.

SUITABILITY—High-class theaters.  
ENTERTAINMENT VALUE—100 per cent.

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**WHY PENALIZE THE EXHIBITOR?**

**Exception to Dr. Watson's Statement Taken by A. J. Moeller, Manager M. P. T. O. A., Now on Business Tour of Country**

A. J. Moeller, general manager of the Motion Picture Theater Owners of America, with headquarters in New York City, is making a tour of the country in the interest of Movie Chats and the organization's department of music. He dropped off in Cincinnati last Thursday morning, and was a pleasant Billboard caller. He will be present at the convention of the Motion Picture Theater Owners of Michigan in Detroit this week, then go to Excelsior, Mo., for the M. P. T. O. of Missouri convention, with a trip to the Coast to follow.

Mr. Moeller reported much progress with their music department, saying that thousands of theater owners are co-operating and that the music available is more than ample to meet the needs and requirements of the theater owners, large and small. He said they have the co-operation of approximately forty independent music publishers.

Mr. Moeller took exception to the statement of Dr. Watson, published on page 104 of the last issue of The Billboard, under the caption of "Better Pictures Association", wherein was stated: "All decent minded men and women would show their contempt by remaining away from theaters showing films of an objectionable nature."

"Why penalize the exhibitor who has no voice in the making of the production?" said Mr. Moeller. "Why not place the blame where it belongs? In this connection let me call attention to a resolution passed by the Board of Directors of the Motion Picture Theater Owners of Western Pennsylvania, as follows:

"Whereas, Mr. Will H. Hays, president of the Motion Picture Producers and Distributors of America, has in public speeches and newspaper interviews confessed that the companies represented in his association have produced and are distributing photoplays of such a character as to be subversive of public morals; and,

"Whereas, Mr. Hays has stated that such pictures should not be patronized; and, whereas, Mr. Hays has stated that improvement cannot be expected until next year; and, whereas, the public has no means of determining which of the pictures can be patronized with propriety; "We, the Board of Directors of the Motion Picture Owners of Pennsylvania, voicing the sentiments of our membership, as being unalterably opposed to the presentation of indecent pictures;

"Be It Resolved, That we hereby solicit Mr. Hays, whom we appreciate as a competent judge of what is wholesome, moral and clean, to make public statements upon the pictures distributed by the members of his organization, informing the public which of the pictures measure up to the standard set by him and which do not; and,

"Whereas, The motion picture exhibitor is compelled to buy his pictures before production, and has no means of determining which of the pictures are fit to be shown; and, whereas, the contracts contain what is known as the non-cancellable clause;

"Be It Further Resolved, That we hereby solicit Mr. Hays to secure for us cancellation of contracts for pictures which in his opinion should be condemned.

"Board of Directors Motion Picture Theater Owners of Western Pennsylvania."

**STEREOSCOPIC METHOD**

**Of Projecting Motion Pictures Is Demonstrated—Many Advantages Claimed**

There gathered recently at the Hotel Ambassador Theater, Los Angeles, over 600 invited guests, among them professional picture folks, professional writers and members of the local and foreign press, to witness the preview of the new stereoscopic method of projecting motion pictures. First of all the inventor, Harry K. Fairall, has made wonderful strides towards perfection in motion pictures, and the 600 big executives who attended his first exhibition all proclaimed it a great accomplishment.

The picture is obtained by the projection on the screen simultaneously of two positive films superimposed, photographed at the same time thru a single camera having two lenses, separated about the same distance as the human eyes. The films are chemically treated in such a way as to allow a perfect view from any distance as well as at any angle. Each member of the audience was presented, on entering the theater, a pair of spectacles, having one of the lenses red and the other blue. This gives the perfect stereoscopic effect when viewing the picture. With the naked eye the screen produces only a blur of blue and red color and cannot be recognized as a picture, but once placing the glasses on the eyes a much different thing is revealed. The screen seems to disappear entirely and instead a living reality of the screen itself appears. It gives you much the same effect as looking thru an open window and upon nature

itself. One feels as tho he could just reach over and pick the flowers and even speak to the men and women that appear.

The program consisted of one reel of the Yosemite Valley. The audience liked it immensely for the applause was continuous thru the entire picture. Mr. Fairall then provided for a test a 6,000-foot story entitled, "The Power of Love", which was selected for its usefulness in bringing out the stereoscopic method.

Mr. Fairall has worked for seven years to reach the perfection displayed in "The Power of Love", and has his invention covered by twenty-seven patents. It is stated that this picture represents a million dollars in experiments. That it was worth it was manifested by the audience for they applauded long and loud thru the performance. One advantage that must be mentioned is that the picture is in complete focus from any part of the theater. Another is the fact that there is absolutely no flicker of any sort, for, as stated before, the screen seems to drop out of sight as soon as the glasses are placed over the eye, and the performers become living beings.

We do not know at this writing just how soon the public will have the opportunity of viewing this new invention and novelty, but when it comes it doubtless will gain instantaneous favor.

**BEBAN DENIES SAYING FILM FOLK ARE PRETTY, BUT DUMB**

**Viola Dana Said To Have Answered Beban's Reported Statement by Calling Him "A Big Piece of Cheese"**

Chicago, Oct. 6.—George Beban, in a letter to The Chicago Tribune, which published a story quoting him as saying that eighty per cent of

Drive With Care, or You Will Be Liable for Manslaughter" should all be eradicated at once. These signs, together with many posters, have been placed all over the city. M. A. Malaney, publicity representative for the Loew theaters, was asked if this was advertising.

"Yes, we are paying for the signs and posters," answered Mr. Malaney. "Municipal Judge Alva R. Corlett said he would write us a common-sense definition of manslaughter to be used in an ad in this campaign. No, we promised we'd keep all advertising out of the signs, and we have. What connection is there between these signs and the movie, 'Manslaughter', by Alice Duer Miller?"

Adam H. Lintz, Safety Council Manager, said the Council and the theaters were co-operating in the matter of the signs, that the Council had endorsed the campaign, as had been done by safety organizations in Detroit, St. Louis and other cities, and would hold a poster-automobile parade Saturday.

**ST. CHARLES OPENING UNDER "THE SAENGER MANAGEMENT"**

(Continued from page 11)

between the two forces, and at the same time have generously allowed the "Saenger interests" to show pictures provided they paid tribute in the shape of rent monthly.

Nevertheless, the St. Charles location is a money-maker for pictures, stock and meritorious attractions that are compelled to "wild cat".

From outward appearances the Shuberts made money last season—that is, judging from the attendance and the prices charged. However, no matter who the "interests" are behind the new venture, which is styled the "Saenger management", New Orleans welcomes them, and as long as the attractions have merit the St. Charles is going to make some money by drawing from the patronage of the other houses.

**THEATRICAL CENSORSHIP**

(J. RANKEN TOWSE, in New York Evening Post)

WHAT an admirable thing it would be if the self-respecting actors and actresses, of whom there must be a considerable body in the theatrical profession, would enter into a league of which the members would be pledged to refuse to appear in any play or part exposing them to public contempt and humiliation! The idea may seem to be slightly Utopian, but, for the credit of human nature, ought not to be entirely impracticable. Surely among the players who exhibit themselves in the degrading pantomime constituting the humor of some of our so-called modern social comedies there must be a few at least who are conscious of shame and an impulse to revolt. To none of them, one might suppose, could the godfaws rewarding their vulgar antics—with their slyman suggestion—be a source of much gratification. It is amazing what abominations are offered in the name of dramatic art by men and women considering themselves normally decent. These reflections are prompted by various representations of the last season or two, and especially by one of comparatively recent date which it is not desirable to advertise. The performers would deserve more pity if they were not so clearly accomplices in their own disgrace.

The spectators of the particular show to which reference has been made must have wondered when the censorship, of which we have heard so much lately, was going to begin operations and to what extent those operations, when fairly under way, are likely to prove effective. That is a point on which the present writer, he must confess, has his doubts, altho the new association has his best wishes for its success. That it will make serious mistakes if it becomes fairly active is almost inevitable, but too many of them would soon bring it into discredit. On the other hand, if, even from the best of motives, it should fail to act promptly and decisively, so as to make itself felt, there would be grave danger of its coming to be regarded sooner or later as a negligible quantity. In the multiplicity of counsels there is said to be wisdom. The truth of the proverb, as we all know, is not always perfectly demonstrated in the jury system. The wisdom may be there, but it is not invariably revealed in the verdict or in the failure to agree upon one. Conflicts between opposite but entirely conscientious opinions might easily result in hesitations and delays which would be entirely mischievous.

the motion picture actresses are beautiful but dumb, says he did not intend to convey any impression reflecting on the intelligence of film players.

His letter, from St. Louis, states: "I distinctly recollect that your interviewer asked me whether I believed that this new idea of combining the silent and spoken drama as presented by myself and company in 'The Sign of the Rose' would become universal. My reply was that, in my opinion, only about twenty per cent of the motion picture stars of today, by virtue of previous stage experience, were qualified to appear in a play combining the screen and the stage. I did not say that the remaining eighty per cent were too dumb to do so. Lack of stage experience does not presuppose dumbness on the part of the screen artist. There are many instances of men and women, recognized leaders of the dramatic stage, who proved unsuccessful when called upon to act before the camera."

Mr. Beban's letter was published in full by The Chicago Tribune in its columns devoted to communications, without comment other than the heading customarily placed over published communications. The caption was: "He Didn't Know What Viola Dana Was Going To Call Him."

Viola Dana, when told in Los Angeles of the reported interview with Beban, is said to have declared: "George Beban is a big piece of cheese."

**WRANGLE OVER SIGNS USED TO ADVERTISE PICTURE**

Cleveland, O., Oct. 6.—Chief of Police Jacob Graul ordered this week that signs painted on the pavements of Cleveland of "Manslaughter—

pictures sandwiched in, are advertised, which is further indication that the Mutual Wheel shows must be the type of attractions intended for presentation at the theater.

**PRIESTS AS "GUARDIAN ANGELS" FOR CHORUS GIRLS IN ENGLAND**

**Father Who "Guards" Co-Optimists in Birmingham Is Surprised That U. S. Is Without "Watch-carers"**

New York, Oct. 6.—How chorus girls in Birmingham, Eng., have "guardian angels" in the form of parish priests who stand in the wings at every theatrical performance to see that they are well treated and get their rights, is told in an article by Mrs. Margaret McBride appearing in today's issue of The New York Mail. The article, in part, follows:

"The white-haired, brown-eyed father at the theater where the co-optimists are playing seemed surprised that the United States had nothing to correspond to this watchcare. His cheerful smile was a little clouded tonight by the woes of his parishioners, not a one of whom is working just now.

"Eighty thousand in the city are without work and obliged to apply to the Government for a dole of £1 a week," he explained. "That, of course, is not enough, for it is only allowed to the heads of families.

"There is much suffering, and there will be more when the cold weather comes. Most of the people make imitation jewelry, but the export of this has been stopped and work shut down. I'm sure I don't know what we shall do."

"After that the old fellow brightened up a little, looking out thru a peep hole at the audience, which was laughing itself hoarse at a comedian's joke.

"They are like children, tho," he said, half sighing, half smiling. "They must have some happiness in their lives, and for a sixpence they can sit in the pit and forget their troubles."

"All Birmingham theaters give two performances an evening to accommodate the crowds and also to pay expenses, for the highest priced seat in the house is only 65 cents and the cheapest 12.

"Under his arm the good father carried a red pinsh autograph album, in which have been written all the names of prominent actresses appearing in his parish. He has a special pen and ink, too, so that the signatures will have a neat, uniform appearance, and in the intervals of hearing confidences he goes about happily asking everybody to "honor me, please, madam, by putting your name here."

"After the performances the co-optimists, a bright little band of players who have coined a new word for the English dictionary to be got out this year, invited me to an Irish stew supper at the inn.

"A year ago, when the amusement slump was at its worst, several London stars got together and with rare pluck agreed to venture their own money in a new entertainment.

"They 'prodced' at a small theater in a back street at a time when plays were coming off the stage like leaves from a tree in midautumn. Then, just to cheer them up, there was a coal strike.

"They faced all disasters with a Mark Tapley spirit, however, and went from success to success, from a small theater to the largest they could get for a continuous twelve months' run, and now they are on a nine weeks' tour thru the provinces.

"Their word, co-optimism, is to have a place in the new dictionary as meaning 'helpful cheerfulness'.

"As one of them put it aptly: "To be cheerful alone gets you nowhere, so we tried being cheerful with some hundred thousands and in the end found there was really nothing to grump about in all the world."

"Over the Irish stew they were very merry, discussing prospects and the gossip of the day, more than a little of which they seem to know, such as the follies of this titled lady and that, and the new extravagances of my lord this or the other. Stage folk see a side of the rest of the world revealed only to the keen eye accustomed to make a study of types.

"Except for the guardian priests, there is only one other institution in Birmingham more interesting than the co-optimists. That is the taxicabs, which are motorcycles with extensions built on and two or as many as ten passengers crammed in the side pockets!"

**SIR GEORGE TALLIS IN NEW YORK**

New York, Oct. 9.—With the idea of presenting "The Cat and the Canary" in Australia, Sir George Tallis, managing director of J. C. Williamson, Ltd., is in New York studying the details of the Kilbourn Gordon production. Sir George recently was knighted.

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

**DETROIT BANK SUES**

**To Recover \$50,000 From Amalgamated Burlesque Enterprises**

New York, Oct. 9.—A report from Detroit, Mich., indicates that a suit has been begun in the Supreme Court by the First National Bank of Detroit to recover \$50,000 advanced to Sam Levy on a note endorsed by the Amalgamated Burlesque Enterprises that was dated August 1, 1920, and made payable in two years, with six per cent interest, and as neither the interest nor the principal is forthcoming to the bank it has started suit by serving the officials of the Amalgamated Burlesque Enterprises with a summons and complaint.

When inquiry was made of I. H. Herk he said that the suit was the probable outcome of a business transaction entered into at the time by those interested in the purchase of Levy's theatrical interest.

**MUTUAL WHEEL IN UTICA?**

Utica, N. Y., Oct. 7.—"Peerless programs at paltry prices" is the characteristically press-agency announcement of Goldstein Brothers relative to the reopening of their Park Theater the afternoon of October 16, with "triple entertainment of musical comedy, vaudeville and superior photoplays". As the company presenting the "musical comedy" is to remain for the entire week, with a change of bill Monday and Thursday, and as the "Monte Carlo Girls" are advertised for the opening week, it is presumed that the Park will play Mutual burlesque under a different title. The nine principals and sixteen chorus girls and the one-hour-and-fifteen-minute bills, with vaudeville and

# CARNIVAL AND CIRCUS NEWS

## THESE THINGS WILL COME TO PASS

The legitimate concessionaires will form an organization for mutual protection and to divorce their line from the illegitimate operators.

Carnival owners and managers will force a reduction in percentages to be paid fair and exhibition associations for next season.

But very few carnival owners and managers will pay flat rates for midway and concession space during the coming season.

Those holding the reins in the office wagons, in advance and on the lots will soon stop billing the owners and managers of circuses and carnivals. They will tell them the facts and painful truth about the condition under which they are forced to work as the game now stands.

The carnival concession supply houses will stop competing for space on fair midways in direct competition to the independent concessionaire or else they will find the prices for space so high it will be impossible for them to make their overhead.

Some of the fair and exhibition associations are going to restrict the concession space to a limited number and will in some cases demand one hundred per cent increase over the present rates in order to keep up the general gross for the space.

Every big fair and exhibition on the continent is going to force the carnival owner and manager to raise his standard of entertainment values and will require not just tents and fronts, but shows.

The circus owner and manager will soon find out he has made a serious mistake in competing with the carnivals for fair dates on the midways in place of the carnivals.

Con T. Kennedy and allied interests will this fall become one of the most formidable organizations yet encountered in competition for the big fair and exhibition dates.

General agents with reputations will not be available for the handling of any shows of any class or kind which carry graft next season.

### GEORGE DORMAN COMING BACK

Will Manage J. George Loos Shows Next Season

Friends of George F. Dorman in the carnival world will be pleased to know that he will return to the business next season after an absence of two years. Mr. Dorman will have the management of the J. George Loos Shows and will begin his new duties just as soon as the Loos caravan goes into winter quarters in the near future. This information comes from Mr. Loos himself, who at the time of writing (October 6) was in San Antonio, Texas.

### NEW ORLEANS MAYOR

Permits Ringling-Barnum Circus To Show There

New Orleans, Oct. 5.—Officials of the American Legion in a memorial to the Mayor asked that a permit be denied the Ringling Bros., Barnum & Bailey Circus, which is billed to exhibit here October 15 to 19, on the ground that the presence of the circus would interfere with the activities of the legion. Mayor McShane took the matter up by wire with the management of the shows, asking them if it were not possible to "side-step New Orleans" for this year, or falling in this to play the date at a later time. After negotiations of two days it was decided to issue the permit and allow the shows to exhibit on the original dates, but with the proviso that no parades be held and that all activities be confined to the circus grounds. Considerable indignation has been expressed at the action of the legion commander by residents of this city, especially the business men, who to a measure depend on exhibitions of this kind to a great extent to bring the country visitor to New Orleans, and who make the claim that New Orleans is entitled to a circus at least once a year. One of the underlying principles of the objection is that the legions themselves are running a carnival taking the 2 per cent of the profits. Mayor McShane was warmly commended by citizens of New Orleans when he decided to issue the permit.

### MORRIS & CASTLE SHOWS

Will Again Winter on Louisiana State Fair Grounds

Following their engagement at Beaver Dam, Wis., week ending September 29, which was to a very nice business, the Morris & Castle Shows' next five consecutive stands will be in as many States, the route leading to Shreveport, La., where the organization will again winter on the Louisiana State Fair grounds, Clinton, La., was the spot for last week, with Chillicothe, Mo., to follow.

### COMPLETES DUTIES AHEAD

R. L. Lohmar, general agent of Wortham's World's Greatest Exposition Shows, has completed his duties ahead and will finish the season back with the company. He was at Grifport, Miss., October 7, en route to Meridian, where the Wortham shows are this week, furnishing the midway features for the Mississippi State Fair.

### BILLING NEW ORLEANS

Sells-Floto Circus Will Show There October 23-29

New Orleans, Oct. 7.—The Sells-Floto Circus is billing the town for October 23 and 29. The boards are covered for the Ringling-Barnum Circus, October 15 and 16, and very little space is left.

### JOHNNY J. JONES' EXPOSITION

Caters to Heavy Attendance at Alabama State Fair

Children's Day, coupled with ideal weather, gave the Alabama State Fair at Birmingham the largest attendance for opening day in its history. Heretofore the Board of Education granted but a half holiday for the kiddies to attend the fair, but this year, thru the persuasiveness of President R. A. (Buster) Brown and Manager James Dent, a full day's leave of absence was granted and some 25,000 attended. With such a busy good start and financial conditions in good shape, the 1922 Alabama State Fair was the most successful one ever held. Two paydays—masons and steel workers—aided in putting a vast amount of money into circulation. All of the attractions did well, especially the riding devices, H. T. Myles' new sensational trick riding device, "The Rainbow Tumbler," did a phenomenal business. The Traver "Battering" ride made a big hit. Word comes from Harry Traver, manager of the Traver Engineering Co., that his latest ride, "The Joy-plane," will be at Atlanta on the show's arrival there and will be given its initial performance at the Southern Fair. This will be three new rides for the Johnny J. Jones Exposition in one season. J. C. Wood, the "Blue Man," also John Green, recently joined Johnny J. Jones' Circus Side-Show, "Montana Bill" and "Calamity Kate", both excellent ride shots and riders, are recent arrivals on Maybelle Mack's Wild West. Joseph McKee, former superintendent of construction with this company, now manager of the leading amusement park at Havana, Cuba, spent the past week as Mr. Jones' guest. William Naylor, of Sells-Floto Circus (plays Birmingham October 23), was a visitor. Robert Lohmar and Harry Sanger, representatives of the C. A. Wortham Shows, spent a couple of days here, and were entertained by A. H. Barkley.

Mr. and Mrs. William Sanges, well-known former outdoor amusement purveyors, are visiting Mr. and Mrs. George Rollins. Alque Canada has returned from Orlando, where he placed his family in his recently purchased new home. On arrival here the writer learned that Edward Barrett, proprietor and editor of The Age Herald, had passed to the great beyond. Another oldtime friend, Frank Willis Barnett, long identified as special writer on the same newspaper, is now doing special work for The Birmingham News. Bert Barles, the well-known concessionaire, spent two days with the show. Mrs. Barles recently went to Europe and Mr. Barles sails in January. Mr. and Mrs. Hal Simms have returned from New Orleans.—ED R. SALTER (Johnny J. Jones' Hired Boy).

### EWING PAYS TRIBUTE

Among the personal friends of the late Clarence A. Wortham to mourn his passing deeply is W. M. Ewing, manager of Ewing's Zouave Band, whose musical organization contributed to the first outdoor amusement organization with which Mr. Wortham was officially connected. Mr. Ewing writes The Billboard from his home in Champaign, Ill., as follows: "What a terribly regrettable surprise I met with in reading your last week's edition announcing the passing of my best show friend, Mr. C. A. Wortham. When I read the notice I was thunderstruck, and have not yet recovered from the shock. "I had the first band with the Wortham & Allen Shows, for two or three years, and they were certainly fine showmen to work for. Mr. Wortham since that time had done a great deal of good for me and my band, and I felt that I

## Additional Circus Solly

The latest report has it that the Christy Brothers' Circus is now run by a farmer of Evansville, Ind. "Come on, boys—everything goes."

Campbell-Bailey-Hutchinson Circus closed Saturday, October 7, in Tarboro, N. C. It is said the "lucky boys" who haven't a good "plaut" for the winter, are rushing to the Southern fairs. Better make it a good one as this is the last season.

Yes. The Sun Brothers' Circus may go out next season. After the business is cleaned up such reputable titles will "come back".

If Charles Sparks had the Forepaugh-Sells Brothers' Circus with forty cars and took over the Norris & Rowe title on twenty-eight with two in advance and run his own up to twenty cars, there would really be something doing in the circus world season 1923. The public would support the above beyond any question of doubt. Moral—Shows with clean titles are in demand.

They are going to "spot" the "spots" next season.

Any circus that rides in out wet paper generally closes before the season is half over.

If "I had another dog I would put out a Gentry show."

Gentry Brothers was once a clean title—now it's a "cleaned" show. Woof, woof, even the dogs are "squawking".

Oh, Brother Charlie. What is it, Brother John? Do you think we will play Aitown, Johnston and Pittsburg next season? Yes, if we want to, Brother Charlie.

What are all the "fixers" going to do next season? They are now studying railroad maps. Some would make good insurance agents and billposting inspectors and "checkers-up" and spring water salesmen.

The New York bunch wants to know if Fred, of Granger, is going to Burr Robb'em next year.

James, of Paola, may reorganize and lengthen his season the coming year along different lines. One of the innovations will be, it is said, he will be allowed to take first count.

Why will a man run a clean carnival and then go in the circus business and reverse it?

The camels are now taking water after a long and dry season. High Grass and Low Grass.

Some of them do not even pay off with I. O. U.'s. Wonder if W. H. M. will reach Broadway in time to see the opening of the R. B. & B. opening season 1923?

W. P. Hall is reported to be enlarging his

## Clearing the Field

—By ED RANDALL



This cartoon represents Mr. Ed Randall's idea of the task ahead of the straight showmen, riders and legitimate concessionaires. Mr. Randall is an excellent cartoonist. What he lacks in the matter of intimate acquaintance with the outdoor world is more than compensated for by the vivid expression he exercises.

He should have pictured the honest showman as a giant trying with and contemptuously tossing pebbles over the brink, because the decent element in the business outnumber the slifty crowd as ten to one, and, under the leadership of Mr. Charles Ringling, will unite as one man—a giant of a man—to clear the field.

The task will be an easy one. The Gloomy Gusses who predicted a long, hard fight are rapidly making over their minds. They are now prophesying that it will all be over by spring.

But it will not take all winter to win. It will not take five months, nor four. Victory will surely perch on Mr. Ringling's banner by New Year's Day; probably by Christmas, and possibly even before that, because victory is even now certain and assured.

### WHAT "COMING CLEAN" MEANS

Religious representatives were frequent visitors on the John T. Wortham Shows at Abilene, Tex. The Rev. Pender, a Methodist, former pastor of the Wortham family, introduced the Rev. Gerhart, an Episcopalian, who in turn introduced a Catholic Sister, Mrs. J. T. Wortham accompanied them to the shows and many visiting parties were held during the week.

There is more respect "just around the corner" for the carnivalite that comes clean.

could never repay him for it. If I had known in time that his remains were to be interred in Danville, but thirty miles from here, I would surely have wired for permission to bring my band to Danville for his funeral and burial, to pay our very best and farewell tribute to that wonderful man.

"I wish you would express this sentiment to the show world thru your publication, as there are ten or twelve of the boys here yet who trooped with me while with Mr. Wortham's show, and all are exceedingly sorry that they were not present to pay personal tribute to his memory at Danville."

### HOTCHKISS CONVALESCING

A letter from Frank S. Hotchkiss, manager of the Great Hotchkiss Shows, stated that he had but recently been discharged from a hospital where he underwent an operation for strangulated hernia, and was getting along nicely. Friends wishing to write Mr. Hotchkiss may address him to Box 96, Monroe, La.

winter quarters at Lancaster, Mo., to accommodate a large consignment of animals and trainers which he will pay salaries to season 1923.

And Al G. Barnes will still ride on the elephant's head around the hippodrome track.

How's the Great London Circus? It had a wonderful start early in 1922 and slowed up when they started to "grease".

Howe's London Shows got fifteen Sundays during the past season.

Mr. John Ringling is also keenly interested in the cleanup and, although a man of many affairs and widely divergent business interests, intends to give liberally of his time and attention to supplement the activities of his brother Charles.

At the request of Mrs. H. F. George, we publish the following: "Col. Mike Weislock thru the Letter List."



Additional Billboard Callers

(NEW YORK OFFICE) A. G. Means, concessionaire, of New York. J. H. Barry, owner and manager Campbell Brothers' Circus, wintering at New Egypt, N. Y.

J. J. Mistrot, just before leaving for Havana, Cuba, to join the Santos & Artigas Circus. Eugene Conello, stage director. Joseph A. McFields, of the Benjamin Williams Carnival Enterprises, New York.

Thomas Brady, Jules Larvett, Charles Hudspeth. Has been presenting Mite. Hudspeth at Canadian exhibitions in a mental act. They traveled in their own auto car. Hudspeth now plans to offer her to vaudeville agent for the winter work.

William Bremerman. Has signed as general agent Freeman Bernstein Carnival Tours, with offices in the Knickerbocker Hotel Building, New York. Peter Broady, talker. Resting in New York. Daisy Revind, calliope player.

R. S. Uzzell, Sam F. Banke, Richard M. Whelan, traveling representative Amerbach Chocolate Company, New York. Barney Walker and Jack Smith, concessionaires, of New York. Plan to play fairs south with raincoats.

Ben Krause. Is going to send some attractions to Cuba for the winter. Still playing lots in New York. Joseph G. Ferrari and George M. Bistany. Will sail for France and England together soon.

Mr. and Mrs. Jerry Burnett, concessionaires, en route from Northampton (Mass.) Fair to the fair at Hagerstown, Md. Arthur Hill, the well-known showman and manager Valcitta's Leopards, now in vaudeville.

10 1/4 Deep Round Roasters Cut to \$6.95 Per Doz. Down Go Aluminum Prices! Only 69c Each

C. D. SCOTT'S GREATER SHOWS WANT GENERAL AGENT for Nos. 1 and 2, for all winter; must know the South.

14-INCH UNBREAKABLE DOLLS Complete with wig and genuine Ostrich Plume Feather Dress, \$10.80 Per Dozen BLANKETS

presented his "Thought Pictures" at the Edward Evergreen Rice benefit. He was accompanied by David Bamberg, his partner assistant. They returned home.

ALI BABA SAYS Including the Commercial Horse Show, the horse program at the Brockton (Mass.) Fair cost \$70,000.

If some of our robber Shells could visit with the Spruks Circus a couple of weeks and note the cordial way in which that organization is welcomed to town after town...

Despatches sent out from Washington October 5 have it that the nation's transportation system is breaking down due to unprecedented activity in the commercial world.

A correspondent writes as follows: "Dear All—A few FACTS about this train. On account of the railroad not furnishing a coach, every flat under the wagons is filled with men and women, white and black.

ATTACH TICKET WAGON Of John Robinson Circus at Brookhaven, Miss. Jackson, Miss., Oct. 5.—The contents of the ticket wagon of the John Robinson Circus were attached yesterday at Brookhaven by J. C. Taylor, United States marshal, and Earl Floyd, of Jackson, former assistant attorney general.

TIGER CLAWS (Guaranteed) Genuine. Same! Fair \$3.00 Prepaid Write for quantity prices. JAS. A. FLYNN, Jr. 2 Park Row, Room 64. NEW YORK, N. Y.



# CIRCUS FLASHES

A Mr. Thomas Brown writes from Gilboa, N. Y., October 2: "Just inform them I am taking a circus to the Bahamas and Virgin Islands in November."

Will H. Hancock was back on his old job in the advance car for the Walter L. Main Circus the past season. One would glean from a letter he wrote C. P. Farrington that he will make his winter quarters in Beaumont, Mass.

We have just learned that a bunch of grafters were used this season as pull-up and pull-over teams on a certain circus. Have heard of them being used as cartmen, seatmen and the like, but never their use as horses. My, how their profession has grown degraded.

What does a grafter have left after sixty per cent to the show, fifteen per cent to the fixer and thirty-five dollars per week for a state-room, and a heavy rake-off to the car? Ye, Yimlinees, what a bunch of chumps they are! Wise guys? Not Boots!

C. P. F. says: Tell W. H. M. "I work for a salary, not 'coffee and—'"

Many are now saying to themselves: "Gee, I wish I were with a show which has the clean reputation the Sparks Show has."

It must have been a stinger for fair in Danforth, Me., by the S-F. One dollar to the menagerie and then another 50¢ to the big top.

The clem in Minden, Neb., over the grift coat Pat a lot of prestige and dough, some of the boys tell us.

Side-show freaks and performers are going to be mighty hard to sign up for grift shows the coming season. The clean circuses will get the cream of attractions. Don't think for a moment side-show attractions are dummies. They read and think.

A number of visitors to The Billboard office (New York) who had the good fortune to dine in the cook tent of the Campbell, Bailey & Hutchinson Circus say it is one of the best and neatest ever.

So the story goes. Some years ago the John Robinson Circus appeared in Cleveland, O. A Northern Ohio farmer with an insatiable desire for raw cocconut meat sat on the curb gonging out a chunk while waiting for the parade. A traffic ventured to inquire of him if he was having a good time. The answer came quickly: "Betcher life I am. This is my third cocconut."

Charles F. Curran—What side-show will you manage the year 1923?

Sam Dill, assistant manager of John Robinson Circus, is very highly spoken of by his associates. Many say he is in line for a big promotion as a circus executive.

George Rich tells this one about Philadelphia: He asked a kid where Wanamaker's store was, to which he was informed, "I never heard of it." Then he proceeded to delve into the possibility that the youngster might know something about his home town, so he said, "Show me the circus grounds," and the kid pointed in a westward direction and stammered, "It's about six miles right down this street."

H. G. Wilson says he is going to show all of them a side-show next year that will be talked about in the most favorable terms. He won't tell what show it will be with.

Mr. and Mrs. C. P. Farrington recently built a very fine home in the aristocratic Flat-

O. A. BRADY



Mr. Brady at the present time is in charge, as general director, of the Eagles' Frolic, to be held in Auburn, N. Y., for seven days, beginning November 6. This will be the second time that he has put on this frolic for Auburn Eagles' Lodge. The first one was a great success, and Mr. Brady feels confident that the forthcoming event will be even greater.

## KAHNLINE

### New Salesboard & Premium Items



1229 Dumb Bell Novelty. Fitted with half pint bottle and six whisky glasses. Made of japanned steel, 7 inches diameter. Total weight, 3 pounds, and comes with lock and key. Price, \$3.50 Each.



0126 Boudoir Lamp (Illustrated). Per Dozen, \$21.00.



	Per Doz.	Per Doz.	
48 Photo Cigarette Cases, large size	\$ 2.40	1512 White Ivory Clocks, imported	\$18.00
331 New Case for 20 Cigarettes	4.00	711 White "Home Bronze" Clocks	30.00
455 Beveled Ed. a Silver Cigarette Case	10.50	704 Genuine Cuckoo Clocks	42.00
C New Elector Cigarette Case	12.00	485 Opera Glasses	3.00
1805 Gem Prismatic Pencils	3.00	1181 Field Glasses, high grade	45.00
0100 Dice Watches	3.50	1592 Field Glasses, extra large	60.00
0101 Roulette Wheel Watches	3.50	5625 Manicure Set, 21-piece	14.00
7565 Venetian Bead Necklaces, tassels	3.50	3377 Cigarette Holders, genuine amber	15.00
7566 Pearl and Assa Necklaces	3.50	690 Military Brushes, silver plated	16.50
7570 Beautiful Wine Necklaces	3.75	691 Cloth Brushes, silver plated	18.00
5127 Pearl Necklaces, indestructible, with solid gold clasp	18.00	622 Roller Skates, boys'	18.00
842 La Vase Indestructible Pearl Necklaces, 14-karat white gold clasp, set with genuine diamond	48.00	0574 Ebony Tourist Set, 6-piece	24.00
1080 Del. Ind. Indestructible Pearl Necklaces, 24-in., with 14-karat white gold clasp, set with genuine diamond. Retail price on ticket, \$30.00	84.00	0837 Rogers Sugar Bowl, with 12 spoons	24.00
6575 Pen and Pencil Sets	8.00	242 Rogers 26-piece Nickel Silver Sets	31.20
1840 Midget Fountain Pen and Chain	8.50	2107 Beautiful Envy Lapa Beaded Bags	24.00
221 Midget Clocks	7.20	740 French Beaded Bags, shell frame	42.00
58 Dice Clocks	13.80	1228 Bette Chair Scarfs	37.00
54/12 Desk Clocks	15.00	3745 Gold Filled Vacuum Bottles, pints	36.00

### Streetmen & Pitchmen's Items!

	Per Gross	Per Gross	
D-7 Decorated Crickets	\$ 0.75	28 Spring Cigarette Tubes, imported	\$ 7.50
B-3 Ladies' Steas Set	.85	E-8 Metal Coin Holders	5.00
92/59 Small Metal Trays	1.25	10 Paper Parasols	5.00
B-5 Ash Trays, assorted	2.00	210 Arm Bands, non-rust, boxed	5.50
B-2 Cigar Foss	2.00	030 Clutch Pencil, heavy nickel	6.00
450/15 Puzzle Mirrors	1.25	302 Same as above, with clip	8.00
450 Puzzle Mirrors	2.00	934 Pencil Sharpener, with file	6.50
379 Memo. Books, with mirror backs	3.75	832 Aluminum Panel Sharpener	7.50
43/25 Notebook, with mirror	3.75	0108 Packet Combs, in case	7.00
428 Mirror Memorandum Books	4.50	17 Gas Lighters, imported	7.50
1236 Babbling Zulu Baby	2.25	D10 Children's Folding Sates	8.00
M-17 Dancing Indians, 4 in.	3.50	123 Ladies' Metal Vanity Dornes Boxes	10.00
E-6 Celluloid Dolls, asst'd	8.00	718 Ladies' Fancy Metal Girdles	12.00
E-7 Same as above, larger	9.00	621 Photo Cigarette Cases	15.00
M-250 Cloves with Feather, 7 1/2-inch	7.50	1434 Eagle Fountain Pens, gold plated	15.00
M-28 Babbling Monkeys, 9-inch	9.00	1450 Eagle Fountain Pens, black	15.00
0102 Moving Picture Cards, Wood Batts, with Snake, imported	4.00	500 Men's Rubber Belts, first grade	16.50
1238 Placard with Metal Frame	4.00	1231 Panel Sharpener and Cigar Cutter	18.00
B-4 Miss Lolla B'ro Dancer	4.00	846 Gift and Silver Face Powder Pencils	22.50
2394 Ear Pick Knives, 3 blades	4.50	378 Mathematical Games	30.00
150 Figure-of-a-Lady Cigarette Holders	4.00	1 Folding Coat Hangers	48.00
935 Musical Trumpet Cigar Holders	4.50		
1234 Cigar Tube with Bottle	4.50		

### New Doll Values!

	Per Doz.	Per Doz.	
3701 Hula Hula Maiden Rubber Dolls, 15-in. (Illustrated)	\$ 8.50	480 Kewpie Dolls, 12-inch	\$ 4.50
3703 Same as above, 24-inch	24.00	483 Kewpie Dolls, 19-inch	8.00
3702 Same as above, 32-inch	43.50	915 Fas Dress Doll, 18-inch, trimmed with ostrich feathers	8.50
3704 Chubby Clown Dolls, 16-inch	12.00	914 Same as above, 20-inch	10.50
The above are the new, air inflated dolls that are making a big hit!			
		17/0 Handoms Ostrich Feather Doll, plumed head gear	12.00
		922 Mama Dolls, 21-in.	15.00
		15 Mama Dolls, 21-in.	21.00

Note: 25% deposit required on all C. O. D. orders. WE DO NOT DELIVER FREE. When small items are ordered, include enough to cover parcel post charges; otherwise shipment will be made by express.

**M. L. KAHN & CO.**  
1014 Arch Street, PHILADELPHIA, PA.

## What America's Representative Newspapers Say About Carnivals

MIDWAY SHOWS ABOVE THE USUAL CALIBER ANSWERING MANY QUESTIONS ASKED AT FAIR BOOTHS

"Clean, Wholesome Attractions" Watchword of T. A. Wolfe

(From The Allentown Morning Call, Allentown, Pa., Sept. 21)

After all, what is a fair without good midway attractions? The Great Allentown Fair has always been fortunate in this respect and with the T. A. Wolfe Superior Shows controlling everything on the midway this year is no exception. Mr. Wolfe's shows are something different from those of the past. Nothing but clean, wholesome attractions, the kind that every man, woman and child can see, are permitted.

(Part of Article Appearing in The Abilene Reporter, Abilene, Tex., Sept. 28)

Every accommodation and convenience, consistent with staging of a big fair, are being given the people who attend the West Texas Fair. Never before in the history of fairs in Abilene has the public been cared for as this year. The fair grounds are amply policed by the local unit of the National Guard.

The John T. Wortham Greater Shows is by far the best, largest and cleanest carnival ever set up in Abilene. All of the shows are clean and there are no fakes. The six-legged cow and the four-legged chicken are real and alive. They are of normal size and apparently in splendid physical condition. There are

bush section of Brooklyn, New York. Mr. Farrington will in all probability return to the fold of circus general agent ere the dawn of next season.

Some lots are so far out they are in the next town.

Captain Bertram W. Mills will present a most formidable program of American circus acts at the International Circus Olympia, London, Eng., which opens in December.

Ben Powell, some years ago with the Ringling Bros.' Circus, has temporarily retired from the game on account of ill health and makes his home in Stratford, Conn. Drop Ben a line.

Burns O'Sullivan, one time assistant manager of Walter L. Main Circus, under Andrew Downie, and for many months past manager of B. S. Moss' Jefferson, vaudeville house in New York, is wanted back under the white tops for next season. Tom Gorman, also of the Main organization, has fully entrenched himself in New York vaudeville managerial circles since retiring from the road.

It is bruited about on Broadway that John R. VanArman, now of minstrel fame, will again enter the circus fold the coming season.

Eight dollars and fifty cents per train mile on the Missouri Pacific Railroad is not exactly what caused the Patterson Trained Wild Animal Circus to close its season so early.

Fred Buchanan recently bought an elephant from Tex Clark of Swope Park Zoo, Kansas City. It is believed generally in circus circles that Mr. Buchanan will have his own show out next season and that he will come to New York soon to complete some of the details in this connection.

### SAYS CHAS. RINGLING'S ARTICLE HIT THE MARK

Winston-Salem, N. C., Oct. 6, 1922.  
Editor The Billboard—Please accept my hearty congratulations. You surely hit the mark with Charles Ringling's article. His suggestions are the most concrete and absolutely fair to all. Please rest assured of my sincere co-operation.  
(Signed) T. A. WOLFE,  
Gen. Mgr. T. A. Wolfe's Superior Shows.

### TRACEY AKS AID

S. H. Tracey, for about twenty years with outdoor amusement organizations, including those headed by Tom Allen, C. A. Wortham, John Brunen and other notables, writes The Billboard that he has been confined the past season at the Eloise Tuberculosis Sanitarium, Eloise, Mich., and unable to "troupe" during 1922, but that he is fast improving and expects to again be on the lots next season. Mr. Tracey further states that he is in need of some financial aid, in order that he may purchase some clothing—suit, overcoat, shoes, underwear, etc.—and will greatly appreciate contributions, no matter how small, from his friends. He may be addressed in care of the above-named institution.

### ATKINSON'S CIRCUS

#### To Tour Western Coast This Winter

Prince Elmer informs that Tom Atkinson's new three-car circus will tour the Western coast this winter. Mr. Atkinson has had his dog, pony and monkey circus on Snapp Bros.' (Carnival) Shows this season. He is adding new equipment for his winter tour and has already booked seven big celebrations. Elmer will remain with the J. F. Murphy (Carnival) Shows as press agent until the close of that show and then immediately join the Atkinson show in California.

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

many things in the carnival never before seen in Abilene.

### FAIR DRAWS BIG CROWDS

DeKreko Bros.' Shows Big Attraction, World Theater and Dardeau's Opera Putting on Extras

(From The Weekly Gazette, Villa Platte, La., Sept. 30)

DeKreko Bros.' Shows are proving a great attraction, being so varied that not only the "small boy" is enjoying them, but grown-ups as well. The shows are clean and of a high class, and are well managed.

### EDNA (MAZETTA) MARLOWE



Miss Marlowe is a member of the acrobatic and contortion act of Marlowe and Reddick.



## To Smoke Out the Local Graft Fixer

(Continued from page 5)

graft for the entertainment of their townspeople. There are, no doubt, many of these people acquainted with the movements of their Local Graft Fixers and well qualified to render valuable assistance in this crusade. All that is asked is facts. Don't be afraid to sign your names in full, as the source of information will be treated confidentially.

## Richmond Fair Raided

### Five Arrests Made as Result of Billboard's Expose

Richmond, Va., Oct. 6.—The Billboard's expose of the influx of crooked gambling at the State Fair started a raid by Chief of Police Sherry and detectives at the fair grounds. The following were arrested on a charge of operating gambling devices: Jake Skeler, 30, Maryland; H. Phillips, 38, New York; Ike Harris, 32, New York; Mrs. Ike Harris, 27, New York. Charles Lawrence, showman, was arrested for interfering with the police. All will have a hearing in the Police Court next Monday. Chief Sherry has warned all grafters to leave the grounds. The legitimate wheel men, clean concessionaires and showmen heartily endorse The Billboard's demand for clean fairs. The fair association backs up the Chief.

## Informed

### State Police at York, Pa., Wise to the Gimmick

The State Police closed one wheel which had a "squares" on it at the York (Pa.) Fair Tuesday, October 3. They decided merchandise wheels are wanted by the public, and as long as they continued to operate on the "squares" they would be allowed to run at the York fair. No "set joints" were in evidence, and should any attempt to open they would be run off the lot and the paraphernalia confiscated and destroyed.

## Fixer and Fixed

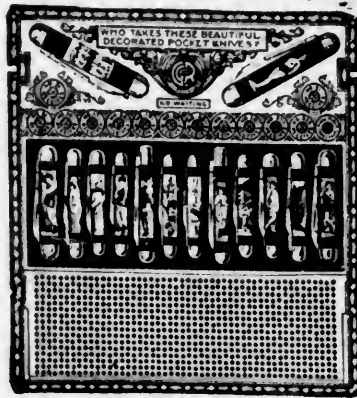
### Both in Toils of Law

Poebus, Va., Oct. 5.—Tuesday, October 24, has been set as the date for the trial of Mayor Joseph E. Dixon, Town Sergeant George H. Lancer and former Police Officer William R. Williams, indicted for accepting alleged bribes by the Grand Jury, by Judge Clarence W. Robinson in the Circuit Court of Elizabeth City County.

## Says Report About C. D. Scott Shows Very Nearly Correct

In the last issue of The Billboard was published a letter from S. W. Gates, in which he stated that the C. D. Scott Greater Shows had a '49 Camp, Cooch Show and some flat joints at the Wise County Fair at Wise, Va. The Billboard, in an effort to verify the letter, wrote E. B. McElroy, secretary-treasurer of the fair, but up to the time of going to press last week failed to hear from him. The letter written to Mr. McElroy was published immediately following the letter from Mr. Gates. Since then The Billboard has heard from Mr. McElroy, his reply arriving Sunday, October 8. The letter follows:

"Wise, Va., Oct. 7, 1922.  
"Editor The Billboard—In reply to your letter of the 28th ultimo regarding the C. D. Scott Shows, beg to advise that the report as you have it is very nearly correct.  
"Mr. Scott had a '49 Camp and Cooch, but the Fair Association had it in the contract before he came that there were to be no shows of this kind. Mr. Scott had them set up and ready to operate and we told him there was nothing doing. Consequently they did not open.  
"The man that hit one of the town boys with a hammer, Mr. Scott said, had just joined him here and that he did not know



## We Sell Quality Knives and Razors

Our Assortments are standard and allow a big margin of profit. You must give Value. Our Assortments do. Our merchandise is all built up to a standard—not down to a price. We ship same day orders are received.

Prices from \$3.00 up

5% discount on all orders of 12 Assortments or more. Send a trial order and be convinced. Beautiful circular free.

The Golden Rule Cutlery Co.,  
212 N. Sheldon St., CHICAGO, ILL

## UMBRELLAS and PARASOLS

FOR FAIRS AND CARNIVALS  
"FOLDRITE DETACHABLE HIT of the SEASON"  
**\$48.00 Per Dozen**  
ALL SILKS AND ALL COLORS AND FANCY TRIMMED.

FANCY NON-DETACHABLE PARASOLS, with ivory tips, ivory handles and fancy loops. \$42.00 per Dozen, \$48.00 per Dozen, \$54.00 and \$60.00 per Dozen.

IN COTTON UMBRELLAS, plain, \$12.00 per Dozen. With Fancy Tips and Stubs, \$18.00, \$21.00, \$24.00 per Dozen.

Sample Foldrite, \$4.50. Deposit required on all orders.

**FRANKFORD MFG. CO., - 906 Filbert St., PHILADELPHIA, PA.**  
PHILADELPHIA'S LARGEST UMBRELLA HOUSE.

anything about him. But he is still locked up here in jail and the boy that was hit is better. The flat joints were closed.  
"We expect to try to have clean carnivals here or none at all and do not expect to have any more '49 Camps.  
"(Signed) E. B. McELROY,  
"Secretary."

**MORE ABOUT SCOTT SHOWS**  
Elizabethton, Tenn., Oct. 6, 1922.  
Editor The Billboard—I played the fair at Newport, Tenn., this week. Just want to say that I'm sorry all the fair secretaries aren't like Mr. John M. Jones. Some of the "Lucky Boys" came and Mr. Jones had them arrested when they started working.

I saw C. D. Scott's ad in The Billboard and jumped to Johnson City, about two miles from town. I found two rides and four shows, the U. S. A. Girls (cooch show), Plant Show, Pit Show and '49 Camp. They had a nice name for the Camp. There were about twenty-five concessions, some few wheels, but mostly flat joints. I saw three drop cases and four set joints and lots of chuck and p. c. joints. Mrs. C. D. Scott was running the Big Six. Charlie Moffat was "the fixer". I was so disgusted I didn't speak to anyone. Most of the flat joints were run by Jews.  
Please print this letter if you have room, and more "powder" to you—clean 'em up.  
(Signed) THOMAS R. FREEMAN.

## O. F. WHITTLE AND W. BAINBRIDGE



These men are the originators of the Cascade Plunge and Pavilion, the finest thing in the line of amusements in Nashville, Tenn. The pool, which cost \$300,000, was opened to the public July 4, and since that date many thousands have enjoyed a dip in its refreshing waters.

## Police Quit Fair; Wages Too Small

The Boston Telegram of September 25 carried the following dispatch from Beverly, Mass., of same date:  
"Because of a dispute over wages ten Beverly police officers returned from the Topsfield fair grounds without doing any police work.  
"According to the police side of the story, ten men were requested from the Beverly department for police work at the fair today, and upon their arrival at the grounds inquiry was made as to the hours required of them and the pay they were to receive. They were told that \$5 per man would be allowed them for 11 hours' work."

## WARFIELD AS SHYLOCK DEC. 21

(Continued from page 5)

production have been current for many months this is the first official announcement from the producer.  
Portia will be played by Mary Servoss. Other parts and players of them are as follows: Bassanio, Philip Merivale; Duke of Venice, A. E. Anson; Antonio, Ian MacLaren; Gratiano, Walter Percival; Prince of Morocco, Herbert Grimwood; Tubal, Albert Bruning; Lorenzo, Horace Braham; Solanio, Reginald Goode; Shlariulo, Herbert Hanson; Old Gobbo, Fuller Mellish; Balthazar, Charles Harbury; Launcelot Gobbo, P. Vivian; Clus, Morris Strassdog; Stephano, Edward H. W. Wever; Leonardo, Edward Crandall; Jester, Ward DeWolfe; Clerk of the Court, Nick Long; ducal messenger, H. Brown, Nerissia, Mary Ellis; Jessica, Bula Adler.  
Incidental music for the play will be composed by Norman J. O'Neill. Ernest Gros has designed the scenery, and the costumes are from designs by Percy McQuoid.

## MUNICIPAL OPERA SEASON EXTENDED TO TEN WEEKS

(Continued from page 5)

eight that have been given annually up to this time and by giving seven performances each week it will now be possible to take care of the increased number of reservations made for the reserved section for the season of 1923."  
The election of officers also occurred at this meeting and resulted in the re-election of Mayor Kell as president of the Municipal Theater Association. Other officers elected were as follows: G. A. Buder, first vice-president; Morton May, second vice-president; Nelson Cunliff, third vice-president; Frank Mayfield, treasurer, and Sarah Wolfe, secretary. The following were elected directors: Eugene H. Angert, Sigmund Baer, G. A. Buder, D. R. Calhoun, Martin J. Collins, R. W. Corlett, P. E. Conroy, Nelson Cunliff, Walter S. Donaldson, Louis H. Egan, H. Worthington Eddy, A. B. Ewing, E. A. Faust, J. B. P. Francis, Walter Glaser, Edward T. Hall, Charles F. Hanfield, Charles Heiss, Edward Hildeu, M. E. Hilderness, George H. Johns, Henry W. Kell, Max Koenigsberg, Arthur Kocian, Fred C. Lake, Sr.; Thomas H. Lovelace, Morton May, Otto F. Mathl, Frank Mayfield, C. F. G. Meyer, Joseph Gilman Miller, August Niederluecke, Fred W. Pape, H. J. Pettengill, E. Lansing Ray, Elzey Roberts, W. E. Rolfe, Frank A. Ruf, Otto E. Rugg, William Sacks, F. A. Sudholt, C. Hunt Turner, Charles Wiggins, M. L. Wilkinson, F. W. A. Vesper, George Wilson, Walter Weisenberger and Sarah Wolfe.  
The Executive Productions Committee, which will be in direct charge of the 1923 season's plans, will be composed of Nelson Cunliff, chairman; Max Koenigsberg, vice-chairman; Sarah Wolfe, secretary; G. A. Buder, B. R. Calhoun, Joseph Gilman Miller, Fred W. Pape, H. J. Pettengill, Otto E. Rugg and Arthur Siegel. The Finance Committee will be composed of Max Koenigsberg, G. A. Buder, Thomas Lovelace, J. G. Miller and H. J. Pettengill, David E. Russell, who has been manager of the opera enterprise ever since its inception, has been re-engaged for 1923. The Repertoire Committee is now at work determining the ten operas to be presented next summer, and as soon as it has reached a decision announcement of the operas will be made.  
An important announcement is made as part of the new plans for next season, and it is that an exact duplicate of the Municipal Theater stage will be erected directly at the rear of the present stage, where all rehearsals will take place. The construction of the rehearsal stage will serve two purposes, that is it will allow for the holding of all rehearsals on a stage exactly duplicating the one where the final performance will be given and thus by making it possible to eliminate the customary Monday night dress rehearsals of former years it will allow for the seventh performance in each week.

**WINTERING AT CHELSEA, MASS.**  
New York, Oct. 9.—Joseph H. Hughes, Samuel Kitz and William Hamilton, owners and managers of the World's Standard Shows, arrived here Saturday after putting the shows in winter quarters at Chelsea, Mass.

# Trade Shows and Indoor Expositions

## EXTENSIVE AMUSEMENT PROGRAM

In Connection With Tobacco Fair and Festival

Charles Morris (Doc Joy), who has had charge of amusements at Chester Park, Cincinnati, the past several seasons and who is serving in a like capacity for the Tri-State Tobacco Fair and Festival to be staged in a mammoth warehouse in Covington, Ky., October 21 to November 4, was a caller at The Billboard office one day last week. "Doc Joy", as he is familiarly known to show friends, stated that the "Joy Zone", the amusement section of the big affair and which will be located just outside the main building, will be amply provided with interesting features, including free attractions, shows, riding devices, a few concessions, etc., and that already many bookings had been made thru his advertising in The Billboard. Among those booked are the Aerial Howards, Stiekney's Dog and Pony Circus, Harrison & Schult's Birdland Circus Side-Show, Gooding's "Over the Falls", A. M. Nasser's Dixieland Minstrels, Athletic Show, merry-go-round, Ell wheel and several concessions. Myers' Big Snake Show, Charles Gamm's Congress of Oddities, a "smallest horse" exhibit, a 10-in-1 pit show and others.

He also advised that the governors of three States—Indiana, Ohio and Kentucky—will doubtless be in attendance at the opening of the fair. Also that \$12,000 will be spent in decorations, that the event has been advertised well within a radius of over one hundred miles, and every indication points to the unlimited success of the venture. The Cincinnati newspapers, as well as those of other cities in the affected area, have been giving daily comment on the progress of preparations for the show, and with the many other features besides tobacco to be contained in the exhibits it is expected that out-of-town visitors will be in attendance by the thousands.

## MITCHELL CORN PALACE FESTIVAL BIG SUCCESS

Mitchell, S. D., Oct. 4.—The 1922 Corn Palace Festival, held here September 25 to 30, was an outstanding success, and with a world of entertainment, exhibits and gorgeous display the multitudes attending were overjoyed with the offering as a whole. The number of daily visitors to Mitchell was estimated at between twelve and eighteen thousand.

The Corn Palace Building was erected at a cost of \$275,000 and this is redecorated annually with corn at an approximate cost of \$10,000, and it seats about 4,500 people. The show therein was presented to capacity twice each day of the event. Ernie Young's big "Marigold Revue" was the headliner on the program, other attractions on the bill being Bob Hall, the Chicago Grand Opera Quartet and the Four Camerons. The street presentation was also elaborate, with a fine entertainment program, and there was offered Beckwith's Lions, the Three Thrilling Kicks, De Onzo & Co., the Scotch Kilites Band, the 147th F. A. Band and other musical organizations, and numerous other features. On the big day, Friday, the colors of the 147th Field Artillery were officially decorated by Major George Bell, assisted by Colonel Hanford McVider and other military notables. A number of concessionaires were present for the affair and many of them stated that this was one of the most prosperous weeks they had ever experienced. The committee was comprised of W. H. King, chairman; H. A. Jacobs, vice-chairman; W. W. Blain, secretary; D. R. Grigg, C. H. Vogues and A. F. Smith.

## BRINGING IT BEFORE THEM

New Orleans, Oct. 4.—This city will stage one of the most extensive and comprehensive pure food shows in the history of the South at the Gipsy Smith Auditorium, week of November 6, under the direction of the New Orleans Retail Grocers' Association and under the personal direction of Robert Hayne Tarrent, with Miss Rose Michaels, domestic science expert, as assistant. Preparations are already being made and it is said all the booths have been reserved months in advance. The object is to bring before housewives the value of an advertised article.

## MASONS PREPARE FOR BAZAAR

New York, Oct. 4.—Preparations are now being made by the officers of Bay Ridge Lodge of Masons for its annual bazaar, which will be held November 22 and 23 at the Masonic Hall, 257 Bay Ridge avenue. This building is now being enlarged. Many unique features will be carried out at the coming fair.

## OTSEGO (MICH.) HOMECOMING

Otsego, Mich., Oct. 4.—Otsego will have a Homecoming Friday and Saturday, October 6 and 7. Special features will be a baby show, parade, agricultural exhibit, public wedding, free vaudeville, baseball, basket ball and various sports. The agricultural exhibit will be as good as found at many fairs, promoters state.

## INDOOR CIRCUS or QUANY Big Act

Just the right place. Well situated. Building 256x133 and 35 feet high. Seating 1,800, but can accommodate 3,500.

THE BEAUTIFUL COLISEUM, R. F. COX, Mansfield, Ohio.

# The Antlers' (Elks) Club Annual Bazaar

NEW STRAITSVILLE, O., OCT. 21 TO 28, INC. TWO SATURDAYS. Benefit of Charity Fund. First amusement affair here this year. In the coal region; all mines working. WANT Concessions. All legitimate Wheels open except Blankets. P. C. and graters, don't light. Wheels, exclusive, \$50.00; Grind Stores, \$25.00. Free Acts write. WANT good Content and Program Man. Address J. E. COWEN, Chairman, New Straitsville, Ohio.

## ELKS' FESTIVAL OF PROGRESS

City Auditorium, Canton, Ohio  
OCTOBER 30 to NOVEMBER 4, Inc.

Want to hear from  
High-class Vaudeville and Circus Acts  
Address - CHAS. E. SHULER, Manager, care Elks' Home

## WANTED—WANTED—WANTED LAST CALL FOR THE BIGGEST EVENT IN THE OHIO VALLEY TRI-STATE TOBACCO FAIR, FALL FESTIVAL AND EXPOSITION

COVINGTON, KY., OCTOBER 21 TO NOVEMBER 4.  
Five minutes' walk from heart of Cincinnati. Governors of three States, Ohio, Indiana and Kentucky, will be there to open the Exposition. A few desirable locations open for legitimate Games that can work as games of skill only. No exclusives on any Games. Kentucky Derby, Corn Game, Monkey Loop, Clothes Pin Game, Eggs, Drinks, Candy, Popcorn and Peanuts have been sold. CAN PLACE a few more high-class Shows, 25% space. All Concessions, \$50.00 for 10-ft. space. Exclusive on Novelties open. Address CHAS. C. MORRIS, Director of Amusements, Covington, Kentucky.

## Armistice Day District Celebration

SATURDAY, NOVEMBER 11, CARMI, ILLINOIS.  
Benefit Carmi Post No. 224, American Legion. Day and night celebration. \$30,000 in prizes given away. WANTED—Shows, Rides and Concessions, also high-class Free Acts. Address H. M. ARCHER, Carmi, Ill. BAND TOURNAMENT. \$250 first prize, \$125 second, \$75 third. Make entries before Nov. 1. Bands address H. C. WHITE, Carmi, Ill.

## ACTS WANTED FOR SHRINE CIRCUS

HOUSTON, TEX., WEEK OF OCTOBER 30, Novelty, Ground and Aerial Acts. Address HENRY EMGARD, Woods Hotel, Houston, Texas.

## PLANS COMPLETED

For Entertainment of Legion Boys, Their Families and Friends at New Orleans

New Orleans, Oct. 4.—Plans for the entertainment of the members of the American Legion who will meet in this city October 16 to 20, inclusive, have been completed by the various committees and promises to be one of the most instructive and entertaining of any convention ever staged in the United States. The Vieux Carre has thrown open its doors to the visitors and plans have been made for entertainment in many of the aristocratic residences whose courtyards had not been open to visitors in years. A brass band will furnish music for an open-air hall in front of the Court House on the pavements, which practically will extend from Canal street to Esplanade, a distance of fully a mile. Royal street has been decorated, traffic will be discontinued and tables and chairs placed in its entire length, serving refreshments to the visitors. In fact, Paris of old will be transferred to New Orleans on this occasion for the benefit of the boys who helped save France from the invaders.

## PLANS MATURING RAPIDLY

For Twelfth Annual Pure Food Exposition at Toledo

According to information from Secretary-Manager A. Weinandy, of the Twelfth Annual Pure Food Exhibition to be held at the Coliseum, Toledo, O., November 6, 7, 8 and 9, elaborate plans are fast reaching materialization, and there is already every assurance of the grand success of the affair from all angles. The exhibits will be under the direct supervision of the Board of Health, and even at this early date the space is practically all sold. Headquarters are in the Chamber of Commerce building. All the various committees have been appointed, and each member is putting forth his best effort to make the coming event the greatest of its kind ever held in Toledo. There is to be a strong program of amusements in connection with the exposition, with comedians and entertainers on the floor each night, also two orchestras will aid in the musical programs. Jack Faust, agent and special event promoter, is acting as assistant to the secretary in staging the show, having charge of the space feature, and the popularity and automobile contests.

## HARLEM MUSEUM DOINGS

New York, Oct. 4.—Kodet's Harlem Museum continues to draw good crowds, notwithstanding the warm spell of the past week. This well-known museum, in the heart of upper New York, is presenting the following bill of diversified attractions: Evin Frank Morton, lecturer, magic and illusion; Aboma, giantess; Professor Christensen, the Great Seer and Hypnotist; Donald MacRae, Scottish pipes and his dancers; Prince Oskazuma, fire eater; W. J. Conway, tattooed man; Lionette, "lion-faced girl"; and Howard Clefense, escape artist. Bill Griffin is manager of the museum.

## Outdoor Celebrations

### BLESSINGER IN CHARGE

Aiding Presentation of Legion Show at Urbana, O.

E. G. Blessinger, one of the best known of agents and promoters, was recently engaged to manage and direct the American Legion Festival at Urbana, O., October 9 to 14, and including the 14th.

Mr. Blessinger advised The Billboard early last week that a wonderful show was in preparation by the Legion boys at Urbana, and that, altho he had but arrived in time to help straighten out some of the final details, what he had observed was sufficient to impress him that all the business men and influential citizens were behind the boys and were co-operating with them with a view to making an event long to be remembered. It is to be a sort of bazaar, with an extensive program of entertainment, the true spirit of innocent festivity to be encouraged among and relished by the vast throngs expected to be in attendance. Several contests were going along nicely and adding a great deal of interest in the occasion.

## CAMPBELL AND SCHAFER BUSY

Colon L. Campbell and S. C. Schaffer, producers of special events in the Middle West, now have their season started in full swing and have some very promising engagements under contract and in prospect.

A letter from Mr. Campbell states that their festival at Miamisburg, O., was a big success for every one connected with the event and that they are now paying a great deal of special attention and effort to the Fall Festival and Harvest Jubilee, under the auspices of the City Band at Eaton, O., October 16 to 21. Eaton is Mr. Campbell's home town and his friends in and around that city are legion, and he and Mr. Schaffer intend to do their best toward giving Etomians and the band boys a week of festivity long to be remembered.

## LEGION FESTIVAL SUCCESS

Winchester, O., Oct. 5.—The recent Fall Festival held here closed a success in every way. There was a wonderful display of farm products and women's fancy work in Floral Hall and the stock exhibit was among the best ever presented in this part of the country. The American Legion, under which auspices the event was conducted, expects to stage the festival again next year, but the date has not yet been decided upon. Captain David Latlip of the Virginia Amusement Company, furnished all the riding devices and concessions, also made a high dive as free attraction each day of the affair.

## GRAND HISTORICAL PAGEANT

Oldest City in United States To Be Scene of Big Three-Day Festivities Next Spring

St. Augustine, Fla., Oct. 3.—Time will turn backward several centuries next April 4 when Juan Ponce, knight of Leon, at the head of a small band of Spanish chivaliers and sailing in three caravels, will land on the beach at St. Augustine and be greeted by thousands of Indians headed by the great chief Inchebone. This will mark the beginning of a three-day historical pageant, preparations for which already have been started by an executive committee. This pageant in the United States' oldest city will be one of the most spectacular ever staged in America, sponsors claim.

April 4 will be Ponce de Leon Day and will be featured by the landing of the Spanish knight in his search for the fountain of youth, and later a sham battle will take place between his men and the Indians. Old Fort Marion and other landmarks about St. Augustine will form a background for this celebration.

The founding of St. Augustine, September 8, 1565, by Don Pedro Menendez de Aviles will be observed on April 5, which will be Menendez Day.

St. Augustine will be under four flags—Spanish, French, British and American—on April 6. The transfers of flags will be observed by elaborate ceremonies.

Costumes of French, Spanish and British soldiers of the sixteenth Century have been ordered and Florida State troops will take part. Other events to be planned will be as correct historically as possible.

## CLOSED THE STANDS

The following appeared in The Youngstown (O.) Telegram of September 30:

"Twenty concessionists operating games of skill and chance at the Harvest Home Festival in Salem were closed today by H. Parker Lowell and E. P. Thompson, members of the festival organization. Their concession license fees were returned.

"A small minority did considerable kicking, according to committeemen. Thursday night Lowell and Thompson notified six concessionists to make their games of chance one of skill. This was done.

"More complaints were filed with the committee, and Lowell and Thompson agreed that the line between games of chance and skill conducted at the festival was so fine it could hardly be seen. No action was taken Friday.

"When a few additional objections were filed this morning Lowell and Thompson decided to close up every stand and return the license fee.

"The stands have operated since Wednesday afternoon and concessionists have had an opportunity to clear considerable profit, it is said."

## CLOSED NINE CONCESSIONS

The Kansas City (Mo.) Star in its edition of September 24 carried the following article: "Lee Patrick, secretary of the Kansas City, Kan., last night closed nine concessions of the carnival at the pure food show of the Retail Grocers' Association in Heathwood Park because of gambling. The booths later were allowed to open by Henry T. Zimmer, chief of police, on condition that the purchaser of a 'chance' be given something for his money. The food show closed last night after a week's activities."

## 200,000 Square Feet of SHOW SPACE

Available in Terminal Auditorium, Toledo, Ohio  
COVERS OVER A CITY BLOCK. ALL ON ONE FLOOR.

Fireproof, Newly decorated. Eight entrances and exits. Marble lobby. Mammoth stage. Five minutes from center of city. For further particulars, H. V. BUELOW, Manager Terminal Auditorium, Toledo, Ohio.

## FRED R. GLASS

Art Director  
Now with Harlass, Inc.,  
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EXPOSITION BOOTHS, FLOATS,  
HISTORICAL PAGEANTS and  
CAFÉ DECORATIONS.  
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## S. ASCH

EXPOSITION BUILDER and DECORATOR,  
383 Canal Street, New York.  
Booths and Decorations. Special Features designed and built. Largest Exposition Builder in the East. Largest Stock of Booth Furnishings in the U. S. Recent installations: National Midse. Fair, N. Y.; Masonic Fashion Show, New York; Madison Square Garden Pool, Decorations and Niagara Falls Exhibit.

## WANTED ACTS FOR AUTO SHOW

Week October 30, 1922. Independent Acts wanted. Say all in first.  
F. W. BAESMAN, Mgr.,  
Huntington, W. Va.

## CONCESSIONS WANTED

Rocky Canyon Celebration, Coliseum, Des Moines, Ia., November 25 to December 2, inclusive. Limited space. Wire or write ROCKY CANYON AMUSEMENT CO., Wellington Hotel, Des Moines, Iowa.

IF YOU SEE IT IN THE BILLBOARD, TELL THEM SO.



# MEMPHIS TRI-STATE FAIR HAS VERY PROSPEROUS YEAR

## Breaks All Previous Records With Single Exception—Some Trouble Over Wheels—Shows Clean

Memphis, Tenn., Oct. 4.—Despite many untoward circumstances, the fact that the building program of the Tri-State Fair directors had not been completed and the rapid opening and harvesting of the cotton crop, the attendance at this year's exhibition broke all records, with a single exception, according to an announcement just made by Frank D. Fuhrer, general manager. During the eight days this year 163,023 people passed thru the gates as against 137,000 in 1921. The Flying Circus of Manuel Herrick, Congressman, was forced to cancel on account of troubles in Georgia, hence there was no "big" attraction the first day. It is believed that had this feature appeared as scheduled, the attendance figure of 1920—157,743—would have been far exceeded. No similar attractions were offered on the first two days of the 1922 show, hence the large attendance figure for the week is accepted as something of a surprise.

The biggest days were Wednesday and Friday, when 30,770 and 38,864 persons passed thru the gates. School children were in the majority on the latter day because all schools, city and county, had declared the day a half holiday.

The attendance, at that, is believed to have been reduced by the fight reformers made on the wheels and other similar concessions at the outset of the fair. The Mayor and other officials of the city and county had advised the men in charge of the fair that "games of chance" would not be tolerated. Earlier in the year the Tennessee Supreme Court had upheld the action of Chancery Court in Hardeman County, Tenn., in ousting the sheriff for permitting paddle wheel games of chance to operate at the Bolivar fair. This threw a wet blanket over the hopes for pleasure of many persons who are accustomed to looking to the midway at the fair for their year's excitement. Eugene DeMontreville, well known to all fair workers, was arrested because the Japanese balls were being rolled by patrons for different articles. Judge L. T. Fitzhugh, in City Police Court, did not disagree with the contention of the defendant that this was a game of skill instead of a game of chance, hence instead of the paddle wheels, the Jap balls and runways, "cover the plate" and other similar devices made their appearance. These for the most part were so arranged that it was impossible for the people to even get a run for their money, hence hundreds who could have enjoyed spending their money on a merchandise selling wheel shied off. Others bit. One child spent \$12 and did not get as much as a box of candy. This was the effect of the "reformers' agitation". In addition to the rolling of the balls some of the concessionaires operated the "buy-back" on jewelry and other articles, thereby fleecing people.

Apparently neither the courts nor the agitators have learned that the paddle wheels which give a certain specified article every time they stop are merely sellers of candy, bacon blankets, etc., and are fair, while the so-called games of chance are, for the greater part, skin games. The writer spent three days at the Tri-State Fair carefully scanning the midway.

The Ruhn & Cherry Shows are reported to have done more business and handled more cash here than at any previous week during the season. Even the business at Detroit, where more than 100,000 persons attended the fair in a day, was exceeded, it is said. The shows were good, generally clean and acceptable.

The fair was the best ever staged here. The grounds have been extended and two massive brick buildings erected. These give the appearance of permanence. Other features, especially the live stock and agricultural exhibits, the women's display and society events, made this an exposition long to be remembered.

The free attractions, including the auto races, were up to standard and had the flyers

appeared it would have made the gate unquestionably the largest ever.

### BUILDINGS BURN AT DANBURY FAIR

Loss Estimated at \$50,000—Independent Concessionaires Losers

Danbury, Conn., Oct. 8.—Fire destroyed the grand stand and several adjoining buildings at the Danbury Fair grounds last night with an estimated loss of \$50,000, but a few hours after the record crowds had left the grounds at the close of the meeting.

The Frank J. Murphy Shows had furnished the attractions and the Fair & Carnival Supply Company had the concessions. As far as can be ascertained neither suffered any loss. The blaze was discovered at about 11 o'clock by a night patrolman making the rounds. Starting in a private dressing room under the stand, the flames spread rapidly thru the wooden framework and soon the towering structure became a roaring furnace.

At a late hour tonight it was said that lives may have been lost in the fire, as it was known that workers about the grounds and race track hangers-on were in the habit of sleeping in and under the stand. Several of these men were discovered by the police and firemen and assisted to safety. No known persons were burned, it was said.

Frequent explosions of boilers and tanks of carbon used in the manufacture of soda water handicapped the work of the firemen. Companies responded from Danbury, but upon arrival the grand stand was beyond saving. The main tent and annex were saved after a hard fight during which they blazed up several times. Water had to be pumped from a swamp about one thousand feet away.

Altho the Fair & Carnival Supply Company met with no loss, several local and traveling privilege men did. These had stored merchandise under the grand stand to the extent of \$10,000, and it was a total loss. Restaurant stands, booths and other apparatus were destroyed.

The grand stand was reported insured to the amount of \$25,000. The structure was forty feet high, 500 feet long and had a seating capacity of nearly 5,000.

While the origin is unknown, it is believed that the blaze may have been caused by a carelessly discarded cigaret which some banger-on around the place had thrown away. The downpour of rain had little effect on the old structure, which was dry as tinder.

None of the acts suffered any loss as far as can be ascertained. They were as follows, in the order of their appearance:

Zeno, Moll and Carl, comedy trampoline bar act; McDonald Trio, women bicycle acrobats; Polly Dassel Company, boxing pony; Bellboy Troupe of six acrobats; Demarest Circus, consisting of Miss Nichols with her society horse show and circus, including the posing mare Snowball, with dogs Ben and Duke, and Red Devil, the comedy mule; Jeanette's Monkeys, five monkeys doing real circus tricks and promising five laughs a second; Mall'a-Bart Company, baggage smashers; Daily Brothers, spring-board act; Ankar Trio Gymnasts; Stiffin Brothers, comedy Dutch act; Vera Clayton, equilibrium act, balancing chairs and tables; Kola, the frog man, novelty act.

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

# AND THEY CALL THEMSELVES SHOWMEN!

**A** CONCESSIONAIRE of shady reputation recently remarked on a lot in Pittsburg, "I am a thief and when I cannot steal I am going to quit the show business." Get the words—"show business."

A flat joint worker ordered a half-dozen blankets from a Chicago firm early this season. A postscript to his letter read, "Send me the best quality you have. I want them for a flash and they should last me for several years."

A maker of one of the corn games now on the market proudly claims in private communication that his is the best because it is the easiest to put a squeeze on.

The flat joint worker always wants the smallest amount of space on the fair ground midway. Just a few feet, he says. Seldom he takes over four feet, at say five dollars per foot. That's twenty dollars. Right next to him is a legitimate merchandise wheel booth requiring forty feet or over. At five dollars it totals \$200, ten times the space the flat joint pays, and they close the wheels and let the others operate in many places. Where are the moral sense and business brains of so many of the fair secretaries?

We are told of a joint worker who has had for his flash stock six dolls which cost him \$2.25 each. He has been using them four years and the only injury they have received is the loss of one hand.

Walk down some fair ground midways and you will find a lot of them shaking a cigar box with some price tags in them. The wise observer knows just what is going on. Some, to dignify the game, have installed cash registers. In making a report an investigator in Pennsylvania recently wrote his head office that every third or fourth stand had a cigar box, either in view or under the counter.

You can generally tell the character of a concessionaire by the facial expression of the operator. And they call themselves showmen!

### TEXAS STATE FAIR MAKES FINE START

(Continued from page 5)

certain that the attendance was much larger than Saturday, the exact figures will not be available until tomorrow.

Every seat in the huge Coliseum had its occupant and many were turned away at the matinee performance. Captain Manuel Rosas, director of the Mexican Artillery Band, opened

the Coliseum program. Director Rosas is no stranger to Dallas, having played here at the fair in 1896 and several times later. The Royal European Midgets were a great success and greatly pleased the audiences.

Miss Dorothy Lang and Wells and Winthrop, former stars of the New York "Follies", were seen in a delightful dance revue. The Great scenic pageant and fireworks spectacle, "Mythic China", is given each evening before the grand stand. Thavlis Band, a novelty European circus and the automobile races rounded out a very attractive afternoon program.

Lillian Boyer, the lady airplane daredevil, with her pilot, Billy Brock, gave the audience numerous thrills and performed many new stunts, much to the delight of the huge grandstand audiences.

The Wortham World's Best Shows were, as usual, a big feature of the fair, and were better than ever. Beverly White was personally on the job. He is one of the best-liked members of the Wortham organization, both among the Wortham showfolks and all others with whom he comes in contact.

Sam S. Sollinsky, one of the oldest showmen in Texas and at present secretary of the Beaumont (Tex.) Fair, was circulating among his old-time friends and, incidentally, boosting his own fair at Beaumont.

About 2,000 children attended the fair Friday. Tickets were given out by their teachers. The street car company also gave the teachers passes for the pupils.

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

## WANTED

### MONTANA BELLE'S OVERLAND SHOW

Cowboys and Cowgirls that can do something. Man and wife preferred. Also want Aerial and Ground Acts. Can use Cornet, Bass and Slide to strengthen Band. Write E. B. GRIFFEY, Owner and Manager, Dexter Hotel, Poplar Bluff, Mo. P. S.—Shokey Sylvester, Frank (Tuffe) Smith and W. J. Smith, wire me. Important news for you.



While funeral services were being held for Clarence A. Wortham at Danville, Ill., memorial services were being held in two different locations on the West Texas Fair Grounds at Abilene. The photo shows the Rev. Gerhart leading the grandstand audience in prayer during the five minutes that the Fair Association suspended business as a tribute to a wonderful self-made man, who had gone from this earth. As the minister prayed the auditors stood with bowed heads. The services were arranged entirely, and were a voluntary tribute, by the Fair Association.

# DEATHS

## In the Profession

**BADELLE**—Antonio, Italian baritone and singing teacher, died abroad recently at the age of 72.

**BOURGEOIS**—Emile, formerly a musical conductor and chorus master at the Opera Comique, Paris, died September 19.

**BRYANT**—Mrs. Eila G. Stafford, pianist and vocal instructor, died at the home of her daughter, Mrs. William H. Timberlake, 157 W. Eightieth street, New York, October 4. The deceased was 53 years old, and was a cousin of Louis Gottschalk, the famous pianist-composer.

**CHANDLER**—C. A., balloonist, who appeared at the Interstate Fair, Chattanooga, Tenn., last week, was drowned the afternoon of October 5, when his parachute landed in the Tennessee River near the links of the Chattanooga Golf and Country Club. Efforts to locate the body or parachute had failed up to a late hour the day of the tragedy. Chandler was also a high diver and had been giving exhibitions of his skill as such in addition to balloon ascensions. His widow and two children, who live in Indianapolis, Ind., survive.

**FALE**—Mrs. Dora, mother of Miss Cecile Falk, confidential secretary to Jack Mills, of Jack Mills, Inc., prominent music publishing firm of New York City, for many years, died suddenly about two weeks ago.

**FRIEDMAN**—Benjamin, father of Ted Lewis, died in Pittsburg October 3. Ted Lewis was appearing with the "Greenwich Village Follies" in Pittsburg at the time of his father's demise.

**GATTI-CASAZZA**—The mother of Ginito Gatti-Casazza, general manager of the Metropolitan Opera Company, died at her home in Ferrara, Italy, October 5, at the age of 80.

**JOHNSON**—Walter M., a member of the I. A. T. S. E. and M. P. M. O., Local Union No. 32, Duluth, Minn., died recently following a brief illness of pneumonia.

**KING**—Frank, 41, a member of the I. A. T. S. E. and M. P. M. O., Local Union No. 312, Enid, Ok., died at St. Louis September 23. Mr. King formerly managed a theater in Quincy, Ill., and at one time had his own show on the road, which was known as Frank King's "Dandy Girls". Funeral services were held at the Henninger-Royer Funeral Parlors, Enid, with the Rev. Andrew Potter, of the First Baptist Church, officiating. Interment was in the Enid Cemetery.

**KINGSBURY**—Nell A., 56, formerly of the team of Kingsbury and Manson, widely known

in the vaudeville field, died in the American Hospital, Chicago, October 8. Miss Kingsbury was ill but a short time and died of hemorrhage of the heart. She was born in Vicksburg, Mich., and had been retired from active professional work for about two years. No relatives survive. Interment will be made in a Chicago cemetery.

**MACKIN**—Thomas, well known in sporting circles as "Tom Mack", and owner of Mack's Oval, Jersey City, N. J., training quarters for pugilists and athletes, died last week at his home, 1 Halladay street, Jersey City, following a short illness. Mr. Mack was an intimate friend of Tom O'Rourke, the fight promoter, and at various times managed boxers himself.

**MCDERMID**—Frank M., 61, well-known Newark (N. J.) attorney and brother of George McDermid, dropped dead of heart disease October 4 at his summer home, Rockledge Lake, Danville, N. J.

**McELPATRICK**—William H., 67, who designed many of the leading theaters of the country, including the Manhattan and Lexington opera houses in New York and the Philadelphia Opera House, died at his home in Brooklyn September 29.

**MCGINNIS**—Nora, 10-year-old daughter of the late Albert McGinnis, died in London September 2.

**MORGAN**—H. P., nonprofessional, brother of W. E. Morgan, owner of the one-ring circus bearing his name, died recently at his home in Morristown, Tenn. Mr. Morgan is survived by three small children and two other brothers besides W. E. Morgan, James and Frank Morgan, of Rutledge, Tenn. He was 37 years old.

**MOROSCO**—The infant daughter born to Mr. and Mrs. Oliver Morosco at their home in San Francisco September 23 died in a hospital in that city October 2. Mrs. Morosco, the in a serious condition, is expected to recover.

**SCHNELL**—Charles, 47, until a short time ago owner of the Schnell Theater, Harrisonville, Mo., died last week at his home in that place following an operation for appendicitis. Several years ago, with his father, Mr. Schnell erected the Schnell Theater, which he operated as a movie house. Several months ago, because of ill health, he was compelled to sell the theater and disposed of it to Arthur T. Perkins. His widow survives.

**SHIRLEY**—The mother of Florence Shirley, the latter playing the leading role in "Why Men Leave Home", at the Morosco Theater, New York, died at the home of her daughter, 416 Fort Washington avenue, New York, Oct. 4.

# HENRY W. WAKEFIELD

Henry W. Wakefield, 64, who had been with practically every outdoor show of importance in this country as fixer and legal adjuster, died at Poplar Bluff, Mo., at 9 a.m., October 3. Mr. Wakefield was stricken with a violent attack of ptomaine poisoning five days previous to his demise, but did not summon a physician until he had been seriously ill for three days.

Henry W. (Frank) Wakefield was born in Massachusetts in 1858, and thru his long association with outdoor amusement enterprises was known to many troupers. He had made his headquarters in St. Louis for the past two years. At the time of his death he was agent and adjuster for the D. B. Murphy Shows, of St. Louis, and also sales representative of the Manitou Mineral Water Company, of Denver.

William Ahern, a brother, of Surf Beach, Calif., who was popular in a vaudeville act known as the Aherns for many years, but now retired, survives. He arrived in St. Louis from California October 6, and took charge of funeral arrangements.

A short funeral service was held at the Collins undertaking rooms, St. Louis, at 10 o'clock the night of October 8, just before the remains were shipped to Kansas City. Burial services were held at Graceland Cemetery, Kansas City, Mo., the morning of October 9, following which the veteran showman was laid to rest beside the graves of his mother and wife, Annabel Pettenger, who died three years ago. Prominent at the burial services in Kansas City were members of the Eagles' Lodge and Heart of America Showmen's League.

David Russell, manager of the Columbia Theater and of the Municipal Opera, St. Louis, has been appointed executor of the estate by Judge Holtcamp. Mr. Wakefield left ample funds to take care of all necessary expenses.

**STARK**—Thilie, known in private as Mrs. Perrin Somers, died at the Post-Graduate Hospital, New York, October 1, following an operation. Funeral services were held at the Campbell Parlors, New York, October 3.

**STROUD**—Mrs. Leonard R., wife of L. R. Stroud, one of the owners of the Alamo Theater, Fayette, Mo., died at her home in Slater, Mo., recently after a brief illness. Mr. and Mrs. Stroud were married last January, and since that time have resided in Slater. Mr. Stroud was a student of Central College, Fayette, last year, during which time he was associated with his brother, G. R. Stroud, in the management of the Alamo, which they jointly owned.

**TIGHE**—A. Patrick, former vice-president of the International Alliance of Billposters and Billers, died at his home, 1319 Pleasant street, Cincinnati, October 4. Mr. Tighe was also a member of the T. M. A. Ill health caused him to retire from his work about two years ago. Funeral services were held October 6 at St. Peter's Cathedral, followed immediately by interment in St. Joseph's Cemetery, Cincinnati.

**TUTTLE**—A. F., a veteran trouper, who at the time of his death was associated with the Ralph E. Nicols Comedians, died in McGregor, Tex., October 2, of cancer. Funeral services and interment took place in Yoacum, Tex., October 6. Mr. Tuttle is survived by his widow, Mrs. Margaret Tuttle; two daughters, Mrs. Ralph E. Nicols and Mrs. Ed Thardo, and a grandson, Paul C. Thardo.

## COMING MARRIAGES

### In the Profession

Nat Kalschheim, one of the W. V. M. A. booking managers, is reported engaged to Esther Rosenberg, a non-professional. Mr. Kalschheim works under Sam Kahl in Chicago.

Angela McCabill, now in the cast of "Malvaloca", the first play presented by Equity Players, Inc., is reported engaged to Henry S. Chatfield, president of the Union County Park Commission and a manufacturer with offices in New York City.

Mary Brandon, popular among the younger actresses on Broadway, is reported engaged to Robert F. Sherwood, motion picture critic of "Life", the "Photodramatist" and other periodicals. Miss Brandon is a niece of Mrs. Booth Tarkington, and made her theatrical debut two years ago in "Welcome Stranger". Last season she made a hit in "Up the Ladder". The marriage is expected to take place within a month, and Miss Brandon does not plan to retire from the stage.

## MARRIAGES

### In the Profession

**BRAMLEY-BARNES**—J. D. Bramley, non-professional of Philadelphia, and Faye Barnes, chorus girl with the Hoyt Revue, were secretly married in Philadelphia May 24, according to an announcement from Mrs. Bramley last week.

**COPPICUS-DE LA SAUGE**—F. C. Coppicus, manager of the Metropolitan Music Bureau, of New York City, and Lillian de la Sauge were recently married in Switzerland. After a short honeymoon the couple plans to sail on the Homeric for New York, where they will make their home.

**MARSHALL-MILLER**—Eugene Brice Marshall, pianist, and Bessie Miller, burlesque

soubret-prima donna, were secretly married in Atlantic City February 17. The marriage was made public only last week.

**McSHERRY-SILVA**—Raymond McSherry, of 1864 Grand avenue, St. Paul, Minn., a World War veteran and a former member of the Shubert Stock Company, of Minneapolis, and Leone Sila, non-professional, were married in St. Paul August 25.

**NEVILLE-PAULSEN**—Frank Neville, Keith booking agent, and Anna Paulsen, dancer with George White's "Scandals", current at the Globe Theater, New York, were married about a month ago. It was learned last week.

**ROGERS-JONES**—C. B. Rogers, former physical director of the Carthage (Mo.) Y. M. C. A. and now the owner of a picture theater at Lyons, Kan., and Viola Jones, instructor of Spanish at the Carthage High School last year, were married in Kansas City recently.

## BIRTHS

### To Members of the Profession

To Mr. and Mrs. James H. McKenzie, at the Newell & Newell Sanitarium, Chattanooga, Tenn., a 10-pound son, who has been christened James Willard. Mr. McKenzie is a concessionaire with Horton Bros. United Shows.

To Mr. and Mrs. Hing Morris, at their home in New York City, September 26, a daughter.

To Mr. and Mrs. Lew Wilson, on September 22, a son.

To Mr. and Mrs. Vincent Sherwood, September 26, at the Lying-in Hospital, New York, an 8-pound daughter, who has been christened Marjorie Phyllis. Mr. Sherwood is Eastern manager of the McKinley Music Company.

## DIVORCES

### In the Profession

Dorothy Blake stated in Chicago last week that she had secured a divorce in New York from Earl Hampton on statutory grounds and that she declined to accept the alimony allowed her.

A final decree of divorce was granted Frieda E. Held, known in vaudeville, September 24, in Cincinnati, from Paul Allen, New York booking agent.

Mrs. Adeline Kelsey, professionally known as La Rose, of La Rose and La Rose, a trapeze act, was granted a divorce recently in California from her husband and partner.

Mae Busch, picture star, obtained a divorce last week in Los Angeles from Francis J. MacDonald, also a film actor.

Mrs. Claire McCowen, sister of Marilyn Miller, musical comedy star and wife of Jack Pickford, obtained a divorce in Chicago October 2 from James F. McCowen, New York booking agent, on the ground of desertion.

Mrs. Grace Freeman filed suit in Chicago October 2 for divorce from Winfield Scott Freeman. Mrs. Freeman, who is an actress, preferred charges of desertion.

Irma Miller writes from Superior, Neb., that she has divorced B. A. (Blackie) Williams. Miss Miller was formerly an actress, but at present is working in a non-professional capacity in Superior.

Capt. William Butts, who during the World War served as an army aviator and who is a moving picture actor, was recently granted a divorce from Mrs. Julia Justine Butts, said to be a Belgian princess. The divorce was granted on the ground of cruelty.

Frederic Ko Vert, impressionistic dancer, filed suit in Los Angeles recently for divorce

# MARIE LLOYD

Marie Lloyd, one of the most famous of English music hall artists, died October 7, in London. She was a great favorite for many years in England, where the piquancy of her songs and her charming manner of singing achieved wide popularity. In 1907 she made a tour of this country, and returned in 1913.

Marie Lloyd was born February 12, 1870, in London. She was the daughter of John and Matilda Mary Caroline Wood, nee Archer. She was educated in London, and was married three times. Her first husband was Percy Gourtney. This marriage was afterward dissolved. She later married Alec Hurley, music hall artist, from whom she was divorced in 1913, and, upon the death of Mr. Hurley in 1914, married Bernard Dillon, jockey.

Miss Lloyd made her first appearance on the stage at the Royal Eagle Music Hall, London, under the name of Bella Delmore, on May 9, 1885, under the management of Thomas Boom, singing "My Soldier Laddie" and "Time Is Flying". Her own name figured in the bills for the first time at that same hall on June 22, of the same year. She next appeared at the Falstaff Music Hall, Old street, London, and was then engaged at Belmont's Seabright Music Hall, in February, 1888, and subsequently at the Star Music Hall, Bernersday. Her songs at that period were: "And the Leaves Began To Fall"; "Harry's a Soldier"; "She Has a Sailor for a Lover"; etc. Engagements followed at Bedford and Middlesex music halls, London. It was at the last-mentioned hall that she scored her first substantial success, with "The Boy That I Love Sits Up in the Gallery". She was then engaged at the Oxford, London, where she appeared for twelve months consecutively, and then on appeared in practically every first-class variety theater in the United Kingdom, United States, South Africa and Australia. She appeared at the Drury Lane Theater, London, for three years (1891-1893) as principal girl in the pantomimes "Humpty Dumpty", "Little Bo Peep" and "Robinson Crusoe", and also appeared in pantomime at other London and provincial theaters. In 1898 she made a tour in a musical play especially written for her by H. Chance Newton, entitled "The A B C of Flossie, the Frivolous". She retained her position at the head of the profession for over thirty years.

Among the great number of popular songs Marie Lloyd introduced are the following: "Oh, Jeremiah, Don't You Go to Sea"; "Never Let a Chance Go By"; "That Was Before My Time"; "Don't Laugh"; "How Dare You Come to London"; "Poor Thing"; "What Do You Take Me For"; "Actions Speak Louder Than Words"; "Then You Wink the Other Eye"; "Oh, Mr. Porter"; "The Naughty Continous"; "Whacky, Whacky, Whack"; "Keep Off the Grass"; "Twiggy Voo"; "Among My Knick Knacks"; "Johnny Jones"; "There They Are, the Two of Them, on Their Own"; "Safe My Bicycle"; "Hullo, Hullo"; "Everybody Wondered How He Knew"; "As If She Didn't Know"; "Clever, Ain't You"; "The Coster's Christening"; "Everything in the Garden's Lovely"; "Folkstone for the Day"; "Garn Away"; "It's a Jolly Fine Game Played Slow"; "Rum-Tiddle-Tum-Tum-Tay"; "Silly Fool"; "Tiddle-om-Pom"; "Tricky Little Trilly"; "The Wedding March"; "You Can't Stop a Girl From Thinking"; "You're a Thing of the Past"; "Old Dear"; "Customs of the Country"; "She's Never Had a Ticket Punched Before"; "Millie"; "The Bond Street Cake Walk"; "A Little of What You Fancy Does You Good"; etc.

Marie Lloyd's three sisters, Alice and Grace Lloyd and Daisy Wood, are also on the stage.



from Mrs. Corinne B. Ko Vert. Mr. Ko Vert alleged his wife left him "without cause" a few hours after the marriage ceremony was performed, July 15, 1921. Mrs. Ko Vert is also a dancer.

Mrs. Agnes Hankel, of Jersey City, N. J., on October 4 filed suit in that city for divorce from Edward Hankel, actor.

Geneva Savage, formerly Geneva Mitchell, a "Pogo Girl" in the "Follies", filed suit in New York October 6 to have her marriage of March 3 to Robert Savage, of La Jolla, Calif., annulled. Mrs. Savage is seeking the annulment on the grounds that she was not old enough to marry and that the ceremony was performed upon misrepresentations.

**Lafayette, New York**

(Reviewed Sunday Concert, October 8)

Based on pure merit, three colored acts ran away with the honors that accrued to the nine-act bill offered tonight. One white performer, the male member of the team of Shirley and Sherwood, a comedian-pianist, was a decided hit, and his partner, a girl with plenty of personality, but without a voice, registered well despite this handicap. They were spotted seventh, just a bit too far down the bill for him to get all that he might otherwise have earned. At that he took a pair of bows.

"Fascination" a feature picture, opened the show.

The La Maze Trio, three male acrobats, began the vaudeville program. The acrobatic dancer in the act is great. The comic pulled the usual clown routine to poor effect till near the end of the act, when his fall from a high ladder got him a big hand. The routine of the act was just about the average; so was the third member.

Rubina, a girl with an accordion, did three numbers, changing costume once, to a fair hand. She is a good single.

The third was the "Personality Revue", an act composed of five girls and a pair of clever dancing boys. These boys, with little Edna Evans, a promising little English dancing girl, saved the act. It is a Bobby Lowe production and has a beautiful gold-draped setting. It ran 18 minutes, opening with special song material, a page announcing the opening in one. The act then went to full stage. The pianist did a song number that was ordinary. The two boys did a Maxie and George style of dance, and did it well. Another girl sold "Three O'Clock in the Morning" with excellent results. A young toe dancer showed amateurishness and good intentions with the next number, which was followed by the English kid mentioned. The boys, with the toe dancer, executed a trio dance that was fair. A single woman, Miss Evans, said to be recently from England, offered a typical music hall song to a hand. The finale of the act was weak, except for the work of the kid and the boys, who again rescued it. Some new people and a rearrangement of the routine may make a high caliber act of this revue.

Cooper and Lane, a colored team doing the familiar bellboy and porter, opened to a reception and ran away with the audience. Their patter was good, as was their rendition of a pair of song numbers. The way they sang "In My Home Town" took the edge off this number for a girl who attempted to use it later. "Ta, ta, Good-By", their closing number, got them encores.

Clark, Mack and Brennan are from burlesque and brought with them a lot of pure humor that got plenty of laughs. After the chatter the straight offered a ballad which was followed by the woman member of the act doing an Oriental dance that was too dangerously near the old Egyptian Village stuff to go well in this house. The act closed with the jazz wedding number originated in the Irving Miller Shows. It so happened that Mr. Miller was in the house to enjoy the plagiarism. Ten minutes, in one, closing up stage, tells the story.

"Plantation Pastimes", a colored quartet, supporting Fred Jennings, the banjoist, opened with a spiritual off-stage, coming on in one for ten minutes of good Negro harmony. This is a new act, properly costumed, and with members in good voice. The banjo and guitar gave the right atmosphere and the act should go far.

Florence Parham, the girl once billed in the big time as "Nora Bayes' Shadow", had the star spot and delivered four songs in a way that simply captured the house. This child is one of the best singles we have seen with no discount for her age.

Justa and Leo closed the bill. This new combination of dancing talent was born of the failure of the "Dumb Luck" show recently in New England, and it is a good one. He is an unusual jazz dancer with a lot of original stuff and she is a toe dancer who inherits the old Johnson Brothers' cakewalk ability. The combination is one that will add to almost any bill. They doubled from a Brooklyn theater.—J. A. JACKSON.

**HOUDINI FILM WINS**

Boston, Oct. 7.—The Houdini picture, "The Man From Beyond", played to over seven thousand persons on its initial local presentation this week.

**Golden Gate, San Francisco**

(Reviewed Sunday Matinee, October 8)

Hector, a remarkably trained dog, assisted by three other canine performers of slightly less ability, opened a very good bill at the Golden Gate Theater this afternoon, astonishing the large audience with the unusual tricks they performed. Twelve minutes of interesting entertainment.

William Ramsdell and Alice Deyo occupied the second spot and contributed a smart dancing offering, earning much hearty applause and several bows. Ten minutes.

Ernest Hiatt offered a number of new songs and a clever line of patter, which kept the audience in a gale of laughter and he threatened to stop the show at times. Fourteen minutes.

Grace Fisher, the "Dresden China Prima Donna", assisted by Paul Reese, proved one of the big hits of the show. Miss Fisher has a wonderfully good voice and her song offerings apparently just suited this afternoon's audience. Much applause and several well-earned bows. Fifteen minutes.

Senator Ford offered his usual snappy monologue, and, as usual, succeeded in stopping the show. Sixteen minutes.

Adelaide Herrmann closed the bill with a new series of mystery problems, which held the audience spellbound for some eighteen minutes. The act is clean-cut and the stage settings impressive.—STUART B. DUNBAR.

chorus in change of costume, was effective. More especially so thru the excellent barefoot and contortion dancing of smiling Josephine Lavoy. This young girl did splits, back bends, a one-foot-stand with side-bend and a number of circular, back and front bends on the floor that won for her ever-increasing admiration and applause.

The second half of the revue receives impetus thru the rich melodious tones of Jean Gaynor's well-placed mezzo with high soprano quality. "Love's Lament", assisted by the chorons is a bit, the climax emphasized by a counter obligato in which Miss Gaynor demonstrates that, in addition to a natural voice, she has studied.

Billie Shaw and Lester Lane do one of the best "Doll Dances", to the music of Victor Herbert's "Dance of the Toys", the writer has ever reviewed. Miss Shaw wears a ruffled hoop-skirt of orchid ornamented with ribbons, a ribbon corsage bouquet and ribbon shoulder straps holding a low cut well-fitting bodice, a blue hat trimmed with blue ostrich plumes, black satin slippers and white socks. The writer has reviewed several teams doing the toy dance, both here and abroad, and with the possible exception of Adelaide and Hughes, Miss Shaw and Lester Lane have the field to themselves.

Josephine Lavoy did a solo toe dance, including cartwheels and back kicks very well executed. It is noticeable that she never forgets to point her toes when kicking. Jean Gaynor displays tonal rotundity and well-placed head

**COUTTS WANTS ACCOUNTING**

From Weiss Brothers for "Sawing a Woman" Illusion Picture

New York, Oct. 9.—Supreme Court Justice O'Malley today signed an order directing Weiss Brothers, doing business as the Clarion Photo-plays, Inc., to appear in court on October 10 to show cause why a receiver should not be appointed of all the properties, resources, assets, money and effects of the defendant and a motion picture entitled "Sawing a Lady in Half", and restraining the defendants from exhibiting, distributing, releasing and otherwise disposing of or dealing in the same motion picture until a final determination in an action for an accounting brought by John E. Coutts against the defendant corporation is tried.

In an affidavit filed by the plaintiff thru his attorneys, Hess & Kahn, it is alleged that on or about March 24 last he entered into an agreement with Weiss Brothers whereby the latter were granted the sole and exclusive license to exhibit and exploit the picture in question, with the proviso that he receive fifty per cent of all money realized therefrom. According to the plaintiff, the Weiss Brothers have breached this contract by entering into an agreement with one Horace Goldin, an illusionist, who claims to be the originator of the illusion known as "Sawing a Woman in Half", and it is further set forth that so far upward of \$200 has accrued from State rights sales in this film, which the defendants hold and which it is alleged they refuse to account for to the plaintiff.

According to a supporting affidavit, the exclusive rights to show the illusion in question in England have been sold to the Goldwyn Film Company for \$7,000, and it is alleged no settlement has been rendered to the plaintiff on this transaction.

When the case comes to trial it is expected that for the first time in the history of the New York Supreme Courts Coutts will make an actual demonstration of the illusion, which Goldin will also be subpoenaed to present his version of the effect.

It seems that Goldin and the Weiss Brothers entered into an agreement to allow the release of the "Sawing a Woman in Half" picture. For some time Goldin enjoined the Clarion concern from distributing the film. About the same time that Goldin came to terms with the picture people he brought court action against Murray Cohen, an agent in New York, charging him with violating the penal law by making an unauthorized production of the "divided woman" effect at the Rockaway Theater, Rockaway Beach. Attorney A. B. Silverman, acting for Goldin, announces: "The deliberate pirating of Mr. Goldin's illusions has been so frequent that he is determined to resort to criminal proceedings under Section 441 of the penal law, by which any production of a dramatic entertainment, without the consent of the owner, constitutes an offense. Everyone of these defendants will be required to account for every cent of profit they make."

**GERTRUDE HOFFMANN MATERIAL**

Alleged To Have Been Copied by Maurice Golden—Complaint Made to N. V. A.

Max Hoffmann informs The Billboard that he has made complaint to the N. V. A. against the act "The Movie Masque", by Maurice Golden and Company, on the ground that the business and characters of the turn are "identical with a part of the net 'Cinema Ballet', of my wife, Gertrude Hoffmann, offered by her in the Shubert unit, 'Hello, Everybody'."

Mr. Hoffmann states further: "The idea is exactly similar. The Gertrude Hoffmann act opened in Jersey City September 11. The Golden act opened at B. S. Moss' Coliseum, New York, the week of October 2."

Just what Mr. Hoffmann means by the word "opened", in his reference to the Golden act at the Coliseum, is without further explanation from him. In the "New Tunes and Returns" section of The Billboard of October 7 appeared a review of the Golden act when presented September 21 at B. S. Moss' Hamilton, New York.

**"HER TEMPORARY HUSBAND"**

Chicago, Oct. 7.—Billy Gaskell is getting back into the production game by preparing two companies of "Her Temporary Husband", and will put them on the road at an early date. Mr. Gaskell formerly was one of the best producers and most prosperous theatrical men in Chicago. After having "The Shepherd of the Hills" out for a number of years he acquired all rights to the picture privileges of Harold Bell Wright's production of that piece. Incidentally, Lou and Mrs. Ramsdell were with this play for years. Lou was manager and his wife played the part of Aunt Molly over 6,000 times.

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

**THE PLAY COMES FIRST**

Scenic Effects, Light, Color, Costumes and Music All Secondary

ST. JOHN ERVINE, the well-known playwright, in the course of a review of Basil Dean's just published pamphlet on "The Actor and His Workshop", has views to offer on the subject himself. And Mr. Ervine's views are, in part, very much our own—views which we have expressed herein times without number within the last few years. Practically they can be summarized to this: Managers and producers, to quote Mr. Ervine, "are letting themselves be humbugged into the belief that music and color, and light and scenic effects, are of equal importance with the play itself, of even a greater importance." All these effects are very essential, of course, and in the case of variety it is highly desirable that the eye of the audience—for, after all, variety audiences are, or should be, patrons each week—should not be tired by a repetition of the same full set or the same street scene week after week. Mr. Ervine, who is dealing entirely with the legitimate stage, expresses the view that a drama does not consist of light or color or music, but of the conflict of one human being with another. In other words, the play's the thing. And precisely the same can be applied to variety. Altho the play is nonexistent in real variety, the player is all important, and the material, which to the variety artiste stands in the same relation as does the play to the actor, is the next most important thing. On the legitimate stage the play comes first, and the player a good second. In variety it's just the reverse. The player matters most. But the material he works is not far behind in importance. Light, color and music, tho necessary, are of quite secondary importance.—THE PERFORMER, LONDON, ENG.

**Billie Shaw's Revue**

(Reviewed October 6, at Murray's, New York.)

Billie Shaw, with but six principals and eight chorus girls, has set a new mark in the horizon when it comes to the condensed revue. Into one hour's time has been crowded a well-staged and admirably-executed series of dances, songs, ensemble numbers, changes of costumes and lighting effects. The combination offers a kaleidoscopic, snappy entertainment that finds much favor, and deservedly so. The costumes are bright and effective, the chorons well trained and comely, the principals clever and talented and Miss Shaw herself, announced as "Nature's Gift", does not belie the assertion either in looks, physical attractiveness or terpsichorean perfection.

The principals, at the outset, were introduced by Nat Morton, each doing a bit of a song or dance, indicative of the specialty which was to follow. Jean Gaynor, a Titian-haired soprano; Flo Hauser, a dancing soubrette; Josephine Lavoy and Lester Lane, sprightly dancers, and Billie Shaw herself.

"No, No Bebe, No, No", by Flo Hauser and chorus, is a neat opening number and the work of the chorus worthy of comment. Nat Morton in a dance rendition of "Toot, Toot, Tootsie, Good-by", was followed by Lester Long. Let it be recorded here that this youngster, still in his early teens, will be heard of before long; he certainly has a future before him. An acrobatic dance, in which he executes with remarkable technique and ease bends, cuts, cartwheels, back kicks and rolling splits, stands out well. He was rewarded with considerable applause.

A South Sea Isle dance by Billie Shaw was a revelation, Miss Shaw wearing a costume that sparsely consisted of gold billion fringe, beads and pectoral shields of pearls. A beauty, grace and technique mingled with vulgarity, puts this number over to one of the big hits of the revue. "In Bagdad", by Morton, assisted by the

tones with very true high top notes in "Some Little Someone", winning decided approbation.

Flo Hauser lends a number in which the girls in another change of costume do a shimmy, the finish, a French shimmy by the entire chorus and prolonged to quite an extent by Miss Hauser goes for a good hand. "My Plantation Home", with the chorus in overalls and straw hats, gives Nat Morton an opportunity to imitate a clarinet. The ensemble for the finish includes the principals with Miss Shaw in still another change of costume, receiving individual emphatic plauditory recognition.—MARK HENRY.

**"VAUDE. AGENT" MISSING**

Harry Harris Fails To Appear for Trial in Cincinnati Court

Harry Harris, who was arrested two weeks ago on charges of obtaining money under false pretenses at his "vaudeville producing and booking" office in Cincinnati, failed to appear in the Municipal Court of that city last week when his case was called and a capias was issued for his rearrest. If Harris is not located within a short time the man who went his bond, in amount of \$600, will be ordered to pay whatever fine is decreed by the Court.

**"RAIN" OPENS THIS WEEK**

Philadelphia, Oct. 9.—In support of Jeanne Eagels, who has the leading role in "Rain", a Sam H. Harris production, scheduled to open here tonight at the Garrick, will be Fritz Williams, Ranley Holmes, Katherine Brooks, Shirley King, Kathryn Kennedy, Emma Wilcox, Kent Thurber, Harold Heeley, Robert Elliott, Harry Queally, Robert Kelly and Chief Borha Whitehaw. The play is based on "Miss Thompson", a story by W. Somerset Maugham, and the dramatization was made by John Colton and Clemence Randolph.















# NEW TURNS and RETURNS

## SOPHIE TUCKER

**THEATER**—Palace, New York.  
**STYLE**—Singing.  
**SETTING**—Special, in three.

**DATE**—October 2, matinee.  
**TIME**—45 minutes.  
**SPOT**—Six.

**SCENERY**—Hangings of silver cloth, upon which were thrown vari-colored changing lights. A couple of set wings, one to represent a newspaper office, the other an interior. Changed to silver-beaded and spangled dress.

**WARDROBE**—White fur coat worn over dark blue dress, ornamented with black and red beads. Changed to silver-beaded and spangled dress.

**ROUTINE**—With Ted Shapiro and Jack Carroll seated at two black-covered pianos, an opening number, "Homestead", explains why Miss Tucker returned to America after a six weeks' stay abroad. "The Sheik of Alabama" followed. "That's What Keeps Me Broke", with the line, "I've got an American boy—that's what keeps me broke," preceded "Lost, a Wonderful Man", in which the singer left the stage, and, after a dark change, a backing, supposed to represent a newspaper office, was utilized to accentuate the action the lines were supposed to carry. There was a desk and papers, and a man to take the ad for the man who was lost. Not even a Corona was in sight, and it was unlike any newspaper office ever seen by the writer. Incorporated in the song was the older number of Irving Berlin, "When I Lost You". The number was finished in one, giving an opportunity to remove the temporary newspaper office, the act then going back to three. The pianists were then introduced as having written some wonderful melodies, and Miss Tucker said she was sure the audience would think it nice to hear two pianos sounding as one. A medley was played, including "Three O'Clock in the Morning", "Kitten on the Keys" and "I'm Wild About Harry", with the orchestra plugging up the finale. If the intention was to give an imitation of one of those nickel-in-the-slot noisy annoyances that grind out tunes from the inserted, hole-punctured paper rolls, the accomplishment was perfect. The fuercially draped piano added gloom to even "I'm Wild About Harry". "There's More Music in a Grand Baby Than There Is in a Baby Grand", sang Miss Tucker, and, following the previously mentioned effort, we can well believe her. The line, "I never heard of piano legs breaking up anybody's home," is suggestive. The number, "Do I", was interspersed with sotto voce remarks in a foreign language—this shows very bad taste. Announced as a revival of an old one, "Some of These Days" was rendered well, although Miss Tucker is not a May Irwin, nor even an Artie Hall. Resinging the chorus, announced as any Jewish cantor might sing it, was a decided affront and is just as much out of place in a theater as the jazz singing of "Some of These Days" would be in a synagogue. Perhaps some of these days performers in general, and Miss Tucker and one or two others in particular, will realize this.

"They've Got Their Indian Habits on in Dixie Land" was pulled up at the finish by having a colored maid execute a few steps with an occasional shimmy flash. A sob mother ballad, "Who'll Take My Place in Your Heart When I'm Gone", lacked sincerity and was clatrap, with another backing and a "mother" picture in a lighted frame. For encores "She Knows It", sung as "I Know It", formerly put over with such good effect by Ruth Royce, lacked finesse. "Aggravatin' Papa" and "Give Me an Old Man Any Time When It Comes To Makin' Love" concluded the turn.

**REMARKS**—Cutting down the running time, eliminating all semblance of suggestiveness in the way of "blues" lines, eliminating the foreign language appeal in word or song and replacing those somber black piano covers would help a great deal. Forgetting the personal advertisement appeal would help some more. Miss Tucker has improved considerably in the roughness and blare of her renditions, and, whether thru her short association with George Robey, the English way, or what not, is to be commended. There is still room for improvement in this direction.

## HARRY BURNS

**THEATER**—Palace, New York.  
**STYLE**—Comedy and music.  
**SETTING**—Special, in one.

**DATE**—October 2, matinee.  
**TIME**—18 minutes.  
**SPOT**—Four.

**SCENERY**—The drop, in one, represents Coney Island midway, with concessions and a cut-out, curtained palmist's tent.

**WARDROBE**—Harry Burns and Charles Sena, who assists, dress as Italians. Carlina Diamond wears French costume, changing for the finish to beautiful and very effective costume of full pink tights and low-cut bodice, attached to which are very long green ostrich plumes.

**ROUTINE**—After some talk, in one, by Burns and Charles Sena, Miss Diamond plays a harp solo in the fortune teller's tent. Burns, assisted by Sena, next does the "Palloons' business, with the "I Think You Touch" gag line that was the piece de resistance of the former Burns and Fabrito act. Subsequently there are solos and duets on musical instruments, Burns playing mandolin and Sena for an encore, guitars. An announced burlesque of Gallagher and Shean was used for an encore, and the song of that name sung, the girl coming in for bows and a flash at the direct conclusion.

**REMARKS**—The act is improved considerably over the former Burns and Fabrito offering and is a step in the right direction. Miss Diamond is shapely and a welcome addition, a good flash and has a psychological value. Her harp solo, however, lacks punch. Perhaps another selection would be better. The act would be improved were the Gallagher and Shean bit eliminated. Primarily, if done by permission, it is much worse than the originals, with whom comparison is inevitable, and secondly, it makes the running time too long. Act goes over well, but drops from an applause standpoint somewhat after the bit mentioned.

## NED WAYBURN'S DANCING DOZEN

Headed by  
Sibylla Bowhan and Edwin H. McKenna

Enlisting the Services of the

Misses Betty Barrett, Helene Blair, Cecilla Cullen and Louise Brunner

And the  
Messrs. Leslie Caulfield, Henry Russell, Lon Monty, Joe Smith, Arthur Becker and Michael Bell

**THEATER**—Palace, New York.  
**STYLE**—Dancing.  
**SETTING**—Special, in one.  
**SCENERY**—A pretty and effective drop of gray, with blue legs.  
**WARDROBE**—Several changes, including Colonial, minstrel and soubret costumes.  
**ROUTINE**—Ensemble and solo dancing, including buck and wing, clog, essence, high kicking, acrobatic cartwheels, splits and other forms of the terpsichorean art.  
**REMARKS**—Well-staged, carefully coached and admirably presented, offering class and definite entertainment value. It fully upholds the Wayburn standard, and in accurate ensemble synchronization is perfect. Sibylla Bowhan and Edwin H. McKenna made individual hits when reviewed. The costumes were bright and appropriate, and the turn is strictly a big-time offering.

## THE VIVIAN'S

**THEATER**—Broadway, New York.

**STYLE**—Sharpshooting.

**SETTING**—Full.

**SCENERY**—House exterior, double bull's-eye, candle and bell targets. Grass mats, table, chair, stands, etc.

**WARDROBE**—Khaki sports attire for both man and woman.

**ROUTINE**—Exhibition of fancy marksmanship, snuffing candles, bull's-eye shots by mirror-sighting from difficult postures, blindfold shots and musical bell shooting, interspersed with comedy talk.

**REMARKS**—A first-rate shooting turn, in which no attempt is made to demonstrate skill by firing over the heads of the audience or by any other method that might be considered dangerous, the exhibition being confined solely to the breaking of targets on the stage. The comedy patter, while antiquated in spots, nevertheless drew laughs when reviewed. Still, it wouldn't hurt to punch it up. Particularly good is the blindfold shots of the men, the targets being located by sound and smashed without overdrawn skillful. In fact, there is very little stalling connected with any of the routine, the whole being run off at a fast, snappy tempo.

# THE SIMS PERIOD OF MELODRAMA

As the author of "The Lights of London" the late George R. Sims held an important place on the American stage for years. Other melodramas by him followed his masterpiece but none repeated its long-continued prosperity. "The Bomany Rye", "Harbor Lights" and "In the Ranks" were some of the successors of "The Lights of London" at the Union Square Theater.

But Sims did not start the craze for British melodrama which began here in the early eighties and ultimately swept over every New York stage. "The World", with its spectacular raft scene and Osmond Tearle, Harry Pitt and William Elton to act its leading roles, was produced at the Thirteenth street Wallack's on April 12, 1881. Drury Lane melodrama on a stage devoted to old and new British comedy of the highest class was a sufficient violation of all precedent to act the town talking at a time when it really was small enough to talk about theaters. Paul Merritt and Henry Pettitt were the authors of the play, with the name of Sir Augustus Harria imposed on it, of course, since the piece was first acted in his theater. The thrills of the unusual play drew all New York to Wallack's historic theater.

The Union Square was the rival of Wallack's in those days. Its famous company had acted in French but not in British melodrama. That it must have British melodrama was quickly evident. The town was beginning to lose interest in any other kind of play. The Union Square was more or less neglected by a public which longed for more thrills such as "The World" had brought from London.

Then Sims wrote "The Lights of London". It was acted with great success at the Princess Theater in London and finally it was brought over to the actors of the Union Square Theater. The night of December 5, 1881, saw a gala event. The play was acted by such famous members of the company as Sara Jewett, Charlea Thorne, Maude Harrison, Mrs. Phillips, Eleanor Carey and Mr. Scoddart. It ran for months and continued for years after to travel from one end of the country to the other. Yet when W. A. Brady revived it a few years ago at the Lyric Theater the audiences received the performance with derision. Other times, other ways.

The melodramatic wave continued for more than a decade to sweep over the American stage. Even such comedians as Nat Goodwin took up this style of play. He appeared in "The Black Flag". Edward Harrigan put on "The Blackbird" and Augustin Daly imported from London "Mankind" for his theater. If it was "The World" at Wallack's that gave the public its taste for this highly seasoned dramatic food, it was the still greater success of "The Lights of London" at the Union Square which caused it to refuse all other kinds of theatrical entertainment for so long a time that there was more than the usual eloquence on the subject of the Decline of the Drama. Such was the influence of George R. Sims on the American theater.—NEW YORK HERALD.

## BERNIE, REMONT AND BOWERS

**THEATER**—Loew's State, New York.

**STYLE**—Singing and talking.

**SETTING**—Special, in one.

**DATE**—October 5, matinee.

**TIME**—16 minutes.

**SPOT**—Two.

**SCENERY**—A tan drop, in one, with wide black border at bottom and a split-opening center. There were panels right and left of black, upon which were red flowers and other decorations.

**WARDROBE**—Black mohair suit worn by Dave Bernie, Louise Remont and Dorothy Bowers wore, respectively, cloaks of black and silver and cerise, with collar of grayish blue ostrich plumes. Miss Remont, upon removing the cloak, wore a gown of burnt orange lace net of scroll design over black and ornamented with brilliants. Around the waist was a narrow girdle of orange satin. There were also gold slippers and stockings, and a large rhinestone comb in the left side of her coiffure. Dorothy Bowers wore a gown of blue and gold, the latter taking the form of spangles, beads and a hem of deep gold hillion fringe; also a gold cord pendant from which hung a gold tassel. There was a headpiece which appeared to be of solid black spangles. Black slippers and stockings were worn, as was also a string of pearls. No changes were made.

**ROUTINE**—Dave Bernie opens at the piano with "When Those Flute Hoppers Start Hoppin' Around", which is weak. An imitation of a little boy practicing on the piano precedes a stuttering story, both of which do not register, after which the two girls make their entrance. Some poorly written dialog does not get laughs, nor does the number, "Those Star-Spangled Nights in Dixie Land", in a loud and harsh voice by Miss Remont make a hit. Dixie Land is in much favor with this act, for the next number by Miss Bowers is also about this part of the country. "Swanee River Moon" was delivered fairly well and gathered a few hands. Bernie next announces, and plays on the piano as his own numbers, "Three O'Clock in the Morning", "Way Down Upon the Swanee River", "Over the Summer Sea" (from "Rigoletto"), "How Dry I Am", "Dixie" (again), and, as his masterpiece, a selection that sounded very much like Herschel Henlere. This failed to register and Bernie said: "Paderewski is good, too," pronouncing it Paderoske, "The Wearing of the Green", first straight and then as Goldberg's band would play it, preceded the re-entrance of the girls. Altho they had been off stage for some time no change of costume had been made.

"Love Will Find a Way" and "I'm Just Wild About Harry", from "Shuffle Along"; "Say It With Music" and "Step, Step, Steppin' Around" precede the ensemble singing of "When It's Moonlight in Kalua", used for a finish.

**REMARKS**—Needs better dialog written by an expert. At present is loosely hung together with seemingly ad lib. conversation and one or two old gags. Bernie should not try to be humorous, for he is not a comedian, and could improve his pianolog with a few more imitations. Changing the locale of some of the numbers would be advantageous. The billing of the act is "At Ease", but from the results obtained it seemed more like "Parade Rest".

## MASON AND COLE

**THEATER**—Loew's State, New York.

**STYLE**—Comedy, singing and dancing.

**SETTING**—Special exterior, in two.

**DATE**—October 5, matinee.

**TIME**—15 minutes.

**SPOT**—Three.

**SCENERY**—Exterior, showing garden, with painted house in distance, set fence with artificial flowers, and a cut woods leg drop in one. There was also a bench.

**WARDROBE**—Man wore white flannel trousers, dark coat, straw hat, turn-down collar, black tie and carried umbrella. Girl, simple frock of white and carried hat. Changed to very effective gown of yellow satin, the skirt of which was cut diamond shape and filled in with lace net, the bodice of which was tight-fitting and showed a robust torso. There were ribbons and brilliants ornamenting the gown, and a straw hat, trimmed with lace and orchid-shade satin ribbon with a metallic sheen.

**ROUTINE**—Opening number, talked, indicates that the man has not been any too careful in sheltering the young girl from the storm which is supposed to be taking place—apparently sunlight is shining thru the trees from stage right—no rainbow is noticeable, however. Dialog follows in which the girl accuses the man of being stung and a "cheap skate", with the inevitable presentation of the diamond ring for which he had saved up. The idea has been used by several other acts, also some of the dialog. The girl purposely falls and starts an mending and uncerthly bawling—rubs her leg. The man attempts to soothe her, kisses her arm—she again rubs her leg. The business of raising the girl's skirts so that the audience could get a look at the legs, tho well-developed and shapely, was rather suggestive. The man, in a spotlight, sings "There's a Girl That I Dream of All the Time"—the powder left by the girl's hands and arms on his coat is distinctly noticeable. (Ray Cole should read articles appearing in The Billboard on "Make Up Your Mind About Makeup"—particularly the one appearing in issue of this week.)

More dialog, including kissing business—somewhat dragged out—precedes the double dance, which is the best thing in the act, Miss Cole being graceful, pointing her toes as she kicks, and dancing with rhythmic accuracy. The dance goes for a big hand, and deserves it thru contrast, if nothing else. The couple parting closes the act. The girl calls man back, saying he has forgotten something—the kiss being denied, he takes his umbrella and makes a quiet exit. Quiet not only upon the stage, but in the auditorium. The dance anticlimaxes the direct finish.

**REMARKS**—A good sketch doctor could improve this offering. At present the suggestion of using the dance for a finish—dancing off—would be helpful in drawing a better hand. Altho from the standpoint of the author, not as logical, nevertheless—one cannot be too logical in vaudeville—some of the dialog should be cut and other parts could be replaced to advantage, giving more of a punch.

LYCEUM AND CHAUTAUQUA NOTES

(Continued from page 71)

Welch Singers, musical number, February & Edna Means, who is a live-wire entertainer...

Tampa, Fla., Sept. 20, 1922.

The Billboard Publishing Company, Chicago, Ill. Gentlemen: Referring to your circular letter to Lyceum and Chautauqua workers...

W. G. BROEIN.

Any bureau looking for a first-class lecturer for next season might do well to look up the State Normal School at Slippery Rock, Pa...

The peppy class of 1910 that Olive Kackley as President rounds up and leads with so much ginger and go was the victor in the cup contest...

1922 CHAUTAUQUA COMMITTEE REPORTS

Delighted, 100; Well Pleased, 90; Fair, 80; Barely Got By, 70; Unsatisfactory, 60.

Table with 2 columns: Location and Report Percentage. Includes Galveston, Corpus Christi, San Antonio, etc.

STEARNS-HELLESON TRIO

Table with 2 columns: Location and Report Percentage for Stearns-Helleison Trio.

EDNA LOWE

Table with 2 columns: Location and Report Percentage for Edna Lowe.

FRANCES INGRAM

Table with 2 columns: Location and Report Percentage for Frances Ingram.

GOLDEN BEE CHOCOLATES

HAND DIPPED—MILK COATED—ALL FLAVORS—CARAMELS, CHERRIES, ETC.

Advertisement for Golden Bee Chocolates featuring four assortments (No. 1, 2, 3, 4) with prices and samples.

THEODORE BROTHERS CHOCOLATE CO. TAYLOR AND FINNEY AVENUES, ST. LOUIS, MO., U. S. A.

ATTENTION! LAST, FINAL CALL

Advertisement for Dixie's Greatest Celebrations in Athens, Ga., Montgomery, Ala., and Pensacola, Fla.

ROCKHILL, S. C., FAIR

Advertisement for Rockhill, S.C. Fair from October 17th to 20th, featuring concessions and novelties.

Want To Book Big Eli Wheel, New \$2,000 Cook House

And four good Concessions, with reliable Carnival of 15 to 20 cars, Season 1923. Have three good wagons. Address PHILLION BROTHERS, St. Francis Hotel, St. Louis, Mo., Winter Office.

WANTED—AGENT

For high-class indoor circus. Must be first-class and know how to handle bookings, etc. Wire or write J. P. GLINES, P. O. Box 252, St. Joseph, Missouri.

Table listing various locations and their associated agents or representatives.

PATTON BROS.' TRIO

Table with 2 columns: Location and Report Percentage for Patton Bros.' Trio.

NORMAN ALLEN IMRUE

Table with 2 columns: Location and Report Percentage for Norman Allen Imrue.

Table with 2 columns: Location and Report Percentage for Pendleton, La Grande, Baker, Parma, Provo, Utah.

DR. ELMER LYNN WILLIAMS

Table with 2 columns: Location and Report Percentage for Dr. Elmer Lynn Williams.

GILVAN OPERA CO.

Table with 2 columns: Location and Report Percentage for Gilvan Opera Co.

OCEANIC QUINTET

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OPIE READ

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WATTEAU GIRLS

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AT LIBERTY AFTER NOVEMBER 11

A 6 or more piece Band. All double and A. F. of M. Will go anywhere. GEORGE STONE, Bandmaster...

PICK-OUT PONY IN U. S. PRICE \$100

\$100; beautiful Spotted Mare Pony and Harness. \$100; extra large Giant Rhesus Male Monkey...

WANTED—BILLPOSTER

Steady work. Salary \$20.00 per week straight time. Must report by October 15. Address J. R. FELTUS, 623 N. Broadway, Lexington, Ky.



# Circus Gossip

Penniless folk are bunco-proof. None other are immune with the modern grifter, not even little children.

Question: What's the difference between a grifter and a grafter? Answer: Your grifter whittles these days; the grafter smiles philosophically or mayhap ruefully, but he smiles. Charles Ringling's address is 221 Institute Place, Chicago, Ill.

Santos & Artigas circus opens shortly in Havana, with mostly American acts in the dressing room, booked by Charles L. Sasse.

John Ringling is still occupying his beautiful home on the Hudson. Not until the trees are bare of leaves and the first flurries of snow are threatening can he be lured to his apartments in town, and even then Florida soon claims him.

Ed Hurley, of the Lights Circus, who played on Long Island last week, tells us that the circus club lost \$4,700 on the venture. Capt. Jim Moore said Frank Tinney took it over last Saturday night and carried it to Long Beach Sunday and grossed over \$10,000 on the day for a charitable organization he was representing.

## RIPE CHERRIES

Again allow us to say it's funny, because it is.

Well, I guess every reader of The Billboard has read the article by Mr. Ringling. Did it ever occur to you that if the managers and owners of the outdoor shows will only follow his advice or suggestion we will see a different show world? He said all that is to be said. Now, do as he suggests.

Mr. Carnival Owner, why don't you do it? Some people have run dirty shows so long they think it impossible to run one clean. Mistaken idea, gentlemen! The reason you don't know is because you have never tried it.

What about you, Mr. General Agent? Have you made up your mind that you will not handle a show that carries grift, forty-nine cents, girl shows and other objectionable features?

Now is the time the General Agents' Association can do something. Why not call a meeting, Felix?

If you remember, it was said many years ago that a circus could not be run without grift. The Ringling Brothers disproved that statement. The best way to ascertain if a carnival owner really intends to run his show without gambling is for him to publish the names of the people who have bought concessions from him. After one reads them over carefully he can draw his own conclusions as to whether Mr. Manager means what he says.

The privilege car. What about that? Do you think it is becoming any show owner to pay the men who are working for him and then have a capper waiting for them on the outside, and to steer them to the privilege car for some lazy good-for-nothing grifter to take the money they have worked hard for away from them? Just simply asking if you think that is any honor to any one who has a streak of manhood in his entire makeup?

"If you don't patronize my privilege car you can't work for me." How often have you heard that remark?

There is so much to be done in the clean-up line with the carnivals, it is hard to tell where to commence.

Good thing to do would be to put some of the carnival managers out of business for good; in fact, that would be the best thing to do. Indeed, you can do it. Just follow Mr. Ringling's suggestion and see how easy it will be.

Had a long talk with one of my best friends, who is the owner of a show, a few days ago and I was impressed with what he said regarding the clean-up campaign of The Billboard. He wanted to know what I thought the result would be, and all I could tell him was to read The Billboard every week and he could keep himself posted, and that I was sure he would be more than pleased with the result. Yes, he is one of those Irish-American gentlemen in the carnival business who does believe in running a clean show. It is a pity we haven't more like him in the business.

Chance Wortham, you have been taken from us and we will miss you, and your many kind deeds. May your soul rest in peace!

It will not be a great while before the carnivals will be going into winter quarters and making preparations for next season. Wonder how many will go out next season? Just want to give some of the managers and owners a good piece of advice: If you are not sincere in this clean-up campaign don't you invest your money thinking that you are going to get by with what has been running in the past. You will not be able to do it next season. You are going to find things much more difficult. When your agent goes into a town and tells the officials the show he represents it will not be necessary for him to tell of the attractions he carries, as the official will have been notified before your agent arrives. Many of you owners don't believe that, but take this little bit of advice from me, if you are not serious don't start: keep your money.

Well, everything is being shaped up now, and it will not be long before some of us will see that which we have longed to see, clean carnival companies.

## TRAVER EXPO. SHOWS CLOSE

New York, Oct. 9.—George W. Traver Exposition Shows closed Saturday in Coboes, N. Y., and will winter there.

## THE EVILS OF THE FEW DEFAME THE MANY

The following is an editorial from a recent issue of The Boston Post:

### "THOSE CROOKED CARNIVALS"

"The Boston police have at last taken action that should be emulated by the officials of a good many other cities hereabout, in closing down in Roxbury one of those carnivals that infect the cities and towns of New England.

"These cheap-fake gambling shows usually get their permits by first obtaining the consent of some local organization of respectability but ignorant of the depraved quality of the carnival, as the alleged beneficiaries. With a merry-go-round and a few vulgar and bawdy exhibits, the major part of the affair

NO WAITING 5 MIN. NO WAITING

WHO TAKES THESE BEAUTIFUL, DECEITFUL POCKET KNIVES?

LAST HOLE PUNCHED IN THIS GRAND RECEIVED GRAND PRIZE

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51 101 171 201 191 201 381 475 501 573 520 GRAND PRIZE

ALL BRASS LINED 2 BLADE DOUBLE NICKLE BOLSTERS HIGH GRADE AMERICAN STEEL

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Knives Delivered At Once Knives Delivered At Once

# Real photo handles that make them want to punch

14 handsome, large, two-blade, brass-lined, colored handle, life-like Art Photo Knives, including an extra large Photo-Handle Knife for large punch.

All on an 800-hole Sales Board. When sold, brings in \$40.00.

No. B. B. 905—\$5.00  
No. B. B. 906—Same, on 1,000-hole Board, \$5.25.

We have other assortments ranging in price from \$2.50 up.

## We are known for selling only high-grade chocolates



37 boxes of real Chocolates and Cherries, not junk, in fancy illustrated boxes.

1 \$5 box of Chocolates and Cherries.

2 \$1.25 boxes of Chocolates.

3 75c boxes of Chocolates.

6 60c boxes of Chocolates.

25 40c boxes of Chocolates.

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No. B. B. 900.....\$8.25  
In lots of 12.....\$8.10

We have other assortments ranging from \$5.95 to \$100.00.

Send for our new Catalogue, just out.

25% with deposit, balance C. O. D.

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## MERCHANTS' FALL FESTIVAL

ON THE STREETS

### BROOKVILLE, OHIO, October 23 to 28, Inc.

Can place a few more Concessions, one clean Show; also a Ferris Wheel, Corn Game, Blanket Wheel, already sold exclusive. All others open. Merchandise Wheels, \$40.00; Grind Concessions, \$20.00; Lunch, Soft Drinks, Ball Games, \$20.00. Novelties also open. Address all inquiries to

S. C. SCHAFER, Chairman, Brookville, Ohio.

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### "THE FLAPPER" DRESS

REAL CALIFORNIA OSTRICH PLUMES, in 100 lots only. Cut from 65c } **45c**

ONE-HALF DEPOSIT WITH ORDER.

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consists of gambling games in which the element of chance is eliminated, all the various devices being fixed against the player. In every real essential, not only do they violate the law against games of chance, but the laws against swindling. We want the honest showmen, the ride men and legitimate concessionaires to get that and promptly ran them out of town. A few other places have done the same, but they still flourish more generally than they ought, because they are all crooked, all degrading and all law breakers. "all" stuff in the concluding sentence.

## SCENE AT PINE ISLAND PARK



Pine Island Park at Manchester, N. H., is one of the prettiest parks in the State, abounding in natural beauty. The above picture gives an excellent idea of the park's attractiveness.

## THINKS MR. RINGLING HAS SOLVED THE PROBLEM

A correspondent writes as follows: "Editor The Billboard: "Sir—Well, I have read Mr. Ringling's article and allow me to state I think he has solved the problem.

"When the man is selected to take charge of the Bureau I truly hope there will be no mistake made in his selection. My idea of the man to fill that position would be a man who has no ax to grind; one that is under no obligation to any carnival manager or owner and one who could not be influenced with money, or, in other words, could not be bribed, and I think he should be a man who has no investment in the business in any shape or form. What do you think of that kind of man for the position? You know as well as I that because a man has a beautiful show on a lot and things look all right it does not mean that the show is what it should be, and if a man was selected who did not have the moral courage to denounce the owner of that show we would never be able to accomplish anything. I am serious with you when I say I admire you and your courage in this fight you are making and stand ready at any time to do all I can in my humble way to help you accomplish your end. I was only waiting (you must pardon me for saying this) to see just how sincere you were in your campaign before expressing myself, but I have discovered you are more than sincere. I am one that you can count on. If I had money I would contribute to anything you would suggest to clean up this business, but, unfortunately, I have no money, having spent most of my life making money for others, but am ready and willing to contribute otherwise in any way I can.

"It looks like the carnival manager who has to secure talent for his girl shows and '49 camps as well as getting a bunch of lucky boys together is going to have a helluva time doing so, as he cannot get his ads in The Billboard. When you published your 'Advertising Index Expurgatorious' you did the best day's work you ever did.

"Now publish a little article telling the general agents what part they can play in this campaign. If you will help them a little with your paper you can soon get the general agents' association organized just as it should be."

## 19,800,000 PASSENGERS

New York, Oct. 9.—According to Receiver Lindley Garrison of the Brooklyn Rapid Transit Company, the road hauled 19,800,000 passengers into the five Coney Island stations during the past season.

## Here It Is--Right in Season

### STEVENS RIFLE ASSORTMENT ONLY

**\$46.20** **\$46.20**

CONSISTS OF

- 2 Stevens .22 Caliber Rifles.
- 1 Poker Set.
- 2 Gillette \$5.00 Khaki Razors.
- 2 De Luxe Razor Outfits.
- 2 Vacuum Bottles.
- 2 Shaving Mugs.
- 2 Boxes Unbreakable Poker Chips.
- 2 Genuine Leather Belts and Buckles.
- Assorted Flashlights.
- 5 Decks of Playing Cards.
- Assorted Fancy Pipes.
- 2 Cigarette Cases.
- 2 Combination Knives.
- 2 Gold-Filled Enamelled Knives.
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Complete with 2,000 10c Salesboard.....\$46.20  
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TERMS: Cash with order, or 25% deposit, and balance C. O. D. Personal checks will cause delay in shipping. Send money order. Salesboard Assortment Catalog mailed on request.

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**LOUISVILLE, KY.,**  
The Beverly Co.  
220 W. Main St.

**HUNTINGTON, W. VA.,**  
Bates Bros.  
Cor. 29th St. and 5th Ave.

**LA CROSSE, WIS.,**  
Iowa Novelty Co.

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**MAKE \$100 PER WEEK**

From Now Until Xmas Selling  
**BALL TRADE BOARDS**

The most fascinating and quickest repeating counter game on earth. Will outsell anything and everything in salesboards for the next three months.

Sell to Merchants for \$2.00 each. Merchants' clear profit, \$13.00. Quantity price to agents and jobbers, \$1.00 each. Transportation charges prepaid in lots of twelve or more. Send for descriptive circular, or better still, send \$12.00 for trial dozen. Charges prepaid.  
**ARTHUR WOOD & COMPANY,**  
219 Market Street, ST. LOUIS, MO.

## PUT AND TAKE BOARDS

35c EACH IN LOTS OF 25  
Sample Special at 35c Prepaid



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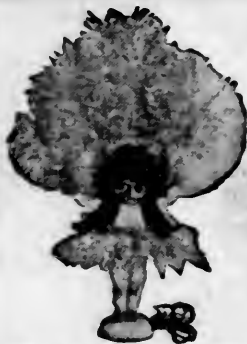
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Army and Navy Needle Books, Gross, \$7.50. NOVELTIES, SPECIALTIES, PAPER HATS, WHIPS, ETC. CATALOGUE FREE. GET YOURS NOW.

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SAY "I SAW IT IN THE BILLBOARD."



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Shade and Dress **45 cents**

## ELECTRIC DOLLS

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## Plume Lamps Complete

95 cents AS ILLUSTRATED  
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## MIDWEST HAIR DOLL FACTORY

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**\$5.00**



This is the same beaded bag we have been selling at \$5.50 each. There was no necessity of lowering our prices. The NEW TARIFF shot the prices of these bags "sky high"—but Taylor always gives their customers the advantage of every one of their "buys."

WRITE FOR OUR CATALOG.

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## Salesboard Dealers, Operators and Jobbers

We have designed a board suitable for almost any purpose, and one you have long been looking for. It is a 2,000-hole board, size 12x14, has two windows, 3 inches square; can hold either Watches, Pearls or Confection Premiums. The windows are surrounded by a wide red border in which you can mark your Premiums. The winning numbers are printed on the bottom of the window in blue. The Board also contains two Five-Dollar Gold Pieces, six Two-Fifty Gold Pieces and nine different colored sections. It is made as a 3c Board, but can be converted into a 10c Board without defacing the board in any way. The Board gives away \$38.50 and takes in, at 5c per sale, \$100, and at 10c per sale, \$200. The top of the Board is printed in three colors and covered by celluloid. This Board must be seen to be appreciated. It has crimped tickets, serials and is guaranteed in every respect.

NO CIRCULARS, IDLERS, KEEP OFF. SAMPLE BOARD, \$2.50. Have you been using our 3,000-hole Coin Board? If not, you are losing money. WAG MANUFACTURING CO., 234 So-4th St. Philadelphia, Pa.

MENTION US, PLEASE—THE BILLBOARD.



IF YOU ARE LOOKING FOR CLASSY DOLLS USE OUR

14-inch California Hair Dolls, \$25.00 per 100.  
14-inch Movable Arm Hair Dolls, \$23.00 per 100. These Dolls have marcelled wigs, with puffs or curls, shipped also 50 in a barrel.  
36-inch Tinsel Hoop Dresses for the same, \$9.00 per 100.  
18-inch Movable Arm Dolls, \$36.00 per 100, or \$9.00 per Barrel. 25 in each barrel.  
40-inch Tinsel Hoop Dresses, 15c Each.  
21-inch Dolls, toodle shape, very attractive, \$52.00 per 100, or \$10.50 per Barrel. 30 in each barrel.

Beach Belles, \$28.00 per 100, \$3.90 per Doz. These Dolls are well painted and well packed. Very flashy, and you will not get full of chalk. One-third deposit, balance C. O. D. Catalog sent on request. Prompt shipment.

MIDLAND DOLL CO., Chicago, Ill.  
1015 Orleans Street.

## SEAPLANES

Record made by Meyer Taylor, with World's Greatest Show, at Toronto Exposition, September, 1921.



For PARKS and CARNIVALS

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Beautiful Baskets, made from the shell of the Armadillo, when lined with silk, making beautiful work or flower baskets for the ladies. Belts in all widths tanned for Buz. Highly polished Horn Novelties. Good sellers for curio stores or concessionaires. Write me for prices and particulars.

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BOYS, THE BIG DOLLS ARE GETTING TOP MONEY

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- 24-inch Head Dress, Saten. \$15.00
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# "FLAPPER" OSTRICH PLUME SHADE and DRESS

— COMBINED WITH —

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**\$1.00**  
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We have had hundreds of requests from our customers and friends for ostrich plume shade and dress, and this announcement is the result. As we are turning them out in such large quantities, we can sell them to you, combined with our "Cell-U-Pon" Unbreakable Lamp Doll, at this low price. This is the same ostrich plume shade and dress that others are selling for 65c. We have a large stock on hand and will positively guarantee to ship all orders the same day received.

**\$1.00**  
COMPLETE

## "CELL-U-PON" HAIR DOLL

Complete, with "Flapper" Plume Shade and Dress (same as illustrated, but without wood base and electrical fixtures), 20 in. high.

**75c**  
COMPLETE



## "CELL-U-PON" LAMP DOLL

(Same as illustrated), complete with "Flapper" Ostrich Plume Shade and Dress, in assorted, bright colors, 20 in. high.

**\$1.00**  
COMPLETE

## "CELL-U-PON" HAIR DOLL

Complete, with Tinsel Trimmed Crepe Paper Hoop Dress.

**45c**  
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## "CELL-U-PON" LAMP DOLL

Complete, with "De Luxe" Crepe Paper Tinsel Trimmed Wire Frame Shade and Tinsel Hoop Dress.

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"CELL-U-PON" Dolls and Lamps are three times lighter in weight than those made of plaster. Naturally you will pay only one-third of the express charges and besides have no loss due to breakage.

TERMS: One-third amount with order, balance C. O. D. (No exceptions.)

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  - Silver-Plated Paper Carving Set, Each 1.35
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- Peril Handle String Pieces, Per Dozen \$4.50
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NEW YORK CITY



## WELCH'S PIONEER MEDICINE CO.

JAMES A. WELCH, MANAGER

Buffalo, N. Y., Sept. 7th. 1922.

Mr. Sidney C. Anschell,  
Universal Theatres Concession Co.,  
26 & 28 North Franklin St.,  
Chicago, Ill.

Dear Sir:

I have been having such wonderful success with the "FAMOUS FROZEN SWEETS" and the "SMILES AN' KISSES", that I want to take this opportunity to thank you and the UNIVERSAL THEATRES CONCESSION COMPANY, for myself and other members of the Medicine Fraternity, for placing on the market the greatest asset to any Medicine Show, since the origination of this business.

Have been selling 700 to 800 packages of "FAMOUS FROZEN SWEETS" per night. On our closing night, in each lot we sell from 1,500 to 2,000 packages of "FAMOUS FROZEN SWEETS", or when we are selling the "SMILES AN' KISSES", an almost equal number. Of course, although when selling the "SMILES" instead of the "SWEETS", we sell a smaller number of the packages our profit is much greater, owing to the higher price.

Where we find the proper class of people, to justify our doing so, we sell the "SMILES AN' KISSES" only, selling the "FAMOUS FROZEN SWEETS" on those lots where we consider the local people will take better to the cheaper package.

On our last lot in Buffalo, we had 8,000 people on the closing night and the demand was so great for the "FROZEN SWEETS", that it was absolutely impossible for our men to supply the crowd.

The sale of these packages, in no way interferes with the sale of our Medicine, as we do not work same until the Medicine sale is entirely over, placing the candy on sale right before the afterpiece. By working at that time, we have all the people on the lot, and as the Medicine sale is over, the candy sale takes no money we would otherwise get.

Hope that when you are in Buffalo you will take the opportunity to see our show, as I believe that we have one of the very best Medicine Shows on the road today.

With best wishes to yourself and Company, and hoping that you may have the greatest success with the fastest selling packages that I have ever seen, I am

YOURS VERY TRULY

Welch's Pioneer Medicine Co  
18 South Division St  
Buffalo N Y

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