

1-27-88-70

# The Billboard

PRICE 15 CENTS

Christmas  
Number

DECEMBER 10  
1921

Specially posed by Miss Kathlyn Martyn, of "Sally."



1A—A thousand points of light sparkle from this floral and filigree rhinestone design, set in aluminum. Teeth of French shell. \$34.50.



10A—Graceful comb, in crystal, jet or jade, set in jet, emerald, topaz, amethyst, ruby, aquamarine, sapphire, or any combination preferred, \$7.25. Plain, in crystal, jet or jade, \$1.75.



3A—Something entirely new is the swagger pendant barrette for side clasp, rhinestones, set with three sapphires, \$5.25 each.

4A—Dainty bow knot of rhinestones, \$2.25 each. In plain, jet or jade, 60c. Set with jewels, \$2.00.

5A—Charming crescent hair clasp, in radiant design of rhinestones, \$3.75 each.



## Fashionable Gifts!

The character of Christmas Gifts is changing—the frail useless tokens of bygone years have given place to the useful lasting remembrances.

For example—a jeweled comb—a tribute to the coiffure it perfects—how it completes one's toilette, matching in its brilliancy and loveliness the iridescent splendor of the sequin gown—the brocaded slippers in vogue today.

Instinctively one thinks of Nestle for just the right ornament—for one always looks to Nestle for coiffure-perfection. And, as always, the famous House of Nestle has anticipated Madame's wishes and offers a most alluring assortment of hair accessories—in designs to meet every mood, more—every need.

What Charming Christmas Gifts They Will Make!

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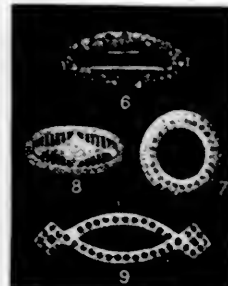
Nestle Permanent Wave experts gave Miss Martyn her curls, Nestle artists made her coiffure, and from the Salon of Hair Fashion came the regal diadem of rhinestones. \$90. (Order by No. 52A).



2A—Fashionable fan-shape, adaptable to every coiffure, in jade with emeralds. Also in French shell with rhinestones, or in black set with cut jet, \$11.50. Plain jade or black, \$2.50.



11A—Rare design of sunburst leaf, in rhinestone; teeth of French shell. Special at \$14.99.



6A—Hair clasp of French shell, set in your choice of stones, \$2.75 each.

7A—Circle barrette, blue or green enamel, set with sapphires or emeralds, \$2.25 each.

8A—Dainty filigree and rhinestone hair clasp, \$5.00.

9A—In jade or jet, with your choice stones, \$2.25 each. Plain, 60c each.

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Every Actress Needs Them



It was the suggestion of certain prominent actresses which inspired Mr. Nestle to create an art eyelash of real hair.

The long, curly lashes are threaded on a colorless, narrow skin which can not be perceived when slipped over the eye. A patent adhesive holds the lash in place, and, when applied, it will not move or come off for the day.

The approval of the profession was so marked that Mr. Nestle then created a special lash for stage wear exclusively. This is extra long and heavy, permanently beaded on a fine blue skin lid which fits right over your own.

Both the stage and private wear lashes are slipped on in an instant, and delicate as they look are so strongly made that they last through many wearings.

Nestolashes, 4-1 Superfine, Private Wear, - \$1.50 pr.  
Nestolashes, No. 1 Fine, Private Wear, - 1.00 pr.  
Nestolashes, No. 2, Special for Stage Wear, \$1.00 pr.; 6 pr. for \$5.00; 12 pr. for \$10.00.



## Nestol Water-Waving Comb

In your own dressing room you can water-wave your hair with this clever device. If your hair is permanently waved or the least bit naturally fluffy, you will be delighted with the easy mechanical way these combs wave it.

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Each set contains 6 combs. Additional combs, if desired, 50c each.

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## Nestle Facial Beauty Mask

Every theatrical artist, particularly if she travels, will appreciate the unusual efficiency of the Nestle Mask in this compact form.

The rare herbs from many lands which compose it work such charm that even the first application gives new bloom to the most ashen skin, removes blackheads, erases lines and clears the complexion.



(Each of the twelve envelopes contains enough powder for one treatment. Add a little water to form a paste, that is all.)

\$5.00

Nestle's Establishment comprises all the departments of hair and beauty culture. Permanent Waving, Fashionable Hairdressing and Hair Accessories, Quality Hair Goods, Facial Beauty Culture and Toilet Requisites.

**NESTLE'S HAIR ART AND FASHION**  
12 and 14 East 49th Street, NEW YORK.  
Phones: Vanderbilt 9086, 4113.

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Send money order, check or draft. Your purchase will be sent by return mail, in an attractive container, suitable for Christmas presentation.

## Five Nestle Toilet Requisites in New Compact Form The Gift Without Reproach

The woman may live who could resist the dainty elegance of this wonderful box, but neither you nor we know her. In fact, the daintier the taste of her who receives it, the more pleased will she be with this lovely flowered, silk-lined box, so completely fitted.

Its contents were selected to enchant the most fastidious: The tall, graceful bottle of Nestle Astringent Skin Tonic, the jar of Nestle Disappearing Greaseless Cream, and box of Nestle Face Powder, in any desired shade. She will be grateful, too, for the famous Nestle Brilliantine, used exclusively in the Nestle Salon of Hair Fashion. Subtly pleasing also, the fragrance of the Parfume Nestle.

Complete, \$10.00

For a petit glove size jar of Nestle Cream Rouge, add 75c. Single articles renewable on request.



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# AH! THOSE WERE THE DAYS!

By PATTERSON JAMES

I CAN remember the scene as if it were yesterday. Memories of the great war are all passing into vagueness. But memories of the devastation left in the stock company theater lobby the Monday afternoon we gave away photographs of Earle Southington, the leading man, are imperishable. In the brief hour during which the entrance to the theater was stormed by wave after wave of chambermaids, school girls, debutantes, society leaders, mechanics' wives, local vamps, dry goods store clerks and farmers' daughters the awful possibilities of matinee idol worship were brought home to me with ineradicable fixity. Lines of race, color, age, complexion, caste distinction and prosperity were wiped away in the madmullah rush made upon the ushers distributing souvenir views of a tubercular looking youth with raven black hair and slumbrous eyes.

Into the narrow lobby the horde jammed, squirming, shoving, pushing, elbowing, raging, sweating, grabbing, clamoring for a pasteboard image of Earle. The policeman on guard at the theater to keep order during performances was a grizzled, fierce-eyed old veteran of a thousand battles and as many scars. The theater assignment was in the nature of a reward from the municipality for a long and courageous career. The thump of his club on the back railing in the gallery and his barked "Hats Off!" when the lights went down preliminary to the curtain's rise was a warning the toughest god would not dream of questioning. He could fight a mob single handed and conquer it. He took one look at the maelstrom whirling into the lobby this lovely July afternoon the souvenirs were to be peddled. Then turned in his badge and club to the chief of police. "Nothin' fer them but the fire hose," he explained. He was right. When the lobby was cleared and the performance began the wreckage was viewed. Strips of dresses, ravished ribbons, feathers torn out of hats, hair from heads under the hats, gloves, handkerchiefs, hairpins by the basketful were garnered by the mop-up squad. Flotsam and jetsam of ladies' intimate attire strewed the floor, the radiators and the puny half-inch steel chains that were to keep back the rush.

It was like the shore of the sea after a winter storm or the flag lines of a battleship squadron at signal practice.

Meantime within the theater Earle was dismembering John Storm in "The Christian." Earle was about the worst actor ever loosed on the body politic. He wore ready-made clothes and a vagrom Windsor tie. He had all the social elasticity of a gouty elephant. But he had a marvelous birthright of hair. His eyes smoldered and glowered and looked poetic. He was as stilted on the stage as a shepherd in the Lannes. His monotone was superb. He knew nothing about acting and cared less. He was thin and pale and looked as if he needed "mothering." He had the general appearance of William Butler Yeats about to burst into a threnody. He had one consuming passion and one bad habit. He lived to fill openwork straightens and to pull to four-flushes. His poetic pallor came from the all-night poker sessions in the back room of the barber shop next door to the police station. If he is dead now—as he must be—it was long hours under the lamp over the green table that carried him off. He was even as much interested in the lady beseechers clamoring at the front door as if they were shop window dummies. The ladies had nothing to do with it.

The stage door of that theater adjoined an alley which led to a veterinarian's hospital. Stepping out of the door after a performance the players were greeted with a chorus of growls, barks, snarls and throatings from the unhappy dogs stabled in the alley by the "vet." They were animals suspected of rabies and the doctor prescribed, as part of the observation treatment, exposure to the crowd of ladies that gathered at the stage door to see Earle come out after the matinee. The wretched canine that viewed without a bark or growl the swarm near the alley's mouth was doomed. He was already judged to be in the grip of hydrophobic paralysis. His next jump was to the gas tank of oblivion. Whether the dogs were rabid when first parked in the alley or not, four days listening to what went on every time Earle emerged into the sunshine after "East Lynne" or "The Charity Ball" invariably drove them stark mad. That stage door was the temple of the idol worshippers. There foregathered for services Mistress and servant girl! Mother and daughter! Orphans! Widows! Divorcees! Flappers! Young! Middle aged! Black! White! Washed! And Unwashed! All mixed in that glorious democratic assemblage which Earle Southington drew to himself, to the box-office and to the stage door hard by the alley leading to the veterinarian's rabies ward. For me Earle Southington epitomizes the whole theocracy of matinee idols. It may be a little hard on the other famous sam-

ples of male stage pulchritude to be compared with a long-forgotten, weedy boy in a small-town stock company. But fame is only relative. Earle was far more important to the incense burners of my home town than Robert Hilliard. Earle was there in the flesh, to be looked at, wondered over, dreamed about. Robert Hilliard was to the patrons of the stock company merely the picture of an actor with a carnation in his button hole.

IN SOLVING the riddle of Earle lies the discovery of the secret magnet which dragged the ladies to the stage door. This question of what makes a matinee idol has engaged my studious hours for a long time. It is one of the few important things connected with an important institution. By the process of elimination I have arrived at what seems to me to be at least a debatable explanation of it. None of the widely advertised matinee heroes who received mash notes by the crate that I have been able to think about was famous for his ability as an actor. As actors they were, to be most charitable in speech, excellent graven images. Relatively they were no better players than Earle. I am sure they knew not half so much about poker as he did. They had no more slumbrous eyes. They could not be more pale and "interesting looking." The orbs of the historic idolized ones were not the same. Their mouths were different. They

had not the same symmetry of face. They had only one thing in common with Earle Southington. Hair!

I do not care whether serious writers on the drama agree with me or not. I have come to the conclusion that there is an intimate and explicable relationship between hair and the attentions of ladies—at least as far as the stage is concerned. The most exhaustive and exhausting researches in the public libraries have been made. Many sleepless nights and bristling days have been consumed. Consultations with the most recondite authorities on the subject have been held. Hours have been given over to reviving the memories of gentlemen whose knowledge of the American stage is as profound as it is rusty. And

after it all I have not been able to discover a single matinee idol who had a bald head. I do not mean to imply that a bald-headed man cannot be a favorite with the women. But not if he is bald-headed per se. He must conceal under a layer of mascara the fact that his head resembles a floor which has just received a coat of valspar. He may disguise his polished skull under the folds of a "one-man top" or toupee. But he cannot go forth in all his cranial nakedness and expect to create a flutter in women's heart. If he does he will get more bottles of mange cure than billets doux in his mail. Any

moment may bring notice from the management that a thatched actor and not a human Chihuahua was engaged for the leading role.

Johnny Buff may hold the flyweight and bantamweight championships at the same time in spite of the fact that he is as bald as John D. Rockefeller when going to bed. But do you know of an actor holding the Richard K. Fox diamond-studded-gold-championship belt for popularity with matinee girls who has not a good husky crop of hair? I know baseball fans can make objection to my theory that hair and female adoration go hand in hand. They may show that the game of baseball took a leap upward in feminine favor as soon as first basemen took to shaving off their mustaches, and the National Commission passed the law that a pitcher, if he wanted to play, had to keep one foot on the rubber and his chin in the barber's chair. Baseball whiskers went off! Female attendance at the games increased. But baseball is not acting. Things are done in the theater which would not be permitted at the Polo Grounds! Biblical scholars will blurt out the fact that Samson did not start to lose favor until his wife bobbed his leonine locks. But these objections may be solved by the simple process of saying they have nothing to do with the case.

I do not say that in order to be a matinee idol an actor must become a member of the House of David Band. But I do insist that it is impossible to fill a wide space in the feminine matinee eye unless there is plenty of hair with a bit of a wave in it. Toupees will not do. At best a toupee is nothing more than a "thousand legger," a miserable makeshift, a male transformation which deceives no one, not even the man who wears it.

If the girls only knew the double hirsute lives the few remaining species of stage idol lead there would be many less silver picture frames sold. In the afternoon a noble head covered with a thatch that is golden brown or softly black or streaked with silver threads born of financial trouble, secret sorrows, blighted affection or the sudden curtailment of alcoholic stimulation

(Continued on page 222)

James K. Hackett



Wm. Faversham



E. H. Sothern



The Late Kyrle Bellew

# THE HISTORICAL PAGEANT AND MASQUE

By **GEORGE L. HUTCHIN**

**P**ROBABLY the most colossal attempt at historical pageantry ever made in America or Europe is now proposed for the \$30,000,000 Atlantic-Pacific Highways and Hydro-Electric Exposition to be held in Portland, Ore., in 1925. For months work of organizing and reorganizing the State and national societies of Oregon to secure their hearty co-operation with the exposition has been under way. It is the grand aim of these several State and national societies to secure from their respective State or nation special buildings of a permanent character to house these State and national organizations and to hold exhibits indigenous to their native commonwealth, and above all to portray in stupendous pageantry the glories of the history of their State or nation and to produce it upon an elaborate scale. Such a program would insure a brilliant succession of thrilling events and a tremendous increase in attendance.

Upon the West Coast are hundreds of thousands of former residents of the Eastern States and Middle West who are anxious that the fame and glories of their old home State or nation shall be staged at this universal exposition, where the world's fair guests may behold and admire. Almost unanimous participation has been signified. In order that this ambition of all the States and nations may be fully realized the writer has proposed for the exposition a stadium with seating capacity for 100,000 spectators. In this connection an airplane view is shown of the mammoth arena as sketched by Artist Caughey. It is planned to complete this concrete structure a year before the opening of the exposition. It is proposed to build the structure of the most durable material and dedicate it to the ceremonial features of the exposition and the grand inaugural celebrating the Golden Jubilee of Peace. During the pre-exposition period it is designed to stage many big events that will attract to overflowing at every performance.

Among the greater attractions hoped for and confidently expected are: Historical pageantry and masque, the international Olympian games, the circus maximus, national conventions, music festivals and oratorios, massed athletic contests, gorgeous illuminated parades, floral festivals, horse shows, fine stock exhibits, chariot and hippodrome racing, rose festival coronation scenes and parades and many other not dissimilar events.

By a perfected system of megaphones or amplifiers the occupant of any seat in the stadium can hear every word, note or sound produced upon the

monster stage. Edison, the wizard of Menlo Park, has been asked to write an electric program for the exposition, and this exposition, will be one of the greatest marvels of the time. During the exposition period the most striking theme of pageantry will portray the Indian legends and the pioneer achievements of those men and women whose "Star of Empire took its westward way."

"The Wedding of the Oceans," symbolizing the completion of the Panama Canal, which miracle now brings Oregon face to face with Europe and all the old world, may be one of the first great pageants produced. In such a dramatic spectacle 8,000 to 10,000 actors, choral singers and stars participate. Chairman Julius L. Meier, of the exposition directorate makes the statement that a stadium will be one of the first units of the exposition construction, and that the second unit will be a thousand-acre auto camping park with capacity for 40,000 machines. This auto park is to be equipped with all modern conveniences and will be made permanent and free to the motoring public.

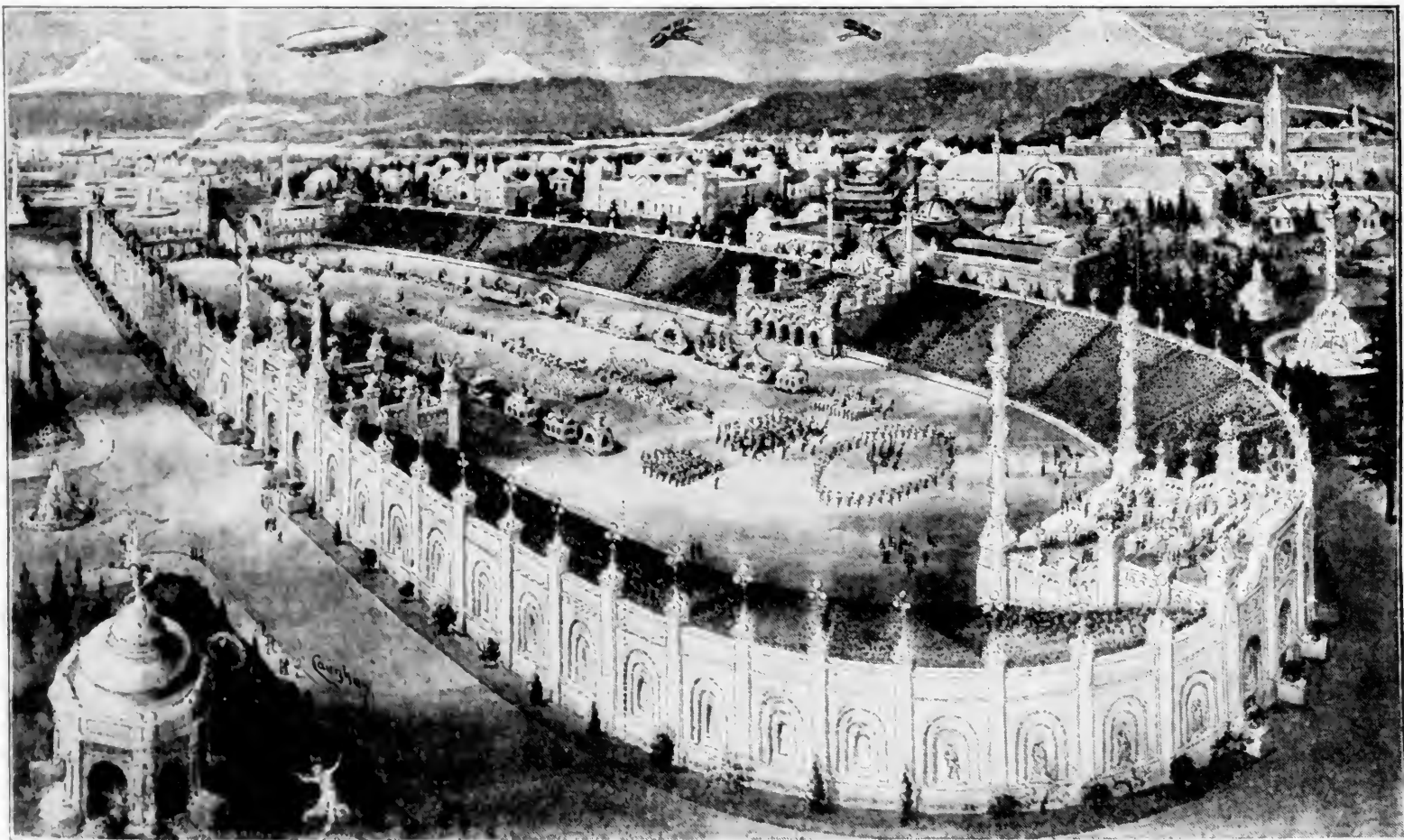


George L. Hutchin,  
Master of Pageantry

**N**EARLY every city of prominence on the Pacific Coast can boast of the complement of a stadium,

a Greek theater or some very large arena for public assemblage. In nearly every instance these assemblage places are permanent in character, being built of steel and concrete. In addition to the stadium to be erected here for the exposition Portland may gain distinction by acquiring a second large stadium. The Multnomah Athletic Club, owner of a large oval field in the near-heart of Portland, has signified its intention of expending \$400,000 on a concrete structure with a steel supported roofing. Seattle recently completed the first unit of its stadium that now has a seating capacity of 20,000. When the super-structure is completed the seating capacity will be 60,000. It is situated upon the grounds of the State University of Washington. The construction was financed by a drive for the sale of metallic plaques, which entitles the holder, for five years, to admittance to any attraction given in that stadium. The plaques sold readily at \$100 each. By this method of financing all the funds necessary for construction work were easily and quickly secured.

"The Wayfarer," styled the American Passion Play, was produced several nights last summer in the Seattle stadium and netted a profit of more  
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Portland World's Exposition  
Airplane view of mammoth stadium—100,000 capacity—proposed by George L. Hutchin for the Atlantic-Pacific Highways and Hydro-Electric Exposition, Portland, Oregon, 1925

# THE GOSPEL OF AMUSEMENTS

A PROFESSION WHERE BRAIN, BRAWN AND MUSCLE UNITE IN PROMOTING PLEASURE

By LOUIS E. COOKE

(Author of Circus Life and History—All rights reserved.)

THE Gospel of Amusements. The joys of life. Summarized they mean the pursuit of pleasure in all the ages. This ancient profession must have been the vogue long before mankind made record of events or the Book of Genesis was written, as we fail to find any accounts of the origin of sports and pastimes until long after the Chaldeans, the oldest people on earth, made their first astronomical observations and the minutes engraved with the stylus on tablets of stone.

It may be that the Cave Man, dwelling in solitude, had ideas of his own in this respect quite sufficient to amuse himself and family in a little niche dug in the side of a rocky ledge, where a pile of sticks and stones lay handy at the door to serve

as weapons to ward off an enemy, kill their game or furnish diversion in endless idle moments.

In a recent discussion of this subject with W. H. Donaldson, publisher of The Billboard, the question arose as to what constituted the Amusement Profession and the art of entertaining. It was agreed that there was no limit to the class or calling of pleasure seekers and pleasure promoters who did not, in one way or another, appeal to this title and its attributes. The contention being that managers, players, actors and actresses alone did not, only in a small degree, comprise the great multitude of amusement seekers, who are the real builders, backers and staunch supporters of amusement enterprises and ambitions.

Taking this theory as a text, it may be strongly asserted that great artists of all time have sold their talent to interested patrons who had the means but neither time nor ability to furnish their own amusements or provide them for others, but were willing, aye, anxious, to pay for their entertainment, and thus become a part of the profession which they support and love to fraternize. As a whole, the producers, the players, the writers, the painters who prepare the

scenes, write the plays or scenarios for those of histrionic ability to enact are but a small portion of the number required to make the production a financial or artistic success, and to more efficiently emphasize this point let us compare the number of patrons in front of the curtain with the players on the stage, all of whom are interested in the success and merits of the production. The great majority in the auditorium are the real amusement makers, and in their judgment rests the verdict of success or failure. To them, therefore, must we cater and consider as monumental factors as the foundation and cap-stone of the "Amusement Profession." They outnumber the players a thousand to one. They are the great majority in an amusement institution.

As a subject amusement seems to have been the first thought in preparing the world for anything beyond the necessities of life—by adding to its pleasures for man and beast. So strong is the craving for amusement the lower animals are imbued with an instinct for recreation. Wild, ferocious and domestic animals of all species seem to have a keen sense of humor and love to disport themselves in games of their own creation. Watch the playful kittens on the hearth, the lambkins on

the hillside, the colts in the pasture, the puppies in the kennels or the savage beast in the jungle, and

you will observe that they are all taught to play by their elders, to run, jump, make believe combat and skip about in gleeful joy. Even the great, cumbersome elephants are born comedians, and the baby pachyderms love to roll and tumble in the hay or practice all sorts of pranks upon their ponderous parents. Even the slothful dinosaurs of ancient history, so gigantic, long and lizard-like, it was created with two brains, one set in its head and another in its backbone, midway down its length, to connect its thoughts with its tail, some fifty or sixty feet away. This reptile had a sportive disposition, and it is surely amusing to think what fun a creature of that kind must have when the brain in the skull says: "Look out for yourself back there and notify your tail I am going to turn the next corner in a game of crack the whip."

THE earliest historic records tell us of feasts, festivals, dances, and, later, feats of strength, endurance, sports, pastimes and other diversions to lift the spirit of man out of the mire, above the common level of the lower animals whose instinct was to play.

Amusement in itself is to occupy the mind and attention with something pleasing that will help to pass lagging time, divert thought and promote healthful recreation. In some circles there is a peculiar fallacy regarding sports, pastimes, moving pictures, things theatrical or of an arenic nature, such as the circus, athletics, football, golf, baseball and other strenuous games requiring strength, skill, quick action of the eye, foot, hands and every muscle of the body, all demanding the highest development of intellectual, moral and physical qualities to perfect. It is not essential that a person shall be personally employed as an entertainer of marked ability in order to become an amusement lover, and in the course of long, practical experience it has been found that the most enthusiastic followers and students of dramatic and outdoor sports have been people who never had any direct connection with the so-called "professional" side of the business. As an example, there is a gentleman—J. P. Grace, of Kokomo, Ind.—who has so closely followed the routes of circuses for the last thirty years, noting their itineraries to satisfy his curiosity, it became a habit and pleasure to gather this information from various sources in the way of route books, newspaper reports, professional publications and otherwise, until he completed his files year by year, and he is a railroad man at that, who became infatuated with the big shows and their movements. Thus we find millions of devoted amusement followers in theory, in literature, in art, in all walks of life, wherever thought sits on the throne of reason.

Recreation has become a real necessity from childhood to old age, and in the latter sense it is, as written, RE-CREATION, a rejuvenation as it were, lifting the grizzled head, strengthening the tottering step and bringing roses to the faded and pallid cheek. The playground where children may disport themselves, the parks, the seaside resorts and picnic grounds all present their attractions, and the golf links offer health-giving air, food and rest for brain-fag, worn-out constitutions, over-fed stomachs, worn out by trying to digest rich foods and still richer bonds and securities, while the wealthy owners toss upon sleepless beds or chase that ignis fatuus—fame and fortune—until something diverting breaks the thralldom. So loud is the cry for this great remedy for a mind disturbed in peace or racked by war and its terrors, it has been found and proven that next to physical aid amusements, in the camp, on the battle line, up to the trenches and even in the cannon's mouth, give greatest strength and courage to the men in arms.

Practically all amusements have an intellectual as well as a physical tendency. To become an expert in any pastime one must study all the curves and angles of the game. The brain must work in perfect harmony with the muscles to direct their purpose and develop them properly. Nothing but

(Continued on page 218)



# QUILL PENS AND GRAMOPHONES

By KATHERINE RUTH HEYMAN

A TRAVELING sales-

man once told me a tale of woe. He had been to Europe, taking with him the patent appliance of an ordinary American window shade that springs up when you pull it down, and Europe had rejected it. Europe was quite content with the little old-fashioned pulley at the side, and the American salesman was annoyed and disappointed.

Having lived on both shores of the Atlantic Ocean, I wondered why he presumed to regulate one side by the other, and it was only after several years that I recognized our own slavery to foreign invention in the realm of Art.

There are two elements that make for popular interest in musical composition: The charm of novelty and the charm of association.

There lies between these a dull middle ground, a bleak No Man's Land of traditional copies of a manner of writing, and there we have dwelt for two centuries without daring to cross the border. I would rather hear "Mammy's Little Alabama Coon" than almost any "classic" among the famous "Lieder." It is a little town in the Adirondack Mountains that has given me courage to speak at last, tho for years I have been struck silent with resignation when fair girls stood up and sang in English to the effect that if She didn't love them they would die, or in German avowed that they had been bad, bad men and She had reformed them.

There was hope, if I had only known it, in the fact that of the big musical organizations in New York, two-thirds of the subscribers were Germans and three-quarters of those were Jews, but the American was considered unmusical, because the music which appealed to that other section of the community failed to move him, either thru the sense of novelty or by the charm of association. A few years ago if a man was indifferent to that kind of music he could not have any music at all. He was in the plight of the guest at the poor clergyman's table, being asked: "Will you have rabbit, or—-not?" The guest that didn't like rabbit must go hungry.

TIMES have changed. We have traveled nearly one-quarter of the way toward the 21st century, and we see a difference in the children who will go farther on the way.

An initial examination in the History of Music, arranged recently to ascertain the standard of a class, contained the question: "What are the characteristics of 20th century music?" Without a dissenting voice the papers gave the answer: "Liveller. More movement." After a month of drill on the use of overtones, archaic scales and other peculiarities of contemporary music, a second examination was held, with the question asked again: "What are the characteristics of 20th century music?" And every paper responded in more or fewer words: "Liveller. More movement." Does this mean Jazz? No. It means Rhythm, Life, Movement, the current that vivifies the Arts. See the youngsters dance off the beat with unerring rhythm. "One, two, three," is about as interesting to them as a baby's drawing of a house with two windows and a door between them. And here is where Quill Pens come into my story. In the town where that examination in Music was given we arranged to have a program of the works of a very famous 19th century German composer. I tried to buy an album of his songs at the three music shops in that town of two thousand souls. The shopkeepers did not know his name. They had gramophones and they had the moth songs of a night. Why should one take the trouble, those business men said to me with their searching grey eyes, to learn to read absolute signs on a sheet of paper and sing what nobody wants to hear? There lay the music, all studied and rendered and abiding and silent like radium, awaiting service at our pleasure, in the disc. A strange feeling came over me. Had I been left behind, somehow, in a by-gone past, where each spun and wove and cut his own quill pen to write? The children had written in that examination: "An overtone is when you hold the peddle down," and I had thought, "what matter, really? Peddle—pedal—it all comes to the same thing, and they will have secretaries and dictaphones as they are born to the airplane." Why had I not said "and to the gramo-

phone?" It was the truth.

Then is the mechanical instrument all that we shall have of music at the end of the century? No, indeed! We have only had a house-cleaning at this springtime of the world, when the torrents



Katherine Ruth Heyman, Eminent American Pianist

of love and hate have melted and rushed down the hillsides of humanity, destroying and leaving room to upbuild. And, as is the way with Nature, the process of upbuilding was under way before the destruction came. It is not human lives that were

destroyed. There are no "human" lives. There is Life, unchangeable. Emotions that divide humanity have worn themselves out, and in their place we see the beginning of the greater sensibilities of humanity that will build a new world. The artist is the peak that first catches the sun's rays, and in the countries where the artist is given a chance to gleam we see the dawning of a new day; do not doubt it. In the 19th century we had massive orchestral compositions of sensational character. If we heard the bleating of sheep, composed by Richard Strauss, we have heard a donkey's bray, composed by Mendelssohn. A little more cleverness was required of Strauss for the effects he produced, but the message of his music was neither novel nor calculated to open new channels of thought in humanity. While his most exalted works, "The Life of a Hero" and "Death and Transfiguration," were being written, nobler imaginations were evolving in other lands that were less fettered by material beliefs. Russia was developing her Scriabin, who gave us in the 20th century "The Poem of Ecstasy," together with "Prometheus," and a Stravinsky whose "Rite of Springtime" is not the sentimental and deceptive poet's lay, but the travail of the resisting earth and the invocational union of the elements. England was cradling Holst and Goossens and John Ireland in the late 19th century, and we are beginning to know from our own experience what these men have done. John Ireland's symphonic poem, called "A Forgotten Rite," brings to mind what Jane Harrison wrote in "Ancient Art and Ritual," that Art is now recrossing the bridge to Ritual, whence she came. Gustav Holst, an Englishman of fine German ancestry, was represented in London last summer at the International Congress of Music held by the British Music Society by a Symphonic Poem in seven parts. What would our old harmony teachers have said of such works? The seven parts portrayed the characteristics of Saturn, Jupiter, Mars, Sun, Venus, Mercury, Moon, and the great orchestral composition is called "The Planets." Holst has also written a choral, "Hymn to Jesus," and a setting of Hymns from the Rig Veda.

As for Goossens, he has come early to his hour of recognition. The son of a Flemish art connoisseur, Eugene Goossens is a young Englishman of about thirty years, with grace of mind and body. The promise he showed as a student at the Royal College of Music in London has been fulfilled, and who can say how much of the fulfillment of prom-

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# STOCK COMPANIES

By HAL BRIGGS



Hal Briggs

AN article on Stock Companies seems to divide itself into chapters dealing with the departments which go to make up the organization.

The first requisite and the greatest problem of all is location. As in all businesses, whether Drugs, Groceries, Suits and Cloaks or Cigars, the success of a business depends first on whether there are enough people who want your goods, or who can be induced to want them.

This is so obvious that you may wonder why it is mentioned at all, but it is a fact that a great many Stock Companies are organized and put into theaters for no other reason than that the particular theater happens to be vacant for the time being, and in an unbelievable number of cases the theater turns to Stock as a last resort, as a sort of wild, desperate, thoughtless grasping at anything that may keep it open.

Also as a rule the companies are organized and operated in the same haphazard, hurried way, with no thought or consideration given to the sort of

actors, plays or productions that would appeal to the neighborhood. Most of these companies are begun on "shoe strings" and continue to operate on a bank roll that doesn't lose its thin, string-like production, because the manager hasn't the wit or inventive faculty, or in other words, showmanship, to pull out with inexpensive advertising tricks or clever "ballyhoos."

Occasionally one of these "Get Rich Quick" companies makes money, but if it does you can bet last summer's straw hat that some oldtime manager guided the flimsy raft across the ever turbulent theatrical waters.

Anyone who has five hundred dollars or even less; in fact, anyone at all, including all actors, actresses and even the candy butcher, knows how to run a stock company—until they try it. Even then if they fail they blame it on the location, which may or may not be true, but at any rate that brings up the first contention, pick out a good location. There are no rules to follow to do this. As a matter of fact good locations usually just happen, and you have to have your ear to the ground and grab the theater before some one beats you to it.

When you think you have one, if you haven't had a lot of experience as a manager, go out and engage someone who has. Don't trust to luck or providence or your own cleverness. YOU MUST HAVE EXPERIENCE.

A real experienced showman may not be able to make money in a bad location, but he will

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# MOTION PICTURE PROGRESS

By MARION RUSSELL



Marion Russell

THE screen industry has passed safely thru the most momentous period of its career.

It has passed thru the crucible of a grueling exposure; of the acid test of a critical scrutiny. It has been profaned by mud slingers and rotters. It has been investigated, pounded and slammed, but it has risen like a clear-cut obelisk out of the mire into which thoughtless and ignorant persons have tried to push it.

Never was the worth of the screened drama so emphasized as it has

been during these dark and eventful days of the past season, when, despite all obstacles, the motion picture industry held its own and the really meritorious film attracted a larger audience than ever was gathered under one roof to witness any other sort of entertainment.

During the year just passing the Empire State was placed under the yoke of censorship by a few avaricious producers catering to the salacious and obnoxious branch of picture lovers who did not possess the perspicacity to see how much they were injuring, not only themselves, but the entire industry. A handful of these producers were responsible for throttling the freedom of the screen in this great and glorious Empire State, New York. In every line of trade, in every industry, in every commercial enterprise the innocent have been made to suffer with the guilty. And so it has been with the screen, for the intelligent, clean-minded and progressive producers—and, thank God, their number is large—were hit by the malodorous output of the other class. Mud clings—and slander and infamy live longer than decency. But the screen is still progressing and the trend is upward.

INCREASING the output of clean, wholesome pictures will work toward the prolongation of the film industry.

Immoral pictures are not profitable for any specific length of time; they must die by reason of their own disgusting lecherousness. Fortunately their power to attract—even the untutored and decadent—is now quickly passing. But censorship, which pictures of a suggestive sex-appealing nature provoked, cannot be wiped off the slate at a moment's notice. Time and good productions only will help eradicate the evil. A picture which requires censoring confesses to its own inferiority and draws the ban of oppression upon the whole industry. Therefore let us sing a requiem for the decadent producers of unworthy films.

Censorship is repugnant in the extreme—liberty is essential to progress. Only that which is free can hope to succeed. Let us make censorship unnecessary with clean, wholesome pictures as their only point of attack. By so doing the Censorship Commission will have nothing to censor and the office must collapse for lack of business. To drag politics upon the screen for the purpose of attacking the constitutional rights of the Censorship Commission is only adding another danger to those which now obsess the industry. The perverted element must be driven out; those who exploit its most prurient phase for profit have no sense of the responsibility which the motion picture industry entails. Our animus is not so much directed

against the builders of inferior grade of pictures as against those whose suggestiveness have supplied harmful entertainment for the growing generation. The faulty demonstration of the motion picture industry, exemplified by thousands within its confines, have caused more havoc than all the censorship laws could accomplish in a lifetime.

Censorship is nothing more or less than a slap at the indecency which marks the output of morbid screen material. Newspapers have not been censored in this country because they never dare to approach the limit reached by those who were at the helm of the motion picture industry. Many say that the public is not sufficiently discriminating. But the producer forgets that the average person will gaze upon what is offered, irrespective of the result upon their morals. The mind is always curious, but it is up to the makers of pictures to present only that which is enlightening, ennobling and of a decent character for the edification of theater patrons. No country today has more movie fans than America. Viewed from an educational standpoint the silent drama contains unlimited possibilities of imparting knowledge. If

unto the press, for the screen has an appeal far greater than the printed word. Is not this an indictment of censorship?

DESPITE the business slump in the eastern section of the United States the motion picture business has increased its number of theaters. This is especially true of New York and Brooklyn. Many managers have added to their holdings. Marcus Loew, who controls a string of theaters situated in almost every section of the country, has added another magnificent palace to his list, which is named State Theater, located at Broadway and Forty-fifth street. This theater blends vaudeville with feature pictures. Then we have the Tivoli Theater, recently opened at Eighth avenue and Fiftieth street, which is devoted exclusively to the showing of films. Another theater erected in the lower section of the city is the Sheridan, situated in Sheridan Square.

In the West other luxurious edifices are springing into being with the magic touch of gold dollars derived thru showing the best in motion pictures. In Los Angeles Sid Grauman has added a three-million-dollar theater to his large enterprises and is also completing another one at Hollywood. In Detroit John Kunsky has forged ahead fearlessly, adding to his already extensive holdings, believing that the response to the lure of pictures has but begun. Thru the Northwest the conditions also show an upward trend and a determination to construct only the best theaters that money, brains and modern contrivances can make.

So in this line there has been improvement.

NO one can deny the increasing benefits derived from the screen.

Today schools and colleges have taken up pictures seriously and are teaching their scholars by the aid of the picture machine even though the text book continues, but its influence will best be shown blended by that of the motion pictures. There is no doubt but in the next year or so there will be a projection machine placed in the large schools of the United States. Clergymen, too, have come to realize the tremendous power of the screen. They build their sermons upon it, and tho a few have used the industry as a rack on which to point a moral, the more broad-minded and far-seeing men of the cloth have commended the usefulness of motion pictures, and in some churches, projection machines have been installed. The present development of the industry is but an indication of its future growth.

As for the material to be used upon the screen, there is no doubt that more original matter must be forthcoming. The cheap claptrap melodrama, the sex-appealing story and the rough Western subjects must be relegated to the past. The transferring of stage plays to the screen has on many occasions proven disastrous. Animated dialog is not effective in the films. Yet wonderful and still undiscovered material is lying dormant, waiting for authors to bring it into being. All phases of life have not been exhausted. But the most important fact which must be impressed upon the minds of those connected with the screen is this: Original stories, not plays, not books, not old and discarded fiction, but original stories will be the only salvation for the American producer. And with the rising young authors there should be no dearth of material in this line.

The latest contributions to the screen have been of a better grade and in fact some of them were so skilfully presented that it seems as if director, star and author had combined the highest expression of their individual efforts.

We will speak of "Peter Ibbetson," which made its appearance this autumn at the Criterion Theater, New York. To be sure, this is the work of a foreign writer, and the picture was adapted and scenariorized from the play of the same name. But the company, actors and director are all

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the pictures are kept wholesome and clean the effect is beneficial to all.

A general house cleaning has been going on for months and we are glad to note its beneficial effects, even at this early period.

Motion pictures, when rightly controlled, prove the greatest civilizing agency in the world, and their value is not of an ephemeral quality either. The screen without doubt is the most facile instrument for the transmission of ideas ever conceived by mortal mind.

Motion pictures have passed the experimental stage; they are here to stay. They are necessary to every community. They are the salvation of the poor—the encyclopedia for the illiterate.

Despite all adverse criticism, the screen has progressed. It has scaled the heights of imagination, providing universal entertainment of such quality as was scarcely dreamed of a few years ago. Men of brain, of vision and of initiative have forged ahead, stimulated by the inspirational beauty and charm of an art that has no parallel in the world of today. The cinema can be likened



# BURLESQUE WHAT HAS IMPEDED ITS ADVANCEMENT FEARLESSLY TOLD

By I. H. HERK

FOR twenty years it has been the tradition of the theater in America that, no matter how seriously business was affected by any of the many conditions that might arise to cause a falling off in receipts, burlesque, of all the forms of amusement, continued on its prosperous way. And this was, generally speaking, the true state of affairs. It is true the average gross receipts of a burlesque theater were considerably lower than those of the higher priced houses, but so were the expenses, and the profits could be relied upon to loom up large at the end of each season. That is, large from the burlesque point of view, and, therefore, entirely satisfactory.

But up to the present time this season the old tradition has been smashed to smithereens. Burlesque business has experienced a general slump all along the line.

Naturally, those in control of the operations of both the Columbia and the American Wheels have been diligent in the search for the reasons that have brought about this falling off in receipts. My own conclusions in the matter may or may not be correct, but I think they are correct.

Among the many causes and one that stands out like a sore thumb is that it is the aftermath of the recent ill-advised, rash and entirely hopeless effort to enforce the "open shop" principle. The decision to enter upon this undertaking was ill-timed, because it smashed in at an unsettled, critical period in the big affairs of the nation, at a time when there was great unrest in the ranks of organized labor of all kinds, at a time when the unions were being assailed by powerful interests and were fighting for their very existence against enormous odds, and at a time when the workingman was resenting what he justifiably regarded as oppression, since employers, or, in other words, the manufacturers and producers of all the necessities of life, were demanding a reduction of wages while they were actually maintaining high prices for their products.

At the time this open shop folly was decided upon, it was not based upon the fear that profits would be completely wiped out if wages were not decreased. In the show business, as in all other branches of business, the employer wanted to preserve his great war-time profits, and he began by demanding that his employees contribute a part of their wages to the profit side of the ledger. The "give and take" principle was ignored.

I HAVE no desire to discuss the "labor problem" here. I will assert, however, that our recent run-in with our union workmen has furnished an undercurrent of ill-feeling thruout the entire rank and file of organized labor that is being expressed in no uncertain way thru the box-office windows of every burlesque theater in the United States and Canada.

It is true our differences were patched up, but the vigorous fight that was made with the object of forcing our workmen to accept lower wages left a sore that has not healed. And union workers of all classes, the very men and women that make up a large portion of the patrons of burlesque theaters, because the prices are within their reach and the quality of our shows is acceptable to them, are remaining away. There are certain theaters, but I shall not mention them, where this condition undoubtedly exists to such an extent and so obviously retaliatory as to make the future of those theaters entirely without hope, at least while the present managements continue. While it is purely speculative on my part, I am convinced thru this cause alone the gross receipts of burlesque have fallen off twenty per cent, and it is easy to figure that this decrease means, in effect, the wiping out of the entire profits. If our business were not so largely contributed by the middle or working classes, this argument would not be so reasonable. But, in the circumstances, I am of the fixed opinion the argument holds good.

And I want to emphasize right here that this open shop decision, certainly so far as it relates to the American Burlesque Association, was the result of the practically undivided control of both circuits. I shall not at this time go into the details of this subject. The fact remains there did exist an extent of undivided control that made opposition to the mandate for an open shop altogether futile. The people of burlesque know this

to be the fact, but I doubt if many of our people, from the most important officials and producers down to the lowest salaried employees, realize that for several years the advancement of burlesque has been seriously impeded by the same system of conduct that brought about the insistence upon the open shop. Under this system competition was impossible. No management in either circuit could "go after" business according to his own ideas lest it interfere with the operations of some other manager, and this method of conduct was not confined to the relations between the managements in one circuit. Neither circuit must encroach upon the other in any particular. This policy not only extended to the selection of theaters, to the advertising of the shows and to the division of the gross receipts, but it directly interfered with the employment of performers. The result has been that the shows have, in the main, possessed a similarity year in and year out that has made them all like a three-ring circus. In other words, there has been so little change in the general routine of these productions, burlesque patrons, to a considerable extent at least, have lost interest in their one-time favorite amusement. Moreover, it is an absolute fact, no intelligent, carefully devised plan for arousing public interest in these attractions has ever been adopted. This is a peculiarly serious condition inasmuch as the changing of the character of burlesque from its former vulgar elements into strict cleanliness opened up the possibilities of gaining a very much wider scope of patronage, which includes those enormous numbers of men and women and children who formerly would not attend a burlesque theater. As it stands today there is no cleaner



I. H. Herk,  
President American Burlesque Association

form of amusement in America than burlesque. But nothing has been done outside of a few isolated spots thruout the country to reach this new clientele. And so we are going along in a stereotyped way, spending more money for scenery and costumes, it is true, but neglecting the all-essential matter of novelty and newness in our performances, and we are going along as tho we were determined to conceal from the public the one thing that would naturally and very positively increase the scope of our patronage. And these vital conditions, I repeat, are due entirely to the complete elimination of individual initiative, to

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# MUSICAL COMEDIES ARE MADE NOT BORN!

By LOUIS WESLYN

MUSICAL comedies, unlike poets, are made, not born.

Plutarch tells us that Menander, the master of Greek comedy, was once asked about his new play, and he answered:



Louis Weslyn

well answer: "We have a sort of plot, a few tunes and some lyrics. We are now going to get a company together and see what happens."

That's the difference between comic opera and musical comedy. When a comic opera manuscript is completed, the story told, the lyrics polished off, the music composed and scored—why, there you are! But when a musical comedy manuscript

is turned over to the producer—where are you? In the case of the

comic opera, it is up to the producer to engage players who are capable of delivering the lines and handling the situations, and singers who possess sufficient vocal equipment to render the song numbers as they should be sung. But when a musical comedy is placed in rehearsal the producer usually finds it necessary to have the lines rewritten from time to time, in order to conform to the ability of the performers, jokes and "gags" interpolated, situations changed, songs from the original score "thrown out" and new ones substituted, orchestrations transposed to suit the limited voices of some of the principals, and—but why go on?

This is no reflection upon the performers, for the truth of the matter is that the modern musical comedy depends more upon the interpreting cast for success than upon the work itself. How often the critics say of a new musical comedy: "The music was reminiscent, the lyrics commonplace, there was no plot worth mention, but the show was received with much favor by reason of the cleverness of—" etc.

All of which means that there is not much inspiration about the making of a musical comedy nowadays. As a rule the show is built up during rehearsals, and very often the building is done upon a foundation that is flimsy in the extreme. If the joint efforts of the various writers, composers, directors, scenic artists and performers succeed in rounding out a smooth-running entertainment, the show may "go over for a hit." But only too often there is a lack of real co-operation—and that's why there are so many failures in the musical comedy field.

The writer has in mind a certain musical show, featuring a popular comedian, that recently went

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# THE EVOLUTION OF AMUSEMENT RIDING DEVICES

## By FRANK W. DARLING

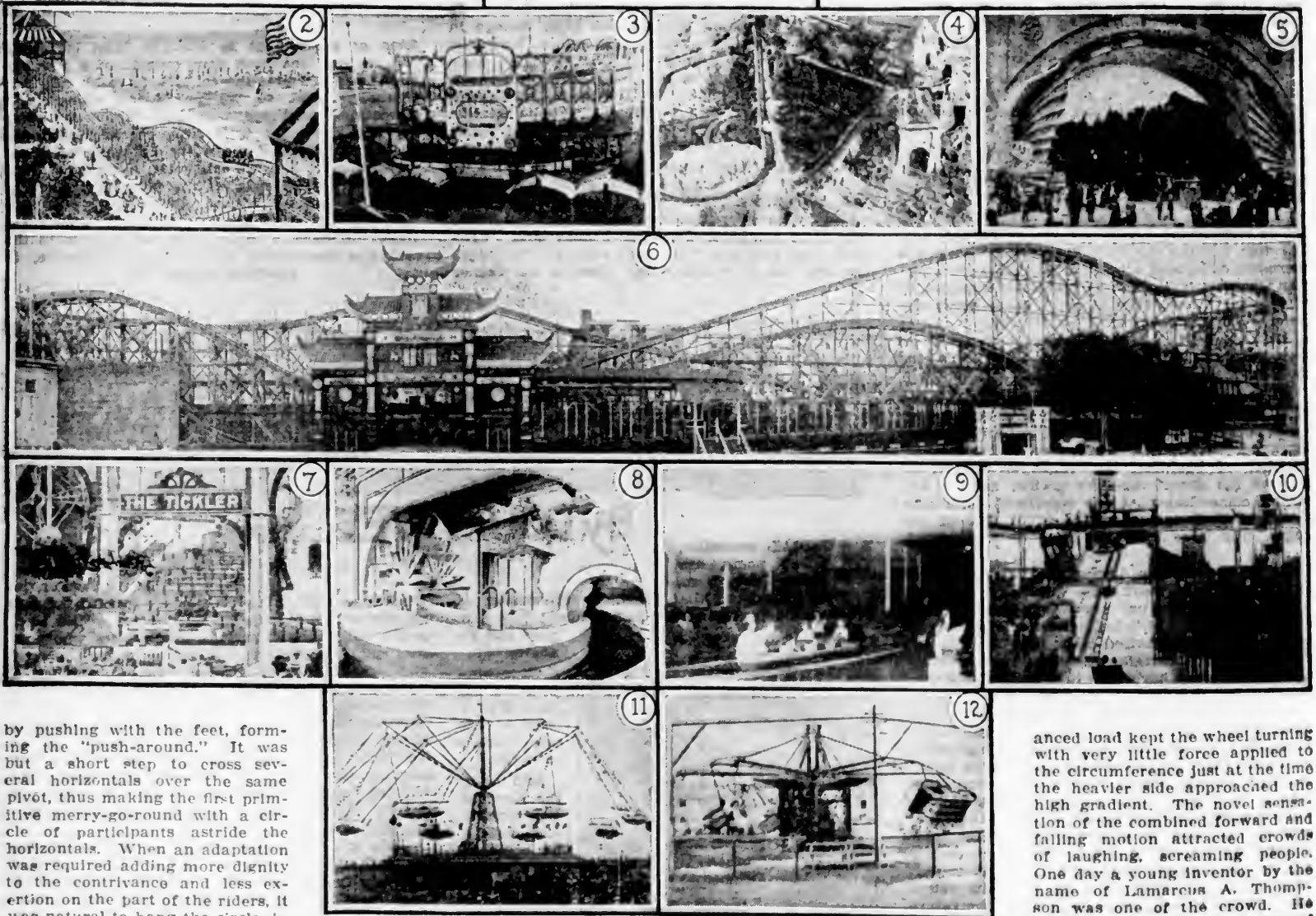
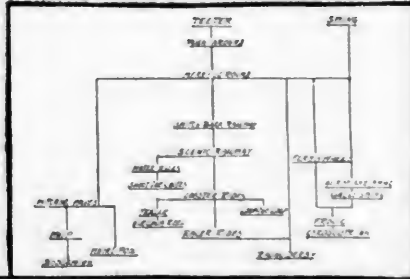
IT seems that the progenitor of all our modern riding devices is the merry-go-round. It is a most interesting study to trace out the direct line of this evolution to the rides of today. All of the laws of evolution seem to apply and especially the law of the survival of the fittest. In this brief sketch there will be no space for even mention of those less fit devices which have failed to survive.

The evolution of the merry-go-round (known only in America as a carousel) is itself worth noting. From the brief references available it seems that the merry-go-round is derived from the teeter. It is probable that the teeter and swing furnished the main amusement devices of the dawn of mankind. There are plenty of evidences of the teeter as a prehistoric plaything. From its construction of a horizontal laid loosely over a wide fulcrum came easily the pivoting of the horizontal over a post which allowed the participants to whirl around the center

missing link between the gravity ride and the carousel has disappeared, because not fit to survive, memory of it is still existent.

The story of this step in the evolution is interesting and worth recording while it can be traced:

A thrifty Michigan farm boy started out for a career. In Chicago he got a summer job on a carousel. In the winter he drifted to New Orleans, where he found the beaches filled with people craving amusement. He had not enough funds to buy a carousel so he made a makeshift. He built a circular platform, about seventy feet in diameter, set it on a vertical axle at such a tilt that one side of the circumference just escaped the ground while the other side raised twenty feet above the ground. Upon opposite sides of the circumference he fastened park benches seating four persons each. He charged five cents for each person, filled the seats and by his own strength started the wheel turning on its axis. After starting, the bal-



by pushing with the feet, forming the "push-around." It was but a short step to cross several horizontals over the same pivot, thus making the first primitive merry-go-round with a circle of participants astride the horizontals. When an adaptation was required adding more dignity to the contrivance and less exertion on the part of the riders, it was natural to hang the circle, in the form of a platform, from above and put the manpower (afterward horsepower) within the circle, pushing upon the post-fulcrum, now become the central axis. Such primitive merry-go-rounds were in popular use as early as the beginning of the eighteenth century. Old drawings show them to be propelled by a horse inside the circle and double seats about the circumference of the platform ring. The modern, highly decorated merry-go-round is largely a product of German improvement, with its carved horses taking the place of the seats and the overhanging ring enlarged into a decorative adjunct.

A casual observer sees less evidence of evolution of the large modern gravity ride from the merry-go-round than he can see between man and the monkey. But the evolution of the gravity ride is modern history and the the

*The Genealogical Descent of Modern Amusement Rides Graphically Illustrated*  
 2—Original switch-back railway built in Coney Island in 1881. 3—Dipper racer ride built at Coney Island in 1920 on same location the original switch-back occupied. 4—One form of scenic railway which became known as "Mountain Scenics." 5—A form of scenic railway, mostly scene house and very little thrill. 6—An example of the coaster type of ride, with water ride built under its structure. 7—The tickler, an offspring of the coaster type. 8—Loading curve on first old mill water ride. 9—First water ride built with a "shoot" in it. Parent of the shoot-the-chutes. 10—Shoot-the-chutes, offspring of the water ride. 11—Example of the early type of airplane swings. 12—First frolic, built all of wood in 1909 by R. S. Uzzell.

anced load kept the wheel turning with very little force applied to the circumference just at the time the heavier side approached the high gradient. The novel sensation of the combined forward and falling motion attracted crowds of laughing, screaming people. One day a young inventor by the name of Lamarcus A. Thompson was one of the crowd. He had been South in search of health and needed an outdoor occupation. Thompson was offered a partnership in the device, but with his usual foresight he figured that the limited capacity would not make a decent profit. But the idea interested him, and lying on the beach sands and watching this strange merry-go-round he conceived the idea of increasing the capacity by building a stationary circular track with the gradients of the platform, placing wheeled cars thereon,

loading at the high point and allowing gravity to bring them nearly back to the same level, where they would be grasped by agile labor and pushed on for another "dip" around the circular track. In the development of the plans for patent purposes Thompson improved on his original idea and instead of a circular track conceived the idea of pinching the circle together

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# HOW WE WRITE OUR SONG HITS

## MILT HAGEN INTERVIEWS IRVING BERLIN AND OTHER SONG WRITERS

By MILT HAGEN

"A pretty girl is like a melody," Irving Berlin once wrote. Had he only said, instead, "A song hit is like a pretty girl," we would have been enabled to observe most brilliantly.



Milt Hagen

"Yes, a song hit is like a pretty girl and just as uncertain too!"

And so it is. The question, "Why is a song hit?" has never been answered satisfactorily by music publisher, song writer or journalist. They are no wiser than the rest of us, but one should imagine that the writer of songs could throw

a great deal of light on the subject. So he can, but as a general rule he is so enthusiastic over every composition of his making that he swears by all that is holy or unholy that it is destined for hitdom. And he means it, too—whatever that means.

However, the song writer can tell us something about many of his creations that have become hits. After all, are they not the children of his own brain? Were they not conceived, nurtured (and fattened for the market) by him? Naturally, should he not know his own children, notwithstanding the unegenic observation of the anarchists of Saratoff, "It's a wise father who knows his own child?"

So we have interviewed many of the foremost popular song writers of America. Let them testify for themselves! Call the first witness:

### IRVING BERLIN

(The World's Greatest Song Writer)

Interviewing Mr. Berlin is like trying to extract hen's false teeth; it's easily done if you can find the hen with the false teeth! It took exactly ten different persons to help us beard this clean-shaven lion in his den—ten, count 'em:

1. Irving Berlin's secretary.
2. Irving Berlin's office boy.
3. Irving Berlin's 'phone operator
4. Irving Berlin's elevator operator.
5. Irving Berlin's 'Music Box' office man.



Irving Berlin

6. Irving Berlin's secretary's stenographer.

7. Irving Berlin's 'Music Box' theater's usher.

8. Irving Berlin's 'Music Box' theater's doorman.

9. Irving Berlin's 'Music Box' theater's stage manager.

10. Irving Berlin's personal director of Irving Berlin publicity.

to the nth degree. In not one instance was there the faintest suggestion of impoliteness, which for New York City is rather a remarkable record.

But one thing they did insist upon—that we must show Mr. Berlin the interview after its completion!

"Mr. Berlin must see what you write before you publish it!" they demanded. "He has been misquoted so often!"

So impressed were we with this injunction on every side that even when we entered the Irving Berlin, Inc., Building at Forty-ninth and Broadway we said to the elevator man: "Yes, we must show Mr. Berlin the interview—third floor, please!"

And to the office boy, once we were within: "Good morning. We will show Mr. Berlin the interview! May we speak to Mr. Berlin's secretary?"

And to the very pretty and courteous secretary: "We positively will show him the interview! Good morning, and may we interview Mr. Berlin?"

Eventually we met the famous song writer at his newly opened 'Music Box' theater on West Forty-fifth street—probably the most exquisitely beautiful theater in New York, and where, by the way, seats have been sold out for the next eight weeks in advance!

We found Mr. Berlin to be a bundle of nervous energy. He must be, perforce. For he is not only a song writer, but also a member of the music publishing house of Irving Berlin, Inc., associate owner of the 'Music Box' theater, producer and

And we must give due credit to all of

them. They represented the finest courtesy

actor in his own revue.

The world-renowned writer, during our chat, did not remain in the same spot for more than one second at a time. All bristling vitality, he danced about us, giving us a kinematic impression of a very unassuming, good-looking chap in his early thirties, plainly but neatly at-



Joe McKiernan

tired, dark hair, heavy black eyebrows and large, dark eyes—remarkable eyes—eyes that did not look at you, but rather dreamed at you and gave you the impression that he was away off somewhere on a cloud of melody.

"How do you write your song hits, Mr. Berlin?"

"But you must show me the interview before you publish it!" were his first and practically his only words, spoken very shyly. In fact, that was about all to the formal interview. But he did urge us to read an article by a Mr. O'Malley, we believe, published in the October, 1920, issue of The American Magazine. He assured us that it was the best article regarding himself ever published and that it would supply us with full information as to how he writes his song hits.

"Add your own impressions if you wish!" he added, "but be sure you let me see the interview!" And with that he disappeared into the theater.

So, gentle reader, you'll find it there. Or, better yet, try to purchase tickets for Mr. Berlin's revue some time before next April and he himself

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# THE DECADENCE OF VAUDEVILLE

## AS SEEN THRU A CRITIC'S EYES

THE very title will

no doubt cause a lifting of eyebrows and an antagonism which will make a fair analysis of this article an improbability. A careful consideration, however, and a review of the matter at hand from an impartial standpoint, will disclose a general decline and a lack of novelty and new material due to no dearth of ideas, but rather the result of a system which has for its object the acquisition of more wealth and not the betterment of vaudeville in the foundation of an artistic Utopia.

### Years Ago and Now

From the days of the strolling mountebank and its attendant "busking" to the vaudeville show of today is quite a step, but that the vaudeville shows of the present era are no better than those of a decade ago, would be a statement too broad in its assertion to merit consideration. There was, however, an intermediary period during which the vaudevillian who graduated from the school known as "The Varieties" had a greater incentive toward evolving new ideas as well as perfecting the older ones, and spent a large part of his time in so doing. He was, in those days of Tony Pastor, Koster & Bial's and Niblo's Gardens, reasonably sure of recognition and reward commensurate with the amount of artistic ability and entertainment value he developed.

In former times he could go to a manager direct and book his offering for a trial of a week, and if he "made good" was immediately given time and a fair salary. Today he must play a lot of tryouts and many weekly trials at a cut salary, get some agent, camouflaged as an "artist's representative," to whom he pays a large per cent of his earnings, to come and see him, lay off till they are ready to play him, then get the small time. He must please individually every paid so-called

manager of each house

every three days, lay off again; play Sunday concerts without extra remuneration and even jump out of the town where he is appearing to do so.

In addition to this he must play more shows than formerly, is prohibited from playing any other house, even tho it be a mile away from the one in which he is booked, cannot play clubs and a thousand and one other injustices are heaped upon him. That the actor in vaudeville is getting a larger salary than he ever received is true in many instances, but it costs a great deal more to live today and his expenses in every respect are higher. He must pay more commission, larger railroad fares, more for baggage hauling and a greater excess rate. Costumes, wigs, makeup, clothes and shoes cost more, and the advance in salaries, after commissions, telegrams, jumps and whatnot are deducted, leave the artist little more if any, than formerly.

If the act which he has developed is a little out of the ordinary, if it is a desirable acquisition, if any agent thinks he can "make some money out of them" he will buy at a flat rate, then sell the act for more, and altho the act must "make good" for the salary booked for, they do not get near what they really earn. Another phase is the proposition to become an "Office Act," whereby the booking office owns the act and pays the actors a salary. Either of these systems generally results in dissatisfaction. One or the other person will leave the act, which breaks it up, or a new member will be added, the act laid off to break in again, and, given time at a cut in salary.

All this has a tendency to kill the spirit of invention, the outlay of money for the production of anything new and cause many to look for

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# THE CARNIVAL AMERICA'S TRAVELING PLAYGROUND

By RUBIN GRUBERG

**T**HE carnival is here to stay!

The carnival—yes, carnival! Call it what you will, either pageant, fiesta, exposition or market, the carnival that we know today has become so entrenched in the hearts of lovers of outdoor amusement that only one influence on earth can retard its amazing and ever-growing prosperity.

And that one influence is found within its own ranks.

When this sinister influence is totally removed, and those in the know admit that it must be removed, then will the traveling carnival or exposition be accredited its proper position among dignified entertainments.

For years the object of every sort of attack, both from within and without; hampered and perpetually dragged into the gutter by the grifters and panderers to indelicacy, whose tenacious grip threatened to paralyze the very hand that fed them, it is no wonder that communities rose up in arms against these roving bands of marauders, who, masquerading as carnival companies, poisoned the minds of all with whom they came in contact.

It is no wonder that city, county and State officials were swamped with complaints and protests, righteous indignation fomenting agitation on the part of professional reformers, who found a new outlet for their hypocritical and financially satisfactory enthusiasm.

Fortunately there remained a few men who held aloof from condemning in its entirety what they believed would eventually become a great big American institution—a sort of traveling playground, where young and old, rich and poor, could mingle midst pleasant surroundings in the great open air, joyously indulging in various forms of wholesome amusement arranged to suit all tastes.

Chief among these gentlemen was W. H. Donaldson, publisher of The Billboard, who has persistently and valiantly fought for all that is clean and proper in amusements, and probably no other man today is more confident than he that the outcome will justify the stand that he has taken.

Today might be called the reconstruction period of the carnival business, and while the carpet baggers and fly-by-nighters are still to be found, a few conscientious, honest and far-seeing men in the business have proven by the great success they have attained that in the end the carnival will emerge triumphant, a tribute to American brains and enterprise, and that the time is not far distant when the biggest circuses will find the real carnivals great and worthy competitors.

On several occasions last summer it came to my notice that where big circuses had played

"day and date" on adjoining lots with genuine carnivals the latter did just as well as the circuses, and in some instances the carnival greatly outdistanced the circus in its bid for patronage! The conclusion is obvious, and while not for one moment suggesting that the carnival wants to fight or supersede the circus the facts stated above do seem to prove that the public has discovered an element of amusement in a carnival that cannot be found elsewhere.

It has been no easy matter to bring about a change in public opinion regarding carnivals, and also in the personnel and methods of the shows. It was a long time before the "hootchy-kootchy"

by a few real showmen these gentry are fast being eliminated, and with the influx of new brains—business brains—into the ranks of the carnival business a wholesome respect for law and order is manifesting itself.

**T**ODAY the real carnival company is conducted just like any other legitimate institution, with secretaries, treasurers, auditors, department superintendents, etc., the whole machine moving in its business relations as a unit.

A great difficulty that had to be surmounted was in obtaining new and meritorious attractions to take the place of those which were degrading. The reforming element in each city howled against these lascivious exhibitions, and rightfully so; but when clean shows came along they didn't patronize them, and the former patrons, being cheated out of what they thought was entertainment, stayed away also.

What was done?

New people, new faces, new brains and entertaining talent were brought into the carnival business. Shows were built with an appeal to the masses and classes alike, and by judicious press agenting a new clientele was created, until this past season one carnival company grossed \$150,000 in ten days!

Of course the show fronts and rides are being improved and made more beautiful each year, and several ideas along these lines that I intend embodying in my new wagons will prove a distinct departure and cannot fail to attract the attention of even calloused showgoers.

But it is the interiors of the shows themselves, the quality of the amusement feasts offered, the comfort and cleanliness of the accommodation for patrons that is the great concern of the real carnival manager of today.

No more of the old circus stringer type of seat, no more dimly lighted tents, no dirt, no cheesecloth curtains or drapes, no shoddy scenery, no poles in front of the stages—oh, no—this has all been changed.

Silken shades cover dozens of 100-watt lamps, heavy plush curtains open to reveal stage settings fashioned along the lines set down by Joseph Urban for Ziegfeld's "Follies." "A" frames have eliminated the pole that always obstructed a clear view of the stage, which is now properly lighted with foot and border lights—all is as spic and span as any theater, in fact so perfect has the illusion been created that at night the impression is that one is comfortably sitting in the orchestra seat of a metropolitan theater de luxe.

And in these tented playhouses, and the canvas is new each season, the performances are

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Rubin Gruberg,  
President and general manager Rubin & Cherry  
Shows, Inc.

showman could be made to realize that the money he earned could be doubled and trebled if the same amount of work and enthusiasm he displayed was diverted into clean channels.

Then again there was the grifter, whose chief delight seemed to be to pose around the local hotel or barber shop heralding to all within earshot how he had "knocked off an old chump for \$30," and "that he had never squawked!" But thanks to the persistent efforts and example set

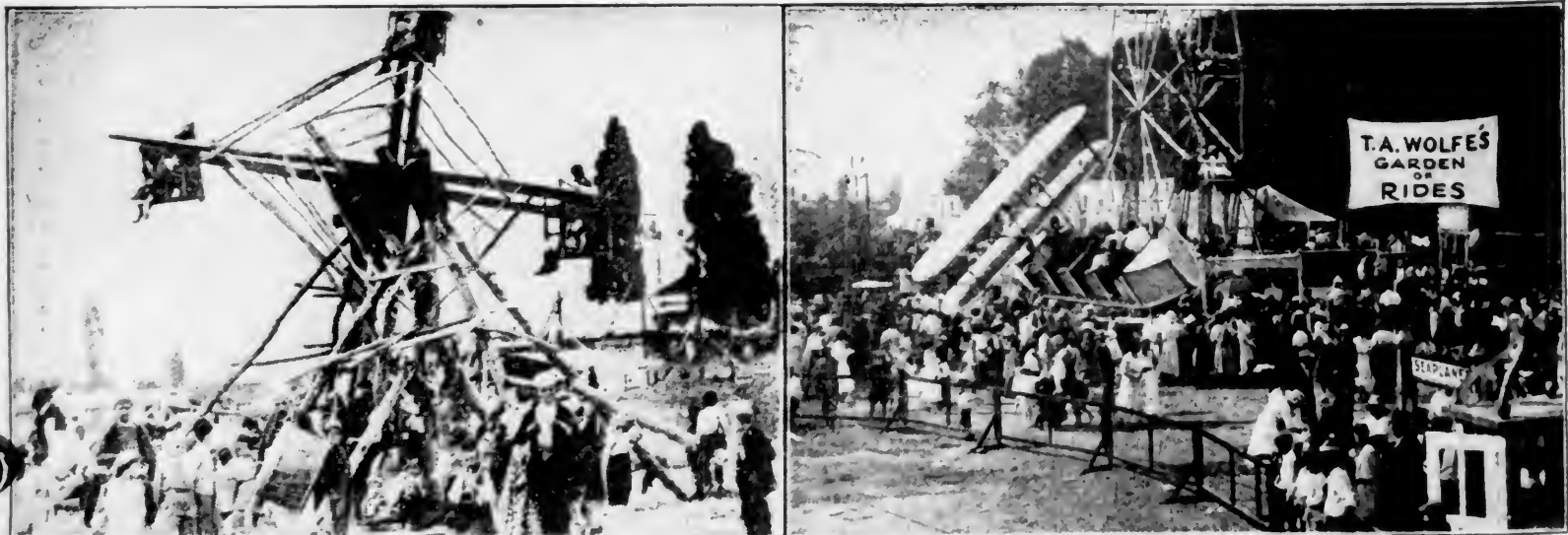


Illustration on Left—From Coney Island to Albania: An Albanian who formerly resided in New York City thought the children in the Junior American Red Cross School in Elbasan ought to know what the big world was like, so he built this crude "ferris" wheel based on his recollection of the one in which he had gone along at Coney Island. Illustration on Right—An action scene at the midway with T. A. Wolfe's Superior Shows, showing an interesting view of the flying scaplanes and the ever-popular Eli wheel. Note the waiting crowds at the wheel ticket box.

# FROM FRONT GATE TO GRANDSTAND

## AND A TRIP AROUND THE TRACK By ROB ROY



Rob Roy

"A GOOD land, a land of brooks of water, of fountains and depths that spring out of valleys and hills; a land of wheat and barley and vines and fig trees and pomegranates, a land of olive oil and honey, a land where thou shalt eat bread without scarceness, thou shalt not lack anything in it; a land whose stones are iron and out of whose hills thou mayest dig brass."

Thus did a booster for his country write thousands of years ago, but never a county fair nor a big State fair did he have to mark the progress of his people, no clearing house for an exhibit of the natural resources of his country, no contests of friendly rivalry that told of the records of achievement and advancement, nothing that demonstrated the intellect, the energy and enterprise of the people in every walk of life, no chance of a comparison of ideas and products of their brain and brawn, and today, no less than in the world's infancy, the city, town or community that does not possess, nurture and boost a State fair, a county fair or a community fair may have "a good land of fig trees and pomegranates and a land of olive oil and honey," but the very people who make that land their home will never know its true worth, and the appreciation and praise that should be theirs will never come unless they organize and maintain a fair of some nature, that the world and themselves may see and know of their natural and developed resources, for the country with a fair will grow away from the country without a fair like a draft-bred colt will grow away from a pony-bred colt, weighing as much at six months as the pony will ever weigh.

Come with us now for a journey from the front gate to the grand stand and a trip around the track, for we shall discuss many and varied questions before we leave the grounds, briefly, as the long-winded minister would say, when, as a boy, we occupied a front seat, hot and hungry, at the meeting house on the hill and made faces at the preacher's daughter.

### Good Secretaries Possess But One Good Idea

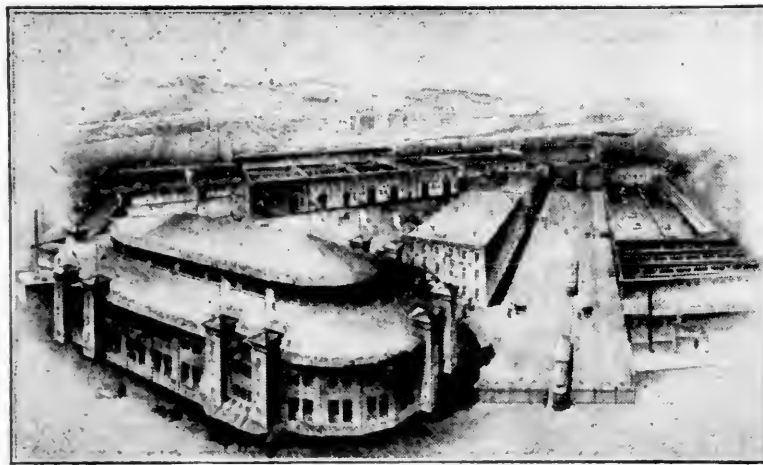
At the risk of facing the charge that we are semi-conscious or that we possess a hand-shaking



A Sunny Tennessee fair ground wrapped in its icy cloak awaiting the resurrection in September

want to make the broad assertion that no secretary or fair manager can be a success if he possesses more than one big idea, and that big idea is this, that once your exhibit is ready it costs practically no more to present it to a crowd of one thousand, ten thousand or one hundred thousand. When the secretary and this idea become as one all other ideas make their appearance as rapidly as children arrived in the household of Solomon. You may create and assemble one of the most wonderful exhibitions of the resources and products of your land, but if the people do not come to see it your fair is a miserable failure and will be branded as such by press and public. If the grandstand is empty by day and echo rings thru it by night, if a lonesome visitor feels like getting a search warrant to locate another visitor on the grounds, if the bark of the concession man and the spiel of the showman are silent for lack of a congregation, then, Mr. Secretary, prepare to seek new fields of endeavor, for whether we like to admit it or not the success or failure of all fairs is measured by the crowds or by the lack of crowds.

acquaintance with a gentleman bootlegger who has made us half intoxicated, we



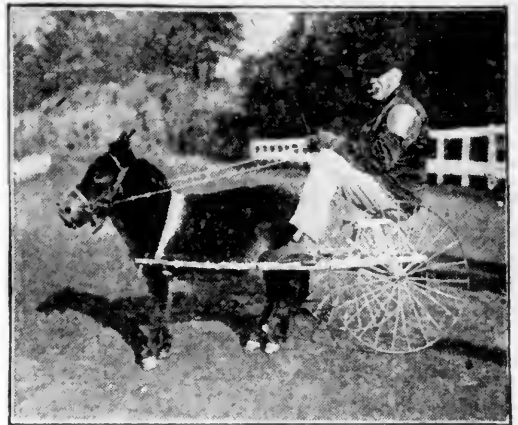
National Western Stock Show, Denver, Col.

### Does Your Fair Need a Doctor?

If your fair is sick, if you hear folks say, "It is the same this year as last year, and when you see one you see them all," look for the trouble, and in nine cases out of ten you will find it in the secretary who has marked the word "progress" out of his dictionary and who has forgotten how to spell the word "hustle," all because he prefers to go about his annual job of manufacturing a fair just like he did the year before and the year before that, it being a much easier and more convenient method than taxing his brain for new features. Get a surgeon and amputate that secretary's salary or slow music and flowers will be the portion of your fair with a full-page announcement of a subdivision sale of choice building lots in "what was formerly the old fair ground property." Don't get married to your secretary. If he is a good one and is a member of the eighteen-hour-per-day union, whose interest, energy and brains are in your fair, "entreat him not to leave thee or from following after thee," but if he fails to measure up to the standard do not let your fair be numbered among the things that were and are not just because he is a clever fellow, but obtain a new official who has no more intelligence than to almost forget his family, friends and politics and to lose himself in the interest he displays in your fair. There are good ones—sometimes they are in the bushes and need only an opportunity to prove they are gold mines.

### Not All Successful Business Men Make Good Secretaries

One upon a time, and that's the way all good stories go, however, this happens to be a true story, a business man resided in a town where there was a successful fair. Not only did the sec-



"Pop" Geers, the oldest and best-known race horse man in the world, driving Frisco, the famous trick mule owned by James Dutton.

retary give successful exhibitions that were many times larger in proportion than the town in which the fair was held, but when the annual meeting to hear the reports of the secretary and treasurer were held, nice juicy and fat dividends ranging from fifteen to forty per cent were declared and sometimes a surplus went into the treasury. The aforesaid and same business man mentioned herein had seemingly possessed little mints of his own. His every business venture brought him great returns, he purchased run-down and bankrupt properties only to convert them into paying enterprises and profitable investments. For years he had looked with a covetous eye upon the fair and finally the opportunity arrived. He worked the squeeze play successfully, acquired controlling interest in the stock of the association, told the secretary he was sorry, but his son would relieve him of his job. The excellent reputation of the fair under its former management kept it alive for two years, but the rich dad and the son of his dad were present at the funeral the next year. The former secretary was, there also, but was not one of the mourners, neither a pallbearer, and if George Ade doesn't care we will tell you the moral of it all is, as we have often remarked, "Fair Secretaries Are Born and Not Manufactured."

### Little Lectures to Our Friends

This is a season of "Peace on earth and good will to men." Far be it from us to transgress that injunction, but the temptation is rather great to read a mild near-lecture to secretaries on an abuse that seems to be growing. If the average crowds at your fair warrant the sale of fifty, one hundred or any other number of concessions and you sell double that number you know you are not dealing squarely with your concession people. You know when you take their money that a majority of them have not the least semblance of the shade of a shadow of a chance to make money or to earn a dollar. If you were frank and told the concession people the number of concessions you intended to sell not one of them would purchase space from you. Due to the tightened financial conditions this year there were more people than ever seeking a way to earn a bit of money. They came in droves to some fairs, and many secretaries gathered them in and filled their grounds with them. There could be but one result, and that was a large percentage of concession people lost money, knocked your fair, dubbed it a bloomer and will continue to do so. You got the money, but did you get it by the square and fair route?

While engaged in the pleasant occupation of lecturing there is another abuse that needs more than a bit of censure, and that is the practice a number of booking agents are perfecting in creating something out of nothing in free acts. Old Richard III offered his kingdom for a horse, but in efforts to obtain something new under the sun a number of booking agents are spending real money for flash and really and truly they get it. There were acts sold this year for big money that the word rotten does not half describe and stripped of their trappings and rigging a Dutch wheelbarrow race or a recitation by a stammering boy at a country school house would be more exciting, and if Uncle Sam did not number adjectives and restrict language used in a great family periodical like The Billboard we could tell you

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# LYCEUM AND CHAUTAUQUA CHANGING PURPOSE

By FRED HIGH

CAN the lyceum and chautauqua function in this hour of the world's need as a spiritual force to lead in the battle that must be made if Mars is to be dethroned?

There are many who think it can be so arrayed against the power of greed that the cause of world peace can be brought down from the clouds, where only dreamers visualize it, and made a fact in our international life.

That it ought to be made to function is the wish of most of those engaged in lyceum and chautauqua work. But that is not saying that it will be.

Let's look at the big side of this question first. There are probably 40,000,000 less people on the earth today than there would have been had not the world war taken place. What was gained by this slaughter of humanity? One hundred and eighty-six billion dollars was spent, most of it destroyed, and, sad to state, the notorious waste of money and material goes on faster now than it did before the world catastrophe demonstrated the futility of militarism as a force in the settlement of the affairs of men. Here is a little table of figures of money spent for war or the preparation for war that ought to cause us serious thought:

	1912	1921
Great Britain.....	\$351,044,000	\$1,121,318,000
Japan .....	93,576,000	282,357,000
United States.....	244,177,000	1,422,752,000

It is proposed to set the forces of idealism against this material preparation for another war by mobilizing the lyceum and chautauqua into an active anti-military camp to combat the forces of selfish greed and antiquated reasoners who persist in traveling the same road that has thru all the centuries led to ruin, death and destruction.

What are these forces and what are some of the weaknesses and insurmountable difficulties that are inherent in our movement that if we would succeed we must first overcome?

There were held during the summer of 1920 8,581 chautauquas. There were 46,368 lectures delivered at these chautauquas.

These lectures were heard by the highest class, most influential, most worth-while people in America. Thirty-five million, four hundred and forty-nine thousand, seven hundred and fifty paid admissions were registered and accounted for in the reports to Uncle Sam. The reports for 1921 have not been tabulated as yet, but from the best information obtainable it is thought that there were held in the United States and Canada 9,653 chautauquas.

The number of winter lyceum courses conducted during the season of 1920-'21 were 8,266, on which there were delivered 6,905 lectures that were heard by an aggregate lyceum attendance of 15,900,640 good, listening, reasonable people.

But can this force be turned into a phalanx to be hurled against the militaristic forces of the world?

Some think it can be. Some earnest people are trying to weld the lyceum and chautauqua forces into one solid fortress that will stand as an everlasting barrier against which the militarism of the world cannot force its way.

Can the lyceum and chautauqua organized forces become militant, anti-world war crusades without being swallowed up by the pacifist societies that have a dream that is all too often shallow, flabby, insecure and devilish in times of peace and cowardly, ineffective and hopeless in times of war? That is the big side of the problem. It is also the ideal side of it.

NOW let us study the practical side, the human side, the side we see, know and understand best. Will the American lyceum movement as it has been developed as a force in education, recreation and inspiration gradually disintegrate and give way to some other form of presentation, or will it be able to adapt itself to the new demands of our times? It is no secret that even the

managers now acknowledge that their task is to hold what they have rather than to strive for new territorial conquests.

As we look over the hundreds of courses that are being presented this winter we are able to compare the talent that is offered now with the lists that were offered in the years gone by.

Who has the greatest number of engagements of any lecturer on the platform?

Judging from all the evidence that can be gathered from the depths of silence and the darkness of an almost impenetrable lyceum forest we would say that Thomas Brooks Fletcher heads the list. We are informed by some of the agents that Fletcher's dates are the first ones sold out of any attraction on their list.

How comes? Why is this so? Thomas Brooks Fletcher is the most dramatic lecturer on the American platform. This is a dramatic age, the national hunger for something that will satisfy the universal yearning that we long for that seems unsatisfied by present-day offerings engulfed the lyceum and chautauqua with su-

one fact so plainly that if a blind man couldn't see it he could at least feel it with his stick. That fact was that the dramatic companies gave the highest satisfaction of any number on the course—there was hardly an exception to this rule. So well recognized has been the fact that the people appreciate plays, dramatic offerings, that every last manager that we have heard of is busy arranging his 1922 chautauqua so as to better meet this demand. The Mutual management will present three plays on its five-day circuits next season.

Does this mean that the chautauqua and lyceum are going into the theatrical game?

This winter sees more dramatic companies playing lyceum time than ever before, and unless all signs fail next season will witness a still greater dramatic presentation.

Again, let us ask, do people want to hear lecturers? The managers have said the lecturer is the backbone of the lyceum and chautauqua movement. Then why is it that we see fewer lecturers on the average lyceum course than ever?

It is safe to say that the Kiwanis clubs of North America alone will hear this year in all probabilities not less than 25,000 talks. The Rotarians will probably exceed that number. The Lions and a half dozen other similar organizations will probably round out a grand total of 100,000 talks on vital subjects that will have the closest attention and will meet the most enthusiastic receptions that purposeful, vital discussions could receive anywhere.

The recent meeting of the International Lyceum and Chautauqua Association made a united effort, backed by talent and managers, to strengthen the lyceum and chautauqua hold upon the country. All hands were conscious of the fact that it is harder and harder to hold the forces of civic boosters who are rounded up and organized into a lyceum or chautauqua committee to back the programs financially, sell the tickets, entertain the talent, take all the kicks and rebuffs of the slobbering, so-called, self-styled humorists, cartoonists and blatherskite editors and cheap lecturers whose stock in trade is poking fun at the small towns, the only places these pretenders can ply their trade and show their gratitude by biting the hand that feeds them and still keep on lecturing.

But even the worm will turn on its tormentors and so have the local lyceum and chautauqua committees turned on the vamping agents, the sex-conscious advance guard for the Peddlers of Piffle, as Dr. L. G. Herbert styles the class of lecturers we are flattering by giving them attention. The lyceum lecturer is fast going the road that the oldtime tragedian traveled and the elocutionist followed hard by.

One of the best evidences of this decline was furnished by the I. L. C. A. Convention when Jess Pugh, that master of burlesque artists, convulsed the audience with his farcical imitation of the modern lyceum lecturer. His ideal lyceum lecturer was universally recognized as true to type. And ye gods! What a thing of power and beauty it was that he depicted.

Down at Fayetteville, Ark., lives a man whose name is Charles J. Finger, who sashayed into the chautauqua oratorical arena, and, after delivering two lectures, fled, then started a magazine by the high-sounding, meaningless platitude, "All's Well."

But in the time that it took him to get two spiels out of his system he gathered sufficient material for his leading article, which appeared in Vol. No. 11, in which he paints his picture of the modern chautauqua lecturer:

"This uplifter sets great store by the fact that he has but to talk for a couple of hours a day, and, better still, can travel from place to place." Then he adds: "In the first of these I see the kind of man who seeks a life requiring no effort, mental or otherwise, and in the second I see the restless, wandering tendency of the neurasthenic and the paranoiac. Obviously such a life is detrimental to intellectual pursuits." He added: "I hold

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United States' Appropriation Pie  
—J. M. Baer, in Washington Labor.

it is making its demands understandable. The great spontaneous growth of the home talent play is but an evidence of this national desire. The popularity of jazz music finds its source of power in the fact that it partially at least meets the demands of a restless, up-and-at-it age that longs to better express itself. Jazz is not a passive form of emotional appeal. That is why it satisfies.

Why doesn't the oldtime lecture course satisfy as it did in the years gone by?

Some unthinking people say the day of the lecturer is past. But is it?

One bureau manager has asked the writer to assist him in rounding up two good lecturers who can put over a good, snappy talk, full of vim, force and some fun, and do it in forty-five minutes.

Has the church increased the power of its pulpit by cutting down the length of its sermons? Has it increased the drawing power of the church by advertising tabloid sermons?

Will the lyceum increase its power by cutting down the length of its lectures?

Montaville Flowers is another dramatic lecturer who has that fire and force that lends all he does to the most staid form of dramatic eloquence, and audiences do not demand less time, but yell for him to go on, and no sooner is he off the platform than they are busy arranging for his return.

The number of dramatic companies playing over the various chautauqua circuits demonstrated

# TABLOID AS WAS AND IS

By ENSLEY BARBOUR



Representative types of chorus girls and costumes with tabloid shows in the Southwest in 1921

**P**OSSIBLY, with the exception of motion pictures, no class of amusement has grown so rapidly into the good graces of the theatergoing public in the past five years as the Musical Comedy or Tabloid Show.

Born and presented to the public under the most unfavorable circumstance—a child of ill-repute—conceiving its existence as the offspring of the old stock burlesque, a show that held sway in most any town that had a bunch of good drinkers, and the dramatic repertoire show that was gradually falling by the wayside for the lack of pep to put it over.

In the early days of the "Tab." show (and they were organized about as rapidly as mushrooms spring from a hotbed) the promoter or organizer evidently thought that all that was required to organize a show was to secure a "Hokum" comedian, "Dutch," "Jew" or "Blackface," four or five girls, some antiquated chorus costumes, or permitting the girls to make their own costumes out of cheese cloth, the less on the better, and, as to ability, no more was necessary than to get over some smut and a few suggestive songs and dances.

To go into detail as to how this class of shows operating as "Tabs." was inflicted upon the theatergoing public would be a waste of space, as this class of shows in the Southwest territory is rapidly passing into oblivion; their playing dates are now far apart, mostly in oil towns and store-room theaters, and their places have been taken in the better class towns and theaters by over one hundred well-organized musical comedy companies of sixteen to twenty-two people each, using script bills, carrying special scenery and electrical effects and a wardrobe for from eight to twelve girls as elaborate and with as many changes as used by many of the largest musical comedy companies in town.

**B**UT all of this rebuilding of the "Tab." show and re-educating the public as to the character of the show has not been accomplished without a fight on the part of the "Tab." show promoters and theater owners that desired to present a good, clean class of entertainment, and the "Hokum" shows and theater managers that were looking for something rich, rare and racy.

There are a number of good towns in the Southwest where the "Tab." show is

considered pretty bad by the better class of theatergoers. Who's to blame? For an illustration of this condition, let's take the version of a manager and owner of a "Tab." show. This man has been over this territory for the past four years. He has organized a number of shows and has always been a builder for better conditions. He says: "I have, as you know, a good, clean show. No hoozers or street walkers can remain with my company. We're up in a dozen good bills as well as we are featuring a number of good vaudeville specialties. The week at

we went over big, had a full house every night and it was a real pleasure to work with the class of audience we had. To get away from the beaten path I booked for a week at ——. We opened there on Monday to a fair crowd of roughnecks in the front rows and a few others scattered around who looked like they were sort of ashamed that they had come in—the class of people who want to be shocked but do not want anybody to know it. Well, we didn't shock them, but before the performance was half over the house manager hit the stage. 'What's the matter with your show?' he said to me. 'You haven't had a hand. You've got to inject a little pep or something in it. Have the girls wiggle a little, wake them up, do something or I'll have to close you.' 'Close and be damned,' I told him. 'If that's the kind of a show that you want, we will close of our own accord, as we are not pulling that kind of stuff.' We closed and stood the expense of transportation and two days' layoff, but before I left that town I enlightened a number of business men as to why we were leaving."

But to get back to the knockout: "I'll Close You."

Unfortunately there are a great many attractions that can not afford to be closed, and when they get up against that condition they have to go thru, some very willingly, as the department of all theatrical attractions is not beyond reproach. But will this theater ever build up a business that would be a credit to the town and the show business? Hardly. And every actress or actor who visits that town in connection with that theater are considered to be no better than inmates of a bawdy house.

**A**ND here I would like to say a few words to the theater owner as to my opinion of the wonderful future possibilities that are now before

him in the showing of musical comedy tabloid attractions. Each year better and better shows are being organized and evidenced later in this article that this class of entertainment is desired. Railway and hotel rates are being reduced, which will permit the traveling of larger companies. The one-nighters are far apart; only in the larger cities can they find a house to show in, as continuous shows have convinced theater owners that it does not pay to keep a house twelve months to present a dozen shows in during the winter season. The public in general, I am convinced, is getting tired of motion pictures as a complete bill of entertainment. Greater and greater achievements are being required of film producers. Millions of dollars are being spent for production that depicts nothing more than either a picture of grandeur or one of destruction. Fabulous salaries are reported paid to picture stars as a bait to the public, and then thousands of dollars are spent in advertising the wonderful cost of this picture to get the people in. And are they satisfied? It's something like sat-

isfying one's hunger by looking at one of Campbell's soup ads.

The theater owner that is building for the future first must get right with the right class of theatergoers in his town, and he can do this by making every attraction shown in his theater have a clean bill of health. Watch each of the bills produced and make the producer cut any lines which you think are suggestive, and if he is the right kind of a man he will help you to give your audience good, clean entertainment. If not, you can make him do this, and in the future you will not be bothered with this class of a man long, as he is headed in the wrong direction.

A "cooch" show will please some people and there are a few "high brows" that will always have their nose up to anything but "Gran-opra." But the great mass of theatergoing people want good, clean entertainment, featuring comedy, late and popular music, vaudeville specialties, pretty costumes, and the dialog entirely free from suggestive lines. Under this policy, with two to

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# MINSTRELSY

By NEIL O'BRIEN

**M**instrelsy, like the circus, must have its trade-mark.

After the production, then a hard-working business staff is necessary to put both into the profit list. Like the circus, it is an all-round working proposition, and every man connected with it must be a cheerful worker. In every successful minstrel performance there is that careful element. I say successful because you must keep at it to become successful. Unless you have this makeup in your nature you will not last. Your work is downright labor at times, but you must not realize it. There is always that lone somebody who knows the



Neil O'Brien

company could take a later train or a different road that stops at no way stations and be furnished with a special coach. There is another somebody who knows you have no cause or reason to play a special matinee or call a rehearsal. These somebodies do not belong in minstrelsy, better drop out and go back home to the barber shop. To be a real minstrel you must be a troupier. The typical minstrel musician finds no trouble in looking after his tuba and bass fiddle, while the oboe player is round shouldered from carrying two extra reeds. Who is busier than the drummer? Oh, and every man; it's a husy life. You leave a four o'clock call to catch a five o'clock train; upon reaching the depot you find the train is two hours late. After its arrival Gloomy Gus scolds the conductor because there is no special coach. Forty-eight people are packed into an already two-thirds filled coach where you sit, stand and lean until three hours later you reach Waverly. It being Firemen's Parade Day at that Waverly the coach is half emptied. The sleepy minstrels fall into the seats and proceed to snooze. At the next station, nine miles farther on, a flock of high school boys on their way to a football game get into the same coach. Welcome Strangers, you didn't want to sleep, you just voluntarily

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Representative types of chorus girls and costumes with tabloid shows in the Southwest in 1915

# THE PRESENT SITUATION OF THE COLORED PERFORMER

## THE MOST HANDICAPPED, YET THE MOST HOPEFUL OF ARTISTS

### By J.A. JACKSON

AS it has ever been, it is the Negro who has been hardest hit by abnormal conditions such as have prevailed in the amusement world during the past year or more. It has been said that the Negro thrives on hardships that no other people could or would endure. While this is not entirely true, there is some element of truth in the statement. "Hope springs eternal in the human breast," and the will to live is in all of us, without regard to race.

The difference is that few, if any, of the modern races have been called upon to endure for so long a period the many difficulties that have beset the path of the Negro in America.

The colored artist has shared these difficulties in common with all of his people. Thru the centuries of physical slavery the soul of the black folks dwelt in misery, yet possessed itself in patience that was eventually rewarded.

The economic slavery that succeeded emancipation was an additional half century of poverty and patience for the entire racial group. Springing from this heritage of handicaps and patience, it is little wonder that the world should come to look upon hardship as the natural environment of the race. Enjoying it no more than would any other race, the Negro was obliged to accept the hardships and handicaps imposed. And, because of them, struggled all the harder to get away from the conditions they represented.

Thus is disclosed the background of experience in fortitude that has sustained the colored performer in his present crisis and made it possible for him to extract such possible good there was from the situation.

WHEN the slump in business that marked the close of war activities came upon the world Negro artists felt the hand of retrenchment more than did any other group. There were two reasons for this. It has always been a more or less general practice in all forms of employment to begin retrenchments by reducing first, either the number of colored employees, or further reducing the already small enough salaries paid to colored workers. This, of course, applies to artists as well as to artisans.

It is not within the writer's province to discuss the whys and wherefores of this custom. The fact must, however, be recognized, and, in discussing Negro affairs, it must be reckoned with. Fairminded persons will, of course, find it difficult to understand why a difference in complexion should justify a difference in remuneration for exactly similar service. Landlords, grocers, clothiers and railroad ticket agents decline

to recognize any such distinction in quoting prices on their respective wares.

Because of this custom, colored artists working to altogether white or to mixed audiences have felt the arm of retrenchment since it was first stretched forth from the offices of managers and agents.

The other factor that contributed to the undoing of the colored performer was that the three hundred or more theaters catering to colored audiences with Negro talent receive their support principally from the unskilled and semi-skilled laborers of the race. With the cessation of war industries, this group with their families were among the first that were obliged to forego the luxury of the theater.

The number of closed houses in the Negro districts of the different cities soon exceeded the total of open ones by a large margin. Those remaining open reduced their programs to a minimum. In some houses as small as a three-act bill was offered. Many others offered only pictures. Or-

chestras went by the board. A piano and a drum were all that remained of what had been a seven-piece orchestra of union musicians.

One circuit, the Theater Owners' Booking Association, out of a hundred or more houses, had open on Labor Day less than forty of them, most of these offering greatly reduced programs. No imagination is required to picture the field of talent thus placed "at liberty."

Picture casts were likewise affected. Because of the restricted market for their output, the companies producing with colored casts are obliged to sell their films at a figure somewhat higher than is exacted for the same length of generally distributed film. As a matter of course, with hard times, there came a reduction in the demand for these feature pictures. Exhibitors demanded cheaper pictures in order to keep costs within the range of house receipts. The sixteen concerns producing with colored casts simply could not lower their price without going below cost of production. The result was that the casts of these companies were to a great extent added to the ranks of the unemployed.

Minstrels no longer advertised "Forty, Count 'Em," twenty being more nearly the average number of burnt-cork artists with each minstrel show. Transportation costs obliged sixty-five tabloid companies to reduce their casts from sixteen to ten people.

Fairground and carnival crowds were as large as ever, since unemployment provided ample time for the public, but alas little funds. Therefore, while the bally-hoo had a crowd, few trickled into the "Old Plantation" shows, and, as a consequence, shows diminished in size and pay days existed either in hopes or memories.

On Labor Day one could have recruited almost any type of colored attraction in Atlanta, New Orleans, Jacksonville, Winston-Salem, Savannah or St. Louis. In important centers like Chicago and Philadelphia a half dozen companies might have been organized with the talent that was available, while in New York City an all-star bill could have been assembled in the rooms of either the Dressing Room Club, the C. V. B. A. or the Harlem Motion Picture Club.

Paradoxical as it may seem, this same abnormality, severe as it has been upon the group, marks also the period of their greatest achievement in theatrical history. With their inherited patience colored artists applied for work at every source of professional employment, at times going well beyond the former accepted limitations.

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1—Charles S. Gilpin, whose characterization of "The Emperor Jones" has made him a national figure. England wants him when he has finished touring America. (Photo by Mary Dale Clarke and Charles James Fox.) 2—Helen E. Hagan, the first colored woman artist to appear at Aeolian Hall, New York, October 10. She is a pianist of merit. (Photo by Eugene Hutchinson.) 3—Harper and Blanks, who have scored wonderfully in Shubert Vaudeville. (Photo by C. E. Lebritt.) 4—Clarence Brooks, leading man with several of the successful Lincoln Film productions.



# MODEST MAGICIANS

By HOUDINI

**M**ODESTY prevents me from writing about myself, but it will come as a surprise to the uninformed to learn that I never in my life have had a press agent. My activities in motion pictures necessitated the publicity promoters of the different organizations I was associated with to write stuff about me, but then, I must say, what was written was only a re-hash of some of the stories that had previously been sent out at some time or another. I can honestly look into a mirror, and, unlike Parnassus, not fall in love with myself, because, giving all due credit, in every one of the stunts I performed for publicity purposes I risked life or limb, so I was only paying so much for so much.

The only thing I ever did which causes me to look sheepishly at myself happened about twenty years ago during my first tour of Europe. I had hired seven baldheaded men and on the surface of each man's billiard ball-like head I had painted one of the letters of my name. These men would stop in front of some big store in row formation and at a given signal would take off their hats one at a time until the full name was spelled out.

During my first engagement in Paris, when I played for Isolas Freres, at the Olympia, these men would sit at the cafes on the boulevard—you know how the cafes are located on the sidewalks—and when they took off their hats they positively stopped traffic. Some day I might pluck up enough courage to write an article on the various modest advertising stunts I pulled. In going over my collection of magical data I noticed with a great deal of interest the manner in which oldtime magicians were billed. Believing that such data to be of interest to The Billboard's readers I am reproducing below some of the posters showing how Modest Magicians were wont to bill themselves. Here is a verbatim copy of a bill used by the Wizard of the North during his engagement at the Theater Royal, Adelphi, in 1840 or 1841:

**INVULNERABILITY!! "ACHILLES REVIVED!!!"**  
Who can SHOOT the WIZARD of the NORTH?  
—Nobody!

"He is endowed with more than mortal power."—Myddleton. Come one! Come all! Essay his miraculous attainment of catching the "Winged Messenger of Death!" **TRANSMUTATION IN PERFECTION—BASE METAL converted into STERLING GOLD** If the Public neglect seeing the WIZARD they lose the sight of MIRACLES. By him the FIEND ZAMIEL is eclipsed—DOCTOR FAUSTUS obnubilated—FRIAR BACON annihilated as a MAGICIAN, et cum ultis aliss, thrown into an abyss of obliteration. **THE GREAT WIZARD OF THE NORTH** has mucronated the whole of the powers of the DIABLI of days gone by—placed them in his CRUCIBLE, and, with the addition of his own MENTAL ALEMBOIC, so purified and improved them that APPROVING THOUSANDS amazingly exclaim: "Can such things be, and overcome us like a summer's cloud, without our special wonder?" —SHAKSPERE.

One of the most modest of all magicians was Ingilby, who projected himself thusly:

**THE EMPEROR AND GREAT MOGUL OF ALL CONJURERS!!!**

Has just returned from a long Tour on the Continent, gathering up all the Bits and Scraps that could be procured (In Addition to his Own and MRS. INGILBY'S performance) to entertain an Irish Audience, and wishes the public to understand that he is not one of those WOULD-BE CONJURERS, but **THE REAL MAN HIMSELF, INGILBY, Emperor of all Professors in the Cabalistic Art!!!!** Late of the Lyceum, London. Under the Patronage of his present Majesty and the Duke of Richmond (when Lord Lieutenant of Ireland), the only Man in his Profession patronized by those two Illustrious Personages. Ingilby's bill then details his program, which winds up with this startling announcement:

**STAMMERING REMOVED**—Dr. Ingilby, having had great Experience in the Cure of Stammering and Defective Utterance, begs to offer his Services to those who labor under Impediments of Speech. His Chief Aim is to enable his Pupils to Read and Converse with Fluency, which can only be accomplished by the Study of Dr. I's System of Articulation—a System peculiarly his own, calculated to reverse the Habit of Stammering, both in Old and Young. Dr. I. will, for One Guinea, furnish any Family with a Receipt that will serve them during Life, which will exempt any Child they may ever have, from any Pain in Cutting Teeth. Dr. I. will cure any Gentleman of the Gout in Three Days if they have been afflicted for Three Years. He will undertake to make the Face of Gentleman that is much PITTED with the SMALL POX as plain as any person in the world in a SHORT TIME.

Even after this Ingilby's stock of adjectives was not exhausted, for in another bill used for his appearance at a room in the Market Place, Hull, England, he styles himself:

**THE EMPEROR AND FATHER OF ALL CONJURERS** begs the Ladies and Gentlemen of this Place will excuse him for putting so little in his bill, as there are many traveling the Country with large bills who have not the merit to entertain Children. He takes the liberty of mentioning half a Dozen Deceptions out of One Thousand, which he may have the honor of performing in the course of his stay here.



Houdini

Almost the same copy is used by Ingilby for his engagement at Free Masons' Lodge at the old Globe Inn, Globe street, Scarborough, England, but after giving a synopsis of his program he tells his prospective audiences:

Mr. I has lately procured that Grand and Heavenly Art of Curing in a few hours any Lady or Gentleman who has got what is commonly called a **STAMMERING IN THE SPEECH** so as they shall be able to speak as Plain as any other Person in the world.

Seemingly Ingilby was gifted in more ways than one.

A contemporary of Ingilby's was Moritz, who also gave evidence of modesty, as, for instance, the following:

**THEATER ROYAL, HULL.** This present **TUESDAY Evening, August 6th, 1895, MR. MORITZ** will exhibit his wonderful performances, **THE ASTONISHING PHILOSOPHICAL DECEPTIONS NEVER BEFORE EQUALED.**

The Bill then details Mr. Moritz's program, which closes with what is advertised as *The Real Phantasmagoria*. Of this it is said:

Mr. Moritz flatters himself that this novel Performance will be thought well worthy of Notice and excite the admiration of every Beholder, being equal to the original Invention, and not a **Miserable Imitation** (these words are in italics) like those exhibited here some time since.

An equal if not a superior of Moritz in bombasticism was Hartz, who after retiring as a magician operated a theater in Columbus, O., for many years, and who is still alive. Here is a sample of Hartz's billing:

**THE MONARCH'S ADVENT—Science, Art, Skill, Beauty. THE GREAT HARTZ, for Ten Years at 859 Broadway, New York. INVENTOR OF MAGICAL ILLUSIONS! INSTRUCTOR OF WIZARDS. The Fountain Head, to which all who CLAIM to be MAGICIANS come for Instructions. THE ONLY TRULY GREAT MAGICIAN.** Recognized alike by Press and Public to be the **CONJURING MONARCH of the WORLD.** **PROF. HARTZ** is, unquestionably, the **GREATEST GENUINE CONJURER** now living. His matchless inventions and wonderful experiments in Prestidigitational Art has at once placed him on the sublime eminence of public favor, far above all pigmy rivals, and gained for him from the sterling press of two worlds the proud appellation of **MONARCH MARVEL** of all ages. **PROF. HARTZ** will exhibit none but his most recent inventions, which, being entirely new, are performed by no other in the Profession. The secret of these wonderful feats will not be imparted to Magicians until the present tour of American cities is completed.

But one sample of Hartz's billing isn't enough. Here is another which appeared as newspaper advertisement:

**SOLID WEALTH—\$100.00 IN GREENBACKS TO BE GIVEN AWAY. COME AND GET A GOLD WATCH, A SILVER WATCH, A SET OF CHINA, A SET OF FURNITURE. ALL TO BE GIVEN AWAY at the ACADEMY OF MUSIC, Monday Evening, June 26, and Every Night**

(Continued on page 218)

# THE CONCESSIONAIRE

By C.R. (ZEBBIE) FISHER



C. R. (Zebbie) Fisher

**T**HE keystone in the arch of the outdoor show business is the concessionaire. If he wasn't he wouldn't be so unflinchingly signed up with all outdoor organizations. He is the steady tire that keeps up the steam. The origin and evolution of the concessionaire is interesting. He came out of the somewhere from 1900 to 1903, following the St. Louis World's Fair, where he got some inspirations. After that he began to turn the inspirations into dollars in his own peculiar way.

The first concessionaires operated photograph galleries, cane racks, knife racks and lunch stands with carnivals. This, together with confetti privileges, was about as far as the pioneers got the first season or two. The layout was about the same at the fairs except that more concessionaires were on hand. Palmistry perhaps was about the only new concession to be seen on the fairs, as compared with the carnivals. But all this time, thru sunshine and storm, the mind of the concessionaire was working to bigger things.

The next important change came when carnivals really began to organize between 1903 and 1906. History was made during those three years.

You could count the carnivals on your fingers, too, in those days. The first real one was the old Gaskill-Munday organization. This show was quickly followed by the appearance of the Ferrari, Seeman & Milligan, Johnny J. Jones, K. G. Barkoot—the oldest in the field now—Patterson, C. W. Parker and other carnival outfits. Carnival expansion apparently stopped there for a while. Then the idea proved sound, and next appeared Con T. Kennedy, Frank Hatch and Jack Hampton. In those days a concessionaire on

(Continued on page 212)

Hearty Greetings for Christmas and Every Good Wish

FOR THE COMING YEAR—TO ALL

# FLOSSMORE SWEETS

THAT NIFTY CANDY PACKAGE THAT SELLS AND SATISFIES

OUR CONSTANT GROWING PATRONAGE TELLS THE STORY

Flossmore Sweets are there with the flash that will put them across anywhere or any time. You can camp in one spot for a day or a year. FLOSSMORE SWEETS WILL REPEAT WITH SATISFACTION.

## Flossmore Sweets Sell and Pay You Well

You will find 25 gorgeous, sensible, useful and worth while ballys in each 250 packages. THESE UNUSUAL BALLYS INSURE YOU AGAINST ALL BLOOMERS. You will find in each 250 packages A GENUINE GILLETTE RAZOR WITH BLADES COMPLETE, A REAL GENT'S WATCH (not a toy, but a real time keeper), and A PAIR OF SILK HOSE. These three stars are included in every assortment that leaves our establishment. The other 23 ballys are of such a nature that they appeal to the masses. WE GUARANTEE TO SATISFY YOU OR CHEERFULLY REFUND YOUR MONEY. There is an "article of merit in each and every package." Our ballys are the greatest ever. Such articles are unheard of in a package of candy that sells at \$55.00 PER THOUSAND WHOLESALE, express paid to any point in the United States. A trial order will convince you.

### FLOSSMORE SWEETS ARE DIFFERENT

Ask any user and they will tell you that it is A novelty package that you can depend on.

250 PACKAGES	500 PACKAGES	1,000 PACKAGES	2,500 PACKAGES	5,000 PACKAGES
<b>\$13.75</b>	<b>\$27.50</b>	<b>\$55.00</b>	<b>\$137.50</b>	<b>\$275.00</b>

ALL EXPRESS CHARGES PREPAID—FREE DELIVERY TO ANY POINT IN THE UNITED STATES.

All stock shipped 250 packages to a carton. A deposit of \$10.00 requested with each 1,000 packages. We furnish a set of beautiful slides upon request.

Send for our new illustrated catalog.

## THE UNION CONCESSION COMPANY

456 S. STATE STREET, CHICAGO, ILL.  
When in town come in and look us over. A down town office for your convenience.



**B. B. & D.**  
Professional Trunks.  
Prices Reduced.  
B. B. & D. Trunk Co.  
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3 Stores and Factory.  
Send for Catalog.

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The title of "Australian Variety and The Show World" has been changed to the foregoing. New capital and new blood incorporated and a new and virile policy adopted. It will continue to cover Motion Pictures, Vaudeville, Drama, Circus, Fairs and Chautauques in a trade paper way. The advertising rates remain unchanged. All communications should be addressed to MARTIN C. BRENNAN, Mgr., 114 Castlereagh St., Sydney, Australia.

900 Fine Plush Upholstered Theater Chairs in perfect condition, at a sacrifice. HUGO BOCK, 265 N. 6th Street, Philadelphia, Pennsylvania.

**SCENERY** 15x24 DROPS, Complete, \$20.00. Made to Order.  
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1713 Central Ave., Phone: 0745 Fairfax.

### SCENERY

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

**SCENERY and PLUSH DROPS FOR HIRE**  
Catalog. AMELIA GRAIN, Philadelphia.

# GUM

## 1c Per Pack

Regular Size, 5 sticks to package  
SPEARMINT AND ALL FLAVORS  
WE SUPPLY ALL KINDS AND SIZES  
HELMET GUM SHOP, CINCINNATI, OHIO

## SCENERY and PLUSH DROPS FOR HIRE

### AMELIA GRAIN, Philadelphia

Established 1890. Licensed and Bonded under the State Law of Pennsylvania.

### The One Place in the Wide, Wide World

where the professional, as well as the amateur producer, can rent a drop, a setting or the complete scenic production of any play or opera ever staged.

### MINSTREL SHOW FIRST PART SETTINGS

in special designs for American Legion Posts, Elks, Shriners, K. of C., Moose, K. of P. and other fraternal organizations.

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SHOW WINDOW BACKGROUNDS.  
ABSOLUTELY RELIABLE SERVICE! CATALOG

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PRICE REMAINS THE SAME, 25c.

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25 Opera Place, Cincinnati, Ohio  
Or any of our Branch Offices.

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Best Workmanship—Prompt Service  
**TYPE and BLOCK WORK**

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Stock Pictorial Paper for practically every attraction.

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NEWPORT, KENTUCKY  
OPPOSITE CINCINNATI

## SHOW PRINTING

Heralds, Tonighters, Dodgers, Tack and Window Cards, Half-Sheets, One-Sheets, Three-Sheets, Cloth Banners, Card Heralds, Letterheads, Envelopes, Etc. Type Work Only. No Stock Paper. Everything Made to Order. Don't order from old price lists. Save delay and misunderstanding by writing for present prices on the forms you want. GAZETTE SHOW PRINT, Mattoon, Ill.

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10M 4x13 To-Nighters, one side, \$10.00; two sides, \$12.50. 10M 6x9 Dodgers, one side, \$13.50; two sides, \$15.00. 10M 9x13 Dodgers, one side, \$18.00; two sides, \$24.00. Folders, Dates, etc., priced in proportion. Send for samples and complete price list. Cash with order. CHRONICLE PRINTING CO., Logansport, Ind.

# Mills Machines Are Best FOR ARCADES AND AMUSEMENT PARKS

No other equipment is so dependable, attractive and profitable.

The machines shown are just a few of the *many* money-makers illustrated and described in our catalogue. Send for a copy.

Let us make you special prices on your season's requirements. If orders are placed early you will be sure to have machines when ready to open up. It costs you money to delay.



Firefly Electric Shock Machine



Wizard Fortune Teller

"The Owl Lifting Machine arrived two weeks ago, all O. K. and is proving a success. What is your lowest price for a Pneumatic Punching Bag?"  
(Signed) W. J. Funston—Pennsylvania.

"The two Quartoscope Machines are doing fine. Quote me prices on ten more."  
(Signed) W. H. Phillips—Ohio.



Owl Lifter



Large Electric Shock Machine



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Cupid Post Office

"The Lifting Machine we bought of you paid for itself in two days."  
(Signed) A. J. Hawley—Missouri.

"The new Bag Puncher is a great success—took in nearly twenty-five dollars in three days."  
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## HARRY RICH

**T**HE Man who Flirts with Death, and His New Magic Truck. The truck is beautifully lettered, therefore no handbills are needed. The truck is trimmed in beautiful polished brass. The cost of the Reo Speed Wagon is \$3,000.00. One of the most elaborate trucks ever built for transportation purposes.

The Big Free Act is also given on the Buildings. Playing the Southern States all this Winter. Opera Houses and Picture Shows, take notice. Address, **HARRY RICH,**

202 So. State Street,  
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Care of Ethel Robinson.

**SEE**  
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**GADABOUT**  
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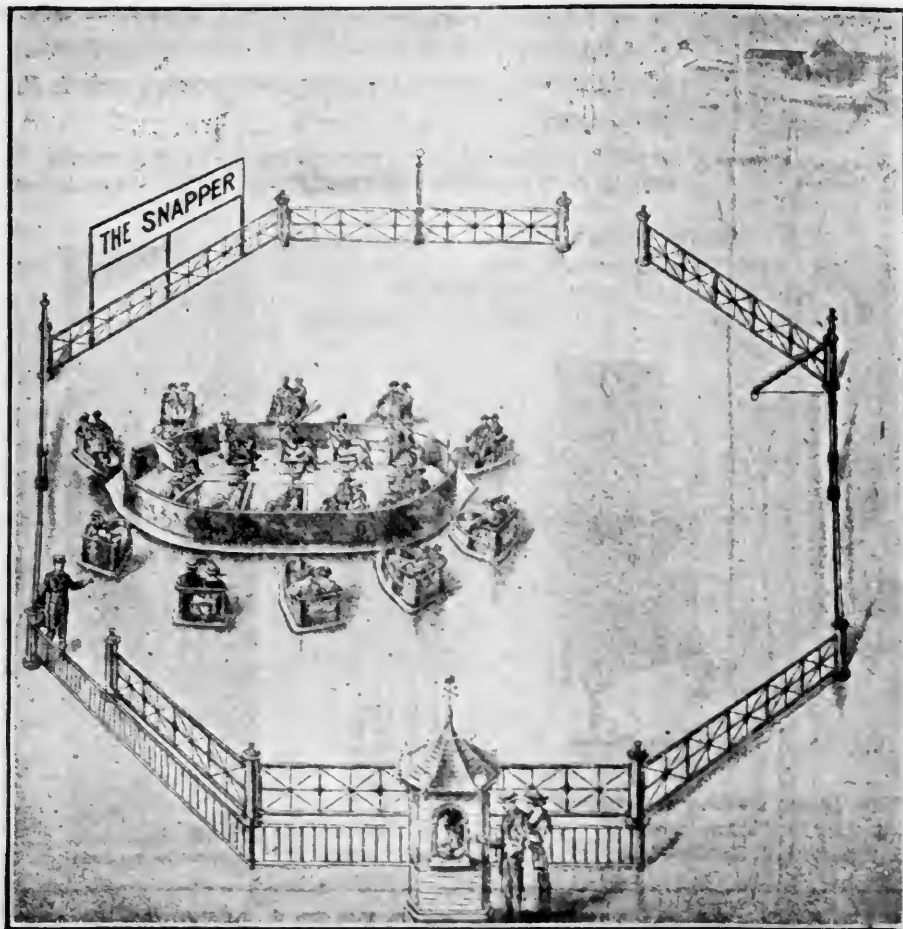
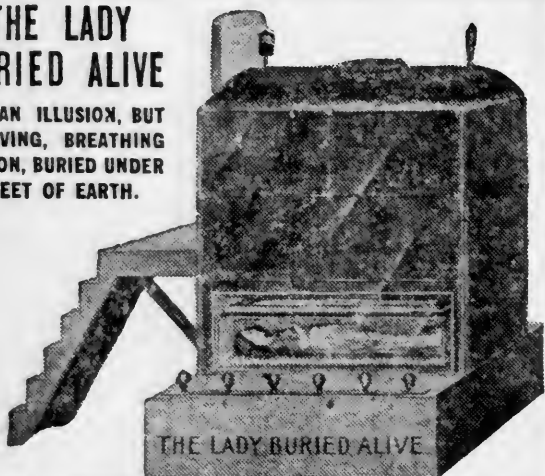
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AMUSEMENTS

THE LADY  
BURIED ALIVE

NOT AN ILLUSION, BUT  
A LIVING, BREATHING  
PERSON, BURIED UNDER  
SIX FEET OF EARTH.



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GREATEST

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**THE RIDE** Just like its name, it is a snappy, thrilling, surprisingly different ride, entirely new and original. It is far superior to the most popular rides of the time because it never travels in the same path twice, and the rider is kept in suspense, not knowing where the car will strike at the next turn.

**ORIGINAL** Such a ride as this has never before been offered to the public. It is an absolutely original invention, covered by strong patent, with 7 distinct basic claims, patented February, 1920, No. 1332174.

**IN OPERATION** This ride went through its experimental stage in 1920. In 1921 it was in operation in Greater New York, during which time it proved to our entire satisfaction that it will be the most talked of device in any place of amusement where it operates.

**SPACE REQUIRED** The Snapper requires an actual floor space 40x10. This can be left to the discretion of the operator, for the larger the space the more attractive.

**OPERATION** This ride is operated by an electrical motor of 7 1/2 to 10 horse power, but it doesn't actually consume over 5 horse power. A gasoline motor can also be used with perfect satisfaction.

**EARNING CAPACITY** The Snapper has an earning capacity of about \$60 to \$80 an hour, depending on location and management, and when it is not rushed, one person can operate this ride and take tickets.



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GAME OF GAMES**  
Novel, Attractive, Entertaining—A Thorough Skill Game  
"Is Protected by  
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SEND FOR  
PRICE LIST.

SIZE 5 FT.  
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You know what the  
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CORPORATION  
SIDNEY REYNOLDS, President

OFFICES:  
245 to 249 W. 47th Street  
NEW YORK  
PHONE 6894 BRYANT

COMPLETES THE  
**45c LAMP DOLL 45c**

**Our 1922 Sensation**  
50 DAYS IN ADVANCE



Complete Lamp Shade Doll's Dress, Doll's Hat and Doll's Coiffure, all in one of our 75-inch California Hoop, for 45c. A sensation of the Carnival, Fair and now Christmas trade.

Boys! Have you leased your Christmas store? More money in this than all season's grind on a joint.

We still have in stock our regular numbers:

The Marabou Hoop Dress, all silk, 23 1/2c.

The Ostrich Hoop Dress, all silk, 23 1/2c.

Tinsel Silk Dresses, fifty different colors of best quality silk to each hundred at cheap price of \$14.50 a hundred.

Vamp Feathers, one of our latest creations. The Vamp Fan, 23 1/2c. Vamp all-feather Lamp Shades, 75c.

Try ten of our new California Hoops for \$4.50 and flash your joint, and if you don't get top money write us and we will refund you your money.

**DEALERS, NOTICE—1,000 Gross Tinsels, Gold, Silver and Copper, \$1.00 to \$1.50 per Gross. MARABOU for dolls and dresses, all colors, \$1.25 Dozen.** We are cheaper than anyone in New York on these goods. With a 500 order we give you exclusive on your show and don't sell others. We protect you. Every man using our goods this season has **grossed plenty of money.** So if you have been playing it tough, it's **your own fault.** Stick to paper and starve.

**A. CORENSON & CO.**

PROP. CORENSON NOVELTY CO.

825 Sunset Boulevard, - - - Los Angeles, Calif.

Largest Manufacturers of Doll Dresses in United States.  
We are the Originators. Others Copy.

Write or wire. We ship in the same hour that your order arrives. A big stock always on hand. Don't waste postage. If interested send \$2.00 for complete sample line. Don't write. We haven't time to answer silly questions. Send \$2.00. Our samples talk.

**Real Roulette Wheel**

SENT POSTPAID FOR ONLY **\$2.50**

With correct full-size layout in 3 colors



Not a toy, but a real Roulette Wheel, 4 1/4 in. in diameter, correctly and substantially made and beautifully finished, with all numbers correctly placed and colored. With it you can play this fascinating game just as well as with a full-size expensive wheel,

REDUCED ILLUSTRATION.

Layout is full size (17x26 in.), correct colors, red, black and green. Ball is nickel steel. With this wheel in your pocket you will never know a dull moment on trains or in hotels.

Wheel of solid metal, perfectly balanced, runs absolutely true. Spins one minute. Center of dial and slots silver-plated, starting post japanned.

**Monte Carlo Jr. Roulette Wheel**

**MAIL THIS COUPON**

with postal or express money order for \$2.50, and you will receive your wheel and layout by return mail, postpaid. You can make big money selling these wheels as a side line. Everybody wants one. We will send full particulars and wholesale prices with your wheel.

**BANNER NOVELTY CO. (Not Inc.)**  
108 South LaSalle St., Chicago, Illinois.

**BANNER NOVELTY CO.,**  
108 S. La Salle St., Chicago, Illinois.

Enclosed find { postal express } money order for \$2.50.  
Mail me at once, prepaid, one Monte Carlo, Jr., Roulette Wheel, with ball and complete full size layout. I prefer { light mahogany dark mahogany } base.  
Name.....  
Permanent address or.....  
Dates ahead.....  
.....  
.....

**Candy and Chinese Basket Assortment**

Chinese Baskets filled with pure fruit flavored chocolates. 5 Genuine Chinese Baskets, real Chinese coins and silk tassels.

- 10.....40c BOXES CHOCOLATES
- 5.....80c BOXES CHOCOLATES

20 Premiums with either 600 5c or 300 10c Board.  
Each \$12.50 or \$11.00 in lots of 10.

A big value for the money. Never before has an assortment been more attractive, each basket a beautiful color. Very flashy and will speak for themselves. If you are not already one of our many customers, get in on a live buy, and convince yourself.

Send one-half cash with order, balance C. O. D.

PROMPT SHIPMENTS.

Reference: Mercantile Trust Co., St. Louis, Mo.

**E. O. BEAHAN,** - 1538 Lafayette Ave., ST. LOUIS, MO.

**Walter Stanton CHANTECLER**

**Crows Christmas Greetings to All Friends**

**Not Forgetting FAIR MANAGERS**

who have given him  
so many return engagements

**The Mighty Haag Shows**

WANT FOR SEASON 1922, COMMENCING MARCH 15

**BIG SHOW PERFORMERS**

OF ALL KINDS EXCEPT RIDERS

Musicians (all instruments), Billposters that can drive automobiles. Winter Show now en route. Don't expect to close. Titusville, Dec. 7; Cocoa, 8; Eau Gallie, 9; Melbourne, 10; Fellsmere, 12; Sebastian, 13; Vero, 14; Fort Pierce, 15; Stuart, 16; West Palm Beach, 17 to 21; Delray, 23; Fort Lauderdale, 24; Miami, 25 to Jan. 1. All Florida.

MENTION US, PLEASE—THE BILLBOARD.

**TO EVERYBODY EVERYWHERE**

I Wish You A Merry Christmas and  
Happy New Year

**CON T. KENNEDY**

205 Wales Road,

Massillon, Ohio

**CHRISTMAS SPECIALS**

UNBREAKABLE PULP DOLLS

**15-INCH**  
DOLLS  
**\$6.50**  
DOZ.

**16 1/2-INCH**  
DOLLS  
**\$8.00**  
DOZ.

**20 INCH**  
DOLLS  
**\$12.00**  
DOZ.

Hoop skirt dress, trimmed very attractively with garland and marabou. Hair dressing includes feathers. Packed 6 dozen to a case.

Hoop skirt dress, with pantaloons, trimmed very attractively with garland and marabou. Hair dressing includes feathers. Packed 4 dozen to a case.

WIRE ORDERS AT ONCE



**Electric-Eyed Teddy Bears**

22 inches high. Good quality plush. A wonderful Xmas item.

**\$15.00**  
DOZEN

**ANOTHER KNICKERBOCKER SPECIAL**

Wire your orders. Do not hesitate. Opportunity knocks only once.

We are direct manufacturers and guarantee our dolls to be as represented. If dissatisfied money refunded within five days after receipt of goods.

We handle everything for Concessions, STIMMY DOLLS, TEDDY BEARS, BLANKETS, BASKETS, WHEELS, TICKETS, SILK-NEEDLEWARE, ETC.

Write for our Doll Catalogue.

25% deposit with order, balance C. O. D.

Reference: Public National Bank.

**Knickerbocker Doll Co., Inc.**

Near Canal and Broadway, NEW YORK CITY.  
44 Lispenard Street, NEW YORK CITY.  
Lo at and Lang Distance Phone: Canal 934.



**BIG REWARD**

FOR YOUR EFFORTS

**TOY PHONOGRAPH THAT SELLS FOR \$1.00**

AND ACTUALLY PLAYS ANY 5-IN. OR 10-IN. RECORD. PLAY YOURSELF INTO A BANK ROLL. SEEING IS BELIEVING  
**\$7.00 Per Doz.—Per Gross, \$72.00**

Anyone capable of thinking for himself will whip in his order right now. Above prices are far under the jobber's price. These toys were ordered in large quantities throughout the country and manufactured too late for distribution to the trade, or you would have to buy them through the jobber, who pays much more than the prices quoted to you, instead of buying direct from us.

This is not an exclusive Christmas proposition, but good all year around, for boys, girls and grown-ups. The largest flash we have ever been able to present at these prices. Street Men, Concession and Pitch Men, and a word to the Concessors: You will find this the fastest selling novelty on the market. Positively new and sells on sight. Immediate deliveries. All toys guaranteed as described. No junk.

**DESCRIPTION:** BODY—Metal, with wood top and bottom. Maroon finish. **DISC**—Metal. Apple green finish. **HORN**—Strong elastic fibre, stronger than metal. Will stand very rough usage. Gold finish. **MECHANISM**—Very simple. No springs to break. **NEEDLES**—Ordinary phonograph needles, interchangeable. **PACKED** in individual cartons, 12 individuals to a shipping carton. **WEIGHT**—Approximately 40 lbs. to carton. **FINISH**—Air Brush.

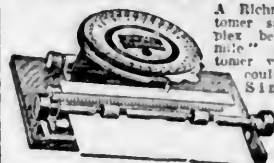
**SAMPLE COMPLETE, WITH ONE RECORD, \$1.00.**

When ordering, please write name and address plainly. Terms: 25% to accompany order, balance C. O. D. Shipped F. O. B. Cleveland. Bank references.

**G. L. WEYLS SALES CO.**

Dept. A L. D. Phone, Randolph 533  
4821 LEXINGTON AVE Cable Address: WEYCO CLEVELAND, O.

**THE SIMPLEX TYPEWRITER**



A Richmond, Va., customer says: "The Simplex beats the pen a mile." A Vermont customer wrote that if he couldn't get another Simplex that he wouldn't take \$10 for his machine. Total price only \$27.50. Agents wanted. Send check, M. O., registered letter or simply send a card or letter, saying: Please send a Simplex C. O. D. straight to me. Hurry! Hurry! We thank you.

WARD PUB. CO., Tilton, New Hampshire.

**LIVE WIRES—GET THIS QUICK!**

Pocket size Electric Flashlight, which generates its own electricity and never needs a battery—makes very bright light and SELLS AT SIGHT. Wonderful new imported novelty. Write for particulars today.

L. S. FRANK & CO., 96 Fifth Ave., New York

**WANT TO BUY**

H. C. EVANS BIG 6 OR CHUCK WHEEL, good condition. State price and all details in first letter. Address D. H., 516 Lyceum Bldg., Pittsburg, Pa.

**AGENTS AND CANVASSEES**

wanted to sell our Self Gas Lighter. Just turn on the gas, hold over flow, and it will light immediately, without matches or friction. \$9.00 per Gross. RAPID MFG. CO., 10 East 14th St., New York.

**Wanted For the NATIONAL AMUSEMENTS COMPANY, Colombia, S. A.**

Big Circus, Vaudeville, Comic Acrobats, Spanish Speaking, Clown Acts, and everything original and sensational. J. R. GARCIA, P. O. Box 837, Bogota, Colombia, South America.



**FROM COAST to COAST**

YOU WILL FIND OUR SETS IN EVERY STATE.

Every AGENT is a SUCCESSFUL SALESMAN

BECAUSE

He Sells "WORLD FAMED" SOUTH BEND BRAND PHOTO KNIVES and RAZORS

THEY ARE MADE RIGHT.

Our 20 Years' Manufacturing Experience will Give You WHAT SELLS.

ASSORTMENT NO. 17—\$5.60 Each  
14 Knives.....  
Others up to \$10.50.

Don't buy until you see our line. Our KNIVES and RAZORS must be seen to be appreciated. All the BIGGEST JOBBERS are using our BRANDS. THERE'S A REASON. Every Knife and Razor guaranteed. All Art Photos made by our own special process. Write today for our BIG CATALOG and prices. All shipments made promptly.

**SOUTH BEND CUTLERY CO.**  
SOUTH BEND, INDIANA, Dept. No. 16.

IN ANSWERING AN AD BEGIN YOUR LETTER WITH "I SAW YOUR AD IN THE BILLBOARD."

**FOR SALE SHOW CARS and PARAPHERNALIA**

Consisting of one Stateroom Car, with ten private staterooms; one fully furnished Sleeping Car and one Car with Kitchen and Dining Room, three Staterooms and Office. All these cars are electrically lighted with own plant. Two 76-ft. Baggage Cars, two Box Cars, with open end and slide doors 61 ft., 6 in. long; five 60-ft. Flat Cars, a lot of Baggage Wagons and three Portable Electric Light plants, that will furnish all the lights for a fifteen-car show; also a Cleveland Tractor and a lot of other goods too numerous to mention. Can be seen at Suffolk, Virginia.

C. SMITH, Suffolk, Virginia.

**C. D. SCOTT'S GREATER SHOWS WANTS GOOD COOK HOUSE**

Legitimate Concessions of all kinds, Plant, Performers, Piano Player, two good Teamers, Help for Merry-Go-Round and Ferris Wheel, Trombone for Sisco's Band. Estill, S. C., December 5th to 10th. Out all winter.

**WANTED Foreman and Second Man for New Eli Wheel**

Also Merry-Go-Round Second Man. Show all winter. Room for few stock 10c Concessions and couple Grind Shows. Lott, Texas, this week. Address CARNIVAL CO., Lott, Texas.

**LOUIS FINK**  
Gen'l Mgr.

**FINK'S AMUSEMENT EXPOSITION SHOWS**

**SAM KANTOR**  
Ass't Mgr.

WISH EVERYONE A MERRY XMAS AND PROSPEROUS NEW YEAR

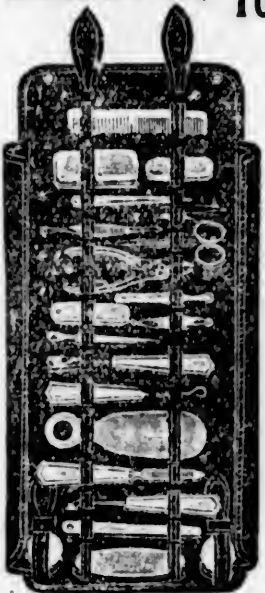
Now booking for season 1922, anything that's different. Will furnish outfits to real showmen. Want Midget Village, Dog and Pony, Ten-in-One Show, Musical Comedy or any other high-class shows. Help for Carry-Us-All, Eli Ferris Wheel and Jazz Swing. Also booking concessions. Show opens in April. Help wanted in all departments. Fair Secretaries, keep us in mind.

**LOUIS FINK, General Manager**

Telephone, Stuyvesant 2675.

133 5th Ave., New York City, 9th floor

21-Pc. DuBarry French Ivory MANICURE SETS. DOZ., \$18.00



**EXTRA SPECIAL VALUES**

21-Piece DuBarry French Ivory Manicure Sets, \$18.00 per Dozen. 21-Piece DuBarry Large Size French Ivory Manicure Sets, \$1.00 per Dozen. 21-Piece Mother-of-Pearl Manicure Sets, \$38.00 per Dozen. 15-Piece Large Size Mother-of-Pearl Manicure Sets, \$36.00 per Dozen. 21-Piece Decorated French Ivory Manicure Sets, \$3.75 Each. 17-Piece Tortoise Shell Manicure Sets, Genuine Leather Case, silk lined, very fine fittings, \$4.25 Each. 24-Piece French Ivory Manicure Sets, Genuine Leather Case, silk lined, \$3.75 Each. One-fourth cash, balance C. O. D. F. WEINTRAUB, 44 Bowery, New York City.

# Christmas Specials



Asst. 4264

JEWELRY ASSORTMENT No. 4264

Consists of:

- 2 \$5.00 Auto Strop Razors
- 2 \$13.00 Eastman Pramo Cameras
- 2 \$10.00 Camo Rings
- 1 \$20.00 Elgin Watch
- 2 \$5.00 Comb, Knife and Chain Set
- 7 \$3.50 Gold Knives
- 2 \$2.50 Cuff Sets
- On Fancy Velvet Display Pad. **\$60.00**
- Our Price ..... **\$60.00**
- 2,500 or 8,000-Hole Saleboard Free.



CANDY ASSORTMENT. No. 31

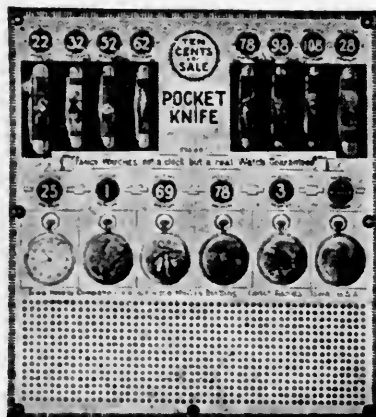
- 24 75c Boxes
- 12 \$1.50 Boxes
- 4 \$2.50 Boxes
- \$7.50 Fancy Box, Last Prize
- 41 Premiums
- Our Price, **\$20.00.** Retail **\$60.00**

**GENUINE EXPOSITION**

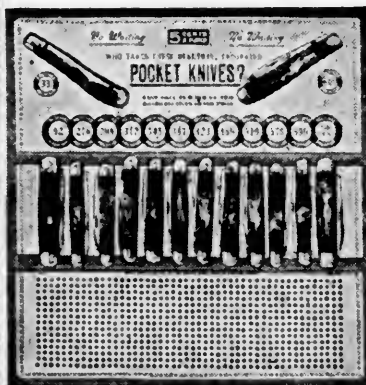
**95c Each**



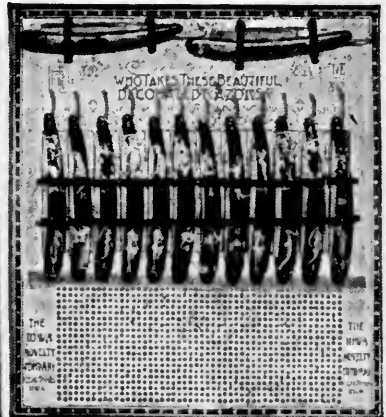
**PURCHASE OF 10,000 GENUINE EXPOSITION WATCHES** enables us to sell them at less than importers' prices. 16 size, Gold Plated Case, Fancy Dial, Thin Model, Good Movement. **WHILE THIS QUANTITY LASTS, 95c each.** Less quantity, Each 97 1/2c. 25% with order, balance C. O. D. **HECHT, COHEN & CO.** 201-203-205 W. Madison St., Chicago, Ill.



**999 ASSORTMENT—A "Real Assortment"** 6 Fancy Watches, as well as 8 Fancy Photo Knives. Retail **\$75.00.** Our Price, **\$15.00** while they last.



**No. 16 KNIFE ASSORTMENT** Retail **\$37.50.** \$9.00 Single Lots. **\$8.50** lots of 25. **AND WORTH IT.**



**OUR 783 RAZOR ASSORTMENT** 14 Beautiful Photo Razors. Retail **\$50.00,** at **\$12.00** Each while they last.

**CANDY ASSORTMENT No. 14—41 Boxes,** with 800-hole Saleboard. Contains 24 65c Boxes, 12 \$1.00 Boxes, 2 \$1.50 Boxes, 2 \$2.50 Boxes. Capital Prize, \$6.50 Box. All boxes contain High-Grade Chocolates. While they last..... **\$15.00**

Write for special prices on our Imported Bat Knives in dozen lots. All kinds of Salesboards at special prices. Send your orders to the nearest office. Terms 25% cash with order; balance C. O. D.

**THE IOWA NOVELTY COMPANY, CEDAR RAPIDS, IOWA**  
**ST. LOUIS NOVELTY COMPANY, 1504 South Grand Avenue, ST. LOUIS, MO.**  
**THE IOWA NOVELTY COMPANY, 212 Rivoli Theatre Bldg., LA CROSSE, WISCONSIN**

**BALLOONS**

- Drum Ducks. Per Gross.....\$12.75
- Marking Dogs. Per Gross..... 8.50
- Lying Pigs. Per Gross..... 6.25
- Nose Blowers. Per Gross..... 5.00
- Funny Gun. Per Gross..... 8.00
- Whistling Birds—Plain. Per Gross..... 3.40
- Colored. Per Gross..... 3.65
- Clowning with ears. Per Gross..... 3.90
- Printed Santa Claus Balloons. Per Gross..... 3.30
- Assorted Prints. Gross..... .85
- Mammoth Squawkers, Gas, Patriotic, etc. Lowest prices. Write for complete list. Advertising Balloons our specialty. 25% deposit with order. Balance C. O. D. **ACE SPECIALTIES CORP.,** 114 Franklin St., New York City.

**COMING YOUR WAY**

**Reuben Ray's Night At The Circus**  
 Managers in Oklahoma and Texas, send in your open time. **WANTED—Useful Circus People** at all times. **SPECIAL BAND, ORCHESTRA AND CALLIOPE.** Address all mail to **H. J. CRABTREE,** 417 Dwight Building, Kansas City, Mo.

**"MYSTIC-GO-ROUND"**

**HIT OUT!** Greatest entertaining device in the world. Wanted by everybody. No home can claim complete happiness without one. As a gift it has no equal. Price, \$3.00, delivered. **BERNARD BLANKMAN** 335 Broadway, Dept. M, NEW YORK. **AGENTS WANTED**

## Concessionaires TAKE NOTICE Showmen

**WANTED** for what will be the largest two events ever held in the South: **HIGH POINT, N. C.,** week of December 12, auspices Elks' Charity Fund, under large circus tent; then the real red one of the season, **WINSTON-SALEM, N. C.,** auspices Elks' Christmas Basket Fund. The latter event will be held in a large, well heated warehouse, located in the heart of WINSTON-SALEM. Floor space 300x200 feet. Plenty of room for everybody. All winter's tour in prosperous towns under strong committees. **CONCESSIONAIRES,** we can place for the above and all winter: Ball Games, Huckle-Buck, Pop 'Em In, Pitch Till Win, Knife Rack, Bowling Alley, Perfume and Jap Ware, Needle Joints, Fish Pond, Spot-the-Spot, Lunch and Soft Drinks, any other 10c concession. All Wheels open except Dolls, Silver, Blankets and Baskets. **WANT** several more good **(GIRL) SHOWS** that do not require too much space, on percentage basis. Live-wire Program and Contest Promoter Wanted. Must observe winter salary regulations. All address **MANAGER NATIONAL BAZAAR AND EXPOSITION COMPANY,** Concord, N. C., week of December 5; High Point, N. C., week of December 12; Winston-Salem, N. C., week of December 19. Other red ones to follow. P. S.—We are carrying our own Band and Orchestra, Performers, etc., and are completely organized for an entire winter's tour. "Get with it." Fraternal, military and civic organizations wishing to hold a real Bazaar and Exposition will do well to investigate our concern as per route.

## METROPOLITAN SHOWS STILL PLAYING THE MONEY SPOTS

In the Piedmont section of South Carolina, where the mills are working day and night. Can use Shows with their own outfit. Concessions, will place you. Come on or wire. **A. M. NASSER, Pelser, S. C.;** Greenville to follow.

**IN ANSWERING AN AD BEGIN YOUR LETTER WITH "I SAW YOUR AD IN THE BILLBOARD."**

## WONDER OF THE AGE PROPHESEX The Magic Sex Indicator

**Marvel of Science, Baffling Wits of Thousands**  
 Tells sex of human beings, animals, insects, birds, anything that has life, before or after birth. Its action will mystify, amuse and instruct. Tells handwriting or whether articles last handled by man or woman. Everyone excited, astounded. Everyone wants it. Gold mine for window, street and carnival workers. Agents Salesmen, sell faster than you can hand them out at 50c. Get busy. Don't wait, wire. Send 50c for sample, instructions and quantity price.  
**W. M. TEMPLE CO.**  
 Sole Distributors, MASON CITY, IA.

## Montana Belle Shows WANT

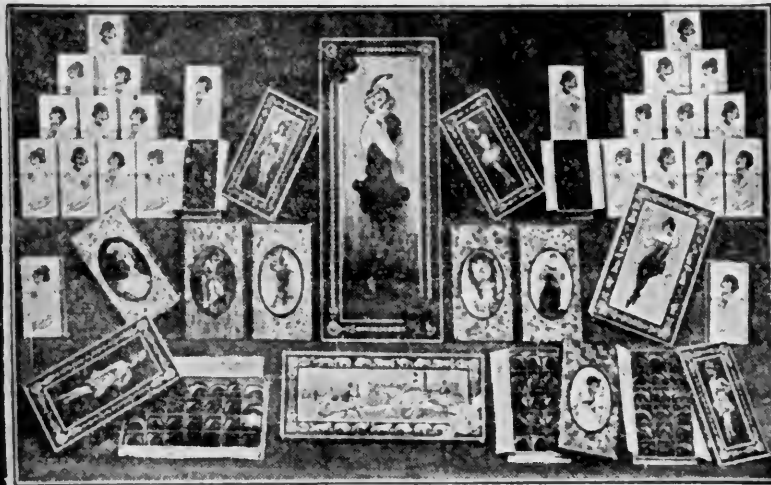
All Around Wild West Hands. Answer, **NATCHITOCHEs, La.**

**WANTED TO BUY FOR CASH**  
 Presley Fish Pond. Apply **GEORGE BRINK, 112 N. Woodbridge St., Detroit, Michigan.**

# Merry Christmas to Everybody

# Golden Bee Chocolates

America's Fastest and Most Popular Sellers



### "KNOCK 'EM DEAD"

36—50c boxes	55 Boxes	PRICES:
6—80c boxes	In lots of 15	Sample . . . . . \$22.00
6—\$1.25 boxes (cherries)	<b>\$18.50</b>	Lots of 6 . . . . . 21.00
6—\$1.50 boxes	brings in \$80.00	Lots of 12 . . . . . 20.00
1—\$5.00 box	800 hole board FREE	Lots of 15 . . . . . 18.50

### HONEY DIPPED CHERRIES

36—70c boxes cherries	40 Boxes	PRICES:
3—\$1.50 boxes cherries	In lots of 25	Sample . . . . . \$16.50
1—\$3.50 box cherries	<b>\$13.00</b>	Lots of 10 . . . . . 15.00
	brings in \$50.00	Lots of 15 . . . . . 14.00
	1000 hole board FREE	Lots of 25 . . . . . 13.00

### A A A ASSORTMENT

24—40c boxes	37 Boxes	PRICES:
6—60c boxes	In lots of 50	Sample . . . . . \$10.50
3—75c boxes	<b>\$9.00</b>	Lots of 12 . . . . . 10.00
2—\$1.25 boxes	brings in \$40.00	Lots of 25 . . . . . 9.50
1—\$2.00 box	800 hole board FREE	Lots of 50 . . . . . 9.00
1—\$5.00 box		

### "LUCKY BIRD" BASKETS

One basket value \$10.00	5 Baskets—42 Boxes	PRICES:
One basket value 7.50	In lots of 15	Sample . . . . . \$25.00
One basket value 5.00	<b>\$20.00</b>	Lots of 6 . . . . . 23.00
One basket value 3.00	brings in \$100.00	Lots of 12 . . . . . 21.50
One basket value 2.00	1000 hole board FREE	Lots of 15 . . . . . 20.00
6—\$1.25 boxes		
12—70c boxes (cherries)		
24—60c boxes		

### "QUEEN BEE"

30—50c boxes	40 Boxes	PRICES:
3—\$1.50 boxes (Milk)	In lots of 15	Sample . . . . . \$15.00
6—\$1.25 boxes	<b>\$11.00</b>	Lots of 6 . . . . . 14.00
1—\$7.00 box	brings in \$50.00	Lots of 12 . . . . . 12.00
	1000 hole board FREE	Lots of 15 . . . . . 11.00

### HONEY COMB CREAMS

18—40c boxes	25 Boxes	PRICES:
3—75c boxes	In lots of 25	Sample . . . . . \$9.50
3—\$1.25 boxes	<b>\$7.50</b>	Lots of 12 . . . . . 8.50
1—\$2.50 box	brings in \$25.00	Lots of 15 . . . . . 8.00
	600 hole board FREE	Lots of 25 . . . . . 7.50

**ORDER NOW—AT ONCE—TODAY**  
EACH ASSORTMENT PACKED IN INDIVIDUAL CORRUGATED BOXES

TERMS: 25% with order, balance C. O. D. Goods shipped the same day order received. Highest Quality—Enormous Profits—Honest Prices

**THEODORE BROS. CHOCOLATE CO., Taylor and Finney Aves., St. Louis, Mo., U.S.A.**

### LATEST DOLL HIT AND A XMAS NOVELTY



## CANDY BOX DOLL

Top of Doll lifts out, with candy concealed in the body. 18 in. high. Beautifully dressed and decorated. A BIG WINNER!  
**\$19.00 Doz.**  
Sample \$2.00 prepaid  
25% Deposit, Balance C. O. D.

PHILA. DOLL MFG. CO., 324 North 5th, Philadelphia, Pa.

AMUSEMENT PARK, Spring City, Pa. Bonnie Brae Park. D. H. White, lessee and manager. WANTED—Attractions, Vaudeville and Orchestras. DANIEL E. WHITE, R. D. No. 1, Norristown, Pennsylvania.

**Blow; Ball Race**  
See page 214, this issue.

## NOTICE--MANUFACTURERS JOBBERS

I want New Novelties and Advertising Specialties suitable for selling by mail to Real Estate Dealers who are large users of this class of merchandise. Send quantity price, catalog or description at once.

**W. T. GRAY, Jr.**  
P. O. BOX No. 1322, WINSTON-SALEM, N. C.

## THE BILLBOARD

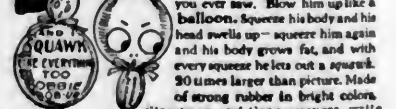
Published weekly at 25-27 Opera Place, Cincinnati, O.  
SUBSCRIPTION PRICE, \$3.00 PER YEAR.  
Entered as second-class mail matter June 4, 1897, at Post Office, Cincinnati, under act of March 3, 1879.  
244 pages. Vol. XXXIII. No. 50. Dec. 10, 1921. PRICE, 15 CENTS.  
This issue contains 45 per cent reading matter and 55 per cent advertising.

### AGENTS, CANVASSERS, STREETMEN

Send \$3.75 for a sample dozen of our famous Silknit Men's Ties. Look like the \$1.50 kind. Look 'em over, be convinced, then get busy and get yourself some real money. Fastest half-dollar seller in the world. That's all. Don't waste time writing letters, send \$3.75 and your address, I'll do the rest. I know what you want. Money back if you say so.

**SILKNIT TIE COMPANY**  
5312 Vine St., PHILADELPHIA, PA.

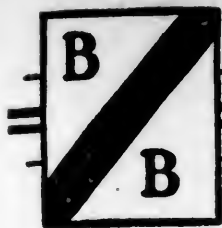
## BOBBIE BOB-UP



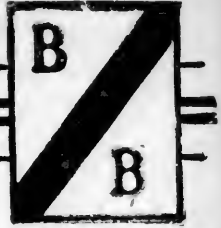
**Funniest Chap you ever saw.** Blow him up like a balloon. Squeeze his body and his head swells up—squeeze him again and his body grows fat, and with every squeeze he lets out a squeak. 30 times larger than picture. Made of strong rubber in bright colors. Streetmen and Concessionaires, write for full particulars and enclose 35c for 3 samples, or \$12 for a gross. They sell like hot cakes. **BOBBIE BOB-UP CO., P. O. Box 287-W, San Jose, California.**

**Best Wishes and Good Luck to All. JOE AARONS, Billboard, Pittsburg, Pa.**





# THE BILLBOARD



DECORUM · DIGNITY · DECENCY

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## J. G. KENT ELECTED PRESIDENT

Of International Association of Fairs and Expositions at Annual Convention

WORD "AMERICAN" IS ELIMINATED

From Title of Organization—Toronto Selected as Next Meeting Place

Chicago, Dec. 1.—The International and American Association of Fairs and Expositions did three outstanding things at its annual session just closed today in the Hotel Sherman: It changed its name. It changed the place of its next meeting to Toronto, Can. It elected J. G. Kent, general manager of the Toronto Exposition, president for the coming year.

In the future the above body will be known as the International Association of Fairs and Expositions. The Toronto meeting will be held the Tuesday preceding the opening of the International Live Stock Show in Chicago; in other words, the week before the stock show.

Seth N. Mayfield, of the Texas Cotton Palace, Waco, was chosen vice-president of the association, and Don V. Moore, of Sioux City, was unanimously re-elected secretary. J. W. Russwurm, Nashville, was the retiring president, and I. S. Mahan, of Oklahoma, vice-president, positively declined to fill the first place if elected, owing to business reasons.

Mr. Kent, after his election, said that he had had but one day in his life when he was as happy, and that was his wedding day. "And I guess I have contracted today for just about as much trouble as on that other day," he added.

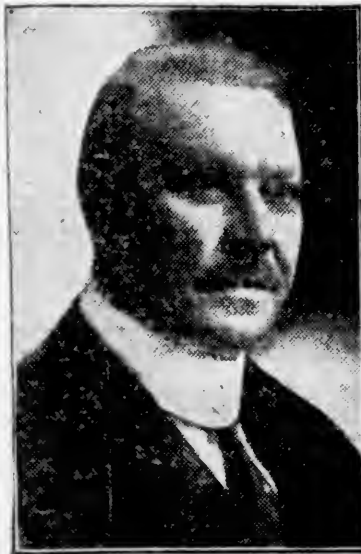
President Russwurm called the meeting to order Tuesday morning at 9:30 o'clock. He noted that a lot of delegates seemed to think the hour was too early, judging from their absence, but assured the faithful present that the absentees would be chided and warned. Following the clearing up of detail and committee assignments, a representative of Mayor William Hale Thompson was introduced, and expressed the Mayor's regrets that he was unable to personally greet the secretaries.

President Russwurm afterward arose to deliver the president's annual address and announced that there would be no such address. In making a few perfunctory but pointed remarks, he said:

"In looking purely to the betterment of this association, in seeking to further its aims and aid in its deliberations and conclusions, I am going to insist that the members be on hand tomorrow at 9:30 o'clock. About everybody

(Continued on page 202)

J. G. KENT



The new president of the International Association of Fairs and Expositions.

## BANQUET-BALL OF S. L. OF A. SETS NEW MARK FOR BRILLIANCY

Scores of Outdoor Show World Notables on Hand

Gala Entertainment and Big Attendance Feature Event

Pres. Carruthers and Mrs. W. D. Hildreth Lead Grand March

Chicago, Dec. 1.—In brilliancy, attendance, interest, features, entertainment, menu and other departments, the eighth annual banquet and ball of the Showmen's League of America, held in the Tiger Room, Hotel Sherman, last night, eclipsed all previous events of the kind. After an elaborate menu had been served President Edward F. Carruthers addressed the assemblage of guests in a clear, business-like recital of the league, its functions and its hopes. He was followed by Thomas J. Johnson, counsel for the organization,

(Continued on page 198)

## PLAYERS QUIT STAGE BECAUSE OF RELIGIOUS SCRUPLES

Edith King and Geo. Schiller Leave "Thank You" Cast

More or Less Mystery Attached to Action of Players

John L. Golden Says He Will Hold 'Em to Contracts

New York, Dec. 5.—Edith King, who plays the leading feminine role in John Golden's production of "Thank You," at the Longacre Theater, and George A. Schiller, also a member of the same company, have resigned from the cast of the production. Both gave the unusual reason that they had been instructed by the Methodist Church to either give up the stage or their membership in that denomination.

Schiller, who was the first to resign, said in explanation that he had been a Methodist longer than he had been an actor; in fact, more than fifty years, and that his Methodism was as much a matter of sentiment as belief, he having inherited it. This rendered it so sacred to him, he declared, that he would not give it up, and he was willing to abandon his lucrative profession if it became necessary. Both Schiller

(Continued on page 198)

## EQUITY SHOP

Effective Only In The Americas, Says Frank Gillmore

New York, Dec. 5.—According to a ruling of the Council of the Actors' Equity Association, members of that organization may work outside of the boundaries of the Americas for any manager, no matter what his status may be in regard to the Equity Shop.

This decision, follows the statement attributed to George M. Cohan, who, upon his arrival here from Europe early last week, is reported to have declared that as a result of the Equity Shop ruling he would not engage any members of Equity for productions

(Continued on page 198)

R. M. HARVEY



Owner of the Harvey Greater Minstrels, who returns to the circus field next season.

## R. M. HARVEY TO PILOT MUGIVAN, BOWERS AND BALLARD SHOWS

Will Be Advance Staff Chief of All Their Circuses

Assumes New Duties With Beginning of New Year

Harvey Greater Minstrels To Continue on the Road

For some time rumors have been current that R. M. Harvey, owner and manager of Harvey's Greater Minstrels, was to return to the circus field, and now The Billboard is in position to verify the rumors as correct.

Messrs. Mugivan, Ballard & Bowers, who are the owners of five or six of the larger circus and Wild West institutions, sought the services of Mr. Harvey for the past season, but he declined the offers made, as he was not prepared to leave his minstrel company. For the last six months there has been correspondence looking toward a deal which would induce Mr. Harvey

(Continued on page 204)

# LEADING CIRCUSES AGREE NOT TO COVER PAPER

## Old Abuse Expected To Be Eliminated, as Pledge Is Made That Gentlemen's Agreement Will Be Religiously Carried Out—Billposters' Wage Scale Agreed Upon

Chicago, Dec. 3.—Pursuant to an agreement reached yesterday at a meeting of the International Alliance of Billposters and Billers and the managers and general agents of practically all of the circuses, what has long been a sore spot on the back of the outdoor show world bids fair to have been removed.

For several days meetings have been in progress between the above parties. John Jilson, president of the I. A. B. P. & B.; George Abernathy and William McCarthy, together with P. F. Murphy, acting in an advisory capacity, met with the circus men.

Mr. Jilson stated to The Billboard that the wage scale for the coming season, which was one of the most important subjects to come up, had been settled as follows: Salary, \$90 a month; 75 cents for meals and \$1.50 for lodging. This, Mr. Jilson said, was the same scale and terms as last season.

George Moyer, speaking for the circus men, amplified the above statement to The Billboard as follows:

"A gentlemen's agreement has been entered into between the general agents of Ringling Bros. and Barnum & Bailey's Combined Shows, the Sells-Floto Circus and Buffalo Bill's Wild West, the Hagenbeck-Wallace shows, John Robinson's Circus, Howe's Great London and Van Amberg Trained Wild Animal Shows, the Walter L. Main Shows, the Yankee Robinson Shows, Sparks' World's Famous Circus, the Rhoda Royal Circus and the Al G. Barnes Circus, to the effect that there will be no covering of paper by any of the above shows and that the agreement will be religiously carried out.

"The I. A. B. P. & B., thru its circus committee, Messrs. Jilson, McCarthy, Abernathy and Murphy, have agreed with the circus agents that the attention of all union billposters will be called to the fact that it is a violation of

the now existing billposters' laws for one union billposter or biller to cover up or deface advertising matter posted on legitimate locations by another union billposter. It seems that the law, or part of a law, that has always been embodied in the laws of the Alliance had become covered with dust, so now the alliance is to issue a letter to each steward of each advertising car or brigade with each circus, notifying them that they are liable to suspension if they violate the law of the International Billposters' Alliance at any time.

"So now that the dust is off, ignorance of such law will hardly be excused. With the gentlemen's agreement among the agents on one side and the active co-operation of the billposters on the other, an abuse that has existed for years and cost much money stands in a fair way to be eliminated. It is the biggest progressive step that the I. A. B. P. & B. has ever taken."

### TO HONOR BELASCO

Dinner Will Be Given at Hotel Biltmore

New York, Dec. 5.—David Belasco's friends in and out of the theater have arranged to honor him at a dinner at the Biltmore Hotel, Sunday evening, December 11, in celebration of the fortieth anniversary of his entrance into the profession and also in recognition of his notable contributions to American drama.

Otis Skinner will be the toastmaster. Among the guests and speakers are Lionel Atwill, Miss Lina Aharbanell, Miss Janet Beecher, Richard Bennett, John McE. Bowman, Giulio Gatti Casazza, Miss Rose Coghlan, Miss Marie Dorq, C. B. Dillingham, T. Coleman duPont, A. L. Erlanger, Miss Geraldine Farrar, Miss Lynn Fontanne, Miss Elsie Ferguson, Louis V. De Foe, Daniel Frohman, James W. Gerard, William Gillette, Sam H. Harris, Arthur Hopkins, Otto H. Kahn, Anthony P. Kelly, Miss Thais Lawton, Miss Pauline Lord, Miss Adrienne Morrison, Adolph S. Ochs, Miss Elsie Mackaye, Channing Pollock, Arthur Hobson Quinn, Miss Marjorie Rambeau, Lawrence Weaver, Antonio Scotti, Miss Ruth Shepley, Miss Frances Starr, Miss Alma Tell, Miss Olive Tell, Augustus Thomas, Miss Leonore Ulrich, David Warfield, Miss Helen Ware, Charles S. Whitman and Miss Blanche Turka.

### THEATRICAL PRODUCERS TO AID SGT. ALVIN YORKE

New York, Dec. 5.—Although he has steadfastly refused to sign contracts for self-exploitation in motion pictures or vaudeville, New York theatrical producers have come to the aid of Sergeant Alvin Yorke, the war's greatest hero, now that he is destitute and homeless.

William A. Brady has signified his willingness to undertake the responsibility of arranging a mammoth benefit for the man who, single-handed, killed 25 Germans and took 132 prisoners during one engagement in the Argonne. Many other managers also have pledged support to the movement.

BENEFIT NETS \$6,300

Chicago, Dec. 2.—The benefit given in the Colonial Theater Sunday for the Christmas Basket Fund for the families of disabled soldiers netted \$6,300. Fred Stone, star in "Tip Top," directed the performance.

### DARK THREE YEARS

Lafayette Theater at New Orleans Re-opens About January 1

New Orleans, Dec. 3.—After being dark for three years the Lafayette Theater will reopen about January 1, according to a statement made by Emile Perrin, managing owner of the property. The Lafayette of late years has not been paying, owing to the difficulty of securing proper attractions since the rumored deal between the Shuberts and the K. & E. people. After giving many kinds and grades of attractions it was closed by the company controlling the property. Two months ago painters and decorators were put to work, and today the house presents a fairly good appearance. It would have been opened two months ago, but a controversy arose in regard to licenses. Pictures and attractions which are "wild catting" in this direction, will be shown. It is Mr. Perrin's intention to rent the house for local entertainments, benefits, lectures and the like.

### NEW LANSING THEATER TO BE KNOWN AS BLACKSTONE

Lansing, Mich., Dec. 3.—Directors and stockholders of the Lansing Theater Co. have decided to erect a 10-story theater and office building on the site now owned in the business district. The construction will begin early in the spring. The theater will be known as the Blackstone.

The plans call for a theater with a seating capacity for 1,600, a building 23 by 162 feet, and 10 stories high. The company has about 150 stockholders, and additional stock is being subscribed. The directors are A. A. Platt, C. W. Nichols, Frank W. Shumway, S. D. Butterworth, James Oliver Curwood, the author, Leo Roy Brown, and Claude E. Cady, local manager of the Gladmer and Colonial Theaters.

### L. H. GUHL AND MARY ANDERSON



Mr. Guhl, of the Guhl Film Corporation, Milwaukee, is manager for Miss Anderson, and has arranged for her to appear in some of the leading theaters of the East and Middle West. She made such a hit on her personal appearance in a Milwaukee motion picture house that the engagement was extended two weeks.

### FORBES-ROBERTSON WINS SUIT AGAINST FROHMAN

New York, Dec. 4.—An important theatrical decision was handed down yesterday by the Appellate division of the Supreme Court of this State in the case of Johnston Forbes-Robertson versus Charles Frohman, Inc. The decision reverses the six-cent verdict that the lower court awarded the actor for breach of contract by the defendant, and holds that he is entitled to ten weeks' salary at the rate of \$400 per week and traveling expenses both ways between London and this city. The Court says that if the Frohman company does not accept this verdict a new trial will be ordered. The case arose from the late Alf Hayman, then general manager for Frohman, engaging Robertson to appear in the New York production of "Dear Brutus," at \$400 per week, for ten weeks, and traveling expenses from London and back. The contract contained a two weeks' notice clause, allowing the discharge of Robertson if he did not please at the rehearsals. Mr. Hayman notified Robertson not to come to this country, as he had engaged another actor for the part. Nevertheless Robertson appeared, but was not allowed to rehearse. The Court held that Robertson should have been discharged according to the terms of the contract. Robertson brought suit against Charles Frohman, Inc., for \$10,000 damages, but the Supreme Court allowed him only six cents. He appealed from this decision, and the award of yesterday is the result.

### DOUG, MARY AND CALVE COMING

New York, Dec. 4.—Among the passengers sailing for this country tomorrow from France are Mary Pickford, Douglas Fairbanks and Madam Emma Calve.

### CHARLES N. WILLIAMS

Succeeds Late Joseph Mack in Management of Theaters

Providence, R. I., Nov. 30.—Charles N. Williams, former manager of the Strand Theater here, has been appointed manager of the four Newport theaters under the general management of Louis M. Boas, of Fall River. He succeeds Joseph Mack, who died suddenly last week. Mr. Williams has been identified with the theater life of this city for 12 years. He opened the Casino Theater here, and operated it until he erected the new Strand, six years ago. Mr. Williams resigned last April and reared during the summer. About a month ago he took over the management of a theater in Marblehead, Mass., from which he resigned to go to Newport.

### TO RESUME LEGIT. OFFERINGS

Detroit, Dec. 5.—The Shubert-Michigan Theater will resume legitimate offerings Sunday, December 11, when Walker Whiteside begins a week's engagement in "The Blind." Showings of "Theodora" and "The Vigilantes" have occupied this house during the past six weeks to fair attendance.

### HOUSE FORCE OUSTED

Montreal, Nov. 29.—The management of His Majesty's Theater has dismissed the entire box-office staff and stage hands, effective yesterday. When Ruth Chatterton makes her appearance here in Barrie's well-known play, "Marie Rose," on Monday week, Richard Walsh, former treasurer of the theater, will return to His Majesty's in the same capacity.

### PLAYERS REFUSE TO ACT HOPWOOD FARCE

Asbury Park, N. J., Dec. 3.—The members of the Lyric Theater Stock Company went on strike today against the production of Avery Hopwood's farce, "Our Little Wife." With royalty paid and scenery painted, rehearsals were begun, only to be met with the objection that the play was "too risqué" for local audiences and beneath the dignity of the Lyric players to present.

"Avery's humor has too much of a Limburgerish quality," Stephen Pawley, the manager, was told. "We won't give the play."

Pawley called a rehearsal, but stopped it after five minutes, and said: "We will continue 'Turn to the Right.'"

### "G. V. F." DOING WELL IN SOUTH

Raleigh, N. C., Dec. 5.—The Southern company of the "Greenwich Village Follies," which opens a two-day stand here tonight, played three performances last week at Lexington, Ky., to a gross of \$1,600, and one in Williamson, W. Va., in the heart of the Mingo district, to \$1,140. The attraction, playing to a \$2 and \$2.50 top, has been averaging over \$12,000 a week for the past month in a territory including Western Pennsylvania, West Virginia, Virginia and Kentucky. It is routed for one and two-night stands.

The cast of the production includes the Hickey Brothers, Mamie Gehrue, Alice Humphries, Japanette and Ray Marr.

### SPEAKING OF STARS

Los Angeles, Dec. 3.—The honor roll of world famous artists who will take part in The Examiner Christmas Dinner Basket Benefit at the Philharmonic Auditorium here December 14 contains the names of Bryant Washburn, Lila Lee, Margaret Loomis, Agnes Ayres, Enid Ayres, Enid Bennett, Constance Binney, Carrie Jacobs Bond, Ora Carew, Viola Dana, William Duncan, Wanda Hawley, Bert Lytell, Walter Hiers, Alice Lake, Doris May, Mary Miles Minter, May McAvoy, Fred Niblo, Berelys Perdue, Theodore Roberts and Larry Semon. This array of celebrities is being increased daily and the affair promises to introduce the greatest collection of stars ever seen on the Coast.

### CUMBERLAND THEATER CHANGES OWNERSHIP

Cumberland, Md., Dec. 3.—The Empire Theater has changed hands and is now under the management of Charles Charubas, he having bought out Manager Burke, who successfully operated the house for over six years.

Mr. Burke will continue to operate his other moving picture house, the Liberty Theater, retaining his associate of over a year, H. J. O'Donnell.

Mr. Charubas states he will close the Empire for about ten days to make extensive alterations inside and out. The name will be changed to "The Capitol." Bookings of standard and late picture productions are being made.

### NEW THEATER FOR BATH, N. Y.

Bath, N. Y., Dec. 5.—Samuel Carver, a Buffalo theatrical man, manager of the Majestic and other playhouses of that city, and George F. Mail, also of Buffalo, have been here for the past few days and secured an extension of an option on a site on which they propose to erect a new theater. Plans for the house provide for a three-story building, the second and third floor to be devoted to offices and living apartments. The theater is to seat 1,500 people. Mr. Carver says he expects to start work within two weeks.

### HAZZARD OUT OF "TANGERINE"

New York, Dec. 3.—John E. Hazzard is leaving "Tangerine" after next Wednesday night's performance and Hansford Wilson will take his place in the show. Hazzard gave in his notice several weeks ago, but it was not generally believed that he would leave the piece before the conclusion of the run at the Casino Theater. Hansford Wilson has played under the Dillingham banner for the past few seasons, making a distinct hit in "The Night Boat."

### DES MOINES THEATER CLOSES

Des Moines, Ia., Nov. 30.—The Rialto Theater, popular Des Moines movie palace, temporarily closed its doors, last Saturday night. A number of workmen are now busy brightening up and redecorating the house.

The original policy of the Rialto, of first-run features, is to be superseded by second-run material of locally "known worth." Bob Wolf, house manager, will stay under the A. H. Blank banner, possibly with a road position.

# TWO STRONG COMMITTEES ARE APPOINTED BY COMA

## For Their Work in Passenger and Freight Service During the Ensuing Year—Ed. C. Warner To Be Chairman of Freight Service Committee

At the seventh annual meeting of the Car Owning Managers' Association held at the Sherman Hotel in Chicago November 30, December 1 and 2, quite a few of the familiar faces of the regulars were missing. That genial willing worker, Will J. Farley, secretary these many years, was certainly missed and no one found to take his place, so he will remain secretary in spite of his location in Los Angeles to live. The late W. G. Dickey was also sadly missed, as he had always attended every meeting.

Letters and telegrams of regrets and felicitations were received from W. I. Swain, W. J. Farley, M. T. Clark, S. W. Brundage, Jethro Almond and C. R. Leggette, accompanied by donations and checks, which were surely appreciated at this time. Mike Clark set a good example for agents by kicking in with \$25. W. L. Swain donated \$100 with his services and promises to put in his time towards elimination of surcharge on privately owned sleepers, reduction of parking charges and fares if those moving in passenger service will only assist him toward paying actual expenses. Coma has been compelled thru lack of funds to ignore these matters the past year, as the hearings in Oklahoma and Kansas appealed by the railroads have taken all its revenue. "These matters will surely have attention this year. Mr. Swain should have the moral and financial support of all those interested," said a member of the association.

The following committees and officers were elected for the ensuing year: W. S. Donaldson, president, St. Louis, Mo.; Will J. Farley, secretary, Los Angeles, Cal.; Henry V. Gehm, treasurer, St. Louis, Mo.; S. W. Brundage, first vice-president; Andrew Downie McFee, second vice-president; Tom W. Allen, third vice-president. Executive committee—E. H. Jones, Warren, Pa.; W. H. Donaldson, Cincinnati, O.; C. W. Parker, Leavenworth, Kan.; T. O. Moss, Kennett, Mo. Advisory board—Wm. Todd, George H. Henshaw, Johnny J. Jones. Freight service committee—Ed C. Warner, chairman; John M. Sheesley, Con T. Kennedy, A. H. Barkley, C. A. Wortham, James Patterson, Steve Woods, L. J. Hesh. Passenger service committee—W. J. Swain, chairman; E. D. Terry, J. A. Coburn, A. M. Augler, E. H. Jones and Jethro Almond.

Judge Geo. H. Henshaw could not be present, as he was due in Washington for final hearing on the Oklahoma case December 3.

In answer to some of the questions asked as to what Coma was doing for its members and all those moving in passenger and freight service, it was shown that some \$3,000 had been spent on the Oklahoma and Kansas hearings appealed by the railroads and that lack of funds, co-operation and interest of many shows which could save thousands of dollars yearly by donating a few dollars to an organization that has been working to this end on money donated by a few very loyal showmen, had hampered the work of the association.

Ed C. Warner will succeed W. H. Rice as chairman of the freight service committee.

### FAIR SECRETARIES VISIT INTERNATIONAL L. S. EXPO.

Chicago, Dec. 5.—The International Live Stock Exposition closed its most successful meeting Saturday evening. Governors of a dozen States, with their wives, were the guests of the Chicago Athletic Club and the exposition management during the closing day.

The fair secretaries, following the closing of their meeting in the Sherman House, visited the exposition, as did a number of the carnival owners and agents.

The crowds in attendance at the exposition were very large, and the display was of extraordinary proportions.

### ARBUCKLE JURY DISMISSED

San Francisco, Dec. 5.—After forty-one hours' deliberation the jury trying Roscoe (Fatty) Arbuckle, film star, for manslaughter in connection with the death of Virginia Rappe, was dismissed Sunday, being unable to reach an agreement. It was announced that the jury stood 10 to 2 for acquittal.

One of the jurors, Mrs. Helen M. Hubbard, made charges of attempted intimidation against some of the other jurors.

as Rice, like the secretary, has the California fever. Mr. Warner will be ably assisted this year by some of the best posted and most experienced railroad contractors in the business. Mr. Warner did some very good work in this position two years ago.

As to the passenger committee, it is conceded by everyone in the business that W. I. Swain is the best posted man for his work and that his committee is made up of men of real experience and standing.

With the moral and financial support of the showmen interested these committees should do some real constructive work for the members of Coma this year. It was suggested that a letter be sent out to new members asking that they join and help pay expenses of members donating their services and funds. It was also recommended that future meetings be held at a time that will not conflict with the activities of other organizations meeting the same week.

Clarence Wortham and Jerry Mingivan donated \$125 each; S. W. Brundage, \$50; Sam Solomon, \$50; Mike Clark, \$25, for the good of the cause.

## WHAT THE CHRISTMAS NUMBER MEANS IN PAPER AND INK

One hundred thousand (100,000) copies of this, the Christmas Number of The Billboard, have been printed and will be distributed the world over.

Originally we had planned an issue of two hundred and twenty-eight (228) pages, but, on account of an influx of advertisements late in the week, it was found necessary on Sunday, December 4, the day before the very last section went to press, to run an extra form of sixteen (16) pages, making a total of two hundred and forty-four (244) pages.

To give our readers an idea of what this monster edition means in consumption of paper and ink, we give below a few figures:

### PAPER

Number of Carloads; FOUR (4).  
In Pounds: ONE HUNDRED AND SIXTY THOUSAND (160,000).  
In Tons: EIGHTY (80).

### INK

Number of Pounds: TWO THOUSAND, FIVE HUNDRED (2,500).  
In Tons: ONE AND ONE-QUARTER (1¼).

### HARRY LEE WINS \$500 PRIZE

New York, Dec. 4.—The Poetry Society of America announces that the prize of \$500 offered in the William Lindsay contest for poetic drama has been awarded to Harry Lee for his four-act play, "H Poverello." One hundred and forty-five plays were submitted in the contest, judges of which were George Arliss, Professor George Pierce Baker, Jane Bransfield, Jessie H. Rittenhouse and Stuart Walker.

### LAUREL THEATER LEASED

New Orleans, Nov. 30.—The Laurel Theater, Laurel and Austerlitz streets, which was erected for Greco and Patterson, has been transferred for \$8,200 to Berry and Patterson. The deal, which took place last Wednesday, covers only the building, but includes the 10-year ground lease, which has eight years to run.

### CHARLESTON'S MODERN NEW PICTURE PALACE

Charleston, W. Va., December 3.—A modern picture palace, embodying features to be found only in the larger cities, is promised Charleston in the new Capitol Theater, formerly the old Plaza. Manager John E. Finkoess has been here directing the improvements. Artisans have been engaged for more than two months in making over the Plaza, and have virtually completed the interior work, and will now make over the foyer, install the big marquee and electric display sign, pipe organ, lighting system, etc.

Manager Finkoess, in discussing the new Capitol, declared that it will be the policy of the theater to lay particular stress upon the projection of the pictures and their musical interpretation.

The house is expected to be ready for opening in about two weeks.

### "EXPERIENCE" REVIVAL

For New York First Week in January  
—Film Stars in Cast

New York, Dec. 5.—Comstock & Gest announce the revival of "Experience" for the first week in January. The cast will be drawn largely from prominent film players whom the current depression has made idle.

If present plans carry all right the revival will play four weeks on Broadway, after which it will be taken on tour, playing week stands in the larger cities only.

### OTTAWA ORPHANS

See "Little Lord Fauntleroy"

Ottawa, Can., Dec. 3.—Thru the thoughtfulness of the manager of the Imperial Theater, Jos. O'Leary, and kindness of Harry Brouse, proprietor, the inmates of local orphanages had an opportunity of seeing Mary Pickford's "Little Lord Fauntleroy" on Monday of this week.

A system of car parking and free checking for his patrons has been inaugurated by Manager O'Leary.

### JEWISH PLAYERS AT APOLLO

New York, Dec. 5.—Maunice Swartz will present the Jewish Art Theater players in "The Dibbuk," a popular Jewish play, on Thursday and Friday afternoons this week. These matinee performances are regarded as the forerunners to the establishment of a permanent Jewish theater in the vicinity of Broadway and Forty-second street.

### PUBLISHES FIRST NOVEL

Detroit, Dec. 5.—Mrs. E. D. Stair, wife of the well-known theatrical man, has just published her first novel, the title of which is "A Bird of Passage."

### HELEN FREEMAN

May Be Sued by Players

New York, Dec. 4.—Helen Freeman, who has been indefinitely suspended from Equity, because she played for an independent manager under non-Equity shop conditions, may be sued by the players in "The Great Way," in which she starred at the Park Theater recently, for salaries owing to them. The players claim that one week's salary is coming to them from the company in which Mitchell Kennerly, the publisher and her father, and Thomas Casey, attorney, were interested. The company was made up of actors without affiliations, ex-Equityites and Fidors. They are threatening to bring legal action to get money they claim is due them. Miss Freeman collaborated in writing a story, and it was produced under the management of Helen Freeman, Inc. The piece only ran eight performances, closing suddenly. There were nearly thirty-five people in the company.

### AMERICAN BURLESQUE ASSN.

Holds Directors' and Stockholders' Meeting

New York, Dec. 2.—Again today an assemblage of burlesquers held down the Columbia Corner awaiting the close of the meeting held in the executive offices of the American Burlesque Association in hope that they would learn something to verify the many and varied rumors that there was something unusual doing in burlesque that may or may not change the aspect of future hookings on the American Circuit.

At the close of the meeting a Billboard representative saw I. H. Herk, president of the A. B. A., at his office and piled him with numerous questions, which he answered freely as they related to the meeting. Mr. Herk said: "There was a meeting of the board of directors and stockholders, who accepted the resignation of Warren B. Irons and elected Forest Tralles, of St. Louis, to fill the vacancy." Further than that, he said, every one was apparently gratified at the progress that that circuit was making, as there was a noticeable increase in business in several cities that had not been so good in the earlier part of the season, and that the board of directors and stockholders were evidently well satisfied with the acquisition of the new cities and theaters that had been added to the circuit, thereby filling in the time that would otherwise have meant a "layoff" for the companies, and that the prospect of closing negotiations for other cities and theaters was very promising and contracts for same may be closed at any moment. When asked what comment he had to make on the so-called burlesque hattle and split in circuits, Mr. Herk said: "Actions speak louder than words; watch developments and draw your own conclusions."

By the time this is in print it is expected that the rumors that the American Burlesque Circuit is out to get other cities and theaters to fill in the balance of the open time which now causes their shows to lay off will have been confirmed. Confidential advices from several cities are to the effect that investigators have been making a survey of these cities for the presentation of burlesque, and the conclusion is drawn that they have been sent there by the American Burlesque Association.

### JUDGE RULES AGAINST NEGRO

Schenectady, N. Y., Nov. 30.—Harry L. Smith, who was arrested recently for refusing to sell a theater ticket to a Negro, has been discharged by the local police judge. The decision was based on the facts that the defendant had sold the colored man one ticket; that the latter afterward determined he did not want that ticket, but another; that Smith had entered into one contract with the Negro and before it was carried out the purchaser broke it.

### HERBERT'S MINSTRELS PLEASE

Utica, N. Y., Dec. 3.—"The best minstrel show that Utica has seen in some time" was the statement of those who attended the performances of Herbert's Colored Minstrels at the Colonial Theater Wednesday and Thursday night. And their opinion was supported by critics on the local papers, all of whom were unanimous in their praise of the show and large cast.

### HAL CASTLE

Held in Duluth Jail

A communication to The Billboard states that Hal Castle, performer, is awaiting trial at the County Jail in Duluth, Minn., on a charge of grand larceny. According to the letter he is without funds with which to secure an attorney. An appeal for financial assistance is made in the letter.

### THEATRICAL JUDGMENTS

New York, Dec. 3.—The following is a list of judgments filed in the county clerk's office this week. The first name is that of the judgment debtor, the second that of the judgment creditor, and the third the amount:

Pantheon Pictures Corporation; Tremont Film Laboratories Corporation; \$818.20.  
Preston Gibson; New York Edison Company; \$80.15.

Celtic Photo Plays, Inc., and Charles L. Eastman; L. Goodman; \$442.42.

Dudley Murphy; Community Motion Picture Bureau; costs, \$77.20.

Dramatic Circuit Company; City of New York; \$43.18.

Bernard Levy; Plymouth Theaters, Inc.; \$69.20.

Lionel Barrymore; W. Reiman; \$49.93.

Invincible Photoplays, Inc.; St. John Letter Company; \$67.85.

Pantheon Pictures, Inc.; M. Crawford; \$322.70.

Same; Exhibitors' Herald Company; \$147.48.

### SEEKS RECOVERY OF RING

Portland, Me., Dec. 3.—A replevin suit has been started thru the office of Jacob K. Berman against Christien G. Kraglund, a local real estate dealer, by Manager William S. Wolf, of the Elm Theater, to recover a \$1,200 diamond ring, which is alleged to be the property of Mr. Wolf, and stolen from his theater, with other valuables, on the night of November 13.

### FIRE IN GENEVA THEATER

Geneva, N. Y., Dec. 5.—Fire, originating from a short circuit, ignited a bunch of cleaning rags in the Regent Theater here and caused a slight loss.

# NORTHERN AND SOUTHERN OHIO TO UNITE AT TOLEDO

## All-Ohio Convention of Motion Picture Exhibitors To Be Held at Waldorf Hotel, December 12-13

The prospects for a united State motion picture exhibitors' organization in Ohio are said to be brighter at the present time than at any time previous in exhibitor organization history in the Buckeye State.

Sam Bullock, executive secretary of the National organization, the Motion Picture Theater Owners of America, as the result of a tour and meetings of exhibitors in both the Northern and Southern key States, reports sentiment unanimous in favor of one State body.

The two existing State organizations each have functioned for the past two years in their respective sections with a view to eventually effecting a merger. This has culminated in the all-Ohio convention called for that purpose at the Waldorf Hotel, Toledo, on Monday and Tuesday, December 12 and 13, where it is proposed to organize as one body, the Motion Picture Theater Owners of Ohio, affiliated with the Motion Picture Theater Owners of America.

Ohio exhibitors are determined to be in a position for aggressive action before the next legislature assemblies, as there are several sinister movements on foot aimed at the motion picture exhibitor. An enlightening campaign of education will be inaugurated at once in the twenty-two congressional districts.

### FRANCIS WILSON MAY HAVE TO UNDERGO AN OPERATION

Great Artist's Family at His Bedside in St. Louis Hospital—"Erminie" Continues Its Schedule

"Erminie" played to good business in Cincinnati last week, the handicapped by the absence of Francis Wilson, co-star with De Wolf Hopper, and Primrose Caryll, one of the principals in the comic opera. Miss Caryll was called to New York on account of the death of her father, Ivan Caryll, noted composer, and will rejoin the company this week in Dayton, O. The time of Mr. Wilson's return is problematical, due to illness. He is in St. John's Hospital, St. Louis, suffering from a cold of the bladder which, it is feared by attending physicians, may develop seriously and necessitate an operation.

Mr. Wilson was taken sick at the American Theater in the Mound City after the matinee performance November 23. He expressed fear of pneumonia to Company Manager Thomas Namack. A doctor was summoned and advised the immediate transfer of Mr. Wilson to a hospital. The great star's wife and family were notified and came on quickly. The Francis Wilson is 67 years old, he has preserved his age well by an athletic routine in which golf played a large factor.

Alexander Clark substituted for Mr. Wilson and has filled the part well, having played it for almost a year on a previous occasion. Miss Caryll's place was ably taken by Ethel Eltery, a member of the chorus.

### "UNDER THE BAMBOO TREE" GETS ENCOURAGING START

Bert Williams Stars in New Shubert-Woods Piece—To Commence Chicago Run Next Week

"Under the Bamboo Tree," starring Bert Williams, was enthusiastically received by the capacity audience which viewed the musical comedy's premiere at the Sam S. Shubert Theater, Cincinnati, Sunday night, December 4. The running time, three hours and a quarter, will be shortened and the few rough spots polished during the week by J. J. Shubert, who is on hand for the first week. The piece is presented by the Shuberts thru arrangement with A. H. Woods, who made several unsuccessful attempts with it under the name "The Pink Slip." The tasteful staging is by J. C. Huffman, book and lyrics by Walter De Leon and music by Will R. Vodery. The cast includes Sam White, Harry K. Morton, James Marlowe, Spencer Charters, Arthur Hoey, Muriel Manners, Eva Puck, Esther Howard, Zella Russell, Marion Ballou, Betty Dair and Pauline Butterworth. Williams has the role of a hotel porter, which fits him wonderfully well. He purveys two new numbers, "Puppy Dog" and "Gravitation," which give promise of big things in the popular song field. "Under the Bamboo Tree" will open an indefinite engagement in Chicago next week at the Great Northern.

This will also cover national legislation, inasmuch as Ohio showmen appreciate what has been done for them at Washington by the repeal of the five per cent film tax and the ten per cent tax on admissions of ten cents.

Many out of State exhibitors have signified their intention of being present. National President Sydney S. Cohen, National Counsel Senator James A. Walker, Doctor Francis Holley, director of the Bureau of Commercial Economics, Washington, D. C., and now director general of the Department of Public Welfare of Motion Picture Theater Owners of America, and Representative C. Gilbert Taylor, father of the Taylor Anti-Blue Law bill, will

address the meetings. Sessions will begin at 2 p.m. Monday, December 12.

Martin G. South, secretary of the Toledo Exhibitors' Association, is chairman of the convention arrangements committee, and announces that he is sparing neither expense nor effort to put over a real convention in Toledo. He expects to make the Winton convention at Cleveland, the national convention at Minneapolis, and even the disarmament conference appear as mere side-shows in importance, appearance of notables and general attendance.

### NEW YORK JUDGE

Declares War on Theater Mashers

New York, Dec. 3.—Declaring that he would make every effort to rid the city of men who annoyed women and young girls in the theaters, Magistrate Nolan started his campaign this week by sentencing one youth to thirty days in the workhouse.

### PRISON THEATER BURNS

Guelph, Can., Dec. 1.—The theater in the Provincial Reformatory here was totally destroyed by fire last Saturday, with only the walls left standing. The spread of the fire was prevented by the reformatory fire brigade, and the prison "trusties."

## ACTORS FIGHT "COUGHS"

(Extract from Cincinnati Enquirer, December 2, 1921.)

revelation-breaking appeal to the public, it is asserted.

**ACTORS FIGHT "COUGHS."**

Paris, December 1.—Paris actors have decided to organize a campaign against the "theater cough." Coughs, they say, have a habit of occurring at dramatic moments in the plays and spoiling the effect.

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## WANTED FOR PERMANENT DRAMATIC STOCK

One bill a week, Pershing Theatre, Ft. Worth, Texas, Leading Man, Comedian, General Business Man, all with singing voices for Quartette; Second Business Woman and Character Woman. All people must positively be capable Stock Artists. State all particulars, with salary. Equity. Ira Herring is directing. Those knowing him, write or wire. Address JENKS & THOMPSON, Managers, Pershing Theatre, Ft. Worth, Texas.

## GEO. B. (I'LL SWEAR) GARDNER

WANTS Top Tenor that can play Parts. Wardrobe, essential. State age and height. Join on wire. Pay your own. Musical Comedy People all lines write. Reliability, write. Address

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## AT LIBERTY FOR MED. OR REP.

Organized, complete Dramatic and Vaudeville Company, three ladies, three men. Eight real plays. Red-hot Vaudeville Specialties. Spotlight, Special Scenery. Salary low. Join on wire.

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Man and Woman, General Business Artist, some Parts. Others write. Pay all. Open December 19.

C. D. PERUCHI, Cumberland Hotel, Knoxville, Tennessee.

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Just off the press, the newest sensational Fox-Trot Song, with a wonderful special Oriental arrangement by Harry Alford.

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A most beautiful Waltz for Dumb Acts and a refreshing ballad for the Singer.

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A Southern Fox-Trot Song of the new type, which is supreme in its conception.

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COLUMBIA AMUSEMENT CO. HOLDS QUARTERLY MEETING

Burlesque in Far Better Shape Than Directors Expected, Says President Sam Scribner

New York, Dec. 2.—Burlesquers from here, there and everywhere, who could make it convenient, were on or near the Columbia Corner all yesterday awaiting any and all reports that might leak out of the Columbia Amusement Co.'s executive offices, for the rumors were many and varied as to what might and might not take place at the quarterly meeting.

In an interview Sam A. Scribner stated that the usual directors were present at the reading of various reports, which reports indicated that burlesque, as far as it concerned the Columbia Amusement Co. and its allied interests, is in far better shape than the directors expected. Asked if any dividends had been declared at the meeting Mr. Scribner stated that dividends were declared at the June and September meetings and not at the December meeting.

Asked what if any comments he had relative to the published reports and rumors of a burlesque battle, Mr. Scribner said that the only battle he knew of was the one that all burlesquers were making for better shows and more patronage. Asked if there was any truth in the reports of a split in the Columbia and American circuits he said that there couldn't be any split, as both circuits were working independently of each other, although individual stockholders in the Columbia Circuit were also individual stockholders in the American Circuit, and as both circuits were striving to better their shows and increase patronage the stockholders in both circuits would be benefited thereby.

Asked as to the conditions governing burlesque in Brooklyn Mr. Scribner said: "Some time ago we were advised that there was a battle on between the four theaters in Brooklyn for increased patronage, and I made a personal survey of the conditions and ordered them to stop their battling, with the result that they all laid down, and we got less business than when they were battling each other for supremacy. Therefore, on the theory that competition is the life of trade, we may be said to be battling all the time." Asked if there were to be any changes in cities and theaters on the Columbia Circuit Mr. Scribner said that they were always striving to secure cities and theaters to take care of the "lay-off weeks" and as soon as any were contracted for they would be announced for publication.

Seeking further to draw Mr. Scribner out and get a statement relative to understandings or misunderstandings between the Columbia and American officials the best to be got was the usual Scribner smile, which was supplemented by that of Rud K. Hynicka, who was present during part of the conversation. Mr. Scribner admitted that there would be another meeting of some of the directors this afternoon, but as it was on a matter of finance in connection with the workings of the C. A. C. there would be nothing for publication.

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Written by VERNE PHELPS. Address, 1645 Cavalry Ave., Detroit, Michigan. Send \$1.00 Money Order. I pay postage.

WANTED—SINGLE NOVELTY ACT. or Singing and Dancing Soubrette. Week stand. Long season. No fancy salaries. I pay all. No teams. Must change for week. Nell Parker, writes. OLD RELIABLE BRANDBRAND SHOWS, Chamois, Ossage Co., Mo.

WANTED—SKETCH TEAM

Picture Machine Operator, Singles; Man with Films, Vaudeville People. South all winter. DAN SYLVESTER, Athens, Georgia.

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PERMANENT ORGANIZATION

Formed for Caruso Memorial Fund—Money To Be Used To Aid Students and Musical Activities

New York, Dec. 1.—At a meeting in the Bankers' Club yesterday a permanent organization was effected by the Caruso American Memorial Foundation and a committee of one hundred was chosen to formulate plans for the establishment of a fund of one million dollars. It will be remembered that the Caruso Foundation in raising this fund has for its object the aiding of musical students. Dr. Antonio Stella, chairman of the Provisional Committee, presided, and there were elected as officers of the permanent National Committee Paul D. Cravath, president; Otto H. Kahn, first vice-president; Dr. Antonio Stella, second vice president; Harry Harkness Flagler, third vice president; Felix M. Warburg, treasurer, and Mrs. Hartley Jenkins, secretary. Mrs. Caruso was named honorary vice chairman of the committee. This committee will at once commence to solicit funds, as the one-million-dollar foundation fund is to be raised entirely by public subscription.

Walter Damrosch introduced a resolution, which was carried, approving the name of the foundation and defining its purposes.

"First—To encourage the development of musical artists of the highest talent, ability and achievement by aiding promising and deserving American students of both sexes, regardless of race or creed, to obtain adequate musical education thru scholarships and awards based on competitive tests.

"Second—To stimulate greater popular interest in and a wider appreciation of music in America by initiating or assisting activities that tend to develop the more serious musical forms and that help to promote the education and the entertainment of the public in the musical arts."

On the motion of John Aspegren, president of the New York Produce Exchange, it was decided to divide the income of the foundation into two parts, one to be expended for scholarships and awards and the other for the promotion of such national and local measures as would help the cause of music.

It was resolved, further, that all money raised in excess of one million dollars shall be applied toward a separate fund for the establishment of a memorial building to house and promote the activities of the foundation.

LINDEN HEVERLY ILL

G. I. Heverly, of Sayre, Pa., advises that his son, Linden Heverly, is ill, suffering from a nervous breakdown.

WANTED!

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A-1 MUSICIAN and Performer, now working, desires immediate connection with some progressive organization, vaudeville act, jazz combination or anything with a future. Play feature clarinet, double on sax and do comedy with violin. Also have ability and experience as manager and advance agent. Age 25, well educated and of neat appearance. Photos and references exchanged. Have been with some of the best. Can sever present connections in Chicago in twenty-four hours. Address "A. E. O." care "Billboard," Chicago.

CAPT. G. W. SMITH WANTS

Medicine Performers, Novelty Man, Musical Man, male Piano Player, need their work acts. Change streets for week. Address TOM CHRISTY, Mrs. St. Clair, Mo.

WANTED FOR

MR. and MRS. MONROE HOPKINS PLAYERS

Man for Leads and General Business, Man for General Business and Characters, Woman for Characters and General Business, Woman for Ingenues and some Character Bits, Man for Trap Drums and Bits. Week December 4th, Ralls, Texas. Must join at once at Slaton, Texas, week December 11th,

WANTED AT ONCE, FIRST-CLASS CHORUS GIRLS

Must be real Singers and Dancers. Long, steady engagement. Permanent Stock. Can also use Novelty Musical Acts, one to two weeks' engagement, if you can change your Acts. ORPHEUM MUSICAL REVUE, Orpheum Theatre, Grand Rapids, Michigan.

WANTED—LOCATION FOR MAE PARK AND THE MADDOCKS-PARK PLAYERS

Dramatic Stock. Now in 110th week this city. Fully organized, clever company. Scenic Artist, Carload Scenery and Effects. Special Billing, Lobby Displays. Everything to make successful stock. One or two bills week. Can open New Year's week or later. Percentage basis. Mr. Manager, if you are looking for a first-class stock organization that will get you money, wire or write quick, giving full details. Address F. L. MADDOCKS, Majestic Theatre, Birmingham, Alabama.

WANTED FOR

McLeod's Isle of Roses

Specialty Team and Chorus Girls. This week, Opera House, Nacogdoches, Tex.; week 11th, Strand, Port Arthur, Tex.

WANTED CIRCUS ACTS—Week Jan. 16th

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# VAUDEVILLE

NEWS THAT IS NEWS, HONEST AND DISINTERESTED REVIEWS

Conducted by EDWARD HAFTEL

## SHUBERTS TO PRESENT MID-WINTER CIRCUS ORPHEUM PASSES COMMON DIVIDEND

### Novel Entertainment Is Latest Vaude. Innovation—Will Open Boston Opera House December 26

New York, Dec. 5.—The latest innovation to be announced by the Shuberts is a mid-winter circus, which will include most of the standard ring and animal acts now in Shubert vaudeville. Most of these turns were signed following the close of the outdoor season, and altogether 24 of them will be used for this attraction.

The mid-winter circus will open December 26 at the Boston Opera House, Boston, which will be especially remodeled for the event, a special feature being a huge marquee, which will be erected during the next few weeks. The attraction will then be moved on to other cities housing Shubert vaudeville, only those, however, with largest capacities being scheduled to play the circus. The show has not as yet been routed beyond Boston, but an unofficial announcement implies that it will probably follow the Boston engagement with a week's stand at the Academy of Music in Baltimore. It will probably land in New York in January, altho no arrangements have been completed for a theater, both the Winter Garden and the 44th Street Theater being regarded as too small for the purpose.

A special staff will travel with the show, and John Robinson, owner of Robinson's Elephants, has been engaged as equestrian master of the outfit. A special publicity campaign is now in preparation for a huge exploitation program, which is expected to become nation-wide if the enterprise proves a success. It is the Shuberts' intention to keep this attraction intact at least thru the month of February, and longer if it proves a good draw.

Among the acts that are already booked to appear in the circus are Robinson's Elephants, The Scrantons, Jolly Johnny Jones, Arco Brothers, Brengk's Golden Horse, The Hannabords, Rath Brothers, Equill Brothers, Everest's Monks, Seven Flying Blue Devils, Joe Fanton, Kremka Brothers, Lapinski's Dogs, The Pickords, Torelli's Circus, The Demacos, the Apollo Trio, Olympia Desvall, the Pederson Brothers, the Four Paldrens, the Novelli Brothers and the Soudsmith Brothers.

The Shuberts' announcement to open this mid-winter circus has aroused considerable interest

in the show world, especially among vaudeville people, to whom the career of the Shuberts as vaudeville magnates is of the greatest importance. It is regarded as one of the most extraordinary publicity stunts ever connected with vaudeville exploitation.

### OPENS BOOKING EXCHANGE

Lee Beggs To Provide Movie Exhibitors With Vaudeville Acts

New York, Dec. 5.—The Independent Booking Exchange, a new agency, has been opened in the Gaiety Theater Building for the purpose of supplying vaudeville to motion picture exhibitors without asking the written guarantees usually demanded by such agencies. The office is in charge of Lee Beggs, former director of Constance Talmadge and himself an old variety performer.

### With Stock at Lowest Level—Circuit Must Conserve Cash

New York, Dec. 3.—Not unexpected in stock market circles was the passing of the common dividend on Orpheum Circuit, Inc., this week. The stock has been selling on a basis to yield 13.33 per cent, a yield too high if the dividend was to be maintained.

Evidently some interests had sold the stock in the belief or the foreknowledge that the dividend was to be passed. That belief was confirmed by the action of the directors. The reason given was the now trite one of the necessity of conserving cash resources.

The company declares it has earned this far this year approximately \$1,000,000 after all charges and depreciation. Martin Beck, president of the Orpheum Circuit, Inc., in a statement to stockholders on Thursday of this week said:

"Your directors have this day declared the regular dividend of 2 per cent on the preferred stock, payable January 1, 1922, to stockholders of record on December 15, 1921. No dividend on the common stock was declared for this quarter.

"In order that you may be informed as to the present condition of your company, I desire to say that the consideration which affected the decision of your directors in passing the usual dividend on the common stock for the present was the advisability of conserving the company's cash resources in order to complete our program for the development of our circuit of theaters. Moreover, your directors feel that the retention of cash in our treasury at this time is unquestionably sound and good business policy.

"As the new theaters now under construction at San Francisco, Los Angeles and Oakland, and those just completed in Kansas City and Minneapolis, are similar to the State-Lake Theater in Chicago in plan and policy, which has shown consistently large earnings this year, in the face of adverse conditions, we may expect that the new theaters will add very materially to our earnings, as well as greatly strengthen our circuit. Despite the fact that your company has been entirely without revenue from upwards of five million dollars, invested in the construction of these new theaters, the company has earned so far this year approximately a million dollars after all charges and liberal depreciation reserves.

"With the return of normal conditions and our new theaters opened, we are confident that the company faces a very successful future."

The statement of the Orpheum Circuit, Inc., and subsidiaries for the ten months ending October 31, shows consolidated surplus, after federal taxes, of \$778,023. After payment of dividends, amounting to \$1,232,455, there was a deficit of \$454,432. The usual common dividend payable at this time is fifty cents.

### FROM STOCK TO VAUDEVILLE

New Orleans, La., Dec. 5.—It is stated on good authority that the Lorch Stock Company, which has been presenting popular plays at the Louisiana Theater here, will close next Sunday, business not having been up to expectations from a financial standpoint.

The house will reopen December 18 under new management and vaudeville will be offered. According to A. B. Leopold, lessee of the house, there is a difference between the house and the allied stage crafts as to the number of men in the orchestra and on the stage, while the unions claim that the scale in effect at the Louisiana is in line with that of other houses.

### RESTAURATEUR BANKRUPT

New York, Dec. 4.—Tony Falacher, noted New Orleans restaurateur, who opened a restaurant on West 48th street here last year, has filed schedules in bankruptcy. Falacher is very well known to theatrical folk.

### FRANCES WHITE



Dainty comedienne who has forsaken the musical comedy stage for a while to become a Shubert headliner.

### BILL PROHIBITING ANIMAL PERFORMANCES

Ottawa, Can., Dec. 3.—A trained animal act, of a new kind, will come into existence at the next session of the Parliament, if the mobilized forces of humane societies and their friends are successful. J. B. Wilson, manager of the Toronto Humane Society, stated recently at a general meeting that a campaign will be launched to get public opinion behind a bill prohibiting the exhibition at theaters or other public places or performances of all trained animals.

The bill will be modeled along the lines of the one now before the British House of Commons, with the exception that the latter's provision for the issuance of licenses would be deleted.

### SHUBERTS SIGN POET

New York, Dec. 5.—Milton Hayes, English poet and monologist, will sail for America shortly to appear in Shubert vaudeville. He is the author of numerous poems, including "The Yukon Trail" and "Smile." He is known as "the laughsmith with a philosophy."

### SELBIT GOES HOME

Musician To Return Soon With New Illusions

New York, Dec. 3.—P. T. Selbit, the European illusionist of "Sawing Thru a Woman" fame, who sailed for England last week, will return shortly with two new illusions.

### TWIN CITIES ARE TO SEE KEEN VAUDE. COMPETITION

St. Paul, Minn., Dec. 3.—As an outgrowth of the Shubert drive into the vaudeville field a theatrical war is anticipated in the Twin Cities. I. H. Ruben, of the Finkelstein & Ruben interests, announced when he returned today from a conference with big motion picture exhibitors in New York.

Arrayed on one side are the Orpheum-Kelth interests, while the other faction is composed of the Shuberts, Finkelstein & Ruben and others.

The battle, according to Mr. Ruben will mean: A complete shake-up of the Twin Cities theatrical industry. More vaudeville shows. Change in policy of many theaters.

In St. Paul the Shuberts will show vaudeville at the new Garrick Theater, it is said. Until the formal opening of the new vaudeville circuit the big acts will be put on in the Capitol Theater.

### AGENCY MOVES AGAIN

Detroit, Dec. 5.—Zobedie's Theatrical Agency is now located on the 8th floor of the Brettmeyer Building, Manager Fred Zobedie having moved the offices from the 5th floor this week. The new quarters are light and commodious and ideally arranged to take care of the growing business in this office. Mr. Zobedie reports that he is making arrangements to take over several additional theaters in Michigan, included in which will be another house for Colonel W. S. Butterfield.

### ALL-STAR BENEFIT SHOW

Saranac Lake, N. Y., Dec. 3.—William Morris, American representative for Harry Lauder, who was here for a short time the other day, announced that a large number of noted stage stars had agreed to take part in the all-star benefit show, to be staged here at the Postlac Theater January 6.

# NEW KEITH THEATER IS FORMALLY OPENED

## Riviera, Brooklyn, Latest Neighborhood House, Has Brilliant Premiere

New York, Dec. 8.—B. F. Keith's newest neighborhood house, the Riviera Theater, in St. John's Place, near Kingston Avenue, Brooklyn, threw open its doors for the first time on Thursday night of this week. A capacity audience, including city officials, business men of the district and the officials of the B. F. Keith Circuit, attended the opening performance. The Riviera is one of the largest and most attractive theaters in that section of the city. It has a seating capacity of two thousand.

Decorations throughout the house are in ivory and gold, offset by red silk panels on either side of the proscenium arch. There are no proscenium boxes, showing a much wider stage than is used in houses of older design. This feature is distinctly an innovation in theater construction. The house has a spacious prom-

Keith circuit; E. J. Lauder, Jr.; Reed A. Albee, Maurice Goodman, general counsel for the Keith interests; Martin Beck, head of the Orpheum circuit; Pat Casey, head of the Vaudeville Managers' Protective Association; Henry Chesterfield, secretary of the National Vaudeville Artists; Edward V. Darling, Keith booking manager, and Daniel Hennessy.

### "NIGHT AT THE CIRCUS" TO BE ENLARGED

Reuben Ray's "Night at the Circus" lost its first date this year on Armistice Day, due to the bad roads, long jumps and breakdown of baggage truck. The show was to have played on that date at the Tucker Theater, Liberal, Kan., but the following day, Saturday, more

ROBYN ADAIR



An unusual pose by an unusual girl, whose vital, radiant personality, charm of manner, exuberance of youth and dashing physical perfection have won for her a niche in the Temple of Vaudeville Theaterdom. A nimble exponent of the art of terpsichore, formerly with "The Spirit of Mardi Gras," and now the leading spirit of her own aptly named production, "Spick and Span," which is heavily featured on the Orpheum Time. Miss Adair is the talented daughter of J. H. Bazzell, a prominent oil man, of 301 East 31st street, Kansas City, Mo. A host of friends, among whom the Junoesque symmetrical beauty is popular, tendered her an ovation when she appeared at the new Main Street Theater in her home town recently.

enade both on the ground floor and the balcony floor and both sections are provided with lounging rooms attractively furnished.

The back-stage accommodations are said to be the best of any house in the country. All dressing rooms are located on the stage level. Each has its private bath, is large and airy and exceptionally well lighted. Every convenience has been provided for the actor.

The opening program included the Four Mortons, in their new act, "Wearing Out the Green"; the Lightner Sisters and Alexander, Margaret Young, Greenlee and Draton, and Cooke, Mortimer and Harvey. Guest artists were Roscoe Alla, Yvette Rugel, Harry Carroll and Irving and Jack Kaufman. The feature photoplay was George Loano Tucker's latest production, "Ladies Must Live."

The motion picture industry was represented by Adolph Zukor and Marcus Loew. Among the officials of the B. F. Keith organization who took part in the dedication of the house were E. F. Albee, president of the B. F. Keith circuit of theaters; J. J. Murdoch, general manager of the B. F. Keith circuit; John H. Maloney, of Brooklyn, who is general manager of all the Keith theaters in Greater New York; B. S. Moss, president of the B. S. Moss circuit of theaters, which are affiliated with the B. F.

than made up the loss, the show playing to three packed houses. Arrangements have been made to enlarge the show for the larger theaters.

H. J. Crahtree, special agent the past season with the Sells-Floto Circus, joined the show November 28 to take over the advance.

James Randolph, car manager of the Sparks Circus, visited the show at Elk City, Ok., his home town. Of course, he participated by invitation in the parade, and as luck would have it the wagon he chose to ride in got stalled in heavy sand and then and there J. W. excused himself for lunch.

Grace Itryant Ray is now a busy lady training a troupe of pure white doves for her rolling globe act. Reuben Ray, Jr., the boy prodigy, is holding his own, scoring heavily at all stands.

The show goes into Texas soon and then in a few weeks into Old Mexico.

Burwing Marshall, trap drummer, and Lee Williams, slide trombone, joined recently to strengthen the band and orchestra.

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

# CABLES FROM LONDON TOWN

Billboard Office, 18 Charing Cross Road, W. C. 2

DECEMBER 3

By "WESTCENT"

### MUNDORF BOOKING ACTS FOR U. B. O.

Harry Mundorf is over here booking up acts for the U. B. O. He is practically using R. H. Gillespie's offices as his headquarters. Great secrecy is being observed as to these bookings. From the cogitation and consideration given Mundorf by the Moss Empires booking committee as to the merits and qualifications of the acts selected, Mr. Gillespie is evidently wanting to do Mr. Albee a good turn in getting the best acts.

Mr. Albee has donated, per cable, \$500 to swell the Variety Artists' Benefit Fund Hippodrome gala proceeds, which are now around \$11,500. Naturally, the V. A. B. F. vaudeville is grateful to Mr. Albee for his donation, thus putting some British proprietors to shame.

### PRESS FAVORABLE TO DeCOURVILLE'S "PUT AND TAKE"

Press reports are congratulatory to Albert DeCourville's "Put and Take," which, phoenix-like, rose on the ashes of Laddie Cliff's "Fantasia" at the Queen's Theater on December 1. Jack Morrison, Rebia, Mary Brough, Josephine Earl, Anita Elson and Ivor Vinton all did well, but the Palace Girls get the blue ribbon.

### "WILL SHAKESPEARE" CLOSING

"Will Shakespeare" closes at the Shaftesbury Theater December 10. It is a \$50,000 production and has been losing \$3,000 weekly.

### DeCOURVILLE SAILS FOR AMERICA

Albert DeCourville and the "Pins and Needles" crowd sail for America today.

### PORTSMOUTH LOCKOUT IS OVER

The Portsmouth lockout finished tonight, all theaters reopening on December 5, with the musicians going back and the question of a salary reduction left to the Industrial Courts Board, whose decision will be given before December 9.

This means a fifty-fifty break in the managers' and musicians' demands, saving both their faces, this being brought about mainly thru the Ministry of Labor and the Variety Artists' Federation officials, Albert Voyce and Monte Bayly.

### GREAT EXPECTATIONS FOR "OVER THE FALLS"

E. J. Kilpatrick, president of the "Over the Falls" Company, is now located at a Piccadilly hotel and has great expectations for his park device at Olympia Circus this year.

### STRIKE AGAINST SCANDINAVIAN MANAGERS OFF

The strike of the Scandinavian Artists' Federation against Scandinavian managers has been called off and negotiations are now proceeding for the uniform contract. Max Konorah, of the International Artists' League, has overridden the S. A. F. and is conducting negotiations with Scandinavian managers, much to the annoyance and chagrin of the S. A. F. The Germans hampered the S. A. F. thruout and scabbed on them.

### "THE THING THAT MATTERS"

Robert Courtneidge and Percy Burton will produce Britten Austin's "The Thing That Matters" December 22 at the Strand Theater, with Arthur Bouchier, Lady Tree, Miss Kyrie Bellew and Holman Clark.

### MARIAN WILSON'S BALLET A FAILURE

Marian Wilson's British Ballet finishes at the Kingsway Theater tonight. It was a dire failure.

### "THE BAT" IN JANUARY

Gilbert Miller will produce "The Bat" at the St. James Theater early in January.

### "CLOTHES AND THE WOMAN"

Robert Courtneidge will produce George Paston's "Clothes and the Woman" at the Ambassador's Theater on December 7, with C. V. France, Clive Brook, Iris Hoey and Ursula Millard, daughter of Evelyn.

### CHARLOT TO PRODUCE NEW REVUE

Charlot will produce a new revue at the Vaudeville Theater on December 21, with Beatrice Lillie, Marjorie Brookes, Doria Ashton, Edgar Driver and Jack Hulbert.

### NEW ORGANIZATION TO SUCCEED G. O. W. R.

With further regard to the Grand Order of Water Rats, final dissolution cannot now happen until December 31, but it is certain that a new organization will be founded, of which the past grand officers will form the nucleus, with entrance thereto vigorously narrowed, hoping thus to revert to the original idea of a real social society without ulterior financial motives of would-be applicants.

### MARGARET BANNERMAN IN "GIRL IN RED"

Claude Yearsley will produce "The Girl in Red" at the Galety Theater December 7, with Margaret Bannerman, Ralph Roberts, Denier Warren, Amy Argarde, Arthur Margetson and Mark Lester.

### THOUSAND ROUBLE NOTES AS THROWAWAYS

T. Elder Hearn, the lazy juggler, must be given credit for a good stunt. He has bought up thousands of 1919 rouble notes, endorses them with a rubber stamp, "With T. Elder Hearn's Compliments," and gives them away to the audience. The face value is about \$500 each, and if the million-to-one chance against ever came off and these notes were honored in cash by the Soviet Government they would be about the limit in stage advertising. Today, however, they are worth about one cent. Still, the novelty is there.

### S. A. F. EXPELS PRO-GERMAN MEMBERS

The friendliest feelings have always existed between Albert Voyce and Monte Bayly, of the V. A. F., and Pierre Hoffman and Walter Nagel, of the Scandinavian Artist Forbund, so it was not surprising when the S. A. F. appealed to them for help in forcing the British artists to accept nothing but the S. A. F. contract that Voyce and Bayly, by cable and by letter, extended sympathy and promise of active support. These were published in the official journal, "The Manager and Tribune," for two or three consecutive issues. At a meeting held in September last in Christiania an artist member of the S. A. F., named Alex. Kristens, made some remarks against the V. A. F. more or less as follows: "In enforcing the Standard contract in Scandinavia we must hope for our German members' support (i. e., I. A. L.). Why do I look to the German members? Because the Germans are the majority of artists all the world over and the foundation of the music halls. It is not for me to put one nation before another, as we are an international trade, and our national politics must not interfere with our daily lives. Unfortunately, after the war, England has shown her foolishness in blockading the German artists, but they are now beginning to realize their own folly, but are not plucky enough to knock at the front door of Berlin, but go the roundabout way with two letters to the S. A. F., in which they say they will support us and recognize the Standard contract." The V. A. F. officials immediately wrote the S. A. F.'s new chief, Luitz Barlay, drawing his attention to the insult and stating that if that was the official attitude of the S. A. F. towards the V. A. F. they would have to take steps accordingly, steps which no doubt would cause great inconvenience both now and in the future to any Scandinavian artists who contracts for Great Britain. Further, their interest in seeing that British artists used the Standard contract would have ceased. Barlay wrote the V. A. F. as follows: "You are asking me about the official opinion as to the British organization. Our opinion is that we have no better colleagues than the English ones. If our German colleagues had shown the same solidarity as our English colleagues our contract would already have been carried thru. As regards Kristens, he has been expelled from the S. A. F., owing to the fact that he worked against us and our interests. We regret very much the article in our paper and shall, with the greatest pleasure, make ample amends in our next issue." So all's well that ends well.

### V. A. F. ENEMY BAN REALLY ECONOMIC

Perhaps October, 1924, may see the lifting of the embargo on these folk—perhaps not. But it must be confessed the V. A. F., of all the artists' organizations in the world, has been adamantly successful in keeping the market clear of the ex-enemy. Every other country is finding its home artists—except maybe America—dispossessed, and it is safe to assume that were it not for the V. A. F. there would be at least 300 ex-enemy acts working every week in Great Britain. With unemployment among performers today severely acute, it would be worse for everybody.

### JUST A FEW SUCCESSSES

The "diehards" of the theaters are: "Paddy the Next Best Thing," at the Savoy Theater, and "Quality Street," at the Haymarket, which Frederick Harrison, as already cabled, expects to run another year. The new successes are: "Calro" ("Mecca"), at His Majesty's; "Woman to Woman," at the Globe; "Welcome, Stranger," which ought to have at least six months' run, and probably twelve, at the Lyric; "The Golden Moth," at the Adelphi; C. B. Cochran's "The

(Continued on page 307)

# This Week's Reviews of Vaudeville Theaters

## Apollo, Chicago

(Reviewed Sunday Matinee, December 4)

Bills such as the new one at the Apollo merit the patronage and support of the public in generous measure. A wealth of novelty and not an objectionable line in three hours.

Jack and Kitty De Maco do a unique ring act mounted in garden setting, and using tennis racket frames instead of the customary metal rings. Eight minutes of topnotch artistry and two bows.

Armstrong and James, in a blackface act, with a good line of comedy which didn't land as it should. One of the pair is a singer of ability and the other has a gift for broad fun. The duo singing and patter is nifty. Nine minutes, in one; two bows.

Palo and Palet, in a musical melange that nearly broke up the show. A piano-accordion opening, two instruments, then solo playing of Gomez's "Il Guarany" overture, and a medley of operatic airs, and closed with one of the greatest demonstrations of versatility on the stage, including three saxophones, trombone, flute, cornet, clarinet, piccolo and a dozen novelty instruments equally difficult and well played. Seventeen minutes, in one; four bows and an encore, then a few more bows.

Emily Darrell, "Late for Rehearsal." Reviewed often in these columns. She can give any bill a refreshing few minutes and assisted by Oscar she put over her laughs and puns with a wallop. Fourteen minutes, in one; two bows.

Emily Ann Wellman and Richard Gordon, with five assistants, in a most pretentious play-let in ten scenes, entitled "The Actor's Wife." The handling of the various scenes and situations as well as the lighting are beautifully done and the audience is not let into the plot until the last two minutes of action. Several strong scenes are flashed on and off, and enough comedy to keep the patrons awake. Miss Wellman has been competition in the vamp, played by Miss Rotoll, and in the ingenue, by Angelina Martell. Gordon is especially strong in the serious work. Forty-three minutes, many curtains, prolonged applause.

Intermission and the Shubert News Weekly. The pictures were interesting.

Regal and Moore and Company, the company consisting of Maurice Black. Doing a carnival ballyhoo bit which serves to carry along some extraordinary tumbling and spinning and catches, fun thruout being quickly contrasted with thrills, and sixteen minutes passed fast. In one; two bows.

Nonette, singing violiniste, has looks and talent and earned her four bows and encore. She played Spanish and Hungarian music and jazzed popular songs and drew the sob with "Dear Old Pal" and made 'em like it. She wears clothea extremely well and has a real pianist, all of which helps. Eighteen minutes.

George M. Rosener, "The Anthology of an Old Actor." A make-up artist in a group of impersonations of various types, such as the half wit, broken down actor, grand army man, old rove and others. An artist and recognized as such by the audience. Twenty-seven minutes; three curtains.

The Original Apollo Trio, in bronze reproductions of sculptural masterpieces and including nearly all of the feats of the strong man acts in action. The work is precise, fast, spectacular, and held everyone to the close. Seven minutes; four curtains.—LOUIS O. RUNNER.

## Loew's State, New York

(Reviewed Monday Matinee, December 5)

The vaudeville at Loew's State Theater started later than schedule time this afternoon because of the length of the feature picture, which was "Little Lord Fauntleroy," with Mary Pickford.

The White Brothers with somersaults and mid-air acrobatics opened the program. This is a good act, funny, and the two men work with ease and uncton. One is a contortionist of no mean ability.

Ells and Clark have excellently trained voices. The girl seems to have a sense of comedy. She wants to stick to character songs. It isn't necessary to sing darky songs just because Nora Bayes does however.

The third spot was occupied by Marie Russell and Sambo in her colored make-up. Miss Russell's act is well put together. Some one behind us said "Gosh, she's some struttin' baby," and we will let it go at that.

Frank Ford has one of the best acts of its kind which we have seen. With Mr. Ford are a girl and another man, not billed, tho they deserve to be. Here is a bedroom farce in one act, containing all the humorous and hokum situations, and yet not one vulgar line is spoken. Sounds impossible, and the writer of it could give Avery Hopwood a pointer of two. Mr. Ford is very good and there is a knockout



(Reviewed Monday Matinee, December 5)

PROGRAM	PERCENTAGE OF ENTERTAINMENT										
	0	5	10	15	20	25	30	35	40	45	50
1   Overture	[Graph showing 100% entertainment]										
2   Johnson, Baker & Johnson	[Graph showing 100% entertainment]										
3   Madelon & Paula Miller	[Graph showing 100% entertainment]										
4   Lightner Girls and Alexander	[Graph showing 100% entertainment]										
5   Harry Delf	[Graph showing 100% entertainment]										
6   Fritzi Scheff	[Graph showing 100% entertainment]										
7   Topics of the Day	[Graph showing 100% entertainment]										
8   Grace Huff & Co.	[Graph showing 100% entertainment]										
9   Chic Sale	[Graph showing 100% entertainment]										
10   Carl Randall	[Graph showing 100% entertainment]										
11   Ruth Royce	[Graph showing 100% entertainment]										
12   Bostock's Riding School	[Graph showing 100% entertainment]										

Of the ten acts that go to make up this week's bill at the Palace, more than half that number easily qualify as headline turns. For honest-to-goodness, dyed-in-the-wool entertainment values, this is perhaps the best bill ever shown at this house. Carl Randall ran away with the applause honors on Monday afternoon, with Chic Sale and Ruth Royce scoring a close second.

2—With a snappy routine of club swinging and hat throwing stunts, Johnson, Baker and Johnson gave the vaudeville portion of the show a dandy send-off. All three are clever performers, and well deserved the hand which greeted their efforts. To our way of thinking this is, without doubt, the best turn of its kind in vaudeville.

3—Except for the piano playing of one of the sisters, Madelon and Paula Miller failed to score much of an impression insofar as we were concerned. The violin playing of the other of the twain was positively amateurish. One can excuse technical mistakes in a vaudeville violinist while dancing, but never when the player is rendering a solo. To play a number as well known as "Thais" with a total disregard for tone, with incorrect bowing and without the smallest spark of feeling, deserves only the harshest of criticism.

4—The Lightner Girls and Newton Alexander are playing a return engagement. Save for one number, in which Winnie Lightner shouts a sob ballad at the back of Harry Jans, this offering is totally without merit. Newton Alexander contributes nothing worthy of mention, unless it be his presence. The act could well get along without that. And so it could with most of the other members of the cast.

5—Harry Delf, with his breezy personality, clever songs and diverting patter, proved a welcome relief.

6—Fritzi Scheff proved a disappointment—a memory shattered. There remains but little of the sparkle and vim that had brought her fame as a musical comedy chanteuse. She sings with a throaty tremolo and an almost atrocious diction. Her's was not the hit of a yesteryear.

8—Grace Huff and Company offer a thoroughly diverting little sketch, entitled "The Trimmer," by John B. Hymer. It is woven about a most amusing situation, and is filled with laughs and clever lines. Miss Huff is supported by a capable cast, including Enid Gray, Clarence Bellair and Al Webster. Louis and Gordon are the producers.

9—Chic Sale proved just as entertaining and diverting as ever. A truly great artist is he.

10—Carl Randall, as at his previous appearance at this house, ran away with the show. Bertha Donn and Dorothy Clark are a pair of most capable and talented assistants.

11—Ruth Royce, as clever as ever, was a solid hit.

12—Bostock's Riding School closed the show.—EDWARD HAFTEL.

finish. It was greeted enthusiastically, and they took several bows.

Cameron and Meeker, a team of expert inn-makers, do all the usual things in an unusual way. Laughing at themselves, however, spoils the effect. There is no place for kidding in vaudeville.

For a closing act there were the Seven Virginia Bellea, a classical musical act, which won high favor. The seven women are dressed in white, the wigs and bustle of Washington's day. They occupy full stage with back drops of silver cloth and black satin, using one piano, two violins, one cello, a slide trombone and two cornets. There are a number of instrumental solos given as well as one vocal solo, and three pieces are played by the ensemble.—MYRIAM SIEVE.

## Orpheum, St. Louis

(Reviewed Monday Matinee, December 5)

Jennie Brothers opened. Polite exercise on a trapeze. Fifteen minutes, full stage.

Sally and Houghton, a song or two, patter, a little love making and finally a speech. Fifteen minutes, in two; three bows.

Gibson and Connolly in "The Honeymoon," a rapid-fire sketch of taming the shrew. Full of action and hot repartee. Went strong and held everyone. Eighteen minutes, full stage; several bows.

Jimmie Lucas, assisted by Francene, sang several oldtime songs of his own composition in a very happy manner, but the sub-rosa anecdotes detract considerably from his offering. Seventeen minutes, in two; four bows.

Millership and Al Gerard in a series of Broadway snapshots that won hearty applause and admiration. The colorful silken costumes and special stage settings were gorgeous, and

the mannerly, refined air that prevailed deserves high praise. Dancing, lighting effects and musical accompaniment and all parts of the ensemble were excellent. Twenty-seven minutes, full stage; many curtains.

Daphne Pollard, late of London, received applause at the opening. Her angular dancing and comic songs went over strong, especially "Cleopatra." Full stage; many bows; speech. Howard's Spectacle closed the show.—ALLEN CENTER.

## Orpheum, San Francisco

(Reviewed Sunday Matinee, December 4)

Galletti's Baboons opened a very good bill at the Orpheum this afternoon, presenting an unusual animal act that was well received by the usual critical Sunday opening audience.

In the second spot Matty Lee Lippard proved a wonderful hit in new songs, with Eddie Fitzgerald at the piano. Five bows.

Marshall Montgomery, the extraordinary ventriloquist, more than pleased.

Kitty Doner, with Brother Teddy and Sister Rose, was the big bit of this afternoon, completely stopping the show in spite of the fact that the act is a holdover.

Arthur Stone and Marion Hayes, in "Green Goods," were a near riot with their comedy, taking several bows.

Santos and Hayes' Revue proved to be the headline of the bill. Miss Hayes and Miss Santos are surrounded by a very capable cast, and succeeded in again stopping the show, taking many bows.

Brown and O'Donnell proved very pleasing and gained much applause with their clean comedy-chat.

Ben Beyer, in a cycle of mirth, closed the show, succeeding in holding the audience until the last.—STUART B. DUNBAR.

## Majestic, Chicago

(Reviewed Monday Matinee, December 5)

A very quiet bill, with too much sameness to make a satisfying bill.

Wilson Anbrey Trio are extra fast working, agile acrobats and knockabout comedians, whose well-thought-out and superbly presented feats are worthy of a better place on the bill, which they could hold by sheer merit.

Mabel Burke and Helen Bell are a duo that keeps well within the lines of its possibilities. The girls were well dressed and know how to use the wealth of light effects that show off their charms and help put them over. Miss Burke was suffering with a cold that interfered materially.

Mr. and Mrs. Jimmie Barry, presenting "The Rube," have some rural psychology and country ways that are so real they are refreshing. They put it over so naturally that it kept the audience anticipating what was coming next and kept up the interest until the end.

William Gaxton gives a new twist to an old sketch that took brains to write and penetrating powers and keen observation to gather the material that was back of this slap on human foibles. This was presented by very capable people and they showed great adaptability for their parts. Mr. Gaxton was assisted by James Hester, Mary Wolfe, Bessie Hoban, Clara Sidney and Mary Brittain. The name of the sketch was "Klessea." Poor showmanship marred the finish and it closed at its tamest point.

George Ford and Flo Cunningham gave a dainty stage quarrel that is a relief from the vulgar scenes rehearsed on Tin Pan Alley. This would score better if it were not preceded by so much sameness in style and action that are somewhat similar.

Madeline and Dorothy Cameron, assisted by Grant McKay, have a study in rhythm that takes you right into the realm of aesthetic art. They give a touch of classic finish to all they do. Mr. McKay showed superb musical understanding and a delicacy of art that was refreshing and was given the closest attention. They got down to where they were absolutely at home with the audience in their modern steps and almost stopped the show, giving several encores.

Ethel Levey drew forced sympathy attention with a tragic rendition of "All By Myself," so much out of the routine. She followed with a couple of English characterizations that were fairly entertaining, but when she got down to her dancing and ragtime syncopation songs she won hearty applause and almost stopped the show.

William Brack and Company opened in a way that kept the audience guessing as to what was really to be presented, but when they got to going they showed that they are a fast, hard working troupe of tumblers and capable acrobats. They held well to the finish.—FRED HIGH.

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

(Reviewed Monday Matinee, December 5)

A much better bill than last week, Lewis and Dody stopping the show, with Hazel Crosby, "A Trip to Hiltland," and McDevitt, Kelly and Quinn sharing applause honors. William Hallen did not appear during the second show, which played to an exceptionally large house.

Following the Five Keiths, who opened this bill, Hazel Crosby rendered a trio of popular ballads in a clear, powerful soprano voice well suited to her type of offering. She scored especially with a novelty semi-classical selection. Encore and four solid bows.

McDevitt, Kelly and Quinn have an amusing travesty, which starts out like several well-known piano mover acts, but wanders off very effectively into some neat dance hokum, which registered for many laughs. Their last bit, a clever and skillfully executed piece of buffoonery, hilarious infantry commands, sent them over for three bows. The men are both good comedians, and the woman, save for a tendency to use an unpleasantly strident tone in her voice, is adequate.

Lewis and Dody can get more laughs out of one line in the little ditty they use than most other comedians in vaudeville can get out of fifteen minutes of sure-fire gags. They panicked them here today and had to do an extra seven minutes before they were allowed to get off.

"A Trip to Hiltland," which had a difficult spot following Lewis and Dody, is an act in which ten men, all of them writers of at least one popular song bit, go thru a medley of their best known numbers and then throw in a few plugs for their new ones. The turn is well staged, five pianos being used simultaneously during the offering, and carefully routines.

Webber and Elliott, Jew comedian and straight man, disposed of next to closing without any difficulties and finished their act with a duet which was liked.

The Aeroplane Girls closed the show and held them in.—J. H. HOBOWITZ.



# From Coast to Coast by Special Wire

## Keith's, Cincinnati

(Reviewed Monday Matinee, December 5)

Valeska Suratt tops the new show, which is one of the very few strong ones presented here this season, and proved her popularity by attracting numbers decidedly greater than those ordinarily in attendance on Monday afternoons.

Pathe News, Aesop's Fables, Lillian's Dogs. Without the aid of a whip this lady puts her "toy canines" thru a remarkable series of tricks in a manner that is a departure from the average for such turns and makes it suitable for opening spot on any bill. An unbidden man assists. Nine minutes, interior in three; one curtain.

Al Haig and Earl Lavere are short on personality, but succeed favorably in selling their wares. Haig's whistling is heavy. Lavere is fair on the piano-acordion. His best bit is a dialog in which the names of tobacco brands feature. Eleven minutes, in one; encore, two bows.

Janior and Terrisa make themselves well liked in quick order with song and dance and characterizations by the lady member of Doris Keane, Grace La Rue and Marilyn Miller. This young pair demonstrate good taste in costuming. The feminine is excellent in a solo number and their dual interpretative dance makes for an unusually good finish. Twenty-one minutes, special act hanging in three; four curtains.

Jeane Granese, a large and pretty brunet, assisted by her brother, Charlie, pianist, and an assumed male singer, who emerge from the audience, stopped the going with a little comedy and much vocalism. Sixteen minutes, in one; two encores; bows.

Valeska Suratt's playlet, "The White Way," demonstrates showmanship from start to finish. The setting is beautiful to look upon, the material is sardonic, and Miss Suratt and her trio of supporting players get the best possible out of it. The lines contain no small amount of logic and humor. Valeska Suratt is the best of her sex to tread the boards of this house in many a day. Assisting her are Wm. Roselle, Viola Frayne and Joseph Enrico. Thirty minutes; special scenery in three; three curtains; applause.

John Miller and James Mack demonstrated that the performance did not close with the preceding act by letting loose a braud of comedy, stepping and singing that landed three bows and much applause. Eleven minutes, in one.

Althea Lucas and a nonlisted male held the fans surprisably well with their athletic turn. Miss Lucas, beautiful of face and form, features in heaviest. Artistic scenery mounts this presentation and the team characterizes its work with class. Eight minutes, in three; three curtains.—JOE KOLLING.

## PERPETUAL INJUNCTION

### Against Use of Name, "Six Brown Brothers," by C. L. Brown and Billy Mark

Chicago, Dec. 5.—A perpetual injunction has been granted by Federal Judge Carpenter against C. L. Brown and Billy Mark, at the instance of Tom Brown, owner of the act called "Six Brown Brothers," saxophonists, playing with Fred Stone in "Tip Top," restraining the defendants from using the name of Six Brown Brothers in connection with any billing or advertising matter of any description, lobby displays or any publicity stating that Brown's Saxophone Six are of Victrola fame or have played for the Victor Company.

Judge Carpenter further said that the action of the defendants in using advertising matter of any sort and costumes similar to those used by the Six Brown Brothers was causing damage to the complainants and misleading the public. Attorneys for the complainants were S. L. and Fred Lowenthal and Harry P. Munns.

## DECISION RESERVED

New York, Dec. 5.—Judge Koening in general sessions reserved decision today on a motion to transfer the trial of Al H. Woods, producer of "The Demi-Virgin," from the court of special sessions to general sessions. Woods wants a jury trial to determine whether the play is immoral. He does not want the question determined by three justices in special sessions.

## SOPRANO ADDED ATTRACTION

Ottawa, Can., Dec. 8.—Jas. Motley, manager of Allan's Regent Theater, where "The Three Musketeers" is showing for the week, had an added attraction in the person of Beatrice O'Leary, soprano. Miss O'Leary has just completed a successful concert tour of Canada and the United States, and received hearty applause at each of her local appearances. This was the second run of "The Three Musketeers," and it played to big houses on both occasions.



(Reviewed Monday Matinee, December 5)

A first-class bill is on the boards of the Winter Garden this week. There is plenty of comedy and variety, and it runs with much speed. The latter is helped along a lot by Andy Byrne and his orchestra. We of The Billboard have had occasion in the past to point out the shortcomings of some of the orchestra leaders hereabouts, and it's doubly pleasant to attest the virtues of Byrne. He knows his business from the ground up, has a mighty good band and they are a big help in putting the shows over at the Winter Garden.

This afternoon the bill was started by Lucy Gillett and Company. Miss Gillett juggles with skill, has a nice personality and a splendid setting. The act is presented attractively and went over well.

Mullen and Correlli do a routine of acrobatics camouflaged with gags and nonsense. Correlli is a finished tumbler and Mullen looks after the comedy. He might be funnier, but he goes well enough, considering. The turn has a lot of zip in it and cornered a mild hit.

Masters and Kraft with four other people presented a so-called revue in the next spot. The name is a misnomer, for the act is a big dancing turn. There is some singing done by Renne Braham in a strong, clear voice, but the malaprop of the vehicle is the stepping. This has lots of ginger, all of the performers having ability as dancers. Masters and Kraft do half a dozen routines and do them all well. Grace Masters, Bobby Dale and Elsie Lamont, comprising the balance of the company, were excellent.

Walter Weems got the next spot and held it competently with his monolog and horn playing. Walter has an engaging personality and a string of talk that fetches 'em. He soon had the house laughing and kept them at it thruout his routine. Then, for a finish, he brought out the peck horn and tore loose a couple of selections. He wisely left them wanting more.

Jimmy Hussey and the Centry Revue followed. The house was waiting for this act and gave Jimmy a big reception. His quaint personality and dialect soon had them laughing, and when he sang he had the audience right where he wanted it. A burlesque boxing finish raised a typhoon of laughter, and well it might with the excruciating antics of Hussey. The balance of the company are all capable artists and this is the most entertaining of the big acts that we have seen on the Shubert Circuit.

Charles T. Aldrich had the opening spot after the intermission. He presents the most mystifying quick change act that could be imagined. And what a showman! He gets every ounce of entertainment there is in his routine out of it. A description of his act is hard to give and would mean nothing if it were printed. You have to see it to appreciate it. In a short speech Aldrich paid his respect to the opposition circuit in caustic terms and it brought down the house.

Callahan and Bliss came next with their dancing and tomfoolery. These boys had no difficulty in making the house laugh and pleased mightily with their dancing. They have a novelty and landed for a solid hit with it.

Frances White followed with a routine of songs to piano accompaniment. She has a style of delivery all her own, and her quaint air of indifference sets her apart from the usual type of the single singing woman. The audience liked her and she scored solidly.

Next were Maxie and George. This is the third week at this house for these two boys, and they went just as well as ever. That means that they made a hit of considerable size.

The bill was closed by Lipinski's canine novelty, a troupe of well-trained dogs doing a splendid lot of tricks.—GORDON WHYTE.

## MAY LEAVE AMERICAN WHEEL

Chicago, Dec. 5.—That the Haymarket Theater may leave the American Burlesque Association and become a vaude-pictures house looms as a possibility today. A report that the theater would refuse to play American Wheel shows Sunday owing to the fact that the house is said to have steadily lost money with burlesque shows this season did not develop into a fact, as the theater opened yesterday afternoon with burlesque as usual.

Asked if the Haymarket would quit burlesque Warren B. Irons, manager, said he did not know. If it does quit burlesque its policy will probably be vaudeville and pictures, he declared.



(Reviewed Monday Matinee, December 5)

The show ran this matinee in a manner that would indicate the acts were put on in the order in which they arrived at the theater. Nothing was doing, according to the program layout, except the appearance of the first and second acts. Had the show been in sequence as originally designed there is no doubt it would have stacked up as capital vaudeville entertainment. To close the vaudeville portion with a two-man singing number is something new in staging vaudeville around this town, to say the least. Only about a third of a house was on hand when Frederick Daab took up the baton for the overture at 2:18. It is of the individual hits much can be said, but for the general ensemble the Shuberts had better raise the standard for this house, if they expect to hold patronage.

Leach-Wallin Trio opened full stage with their spectacular and excellently routine balancing and iron jaw work. Great opening number and made a hit worthy of any position, all three being artistic athletes.

Ford and Truly, a man and a dog, took one with a table and chairs for accessories. Ford enters as a "drunk." The dog, similarly attired, from then on imitates everything his master does, except in his solo work, one feature of which is a "pull up" with his forefeet while being held by his trainer. This feat assured the success of the offering. Solid hit.

Bob Nelson, with Herbert Hewson at the piano, sang some of his brightest compositions of wit and humor to the point of almost stopping the proceedings. This boy has a personality and knows how to grip an audience, but cannot sing.

Lord-Ain, four-voice vocalist, never appeared to better advantage. He still insists on entering from the aisle. However, he should not care, as long as he can score to a couple of long hands, a few bows and an encore.

Brendel and Bert were listed to do their elopement sketch in this position, but instead presented their revue in full as recently seen at the Winter Garden. It has many time-stealing faults, but nothing can detract, or does, from the personality of Miss Bert and the Swede comedy of Mr. Brendel.

Frank Masters and Pangy Brown deserve special mention for their dancing, as does Helen Neildora for her ballet conceptions.

Intermission was as dull a lapse in the two halves of the bill as could be imagined.

The Lockfords, sensational dancers, did their legitimate dancing and posturing, with different scenery from that used at the Winter Garden. Why they cut out the Chaplin comedy dance is not known. It certainly detracted from what vaudeville patrons expected to see, and in consequence they suffered to the tune of a round of applause and a couple of curtains.

The fact that Lee White was born in the same town with a notable general added nothing to her ability as an entertainer with song. Clay Smith did his part at the piano. Miss White has exclusive songs, knows how to wear clothes, dress her hair and put over material. Solid hit, due for the most part to her positive personality.

Harry Kranz and Al B. White, in song and nonsense, held down in one a bit too long. The same act as has been shown around town for months. They made the house like them. Their offering is working into a good asset for vaudeville and could be improved if they cut out so much reference to their clothes and personal characteristics.

News reel, followed by exit march, closed with about half of the opening attendance in their seats.—WILLIAM JUDKINS HEWITT.

## TEMPLE OF MUSIC IN OTTAWA

Ottawa, Can., Dec. 8.—Announcement was made this week by A. W. Brown, one of the leading men of the music trade in Ottawa, that actual steps had been taken in a movement the object of which is to have a Temple of Music in Ottawa. A suitable site has already been secured and plans have been drawn up for a structure seating about 2,000 people. The proposed cost of the building is \$200,000, exclusive of the land, which is valued at \$20,000.

## EQUITY MEETING DECEMBER 11

New York, Dec. 5.—The Actors' Equity Association will hold a general meeting for members at 2:30 next Sunday afternoon, December 11, at the Hotel Commodore, this city. Admission will be by presentation of membership card.

## Lyric, Cincinnati

(Reviewed Monday Matinee, December 5)

Davia and McCoy carry off top honors of a bill better than usual. The unewness of the program was continually brought to the attention of the audience by the inefficient way in which the stage hands handled the props.

Feature picture. Adonis and Company, a man and a little fox-terrier, started the vaudeville with an artistic acrobatic act. Adonis performed feats of strength which, tho not particularly startling, were well applauded. The dog, appearing in full dress, even to the fur coat, was the source of considerable merriment as he went thru his routine of tricks with his master. Eight minutes, in three; two curtains.

As a hat juggler Lew Hoffman proved to be A-1, but as a monologist ranked considerably lower. His material is timeworn and failed to please. But his clever manipulations of hats and other objects were all that could be expected. Eleven minutes, in one; two bows.

The Wyoming Trio, offering a repertoire of roping tricks and songs, worked with enthusiasm and skill that fetched a good hand. The trio consists of Bill Kirkwood, Ruth Gordon and Bud Carrell. They are arrayed in Western costumes that rival the brilliance of the setting sun. One of the cowboys performs the difficult feat of spinning five ropes at one time. A remarkable feature of Miss Gordon's singing was her clear voice and her almost perfect enunciation. Twelve minutes; open in full stage, close in one; two bows.

Fred C. Hagan and Company, in "The Bear Cat," proved entertaining only in spots. The sketch has a humorous plot dealing with the much-abused mother-in-law question, but is too long for the material at hand. Residea Mr. Hagan, two programmed women appear. Fourteen minutes, full stage; one curtain.

Davia and McCoy were a decided hit. Mr. Davis is a rube of extremely bashful qualities, with a number of humorous stories up his sleeve. Miss McCoy is a vivacious French type of girl, who, besides ably assisting Davis in his fun-making, sings and plays the accordion acceptably. They were profusely applauded and responded with an encore. Eighteen minutes, in one.

Clemons-Belling and Company, in "Circus Pastimes," is novel and an excellent closing number. Two men and a lady, together with several dogs and donkeys, performed in true "aawdust ring" style, the antics of the canines especially being enthusiastically applauded. Ten minutes, full stage; two curtains.—KARL SCHMITZ.

## SCREEN STAR AT REGENT

Detroit, Dec. 3.—Grace Valentine, screen star, made her first personal appearance at the Miles Regent Theater here this week, telling of studio life. It is announced that Miss Valentine, who has been appearing in pictures for fifteen years, will soon forsake the screen for vaudeville.

Manager W. D. Ascough announces that another screen favorite, William Desmond, is soon to appear at the Regent.

## LEASES COLUMBIA THEATER

Columbia, S. C., Dec. 8.—F. L. Brown and L. L. Probst, of this city, have been granted a lease on the Columbia Theater for a period of two years at a rental of \$3,620 per year. The theater belongs to the city and is rented subject to conditions, one of which is that the city has the right to use the house for public gatherings. Road attractions are to be played.

## BLUE MOUSE OPENS

Portland, Ore., Dec. 3.—John Hamrick on November 28 opened his Blue Mouse Theater at Eleventh and Washington streets. The new motion picture is beautifully finished and provided with every convenience. "Queen of Sheba" was the first attraction.

## JAILED FOR CONTEMPT

Baltimore, Dec. 2.—Edward J. Wiley, witness in bankruptcy proceedings involving the affairs of the Boulevard Theater, was sent to jail last night by Judge John C. Rose, for contempt of Court, when he refused to explain a so-called "lobby fund."

## MOVIE MEN IN CONTROVERSY

Richmond, Va., Dec. 3.—D. M. Thomas today instituted suit against Erwin Edwards, alleging false arrest and imprisonment and demanding \$10,000 damages. Edwards recently had Thomas arrested on a charge of having stolen a film from him. In police court Thomas was acquitted and the present suit is the result.

**GOLDIN BIG DRAW ON CINCY RETURN**

**Establishes Banner Business at Palace—Selbit Act Gets Good Returns at Lyric**

While P. T. Selbit's act proved a big draw at the Pantages-booked Lyric Theater, Cincinnati, November 28 to December 4, Horace Goldin, at the Palace Theater, got much the better of the "divided woman" war by attracting business that came close to being a record for Keith's second-string house in the Queen City.

Goldin was shifted from the big time to the Palace and did three shows each day from Monday to Friday and on Saturday and Sunday it was necessary for him to add an extra performance. Tho the Palace Theater's seating capacity is a little better than 2,000 "holdouts" were the rule on the last two days of Goldin's engagement and at times there were two lines of waiting ticket purchasers that stretched for a half block on either side of the house. Police were required to handle the crowds. The Selbit act was presented four times a day at the Lyric, which seats about 1,500.

This business is all the more remarkable in view of the fact that Goldin appeared at Keith's two-a-day theater in Cincinnati two months earlier and the vivisection feature had also been seen at one of the burlesque houses.

It is understood that Goldin will return to Cincinnati with his illusion in about six weeks.



**HORACE GOLDIN, Inc.**

Return engagement at Palace Theatre, Cincinnati, in six weeks. No opposition. Extra police to handle crowd.

All Infringers will be prosecuted, as we have successfully done with seven already.

The following Attorneys have been engaged by and for Mr. Goldin:

Adolph Marks, Chicago; Isadore Zeigler, Omaha; Arthur J. Fullman, New York; Ben. H. Giffen, Pittsburg; Cooper, Neil & Wright, Kansas City; S. Swerdling, New York; Mr. Rosenbush, Baltimore, Md.; Mr. Randall, Washington; J. Brandenburg, New York. Jos. Menchon, Technical Adviser. Mel. Seldon, Secretary.

**DIRECTION H. B. MARINELLI.**

**Greetings**

**THE MAN WHO BROUGHT MAGIC BACK TO LIFE**

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**NEXT WEEK'S SHUBERT BILLS**

New York, Dec. 5.—The following is a tentative list of Shubert bookings for next week. Two more houses have been added to the Shubert books. They are the Royal Alexandra, Toronto, and His Majesty's, Montreal. These are the first houses to be opened by the Shuberts in Canada. No bookings had been arranged for the Winter Garden and Forty-fourth street theaters, New York; the Crescent, Brooklyn; the Liberty, Dayton; the Park, Erie; or the Majestic, Detroit, up until time of going to press.

All shows open December 12, except where otherwise noted:

- CHESTNUT, PHILADELPHIA**—Belge Duo, Walter Weems, Masters & Kraft, Harper & Banks, Chas. T. Aldrich, Maxie & George, Lucy Gillette.
- OHIO, CLEVELAND (11th)**—Mabel Withee, Johnny's Billposters, Eddie Dowling, Mason & Seeler, Lillian Fitzgerald, Arco Bros., Rudinoff, Sederson Bros., John Charles Thomas.
- MAJESTIC, BOSTON**—Lordain, Brendel & Bert Revue, Kranz & White, Bob Nelson (to 1).
- BELASCO, WASHINGTON (11th)**—"Chuck" Lee 1921," Musical Spillers, Earl Rickard, Olga Shiska Co., Permane & Shelley, Rial & Lindrom, White Way Trio.
- DETROIT O. H., DETROIT (11th)**—Donald Stiers, Mossman & Vance, Rigoletto Bros., Jolly Connolly, Sam Hearn, Whipple-Huston Co., Blue Devils, Clark & Verdi, E. W. Cooper.
- ACADEMY, BALTIMORE**—Clayton & Lennie, Musical Avolos, Ernestine Myers, Dickinson & Bagon, Adele Rowland, Bert Hanlon, Generalissimo.
- APOLLO, CHICAGO (11th)**—Lew Fields & Co., Joe Fanton & Co., Fred Allen, Yvette & Co., McConnell & Simpson, Jack Conway & Co., Rosini.
- SHUBERT, PITTSBURG**—Jolly Johnny Jones, Tom & Cullen, Joe Jackson, Vine & Temple,addy Doyle, Vinle Daly, Ziegler Sisters, Jimmy Hussey Co.
- RIALTO, NEWARK**—Nat Nazarro & Co., Ingentina, Klein Bros. (to fill).
- ROYAL ALEXANDRA, TORONTO**—Hetty Gray, Griff, Forde & Rice, Nana, Clark & Caro, Bernard, Emily Ann Wellman.
- HIS MAJESTY'S, MONTREAL**—Nora Bayes, & K. DeMaco, Leach-Wallin Trio, Kajiyama, Jo & Palet, Jock McKay, The Lockfords, LaCallon.
- BARRICK, MILWAUKEE**—George Rosener, Pollo Trio, Emily Ann Wellman, Armstrong James, Nonette, Regal & Moore, Emily Darrell.

**ILL AND INJURED**

At American Theatrical Hospital, Chicago

The following are, or recently have been, patients at the American Hospital, under the personal care of Dr. Max Thorek:

- Louis Elliott, advance agent for Frank Bacon in "Lightnin'", suffering from paralysis.
- Mabel Ryan, daughter of Oscar Ryan, secretary and treasurer of Theatrical Union Local No. 2, is suffering from blood poisoning.
- Rhea McKee Scott, vaudeville, medical treatment.
- Glenn Coulter, stage manager for Margaret Anglin, treated for trouble with eyes.
- Elleene Thomas, with "Sweet Sweeties," operated on for appendicitis.
- Gypsy Meyers (Maud Lynde), vaudeville, operated on for tumor.
- B. Jordan, playing with Fred Stone & Company, accident, breaking three ribs. Cured.
- Miss Callies, grand opera singer, under medical treatment.
- Gertrude Gang, "Some Show Company," operated on for tumor. Left in good condition.
- Helen Romaine (Plunket & Romaine), operated on for appendicitis. Discharged cured.
- Mrs. Henrietta Quinlan, wife of Ed Quinlan of the State Lake Theater, operated on for gallstones. Improving.
- Robert Smith, father of O. W. Smith, treasurer of the Court Theater. Left the hospital improved.

J. C. Booth, father of Mr. Booth (Booth & Nina), operated on for hernia. Cured.

Fred Lee, stage hand Majestic Theater, has left the hospital, cured.

Charles M. Nigro, manager of the Great White Way Shows, operated on for tumor. Cured.

Robert Stevens (Stevens & Bergenson), pleurisy. Left cured.

George Hubbard, "One Hundred Men Wanted," medical attention. Improved.

Fay Lewis, of the "Follies of New York," operated on for appendicitis. Cured.

**RUBE BAND ORGANIZES VAUDE-MINSTREL TROUPE**

W. F. Banghman, manager of the Pike Township Rube Band, advises that the band has organized a vaudeville-minstrel company and is busy rehearsing at Toledo, O., preparatory to a trip thru Michigan.

The roster of the show includes Tom McGarry, W. E. McCrum, Byron Minnis, Ed Parks, Chas. Dixon, Harold Conners, Mary Dixon, Anna Thurston, Mae Baughman and W. F. Banghman, manager. They have their own band and orchestra.

**VAUDE. ACTOR IS SHOT IN DISPUTE WITH PORTER**

Elmira, N. Y., Dec. 5.—Harry Wallace, vaudeville actor, was mortally wounded in St. Joseph's Hospital here as the result of a shooting affray growing out of an argument with a Negro porter in the lobby of the Hotel Langwell, at an early

hour Wednesday morning of this week. Wallace, who was appearing here at the Majestic Theater with the Eleanor Pierce and Company act, was shot in the stomach, and little hope is entertained for his recovery.

According to the story told the police by the Negro a dispute arose over Wallace calling him vile and abusive names after they had both partaken of whisky in a washroom of the hotel. The porter told the police that Wallace had come into the lobby where he was working and offered him a drink. The porter led the actor to the washroom, where he produced glasses, and Wallace produced a quart bottle of whisky, the colored man said.

After each man had had one drink out of the quart bottle Wallace took three for himself and did not offer the porter any more, according to the latter. It was then that the white man became abusive, according to the porter's story. "I got lots of niggers working down South for me," he is reported to have said. The colored man says he cautioned Wallace not to call him a "nigger."

The actor continued his abusive remarks and then followed by making a swing at the porter, the latter alleges. The porter says he hurled Wallace out of the washroom and that the latter reached for his hip pocket as if to draw a gun. The Negro then drew his revolver and shot Wallace.

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# BABE RUTH FANS ON HIS VAUDEVILLE TOUR

## Bambino, the Season's Greatest Freak Attraction, Fails To Draw Expected Crowds

New York, Dec. 3.—One of the biggest form reversals in years in the realm of freak attractions is attributed to Babe Ruth, the fence-busting bambino, who, with Wellington Cross as his social mentor, was signed more than a month ago by the Keith people for twenty weeks at a reported figure of \$3,500 per. The battling average of this enfant terrible in big time vaudeville is about the worst the Babe has ever experienced. No definite figures could be learned this week at the Keith offices where, it is said, they are still trying to calculate the exact decimal representing the slugger's showing.

Somehow the Sultan of Swat, as he is sometimes called, has never been able to get properly started this season. He opened in Mt. Vernon, at Proctor's, several weeks and never hit the ball out of the infield. There was considerable consternation at the Keith offices. Was it possible that the greatest curiosity ever developed in baseball could fail to draw in Mt. Vernon, hardly more than a stone's throw from the renowned Polo Grounds, which so lately re-echoed with the surging cry of his praises! There must have been some sort of mistake, one of those unaccountable tough breaks, the Keith booking offices decided. It was a cinch that the same thing couldn't happen in Boston, where the Babe first lit out on his mad career.

### Bostonians Cold

And so the Babe, with the baggage-laden Wellington at his side, began his memorable journey to the home of the bean and the cod. There was no enthusiastic crowd at the railway station; only a few impersonal porters, apparently not of the cognoscenti, for after one futile lunge at Wellington, they passed the great duo for more substantial fare. And so it was with Boston's vaudeville patronage. Ordinarily a rather sophisticated crowd, they seemed to be utterly unaware of the huge salary he was being paid to entertain them, and again Babe struck out, even more ignominiously than before.

But there was the Palace still to look forward to. Surely the Babe ought to have been good for a whopping draw within a five-cent fare of his favorite stamping ground, with a hungry fandom only too anxious to pay him homage. Evidently he wasn't, for it is reported that J. J. Murdock can't see Ruth for a second week at the Palace. It seems a pity that even Bernard Shaw's name could not get the matter over.

### Flops in Cleveland

Last week, in Cleveland, business is said to have actually fallen off during Ruth's sojourn as a headliner; so much so, in fact, that Ethel Levy, who arrived on Sunday from England, was immediately rushed to that city to resuscitate Keith patronage. The gravity of the situation may be more clearly understood when it is explained that Miss Levy was originally scheduled to enjoy a week's rest before beginning her engagement for the U. S. O.

To make matters worse, theater managers have shown little inclination to grab Ruth

### SOPHIE'S BAND TO QUIT

New York, Dec. 5.—Sophie Tucker will have to begin to look for a new band. Members of her present jazz organization who have been with her for the past three years, announce that they will quit the cabaret vaudeville singer on December 11. Their future plans have not been determined. Members of the band are: Danny Alvin, Jules Buffant, Eddie Richmond, Irving Rothschild and Bobby Jobs.

up as an attraction. His record as a draw and the salary of \$3,500 that is one of the incidental experiences of booking him have combined to chill whatever ardor the announcement that he would appear over the Keith time ever created. From now on his career promises to be a variation on the ancient theme of passing the buck. Recent developments lend credence to the report that it is the intention of the Keith offices to call his skit "Nobody Knows, and Nobody Seems to Care."

### LUCILLE CHALFANT



Coloratura soprano, who is scoring a sensation in Shubert Vaudeville with her impersonation of Jenny Lind.

—Photo by Apeda Studio, New York.

### INNES AND SPAETH Successful at Producing

Two Cincinnati boys who are rapidly making a name for themselves are Roy Innes and Leo Spaeth, who this season are producing home talent minstrels, musical comedies and other plays and meeting with much success. Both young men possess abundant versatility and bring to the amateur productions the benefit of their former professional experience. While their repertoire covers a wide field of well-known plays and light operas, they are particularly

featuring their own original productions, which include "Dr. Dippy's Rest Cure," "The Legion Follies," "Betty's Campaign" and "Floridan." Roy Innes' latest play, "Crossed Wires," is to have its premiere this season. Since the forming of the partnership a few months ago Innes and Spaeth have had a full calendar, and are being booked up fast for the winter and spring, among their future bookings being a date with the American Legion at Springfield, O. Their headquarters are in Cincinnati.

### OLTIMER IN NEED

St. Louis, Mo., Dec. 3.—Elick Isaacson, an oldtime comedy rube known as "Happy," is out of work here. He is nearly eighty years old and has been in the profession all his life. He needs help and would like to hear from his friends. Address him care of the St. Louis office of The Billboard.

### SHUBERTS SIGN THOMAS

Baltimore, Dec. 5.—John Charles Thomas, the musical comedy tenor, who closed with the Charles Dillingham production of "The Love Letter" in Boston on Saturday night, made his initial appearance as a vaudeville headliner under the Shubert banner at the Academy. It is understood that Mr. Thomas' vaudeville tour will end after the holidays, when he will begin rehearsals on a new musical comedy in which he will be presented by the Shuberts. It was under the management of the Shuberts that Mr. Thomas achieved his greatest success. He made his first appearance at the Winter Garden. He later appeared in "The Peasant

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CARL NIESSE VAUDEVILLE AUTHOR SAYS: "HOLIDAY GREETINGS TO EVERYBODY"

ALBEE-WILSON LETTERS SCORED BY SHUBERT PRESS

Ex-President's Communication Lauding Mr. Albee's War Work Scathingly Criticized by New York Review

New York, Dec. 3.—The making public of a letter from ex-President Woodrow Wilson to E. F. Albee, head of the Keith Circuit, in connection with the publicity of that organization's "third of a century" anniversary, in which the former national executive lauded the part played by Mr. Albee during the trying days of the recent world war, brought forth a scathing criticism from the New York Review (Shubert) this week. Mr. Wilson's letter, Mr. Albee's reply and the New York Review's criticism follow:

Mr. Wilson Writes

"My dear Mr. Albee: "I have just become aware of the fact that your generous services to the soldiers and sailors during the war went at the time without official recognition or appreciation of any kind. This has caused me great chagrin, and altho I have no longer any official connection with the government, I am wondering if you will permit me, even at this late date, to express my admiration of those services, and particularly of the modest and devoted spirit in which they were performed.

"The admiration is old; it is only the expression of it that is new.

"Cordially and sincerely yours, "(Signed) WOODROW WILSON."

Mr. Albee Replies

"My dear Mr. Wilson: "I am in receipt of yours of October 17, and your kindly commendation was a source of great satisfaction. Under the circumstances of the trials and tribulations of the past four years, any citizen would have been devoid of human feeling who would not have generously lent a helping hand to the government and to those who fought our battles.

"I deemed it a privilege to be able to contribute, and while one likes commendation for voluntary acts, I fully understand that, in this democratic country, people give freely and with no thought of reward when their country's honor is at stake.

"Your letter is worth more, particularly coming from you now as a private citizen, than any official recognition which might have been doled out to thousands upon thousands whom I believe merited it more than I.

"Dear Mr. Wilson, I am highly honored and your letter will be handed down to those whom I leave behind me as a memento of a graceful act from a man whose illustrious career will live thru all ages.

"Gratefully yours, "(Signed) E. F. ALBEE."

The Review Says

"LITTLE BIG I' ALBEE is trying to MAKE CAPITAL out of a letter recently received from ex-President Wilson, written since his retirement, lauding him for what was done in the vaudeville theaters for the Liberty Loans during the war.

"This is quite in line with Albee's various attempts TO POSE as a person of GREAT GENEROSITY—a philanthropist.

"Who did THE REAL SERVICE in bond selling in the vaudeville theaters during the Liberty Loan drives? THE ACTORS AND SPEAKERS whose stirring appeals found response in the patriotic impulses of the audiences. All that Little Big I did was to permit the actors

and speakers to make these appeals from his stages, and he could not, DARED NOT, HAVE DONE OTHERWISE. Had he refused such cooperation, the scorn and indignation of all loyal citizens would have descended upon him and HIS BUSINESS WOULD HAVE SUFFERED.

"Yes, the actors and speakers WERE THE

ING THE TRUTH with his customary clearness and from proceeding with his usual caution.

"\$30,000 Well Spent"

"At any rate, having the Wilson letter and being able to use it FOR HIS OWN AGGRANDIZEMENT, Albee probably figures that the \$30,000 which his present publicity campaign has cost him HAS BEEN WELL SPENT. It doubtless is flattering unctious to his soul and worth the money. He now has PROOF that he is liberal and PUBLIC-SPRITED.

"No, 'Little Big I' was giving nothing—REALLY WAS THE GAINER by the Liberty Bond propaganda in his theaters. The speech-making and collecting-taking SAVED HIM AN ACT on each of his bills and the war-time enthusiasm and hysteria helped to fill his houses. Expenses were lowered and business increased. PRETTY EASY PATRIOTISM, THAT.

"SOME FURTHER LIGHT on the quality of Albee's patriotism was shed by the SUFFER-

KARYL NORMAN



Karyl Norman, the "Creole Fashion Plate," who is headlining over the Keith Circuit, created such a furore with his new number, "All That I Need Is You," that he was requested to repeat the song with the following act, which happened to be Paul Whitteman's Band.

—Photo by Photograph & Press Bureau, New York.

REAL WORKERS, not Albee, and up to date NONE OF THEM has had a personal letter from Mr. Wilson, or from any one else then in authority, recognizing their eminent service at its true worth.

"It is to be wondered whether Mr. Wilson knows THE REAL FACTS. Perhaps his present lamentable infirmity has obscured his usually clear vision and prevented him from SEE-

INGS OF THE WIVES of vaudeville actors who were serving in France, many of whom were DESTITUTE AND DEPENDENT upon friends or charity for existence; and also by the fact that actors under contract with the Keith Circuit WERE REFUSED PERMISSION to appear at a benefit for soldiers and sailors at the Shubert Theatre.

"It might do 'Little Big I' good to read

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FOR AGENTS AND CANVASSERS Doz. LADIES' SILK HOSE (Seam Back) \$ 9.00 LADIES' SILK HOSE (Full-fashioned Marks) 12.75 Colors: Black, White and Cordevan. These goods are packed in Christmas Holly Boxes (3 pairs to box). We ship upon receipt of money order or check. THE SILKTEX HOSIERY MILLS, 596 Broadway, New York City.

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VAUDEVILLE ACTS WANTED—For holidays. Best show down on the road. Everything complete, ready to show. HONITA THEATRE, Murphy, N. C. F. O. Bates, Mgr. Phoues, 28 and 90.

what Dr. Samuel Johnson is quoted by Boswell as saying about patriotism and those who profess it—that is, if Albee knows who Dr. Johnson and Boswell were. As a slight guide toward their identification, let him be assured they were not a song and dance team, nor are they now appearing on the Shubert time.

"Doubtless ALBEE SEES NOTHING INDELICATE in using Mr. Wilson's letter for self-advertisement. Delicacy of feeling and modesty are marks of truly exalted souls. Such quality is NOT TO BE EXPECTED in Czars, whether they rule over political dominions or the more circumscribed realm of an ordinary business. Czardom, being the great I Am, is not conducive to the cultivation of finer feelings. So Albee should be DEALT WITH CHARITABLY—probably he KNEW NO BETTER, nor his advisors either.

"It Is Too Bad"

"Still, IT IS TOO BAD that the men who actually DID THE WAR-TIME WORK in the vaudeville theaters did not each receive a personal letter from Mr. Wilson. They would know how TO GUARD AND CHERISH such a treasure.

"They are pretty much in the same position as those who take part in the benefits which help finance the N. V. A. and let Albee get away with all the credit. THE ACTORS DO THE WORK AND ALBEE TAKES THE PRAISE. HE graciously permits them to do something for themselves, to play the act, and he comes forward and TAKES THE CALL.

"But actors are getting WISE TO ALBEE'S STIFF and he won't be able to pull it much longer. They had to stand for it while 'Little Big I' was Czar, but he is not any longer. SHUBERT VAUDEVILLE HAS CHANGED ALL THAT. Now actors again own their own souls. They can sell their talent in the open market and are not afraid of losing their livelihood if they offend 'Little Big I.' Many who formerly quaked in his presence have recently TOLD HIM 'WHERE HE CAN GO TO,' because they knew there was a HAVEN OF REFUGE—and a mighty good paying one, too.

"Albee's use of the Wilson letter will OPEN THEIR EYES wider still, and also those of the men who really did yeoman service for the government in the Liberty Loan drive and who remain unthanked to this day. His grabbing all the credit WILL GALL THEM TO THE QUICK—and they will not be quick to forget it."

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MASON CITY, IOWA

## TARIFF MEASURES WILL SAVE ACTORS THOUSANDS

### President Harding Signs Bill Eliminating Railroad Tax and Allowing Deduction of Hotel Expenses From Tax Return

New York, Dec. 3.—With the signing last week in Washington of the tariff bill by President Harding, the acting profession was saved thousands of dollars annually. This saving has been made possible thru the elimination of the eight per cent tax on railroad fares for traveling artists and thru allowing a reduction of amounts expended for meals and lodgings in computing the net income of those on tour. Credit for securing the enactment of these measures is largely due to the American Artists' Federation and its secretary, Harry Mountford. Mr. Mountford spent five weeks in Washington last summer attending the hearings and appearing before the joint conference committee as the American actors' representative.

"Contained in the tariff bill signed by President Harding last Wednesday," said Mr. Mountford when seen at his office at 1440 Broadway, "are two matters of great interest to the vaudeville actors of this country.

"The first thing that the actors will gain under this bill is the elimination of the eight per cent tax on their railroad fare and the second thing, which will mean a saving of much more money, is in the 1922 income tax return, from which actors will be allowed to deduct their hotel expenses, both for room and food.

"The question of the hotel bill is a much greater saving for the actor. Presuming that a man and his wife touring on the road have a bill of at least \$40 a week. With a four per cent tax on incomes less than \$5,000, this means a saving of \$1.60 per week. That, presuming the cost for hotel board and food is only \$40 a week, makes a total saving on a forty weeks' tour of \$64.

"There are other things moving in Washington," concluded Mr. Mountford. "the nature of which I am not at liberty to make public at the present time."

A great deal of credit is due the Commercial Travelers' Association which co-operated with the American Artists' Federation and the Four A's in securing these legislative measures.

### MRS. PANTAGES HAS LIVE "TEDDY BEAR"

San Francisco, Nov. 28.—When Mrs. Alexander Pantages, who has been visiting in this city for several days, left for Los Angeles last night she took with her a live "teddy bear."

The little animal, a genuine anti-eating bear from Singapore, was purchased by Mrs. Pantages from Edward Cohen, an importer, who recently came here from the Orient. The bear, according to Mrs. Pantages, will be a Christmas present for her three small children and will be the companion of an East Indian monkey, which is now enjoying the hospitality of the Pantages' Los Angeles home.

ture picture was presented. On the average of each three months Manager Brennan turns over his house to charitable purposes, with the best bill obtainable, and the entire proceeds are given to some worthy institution. Last night over \$300 was realized.

### CHRISTMAS DINNERS FOR KEITH ARTISTS

Vaudeville performers playing in Keith houses thruout the country doubtless will be the recipients of a Christmas dinner this year from the management of the houses where they happen to be playing, as they have been in past years. Under date of November 29 E. F. Albee, head of the Keith Circuit, sent out to all vaudeville managers on the circuit the following letter:

"To All Vaudeville Managers: I trust, notwithstanding the unsatisfactory condition of the business this season, that the managers will continue their custom of giving the Christmas Dinner to the visiting artists. Remember, it is the only Christmas they have. They are away from home, and this gathering on Christmas night is something that they look forward to.

"The letters which I received from all parts of United States and Canada last year, commending the managers for their thoughtful kindness, convinced me that there is nothing being done to better conditions in vaudeville that is more highly appreciated than these Christmas parties, which add so much to the spirit of the holiday season.

"(Signed) E. F. ALBEE."

### VAUDEVILLE FOR DAVENPORT

Davenport, Ia., Dec. 3.—Establishment of a Shubert vaudeville house in this city as soon as a suitable location can be acquired was rumored here this week. Shubert agents, it was reported, had been endeavoring to find a theater for their use, and Shubert vaudeville at an early date was forecast.

Closely on the heels of this report came rumors that the Orpheum Circuit will establish the Columbia, a junior Orpheum house, as a major vaudeville house next season. Asher Levy's appearance in the city was basis of this gossip. A seven-act bill, playing full week, would replace the present six-act program, playing split weeks.

### AIDS ORPHAN BOYS

New Orleans, Nov. 30.—Last night Manager John Brennan, of the Hipp Theater, on Dauphine street, donated the proceeds of his theater to the St. Margaret Orphan Boys' Asylum, to be used to purchase shoes for Christmas for the boys who are being taken care of by the Sisters in charge of this institution. The theater was packed to capacity and an interesting program of vaudeville, short reels and a feature picture was presented.

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There's no flat in town that they won't get you in.

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But they're slow and I know out of style,  
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## CONGESTION IN BOOKINGS CROWDS OUT LEGIT. ACTORS

### Weeding-Out Process in Shubert Vaudeville Results in Eliminating Production People From Shubert Bills

New York, Dec. 5.—As the result of an overabundance of acts on the booking schedule of Shubert Vaudeville many performers who were placed on Shubert bills without contracts are now reported to have been crowded off the circuit. Most of these players were waiting at the beginning of the current season for engagements in Shubert productions and were offered a chance to go into vaudeville until some place could be found for them in legitimate attractions. So many new acts have been signed up recently that the need for these performers no longer exists; moreover, many of the regularly contracted turns are being to find themselves in new berths as a result of this congestion. The latter will gradually find their way into smaller time vaudeville and motion picture houses, according to the present plans of the Shuberts.

Applications for bookings in Shubert vaudeville are steadily increasing. This condition is due partly to the fact that the new circuit is continually gaining prestige. Business all along the line has been picking up and the report that the Shuberts are establishing new holdings in the Middle West has served primarily to inspire confidence in the new venture among variety performers. Even after the Shuberts had launched their vaudeville enterprise the feeling was still common that they would not go thru with it. The tradition of the old order had so completely dominated the imaginations of the performers that only the bravest dared to talk business with the opposition.

But even at this early date the situation just outlined has become history. The Shuberts' determination to carry the fight right into the camp of the Keith people is generally accepted today and the theory that it was their intention to maintain their circuit until they could command a handsome profit from an outright sale of their organization has lost considerable credence.

#### Caliber of Bills Improving

It is noticeable that the caliber of Shubert bills has been improving. Many of the innovations that marked the inauguration of their venture, such as, for example, the unit system of booking and the production of miniature musical comedy acts, have gradually fallen by the wayside, but there is no doubt that the executive offices of Shubert vaudeville have learned much since the circuit began operations late in September. Bills are far better balanced than those first ones and many of them have more real entertainment value than variety patrons have been accustomed to receive these past ten years.

Regardless of the mistakes the Shuberts made in the founding of their vaudeville business they have at any rate demonstrated a genuine desire to introduce novelty in their programs. They have imported a number of performers whose success in this country has been more than a justification of their im-

portation. They have tempted a number of highly talented performers of the legitimate stage to enter vaudeville and have thus infused new interest and material into what has become in recent years an unpalatable hash of stale and monotonous matter, altho it still continues to be known as vaudeville.

The performers have at last caught on. They believe that the Shuberts can do it and the task of the opposition should be considerably lighter during the coming year.

### PALACE THEATER, N. Y., TO HAVE REAL ORCHESTRA

New York, Dec. 3.—The announcement that Mr. E. F. Albee was going to turn his Palace Theater over to a group of New York instrumentalists for the purpose of organizing a "People's Symphony Orchestra" caused no end of mirth along Broadway this week. That Mr. Albee should pick the Palace Theater, which is said to house the most mediocre band of theater musicians in the metropolis, as a place in which to foster the musical art, struck most of those who heard it as "too funny for words."

"Why doesn't he put a band of musicians in the Palace pit who are at least capable of playing a vaudeville show, and at the same time seek to improve the caliber of the orchestra in his other houses, if he really wants to do a worthwhile job? Why all this sudden interest in music anyway?" These questions were heard everywhere. Almost without a dissenting voice the answer was, "It's all 'bunk'; just another press stunt. The Shuberts sure have the 'old man's goat'."

The announcement of Mr. Albee's orchestral plans for the Palace, as made public by the

#### Keith Press Bureau, follows:

"To extend and carry forward the idea of service in the cause of music during this 'Third of a Century' celebration, it is now planned to organize and place at the disposal of New York instrumentalists those opportunities and advantages which include a theater for public concerts, a rehearsal and club room and an expert conductor of symphony selected by an advisory committee of the foremost orchestral directors of the city. To this end, and an example of what may be done in other cities of the E. F. Keith Vaudeville Circuit, Mr. J. J. Murdoch places the Palace Theater, 'The Mother House' of the organization, at the disposal of the proposed People's Symphony Orchestra. In addition commodious rehearsal and club rooms will be provided and the teachers, directors and other factors in the orchestral life of New York will be invited to interest themselves, their association and their pupils in the enterprise of building up a free and splendid symphonic organization that will give opportunity to scores of cultivated and ambitious instrumentalists who have had few or no opportunities for symphonic orchestra training and no chance at all to express their skill as musicians.

"Such foremost musicians as the Damrosches, Bodanzky, Sousa, Victor Herbert, Bambochek, Stransky, Spiering, Montoux and others have been invited to act as an advisory committee for the establishment of this People's Symphony Orchestra, for which the Keith organization will furnish the rehearsal facilities and hall, as well as an auditorium (the Palace Theater) for morning recitals, fully equipped and without any cost whatever to the orchestra. Guest conductors may be chosen by the orchestra in conjunction with its advisory committee and the result would take form in free symphony concerts, and every opportunity for the presentation of chamber music, soloists and the smaller, but very precious, instrumental ensembles which can be picked from a large symphony orchestra."

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**WASHINGTON LEG  
GUESSING CONTEST**

**Keith's Theater Offers Prize for  
Essay on Actress' Physical  
Charm**

New York, Dec. 2.—A full-page advertisement in one of the Washington dailies carries the message that the Keith people are now co-operating with shoemakers in an effort designed for mutual publicity benefits. This stunt is built around the identification of a pair of legs belonging to one of the artists appearing on the bill of B. F. Keith's Theater in the capital this week. The indignity that it confers on the performers appearing on that bill is considerably sugar-coated, as the following puff from the newspaper carrying the advertisement indicates:

"The discovery years ago that one finger print was not like another led to the fingerprint method of identification, which has now become an important place in individual record-keeping. Whether this same theory applies to other parts of the body—the lower limbs, for instance—has never been proved. For the purpose of making a test on this point, Roland S. Robbins, manager of the local B. F. Keith Theater, has announced an interesting contest, which bids fair to settle the matter once for all, and incidentally has enlisted the aid of the Berberich Shoe Store in arranging a test, which the Washington public is to decide.

"Those entering the contest are required to submit essays stating how the writer was enabled to identify the owner of the shapely lower limbs, who is one of the artists appearing on the current week's program at Keith's, and photographs of whose dainty extremities are published in connection with the contest announcement.

"To assist contestants, it has been arranged that the artist in question will make a personal visit to the Berberich store at 813 Pennsylvania avenue, northwest, at noon on Tuesday, Wednesday and Saturday of this week, and those competing may perhaps receive material aid in identification by calling at the store at the time specified, as well as by endeavoring to make comparison with the printed photographs both there and at the Keith house.

"Prizes amounting to a total of \$40 are offered, but all replies must reach the Keith office not later than midnight of Saturday, December 3. The judges selected will be Joseph A. Berberich, of Berberich's; E. S. Johnston, of The Washington Times; Roland S. Robbins, of B. F. Keith's, and an unnamed artist whose shapely extremities gave rise to the idea of the contest."

**WHEELER VAUDEVILLE PLAYERS**

**Leave Cincinnati To Inaugurate Extended Tour of Middle West**

The Wheeler Vaudeville Players, headed by Chet Wheeler and Frank M. Swan, after many weeks of preparation in Cincinnati, have finally concluded arrangements and left Monday morning, December 5, for Lawrenceburg, Ind., the opening stand. The trip will include a number of States bordering on the Mississippi River, will then be extended farther West, with the possible termination at Kansas City, Mo., next spring. Mr. Wheeler is manager of the show and Mr. Swan is agent in advance.

According to the genial manager, a fine selection of vaudeville talent has been assembled. The roster includes the Van Berkeley Trio, a man and two women, in a singing and dancing turn; Lasera and Lasera, an artistic aerial number, and a number of other novelty acts, the names of which could not be learned. Following the regular bill an afterpiece will be staged. An orchestra of a half dozen or more pieces will furnish the incidental music.

**UNIQUE PUBLICITY STUNTS**

Ottawa, Can., Dec. 3.—William Brooker, manager of Loew's local house, is pulling off another of his unique stunts for publicity for next week when Doraldina appears personally and in films. This time Mr. Brooker is issuing bona fide cheques on the Merchants' Bank of Canada in the sum of two cents and mailed to about 1,000 of his patrons. This two-cent check covers the price of war tax. Numbers of these checks are being kept as a flash by the would-be wealthy boys. Loew's, after a week devoted entirely to "The Four Horsemen," renewed its vaudeville this week to capacity house.

**LINA ABARBANELL SUED**

New York, Dec. 3.—Lina Abarbanell was sued this week by the H. Robert Law Studios for \$550 being alleged to be due the firm for scenery and costumes furnished Miss Abarbanell during her short tour in vaudeville last season. Miss Abarbanell is now appearing in "The Grand Duke."



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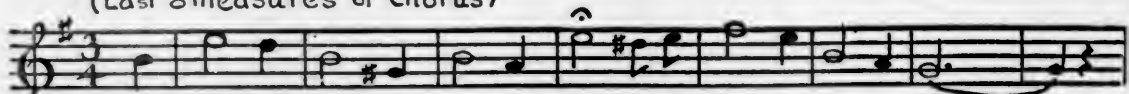
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to learn and A LIFE TIME to forget. *A Song with Human Interest*

## VAUDEVILLE NOTES

Jack Ketchom, female impersonator in vaudeville, was a caller at the home office, Cincinnati, last week.

The Misses McQuay and Hazelton write that they are again doubling in vaudeville, opening at the Crystal Theater, Milwaukee, this week.

The Four Readings, who recently returned from Cuba, opened on the U. E. O. Time at Poll's Capitol, Hartford, Conn., and scored a big hit with their novelty acrobatic act.

Manager Clancey, of Poll's Capitol Theater, Hartford, Conn., ran a big anniversary week bill in honor of S. Z. Poll's twenty-ninth anniversary of his starting in vaudeville as a manager and opening the first Poll house.

F. W. Hall, of the vaudeville tent show bearing his name, is wintering at Jackson, Minn., and can be reached care of T. W. Vaughan, R. F. D. No. 1. Mr. Hall has been in the amusement business since 1887.

November 30 was Trixie Friganza's (?) birthday. To celebrate the occasion she served a dinner to a dozen or more of her friends at the Claridge Hotel, Montreal, Can., after the evening performance.

Fred Barth, known to many vaudevillians, is in St. Anthony's Hospital, Woodhaven Junction, L. I., suffering with lung trouble. Fred says he is treated royally by the attendants and is not in need of anything.

Mrs. Hal Stack (Dawn Frost) will return to vaudeville next season with her husband, appearing under the old billing, Hal Stack and Dawn. Mr. Stack is with the Lowell Players at the Opera House, Lowell, Mass. The Stacks were recently presented with a daughter.

H. B. Nelson, manager of King Cole and his vaudeville troupe, writes that the company is meeting with success. They are touring the South, playing picture houses extensively, traveling via automobile. Mr. Nelson also informs us that Central and South Georgia is very poor.

The combined bills of the Lyric and Grand theaters, Atlanta, Ga., entertained about 2,000

THE YEAR'S CALENDAR

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SALE-O-MAY (SALOME) INTERNATIONAL FOX-TROT HIT  
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WHOLL BE THE NEXT ONE (TO CRY OVER YOU) SENSATION BY WRITER OF BARBARELLA  
SWIMMIN' HOLE SUNG BY EVERY TORLINER  
BABY FACE JOE HOWARD'S FOX-TROT SONG HIT  
SOMEONE IS TEACHING ME HOW TO FORGET YOU FOX-TROT SONG  
DADDY YOUR MAMA'S LONESOME FOR YOU FOX-TROT SONG ALL TOP-LINERS  
HONOLULU HONEY \$5000. FRISCO HAWAIIAN PRIZE WINNER  
WAIT UNTIL YOU SEE ME SUNDAY NETTY KING'S SENSATION-WINTER GARDEN

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## L. CLAUDE MYERS

Wishes every musician in the world a Merry, Merry Christmas and a Happy New Year.

IN ANSWERING AN AD BEGIN YOUR LETTER WITH "I SAW YOUR AD IN THE BILLBOARD."

Inmates of the federal prison Sunday afternoon, November 28. The performance consisted of twelve acts. Lionel Keene, of Loew's office, and Morton Seamon, of the Lyric Theater, directed the performance.

The Bally Hoo Boy, Clive Hart, clown juggler, character actor, press agent, in fact a veritable "Jack of all trades," is now with Dr. Harmon, mind reader, on the Keith Time. Hart is acting as a sort of general secretary to Dr. Harmon.

Harry Ross, comedian with Jack Trevey's vaudeville act, "A Story From Life," which opened in New York City September 5, writes

**FREE** Your Initials Engraved on this Beautiful Buckle Free

**FREE** Genuine Black Leather Belt

**FREE** Yankee Silver Tite-Grip Buckle

**\$1.00 Complete**

**\$1.00 Complete**

Send us one dollar and we will send you this Genuine Leather Belt and beautiful Buckle, with two initials engraved on. Complete, in a box. State size wanted. Sizes from 32 to 44. Extra Initials, 25c. Add 10c for postage.

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Minstrels  
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Permanent Address  
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"IN A CLASS BY THEMSELVES"  
"Working All the Time"

that because of the sudden illness of Mr. Trevey the act was forced to close in Richmond, Va., November 28. Trevey is now at his home, 821 Maple street, Staunton. Ross is going to New York. The third character in the act was played by Mary Runel.

The new waiting room at the Palace Theater, Cincinnati, is something that will be highly appreciated by patrons who have to stand in line waiting for seats. The room was opened last week. The Palace does such a good business that patrons are frequently compelled to wait outside, and with the advent of cold weather the room will be quite a convenience. The Palace is booked by the Keith Chicago office.

One thousand inmates of the Blackwell Island prison, Brooklyn, N. Y., were made to forget their past and their future when the Thanksgiving Troubadours journeyed to the island and performed on the stage of the penitentiary auditorium. Among the thespians to make old man Gloom beat a hasty retreat were Harry Cooper, appearing there in his twenty-fourth Thanksgiving program; Charles Olcott and Mary Ann, with rollicking songs, and Will Mahoney, whose antics were the source of abundant laughter.

Members of the South High and Rayen high school teams, Youngstown, O., were guests of Manager John Elliott of Keith's Hippodrome at a special matinee performance November 26. The affair was made a gala one by the young gridiron stars, whose cheering at intervals during the performance was loud enough to shake the plaster from the walls. And just to show that there were no hard feelings among the rival clans the two captains mounted the stage and shook hands. Then, to show their appreciation, all joined in a rousing cheer for Manager Elliott.

A group of oldtime celebrities of the profession on Thanksgiving Day assembled at the home of Charles W. Young, New York City, to talk over the happenings of days gone by and incidentally to gratify their respective appetites with choice bits of turkey. Among those to grace the festive board were Joseph Norcross, William P. Sweatnam, Major Burke, Charles Sturges, Barney Fagan, William Lyden, Hugh D'Arcy, Bill Hartman, Nellie McHenry, Jerry Hart, Dick Quilter, Eddie Gerard, Laura Bennett, Leonard Bradley, Erva Robeson and George Clayton Frye.

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**AUSTRALIA**

By MARTIN C. BRENNAN,  
114 Castlereagh street, Sydney

Sydney, Oct. 27.—The Fuller Theater had a very high-class bill last week, and patrons appeared to revel to much for their money. Walter George's Sunshine Players provided half the bill with a tabloid of the more acceptable class. Vaudeville was contributed to by Madame Nadje, whose act has been conspicuously successful; Berg and English, American acrobats, who have been at the Hal Roach and other studios, "doubting" for Harold Lloyd and Soub Pollard. Their work was certainly fine and met with due appreciation. Miriam Marr, coo shouter, is another American act, who will do better in blackface. Also in the running were Leonard Nelson, comedian; Fifi and Eddie De Tisne, in a very smart sketch; Gus T. Baglus, ball bouncer, whom jugglers concede to be the best in his line, and Huley and Bent, English sketch artists.

The Tivoli also had a very fine bill headed by Maggie Moore, the famous oldtime American actress, who first came to this country as the wife of J. C. Williamson over forty years ago. Miss Moore's advent in vaudeville was limited to one week. Her act, old-fashioned as it was, got over nicely. Claude Dampier and Hilda Attenboro, just here from South Africa, got over very well after the first performance. When the latter was here it was as the wife of Dan Thomas, English pantomime comedian. Hilda sought out none of her old acquaintances. Lottie Collins, Jr., working on her mother's reputation, gets by quietly. Also here were Hector St. Clair, Arthur Aldridge, Nell Fleming, Martini and the ever-popular Moon and Morris.

Harry G. Musgrove has engaged Spencer Barry, an English producer, for his new shows, which will contain some fine tabloids. Barry arrived here last week.

Speaking of vaudeville, the game appears to be gaining fresh interest, and, at the present time, any performer who can put over any kind of an act is working. If any American acts get over this way on "spec" Musgrove will fix them at a good salary.

Alsace and Lorraine, an American musical act that first came over here five years ago, and who discarded the stage for outside ventures, is brought to mind by the fact that Louis Alsace staged a revised edition of the old act when he opened at the Tivoli, Melbourne. On this occasion he had the assistance of Marion Williams, an Australian girl, who was three seasons with Klaw & Erlanger in America.

The Rev. Frank Gorman, American vaudeville act, is now the central figure in "The Silence of Dean Maitland," played at the Grand Opera House, under the management of Ben and John Fuller. Business is exceptionally good, the parson being the draw card.

Williamson-Tait attractions in this city include "Maid of the Mountains," "Paddy the Next Best Thing" and "Oh, Lady, Lady!"

The Palace Theater is "dark."  
Jules Jordan was in town last week, having recently arrived from New Zealand. He will reappear in "Welcome, Stranger," for a brief season in Brisbane, and is then due for a return to the States. Altho in this country fourteen months, Jordan only appeared in the one production, which speaks volumes for the latter success.

With a view to securing the best in local and other available talent Harry G. Musgrove is advertising in the daily papers, offering great inducement for those with ability. Already several embryo stars have been earmarked for future reference.

Tom Holt, formerly of the Tivoli staff, and who subsequently piloted Ada Reeve thru Africa and England, returned here for a few weeks recently, and left for England again on the 20th, accompanied by Vera Pearce, who joined the boat at Adelaide.

Ferry, the Frog, who anticipated a trip to the East with his own company, was made a liberal offer by the Fuller firm for this year's Melbourne pantomime, with another tour of the vaudeville circuit to follow. He signed up.

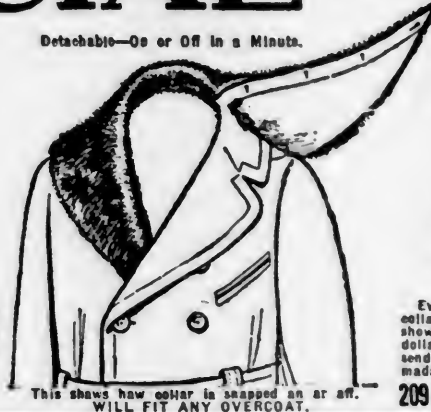
Tom Buckley, the veteran actor, now 77 years of age, and who knew the Bowery, New York, when the Melodeon was the big house of entertainment thereon, has promised to give me an oldtimers' article. In a chat with Mr. Buckley he proved to be a veritable fund of information. He is mentally and physically sound, and can dance with the best of the youngsters. Incredible, you will say, but true!

Madame Melba is at the Town Hall, Adelaide. Apropos of the world-famous diva, it may be mentioned that at the anniversary of

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Every man should have one of these genuine fur collars as his overcoat. Worn by all the leading showmen. Makes any overcoat look like a million dollars. Agents, order a sample collar, and we will send you wholesale price list. Big money to be made right now. Act quick, while the season is on.  
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**John C. Graham, Jr., Manager Lyric Theatre, Butler, Pa.**  
Wishes Everyone  
A Merry Xmas and Prosperous New Year

a Victorian town in which Nellie Mitchell appeared at a concert the local paper made a lot of news out of the fact that Miss Mitchell, then ten years of age, was now, the famous Melba. Her age is now approximately—but that doesn't matter!

Adelaide shows include Fuller vaudeville at the King, in which the following American acts were on the bill: George Ward, Charlie Sherman, Rastus and Banks and Harry Burgess. Allan Wilkie and his Shakespearean company are at the Royal, while Fuller's stock drama occupies the boards at the Prince of Wales Theater.

The Fisk Jubilee Singers, remnants of a one-time powerful organization, are now providing half an hour at some of the big picture houses. When the show goes out on the road it is augmented by local talent.

Rumored that the Fuller firm has secured both Lee White and Ada Reeve for a season in vaudeville, commencing next year.  
Pauline Berry, who remained over from the Kellermann show in order to hear from her whilom vaudeville partner, was agreeably surprised to get a letter from Honolulu that he would be here by the "Sonoma."

Wilkie Bard has left for New Zealand, accompanied by a very strong company in support.

Annette Kellermann did a week at Hohart, Tas., as an added attraction for the Strand Theater bill (pictures). Miss Kellermann pulled down a big salary, but the results justified the engagement.

Harry Carleton, one of the best-known Australian vaudeville performers, died at Little Bay Hospital October 22. For nearly thirty-two years he enjoyed an almost uninterrupted partnership with Ted Sutton, and they first commenced to work when the old song and dance teams were in high favor. Altho in good work for many years both refused to leave

Australia, which of late had been rather unkind to them. It was not surprising to know that the hat was sent around to defray expenses. Carleton was only 48 when the final curtain fell.

The circus world sustained a bereavement in the death of Mick McMahon, an old servitor with the whilom Fitzgerald Bros.' combination. He died somewhat suddenly in New Zealand, where he had been with Ridgway's Circus for some time. A week before his death I received a letter from Mick telling of the very bright prospects ahead and that he was sending for his wife to join him. Mick went out at approximately 56.

The big noise in the film world is the reconstruction of the Fox forces here. Walter Hutchinson, special New York representative, is now in conference with the executive. Already he has made drastic alterations, among them being a wholesale clearing out of an over-stuffed office. Included in the dismissal is Reg Mitchell, assistant Sydney manager, whose popularity with exhibitors is very general. I spoke to Mr. Hutchinson on the question of getting rid of such an acquisition, but he was emphatic in his belief that Mitchell should go. I also pointed out that the independent exhibitors would probably stand by Mitchell in his endeavor to get a regular hearing, and this is just how it has turned out. A deputation, representing over twenty suburban houses, called on Mr. Hutchinson, and he is now reconsidering Mitchell's case.

H. E. Ross-Soden, general manager for Australia, appears to be a certainty for dismissal. If not in the recognized manner there will be offers made to him that, in the light of his present position, cannot be entertained. Soden enjoys a marked measure of popularity. He is, by his propaganda work among showmen, easily the best-known man in the Australasian film

business. Whatever may be his shortcomings (and I am given to understand that his books are right and his dealings most honorable), they are, I should think, more than favorably discounted by his good work in the interests of Fox.

It must be understood that Fox Films, compared with the other exchanges here, are about fourth in the matter of efficiency and output. Seeing that Soden is holding about eighteen per cent of this continent's business he cannot be said to have failed.

I have referred to this matter in more than usual detail, but it is one that is causing a great deal of controversy here, particularly in view of the disassociation of Joseph R. Darling with Fox. Mr. Darling was its Eastern representative, but spent quite a deal of time in this country.

The fight against sensuous and indecent film propaganda is being fought relentlessly. The police authorities are insistent in their demands for clean advertising, and this is only how it should be.

Arthur Shirley, who made the mistake of returning to Australia in the belief that this country would be the mecca of a producer's ambition, is now a very disillusioned man. It is common property that his very fine story, "The Throwback," will die for want of capital, even the some thousands of feet have been filmed. Shirley is having a very bad time in this country, but he is a fighter and deserves to win, but under existing conditions, this seems impossible.

Cordon Conrad, a clever publicity man, who recently associated himself with Paramount as exploitation manager of the Auditorium, Melbourne, has converted that theater from a white elephant into a very big payable proposition. The theater now boasts the best business, comparatively speaking, in the Southern capital.  
Union Theaters, Ltd., which controlled 100 theaters through Australasia, has brought its tally up to 114 by the acquisition of nine Victorian theaters formerly held by the Smith-Crisp combine. The late George Smith died from the "flu" some two years ago. He came from England less than a decade back, and got into the game when it was good. He died a wealthy man in his early thirties.

Messrs. Gibson and Doyle, recently returned from their world's tour, will shortly screen revivals of "Quo Vadis" and other film classics. This determination is borne out after seeing the American redimings.

Manager Eric Christensen, manager of the New Kinema, Kensington (Sydney), was recently married to Cecilia Russell, of the same suburb.

Walter Brown, picture theater proprietor who now runs the Overseas Film Service, reports good business with his latter venture. He bought up a lot of old—used and unused—films, and is now augmenting his stocks with new material, and letting it out at reasonable rates.

Some enterprising suburban managers are now including a local gassette among their weekly programs. Items of interest in the district and its environs have proved most acceptable and profitable.

Tom North is still here in the interests of the Dempsey-Carpentier fight film, but will soon leave for Melbourne, where he will be a visitor at the famous Melbourne Cup. Asked how business was with the picture, Tom said, last week: "Say, the picture is right out of my mind just at this moment. I received a cable this morning telling me that the Giants had won the baseball pennant. That's all I've got to think about just now."

Music will be a big feature at the more pretentious picture houses. The Lyceum, Sydney's

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# SCENERY

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biggest theater, will add seven more to his orchestra of eleven, and will specialize in big overtures and entr'actes.

Union Theaters, Ltd., following out their new policy of making each theater manage its own affairs, have discharged a number of the regular house managers, and installed younger men of initiative, albeit the men who were removed did the best under the then existing conditions.

"This is the Year for the Fighter," is the heading of a very forceful article by John W. Hicks, Jr., in a trade paper here. Mr. Hicks is the head of Paramount in this country, and is the type of American that is very popular in this country.

Albert Deane, whilom publicity chief of Paramount, left for America last week, carrying, among other things, a commission as representative of "Everyone's Variety."

Some city theaters have adopted the French idea of creches in the vestibule of their houses. Public notices, advising mothers to leave their children in the care of a nurse while they finish their shopping, are now conspicuously displayed in three city houses.

Misses Marshall and Eileen Brady, two popular stenographers of Fox Film Corporation, who were among the summary dismissals under the new policy, were readily snapped up by Universal, who have now installed both girls in much more remunerative positions. Miss Woolf, of the latter organization, has now retired.

Williams (Australia), Ltd., which handled Phillips' and other English films, was to have been forced into insolvency recently, and T. H. Williams came in with a bluff that the company was getting big capital in, and asking for a little more time, which was allowed. Since then many of the firm's checks have been dishonored, and the brothers are conspicuous by their absence. Liabilities are assessed at \$24,500; assets nil.

John Faulkner, picture actor, left for New Zealand last week, where he will play lead in a film entitled "The Birth of New Zealand," being filmed by Harrington Reynolds.

The N. S. W. Police Band is now out on its annual charity tour for the benefit of country hospitals.

Emilie Pollni, an English actress, and the original hero of Do Luxe Annie, recently became a mother. Shortly after her marriage Miss Pollni went on the land with her husband, Harold Ellis.



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 Send in your address. We have something to tell you. **GILBERT & KRUEGER, Musical Merchandise,** 924 27th St., Milwaukee, Wis.

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**THE BEST BIRD ACT IN THE WORLD**  
 Write to the owner, **PROF. PAMAHASIKA,** 2324 N. Fairhill Street, Headquarters, Philadelphia, Pa.

**CHORUS EQUITY NEWS**

Seven new members joined the Chorus Equity Association in the past week.

The chorus of the Tip Top Company is one hundred per cent Equity.

If you are a Chorus Equity member you must sign only a Chorus Equity contract. Within the last week I have had several reports of members who have signed the independent contract because they thought that by doing so they would get more money. In not one of these cases did any one of those members come to the office first to verify a rumor. Very few Equity contracts are signed for the minimum of \$30 in New York and \$35 on the road. If your regular salary is more than the minimum you can get that salary on the Equity contract. Help the association that is helping you by signing its contract.

There are a number of stores in New York that will give you a discount upon the presentation of your Equity card. If you want a list of them write in to this office.

If your membership card is paid to November 1, 1921, you owe six dollars to make you a member in good standing to May 1, 1922. Dues may be sent in the form of a money order made payable to the Chorus Equity Association.

—DOROTHY BRYANT, Executive Secretary.

**WITH THE MUSIC MEN**

Byron Gay, author of "The Vamp" and other song hits, has returned to New York from a trip to the Pacific Coast. Gay said there is very little business depression in California, and that everybody appears to have plenty of money. He is getting an act ready for vaudeville and will have as a partner Fred McTherson, whom Gay thinks is a real find. The team will feature Gay's new songs.

The New York World is reported to be getting ready to launch a popular song department, for which there is a great field, provided the paper gets the proper angle. The New York Globe tried it for a time, and then gave it up. Other papers in the different cities would win many new readers if the editors could see the value of such a department.

Ben Harney, who wrote ragtime as far back as well, some folks would not believe it if the date were named—back in New York. He has come off the Orpheum. Current, and is now playing vaudeville dates in and around the big town. Ben is getting some data ready on the origin of ragtime, and the man who first introduced it, that will make some of the other fellows who think they invented it do some tall guessing to frame a good alibi.

Jack Mahoney has finished a new comic number which he will release this month.

Since Leo Feist released "Wabash Blues" he has received enough professional letterheads from regular acts, with requests for the number, to fill several trunks.

**KESSELS SUE TRIANGLE**

Richmond, Va., Dec. 1.—Suit of Adam Kessel, Jr., and Charles Kessel, New York, against the Triangle Film Corporation, incorporated under the laws of Virginia to produce and manufacture motion picture plays, was docketed for trial in the Law and Equity Court yesterday. The plaintiffs seek to recover \$89,126.

In their declaration the plaintiffs allege that the Triangle concern entered into a contract with them May 3, 1919, by the terms of which the defendant corporation agreed to purchase 89,126 shares of common stock in the corporation, which stock was held by the plaintiffs at \$1 a share. That under the terms of the contract the purchasers were to make a series of twenty-two payments, giving therefor twenty-two notes; that in the event of the purchaser failing to make any payment the corporation should become indebted for the full amount of all notes unpaid; that the defendant corporation has defaulted in payment and has refused to make further payments on the stock.

Responding to the declaration of the plaintiffs the Triangle Film Corporation denies that the claim is a legitimate one and denies that it is indebted to the Kessels beyond such payments as have been already made. The case will be heard at the present term of the court.

**LESTER**, the foremost creator of fashions for the footlights, offers this exceptionally beautiful and youthful dancing gown; made in these most effective materials:



A rich bodice of satin charmeuse trimmed with pearls and French flowers.

A dainty square-cut skirt of lustrous pearl metaline ruffles, banded with satin; dainty bloomers attached.

Price, \$48.00

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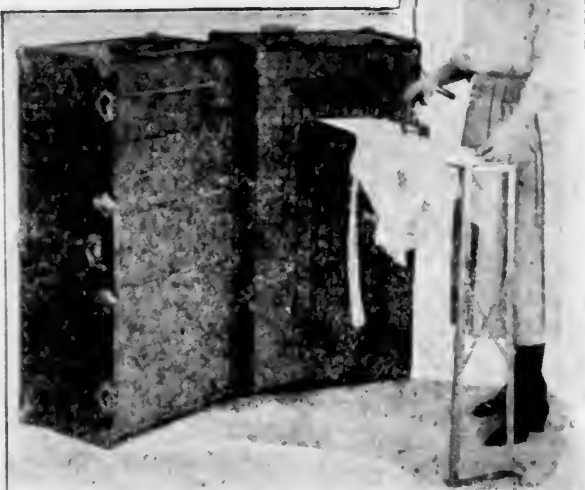
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**JOHN B. McCORMACK,**  
Formerly City Editor Cincinnati Enquirer

By JAMES COLLINS

In 1880 when I first took the management of Heuck's Opera House in Cincinnati, O., John B. McCormack was the city editor of The Enquirer. Mac, as he was familiarly called, could sling a bitter pen when he was so disposed, and he was not particular as to the persons he criticized. He was without fear or favor. The amusement column was in the hands of Al Thayer, who did most of the amusement work.

I had been in control about seven weeks when one night as I was sitting in the editorial room talking with Thayer—we were exchanging jokes and laughing over them—I noticed sitting across the room at a desk by himself a man whom I did not know. He was laughing at one of the stories, and turning to Thayer said, "Who is your friend, Al?" meaning me. Thayer said: "Beg pardon, I thought you two had met before. This is the new manager of Heuck's; Collins, shake hands with Mr. McCormack." Mac said he was pleased to meet me, and asked what kind of a show we had at our house. I replied: "Very bad." "What," he exclaimed, "bad!" "Worse than that," I said, "but this is not for publication. You asked me a plain question; I gave you a plain answer." McCormack turned to Thayer saying, "Al, you give Collins anything he asks. He is the first theatrical man who has ever told the truth in this office since I've been in it."

This was the beginning of a friendship that lasted while McCormack lived. A true friend, a brilliant mind and the best sporting writer, under the nom de plume of "Macon," in the United States. McCormack was a man of great humor, which is exemplified by the following story: A man, I shall not name him, who at one time worked on The New York Herald, was managing a company playing Cincinnati at the Grand Opera House. The agent called on Mac and without an introduction clapped him on the shoulder saying: "Mac, old sport, you don't know me, but I'm lately from The New York Herald. My company plays here next week; best play and company on the road. I want you to write us up in great shape in your Sunday edition—not less than a column, old boy. We newspaper men must stick to one another no matter what happens. You'll do it, I know you will." The entire week the agent kept this up. Mac couldn't get rid of him. The agent went around town bragging about what his old friend Mac was going to do for him on Sunday. Late Saturday night he called, but not finding Mac took a cigar from his pocket and wrapped it up in a note he had written, reading: "Mac, dear boy, don't forget the column tomorrow. Make it strong. Enclosed please find a cigar. Smoke up!" Next morning The Enquirer came out as usual. The agent had ordered fifty copies of the Sunday edition. He was up bright and early looking for the paper. He could not find a line about his company, play or opera house, but in large bold face type was the following in the amusement column: "We Got The Cigar—Mac."

**THEATER ROBBERY FOILED**

Cleveland, O., Dec. 3.—Cracksmen have moved downtown again and this week attempted to raid the vault in the Stillman Theater, in which they hoped to find about \$7,000, according to Manager Jack Kuhn. The robbers came prepared with oxygen tanks to burn thru the vault walls. Watchmen in the theater surprised them and ran for the police. The robbers fled, leaving their equipment.

**BERNICE MURRAY DOING SINGLE**

St. Louis, Mo., Dec. 2.—Bernice Murray, formerly of Murray & Campbell, of New York, is now doing a single act, written by Carl Nlesse of Indianapolis. She expects to start from Chicago.

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

**WANT AT ONCE---DANCING TEACHERS**

All winter's work. Alms Bishop, Glenn Moore, Babe Boswell, Tiny Emmalou Hawkins, Helen Foley, come on or wire.

JOE PALMER, Travelers Hotel, Roanoke, Va.

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"A liquid powder." For the neck, arms and shoulders. Bottle or can, 50c each. Made by Stein Cosmetic Co., New York, Mfrs. of

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Comedy and General Business. Specialties. Capable in all lines. Address Billboard, St. Louis, Mo.

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Specialties preferred. Salary sure, but must be right. MANAGER VICTORIA PLAYERS, Butler Theater, Butler, Pennsylvania.

**Wanted Lady Piano Player**

Prefer one who sings or speciality. Must be young and transposable. Salary, \$35.00. Wire at once. Pay your wires. John on wire. BILLY PLAYERS, Crosbyton, Texas.

MENTION US, PLEASE---THE BILLBOARD.

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**ARTISTIC REPAIRING**

Just received these Violins from Italy: GIUSEPPE GIARNERI, G. B. GUARAGNINI, WUILAUME and HIERONIMI'S AMATI. These violins at greatly reduced prices.

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late opening for Ingenue Leading Woman. Address Meyersdale, Pa. State full particulars and salary.

**ORIGINAL MELODIES WRITTEN**  
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Classy Colored Acts and Companies. You take no chance. **HARRY A. BUTLER'S VAUDEVILLE AGENCY,** 1607 Penna. Ave., Baltimore, Maryland.

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## COMEDIAN, IRISH or STRAIGHT—AGE 38

desires male or female Partner to frame act, or would like to connect with an act. **I. A. RYAN,** No. 6 7th Ave., Brooklyn, New York.

**A-I BANJIST AT LIBERTY**—Lead or fake; solo or orchestra. Prefer South or West. State all in first. **G. WARD GREENE,** 47 Monroe St., Burlington, Vt.

**TRAP DRUMMER AT LIBERTY**—Both; sight reader; union; pictures or dance. **JACK ALBRIGHT,** Box 23, Pearl, Ill.

**AT LIBERTY**—A-I Trombone. A. F. M. Can join on wire. Prefer location, but will consider anything. **W. E. BEMISS,** Hawarden, Iowa.

**A-I HIGH-CLASS UNION TRUMPET AT LIBERTY.** Experience in all lines. Do solo work. Wire C. P. Trumpet, Box 396, Hot Springs, Arkansas.

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

# NEWTON ALEXANDER'S "NEW" SONG "HIT"!!



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(AFTER ALL)

SUNG BY **WINNIE LIGHTNER** of LIGHTNER GIRLS AND ALEXANDER  
**STOPPING THE SHOW AT EVERY PERFORMANCE!**  
Note! Ask Anybody on the Bill!

**WILL ROSSITER'S OTHER "HITS"**  
"Don't You Remember The Time" "In Bluebird Land"  
"I'd Love to Build a Love-nest for You" "Kismet" etc.

Prof. Copies and Orch. FREE. **WILL ROSSITER,** "The Chicago Publisher", 30 W. LAKE STREET, CHICAGO, ILLINOIS.

### TWELVE NEW OAKES SONGS

Thomas Oakes, song writer and composer of Belle Valley, O., placed a dozen new numbers recently with the Charley Smith Publishing Co., Chicago, for release early in 1922. Some of the leading composers collaborated with Mr. Oakes on these songs, and he is enthusiastic in the belief that they will attain greater success than some of his former contributions to songdom. Titles of the late pieces are: "Among the Beautiful Caverns of Luray," "Queen of Hearts," "I Am Going to That Zula Boola Isle," "I'm So Sorry," "Beautiful Memories," "Dixie, I'm Going Back to Dixie," "You Are a Little Angel, Dearie," "Sweet Brazilian Queen," "Remember the Boys," "When I First Made Love To You," "Remember" and "Love Trail."

### ALTHOFF SCORES BIG IN SAN FRANCISCO

San Francisco, Nov. 30.—Charles Althoff, "The Sheriff of Hicksville," proved the hit of the entire Pantages' bill here last week, and with his vaudeville classic earned the unstinted praise of the local press reviewers, who devoted unlimited space to his clever act. Mr. Althoff has been in San Francisco before, but that fact only served to make him the more welcome on his last visit and it is safe to



say that he contributed largely to the packed houses that were the rule at Pantages last week. Mr. Althoff looks the part of a New England rube and his work is finished and clean-cut throughout his entire act. It is such offerings as that of Mr. Althoff that are packing Pantages' local house week after week.

**ADDITIONAL VAUDEVILLE NEWS ON PAGES 62, 64, 65**

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Our new Illustrated Catalogue sent free upon request. Contains information which should be of interest to every performer.

**EST. HENRY C. MINER INC.**  
NEW YORK, N. Y.

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# 1000 SATISFIED CUSTOMERS

Same Design Never Sold Twice

This Takes in Every Line of Show Business, Be It

VAUDEVILLE      LEGITIMATE      MUSICAL COMEDY  
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Our Work Is So Satisfactory That We Have Never Lost a Dime by Our Credit Plan.

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## REMEMBER

Come up and talk it over. We will make an outline drawing of your idea. This will not cost you a cent.

**WE DID THE WORK FOR**

Ralph Dunbar's Carman	Chas. T. Aldrich Walsh and Austin	"A Desert Honey-moon" M. R. Broderick
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AND MANY OTHERS—ASK THEM—BE CONVINCED

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You Can Rent From Us and Apply the Rental on the Cost of the Drop if You Buy It. Get Our Easy Payment Plan

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THE BEST IN THEIR LINE.

Managers wanting a real high-class attraction that gives the whole show, write for open dates. Would like to hear from managers of Summer Resorts, FALLS. This is a standard attraction. We played the best. Write now and get the best in their line. Address **GEO. E. ROBERTS,** Pamahasika's Headquarters, No. 2321 N. Fairhill Street, Philadelphia, Pa.

**GOING SINCE LAST JULY ON THE PAN TIME**

## Maud-THE CROMWELLS-Frank

JUGGLING—AERIALISTS  
WIRTH, BLUMENFELD & CO., Representatives.

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

# OFF THE RECORD

Conducted by PATTERSON JAMES

"ANNA CHRISTIE" contains the most astonishing piece of self-sacrifice on the part of actors I have ever seen. There are plenty of people who shout about "Art for Art's Sake!" just as there are hundreds of radicals who nightly wrench the pillars of injustice from under the Temple of Existence in some sequestered studio. But the studio "reds" never get into jail. It is the unwashed which knows nothing about pillars or temples which decorates the rock piles of the prisons for throwing a bit of a cobblestone at a fat capitalist. The shouters in the cause of Art shout and nothing more. But when, or where, or how, did anyone ever before in the history of the theater see three—count them, three—good actors TAKE A BOW IN A STAGE FOG? To me that is the very sublimity of self-abnegation. It touches the pinnacle of self-immolation. The fanatics who hurl themselves under the wheels of Juggernaut only squash out their own wretched lives. But what real son or daughter of Thespis, after a whopping big scene, ever, ever consented to have the lights kept low and the fog kept high so that the impression created by the low visibility should not be destroyed? Miss Pauline Lord, Dave Marion and Frank Shannon are the three players who lay their faces in the ashes on the altar of Art and say to the cheering multitude: "Never mind about us! We are only actors! The fog is Fog!" Begone, ye pessimists who snarl that the spirit of self-sacrifice is departed from the souls of actors! Silence, ye scoffers who believe that the race of Casablanca blew up with him! Whist, ye blatherers about "Kelly, Burke and Shea." Blazon on the bright firmament of perpetuity in characters of imperishable gold the names of the three new offerings to the gods of self-cremation! Forget them not! See them now! Ye shall not look upon their like again. Miss Lord, Mr. Marion, Mr. Shannon, you are sutties.

IN the record of effective performances there is one which is worth mentioning if only to show that a hit is a hit, whether it is made in a theater or on a baseball field. Mrs. Siddons enjoyed such a reputation for emotional power that she raised havoc in her audiences every night before she appeared on the stage in the play at all. On one occasion a great lady, Mrs. Belinda Fortescue, fainted dead away in her box on Mrs. Siddons' first entrance before the actress had uttered a single syllable. Mrs. Fortescue, however, might safely be said to have been rather susceptible. Her biographer says:

"She could not bear the idea of killing animals for food. She was ready to faint if the coachman whipt his horses when they would not draw uphill. She actually fell down in a fit on a gentleman's treading on her favorite cat's tail as he eagerly stooped to save her child from falling into the fire. It seems she was at her toilette adorning her tresses when an animal-cule of no great repute in the world and who often obtrudes where he is not welcome fell from her beautiful tresses on her neck. In the first emotions of her surprise and anger she seized the little wretch and crushed it. The noise it made in expiring recalled her sensibility and she thus expressed it:

"Thou poor partaker of vitality, farewell! Life undoubtedly was sweet to thee and I have hastily deprived thee of it. But surely the world was wide enough for thee and me. And it was ungenerous to murder one who sought asylum under my fostering pro-

tection. Perhaps thou hadst a partner of thine affections and a numerous progeny whom thou sawest rising to maturity with parental delight and who are now left destitute of a protector in their helpless infancy. Did I possess the power of resuscitation, I would reanimate thy lifeless corpse and cherish thee in the warmest corner of thy favorite dwelling place."

There is also a sublime defecation of an earthgrub which she accidentally trod upon as she was trying to rescue a fly from a spider in the garden. It concludes:

"But cease to weep—no more to crawl  
In the dank earth beneath you wall;  
On snow-white pinions thou shalt rise  
And claim thy place in yonder skies."

SO perhaps Mrs. Siddons was not the real reason for Belinda's distress. But that was all in passing. What I wanted to say was that I have seen recently two plays in which the dramatic knot was tied about ladies who did not want their ages disclosed to an inquisitive world. Mrs. Carter Durand in "We Girls" and Isabel in "The Intimate Stranger" are the central figures in two separate and distinct improvisations on the tune "How Old is Anne?" They and numberless other ladies in current plays act so queerly that I have been at a complete loss to describe them correctly. Now I have found the elusive term. They are all throwbacks to Mrs. Belinda Fortescue, the lady who apostrophized the murdered cootie. Henceforth if I say that a character in a play (or its author) is a "belinda" you will know what I mean. From the looks of things the word is in for a hard winter. Of this more later.

APPARENTLY it is possible to shake the aplomb of our British sisters of the acting profession if the theatrical news from London is worth believing. It appears that a lady named Miss Ethel Irving (the use of "lady" and "Miss" may appear a pleonasm, but will be clearer, I hope, when this tidbit is completed) was playing the role of "Julie" in Brieux's "The Three Daughters of M. Dupont." Miss Irving was viewed in the part by a reporter of the drama, a Mr. Carroll, who drew his pay check from the London Times' business office. Mr. Carroll having witnessed the play withdrew to the seclusion of his typewriter and dashed off the following description of Miss Irving's emotioning:

"Every shred of reserve was scattered to the flies, and the woman who wants children from a husband who refuses them became a raging, frothing epileptic, rolling on the floor and biting her toenails."

Whereupon Miss Irving, being wroth, brought an action for libel against all and sundry parties involved in the writing and publishing of the sentences quoted. She declared that:

"The criticism was most unfair, and that she had been recalled fourteen times at the end of the scene. Moreover, she swore positively that she had not bitten her toenails, and that, tho she did fall on the floor, she had not rolled about the stage. Cross-examined by counsel for the defense, she said she had no objection to being criticized fairly, but she held that 'a woman who could even look like biting her toenails would necessarily assume an immodest and unwomanly attitude.' She admitted that she had rolled off a sofa to the floor, but said that was only according to the stage directions and her fall was 'not much of a bump.'"

Expert testimony was offered by Arthur Bouchier and Miss Lillah McCarthy to show that Miss Irving was an artistic riot (or whatever the Englishism is for that purely American phrase), and the action was withdrawn when the newspaper crowd apologized, saying that the desire to express disapproval of Miss Irving's style of acting had carried Mr. Carroll beyond the bounds of friendly comment.

AT this distance it seems that the lady was a bit too thin-skinned and that she was lacking in "showmanship." Think of the publicity possibilities of the case! Imagine, if you can, what the gentleman who did the press work for "Lilies of the Field" would do under the circumstances!! Treated by the hand of an expert "puller-in," one phrase alone would have afforded advertising material which would have packed the theater for years.

Sample Ad (1):

SHE BITES 'EM ALIVE!  
BOSCO THE SECOND!  
WHAT DOES SHE BITE?  
NAILS! NAILS! NAILS!  
WHERE? THEATER ELITE!

Sample Ad (2):

OTHER LADIES BITE THEIR  
FINGERNAILS!  
LIZZIE HORNIVORA BITES HER  
TOENAILS!  
AT THE THEATER ELITE  
SIX NIGHTS A WEEK  
AND TWICE ON SATURDAY!

Sample Ad (3):

POSITIVELY THE LAST FIVE  
HUNDRED TIMES!  
Wilbert Fluminkle's Drama  
"SHE COULDN'T BREAK OFF THE  
HABIT"  
with  
Miss ELIZABETH HORNIVORA  
THE ONLY TOENAIL EATING  
COMEDIENNE IN GREAT  
BRITAIN

To a lady who combined real histrionic ability with the incalculable gift of eating off the toe while denouncing a scoundrelly husband between bites of the toothsome and succulent nail there is no limit in the way of honorable advancement in her profession and additions to the bank account. We have here in America actresses who tear their hair admirably, who heave the chest with the abandon of Pat McDonald throwing the hammer, one who can blow the nose more tearfully and oftener in an act than any actress living (money talks!), and at least four who can chew scenery by the ell. But up to date we have not developed a single actress accomplished enough, as a toenail biter, to get her name in the papers. In that particular, as in many others pertaining to the training of dramatic artists, we in America are parasangs behind our English cousins.

Even if such a woman as Mr. Carroll described were to be uncovered, or rather discovered (pardon me, my mistake), in this country, she would be instantly lost to the dramatic stage! Nothing but the Palace Theater could afford to enlist the services of such a combination of genius and acrobatics. Vaudeville in Longacre Square is nothing if not polite, and how a girl would jam them in who could feast off her right pedal while playing "They Wanted an Angel in Heaven" on a left-handed ukulele!! And the best Miss Ethel Irving could do, when such potential billing matter is thrust on her, is to bring a libel action!!! I wish to goodness I could do what Mr. Carroll declared Miss Irving's "Julie Dupont" did. I can't reach mine. My physical director in-

forms me, however, that by Christmas I will be able to see them and perhaps by July Fourth, if I keep up my waist exercises, I may be able to tickle my left ear with my right great toe. If I can reach that degree of suppleness I shall go on the stage! Now do you see why I used "lady" and "Miss" in the same sentence about the same person? I don't.

IF there is one thing I like it is plain speaking. So I can not resist printing this sweet, sweet letter which came to me from Chicago, in an envelope and on stationery marked "Hotel Windsor, Montreal, Canada." The date and the name of the sender I conceal for reasons best known to myself. It begins "Patterson James," etc. You know how those things start.

"Dear Sir—After reading your stuff weekly ever since you commenced contributing to The Billboard, and after perusal of the last number, which has the usual large dose of your utterly destructive criticism, I have come to the conclusion that you should die and go to heaven, where all things are perfect. Life must bore you so that I imagine you will welcome the suggestion.

Yours truly,  
JAMES W. DAVIDSON."

Come to read that over I don't think it so funny. Has kind of a mean sound, don't you think? Sort of "I'll get you yet" ring which does not fill me with delight. Does the gentleman who writes from Chicago (on Canadian stationery) mean to threaten me? If so, I may tell him now that, like Ulster, I am not to be coerced. Personally I wouldn't mind going to heaven if I was sure to make it. There are no theaters aloft I am sure. But what if I went to the other extremity! Ooooh! It must be full of showshops and first nights and such. Otherwise it wouldn't be Hell. If it's all the same to Mr. D., I would rather bear the ills I have than fly to others that I know not of.

Just the same I appreciate the kind thought that prompted the sending of his message. But did he stop to think what would happen to the Drama and the Stage if I were to accept his suggestion? How is the theater in this country to be made perfect if my services are dispensed with? Not even to satisfy Mr. D. will I give myself a Dutch cut nor will I submit to any enforced exit. I have a mission in life! There are still laws to protect the innocent weak. Read how the attempt of one court to put Al Woods and his "Demi-Virgin" out of business has been enjoined by another court! Take heed, Mr. D., I am not completely at your mercy! To quote a Russian Jewish friend of mine, "What is sauce for the goose is gravy for the gentile." If Al Woods can get protection I guess I can.

THE committee which has charge of the production of the Passion Play at Oberammergau has refused the latest offer of the motion picture magnates. Back in the seventeenth century the village was threatened by a plague which then was sweeping the country. The peasants vowed if they were spared they would every ten years as an act of thanksgiving commemorate the Passion of Our Lord by re-enacting the events of it as described in the Gospels. Oberammergau was spared and the vow has been strictly kept. The Passion Play has attracted hundreds of thousands to the little village in Southern Bavaria, some out of natural curiosity, some out of piety, some as students of the drama—and the motion picture magnates for revenue only. To these harpies there is nothing sacred from the cradle to the grave. Everything, without exception, is a matter of money. Having almost drained the sewers of existence for material, they turn a licking lip and a measuring eye to a purely religious spectacle for participation in which the actors are chosen by reason of the

(Continued on page 50)

# NEW PLAYS

THE PLAYHOUSE, NEW YORK  
Beginning Tuesday Evening, Nov. 22  
**GRACE GEORGE**

## "MARIE ANTOINETTE"

By Edymar

"Tho she lived the life of a co-cotte, she died every inch a Queen."

### CAST

Louis XVI., King of France.....	Fred Eric
Joseph II., Emperor of Austria.....	Walter Ringham
Duc d'Orleans.....	Douglas Wood
Count Axel Fersen.....	Pedro de Cordoba
Caspiere, a banker.....	Basil West
Sacques, a cab driver.....	Herbert Ashton
Maillard, a revolutionist.....	John Cromwell
Pinnet, chief valet de chambre.....	
.....	Rexford Kendrick
Leonard, a hair dresser.....	H. Paul Doucet
Toulan, chief usher.....	Craig Ellis
Augeard, Intendant of the Finances.....	
.....	Austin Huhau
Marie Antoinette, Queen of France.....	Grace George
Madame de Genlis, a lady of the court.....	
.....	Harida Daube
Countess de Noailles.....	Florence Edney
Princess de Lamballe, Lady of Honor.....	
.....	Bette Wales
De Beauvert.....	Agnes Dunphy
Louis, Duke of Normandy, the Dauphin.....	
.....	Jack Grattan
Marie Therese, the Princess Royal.....	Lorna Valere
Madame Mouchy, a fish wife.....	Frances Young
Swiss Guards.....	Roy Adams
.....	Henri de Statera
.....	H. W. Rathke
.....	Victor La Salle
.....	Jean Eastman
.....	Floria de Martimprey
.....	Jane Page
Courtiers, Ladies, Revolutionists — Messrs.	
Griswold, Truscott, Altwell, Rees, McGulnea,	
Fraser, Keith, Putnam.	

Grace George may have done something terrible some time during a previous existence to have anything like "Marie Antoinette" heaped on her back. If it is in the way of punishment for some deep, dark and awful crime it is too severe. No one ought to be forced to atonement like that. "Marie Antoinette" is by Edymar. No one seems to know who is Edymar. I have three primary guesses:

1. Edymar is the bootblack who runs the stand near the Columbia burlesque theater.
2. Edymar is William A. Brady.
3. (And most plausible) LOUIS MANN.

The quotation from some unknown genius which is on the program,

"Tho she lived the life of a cocotte she died every inch a queen."

savors of the historical erudition of Professor William Fox, who demoralized the Queen of Sheba for the films; or Samuel Shipman, who rewrote the history of the Revolutionary War in "The Unwritten Chapter"; or the literary gentleman who boasted, "Do I know George Elliot? Rather. I roomed with him on t'other side." Avery Hopwood might be Edymar, since the gingersy lines in the first act might well have been written by that intellectual prop of the Al Woods office. I had to take a second look at the program to see whether Mister Woods himself was not presenting the play after I saw the bed and listened to the lecture given by Joseph of Austria to his sister Marie on the subject of Birth Control. Miss George certainly does not fit in that unpleasantly smelly first act. It is no wonder that whoever is responsible for the play assumed the nom-de-plume of "Edymar." Link Carter, Hal Reid and Theodore Kramer at their worst never wrote anything so pusillanimously outrageous. One line measures up pretty well to the immortal "rags royal raiment" speech. Count Fersen, when taunted by Joseph of Austria (who went about the Court of Versailles taunting people on all sorts of things) because he was a commoner, strikes an attitude and declaims:

"Blood is only as royal as the veins thro which it flows!"

I cheered that line (inside me, of course) and waited for the next. It came when Marie begged Fersen not to leave her.

"If you leave me," pleaded the harried Queen, "I'll go from bad to worse."

After that I did not care what happened. Even when the Duc d'Orleans was mentioned quite freely as "Dick Dorleahns" I was not frightened. Poor Marie Antoinette! She has as much chance with Edymar as she had with the sansculottes of 1793. But what Edymar has done to Marie is nothing compared to the caricature drawn of Louis XVI, who needs only a lollipop in his mouth to be a typical "Oh, Ma, look at him!" defective.

Miss George when she has anything to go on gives an exemplary performance. It is clear cut, light in the frivolous moments and honestly sincere in the serious ones. Pedro de Cordoba played the romantic and devoted Fersen in his most romantic and devoted fashion. Florence Edney was properly acidulous as the court gorgon, de Noailles, and little Jack Grattan and Lorna Valere as the dauphin and the princess royal were roundly applauded for their simplicity and naturalness. It is said that Mr. Brady directed the mob which dragged Marie back to Paris and her death. The mob behaved very well indeed. The cast played as stiltedly as if it was afraid Miss George would order it off to the Bastille if it showed any signs of quietness. That sort of stuff may help Miss George or any other star, but it does not make for good playing. The second act setting, the Gardens of Trianon, was very effective. The costumes were pleasantly picturesque. The ladies managed their hoops much better than the gentlemen did their swords. "Marie Antoinette" looks as if it was made over night, rehearsed one day and put on at eight-thirty in the evening. It can't be done. Some day managers will wake up to that fact. In the meantime Miss George ought to go out and dig up a playwright who has something to say and says it. She is wasted in "Marie Antoinette." —PATTERSON JAMES.

## THE PROVINCETOWN PLAYERS

Under the Direction of George Cram Cook

Beginning November 14, 1921

### "THE VERGE"

A Play by Susan Glaspell  
PERSONS OF THE PLAY  
(As they appear)

Anthony.....	Louis Hallet
Harry Archer.....	Edward B. Reese
Hattie.....	Jeanie Begg
Claire (Mrs. Archer).....	Margaret Wycherly
Dick Demming.....	Harold West
Tom Edgeworthy.....	Henry O'Neill
Elizabeth.....	Marion Berry
Adelaide.....	Rhonda Hays
Dr. Emmons.....	Andrew Fraser

"Twas in the green house that the gabiness of the outhering first dawned upon Claire Archer. She tried fearfully with every moodgrink she could azimuth to cascaderine purposeless. The otherness of Claire twining like a vine around the gustatoriles of suppression strangled the amoeba in her electronic environment so much so that for all Susan Glaspell could do it was a foregone conclusion that gibbling in the grantlings would do for Claire. And it did. Also for Tom Edgeworthy, who alone of the morons understood what was eating Mrs. Archer. But wriggling in the bootgrabe got Tom nothing. It only served to rouse Claire to higher flights of nuttiness until the squirrel urge became so strong she cracked Tom's neck like the nut he was and into which she was turning to the tune of "Nearer, My God, to Thee." However,

Miss Glaspell, the most puzzling playwright we have, has succeeded in setting forth the obtuseness of the oily-graus better than the next. Not that she is to be taken seriously when she says in the last hour and a half of the first act that "speaking obstatiously it makes no nevermind if you push the face with the vowels out or the helmet the interior of the lumggokus when all other conditions are present. Then, and not till then, will the load of Paris Green be delivered to the greenhouse so I can ousterfuss the inness of the which." Not at all. On the contrary much is to be said! "There is that!"

When Tom ducks his head after Claire throws herself at it and refuses to take her to India with him it is obvious that the ganglionic disturbance to which Claire is subject when she sees a man she wants and can't get him only accentuates her otherness until she becomes even daffier than the daffodils she is raising on uplinks. Miss Glaspell must have her little joke, but it carries the joke three hours and fifteen minutes too far to make us sit on a hard bench and listen to her characters talk like jillypodicks on the upgrade. "The Verge" is mollfizzled until there is no reason to believe that if President Harding runs for a second term he will not be elected keeper of the Dog Pound. In the meantime the question which Miss Glaspell raises can only be answered by those who have seen it. It takes equal position with the problem that vexed the Six Tailors of Tooley Street "Why is a lump of dry ice like a vest without sleeves, or the Rat Trap Makers of Oneida, N. Y.?" "Why is a mouse that spins?" I can say personally that since I have discovered that all wiggys are the wiggleoots and the moonraths outgreer that few if any plays I have seen below Fourteenth street can approach "The Verge" without falling in.

You think that what is written above is the raving of a wild man? You do, eh! Well, all I have to say is to see "The Verge." Then you will recognize ravings when you hear them. Of all the bughoused dramas this is IT. Why Margaret Wycherly is lending her talents to such slops is a serious question. She gives a fine performance, however, of the woman with prolapse of the perihellonic asterperphy. The cast, with the exception of Louis Hallet, is hopeless. If you go to see "The Verge" take a strait-jacket with you. You'll need it before the play is over. I am just crawling out of mine to write this.—PATTERSON JAMES.

## BELMONT THEATER, NEW YORK

Week Beginning Monday Evening, November 21, 1921

Matinees Thursday and Saturday  
RICHARD G. BERNONDO Presents

### "THE TITLE"

A Satirical Comedy in Three Acts by Arnold Bennett, Author of "Milestones," "The Great Adventure," etc.

THE PERSONS IN THE PLAY  
(In the Order of Their Appearance)

John Culver.....	Robert Harrigan
Hildegard Culver.....	Shiela Courtenay
Tranto.....	Noel Tearle
Mrs. Culver.....	Selene Johnson
Mr. Culver.....	Lumsden Hare
Parlor Maid.....	Agnes Atherton
Miss Starkey.....	Emily Lorraine
Sampson Straight.....	Ernest Cossart

"The Title" is dead and gone. There is no use dissecting it since there are too many dramatic cadavers waiting autopsies now to waste time on this imported corpse. There was not the slightest reason for putting it on at all. Americans are far more interested in falling arches than in falling governments. The New Year's list of freshly baked peers does not create half such a flutter in our best circles as the names of the Sewer Pipe gentry indicted for being

combined in restraint of trade. Even if we were the sort of people to get aroused over such peculiarly English pastimes as getting nominated for a baronetcy I doubt very much if Arnold Bennett's satire on the distribution of such trifles would stir up even lukewarm enthusiasm. "The Title" is pretty thin gruel for anyone's nourishment, even a raw American, and as a play it is even worse than what we naturally expect from a novelist turned playwright. There are many thousand words used to conceal nothing. Of brilliancy there is not a breath. There are one or two catty quips which tickle a titter into audibility, but that is all. The cast is as heavy as a beefsteak pasty left out all night in the rain. That didn't help any. But the real reason "The Title" did not live and last is that there was no reason why it should.—PATTERSON JAMES.

## NEW BIJOU THEATER, NEW YORK

Week Beginning Monday Evening, November 21, 1921

Matinees Thursday and Saturday  
MARY KIRKPATRICK Presents

### "EVERYDAY"

By Rachel Crothers

The Cast in the Order in Which They Speak  
Judge Nolan.....Frank Sheridan  
Fannie Nolan.....Minnie Dupree  
Phyllis Nolan.....Tallulah Bankhead  
Mrs. Raymond.....Lucille Watson  
May Raymond.....Mary Donnelly  
T. D. Raymond.....Don Burroughs  
John McFarlane.....Henry Hull

It is extremely difficult to write an intelligent review of "Everyday" because the entire first half of the opening act and much of the rest of the play is so thoroly ruined by the miserable enunciation of the players that the meaning is lost. Rachel Crothers, whose record as given in "Who's Who" sets forth this modest asseveration:

"Miss Crothers is the only woman who is actress, playwright and directs entirely the production of her own plays,"

directed the play. Miss Crothers' idea of stage direction is apparently to have the actors talk, sotto voce, facing to the back drop. It may be her idea of repression, but it makes a hash of her show. Not that it matters much, because whatever the idea is that Miss Crothers, author, wishes to convey, it is so twisted and wrung and squeezed in the press of theatricalism that it comes out unrecognizable. If "Everyday" has a message I do not know what it is. If it is supposed to be something which happens every day among real people I for one must demur. I have known quite a few freaks of various types in my day and none of them talked or acted like the people in Miss Crothers' piece. It looks to me to be just A Play written, staged and presented to make a little Christmas money, and place Tallulah Bankhead among the stars. It is without distinction of any sort unless it is the distinctly claptrap speeches of the flapper heroine who gets the suddenest attack of virtue I have witnessed in moons. The old, old story that it makes a great difference whose ox is being gored is set forth with Mid-Western trimmings (or Miss Crothers' idea of the midriff of America), the figures used to prattle out the milk and water "moral" being a politician lawyer who is a snob, his daughter who is a prig, his wife who is a neurasthenic jennet, an embittered ex-soldier who gives Miss Bankhead a chance to shoot off some of Miss Crothers' bromidioms on the late European rookus and a multi-millionaire named Wyman who does not appear in the flesh. Of course, Judge Nolan, who talks more like the chucker-out of a bootleg cabaret than he does a venal lawyer (pardon the tautology), is a Simon Legree to his wife's Uncle Tom. There must always be at least one dog of a husband in these

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# THE DRAMATIC STAGE

FARCE - COMEDY - TRAGEDY  
A DEPARTMENT OF NEWS AND OPINIONS

(COMMUNICATIONS TO THE BILLBOARD, 1403 BROADWAY, NEW YORK, N. Y.)

## TEN MORE CLOSINGS ADD TO CROP OF SEASON'S FAILURES

### Producers Hope To Recoup With Revivals of Popular Successes—Five Scheduled To Open Before Christmas

New York, Dec. 5.—Owners of storage houses are offering premium rates for space while production mortality is steadily climbing. No less than ten shows are following the fall holidays into oblivion. These include "Golden Days," Tyler's production of a vehicle for Helen Hayes, which closed at the Gaiety Saturday night; "The Man's Name," A. H. Woods' production, which ended its career at the Republic at the same time, and "We Girls," the Hatton's comedy, which has left the 48th Street Theater in darkness. "The Straw," also a Tyler presentation, closed at the Greenwich Village Theater, but will be given for a series of special matinees at the Gaiety this season. "Suzette," a musical comedy, found the going so rough at the Princess that it folded up suddenly a week ago after a three days' stay and was buried in the early hours of the morning.

Cosmo Hamilton's play, "The Silver Fox," ends an undistinguished career at the Maxine Elliott this week, and William Hodge will remove his kennel from the 39th Street Theater, which will house "Dancer," a new show scheduled to open December 20. "Marie Antoinette" has proved a most realistic tragedy. Its closing on Saturday night marks Wm. A. Brady's fourth flop this season and emphasizes the unusual difficulty Grace George has experienced in recent years in an effort to find a suitable vehicle for her talents. "Main Street" is to be succeeded some time this month by "Red Pepper," the new McIntyre & Heath show. The exact date of the departure of this adaptation of Sinclair Lewis' successful novel has not yet been announced, but it is considered likely that the holidays will find the attraction on the road, where it is rated a good draw. "The Great Broxopp" has failed to hold whatever advantage the newspaper reviews accorded it. The Punch and Judy, where the Milne comedy is now playing, is reported to have been offered to the Provincetown Players for their latest production, "The Verge."

#### "Ki Ki" Looks Like Hit

Of the new attractions "Ki Ki," David Belasco's new show, featuring Lenore Ulric, looks like a worthy mate for "The Grand Duke," which now holds the position of an assured success for the balance of the season. "Ki Ki" is in great demand and the agencies who have bought in on 350 seats for the first four weeks are being swamped with applications for tickets. "The Wild Cat," an operetta from the Spanish, which has been a phenomenal success for several years in Havana, Madrid and Mexico City, also looks like a winner. It is produced here by John Cort at the Park Theater. Cort's other production of this week, "Her Salary Man," a comedy, which opened at the Cort, was received with mixed comment from the dailies and is not generally highly regarded. "The Wife With a Smile" and "Boulevard," two two-act plays produced by the Theater Guild at the Garrick, are not expected to break any previous Guild run records. Elsie Ferguson returns to the legitimate stage in New York this week in a new play by Zoe Akins, called "The Varying Shore." The show is said to look likely for a long run at the Hudson, where it opens this week. In Newark week before last it drew almost \$18,000 and exceptionally favorable press notices. The agencies are reported to have been ready to buy on this production on the basis of its off-town showing.

#### Five Revivals On Way

Producers have apparently decided that there is only one way of meeting the lack of good plays and that is by producing revivals of popular successes. At any rate, at least five of them are booked to open here before the Christmas holidays. "Alias Jimmy Valentine" comes into the Gaiety this week as a Tyler production following the exit of "Golden Days." "Bought

and Paid For" will replace "Marie Antoinette," which closed on Saturday night at the Playhouse, which has afforded temporary shelter to six failures so far this season. "Bought and Paid For," which originally opened at the Brady house, holds the run record for this theater. "The Squaw Man" will be presented

#### LIONEL BARRYMORE



As he appears when not in character. —Photo by Abbe, New York.

at the Lyric this month with William Faversham in the title role. "Salome Jauc" is also expected to find a place on the local boards before Christmas.

The presentation of so many revivals at this time of the year is almost a revolutionary innovation, but it illustrates more vividly than any other feature of this year's production activities the peculiar traits in which the producers find themselves this year. Most of the more prominent managers are practically united in the belief that further new productions this season are hopeless. Besides, very few of them have available material to produce.

#### List of Flops Large

Take the list of failures with which the name of the Selwyns is associated for this season. There are six, beginning with the lamented "Snapshots," and including "The Love Chef," "The Poppy God," "Sunny," "Honors Are Even" and "Don Juan." Out of seven attempts "The Circle" has turned out to be the season's biggest dramatic success, but it is one winner out of seven tries. Dillingham has had four flops, "The Scarlet Man," "Two Blocks Away," "The White-Headed Boy" and "The Love Letter," which closed last week after a long and expensive struggle to get the show over on the strength of John Charles Thomas' name. Trier has had three flops, "The Wren," "Golden Days" and now "The Straw," which closed a week ago.

Brady hasn't had a show this year that stood even a remote chance for a profit and his losses include "The Teaser," "Personality" and now "Marie Antoinette," which is said to have set the producer back a considerable sum. Broadhurst announced this week that he is thru for the season. He had two very costly

failures this year, "Tarzan of the Apes" and "The Elton Case." Herndon dropped a small fortune in "The Skirt" and in "The Title," which closed last week at the Belmont, where it has been replaced by the Theater Guild's "Ambush."

The success of Belasco's two revivals, "The Easiest Way" and "The Return of Peter Grimm," and the excellent business to which Col. Savage's production of "The Merry Widow" played, are probably the most substantial inducements responsible for this grand splurge into the revival business. By any calculation they seem a better bet for the holiday season than the average stuff the producers have been turning out. The Shuberts, incidentally, have jumped into this field with "The Chocolate Soldier," which will open next week at the Century. They will also produce "The Squaw Man."

There are now 21 attractions at the agencies. These include "The Circle" at the Selwyn, "A Bill of Divorcement" at the Times Square, "Bluebeard's Eighth Wife" at the Ritz, "Six-Cylinder Love" at the Harris, "The Claw" at the Broadhurst, "The Grand Duke" at the Lyceum, "Ki Ki" at the Belasco, "The Devil-Virgin" at the Eltinge, "Sally" at the Amsterdam, "Blossom Time" at the Ambassador, "Bembo" at the Al Jolson, "Good Morning, Dearie" at the Globe, "Greenwich Village Follies" at the Shubert, "The Music Box Revue" at the Music Box, "The Wandering Jew" at the Knickerbocker, "The Wild Cat" at the

#### LIONEL BARRYMORE



As he appears in the last act of "The Claw." —Photo by Abbe, New York.

Park, "The O'Brien Girl" at the Liberty, and "The Dream Maker" at the Empire.

#### Only 14 Shows in Cut-Rates

On account of the great number of closings last week, there are now only fourteen attractions at the cut-rates, the lowest level the year has witnessed. These include "Nature's Nobleman" at the Apollo, "Ambush" at the Belmont, "Everyday" at the Bijou, "Her Salary Man" at the Cort, "Lilies of the Field" at the Klaw, "The Wandering Jew" at the Knickerbocker, "Thank You" at the Loagere, "The Silver Fox" at the Maxine Elliott, "Main Street" at the National, "Just Married" at the Nora Bayes, "Daddy's Gone A-Hunting" at the Plymouth, "The Great Broxopp" at the Punch and Judy, and "Shuffle Along" at the 63rd Street Theater.

Figures for the attractions listed here fell off from those of the previous week when most of them gave nice performances. The reaction did not hit the sell-outs, while the more moderately shows did approximately their pre-holiday business.

## LIONEL BARRYMORE

### Couldn't Give His Own Son Advice, Says He—"I Don't Know" His Most Frequent Answer to Interviewer

#### LIONEL BARRYMORE

Son of George Drew and Maurice Barrymore and member of famous theatrical family.

First appearance was in 1893 in "The Rivals," in which his grandmother, Mrs. John Drew, played Mrs. Malaprop. Has appeared in "The Road to Ruin," "Squire Kate," "Cumberland '61," for a year with Nance O'Neil in repertoire, "Uncle Dick," "The Hon. John Grigsby," "Arizona," "Sag Harbor," "The Brixton Burglary," "The Second in Command," "The Mummy and the Humming Bird" (with John Drew in the last two named), "The Best of Friends," "The Other Girl," "Pantaloons." Left stage because of ill health 1905 to 1908. Reappeared in December, 1909, in "Fire of Fate." Toured in vaudeville in "The Still Voice." Since 1916 he has appeared in "The Copperhead," "The Letter of the Law," "The Jest," "Macbeth." Also in the movies.

Now appearing in "The Claw."

We are disappointed that our chat with Lionel Barrymore is an "I don't know" interview, but we should have been more disappointed if it had turned out to be a lot of "bunk," to use his own term. In its utter lack of pretense on the part of the interviewer this article is unique.

It isn't so much what Mr. Barrymore said—it is what he didn't say that counts. We had an appointment for before the matinee and he came in the stage door rather hurriedly—he was somewhat late—when I confronted him. Evidently the appointment had slipped his memory, for he looked at me in dismay. The impression I got, if he had put it into words, would have gone something like this: "Oh, dear, here's this person now from The Billboard. I've just had a heavy lunch and I don't WANT to be bothered. Suppose she'll pester me with a lot of fool questions. Wonder what the devil these people are for, anyway? Well, I suppose I might as well make the best of it."

In his dressing-room, he turned to me with a smile. "What shall we talk about? Will you ask the questions?"

I nodded.

"All right, then, come on. Shoot!"

Of the early period in the life of the eldest of the famous trio there is little to be said which has not been said many times before. It was the most natural thing in the world for the young Lionel to appear in "The Rivals" with his grandmother, Mrs. John Drew, when they needed some one for a small part. But acting came to him with the ease of his inheritance, and with youthful zest he wanted less familiar fields.

"I wanted to be an artist," he said to me. "But I was no good, so I went back to acting—just as a plumber's son might go back to plumbing or another fellow might go back to driving his father's truck." He has the perspective of many famous people you will find—his vision is so filled with the really great achievements of his age and other ages that his own work seems trivial and unimportant by comparison.

"What is it that makes a man a good actor?" we asked.

He ran his hand thru his short, upstanding hair. "If I knew, I wouldn't be working—I'd be picking 'em," he replied.

"What makes YOU a good actor?"

He looked at me humorously. "God knows!"

There was a twinkle in his eye.

"What is it that made you successful?"

"Good parts."

"Let's see—you've been on the stage since 1893, haven't you—now?"

"I dunno—have I?" he interrupted. He was laughing at me, quite unabashed by this time—perhaps not so much at me as with me. It was a joke, you know. I rather liked it.

"Have we changed much in twenty years?"

The question was out at last!

"They say it's the first sign of age to begin comparing old ways with the new. We're going along about the same as always. Except that I think it's easier now than it used to be. It's easier to get jobs and it's easier to break into the business. I don't know, tho, maybe that's just because I find it easier now."

"Oh, come," said I. "You aren't giving me any copy at all."

"I don't want to keep you from getting good copy," protested he. "I could give you a lot of bunk, but you don't want that, do you?"

I assured him I did not, and he seemed re-



loved. "I'll tell you what I really think. Go ahead and ask me some more questions."

"What is the most important thing in the study of a part?" was my next brilliant question.

"Getting it first," he replied slyly. "I refused to be amused. 'All right. After you get it, what then?'"

"Then I learn it."

"How do you go about it?"

"I don't know. If I had a son, I wouldn't know what to tell him! The actor who hands you a lot of stuff about building his part like an architect draws a building is giving you a lot of bunk. The minute a man in this business thinks he's got a system he's crazy and he's no good. You can't do this and that and the other thing according to a plan. I don't know HOW I do it—I just do it."

This sounded encouraging—it was the first long speech he had made. "What struck you most when you read 'The Claw' in manuscript?"

"The whole play."

"What impressed you most when you read your part?"

He hesitated. No doubt that would entail a long explanation, and one could see that he was in a lazy mood. "I was already familiar with it," was his reply.

"What in your opinion is the most glaring fault which a young actor can develop?"

He ran his hand thru his hair again, a comical small-boy expression on his face. "You are bound to make me say something, aren't you?" he retorted. Then he grew thoughtful: "Getting your part from other actors instead of getting it from life is about the worst thing any actor can do. Not having a wide acquaintance outside of the theater is a mistake. An actor who gets a part and, after reading it, thinks, 'Now here, so-and-so does it this way. Guess I'll do it like that, too,' is getting his characterizations from the stage instead of from real life—do you see? I can't imagine anything being worse than that."—MYRIAM SIEVE.

"KIKI"

Presented by David Belasco at the National Theater, Washington, D. C., November 25

With one exception, "Kiki" is a masterpiece. It will probably go down in theatrical history as the greatest play David Belasco ever produced. However, the exception is the utter lack of excuse for the continued burlesque in the third act. Positively, Sam Hardy's work in that particular part of the show smacks of all the flaws of three-day vaudeville. It seems almost inconceivable that Mr. Belasco would allow such a cheap piece of overdrawn work, reeking of the stench of "hoens-pous," to mar the otherwise perfect acting. Even so, the fact that Miss Utric can make her body rigid in full view of the audience, and without the aid of a professional hypnotist, may be considered an accomplishment. I say, "without the aid of a professional hypnotist," because it seems absurd to think of Mr. Belasco (also a theatrical wizard) as a wizard in the class of Houdini and Thurston. Its overwork seems so out of place considering the triumph gained by Miss Utric up to the close of the second act. It leaves a dark brown taste in the mouth, not because of Miss Utric's contortions, but because of Mr. Hardy's efforts to make comedy out of her rigidity. It should be shortened, even tho it would make the show end before the conventional theatrical eleven o'clock.

I am sure the Belasco following in New York will view this part with complacency, and they may even forget that Mr. Hardy has to speak lines during the maneuver. If they can forget his lines, and his cart-horse efforts at comedy, it will remove the blemish from "Kiki," for otherwise it is superb. Mr. Hardy's serious moments were excellent, but his comedy was flatter than a biscuit without baking powder.

I could not understand why Thomas Mitchell used a French accent in the second act, and an Irish brogue in the third. It may have been due to the fight with Kiki at the close of the second act, because Mr. Mitchell is Irish, and Irish will crop out in a fight every time. His Irish bit was the better.

Since the scenes were laid in Paris, it is to be supposed that Renal, Kiki, the cook and the author finished their education in England. They spoke excellent English. The rest of the cast labored with a French accent and an occasional "Oo la la" thrown in for good measure.

Miss Utric is as always a real artist. Sidney Toler is excellent, and so is Sam Hardy, but the direction in one particular part weakens his ability. The rest of the cast is typically Belasco, and that is saying a great deal. As for "Kiki," it is a wonderful play.—ROBERT S. SPARKS.

SAM HARRIS' GUESTS

Eighteen resident members of the Actors' Fund Home on Staten Island were the guests of Sam H. Harris at a matinee performance of "Six-Cylinder Love" last week.

PLAYS

At 15th Street Theater

New York, Dec. 2.—Three one-act plays will be presented at the 15th Street Theater December 6, 7 and 8 by the Stockbridge Players, an organization now in its second season. The names of the pieces are "Nerves," by John Farrar; "Thursday Evening," by Christopher Morley, and "Cornelia's Jewels," by Archie Austin Coates and Ernest Brennecke.

"THE FAIR CIRCASSIAN"

The cast of "The Fair Circassian," the play by Gladys Unger which Gertrude Newell will produce and which will succeed "The Man's Name" at the Republic Theater, New York, will include Claude King, John H. Brewer, Margaret Mower, Ethel Dane, Elchlin Gayer, Robert Fischer, Dennis King, Helene Sinnott, Louis Wolheim. The play is staged by Clifford Brooke. Maurice Nitke composed the incidental music.

END OF PLAYS

"The Mad Dog," "The Return of Peter Grimm," "The Title," "Only 36" have gone from Broadway, and it looks as tho "The Deml-Virgin" will have to disappear soon.

PERCE R. BENTON



Mr. Benton is under the management of Lee and J. J. Shubert. Until recently he appeared in "On the Night Watch" Co.

NORMAN TREVOR BUSY

Norman Trevor has engaged for the cast of "The Married Woman," by Chester Bailey Fernald, Percy Warren, Beatrice Maude, Dorothy Bigelow, Ida Moulton and Edmund Norris. Charles de Lima is general director.

COHAN HOME

George M. Cohan, accompanied by Mrs. Cohan, their young son and Eddie Dunn, is back in New York, altho he states that he will return to England to put on several of his plays there shortly. Mr. Cohan will appear personally in "The Tavern" in London.

"THE MOUNTAIN MAN"

Clare Kummer's new play, "The Mountain Man," has opened in Atlantic City and will be taken to New York December 12. Sidney Blackmer has the leading role and the settings have been designed by Robert Edmond Jones. Charles L. Wagner is producing it.

"THE SHADOW"

Barry Macollum has secured the American rights to "The Shadow," a play by Eden Philpotts, which will be included in the repertoire of the Repertory Theater, New York, this season under the direction of August Duncan.

"BOUGHT AND PAID FOR" REVIVED

New York, Dec. 2.—George Broadhurst's play, "Bought and Paid For," was revived on Tuesday night at the 48th Street Theater by William A. Brady. The cast includes Charles Richman, Helen MacKellar, Marie Nordstrom and William Harrigan. Mr. Richman, Miss Nordstrom, Miss MacKellar and Mr. Harrigan have been in the play before.

NED THORN

By JAMES COLLINS

During my first year in managing Heuck's Opera House in Cincinnati Adah Richmond's Opera Company was filling a week with me. Andy McKee had played her down South, and had made several dates with managers down there. Well, as the business didn't pan out, he jumped the company to Cincinnati. The consequence was that one of them sent on to Cincinnati his all her wardrobe and money attached for not filling her contract. This was the state of things which met me on my return from New York. I found poor Adah in tears back of the stage. I patted her on the back and told her, "Never mind, little girl; I'll see you thru your troubles."

As we journeyed on telling stories, singing songs, etc., we thoroughly enjoyed ourselves. Now, those who remember Ned Thorn must say he was, without doubt, the most practical joker unhung.

I was in the midst of the crowd, telling a funny story when Thorn came up saying: "I have something funny I want to tell you." I waved my hand, saying: "Don't interrupt me now." "After a while," he says: "It won't take a minute. You see that fellow? (pointing to Borst). He is the darndest coward you've ever seen, and we want to put up a job on him." "Well," I said, "what is it?" "Why, tomorrow I want you to put on the gloves with him and he will run like a deer; will be scared out of his own shadow. Will you do it? Say yes, old sport, and we will have lots of fun." Now it must be remembered that Billy Borst was one of the best amateur boxers in America and had the grit to back it. He could put on the gloves with the best of professionals and hold his own for a while. So, to get rid of Thorn, who was interrupting my story, I said: "Yes, yes." (Anything to be rid of him.) So Thorn went over to Borst, who was with a party at the other end of the car, and, addressing Borst, said: "Say, Billy, do you see that man at the other end of the car?" pointing to me. "Well, what of him?" said Borst. "Why, Bill, he is the prettiest little boxer, one of the best that ever came out of the West." "You mean that fat fellow?" he asked. "He don't look like it." "Oh, you're mistaken," said Thorn. "They call him the Little Giant. Would you be afraid to put on the gloves with him tomorrow?" "Why," replied Borst, "I don't give a d— who he is, I'm not afraid to put on with anyone." "Good," said Thorn—then calling out to me, interrupting my story again: "Jim, you'll put on the gloves with this man won't you?" I called back, "Yes, shut up." Thorn smiled and turning to Borst: "You see, you have to hit quick when you meet that fellow. He's a plippin." We arrived at Thorn's place, had a good night's sleep. We intended to go fishing, but it was rainy and had to postpone it till later. So after a splendid breakfast took off our glad rags and put on a lot of old sailor suits that Thorn had used in his play, and adjourned to the barn, where we sat smoking and swapping lies when Thorn came to me, saying: "Now, old sport, what do you say? This is a good time to put on the gloves." I said: "Oh, never mind, let it go, I don't want to hurt that man. He never did anything to me." Thorn said: "Jim, don't spoil our sport. You've only got to put on gloves, you don't need to strike a blow. He will run at sight." "All right," I said, "let's get it over soon as possible. Leave the back door open. You are sure he'll run away?" "Why, what do you take me for?" said Ned. "Do you think I'd tell you a lie?" "Why no, Jim, not on your life."

The gloves were produced. Luckily for me they were new and as large as pillows. Evans was Borst's second and Thorn was mine. As he was fastening the glove on my hand he said: "Jim, you don't understand glove fighting?" I said, "No, I don't." "Well," he says, "it is customary to go to the center and shake hands with the glove of your opponent. Now, don't you shake hands. Just smash and he will run like the devil. Do you get me?" "Yes, let her go at that. Be sure to leave the door open so he can run." We advanced to the center of the barn floor. Borst put out his glove, and as he did so, I smashed. I don't remember any more. While I was laying there unconscious, Borst was standing over me white as a ghost. The boys had a hard time to bring me to. All were talking, all scared and Borst was saying: "I didn't catch on as to where he belonged when you introduced me to him. You say he is from Cincinnati? I wonder is he any relation to Jim Collins, the manager of Heuck's Opera House?" Goodwin called out, "Why da— it, man, he is Jim Collins himself!" "My God," said Borst. "What have I done? The man above all men I wanted to show my gratitude, and maybe I have killed him." Just about that time I came out of my dream and the first words I uttered were, "Who the devil hit me with that crowbar?"

Borst as he stood over me said: "Collins, why didn't you guard your head?" "Guard my head? What do you mean?" "Why didn't you counter?" said Borst. "Counter," I replied, "I never had a boxing glove on my head before in my life." Borst let out an oath and going over to Thorn said, "You son-of-a-gun, you came near having me murder one of the best fellows on earth. The man who saved my wife in Cincinnati. I promised to give you a good time, and see what I've done. You loaffer, I ought to beat the face off you," and catching me by the hand: "Come, Collins, let's get off these rags and come with me to New York and you'll see how well I can treat you." I went with him and certainly had the time of my life.

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

## ACTORS' EQUITY BALL

To Be Held in Chicago December 17  
Will Be Big Event of the Year

Chicago, Dec. 5.—Frank Gillmore, executive secretary of the Actors' Equity Association, came out last week and looked 'em over and then says he: "It's going to beat Broadway." The well-known Mr. Gillmore was speaking of the Equity ball which the actors are going to give at the Congress on Saturday night, December 17. Bruce McRae took Mr. Gillmore by the hand and led him around to the offices of the ball on the "A" floor of the Congress and showed him great flocks of Equiteers, society women and business men, all busy as bees. "It looks like a shipyard in war times," observed Mr. Gillmore. "I love to see people at work."

Mr. Gillmore gazed until he could stand it no longer. Then he took off his coat and went to work too. He and Mrs. McRae spoke to a meeting at Power's Theater, Saturday afternoon, of the Equity members now in Chicago, and both declared that the way the sale of tickets and boxes started the ball is already an assured success and that the relief funds of Equity are going to be stuffed full. Carrington Phelps, the business manager of the ball, said that the Chicago society and business people were working with an enthusiasm he had never seen equalled and that they had all declared it was a pleasure to show the actors that they appreciated the splendid way in which the stage always worked for charity.

The business men and women of the organization committee come over to the ball headquarters at twelve every day and discuss financial plans while they eat their lunch. Charles F. W. Nichols is chairman of the committee, which includes Evan Evans, Mrs. Frederick D. Countiss, Fletcher M. Durbin, J. Allen Haines, Mrs. Russell J. Mathias, Iva McKenna, Augustus N. Pesbody, Charles M. Richter, Joseph T. Ryerson, G. Raymond Schaeffer and Henry Schott. This committee sits behind closed doors, but wait till you hear what they've been doing for Equity. You'll be surprised.

At the luncheon in the French room of the Congress, December 5, the organization committee met with Misses Jane Meredith, Mildred Booth, Josephine Harriman, Gertrude Vanderbilt, Elizabeth Murray, Francine Larimore, Marguerite Saint Claire, Mildred Evans, Ruth Terry, Jobyna Howland, Cora Williams, Jane Oaker, Rosemary Hilton, Mrs. John Garrity and Charles Coleman, who have been working with great success under the direction of the organization committee.

The high jinks of the ball, except the "Midnight Jollies," is rounding into shape under the skillful direction of Bruce McRae. Mr. Gillmore brought on from New York some of the ideas which made the biggest hit at the Equity Hotel Astor ball and they will be used here. While dancing will begin at ten o'clock the brilliant affair will not be formally begun until the clock strikes twelve. Then appears a gorgeous herald with four trumpeters and escorted by fifty "see 'em, count" of the most beautiful young female Equiteers ever beheld. They will wear a costume especially made and designed for the ball. The herald in ringing tones will pronounce the ball open in the name of Equity and then the Equity star will blaze forth to the singing of the Equity song, the music of which was written by Victor Herbert.

The ten acts of the "Midnight Jollies" will be unusual and consist of the best that Equity folk can do, which means a lot. Mr. McRae is not yet ready to announce the program, but he says the "Jollies" will be not only entertaining but brilliant, and its memory will last long by the fortunate ones who attend the ball. After the "Midnight Jollies" supper will be served in the Pompeian and the Loula Sixteenth room, while dancing continues in the Elizabethan room and the Gold room until the sun pokes his nose over the wet edge of old Lake Michigan to find out what's it all about.

MARGARET DALE OWEN  
OWNS HALLOWED GROUND

A full page of The American Weekly, the magazine section of The New York American,

## Attention!! Are You Talented?

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## PLEASANTVILLE, N. J.

of October 30, was devoted to an interesting feature story concerning the claim of Margaret Dale Owen, well-known actress, to ownership of two of the most sacred spots in the Holy Land. According to the story the land in question was bought by Miss Owen's uncle from the late Sultan Abdol Hamid and has been inherited by Miss Owen and her aunt. One of the spots Miss Owen claims is where God sent the holy fire to Elijah, and the other is what is known as the "Field of Armageddon."

## GILLMORE RETURNS

Chicago, Dec. 3.—Frank Gillmore, executive secretary of the Actors' Equity Association, who spent several days in Chicago this week, in company with Frank Dare, Chicago Equity representative, returned to New York today. Mr. Gillmore inspected the plans and progress of the committees in charge of the approaching Equity ball, in the Congress Hotel, and looked over the Equity situation in general in the Chicago sector.

## THE OLD ACTOR'S STORIES

By JAMES COLLINS

## JOHN BROUGHAM'S DREAM

For years Wallack's Theater, New York, was considered the leading theater of America. Lester Wallack, owner, was the stock star and leading man, surrounded by one of the best companies ever in New York. From the year 1856 to the middle of the seventies Wallack was the Adonis of the stage, and the idol of the metropolis, as well as the prime favorite of the aristocracy. He was at that time considered to be the handsomest man in the pro-

duced. Wallack glared at him and repeated: "You have kept me waiting, sir, for twenty minutes. See that it does not occur again." And Wallack walked up the stage in a manner as if the whole world belonged to him. The scene went on and at the end the company retired to the green room while the stage carpenters were setting the scenes for the next act. Poor old Brougham was a universal favorite with all the company and particularly the ladies, who called him "Uncle John." Brougham said: "Ladies, do you know how I came to be late at rehearsal? Well, it was all a dream." The ladies surrounded him, clapping their hands and chorused: "Oh, tell us, 'Uncle John'; tell us all about it." He replied: "You see, I had been suffering horribly with my poor old limbs and at last, toward morning, fell asleep. I had a dream— Just then in came Wallack, who had gotten over his temper. 'Oh, by the way, Lester (it was always Lester and John between the two when not on the stage), you are concerned in this.'" "Oh," answered Wallack, "let's hear it." "Well," continued Brougham, "I dreamt I was dead and limping on my way to the gates of paradise when I saw a form ahead of me. I recognized it at once. It was you, Lester. Grand, godlike, same as you are on earth. I tried to catch up with you but could not. My old rheumatism had the better of me. As you approached the pearly gates you did not have to knock or ring. The gates opened wide for you. Beautiful music was heard, all rejoicing, everyone bowing down and admiring you. Saint Peter also bowed and gave you the glad hand. I tried to get in at the same time, but as I came up the gates were closed in my face. I knocked timidly at the gate. Saint Peter came out, and looking grimly at me, asked: 'Who are you and what

## OFF THE RECORD

(Continued from page 46)

holiness of their lives. Having fed on Satan and all his works and poms the movie squid stretches its money-sucking tentacles to the Hill of Golgotha. As high as seventy million marks, a colossal sum for the villagers, has been offered for the privilege of filming the presentation of 1922. The committee's refusal states, with a dignity which will be lost on the "business men" making the offer, that the villagers of Oberammergau "can not play Judas to our tradition, despite our poverty." Cheated out of the gigantic profits which would come from the presentation of a picture of the genuine Passion Play, there is nothing to prevent Fort Lee or Los Angeles turning out a money-making counterfeit with some scandal-stench movie hero as the Christus and some pitifully husbanded "queen" as Mary, His Mother. Feelers have already been sent out and after the process of debauching the public taste has progressed a little further we will wake up some fine morning to see the billboards plastered with announcements of "The Redemption of Mankind," or some title equally alluring. Meantime the indictment issued against the films by Thomas Burke in the "Outer Circle" still stands:

"Most inventions and enterprises show in twenty years a forward movement, but after twenty years the cinema is where it was. It is still produced by office boys for office boys. Yet its promoters have the impudence to speak of it as a new art and of its siders and abettors as artists."

Oberammergau prefers its poverty to the position of first aid to the "movies."

## NEW PLAYS

(Continued from page 47)

lady-made plays. The judge does everything but punch his wife in the nose. He is left at the last curtain talking to the back drop, while the front door slams after the daughter he loves, who has just gone out to marry the ex-soldier, Botticelli.

Miss Bankhead is a very pretty girl. The most sincere moments of the evening are contributed by Henry Hull, who amazed me by shedding his preposterous mannerisms and playing with naturalness and effectiveness; Minnie Dupree, as the brow-beaten wife, and Don Burroughs, as a rising young snob. Mary Donnelly gave a very amusing characterization of a "staggering boo-veal" young thing. Miss Donnelly uses her hands and her feet as well as her voice to create a picture. Lucile Watson quacked in the tinny fashion which the reviewers of Our Set call "brittle" and was gorgeously indistinct. I admire the crass impertinence with which Miss Watson treats her audiences by concealing half she has to say from them. Doubtless that is the "society manner?" Frank Sheridan is too virile an actor to be denatured as he is in "Everyday." Either Judge Nolan is a sucking dove or he is not. Mr. Sheridan is not suave enough to move a jury to tears and cheers, as the judge did in freeing the nonappearing Mr. Weyman from the clutches of the law. I can imagine him as Mr. Sheridan portrays the character inviting the twelve good men and true out of the jury box and licking them one by one behind the courthouse, but I cannot picture him talking them out of their common sense. However, in view of the remark accredited to Miss Crothers that is probably not Mr. Sheridan's fault. Then, too, I may be all wrong in my judgment about him. I thought he fitted the part like a nineteen collar on a six-and-seven-eighths neck. I would like to see him cut loose from leading strings, but in a Crothers play that can never be, since Miss Crothers is "The only woman who is actress, playwright and directs entirely the production of her own plays."

—PATERSON JAMES.

## ANTAGONIZING THE PUBLIC

We are in a bad season for which the business depression all over the country is primarily responsible. We fear, however, that the managers themselves are also partly to blame. For instance, why do they not play fair with the public?

Why do they ask one price at the box-office and another at the cut-raters? Is that the way to inspire confidence and build up a clientele?

Again, it is greatly to be feared that the prices of admission have been too high. Why bar from the theater all those who can not afford more than a dollar for a seat? People with small means are thus driven to vaudeville and to picture houses and finally lose all taste for the legitimate.

On the road misrepresentation is common. "The original New York cast" is advertised, when perhaps only two or three at the most still remain. The public recognizes the fraud and resents it. Baltimore, for instance, has given evidence of late of a distinct lack of interest in the theater; business in that city has been very bad. A well-known citizen of that city, when asked the reason for this condition, replied that Baltimoreans were tired of going to see "tryouts," which were really nothing better than rehearsals. Owing to changes made day by day in the script, the actors were imperfect in their parts and the whole show was incomplete. Yet the price of admission remained the same. This resident of Baltimore assured us that he was but voicing the opinion of others in saying that he preferred to do his theatergoing in New York, where he was sure at least of a smooth performance.

What is true of Baltimore is true of many cities in the East. This tryout custom is apt to endanger the prosperity of the whole industry.—EQUITY.

season. And when walking on Broadway he was the observed of all observers. Among the company was John Brougham, a magnificent actor and great writer. He and Wallack were close friends, but on the stage at rehearsal Wallack held himself aloof from the company and permitted no familiarity with anyone.

On or about 1870 Brougham was getting pretty old and rheumatic and suffered a great deal with that complaint. It came one morning during rehearsal of a play in which Wallack had the leading part. A very important scene occurred between Wallack and Brougham. And the call was sounded for Brougham, who had not arrived. Ten minutes was always allowed for the difference in time. The ten minutes expired and still no Brougham.

Wallack walked up and down the stage in a terrible temper. None of the company had ever dared to keep him waiting. At the end of twenty minutes in came poor old Brougham. He was limping with a cane, and, walking down to the prompt table, where the stage manager was sitting, apologized, saying he had been up all night suffering with rheumatism, and as morning approached fell asleep and, being tired out, overlept himself, and treated his apology would be accepted by him and the ladies and gentlemen of the company. The stage manager, supreme in those days in all stock companies, smiled and said: "All right, Mr. Brougham, your explanation is satisfactory. Ladies and gentlemen, continue the rehearsal." But Wallack was not to be appeased that way, and, going up to Brougham, said: "Sir! You have kept me waiting twenty minutes." Brougham replied: "I am sorry, Mister Wallack, to have kept you waiting, but I have already explained to the stage manager and apologized to the ladies and gentlemen of the company why I

do you want?" I said: "If you please, Saint Peter, I am poor old John Brougham, the actor, and I want to go into heaven." Saint Peter looked horrified, and, turning around as if to end the conversation, said: "Go away! Go away, my good man. Heaven is no place for actors." "But, Peter," I exclaimed, "how can that be? I just saw Lester Wallack enter the gate with all the honors." "Lester Wallack," cried Peter, "why he is not an actor. He only thinks he is."

## THEATRICAL BRIEFS

Harry Adams and C. Martin have taken over the management of the Ideal Theater, Conway, Ark.

The new Billings Theater, Enid, Ok., has been leased to G. E. Darland and D. S. Smithiser for five years.

Eston and Bronte have purchased the Olympic Theater, Lockney, Ark., from C. R. Wilkinson.

J. Frank Shea, formerly Oklahoma State manager for Southern Enterprises, Inc., has accepted a position as exploitation man for the Criterion Theater at Oklahoma City, Ok.

The Lanrel Theater, a New Orleans (La.) suburban house, recently erected for Greco and Patterson, was last week transferred to Berry and Patterson for \$8,200. The sale covers only the building and the transfer of the lease, which has eight years to run.

The Valley Amusement Company, which for years operated the Valley Theater at Onondaga Valley, N. Y., with summer stock, until the playhouse burned, has passed into history. Officers are to be elected this week as a matter of form and after that the company will be dissolved.

**"DANGER"****Has Premiere at Wilmington, Del.**

Wilmington, Del., Nov. 28.—This season's latest contribution to the already remarkable list of sex problem plays is so frankly startling as to create considerable discussion and no little division of opinion as to its moral effect. The play is "Danger," in which H. B. Warner is the brilliant star, supported by a cast of an unusually high order. The premiere was given here last Thursday night at the Playhouse before a large audience, which gave to Mr. Warner and his associates its undivided attention. Kathlene MacDonell, who plays the "other" woman in the triangle, rather overshadowed Marie Goff, the actual lead. Miss Goff is decidedly staid and inclined to oration which fails to convince her hearers that her unusual sex theories are right. Her appearance in the first act was marred by an unusual make-up on her back, neck and arms. Gilda Leary, Faire Binney and Leslie Howard were delightful, the two latter bringing a comedy element which prevented the talk of both Mr. Warner and Miss Goff from palling on the audience.—E. R. K.

**WANDA LYON VICTIM OF \$5,000 JEWEL ROBBERY**

New York, Dec. 8.—Five thousand dollars worth of jewelry was carried away from the apartment of Wanda Lyon, who had a leading part in the comedy, "Getting Gertie's Garter," during its recent run at the Republic Theater by a superstitious burglar. A platinum bracelet, in the center of which are the numerals, "13," set in pure white diamonds, was left untouched by the intruder.

Among the articles carried away by the burglar were a pearl bracelet with twelve sapphires, said to be the gift of a member of the Danish royal family; a cigaret case of gold and green enamel, with the monogram W. L.; a platinum ring set with four diamonds, a gold bracelet set with twenty emeralds and a gold vanity case.

Miss Lyon said she closed her apartment and went to Atlantic City early in November, returning last Saturday. On Monday night, she said, she left the apartment at 8:30 and arriving home four hours later found marks of a jimmy on the door frame and the jewelry missing.

**ANNUAL BAZAAR****Of the Professional Woman's League**

New York, Dec. 8.—The annual bazaar of the Professional Woman's League will be held at the Hotel McAlpin, December 8, 9 and 10. Dr. Ida C. Nisim is chairman and the following members will have booths: Mmes. Russell Bassett (president), Douglas B. Boag, Kate Fowler Chase, Emile Paul Matthiessen, Emmie J. Howard, H. T. Stemple, W. D. Donaldson, Louise C. Stern, Helen Whitman Ritchie, Clara C. Allen, Harry Leighton, Pauline DeLisier, Helen Hanning, Ben Hendricks, Nan C. Crawford and Queenie Turner. Many novel features are promised. Among the donations are gold mesh bag, vacuum cleaner, pearl necklace, smalt necklace, beaded bags, silver coin purse, electric lamps and appliances, crocheted silk rug and \$100 in gold.

**NO MORE MYSTERY**

It has been revealed that the authorship of "Marie Antoinette," now being played by Grace George, and which was produced under the name of Edymar, really belongs to Margaret Mayo and Aubrey Kennedy, it being seen that the name is the last part of Kennedy and the first part of Margaret.

**"SALT OF THE EARTH"**

New York, Dec. 8.—The Surac Producing Company has been formed for the purpose of presenting Harold Bell Wright's play, "The Salt of the Earth." The opening date has been set for January 2 in Syracuse, and the play will hit New York soon after it goes well.

**PAULINE LORD MATINEE**

New York, Dec. 8.—In honor of Pauline Lord's promotion to stardom, a professional matinee of "Anna Christie" will be given Friday afternoon so that other members of the profession may see the excellent work which Miss Lord is doing in this play.

**"ENTER MADAME" IN LONDON**

After its Chicago run "Enter Madame," with Gilda Varesi, will go directly to London, where Dennis Eadie, the English actor, will play in the role opposite Miss Varesi.

**DR. WEST APPOINTED EQUITY PHYSICIAN**

Chicago, Dec. 8.—Dr. Stephen G. West has been appointed official physician of the Actors' Equity Association, in Chicago. His location is Suite 910, Columbus Memorial Building.

**OF PAGEANTS AND PAGEANTRY**

The revival of pageantry, started in England some years ago, soon spread to this country and became most popular. Cities and institutions fell in with the idea and found it a valuable method of expressing some phase of their history and aspirations. This, in turn, following our inevitable custom, led to the forming of a "Pageant Association," and now we have the equally inevitable book telling us how to produce the pageant itself.

Fortunately, the book is a good one. It is written by Linwood Taft, who is director of the American Pageant Association and chairman of the Department of Pageants and Festivals for the Drama League of America. The title of his book is *The Technique of Pageantry*, and it seems to be very complete as well as concise. The volume is a slim one, but it is packed full of meaty information. Dr. Taft speaks authoritatively and enters minutely into every phase of the making of a pageant. He describes the organization of the officials and gives exact particulars of their several duties and responsibilities. The preparation of the book is taken up at length and very sensible directions are given as to what it should—and should not—contain. This advice goes so far as to lay down general rules as to its style, its appearance in printed form, the editing, and even tells how to sell the printed copies to the audience.

Other chapters are devoted to the selection of the music, which enters largely into the making of the pageant. The type of orchestra is discussed along with its placing and the difficulties which can be expected in performance. An amusing instance of the latter is the very serious way in which Dr. Taft recommends that the music sheets be clamped to the stands in order to avoid their being blown away by the wind. As a double precaution, he recommends that Boy Scouts be pressed into service to act as retrievers of such music as escapes from its moorings. One who has had something to do with outdoor performances reads this with sympathy, and wonders if the learned Doctor has as yet found a way to prevent the small boy who discovers that pebbles thrown at the bass drum produce a devastating effect on the performance from forthwith putting his discovery into immediate practical execution.

Considerable space is used to describe the cast, the acting and the conduct of rehearsals. Then follow complete directions for the actual performance, ranging from instructions for making-up to the department of the ushers. In short, there is little in the way of detail that Dr. Taft has omitted, so that it strikes one with considerable astonishment that he has overlooked an index for his book. The work is of considerable value as a book of reference, and this would be much enhanced if one could turn to it and find instantly the particular fact needed. The only way in which this can be done is by an index, and to omit it was a mistake. The leaving out of the index is becoming an increasingly common practice among publishers. One or two expensive biographies which I have read lately, books rich in reference values, have either no index or a most inadequate one. This is about the poorest way I know for a publisher to save money, and it is to be hoped that the offenders will reform before long.

But to return to *The Technique of Pageantry*. All of the matter referred to above is contained in Part I of the book. Part II is devoted to the books of two pageants, one being "A Pageant of Thanksgiving" and the other an "Historical Festival and Pageant." Both of these were performed at Atlanta, being directed as well as written by Dr. Taft. These two books give the concrete examples needed to illustrate the matter in Part I, and should prove useful as a guide to the writing and playing of similar pageants.

Taken all in all, *The Technique of Pageantry* can be relied upon to give reliable information of the making of pageants and practical details for the executing of them. Such a book was needed, and the author has risen to his opportunity splendidly.

**A MASQUE OF HEALTH**

Allied to the pageant is the modern masque, its resemblance lying in its ability to use a goodly number of more or less trained people in the production of satisfying spectacular effects. This, perhaps, is the most useful part of these performances. Calling for but little skill on the part of the participants, the number of the performers gives confidence to the individual and enables him to do the thing which he could never do alone with like effect. This is valuable in more ways than one, for besides developing any latent dramatic skill there may be in the players, it enables them to enjoy the theater in an active rather than a vicarious way. I believe the more people we have who have taken part in dramatic performances—even in minor amateur offerings—the better it is going to be for the stage. This sort of folk can not help but have a keener interest in theatricals, and, all conditions being equal, will demand a higher grade of drama than if they had not "trod the boards" in some small way themselves. The man who has played baseball on a sand lot is in a better position to appreciate the professional ball game than the man who has never played at all, and I think the same applies to the amateur player and the professional theater.

Further, these performances may be used to drive home a lesson in an attractive way, and this homiletic function of the stage has been very much neglected in late years. Some would have it so, forgetting that one of the early uses of the stage was for this purpose, as witness the mystery and morality play. You can point a moral and adorn a truth by dramatics, and the masque is one of the simplest and most effective instruments for the purpose.

In 1913 the Department of Physical Education of Columbia University used a masque to "carry its message of Hygiene in dramatic form," and it was given a revival last year at the annual convention of the American Physical Education Association. This masque was known as *The Conflict*, and depicts the struggle between Ignorance and Wisdom in the realm of physical knowledge. The attendant evils of ignorance and the benefits of knowledge are shown in dumb show, dances and tableaux. All the details for the proper presentation of the masque are given fully in the printed version, which has just made its appearance under the title of *The Conflict: A Health Masque in Pantomime*, by Gertrude K. Colby.

Besides giving the story of the pantomime in detail, the book gives full descriptions of the costumes, a complete key to the music, and directions with diagrams for all the dances. There are several illustrations, and these give a good general idea of the simple settings used. The experienced director should be able to present the masque without difficulty by carefully following the text.

Of course, it is well-nigh impossible to estimate the effectiveness of the actual performance from the book, but the fact that the masque has been played and then revived should recommend it. Certainly the author has done her part well, if clarity and fullness of detail count. The ideas in the masque are simple, appealing in their simplicity and produced by means that are

**MASQUE CONCLUDES SEASON**

Troy, N. Y., Nov. 30.—The Masque of Troy concluded its tenth season with a presentation of "Stop Thief" before an audience that filled the auditorium in Larking Hall, Cohoes, last week. The entertainment, which was held under the auspices of a fraternal organization, netted between \$500 and \$600, a record-breaking figure for the club.

During the ten years of its existence, The Masque has raised about \$30,000 for benefits in this section of the State. An orchestra, stage crew and full equipment are carried for every performance. Stage effects are transported by automobile.

That is what a performance of this kind needs to carry its message, and in *The Conflict* it is well done.

*THE TECHNIQUE OF PAGEANTRY*, by Linwood Taft. A. S. Barnes & Company, 30 Irving place, New York City.

*THE CONFLICT*, by Gertrude K. Colby. A. S. Barnes & Company, 30 Irving place, New York City.

**NEW BOOKS**

DICKSON, EDWARD R. COMP.—Poems of the dance; an anthology; 1500 B. C.-1920 A. D.; introduction by Louis Untermeyer; with photographs by the compiler. 263 pages. Alfred A. Knopf, 220 West 42nd street, New York City.

Poems by Zoe Akiss, Aristophanes, Witter Bynner, Madison Caweltz, Charles Dickens, Euripides, R. W. Gilder, Homer, John Keats, Amy Lowell, John Cowper Powys, Shakespeare, Tagore, Wordsworth and others.

DRINKWATER, JOHN—Oliver Cromwell; a play. 90 pages. Houghton-Mifflin Company. \$1.50.

The story of Oliver Cromwell's rise from small farmer and village leader to Lord High Protector of Great Britain, in a play of eight scenes.

DUMAS, ALEXANDRE, FILS—Le demi-monde; comédie en cinq actes en prose; ed. with an introduction and notes by Hugh Allison Smith and Robert Bell Mitchell. 249 pages. (Oxford French series by American scholars.) Oxford University Press, 35 West 32nd street, New York City. \$1.40.

HOWARD, SIDNEY—Swords, 171 pages. George H. Doran Co., 224 Madison avenue, New York City. \$1.50. A play in four acts which was first produced at the opening of the National Theater, New York, on September 1, 1921.

FREUND, JOHN CHRISTIAN, COMP.—Musical America's guide. A digest of the musical resources of the United States and Canada, 1921. 262 pages. The Musical America Co., 501 Fifth avenue, New York City. \$2.00

Partial contents: New York's musical managers and how they operate. How to enter the concert field. Making your city a musical center. Travel hints for the artist. How to secure a musical education. Music festivals in the United States.

GAY, JOHN—The Beggar's Opera; written by Mr. Gay, to which is prefixed the music to each song (with an appreciation of Claud Lovat Fraser, by John Drinkwater, and a preface by C. Lovat Fraser). 93 pages. Doubleday, Page & Company, Garden City, L. I., New York. \$3.50; de luxe edition, \$10.00.

LABICHE, EUGENE MARIN, AND MARTIN, EDOUARD—La poudre aux yeux; comédie en deux actes; édition scolaire d'après la Méthode direct par Leopold Cardon. 108 pages. (Oxford French series by American scholars.) Oxford University Press, 35 West 32nd street, New York City. 90 cents.

SHAKESPEARE, WILLIAM—Two Gentlemen of Verona. 110 pages. (The Cambridge Shakespeare.) The Macmillan Company, 64 Fifth avenue, New York City. \$1.40.

TONY SARG (The) marionette book; illustrated by Tony Sarg; text by F. J. McIsaac, with two plays for home-made marionettes by Anne Stoddard. 57 pages. B. W. Henschel, Inc., 116 West 13th street, New York City.

The story of Mr. Sarg's experiences with marionettes since he first experimented with them. He tells how the puppets are made and manipulated, how the stage looks behind the scenes, and gives suggestions for plays, programs, tickets, etc., so that children may run their own performances.

TOWNSEND, S. DANA, COMP.—The Victrola in correlation with English and American literature; issued by the Educational Department (containing a chronological tab. of parallel music, literature, art and world events). 68 pages. Victor Talking Machine Co., Camden, N. J. Paper, gratis.

WRIGHT, HARRIET SABRA—New plays from old tales for boys and girls, illustrated by Leon L'Eimo. 190 pages. The Macmillan Company, 64 Fifth avenue, New York City. \$1.75.

YEATS, WILLIAM BUTLER—Four plays for dancers. 138 pages. The Macmillan Company, 64 Fifth avenue, New York City. \$2.00.

# ACTORS' EQUITY ASSOCIATION

JOHN EMERSON, President. ETHEL BARRYMORE, Vice-President. FRANK BACON, 2nd Vice-President  
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### New Members

Forty-six new members were elected at the council meeting held on Tuesday, November 29.

### Stohlman's Address Sought

The W. I. Swain Show Co. has brought charges against Billy Stohlman. The council is anxious to hear Mr. Stohlman's version of this affair. He is requested to notify the A. E. A. of his present address, since his mail has been returned from his old address.

### No Half Salaries

It should be distinctly understood that we cannot permit our members to consent to any proposition to play for half salaries the week before Christmas. This has always been one of the basic principles of the A. E. A. In view of the abnormal season, and the possibility of many managers closing down their attractions the early part of December rather than face a certain loss, the council permitted a layoff of part or all of the week before Christmas, but no half salaries for the actual time that is played.

### Elect Your Deputy

We have reached the remarkable total of 800 deputies. Any company which is without one should get together and have an election.

### Unfair Managements

We learned that three or four small managers (we use the adjective not disrespectfully, but to classify their attractions) are declining to give their players the conditions required by Equity contracts. We feel this is very foolish on their part, but, of course, we must protect ourselves, and so their names have been carefully collected. The A. E. A. belongs to the American Federation of Labor, and has a perfect right to report to the Central Labor Body reactionary employers who try to return to unfair conditions. This would result in the most unpleasant sort of publicity for their shows. As those managers of whom we speak depend for their patronage upon working people, what chance will they have if their audiences decide not to support those who are unfair to their friends.

### Hazel Heston Answered

Miss Hazel Heston in her open letter to The Billboard, says the Miniature Musical Comedy Owners' Association is all she wants for protection. That's right! No one would deny her such protection, but let the actors have theirs too, which is Equity. Miss Heston may be perfectly fair to all her people. We don't say she isn't; we don't know. But surely she won't contend that all managers are in her class. Whether they are or not, the actor has an inalienable right to organize for protection just as the members of the Miniature Musical Comedy Owners' Association have.

She further states: "The long green on salary day is the thing that counts." Yes, it does count a good deal, but not for everything. Conditions of living and of working and of self-respect count for much more, at least to actors, who are generous, care-free souls. We have known them to cling for months to a manager who was fair and decent, but who, thru force of circumstances, was unable to pay salaries; and we have known them to quit instantly a financially good engagement because of tyranny or injustice practiced on themselves or on brother actors.

Let us get together, Miss Heston. We will meet your M. M. C. O. A. with pleasure. Let us sit around a table and discuss our mutual problems. You won't find us unreasonable. We

want the manager to get a square deal as well as the actor. This in the view of the members of the A. E. A. themselves who would never permit inequities on the part of their officers or council. Please remember, Miss Heston, that the judge of the Federal Court, the Hon. Julian W. Mack, recently rendered a decision declaring that the "Equity Shop" policy was not contrary to law or TO SOUND PUBLIC POLICY. Judge Mack also exonerated the A. E. A. from every charge which had been brought against it by the Producing Managers' Association.

We live in the year of grace 1921 and in the United States. Let us prove that we have advanced beyond that archaic era when employers did what they pleased and the employee accepted for his wage a kick and a crust.

Miss Heston, have you read any of the works of Benjamin Seebohm Rowntree, the famous factory owner of York, England, who has recently been creating a sensation by his lectures throughout the country? You will find them very illuminating. Believe us, get together is the word. If this cordial invitation is declined, then we shall continue our progress just the same, but it may prove more inconvenient to you and other managers similarly inclined, because we shall not know all your particular problems, and therefore, we shall be unable to provide for what may be your just contentions.

### Sunday Hours

As has been previously announced for the convenience of out-of-town members, the office is now open on Sunday between the hours of 12:30 and 4. Among those who availed themselves of this new departure was a member who desired to pay his dues and another who gave in a contribution of \$12.50 to the Equity Thanksgiving Day Fund.

### Henry Hallam, Dead

We regret to announce that we have received word that our member, Henry Hallam, died on November 9.

### Wagner Joins P. M. A.

Charles Wagner has been elected a member of the Producing Managers' Association.

### Ginn's Tour

We have received several letters from members in Eastern stock companies commenting on the visit of our representative, Hayward Ginn, and expressing their great pleasure at the little talks he has given them, which made them feel in much closer touch with the association.

### 100% Equity—200% Business

A company playing under canvas in the South, one of the very first to leave Chicago 100 per cent Equity last spring, reports that it has doubled its previous business solely be-

cause of its Federation of Labor affiliation. The local labor bodies are careful to see that any claims made along this line are correct.

### Fines Reduced

The law fining members \$1 a month for tardiness in paying dues has been reduced by the council to 25 cents. That some penalty should be exacted in justice to those who pay promptly has been admitted by all. Members who are temporarily embarrassed can always ask to be placed on the excused list.

### Millennium Note

Quotation from a letter to The New York Times:

"Every little while one reads or hears something to the effect that tardy theatergoers will be requested to stand in the back of the theater until the intermission. Then it is that many of us become exceedingly cheerful. We begin to have a delicious vision of being able in the near future to see and hear the entire first act of a play, even tho' we may be sitting further back than the second row of the orchestra. However, time passes and nothing happens to give us any further hope."

### Innocents Abroad

Yes, our members are at perfect liberty to accept employment with George M. Cohan or any other independent manager who is producing abroad. Neither the "Equity Shop" policy nor Equity contracts need be insisted upon outside of our jurisdiction. However, it would be advisable to call at headquarters for information before signing. Such questions as rate of exchange, income tax, etc., are not known to most actors.

### A \$2,000,000 Play

The profits of one successful play are as follows, according to The New York Times: "And 'The Bat' continues to make records. The company now at the Morosco, playing its sixty-ninth week, has never yielded a profit of less than \$1,500 weekly, and touched \$6,000 for a long time; the Chicago company, now in its forty-eighth week, has been even more profitable since Sunday night performances are given in that town; a third organization has been playing for twelve weeks to capacity in Philadelphia and is turning in huge profits, and four other companies now dotting the country have each made profits ranging from \$1,400 to \$8,000 weekly.

"The English rights will enrich the American producers another \$50,000 or more and the various other corners of the globe will contribute their quotas. Eight bona fide offers for the film rights, each accompanied by a check have already been received by Wagehals and Kemper, and probably the motion pictures will eventually pay more than \$100,000 for the privilege of photographing the play. "All in all, before 'The Bat' travels the way

of the stock companies and winds up its career it will probably bring in profits ranging from \$2,000,000 to \$3,000,000."

### Sues Critic

In England an actress has sued a critic who, she declares, became abusive. Here is The New York Evening Post's account of the affair: "London, Nov. 19.—Where dramatic criticism ends and vituperation begins, is a question the British court has been asked and has declined to decide. Ethel Irving, a British actress, sued The Sunday Times and its critic for libel, due to a review of her performance

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as Julie in "The Three Daughters of M. Dupont." The critic's version of her performance in one scene was "every shred of reserve was scattered to the flies, and the woman became a raging, frothing epileptic, rolling on the floor and hitting her toe nails."

"Miss Irving in court, said she would not have minded if the critic had only said that she made an ass of herself on the stage. That would have been a matter of opinion.

"The judge, after a two-day hearing, suggested a settlement rather than to undertake the task himself. The action of the actress was withdrawn when the newspaper said that the words were intended merely to convey the impression of exaggeration."

#### His Name Was "Anonymous"

Overheard: "What was the name of the unknown soldier who was buried in Washington lately?"

#### A Roman Holiday

A dispatch from Rome, Italy, states that "1,500 motion picture operators and actors gathered in front of the American embassy to protest against an American picture company now producing films in Rome." And yet the producers of motion pictures are contending that they are not moving their plants abroad!

#### Carrillo Defends Profession

The following letter has been received: "I wish to call the attention of the Actors' Equity Association, and of the whole theatrical profession, to the excellent work which Mr. Leo Carrillo, who is at present starring thru this part of the country in his play 'Lombardi, Ltd.', is doing in defence of the clean American theater, and in trying to educate the theater loving public to discriminate between a certain sort of self-styled 'first-class attraction' and clean, wholesome and really first-class plays. Mr. Carrillo has been most active in his effort to enlist the aid of civic organizations, such as the Rotary and Kiwanis Clubs, in this work, and thru them to teach the people that the theater should be regarded as an institution, and that it can be kept clean and wholesome only by an insistent demand on their part for clean and wholesome entertainment.

"There is in the attitude of the people of this part of the country something which suggests that they look upon the men and women of the stage as belonging to a low moral strata. This is entirely due to the fact that the South has been flooded by a number of cheap, salacious plays, which come from God knows where, and played by a low order of men and women. In the rural districts especially the feeling against the theater is very strong, and on one occasion—Armistice Day, to be exact—our attention was called to a certain revivalist who went about reviling the theater and everything connected with it. I am inserting here a speech which Mr. Carrillo made in answer to this fanatic's attack:

"Ladies and gentlemen of Henderson, N. C.—Please let me say a word or two in defense of the clean American theater. My object in bringing this before you is prompted by the malicious attacks of a certain so-called revivalist who, under the cloak of God, is maligning the ladies and gentlemen of the clean American stage. I appeal to you as sane, fair-minded people of Henderson; and I ask you to judge for yourselves if such malicious attacks are warranted after witnessing our innocent entertainment. The religious fanatic, Mr. Raymond Browning, who has seen fit to litterly attack us, has not stopped to discriminate between high-class attractions and the salacious offerings which have dared to insult the intelligence of the Southern people by calling themselves representative productions. He has even gone so far as to say that anyone who patronized the theater would lust after his own mother! Ladies and gentlemen, this is Armistice Day, and thousands of American boys lie asleep in Flanders Field. They died proudly, knowing that they gave their all for the great cause of humanity. These selfsame boys, ladies and gentlemen, fought, knowing they were being backed by the moral and financial aid of this great country. My point is this: that I wish to enlighten the cramped intellect of this so-called disciple of God, telling him that twenty-five per cent of the total Liberty Loan of this country was gathered thru the medium of the stage and by the actors and actresses of the American theater. Not only that, but forty-three million dollars in excess of the Red Cross quota was gotten thru the efforts of the American theater by the actors and actresses that he has so viciously and unjustly abused. I say this in defense of my profession, and also because I resent the insult to the ladies of my com-

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pany and the rest of my profession. I thank you for your attention."

"In closing I wish to give it as my opinion that if the Actors' Equity Association could influence other stars and heads of first-class organizations traveling thru this part of the country to continue the good work started by Mr. Carrillo, I believe that it would result before long in a big victory for the decent, clean theater.

"With all best wishes, I am sincerely and fraternally,  
(Signed) AVERELL HARRIS."  
—FRANK GILMORE, Executive Secretary.

#### New Candidates

Sophie Allen, Adrienne d'Ambricourt, Frances Bendtsen, Emma Carus, Nora Dempsey, Gordon Heath Eldrid, Alberta Gallatin, Wm. E. Griggs, Richard W. Keese, Wm. Pawley, George Frank Reisman, Frances Tumulty, Nellie Walker, Mrs. Estar Banks.

#### Members Without Vote

Junior members: Grace Bowman, Bess Curry, Virginia Holland.

#### Chicago Office

New candidates: Helen Blake, Maybell Dillingham, Grace Flanders Feagin, Robert J. Feagin, F. E. Gallagher, Bernard Knapp, Freddie Lytell, Billy B. Mack, Harry Meyers, A. E. Newman, Mrs. A. E. Newman, J. Albert Ridgeway, Eddie P. Tront, Mrs. Rebekah Weaver.

#### Kansas City Office

New candidates: Jolly Fannie Hatfield, Dorothy Holden, Frank C. North, Sport North, Al Russell, Genevieve Russell, Barney Wolfe.

#### Los Angeles Office

New candidates: Violet Albert, Ora Carew, Bernard J. Dunning, Charlotte Lyane, Albert Morrison, George O. Nicholls, Anita Stewart, Frank Yosh Tokunaga.

## DRAMATIC NOTES

"The Silver Fox" has passed its 100th performance.

Edith Ellis' "The White Villa" is to be produced in London.

"Dulcy" has passed its 125th performance at the Frazee Theater, New York.

William Anthony Maguire and Harold Atteridge are in Atlantic City writing new plays.

Fritz Leibler will be seen in New York in Shakespearean repertory soon after the holidays.

"The Green Jade," which the Selwyns were once about to produce for Florence Reed, is in rehearsal.

The newly formed Sprac Producing Company is to begin with Harold Bell Wright's "The Salt of the Earth."

Theodore Dreiser's "The Hand of the Potter" will open at the Provincetown Theater, New York, Monday night.

"Face to Face," with Violet Heming, Richard Bennett and Robert Ames, will go to New York in three weeks.

Ludwig Lewisohn on December 3 will deliver an address on "The Modern Drama" at Rumford Hall, New York.

J. Hartley Manners has written a new play for Laurette Taylor, which will be seen in New York in January.

"Clarence" was produced by the students of the American Academy of Dramatic Arts, New York, last Friday night.

Eugene Walter is writing another play for Al H. Woods. This means that his contract with David Belasco is off.

Patricia Burke Ziegfeld, the tiny daughter of Billie Burke, gave a theater party for her small friends last matinee of "The Intimate Strangers," the play in which Miss Burke

is appearing at the Henry Miller Theater, New York. This is the first time that Miss Patricia has seen her mother on the stage.

Avery Hopwood has deferred his plans for a trip to Europe until the controversy over "The Demi-Virgin" is settled.

William Gillette has that anomaly, an all-American company, in "The Dream Maker" at the Empire Theater, New York.

Adelaide Rendelle, of "The Scarlet Man," is to play in "Stamboul," the scenic play soon to be produced by the Shuberts.

"The Dibbuk," which has had a long run at the Jewish Art Theater, New York, is to appear at the Apollo two afternoons this week.

On December 4 Edgar White Burrill will address the audience on "The Need for Tolerance in the Theater" at the Town Hall, New York.

Sixty-four nationalities were represented in the Intercollegiate Cosmopolitan Club, which attended "Main Street" in a body one night last week.

Fritz Leibler has so far recovered his health as to be able to resume his engagement in Shakespearean repertoire at the Lexington, New York.

Arthur Hopkins is planning to produce a Hungarian melodrama entitled "The Ruby Fan." New York will see it shortly after the holidays.

Doris Keane in "The Czarina" will be seen under the direction of the Frohman-Miller combination, and not under the Shuberts as was expected.

Lillian Owen's Marionettes have been accepted by the Bohemians, Inc., for a series of special performances at the Shubert Theater, New York.

Channing Pollock, Rita Weiman and Alexander Woolcott addressed the Authors' League

Fellowship at a luncheon at the Cafe Boulevard, New York.

A. H. Woods has accepted, among four other new plays, one which Somerset Maugham went to China two years ago to write. The title has not been given out.

The Century Theater Club of New York, with a membership of more than 500 women, attended last Wednesday's matinee performance of "A Bill of Divorcement."

Emanuel Reicher Activities will make its first production of the season at the Fifteenth Street Theater, New York, with Ibsen's "Hedda Gabler" December 2.

At the Brooklyn Institute of Arts and Sciences, S. Marion Tucker will speak on "Current Plays of the New York Stage and What They Stand For" on December 13.

Miss Judith Rossow played the title role in "Iphigelia in Tauris," which was presented by the Classical Club of Hunter College. It was the English version of Witter Bynner.

"The Man on the Balcony," by Emily Nyitraj, is in rehearsal, with George Gaul in the leading role. It is being produced by Frank Smithson, well known as a director.

Charles Warburton has joined the E. H. Sothern and Julia Marlowe Company as general understudy. He will also have the part of Old Gobbo in "The Merchant of Venice."

Arnold Daly's affiliations with the New York Theater Guild may mean that the Guild will eventually produce Rostand's "Last Night of Don Juan," with Mr. Daly in the leading role.

Miss Gertrude Newell, the interior decorator, is to become a producing manager with "The Fair Circassian," opening at the Republic, New York. She has supplied both costumes and scenery.

Chinese actors, students at Teachers' College, Columbia University, gave a Chinese drama entitled "The Seventh of the Seventh Moon" for the benefit of the college fund last week.

Wallace Eddinger will have the leading role in "Captain Applejack," the play now running in London under the name of "Ambrose Applejohn's Adventure." Walter Hackett is the author.

William Faversham is again to play the title role in "The Squaw Man," which won such a marked success in 1905. He is to be supported by Bertram Marburg and Emmett Shackelford.

David Belasco, in recognition of his fortieth year in the theater, is to be the guest of honor at a dinner of the Society of Arts and Sciences at the Hotel Biltmore, New York, a week from Sunday night.

Giovanni Grassi, the Italian tragedian, will have the title role in "Othello" at the Academy of Music, Brooklyn. The cast will include Emanuele Gatti, N. Ruggero, Mme. Bragaglia and Mrs. Arcidiacono.

The Selwyns will present Madam Petrova in New York during Christmas week in "The White Peacock," the romantic drama by Madam Petrova in which she has been appearing all season with signal success.

Willard Mack, after a summer on a ranch in Calgary, has written another play called "The Scarlet Patrol," which is being produced at the Wilkes Stock Theater in Salt Lake City. Iva Shepard is the leading woman.

Ada Sterling talked on current plays at the New York Public Library last Thursday. On the same night Francis Hackett gave the first of his series of lectures on "What Critics Are For" at Rumford Hall, 50 East Forty-fifth street, New York City, under the auspices of the Literary Forum.

Alexander Gray, baritone, the juvenile in the Ziegfeld "Midnight Follies," is a graduate of the Pennsylvania State College, class of 1912, and a member of the Delta Upsilon fraternity. He was sponsored into a musical career by Madame Louise Homer, and he established a fine reputation in concert and oratorio on the West Coast before he came to New York City.

Otto Kruger heads the cast of "Alisa Jimmy Valentine," which has been assembled by George C. Tyler for his production of Paul Armstrong's play. He is to be supported by Mary Boland, William Ingersoll, Eagle Brown, Edmund Elton, Harold Hartzell, Andrew Lawlor, Lorna Volare, Grace Henderson, George Farren, Henry Shuntan, Archie Curtiss, J. J. Hyland and Edward Wonn.

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# MATINEE IDYLLS

A DEPARTMENT DEVOTED TO THE INTERESTS OF  
THE WOMEN OF THE STAGE

(COMMUNICATIONS TO MYRIAM SIEVE, CARE OUR NEW YORK OFFICES)

## THE SHOPPER

For information regarding the merchandise described call Bryant 8470 if you are in town and we will furnish you with the name of the shop where the article may be purchased. If you are out of the city write to the Shopping Editor, 1493 Broadway, care The Billboard, New York City, and we will send you the information. Correspondence from women on tour is invited. Be sure and state your size and preference in color in first letter. Mention paragraph number also.

### Important Note

There is an erroneous idea among our readers that this column is devoted to advertising space paid for by the shops whose merchandise is mentioned below. The space in this column is NOT for sale. The Shopper receives letters which state that such and such a thing was "advertised in The Billboard," "as advertised," etc. This is a shopping service which we have started purely for the benefit of our women readers, and especially for the women who are on the road and come nowhere near a large city for weeks at a time, so that they may have the opportunity of shopping in New York by proxy. The Shopper makes an effort to choose merchandise which is of most interest to women, taking care always that the article is good style and good value. Suggestions along these lines from our readers will be welcomed.—M. S.

1.

The frock in the sketch is made of heavy Canton crepe with the popular Mandarin sleeves inserted with either light blue or red bands embroidered in gold. The frock may be obtained in Navy blue and black. The color of the inserts also lines the bateau neck and the front and back of the dress giving the effect of full length panels. A narrow string belt finished the girdle. It is cut on one piece, with elastic at the sides so that it fits any figure. The price is but \$19.50.

2.

You can get one of these heavy crepe de chine combinations trimmed with the real flet edging and medallion for \$4.50. Another model in radium silk or heavy crepe de chine with lace edging, but without the front medallion, is \$3.50. The colors are the lovely pastel shades—orchid, a delicate pink, blue, Nile green and apricot yellow.

3.

The set sketched which comprises a chemise trimmed top and bottom with val lace and scalloped and French drawers trimmed with the same lace is \$5.50. This may be obtained in georgette crepe or crepe de chine.

4.

The one-strap pump with a baby French heel is made of black velvet, and these are being worn a great deal with evening gowns. Rhinestone buttons at \$1.00 a pair, or setting rhinestone buckles at \$2.50 a pair, are added to them. The price of the slipper is \$10. The same model comes in patent leather with a military heel as well.

The other shoe is of patent leather, with a front piece like that which comes on a Colonial pump over which may be buckled three straps. If preferred, the straps are buckled underneath and are hidden by the tongue. The modified French vamp and baby Louis heels complete a graceful slipper. These may be had in French heels also. The price is \$10.

5.

White, white and black or gray gloves in twelve-button length may be had for \$3.75 the pair. Sixteen-button length in white or white with fine black embroidery on back and in castor shades or black are \$4.75 pair.

6.

Dresses of Mole skin are being offered in several styles by one exclusive shop for \$350.

7.

Soft, woolly mohair sweaters are only \$3.95. They come in Tuxedo or surplice models in sand, black, turquoise, blue or brown. The Tuxedo model has collar and cuffs of the mohair yarn with a fuzzy angoralike surface. The surplice model is entirely made of the long-haired yarn and has an effective border of contrasting color.

8.

Hand-made blouses trimmed with real flet, adorned with drawn work and band-embroidered dots are being sold in one store for \$2.95. Both square and V-neck models are featured with turn-back collars and cuffs.

9.

A black lace veil which may charmingly drape a hat or be a face veil or both is only eighty-five cents.

10.

What are you giving the man for Christmas? Ten-karat solid gold cuff buttons with a green gold finish are \$4.49.

Small 14-karat gold knives, concealing a steel blade and a nail file, in an engraved case, are \$5.94.

Men's silk umbrellas, with Malacca or dark polished wood handles, are \$7.94; tax 40c.

Sole leather toilet cases made of brown cowhide, leather lined, and with ten fittings, are \$13.59.

11.

Other suggestions for the men have come in as follows:

Slippers of warm felt in gray, green or brown are \$2.95. Tan leather ones in Everette or opera model are \$4.50.

The simple crepe de chine dress, always successful, is still worn this year.

Some of the Parisian knit jackets emphasize the low waistline in a pronounced way.

The cedar and grated chocolate tones of brown are being made a great deal of in suits. They combine well with black.

Wide fur cuffs are used on many of the big, fur-trimmed winter coats. Panels of fur appear on the side of cloth coats and the jackets that are a part of street suits.

Ribbon is still used in many ways in the new hats. Narrow ribbons are looped and doubled to form a bristling surface over the entire hat. Long ribbons are looped in streamers over one side of the brim. Wide ribbons are knotted into high ornaments on the front of high hat crowns.

New gloves show colored kid linings. There are white gloves lined with lavender or tan. There are tan gloves lined with brown and gray ones lined with black. Very often the



The dress on the figure is of Crepe Canton, either in Navy blue or black, with inserts of gold-embroidered King's blue or red. The colored piping runs all the way down the front and back, forming panels, and outlining the peasant neck. A very good value at \$49.50.

The combination is of heavy Crepe de Chine, and is trimmed with real flet lace edging and medallion. Beautifully made and finished. This may also be obtained in Georgette Crepe. The price is \$4.50. Comes in all the lovely pastel shades. The other set may also be had in either heavy Crepe de Chine or Georgette. It is a chemise with drawers to match, trimmed with wide lace and scalloped on the bottom. The price of this set is \$5.00.

The pump with the Colonial tongue has three straps, which may be worn either over or under the tongue. It comes in patent leather, with a high heel or a Baby French. Price is \$10.00. The one-strap pump, which is most attractive on the foot, comes in black velvet and is worn a great deal by smart women for evening wear. It has a Baby French heel and the price is only \$10.00.

Boxes of six handkerchiefs with neat initial are \$1.50, \$2.25, \$3 and \$4.50, depending upon the quality of linen.

Dressing gowns of English wool are \$13.55, blanket robes are from \$7.50 to \$22.50, and silk dressing gowns are from \$17.40 to \$65.

### FASHIONS IN BRIEF

Gowns of floating panel type are worn with the same variations with which various designers express their individuality.

colored lining is turned back in the form of a cuff over the stitched back of the gloves.

Evening slippers all of feathers are among the novelties of slippedom and they are made up in many colors. The feathers are smooth breast feathers, obviously, that cling to the curves of the slipper shape softly and closely. Jet hair fans are used in the evening.

Lingerie is being made up in lavender, corn yellow, turquoise blue, Nile green, jade green and watermelon pink.

## THE MISSING RIB

By MARCIE PAUL

Pauline Lord's name is up in electric lights together with Eugene O'Neill's. She is one of the few who has gotten there solely by merit.

### Some Idea This

A writer of advertisements for one of the prominent department stores has busted out with this: "Vanity! Vanity! All is vanity! We wouldn't have them any different—God bless them—our women." Shades of georgette

### Education of a Gold-Digger

Florence Mason, a new aspirant for Theatrical honors, is to take the part of Amy in "Lilies of the Field." The part was first offered to Lillian Tashman, who had a little gold-digging experience in "The Gold Diggers," but she is

EDNA WALLACE HOPPER



Now playing in Shubert Vanderville, who has had a facial operation performed.  
—Photo by Apeda Studio, New York.

considering a better part. Florence has just graduated from a dramatic school. The part is the one which Pauline Garon originally played.

And now they are comparing Warren G. Harding to George M. Cohan. Not such a bad analogy at that.

Business for box-offices is looking a little pale, we are told. Certainly it isn't from lack of sleep.

### From a Contemporary

Figures may lie, but not in these modern gowns.

Some day the profiteers may get what is coming to them. They already have got what is coming to us.

### Julia Hurley Heard From

We received a letter from Julia R. Hurley, who is taking the part of Mrs. Carter Stafford in the Canadian company of "Just Suppose." Mrs. Hurley has received excellent notices, and, when one stops to consider, for a young person of 76 she has a tremendous courage. The Ann Harbor, Michigan, paper wrote: "Mrs. Julia Hurley, a well-known actress, played the part of Mrs. Carter Stafford most effectively. Her work was indeed well done. She easily won the hearts of her auditors." A Canadian paper wrote: "Dear old Mrs. Hurley, the oldest actress in America, made a perfect grandmother."

### Some More Bunk

They are talking of "Investigation" of the New Haven movie fire. Investigation is America's favorite indoor sport.

### Rosika and Yancsi

"The League of Nations," the musical revue in which the Dolly Sisters were being starred in London, has been withdrawn. Both sisters are now free from encumbering husbands, and there are vague rumors of all sorts concerning their choice of new ones. In the meantime C. B. Cochran is to present them in "Babes in the Wood" on Christmas.

### Was Hamlet a Woman?

The Danish motion picture now playing at the Lexington Theater, New York, with Asta Nielsen as "Hamlet," in the movie version of that play, brings up again that old question concerning the sex of Hamlet. The Danish Prince is being portrayed by the most famous Danish actress, and it is interesting to remember that other great actresses have played the part. Sarah Bernhardt, Charlotte Cushman and Rachel were among these. When Kean came to this country from England in "Hamlet" his performance was compared to that of Charlotte Cushman, since she had portrayed the role just before him. Fanny Davenport prepared to play the role, but she died before she could carry out her plan. Next season Bertha Kalich will play Hamlet at special matinees.

### A New Dancing School

Desiree Lubovska has opened a dancing academy in Merdlemuth Farm at Hightstown, N. J., where she intends to teach Americans the true art of dancing. Despite her name Miss Lubovska, which means in Russian, "lover of art," and which name she adopted for stage purposes, is as American as it is possible to

be in New York. She comes from an old Manhattan family named Foote, and she was christened Desiree Foote—a most significant name.

But as an American native audiences received her dancing coldly. When she danced as a Russian Lubovska—that was different—and she was proclaimed a great artist.

Among those who are interested in the new school are Daniel Frohman, Mrs. Minnie Madsen Fiske, Lillian Glis, Anna Pavlova, Mrs. Hildegarde Roosevelt, Hugo Rosenfeld, Charles Boscowitz, Mme. Eleanor De Cisneros, Mrs. F. L. Harrison, Mrs. D. Callimahos, Mrs. John W. Alexander, Mrs. Langdon Geer, Miss Manzuca, M. D. C. Crawford, L. S. Rothafel, Victor Herbert, Maurice Goldberg, Walter Russell, Alexander Leftwitch, Raymond Sovey and Mme. Desiree Lubovska.

Some women are born foolish and others go out riding in strange automobiles, says R. K. Moulton.

A monolog is the sort of a conversation which a man has with his wife the morning after.

What's the matter, Blanche Frederici, why don't we hear from you?

Will F. D. D. please write plainer? This is the second epistle we received from him—? her—? which we could not read.

Kitty Moring, your letter was returned from Eufaula, Ala. Was it supposed to be a joke?

It is Margret Mayo who is the author of "Marie Antoinette."

Marie Goff and Johnny Cromwell are quits.

RICHARD MANSFIELD

By JAMES COLLINS

When Richard Mansfield died the stage lost a very clever actor. There was little known about him in this country until he played the Baron Cheval in the "Parisian Romance" at the Union Square Theater, New York.

Mr. Mansfield, who wrote the man to call at his office at the Garrick the following Monday.

When the actor received the note he exhibited it to his friends, bragging: "You see, Mansfield wants me. I knew my time would come at last. And here is Mansfield's signed note to me."

So on Monday at 10 o'clock sharp he was at Mansfield's office, sent in his card and was promptly admitted. Mansfield was sitting at his desk and, as the gentleman entered, read the card and handed him the part, saying: "It is not long, but rather important. Look at it and tell me what you think of it."

The man looked it over, returned it to Mansfield and said: "Yes sir, I can play that part." Mansfield nodded. "What salary do you want?" The actor, thinking his chance had come, said: "Mr. Mansfield, I will play that part for three hundred dollars a week." Mansfield, writing with his back to the visitor, said: "Don't slam the door when you go out."

Look thru the Letter List in this issue.

LONG RUN DRAMATIC PLAY RECORDS

Number of consecutive performances up to and including Saturday, December 3.

IN NEW YORK

Table listing dramatic plays in New York with columns for play title, author, theater, and performance count. Includes plays like 'A Bill of Divorcement', 'Ann Christie', 'Bat, The', etc.

IN CHICAGO

Table listing dramatic plays in Chicago with columns for play title, author, theater, and performance count. Includes plays like 'Bat, The', 'Enter Madame', 'Gold Diggers', etc.

The enthusiasm created among such a membership causes societies to leap forward, gain the respect of everyone in the community, and aids the exchequer. Indications point to a larger attendance than in years gone by, proper advertising bringing in results.

Buffalo Lodge has elected the following members to serve it for 1922: D. L. Donaldson, president; D. L. Martin, vice-president; J. R. Nirschel, past president; C. H. Smith, recording secretary; Joseph Bath, financial secretary; Gus P. Meister, treasurer; Chas. Randall, chaplain; John Omella, sergeant at arms; R. Luderman, marshal; P. J. Sullivan, James Fahy and Dan Murphy, trustees, and W. Z. Roberts, physician.

James J. Gaigley, of Memphis Lodge, residing at Syracuse, N. Y., having been under the physician's care for some time, is getting back to condition and expects to be in his office shortly.

Chas. J. Levering, treasurer of Philadelphia Lodge, while spending his vacation at Asbury Park during the latter part of September with his wife, was dealt the severest blow that could have been administered to him, Mrs. Chas. Levering died suddenly while on the beach.

FUR COATS OF A Better Quality. Includes an illustration of a woman in a fur coat and text describing the quality and price range (\$75 to \$175).

SILKS of Every Description Wholesale and Retail. Theatricals Our Specialty. BRILL SILK STORE, 658 6th Ave., NEW YORK, Fitzroy 623

Radiant Youth. Does your mirror reflect youth? In appearance at least you should! Order Sylph Slenderizing Fluid now. No rubbing, simply pat on any part of body you wish slim. Excellent, rejuvenating. Large bottle, \$2.00.

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THEATRICAL MUTUAL ASSOCIATION

The season of election is at hand, the month of December being set down in our Grand Lodge Constitution as the time for annual election of officers for the ensuing year, and in its customary form Cincinnati Lodge No. 33, T. M. A., opened its lodge for this purpose Thursday, December 1, the polls opening at 12 o'clock noon, to permit its large membership to cast their ballot, closing promptly at midnight; with two separate tickets in the field a sort of a friendly rivalry existed among the contestants, the candidates displaying and circulating a lot of literature and cards similar to those used at our city political election; at midnight 90 per cent of the members had cast their ballots, the result of the election being that Raymond Creelman was elected president; Henry Thoman, vice-president; William Thornton, recording secretary; Harry Schwartz, financial secretary; Henry Lacy, treasurer; Andrew McGrew, chaplain; Dr. Glenn Adams, physician; Daniel Sweeney, marshal; Chas. Spoerlein, sergeant at arms, and William Hahn, outer guard. The trustees are William Newman, Harry Service

and Harry Marks; and the board of directors: Eugene Laarle, Henry Thoman, Andrew McGrew, Edward Hackman, Raymond Creelman, Daniel Sweeney and Harry McOmber. The membership drive has proven so far a success, the team captains reporting their efforts met with their expectations and with sixty days yet to go they feel that by that time they will have enrolled the number allotted them. Team 3, under the captaincy of Henry Thoman, is still in the lead, having secured a strong start. The committee on the benefit dance report having attended to all arrangements; the music has been engaged—60 musicians, all members of Cincinnati Lodge; the question being who of the members will be the bandmaster. The Central Turner Hall (all halls) will be used. The refreshments have been attended to; the program committee is starting out soliciting ads, the billers and billposters have ordered their paper to stick up, and the reception committee is having its outfits dolled up for the occasion. This is an example of what can be done if an outfit works in unison.

FURS. Seal Coats \$75.00 up. Dolmans \$90.00 up. A variety of minks, moles and squirrels. Coats made of the best quality skins. DISCOUNT TO THE PROFESSION. NORTHERN FUR SHOP. Exclusive Furriers. 751 Sixth Ave., near 43rd St., NEW YORK

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# STOCK DRAMATIC

## IN HOUSES AND UNDER CANVAS

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

### OPPORTUNITY

#### At Hand for Young Actors

#### Try Skill at Managing and Producing at Head of Own Stocks, Says Ed. Clarke Lilley

The following is an expression from Ed Clarke Lilley, manager and director of the Pauline Clean Players, now appearing in stock at the Grand Opera House, Canton, O.

There are approximately seventy permanent stock companies in the United States today, more should be twice the number. Any city of 10,000 population and over will support, and support well, a good stock company. By a "good" company I mean one that will produce effective comedies and dramas, produce them carefully with strict attention to detail and with a cast of clean-cut, versatile actors.

The very first thing that any new company must do is to win the confidence of the people—make them take you seriously. Promote something different in the way of stock productions and keep your promise. Neat, well-timed stage settings tastefully furnished and decorated will do a lot of good advertising for you. The average road production has been poor the past few years and the admission prices so high that your new, clean-looking production of a good play each week at popular prices will be welcomed by your public.

There are plenty of actors and actresses available to fill any number of permanent stock companies. Many of these people have had tick experience and there are many production people who need and are anxious for the stock business. Encourage new talent in stock productions. Most every city has its dramatic talents. Interest them in your company and bring some of their members in your plays from time to time.

A careful selection of plays is naturally essential. It is sometimes necessary to play over five weeks before you learn just what particular class of plays your particular town prefers. A varied selection of plays for the first few weeks is therefore advisable. Your audience will tell you when you have hit their taste.

Smooth-running opening performances are of utmost importance to the success of any stock company. If the play has been carefully rehearsed, all parts thoroughly learned and your settings, furnishings, hangings and properties looked after prior to the performance, the possibility of the rough opening performance will be eliminated.

Theater patrons in the smaller cities are just as particular and appreciate detail just as much as in the larger places. Last summer while traveling in the East I visited several stock theaters and was surprised to note, in many instances, an absolute lack of attention to stage lighting and scenic arrangement. These errors were not unnoticed by the audience either. More than once I overheard remarks about some particularly unnecessary jarring note in the performance or production which the audience had caught as quickly as myself.

For the past five years I have operated stock companies in cities ranging from 40,000 to over 200,000 population. Our present location, a city of 90,000, has never before supported a permanent company. The first four weeks were very discouraging, but, by strict application to the methods I have outlined, we won their confidence and following and are now enjoying the fruits of our efforts.

I would advise young actors with capital and judgment to look up locations and organize permanent stock companies. Don't try to handle more than one company at a time. My experience has been that personal attention to the details of the productions of one company brings better results than trying to operate in different cities simultaneously. Stock locations should not be hard to find right now. The scarcity of road attractions and the mediocre moving picture productions have caused many legitimate houses to turn to stock. The movie theaters offer very little competition to a good stock company. The public seems fed up on the average run of photoplays and the special feature pictures are shown at almost prohibitive prices. I believe that the opportunity for the spoken drama to return to its

own is here, so why not encourage and nurse this opportunity?

Select a city, arrange for a theater, organize a well-balanced cast, put on pleasing plays properly mounted at nominal prices, advertise freely, meet your patrons, win their confidence, strive to please them by giving them what they want. They will come to see you and they will stick with you. The need of more stock companies right now will also serve to solve several vital problems of our theater. Employment will be provided for hundreds of unemployed—new material will be brought into the theater and what, to me, is even of greater importance, the opportunity is at hand for young actors to try their skill at managing and producing at the head of their own stock company. Many prominent Broadway producers started in the same way. It's worth a try."

### JESSIE BONSTELLE

#### Seriously Considering Stock for Cleveland

Detroit, Nov. 30.—Rumors that Jessie Bonstelle was planning to shortly reopen her stock company at the Shubert-Michigan were investigated by The Billboard and found to be without foundation. Miss Bonstelle, it is said, having received offers from Baltimore and Cleveland parties to put stock companies in those cities after the holidays, is seriously considering placing a company in Cleveland during Christmas week for an indefinite run. So far as Detroit is concerned Miss Bonstelle's summer stock activities have been popular and successful, and a close business associate informs that she will open as usual at the Garrick for fifteen weeks about the middle of May, 1922. There is little prospect of dramatic stock operations at the Shubert-Michigan by Miss Bonstelle or others, owing to fact that its stage is inadequate to build and paint productions.

### LEITH-MARSH PLAYERS

#### Present "Pals First"—Winnifred Greenwood Leaves Company This Week—Other Changes Take Place

El Paso, Tex., Dec. 1.—Great preparations are being made by the Leith-Marsh Players for their presentation, next week, of "Pals First."

With the last performance of "Pals First" Winnifred Greenwood, leading lady, and great favorite of the patrons of the Texas Grand Theater, will say good-by to El Paso. As previously announced, the Leith-Marsh Players are going to reopen the Strand Theater in San Diego, Cal., and the management has decided to exchange players from time to time so that the people of both cities will have an opportunity to get acquainted with all of the players and get the benefit of their acting. Miss Greenwood will return to El Paso in about ten weeks.

Paul Parr Smith, juvenile man, a popular favorite of San Diego, will be transferred here and will make his bow to local theatergoers in "Pals First." Alfred Cross, who has made many friends over the footlights in San Diego, will also make his first appearance here next week, as leading man. The executive staff of the Leith-Marsh Company include: Messrs. Leith and Marsh, producers; Charles H. Gilbert, business manager; Eddie Lawrence, director; Will H. Locke, stage manager, and Ben Tipton, scenic artist.

### HONOR FORMER STOCK GIRLS

Detroit, Nov. 30.—Sharing honors with George Sidney in "Welcome Stranger" at the New Detroit Opera House, last week, were Sylvia Field, ingenue with Jessie Bonstelle's Garrick Stock last summer, and Phyllis Loughton, thirteen-year-old stage manager of the same company. The talented girls, very popular with Detroiters, were given a royal welcome.



MISS PAULINE MACLEAN

Heading her own company, now in the twelfth week at the Grand Opera House, Canton, Ohio. Miss MacLean's versatility is best demonstrated by her truly remarkable performances in such widely different roles as the leading parts in "Smilin' Thru," "Scandal," "Pollyanna," "The Heart of Wetona."

### MAJESTIC PLAYERS

#### Splendid in "Our Little Wife"—Bobbie Robbins Makes Bow With Stock Company

Utica, N. Y., Nov. 30.—"Our Little Wife," Avery Hopwood's farce, is the current offering at the Majestic Theater. The Majestic Players do the piece splendidly, both the individual and ensemble work being exceptionally good. Adelyn Bushnell, as "Dodo" Warren, gives a fast-moving and always entertaining performance. De Forrest Dawley contributes another superb bit of acting, this time as "Bobo" Brown, who returns from foreign lands and is entrusted with the task of making love to Mrs. Warren. John Littel plays the wife-worn Herby Warren with smoothness and ease, and Willard Foster is immense in the role of a French waiter. Bobbie Robbins makes her bow as a member of the company and shows evidences of ability in a part not particularly suited for an opening week in stock. Miss Robbins is of a different type from her predecessor, Maxine Flood (who has left for California), but she should prove a valuable addition to the company. Lois Bolton's "baby" voice comes in handy for the role she essays this week, and J. Randall O'Neill is amusing as a doctor. Harry Horne, Adrian Morgan and Josephine Fox complete the cast.

### HARRISON PLAYERS

#### Present Owner's Own Comedy Drama, "Mr. Jim Bailey"

Pueblo, Col., Nov. 30.—Charles Harrison's own play, "Mr. Jim Bailey," a four-act comedy drama, is proving a source of wholesome entertainment by the Harrison Players this week at the Rio Theater. It is cleverly played and the action speeds swiftly. The role of "Dad" Bailey, a typical rube, is entrusted to Mr. Harrison, who plays it admirably. His makeup and mannerisms are the most that could be expected. Gertrude Harrison plays Mrs. Beidord in a finished manner. Frank Arim's settings are well done and in harmony with the spirit of the piece. The supporting cast includes Pearl Nichols, Adelaide Irving, Johnny K. Sullivan, Ruby Dolores Rumble, Flossaye Pope, Frederick Boon, Kelley Masters, Andy L. Anderson and Billy Topp. J. D. Colegrove is resident manager; F. P. McCord, stage director, and Frank Arim, scenic artist.

The company opened at the Grand November 15. Business is good.

### TOM WISE REMINISCENT

New Orleans, Nov. 30.—Tom Wise, one of the features in a sketch, entitled "Memories," at the Orpheum recently, played in the old Gillette Stock Company at the St. Charles Theater forty years ago. In that time many changes have been seen by Mr. Wise, for he has starred in more than fifty Broadway successes, wrote "The Gentleman From Mississippi," and starred therein. Mr. Wise says that in 1881, when directing, he gave a bit to a young chap named Dava Warfield, and later on a similar part to a stage-struck guy named "Bill" Brady, who now styles himself William A. Brady. Mr. Wise says the stage is in a chaotic state now, but will right itself again and regain the importance it lost when the movies became powerful.

### JACK X. LEWIS PLAYERS

#### Reopen Akron (O.) Music Hall for Indefinite Period—Frank Marlowe's Return Is Noteworthy Event

Akron, O., Nov. 30.—For the second time this season Music Hall was opened with a stock company, this time with the Jack X. Lewis Players Thanksgiving Day, when an indefinite engagement was ushered in with Edward E. Rose's "The Rosary." The most noteworthy event for Akronites in the engagement of this company was the return of Pauline MacLean's popular character actor, Frank Marlowe. "The Shepherd of the Hills" is the offering for the coming week.

### COUNTRY STORE REVIVED

New Orleans, Nov. 30.—For the first time in New Orleans "The Lieutenant and the Cowboy," a stirring drama with plenty of good, wholesome comedy in it, is being presented this week by the Theodore Lorch Stock Company. Mr. Lorch, as Bud Larrabee, the cow-puncher, gives a natural portrayal of the part. Mr. Lorch starred in this play under the direction of A. B. Pelton, now manager of the Louisiana Theater. The country store idea was revived Monday night and seat coupons were exchanged for articles of value to the housewife.

### NEW LEADING WOMAN FOR BOSTON STOCK COMPANY

Boston, Nov. 30.—Nancy Fair, who formerly appeared in stock in Los Angeles and San Francisco, has joined the stock company at the St. James Theater here, opening Monday night in "Smilin' Through."



FRED RAYMOND, JR.,

New Leading Man With Strand Players—Other Changes Made in Cast of Stock Company

San Diego, Cal., Nov. 30.—Fred Raymond, Jr., has returned from New York and taken his former place as leading man with the Strand Players. While in New York he appeared with "Miss Clarity," with Nora Bayes in "The Family Tree," and closed his engagement in "Nobody's Money."

DES MOINES SHOWMEN GET TALENT IN CHICAGO

Chicago, Dec. 2.—B. E. Elbert, owner of the Princess Theater, Des Moines, Ia., and William Mack, his director, were in Chicago this week, getting performers from Ethel Bennett for the new season in the Princess, where a season of stock is planned.

"THE THIRTEENTH CHAIR" DRAWS BIG IN LANSING

Lansing, Mich., Dec. 1.—The Dorothy LaVern Stock Company is drawing big crowds to the Empress Theater with its presentation of "The Thirteenth Chair."

VADA HEILMAN JOINS OLIVER

Vada Heilman, until recently ingenue with the Shubert Theater Stock Company at Milwaukee, closed with that organization as Gertrude in "Scrambled Wives," and is now back with the Otis Oliver Players doing ingenue leads.



MISS ALICE BENTLEY

The subject of the accompanying cut, though young and youthful, has had an extensive theatrical experience, during which she has appeared in productions by Shubert-Milwaukee, Frohman, Richard Carl, Carishrow and Jules Sanderson. Also in "Madam Sherry," "Rose Stahl" and other big theatrical ventures.

Advertisement for Red Seal Auto-Porch Bed, The Schaefer Tent and Quigley Litho Co. Includes images of a tent and a sleeping mattress.

AN ACTOR'S CHRISTMAS DINNER By WILL H. LOCKE I've just got back from dinner, This glorious Christmas Day; And I'll say it was a skinner— At Dago Joe's Cafe.

LITHOGRAPH PAPER For All Classes of Attractions: Dramatic, Musical Comedy, Minstrel and Uncle Tom Carried in Stock Ready for Immediate Shipment.

Macy & Baird's Comedians Want

Clever Ingenue, with Specialties. State all with photo, first letter. Stock location wanted in Northwest after February 1st.

TEMPLE PLAYERS Terminate Run in Edmonton, Alta., Canada Edmonton, Alta., Nov. 29.—The Temple Players closed last Saturday night. The company has been giving excellent performances, which have been exceptionally well staged.



WILLIAM COURNEEN

playing leads with the Orpheum Players, at the Russell Theater, Ottawa, Can., started out as possibly the youngest leading man in America.

# HOUSE REPERTOIRE TENT

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

(COMMUNICATIONS TO OUR CINCINNATI OFFICES)

## The Trouble With "Rep"

By LAWRENCE RUSSELL

On the night of December 31 the bells will toll the requiem of the year 1921. With the final echo of the metal tongues will pass into the mists memories of one of the most fateful years in the amusement game and by far the most eventful in the history of the tented drama. Scattered on the shores of public patronage lie the shattered wrecks of many a good theatrical craft. Master mariners warned them to hold to the charted way, uncharted rocks rose from the hidden depths and the ship went down. Others sought unknown channels, some thru fright, others in search of smoother waters and both met a like fate, while some sailed thru in safety and are now in sight of harbor.

Many causes have been assigned for conditions, and many remedies suggested, most of them were like remedies recommended by foolish friends when one has an attack of rheumatism—the more you took the worse the darn thing hurt. Bad shows was the cry most often heard; nothing like it, most any man with enough business acumen to accumulate enough money to launch a tent show has enough gray matter in his makeup to realize that he must give his patrons a fair exchange for their money, and they have.

The one thing a lot of managers overlooked this season was to keep out of the track of opposition and to take their attraction out of sections where money was overly tight and prospects unpromising. Egotism has been the undoing of many. They imagined that their popularity was great enough to overcome bad conditions and they found, like many a man before, that public fancy was a fickle jade. Others thru false pride or other foolish motives failed to retrench and saw their mistake when too late.

My openings this year have, as a rule, been as good as in past years, but, altho I carried the strongest company I have ever had, I was unable to hold business up. I changed my repertoire until I had three strong features and still I could not hold it up to the standard. The features drew well, but the intermediate bills suffered accordingly. Then I tried it without featuring any special bill and the whole week slumped. Previous years a good opening and a well pleased audience meant a good week's business. It is not that way now, it is fight every inch of the way.

Repertoire is on the wane. In my thirty-one years' experience I have seen it come back three times, and I have seen it go out twice. The signs are unmistakable. It is safe to say that not twenty per cent of the repertoire shows that have been on the past three years can ever be made paying propositions again. The reason? Well there are many. One of them is the expense attached to one of these enterprises, they are at a war standard, while the admission price has already reached a pre-war basis, this, coupled with the fact that there is less interest displayed toward them than in previous years, is one very good reason. However, the paramount reason in my opinion is the lack of the proper kind of plays. Those written for metropolitan consumption are of no value for this purpose and the plays placed on the market by unknown authors, as a rule, are unsatisfactory, lacking a convincing story and devoid of anything like sane comedy. As a consequence managers resort to the old plays, rehabing them occasionally, oftentimes not going to that trouble, and producing them under new titles. As a result the Metropolitan stock company goes into Kankakee and presents "Reddy, the Mail Girl," under the title of "The Lost Heiress," and two weeks later the famous comedian, Bill Spivins, comes along and presents the same play under the title, "A Father's Revenge," the natives flock to see Bill in his new play and are regaled with the same dish the Metropolitan handed out, as a consequence Bill cannot understand why business falls off. He concludes Kankakee is on the "hum" and cuts it off his route. After two or three such doses Kankakee does become a "hum" town as far as that particular style of entertainment is concerned. This same trouble has ever been the

downfall of repertoire, and when their popularity wanes, plays accumulate on the shelf, and when the public forgets about being bunked they come back into being again with new life given to them by the accumulation of new material, and again they have their day, and again history repeats itself. If sufficient good material could always be had and managers would always see that it was used, repertoire would always be popular.

### LLOYD COMPLETES MUSIC FOR NOVELTY BALLAD

Harry E. Lloyd, character actor, has finished the music for John D. Sutherland's latest novelty ballad, entitled "You Think It's Funny, But I Don't." Lloyd has included the number in his repertoire of songs, which he is offering in vaudeville, and says it is meeting with much favor.

### HICKMAN CO. DRAWS BIG "BIZ"

Housing the Gny Hickman Dramatic Company, the Lyric Theater, Oklahoma City, is reported playing to increasing business each week. A cast of capable players, presenting the best line of plays obtainable, describes the company in brief.



**THE CHRISTMAS BLUES**  
**MISSING CHRISTMAS DINNER ON A ONE-NIGHT STAND**

### CORSE PAYTON STOCK COMPANY

The company of the perennial Corse Payton, pioneer of popular-priced stock enterprises, is in full swing at the Grand Theater, Trenton, N. J. "The Storm" proved a wise selection, as the opening bill, and that compelling drama of crook life, "Within the Law," placed the company in popular favor. Lynn Osborne's version of "Over the Hills to the Poorhouse," which met with riotous approval when Mr. Payton played it in Hoboken, is the bill this week, opening Sunday night, December 4. Mr. Payton's characteristic comedy announcements, famous for years in stock and repertoire circles, are a feature of the performances. Walter Sherwood is manager and Douglas Hope the stage director. Luisita Valentine and Jack Roscleigh are playing the leads, and the supporting cast includes Ethel Estes, Margaret Merriman, Violet Maderna, Louise Skeynius, Harry Eldridge, Fred Neilson, Edward Powell, C. Nick Stark, James Burton and Morris Caesar.

### MAJESTIC STOCK SUCCESSFUL

New Orleans, Nov. 30.—Dawson & Montgomery's Majestic Stock Company is playing to good business in the suburban theaters. Ethel Montrose is a particular favorite with her "blues" numbers. For three years Miss Montrose was featured with Mr. Montgomery's "Pacemakers," during which time she was known as "The Girl With the Eyes." The scenery is another feature worthy of special mention. Messrs. Dawson and Montgomery are conspicuous at Jefferson Park, where the fall racing season opened Thanksgiving Day.

### DOROTHY REEVES RECOVERING

From her sick chamber in the Ford Hospital, Omaha, Neb., comes word that Dorothy Reeves, Western actress and manager, is recovering rapidly from a recent operation. Mrs. A. J. Chavennes and Ina Carlin, both of Des Moines, Ia., who have been constantly at her bedside, were able to leave the institution November 24. Miss Reeves received letters, cards, books, flowers and many other tokens of cheer on Thanksgiving Day from her many friends. She will be confined in the hospital at least five more weeks.

### LIKED PICKERT STOCK COMPANY

Pottstown, Pa., Nov. 30.—The Pickert Stock Company, appearing at the Grand Opera House last week, was one of the best companies that Manager Wilcox brought to that house in a long time. Special mention should be given the leading lady, Sadie Belgarde. Her work in "The Girl Who Paid" and "The Cutest Girl in Town" was especially good. She was ably assisted by Burton Carr, Walter DeLuna, Dolly Temple, B. M. Fox, Charles Clarke, Mr. Bellows, Lon Adel and Lee Max. The vaudeville specialties were also worthy of special mention.

### AURORA (IND.) HOUSE

To Reopen With Minstrel Production—  
Billy Kittle Is Producer—Palace  
Theater To Book "Rep."  
Shows Henceforth

Aurora, Ind., is to be given an old-fashioned minstrel show on the night of December 26 by the local post of the American Legion at the new Palace Theater. The production will be under the direction of Billy Kittle, formerly with one of C. A. Wortham's carnival enterprises, and who enjoyed a successful season last year with his water circus. Mr. Kittle's years of experience in the show business makes him exceptionally well qualified to round into shape what promises to be one of the most sparkling, tuneful and colorful entertainments ever offered by local talent. For weeks the boys have been hard at work on their parts. Mr. Kittle told a Billboard representative during his visit to the Cincinnati office last week, and nothing will be left undone which will add to the success of the performance. Mr. Kittle also stated that there has been a good advance sale of tickets. The show as outlined by Mr. Kittle will introduce pastimes of the levee and cumbreak; songs from the cotton field and cabins along the Swannee shore. Several former well-known professionals will take part in the production, which will have a cast of 42 people, including an orchestra. Mr. Kittle believes that home talent productions are the coming thing, especially those organized and directed by a professional, and it is in this field that he will continue. Shortly after the first of the year Mr. Kittle will open offices in the Gibson Building, Aurora, operating under the firm name of Harold W. Kittle Producing Company.

The Palace Theater, which has been dark for some time, will play repertoire road productions in addition to pictures in the future. According to Mr. Kittle the house has been "dressed up" and a new \$5,000 pipe organ recently installed.

### FEAGIN STOCK COMPANY PRESENTS "LENA RIVERS"

It has been a long time since "Lena Rivers" has been produced in Cincinnati, but this did not serve to detract from its popularity. This was made evident when the Feagin Stock Company presented the play to a capacity audience at the Norwood Theater, Saturday night, November 26. The oldtime piece drew equally as well in other suburban houses, Bob Feagin told The Billboard. Mr. Feagin is adding weekly to his popularity in comedy roles, and has endeared himself to fanciers of clean-cut humor. In this particular play Bernard Knapp, juvenile, was woefully miscast, altho we can't blame him for this. His work was as near perfect as he could make it. Grace Flanders was at home in the title role. She looked particularly sweet in a riding habit. Charlie Marlowe, Maybelle Dillingham and the rest of the cast, played their parts well, which at once places us in the position of having nothing more to say about them. Nothing crude or even approaching the offensive ever emanates from a Feagin performance, a fact well recognized and appreciated, indeed.

### GRINIER DROPS DEAD OF HEART TROUBLE

Thru F. L. Hoese, musician, The Billboard learned last week that Phil (Dad) Grinier dropped dead of heart trouble in Palmetto, Fla., October 1. Mr. Grinier, who was about seventy years of age, had been a member of the C. A. Phillips Dramatic Company during the past ten years, previous to which he appeared in stock and on the road in a production of "Peck's Bad Boy."

### MRS. HAL STACK RESTS

Mrs. Hal Stack (Dawn Frost) will spend the winter at the home of her parents in Melrose, Mass., resuming her vaudeville work in the spring with her husband, who is at present appearing with the Lowell Players at the Opera House in Lowell, Mass., under the former team name of Hal Stack and Dawn. Mrs. Stack is the mother of a 7½-pound girl, born in Melrose November 7. The child has been named Patricia Dawn. Mother and child are doing nicely.

### HARRY J. PAMPLIN

Says Some Performers Are Killing  
"Rep." Business

Harry J. Pamplin, owner and manager of Pamplin's Peerless Players, en route in Oklahoma, advises that during his seven years' experience as a director of repertoire shows, he has found that some performers are doing more than their share to kill the repertoire business—seemingly unconscious of the fact. Mr. Pamplin believes that the greatest trouble is in the performers' failure to emerge from his or her identity and assume the character for which they are cast.

### BELL BROS. OPEN OFFICE

Bell Brothers have opened an office in St. Joseph, Mo., in which city they will launch their two-car show early in the spring, to play one-day stands. J. B. Bell reports that business for road shows in St. Joe is far below normal and that patronage at the picture houses has fallen off terribly. The Toole, booking taidold shows, is about the only house in town that is prospering, he says.

### BICKFORDS IN NEW ORLEANS

E. C. Bickford and wife (Grace Cooper) and their son, Eugene G. Bickford, are spending the winter in New Orleans. Mr. Bickford is conducting his "Society Orchestra" at the St. Charles Hotel. They recently closed in Texas with the Gerrard Players.

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Well Equipped Theatre In Every Respect.

Located in a city in Indiana with population of 35,000. Only theatre in the city with a stage playing Shubert and K. & E. attractions and Combination Vaudeville and Pictures. Wonderful opportunity for right party. Address R. M. MILLER, General Delivery, Frankfort, Indiana.

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SHERMAN  
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PLAYERS

THE REPERTOIRE ACTOR

By ERNEST J. SHARPFSTEEN

In repertoire a prosperous business for the actor?

In my opinion it is. In these days of theatrical uncertainty, if performers be industrious and saving, it is the best investment for their services. True, repertoire salaries are far below the Broadway average, but it is not always the amount of one's salary each week that counts, but the number of weeks each season that one gets that salary. For instance, if some one were to leave us an income of ten dollars a week, payable weekly, we could probably exist on it. But if we were to get the same amount, payable yearly, most of us would have the five hundred and twenty spent in the first three or four months and would have to live on clover blossoms or snowballs for the rest of the year.

The actor in New York might catch a part in a Broadway show that would pay him two hundred a week (I say he might), and maybe he'd get it six weeks, the show would flounder and he'd hang around for a year trying for another part at the same salary. Wouldn't he be far better off if he were working for fifty on a "Rep" show and receive it for forty weeks or more? He may say, "The Rep. show might flounder also." But few of the old reliable ever do, and if so, he could soon get on another one without much loss of time. The reliable repertoire actor seldom has much trouble getting an engagement.

Personally, I know more actors comfortably fixed financially who follow the repertoire game than I do in any other line of the show business. Many of them own their homes. Here, too, is a great financial saving. When out of an engagement, instead of going to a hotel (which in these days is expensive) they lie away to their own little nest, where with a can of beans in the pantry and something in the cellar they can toast their shins in front of their own fireplace and answer ads in The Billboard, while their less fortunate brethren wear out good shoe leather and get fringed on their pants chasing from one agency to another in search of an engagement.

Some may say, "Acting should not be made a question of money—it's for art." Nevertheless, I have yet to hear of the starving actor in the hall bedroom of a cheap rooming house who was ever of much use to the world in general as an uplifter of art, dramatic or otherwise.

One can be just as artistic in soul and nature out in some stock town as on Broadway, and the people they play to are just as important in the general make-up of the world as any New Yorker. So, if there are no engagements on Broadway, take one in Sneedunk, Frog-holler or Hickory Corners, but take one. The songs of the crickets and the tree-toads are lots better music to the ears than the rumble of the elevated and subways once you get used to it.

As for fame—well, no matter how many bushels you may have of it, it won't stop the gnawing in your stomach when you're hungry.

Of course, I am not saying that it isn't every one's duty to endeavor to reach the top rung of the ladder. It is. But you might better stay on the bottom rung than to jump for the middle or top, miss it and fall into the mud-puddle of debt at the foot of it, for it's a clinging mud and hard to scrape off.

Don't be discouraged just because you are only a "Rep" actor. You're probably working and know where your beans are coming from each meal. One of our greatest stars was once a "Rep" actor. Who knows? You're only a poor little "ham" now, but some day you may be a Bacon.

CRAWLEY'S PLAYS

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GEO. J. CRAWLEY, Irontdale, Mo.

WANTED For SUMMER SEASON

Lockery Bros' Uncle Tom's Cabin Co.—Tom People to double band. Musicians for band and orchestra. Eat and sleep on the lot; travel by auto. Make salary according to the times. Address LOCKERY BROS. Box 196, Newton, Iowa.

DELICIOUS DRINKS

Make your own drink. Delicious, refreshing, healthful. Just the thing for parties, entertainments, dinners, banquets, fairs, etc. Send dime for package Geiger's Orangeade, which makes a gallon. 12 packages, \$1.00. GEIGER CO., 1510 S. Troy St., Chicago, Illinois.

WANTED—Musical or Dramatic Rep. Shows Run full week, change daily, with specialties; orchestra. Write all particulars first letter. No pictures. MGR. AUDITORIUM, Hopkinsville, Kentucky.

STOCK LOCATION WANTED

For TOM WILLARD'S BEAUTY BANTAMS CO. 11 People. Harmony Trio, Sister Team, Blues Singer. Script bills. Special openings 18 weeks St. Louis, Mo.; 20 weeks Detroit, Mich.; 16 weeks Itay City, Mich.; 9 weeks Springfield, Mo. Address, week Dec. 12, Orpheum Theatre, Parsons, Kan. Chorus Girls write.

ISABELLE GREEN WISHES HER FRIENDS  
**A Merry Christmas and A Happy New Year**  
Haven't retired; just spending the winter in the Sunny South  
General Delivery, Atlanta, Ga., until after Xmas.  
ISABELLE GREEN (Mrs. B. Smuckler)

STOWE'S WORLD'S BIGGEST and BEST MOTORIZED U. T. C. CO.

WANTS People in all lines for coming tenting season. Complete cast. Musicians on all instruments for B. & O.; clever Comedette, with singing and dancing specialties, for Topsy; beautiful, bright Child for Eva. Send photos. Red-hot Buckface Comedian for concert, experienced Stage Director, Boss Canvasman, thoroughly experienced Electrician to run Electric Light Plant, Lot Superintendent, Lady Una-Fon Player, double stage or concert; clever Colored Quartette. Man to handle privileges, including Banners. Only well dressed people of ability need write. Name lowest, pay your own. JNO. F. STOWE, Niles, Mich.

THE ED. F. FEIST THEATRICAL EXCHANGE

GLADSTONE HOTEL BLDG., KANSAS CITY, MO.

Friends best wishes for a MERRY CHRISTMAS AND A HAPPY AND PROSPEROUS NEW YEAR to EVERY COMPANY AND HOUSE MANAGER, DRAMATIC PERFORMER, MUSICAL COMEDY PRINCIPAL, CHORUS GIRL, VAUDEVILLE ARTIST, MUSICIAN AND OTHERS CONNECTED WITH THE SHOW WORLD. START THE NEW YEAR RIGHT BY LETTING THIS OFFICE HANDLE YOUR BUSINESS. I GIVE YOU PROMPT AND SATISFACTORY SERVICE. PEOPLE ALL LINES, WANTING ENGAGEMENTS, write this office, giving full details in first letter. State age, weight and height. Also mention if you do specialties and what they are. COMPANY MANAGERS, when in need of people write, wire or phone this office. HOUSE MANAGERS wanting shows, vaudeville acts, etc., I HAVE THEM.

33rd SEASON A Merry Xmas and a Happy New Year to All  
**Terry's Big Two-Car Uncle Tom's Cabin Company**

WANTED—For coming summer season, People in all lines. Actors to double band (prefer people doing specialties) and Musicians for band and orchestra. Also want Colored People who can sing, dance and cake-walk. DICKY AND TERRY, Props. and Mgrs. E. C. Jones, Asst. Mgr., Box 165, Little Sioux, Iowa.

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People in all lines wanted for two Circuit Stock Companies, Ladies' Orchestra, Vaudeville Acts, and Stock People who can do Specialties. Photos, programs, first letter. Long season. Address MGR. FRANKLYN STOCK COMPANY, care Hotel Brown, Des Moines, Iowa.

AT LIBERTY, for Any Kind of Road Show

Carpenter, Electrician or Props. Play important parts. Union. B. K. MERCER, 38 S. Brookville Road, Indianapolis.

"TEN, TWENT, THIRT"

Flourishing in Central California

Modesto, Cal., Nov. 27.—The "two-bit" gallery may never return, but our old friend, "ten, twent, thirt," is flourishing in Central California and looks like it is going to flourish even more as time wears on. Of course it takes a lot of people to make any kind of a "roll" at those prices, but at the Auditorium, where Clyde Benson and Louis Fitz Roy and their company of players are putting on two bills a week, with five acts of vaudeville and a two-reel comedy, indications are that the venture will be over the top in a comparatively short time. After the second performance here the local post of the American Legion requested the company to furnish entertainment at a meeting of former service men. Soon other organizations were requesting entertainment at luncheons and gatherings and paid good money for the entertainment. Last Tuesday night the local carpenters' union sent automobiles after the entire company to be guests at an after-the-show lunch. Modesto labor locals bought out the house Thanksgiving night. The Auditorium is the only 100 per cent union theater in town. Special stunts and features are being staged frequently that add to the popularity of the house. There are three other theaters in town in addition to the Auditorium, which has a seating capacity in excess of 1,000. The company includes Clyde Benson, director; C. M. Casey, business manager; Louis Fitz Roy, stage manager; Eddie Smith, Don Travis, Jack Gilmore, Gertrude Ryan, Florence V. Smith, Bess Poel, Edna Weber and Beatrice Victor. J. W. Gilmore is musical director. Vaudeville is furnished by Smith and Lewis, Beatrice Victor, Jack Gilmore, Louis Fitz Roy and the Majestic Trio.

"Jimmie" Ring is stage manager for the local I. A. T. S. E., S. R. Taylor house manager, Howard McLaughlin props, Tom Long mechanic, Ben Shaffer carpenter and Frank Thompson projectionist.

FILTH AND SMUT

Speaking of filth and smut on the stage, Griff Gordon, actor, writer and producer, says: "When any citizen of the United States tells me that our American public wants filth and smut in the theaters, I am going to see if this man can not be brought before a sanity commission and placed in an insane asylum. We can expect that from some foreigners, but Americans never. Bums and street walkers never supported any theater; it's the refined and elegant people of society that keep up this institution—the decent home people, fathers, mothers and their children. I can not for the life of me understand why any actor will jeopardize his whole career by such actions. "I have been appearing before the public for the last seventeen years and I have yet to use

one line that even has a double meaning on a suggestive joke. I would rather quit the stage forever and never go inside of a theater—and I love it much—than to lower my standard. I am glad to know that there is a wonderful impetus being manifest in better shows, and cleanliness seems to go ahead of cleverness."

EDINGER-COOKE STOCK CO.

The Gertrude Edinger-Raymond Cooke Stock Company is meeting with growing success at the Lyric Theater, Anniston, Ala., with the crowds increasing weekly. The cast includes: Gertrude Edinger, Sorana Trombley, May Kenana, Mary Gray Allen, Nell Caynes, Frank A. Stolle, Arthur Fanshawe, Frank Trombley, Wm. Clarkson, Robert Alexander and Raymond Cooke.

DANIELS LEAVES PULLEN SHOW

New Orleans, Nov. 30.—Jimmie Daniels is back in town again after a short engagement with Pullen's Comedians in the North. Mr. Daniels says that theatrical conditions are bad in that section for "Rep" companies owing to the financial stringency, but conditions improve as the various companies move southward. Mr. Daniels will remain in this city for a time, possibly playing dates here and in nearby towns.

OLIVER PLAYERS TO COAST

The Oliver Players, well-known in the West and now playing week and three-night stands in Broadway successes, will head for the Coast after the holidays. The Oliver company will remain on the road for the balance of this season, going into permanent stock this summer as usual.

THE GAME OF LIFE

By FLOYD WINTERS

Life is a game of chance, they say. Where the deal isn't always fair; And things look grim at the start of the game When you can't even pick up a pair.

It's hard to grin as your roll gets thin. And you ante your last white chip; But it's a one sure bet that you'll never win If your nerve commences to slip.

For a confident smile is worth a pile. There is nothing succeeds like pluck. Things even up every once in a while, That's the mathematics of luck.

And this is the way Life's game to win, You can prove it by watching your cards— It isn't so much your hand, my son, As the way you play your cards.

"JUST BEING HIMSELF"

Usually Poor Art for the Theatrical Artist

Quite a bit is heard about the "natural" actor, and frequently the admonition to the stage aspirant is to "just be yourself." But is such advice sound? Is it not true that, as a rule, just being himself is poor art for the theatrical artist? At least that is the opinion held by many critics who should be competent to judge.

Such an opinion, for instance, is expressed by a writer in The Manchester Guardian. Says he:

Playgoers, if any are left, will see with joy an attack in the new "Fortnightly Review" on the underacting actor, the man you cannot hear, the man who "just is himself" when he goes upon a stage. He has been keeping the words of authors to himself more religiously than ever since the war. This is not always a loss, but when we go to the play we want at any rate to know whether we are getting good value or bad for our money, and the spectacle of a fashionably dressed youth visibly eating the words of his part is not, in the words of the Food and Drugs Act, goods "of the nature and quality demanded by the purchaser." The playgoer's vexation at viewing those frustrate movements of the lips is not lessened by his frequent suspicion that the aphasic before him is perhaps not a mere victim of physical misfortune, but is acting on a pestilent theory. We mean the theory that it is good enough art for an artist to "be himself"—that is, to do on a stage just what he does off it, to speak in a drawing room scene just as he would speak in a real drawing room, and to propose marriage for the entertainment of a thousand spectators just as he would do it in private for his personal happiness. The idea is kin to that dreadful one of playing the piano or fiddle with your soul and of treating technical competence as a kind of vesture of earth with which your soul must not be appreciably encumbered.

In the art of Shakespeare we are overrun just now with these specialists in soulfulness at the expense of workmanship. They are for warbling their native wood-notes wild, so wildly that you cannot tell whether it is song at all; the nightingale in them has become so much above using the conventional trills and roulades of its kind that it seems to break with all measure and just clink out its heart in the irregular vers libre with which our honest friend, the barn door hen, advertises her accompaniment.

There is no doing anything of worth in any art without painfully learning a method. And learning a method means getting away so far from what is merely "natural" that you can then come to its representation or expression as a conscious outsider, a translator of what is merely natural into a form in which it will strike the lay spectator or hearer as more natural than nature itself. There is, as Sheridan said, no writing so hard to do as the Goldsmithian kind that seems to flow with the slipping ease of lively speech. The speaker who said that it took him two days to prepare a short speech, and four if it was to be an impromptu one, was talking good critical sense. The typical actor of thirty years ago—still more, we imagine, the typical of thirty years earlier—may have had little education or social accomplishment, or knowledge of polite words, but he was a sound workman and knew as much as he needed; he spoke verse

(Continued on page 52)

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# THE SPOKEN WORD

Conducted by WINDSOR P. DAGGETT

**GRACE GEORGE**

In "Marie Antoinette"

This play of the French Court in the period of 1777-1793 is written in modern English and spoken by American actors. Cultured speech and a manner of distinction are essential to the actor in a court play. The speech should be the modern English that we use today, but it should be a standard dialect of high culture that takes us away from the common things of modern life. Against the beauty of background, such as greets the eye in the second act of the play, and in the adornment of the exquisite costumes that dressed the court of Marie Antoinette, we demand equal symmetry and harmony in speech. It is an artistic necessity. The reading of the play should find its vocal key in the central idea embodied by the dramatist and fashioned by the leading character. In this case the idea appears to be:

"The she lived the life of a cocotte, she died every inch a Queen."

The Grace George Company, as a whole, had in mind to speak a standard English, which would enable them to agree on pronunciation generally. But owing to the uneven training of American actors and the just-as-I-am standard of efficiency there was the shifting about in speech which is too frequently the case when "culture" is demanded of a quickly assembled company. The Southern-Marlowe organization has established a uniform standard of pronunciation in its company, which makes our ears more sensitive to the what-next mixture of the more accidental companies that appear on Broadway.

I hold Douglas Wood responsible for some of the spottiness in the Grace George play. He appears to think that a flat-A pronunciation is good enough for all occasions. But according to the fashions of speech in the present day—and we may let the New York stage at its best establish the fashion—the flat-A pronunciations of the Duc d'Orleans against the broad A pronunciations of the Court of France do sound frankly colloquial and commonplace. We immediately know certain things about the actor who uses them. We know that there are certain places where he was not brought up, we know there are certain good companies he has never played in. We know he is democratic off the stage, and none too observing on. And we may conclude that perhaps this is his first appearance at the court. Such are the stories any actor's speech may tell, even to a stranger. "Wafted" and "command," with flat A (a in hat) are not standard English, neither are they the standard adopted by the Grace George Company as a whole.

Miss George herself is a careful speaker. She prefers naturalness in her present part to grand manner, and ease to strenuous effort. Her speech is not perfect. Traces of New York dialect came to the surface the other night. In unguarded moments "forgot," "common" and "on" became "forghaht," "cuhmmmon," "ahn." These pronunciations were softened so that they did not grate, but they suggested for the moment the vulgar dialect of the region. In "absorbed" Miss George voiced the "s" "absorbed," which makes an ugly pronunciation that is not standard.

Miss George pronounced "escapade" with broad A. I wonder if this is an actor-pronunciation, without rhyme or reason? Frank Decum used it in "March Hares." In standard English the "ade" of this word is pronounced with a in made, not a in lard. This is the only pronunciation. If Miss George uses this broad A pronunciation for "French" atmosphere, she is mixing matters. It may be that this is a pronunciation that actors borrow from one another. Some prominent actor used it, no doubt, to set the ball rolling.

Miss George has a voice of pleasing quality, including sweetness of tone and gentleness of touch. It is not a big voice or a haunting voice. But it is a voice that catches thought and feeling, which is more than some of the bigger voices do. Miss George has middle tones with richness of quality and good sincerity. She lets feeling come into her voice, and she speaks on the breath. There are times when she gets a bulging-receding wave in her reading, especially in emotional passages. It borders on the preacher's "tune." It will always appeal to the untrained ear, but it is a convention to be avoided, and it would be better if no trace of it were discoverable in the reading of Miss George. Her simplicity in Marie Antoinette and her ability to keep a sustained naturalness in speech should take care of this temptation to speak in waves.

Walter Ringham joined Miss George in her mispronunciation of "escapade." The word "appreciate" he spoke with a very careful "s" (s

in see) in the syllable "ci," instead of "sh" in "she." In the standard pronunciation of this word "ci" is pronounced with "sh" in "she." The word "appreciation," on the contrary, takes the "s" in "see." There are many words in which sounds undergo changes of this sort when suffixes are added to make new parts of speech.

Mr. Ringham needs to take care lest too much openness of soul becomes bombastic. From this overdoing "attempted" became "ahtempted" and "Europe" became "Yor-orp." "Eu" in "Europe" should have the "u" in "pure," not the "or" in "for."

There was something out of tune in Mr. Ringham's reading. The dramatist has chosen to build his play around a woman rather than around a Queen, and thruout the play we are dealing with family affairs more than with a nation. History tells us that Joseph II died wornout and brokenhearted, and the play in hand is written about broken hearts. There was too much contrast in the style of acting between Miss George and Mr. Ringham.

When Joseph II says to Ferson, as I recall the situation, "I would have you save my sister from herself," or when he says a more momentous line, "The fate of a kingdom is in your hands," should the actor first be a despot and a tyrant or a human being with ambitions and with emotions like the rest of us? In the interests of the play, and for the universality of human nature, he should have emotions like the rest of us. But Mr. Ringham was so bent on being despotic and stately that he forgot to have a heart. And yet history tells us that his character died brokenhearted. There is something missing here in the actor's understanding of his work. All expression is only a relative thing, and with the mood of the play established by Miss George, with its appeal made human, and with its style taken very much from modern life, all the relative value of the characters could be dealt with justly without too much tone of voice and without too much adsmant of the "tyrant" on every last word. It is recorded in Shakespeare that the "tyrant" is a recurring intruder in the art of the theater.

I had a curious wish during the play that Fred Eric might some time leave his voice in his dressing room and communicate in dumb show. Nature has been too kind to him. He has more voice pouring out of him than he needs. The compelling things of life are said simply. Tone is a good thing, but it is a nuisance when it doesn't express the right thing. Mr. Eric sometimes labors under the impression that he must always use elegance of tone. It makes him noisy at the wrong time, like a spoiled child. With his round features, rather open countenance and sometimes humpitious style, his fearless voice rounds out an im-

pression of an overgrown boy in parts where he should suggest a finer maturity. In one of his most significant speeches in the third act he speaks to the Queen of his failure and asks: "Is it because I am weak?" This speech made no emotional appeal because it had too much tone. I have half a mind to think that feeling was kept out by too much consciousness of tone.

Pedro de Cordoba's speech rose to a cultured standard English, devoid of colloquialisms, devoid of the commonplace. This actor has metal. His Count Ferson, passionate and impetuous, is in marked contrast to his Launcelot in "Launcelot and Elaine." In the latter play he maintained a classic dignity that filled his Launcelot with a strength and stately romance. At the French Court his Ferson is a quicker, more fiery and a more fervent lover. I shall say more of this some other time. In "Marie Antoinette" I had a feeling that Mr. de Cordoba sometimes read ahead of his thinking. In an effort to get movement and momentum into his reading he sometimes overlapped in his rush ahead, and thereby sacrificed the clearness and force of his lines. From the point of view of the audience, the audience, as listener, did not have time to assimilate what had been said; and from the point of view of the actor, the actor's mind, in a rush of words, did not have time to rethink or referee what the actor was saying. Mr. de Cordoba's ability to let go of his actor's personality

(Continued on page 53)

**THE OLDTIMER**

In a Spirit of Jest

By HILLIARD WIGHT

Come, old timer, and tell us a story,  
About the time you were in your prima  
And the drama was in its glory.  
He drew his chair and lit his pipe  
And soon he was a-going right.

Ahem! Of course, you all know Booth,  
And some know Barrett. This is the truth;  
Ed Booth was good, and Barrett was fair.  
I know it's a fact, for I was there.  
'Long 'bout the time I's playing Cristo,  
Michel Strogoff and Mephisto,  
With now and then East Lynne for a mat.  
Ah, THEM were the days you HAD to ACT.

Yes-s, Bernhardt I saw (she's packin' 'em  
then),  
Somewhere along 'bout 1910.  
She's playing all over, and in a tent,  
Because she wouldn't give up the per cent.  
To houses. Can she act? I say she can't.  
At least not great. All she can do is rant.  
When I was with Miss Cora VanNoir—  
Now take it from me THERE was a star.  
She'd looks, and pep, and the clothes you bet.  
Played everything from Topsy to Juliet.  
With her you spoke your lines or got the can  
Right on the spot. I was her leading man.  
And business? Immense, houses packed.  
Ah, THEM were the days you HAD to ACT.

Manfield? Great as Hyde; as Jekyll, rank.  
I've seen it played better in a tank.  
And yet they call him great, while I'm a ham.  
And Sothorn? Him? A light comedian.  
Saw him first night he played Hamlet. Not  
since.

They prompted Polonius from the audience.  
Walker Whiteside? The one-time boy wonder!  
A star at the age of twenty or under.  
In a South Dakota town last fall  
I saw his litho on the dressing room wall  
In the op'ra house—right by the stair.  
A burg it was. I wouldn't play there.  
Nobody would work for him then; a fact,  
I tell you NONE o' these guys can ACT.

Why, I can show you a notice I got  
In a burg close by for playing Hamlet: rot!  
We had to fill in or else lay off.  
The rubes just sat out front and coughed,  
And kept their eyes glued right to me;  
But they didn't even see the scenery.  
And some production! Sure and certain,  
We carried everything but the front curtain.  
All we wanted was a clear stage, and a lot—  
Well, fourteen lines, which we never got.  
That night we had 'em pack'd, about a hundred  
stood.

Next day the paper said Mr. and Mrs. Hamlet  
were good.  
Made me so sore I closed the show.  
No use to try to act for rubes who don't know;  
They boost them that can't act, the rest they  
pan;  
No chance any more for them that CAN.

Nobody in the business now but Jews—  
They've got all the houses like they had the  
boose.

To hold a job now you've got to be a scamp.  
Jolly the stars, say they can act when you  
know they can't.

Last summer I's with a ten op'ra—imagine it,  
ME!

Who refused a job with Sir Herbert Tree,  
I'll show you what I did for art sublime:  
I carried a spear in Frisco one time  
To get to see Irving play Shylock.  
Great? 'N then some! The papers gave him  
a knock.

They said he grunted where he ought to talk.  
Let THEM try it. I'll bet back home they'd  
walk.

But Irving and Booth are dead and gone.  
They fill in now with chorus, lights and so on.  
The time you saw REAL acting, and that's  
a fact.

Was when an actor HAD to get in and ACT.

Mantell? Yes! he's the lad. But his day's  
past.

I could tell that when I saw him last.  
It's with a Rep. show out West one time.  
When he was young and in his prime,  
And acted for the sheer love of it.  
But would the public go to see him? Not a bit.  
Had to leave on his trunk, and the town  
before.

We followed him in and pack'd them to the  
door.

I saw him play Hamlet in Minneapolis last  
fall.

You'd never guess what I thought at all.  
No pleasure for him in acting now.

Each curtain call when he would take his bow  
I thought that I could hear him say,  
Damn you, applaud! This all to me is pay.  
This dragging me out here is getting old;  
Once I'd have given my immortal soul;  
The fire, the genius I had to stand you up—  
An artist I was, aflame with art, but—  
You would not come to see me. It's a fact.  
THEM days Mantell could REALLY ACT.

The good old days are past and gone.  
Acting is awry; in fact, there's none.  
The business now is all a bluff,  
Flatstick comedy and this sex stuff.  
Look at the picture shows, what they've come  
to?

I'll quit the stage, that's what I'll do—  
A benefit? Of course I'll help. Who for?  
The millionsaire soap peddler's daughter?  
And so she's broke? Too bad. Oh, I'll be  
there.

With something lively, and to spare.  
No money in it? Oh, that's all right.  
I didn't suppose there was. Good night! . . .  
What? Wake 'em up? I SAY I will, fact;  
Because, old timer, I can ACT.

**"JUST BEING HIMSELF"**

(Continued from page 51)

as verse, and prose as prose, and you could  
hear him in either with a distinctness that  
seemed to cut out a word into a visible shape,  
modeled and beveled.

One of the typical kinds of actor now is the  
pleasant, unstrutona young person with some  
charm who has done no tough apprenticeship  
and who rather thinks that what Miss Ellen  
Terry did in Beatrice was to come on a stage  
and be charming as she would be charming  
anywhere else. Sometimes a man with acting  
in his blood and nature, like the younger Henry  
Irving and his brother, can come straight out  
of amsterdond in to worthy acting of  
good parts. But they are lights to mislead  
many others into thinking that something  
worth doing may be done in acting without  
an apprenticeship as hard as a solo fiddler's.  
Hence much of the mumbing, slurring and blurring  
that vex the playgoer and send him away  
to the music hall, where a vulgarly clever  
technique may sometimes succeed but a smud-  
gy, uncertain technique cannot live.

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EDWIN FORREST AND JOHN MacCULLOUGH

By JAMES COLLINS

In the early days of stock companies and traveling stars, Edwin Forrest, the famous actor, was making his usual tour. John MacCullough was his leading man. He played all the opposite parts with Forrest and directed the stage rehearsals. Forrest never attending any rehearsals, leaving it all to MacCullough, who, of course, knew all of Forrest's business. They were to play a couple weeks' engagement in Detroit, and arrived the week before so MacCullough could supervise the rehearsals. MacCullough was walking along the street the day after their arrival when he was accosted by a poor, miserable specimen of a man who said:

"How-de-do, Mr. MacCullough. I suppose you don't remember me. I had the honor of playing in your company in Albany a couple years ago."

Now it must be remembered John MacCullough was one of the kindest men that ever breathed the breath of life. He was well named "Genial John." No matter how poor or what position in the profession one held, it didn't cut any figure with John. He was the same to all. So, grasping the hand the poor fellow held out to him, said:

"How are you, old fellow. I am awfully glad to meet you. Why, you don't look very well. What's the matter?"

The poor actor replied: "I've just come out of the hospital, where I've been sick for the last couple of months." And stammering, "Say, Mr. MacCullough, I would ask you if you will kindly intercede with the manager of the opera house to let me play some of the small parts in Mr. Forrest's play during his engagement here. I don't care how small the part or how small the salary, it will be a Godsend to me."

John slapped him on the back: "Why of course I will; you may depend on that. I'll speak to Flynn, the manager of the opera house, today. So be around at rehearsal tomorrow morning, half past ten. Don't worry, I tell you, it will be all right," and putting his hand in his pocket and giving the poor fellow a five-dollar gold piece, he said: "Get a shave, old sport, and don't fail to be on hand. Good-bay." And John went his way, while the tears coursed down the cheeks of the poor actor as he mumbled: "God bless you, John."

Next morning he showed up at rehearsal and was engaged at once. On the night of the opening the bill was "Othello," Forrest playing the Moor and MacCullough Iago. The poor actor was cast for one of the senators. He had only a couple of lines in the last act.

Forrest was giving his plea to the senate as only Forrest could: "Most potent, grave and reverend seigniors, my very noble and approved good masters." As Forrest delivered those lines he happened to get a sight of the utility man, who was frightened almost to death. Forrest, in an undertone to MacCullough, who was on the stage at the time, said: "John, where in the ——— did you dig him up?" And, continuing his speech: "That I have taken away this old man's daughter is most true." Then, as if drawn by a load-stone to the poor actor, who looked scared to death, Forrest said in an undertone: "Oh, John, he's cross-eyed and knock-kneed." "True I have married her." "John, we won't have a bit of luck this season." Forrest, like most actors, was very superstitious and in an undertone said to the poor actor: "Don't look at L., you cross-eyed skeleton." While this scene continued the actors around were having all they could do to keep from shouting with laughter. This continued until the curtain dropped on the act, when Forrest stalked in rage to his dressing room. As the fifth act was about to be called Forrest walked on the stage and called to the poor utility man: "Come here, you knock-kneed villain. What are you playing?" He replied: "I am one of the senators." "Well," shouted Forrest, "let me hear you speak your lines in this last act." The poor devil did it as well as he could. Forrest glared at him: "Not a d—— bit like it! Let me show you how it should be spoken," thundering out the words as no one else could. "That's the way I want you to speak it." The poor actor plucked up courage and confronted Forrest with: "Mr. Forrest, do you

suppose if I could speak it like that I'd be d—— fool enough to be working here for ten dollars a week?"

Forrest answered: "Is that all you get?" The fellow replied: "That's all." Forrest unthinkingly, saying: "You're too good. John, keep him on, he's all right." And strode off to his dressing room amid the applause of the actors present.

ORPHEUM PLAYERS IN HATTON COMEDY

Germanstown, Pa., Nov. 30.—The Orpheum Players are this week presenting the Hatton comedy, "Lombardi, Ltd.," at the Orpheum Theater.

Director Arthur Ritchie has spared no expense or detail to bring the staging of the play up to production standard, and that he was successful was evidenced by the enthusiastic applause which came time and time again from the large audience of the opening night.

Dwight A. Meade, as the dreamy romantic Tito Lombardi, gave a fine portrayal of that really difficult part. He added another clever characterization to his already long list of well played parts. Ruth Robinson pleased as Norah Blake, giving great depth to that subtle

AMATEUR CO. GIVES BENEFIT

Winnipeg, Can., Nov. 30.—The Western Players, Winnipeg's premier amateur company, attracted large audiences to the Walter Theater last week in their presentation of "High Lights," the proceeds of which were donated to the Lakeside Fresh Air Camp Association. The lengthy program was thoroughly enjoyed by all. The stage settings and costumes were beautiful. The latter were designed by Mrs. W. F. Ireland. Many first-night parties were arranged. Lieutenant-Governor Sir James Alkins and Lady Alkins and a party from the Government house occupying the regal box.

WALSH REJOINS PROCTOR PLAYERS

Albany, N. Y., Nov. 30.—A. J. Walsh, who was seen here in "Common Clay" and "The Champion" several weeks ago with the Proctor Players, and who later left the city, has been appointed assistant to Stage Manager William Amsdell of that company. He will appear in various productions from time to time. Mr. Walsh is the son of John J. Walsh, chief gardener of the city parks.

"HEART OF WETONA"

Provides Pauline MacLean With Her Biggest Role—Local Actor Joins MacLean Players

Canton, O., Nov. 30.—The Pauline MacLean Players, with an augmented cast, are presenting for the first time in Canton David Belasco's and the late Charles Frohman's New York success, "The Heart of Wetona." The play provides Miss MacLean with one of the biggest roles of her career. Thorald T. March, well known in Canton theatrical circles, made his debut with the MacLean Players this week in the role of Engle, an Indian. The scenic presentations are very elaborate, as well as the lighting effects and stage settings.

"Pollyanna," last week's bill, proved the hit of the MacLean company's engagement here and broke all attendance records for the seven weeks the company has held the boards of the Grand Opera House. The S. R. O. sign was hung out three times, during the week.

SHUBERT PLAYERS MERIT PRAISE IN "CORNERED"

Milwaukee, Wis., Nov. 30.—It would be unfair to single out any one member of the Shubert Players for particular mention in this week's production of "Cornered," the comedy-drama by Dodson Mitchell, as the entire company is entitled to praise for the manner in which the piece is presented. The play is commendable in every degree.

BENEFIT BY PROCTOR PLAYERS

Albany, N. Y., Nov. 29.—Last night's performance by the Proctor Players was a benefit for the City Club, members of which were in attendance. "The Storm," this week's offering at Proctor's Harmanus Bleecker Hall, is one of the most elaborate of the Proctor company's season. The production is staged by George Parsons.

COMEDY AT OHIO, COLUMBUS

(Continued from page 50g)

offerings this popular company has presented this season. Milton Byron, as Reginald Irving, is the chief laugh provoker. Running him a close second for acting honors is Dixie Dow. Maude Fealy is splendid as the writer of Town Topics. Russell McCoy, as the know-it-all bell hop, acts the part well. Hilda Vaughn, Craig Nesle, Emerin Campbell and Floyd Sabine are pleasing in their respective roles, and smaller parts are in the capable hands of Bert Wilson, Dorothy Neil, Jack Dale and Wallace Van Etten.

"Three's a Crowd," a comedy in three acts by Earl Derr Biggers and Christopher Morley, has been released for stock production in all territory by the American Play Company, Inc., of New York.

IVA SHEPARD



Miss Shepard, who is a well-known stage beauty and a gifted actress on both the stage and screen, is the new leading woman at the Wilkes Theater, Salt Lake City. She began her engagement there last week as Rose Docton in "Tiger Rose," appearing with Willard Mack, author of the play.

role. Bessie Maxwell was a decided hit as the stung mannequin, and was accorded big applause. Molly Fisher and Harry Wilgus, as Daisy and Tosello respectively, scored heavily in their scenes together and made Mr. Meade and Miss Robinson hustle to hold first honors of their love scenes. Bernard McGowan, William Davidge, Gertrude Ritchie, John Lott, Edith Grey, Lester Howard and Mae Gerald rounded out the well-balanced and capable cast. Next week, "Smooth as Silk."

"U. T. C." RETAINS POPULARITY

Birmingham, Ala., Nov. 29.—"Uncle Tom's Cabin" is the attraction at the Majestic Theater this week. It has been a long time since this book play has been produced here, but this has not served to detract from its popularity, judging by the attendance this week. Sam Park, as Marks, the impetuous lawyer, furnishes plenty of laughter, while Mrs. C. W. Park, mother of Sam and Little Mae Park, who is appearing for the first time this season, is just as funny as Topsy. Miss Park is seen as Eva, a part which she played when a child.

THE SPOKEN WORD

(Continued from page 52)

and he swept into his part without conscious preparation is his great asset, among many others. But before this power becomes restfully authoritative it must have some sort of consciousness back of it that holds it in check. The actor's speech should never collide with itself, or run ahead of the actor's mental process. The penalty is to trip up.

The women in the company are well cast. Florence Edney is precise, according to the demands of the part. Betty Wales is very pretty, she is graceful in manner, and she has cultured speech.

The play, as history, is much foreshortened. It is not deep. As a stage picture it is beautiful. It has human interest and brisk movement, and it is better entertainment than many plays that are quite "the whooping cough," to borrow an expression from "The Grand Duke." Miss George does a consistent piece of acting, sincerely and gracefully, and Mr. Brady has taken pains with a production that he points to with personal satisfaction.

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# AMERICAN CONCERT FIELD

AND AMERICAN ENDEAVOR IN GRAND OPERA, SYMPHONY  
AND CHAMBER MUSIC AND CLASSIC DANCING  
By IZETTA MAY McHENRY

### WIDER OPPORTUNITY IS OFFERED ARTISTS

Thru Rapidly Broadening  
Fields—Many Sterling Musicians  
Acquired Success  
Thru These Channels

Never before in the history of the musical world have there been as many opportunities for young musicians as at the present time. For many years the goal of every singer was an engagement in opera, as concert work was profitable only to the famous singers with the grand opera organizations. Not so many years ago only the so-called "elite" attended concerts, but now, due to the good work accomplished thru the musical programs offered in the better class motion picture theaters, the concentrated effort of the Music Clubs, the work of the Community Service and clubs, the victrolas and phonographs, and largely to the important part music played during the war, the general public has developed an ever increasing interest in good music and wider and wider is opening the gate of opportunity for musicians.

This country spends annually more money for concerts, opera and musical instruments than any other nation, and our own artists are fast attaining the first ranks in the world of music. Each year more and more of them are appearing with the leading opera organizations, namely, the Metropolitan Grand Opera and the Chicago Grand Opera. American singers who are valued members of the Metropolitan forces are Clarence Whitehill, Jeane Gordon, Orville Harold, Marie Sundelius, Geraldine Farrar, Cyrena Van Gordon, Marion Telva, and other native singers with this organization include Marie Tiffany, Cecil Arden, William Gustafson, George Meader, Mary Ellis, Forrest Lamont, Yvonne D'Arie. With the Chicago organization are found as leading singers Edith Mason, Edward Johnson, Florence MacBeth, Charles Marshall, Marguerite Namara, Eleanor Reynolds, Marjory Maxwell, Mario Chamlee and many others.

As stepping stones to engagements with these organizations several of these artists first made good as soloists in motion picture theaters. Mr. Chamlee was at one time a principal singer at the Rivoli and Rialto theaters in New York City, under the direction of Hugo Riesenfeld, and the same is true of Jeane Gordon; in fact, several artists now famous in the realm of opera served their apprenticeship under Mr. Riesenfeld, who has done much to elevate the musical tastes of the masses and also give more opportunity to young singers. Other artists who have recognized the possibilities for advancement thru singing in motion picture theaters are Greek Evans, Colin O'Moore, Warren Proctor, Sudworth Fraser, Irene Williams, and they are now appearing in opera, singing important roles in musical comedies and in vaudeville. Not only do the motion picture theaters serve as a training school for artists, but they also have so educated the taste of the masses for the best in music that audiences now are eager to hear better artists, and one finds some of the best-known musicians of the present time appearing as soloists in the large motion picture theaters. S. L. Rothafel, of the Capitol Theater, in the past several months has presented as soloists Percy Grainger, noted Australian composer and pianist; Arthur Hackett, well-known American tenor; Sasha Jacobson, violinist; Max Rosen, violinist, and in San Francisco Herman Heller, musical director of the California Theater, and the pioneer in presenting celebrated musicians to motion picture audiences, has had as soloists Jacques Thibaud, French violinist; Mary Jordan, noted soprano; Yolanda Mero, pianist; Kathleen Parlow, violinist; Theo Karle, tenor, and a number of other stars of the concert and opera world.

In vaudeville one finds many singers who formerly appeared only in concert work, but who have been wise enough to realize the opportunity afforded them thru appearances in the vaudeville theaters of this country. Among them are such noted stars as Marguerite Sylva, famous for her "Carmen" and other roles in grand opera; Cleo Lini, tenor, who has appeared with several of the leading opera organizations

of this country and Europe; Fritz Scheff, who has for several seasons appeared as a headliner in the vaudeville theaters of this country; Vernon Stiles, tenor, and we might continue on indefinitely listing the names of those who have found success in this field.

It is a mistaken idea to believe that appearances in places other than concert halls and grand opera cheapen a singer's or musician's art, for today there is great opportunity for both the young and the experienced artist in the vaudeville field and in the motion picture field. More people can be reached, therefore a greater following can be acquired, and the artist will be increasing his drawing power and widening his field of work.

### MME. CALVE

To Sail for This Country in December

Announcement has reached this country of a farewell reception to be given by the American Women's Club of Paris to Mme. Calve, the distinguished French singer, who will leave Paris for America on December 15. Mme. Calve will sing in more than thirty cities and will visit Canada and Mexico. It is arranged for her first appearance in Boston on Christmas Day, where she will be heard in a classical matinee in Symphony Hall, and her first concert in New York is scheduled for the forepart of January in Carnegie Hall.

### ERNO RAPEE

Comments on Music in Motion Picture Theaters—Predicts Music of the Modern Composers Will Soon Be Used With the Pictures

That the days of the so-called popular overtures are practically over is the opinion of Erno Rapee, conductor of the Capitol Grand Orchestra, at the Capitol Theater, New York City, who believes that motion picture audiences have outgrown the type of music that was formerly part of the regular movie fare. "Such selections as 'Poet and Peasant,' 'William Tell' and 'Raymond,'" says Mr. Rapee, "seem to have lost the popularity which they once enjoyed. Our audiences appear to have outgrown this type of popular music and are ready for better things. They have developed a taste for Wagner, Tschalkowsky, and the more modern composers, and I think it is safe to predict that the time is not far off when Strauss, Schoenberg and the rest of the moderns will be played in the movies. Such a progressive step is made possible by increased size and the ever-improving quality of the large orchestra, such as we have at the Capitol, and the progressive spirit and musical enthusiasm of S. L. Rothafel. "There was a time when the musical accompaniment for film features was restricted to the field of dance music and popular airs from musical comedies. Now, tho we still utilize this music, we have developed to a point where we can turn to the best type of music that the foreign and domestic libraries have to offer and adapt them to our pictures. Even in the case of the scenic and travel pictures we are able to play an excellent bit of symphonic music and find that it meets with immediate approval from our audiences. If we should play a mediocre accompaniment the response would be negligible. The time has come when the audience not only looks but listens. In other words, it must have auditory as well as visual satisfaction."

Mr. Rapee's dynamic baton has conducted the programs at the Capitol Theater with an intelligent and artistic conception that has won thousands of friends for the huge theater. His skill and ingenuity have helped to develop a unity and co-ordination among the units of the eighty-five-piece orchestra that have contributed much to the entertainment and color of the musical presentations.

Erno Rapee was born in Budapest and finished his musical education at the Budapest Conservatory of Music, from which he was graduated with a gold medal as pianist and composer. His subsequent musical activities ranged from those of composer to conductor of symphonic concerts and opera thruout the principal cities of Central Europe, including an appointment as assistant conductor to Mr. Schuck, musical director of the Dresden Opera House. Following his performance in Europe he came to America for an extended concert tour, which subsequently led to his association with Henry Savage, Harry Lauder, William Morris and many other producers of national reputation.

### NEW YORK BRANCH

Of British Music Society Opens Season

On November 27 the New York branch of the British Music Society, of which Katherine Ruth Heyman is president, opened its season. The first American presentation of opera by Poldowski was played by the composer from the orchestral score, and as a contrast ancient and modern folk songs of Switzerland were given by Madame Hugli. A number of distinguished guests of the society were present, among them being Clara Eames, Mr. and Mrs. Adolph Bohm, the Archimandrite of the Russian Cathedral, Sidney Howard and Livingston Platt.

The next meeting of the society will take place January 3, in the studio of Miss Gail Gardner, 130 West 56th St., New York City.

### MANA ZUCCA RECORDING FOR EMERSON COMPANY

New York, Dec. 2.—Mana Zucca, American composer and pianist, is now recording for the Emerson Phonograph Company. Her first record is included in the December releases and is a double-faced record, and the two selections are "Sindling's 'Rustle of Spring'" and her own composition, "Valse Brillant."

### REPRESENTATIVE AMERICAN SINGERS APPEARING IN GRAND OPERA



CHARLES MARSHALL



EDITH MASON



ORVILLE HARROLD



MARION TELVA



GERALDINE FARRAR



JEANE GORDON



CLARENCE WHITEHILL



GEORGE MEADER



MARGUERITE NAMARA



EDWARD JOHNSON



FLORENCE MACBETH

That native singers are rapidly attaining position in the front ranks of the musical world is conclusively proven by the ever-increasing number of Americans appearing with the leading opera organizations. The Metropolitan Opera Company again this year is presenting in leading roles Geraldine Farrar, Clarence Whitehill, Orville Harold, also Jeane Gordon and Marion Telva and George Meader. Important roles are entrusted by the Chicago Opera Co. to Edward Johnson, Edith Mason, Charles Marshall, Florence MacBeth and Marguerite Namara, and in both organizations there are many more American singers whose services are highly valued.

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CHICAGO

**BELLE FROMME**

Belle Fromme, a singer of wide experience in both the opera and concert field, is now touring New England with an opera organization presenting grand opera in English. At the age of sixteen Miss Fromme made her operatic debut with the Aborn Opera Company, and remained with that company for two seasons, when she entered the vaudeville field. With Harry Mayer she appeared in an act called "The Prima Donna and the Stage Carpenter," and they played all the big-time Keith houses several times. Following this she alternated between opera and concert work and last season did a single act on the Keith Time.

Possessing a rich mezzo-contralto voice, Miss Fromme, also having ability as an actress, has



received high praise from the press, especially when appearing in the role of Carmen. An ardent pupil of Zilpha Barnes Wood, she is also

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a member of the Grand Opera Society of New York.

Miss Fromme will sing important roles with the English Opera Company, which opened in Pittsfield, Mass., December 5, and during the first week she sang Nancy in "Martha."

**ERNEST SCHELLING,**

Distinguished American Pianist, Gives New York Recital

New York, Nov. 30.—The distinguished American pianist, Ernest Schelling, gave his first recital here in four years in Aeolian Hall, yesterday afternoon. The noted artist presented a well-balanced program of works by Bach, Schumann, Granados and Chopin. Mr. Schelling was greeted by a large audience, glad to welcome back an artist so gifted. In the first group of pieces, devoted to Bach, Mr. Schelling displayed in the Chromatic Fantasy and Fugue his genuine artistry, playing the exceedingly difficult composition with brilliant technique and exquisite phrasing, and the Fugue in C Minor, for the organ, was brilliantly played. Schumann's "Carnaval," four pieces by Granados and the three Chopin numbers were all given with a great deal of beauty and generously applauded.

**CHARLES LOEFFLER'S**

Symphonic Poem To Be Presented by Philharmonic Orchestra for First Time

On Thursday evening, December 8, and Friday afternoon, December 9, the Philharmonic Orchestra, Josef Stransky conducting, will present for the first time at its concerta Charles Loeffler's Symphonic Poem, "The Death of Tintaglia." Joseph Kovarik will play the solo for viola d'amour, which is a feature of the work. The symphony to be played is the "Military" of Haydn. Paul Kockanski will be the assisting soloist at this pair of concerta, playing the Brahms Violin Concerto. Mr. Stransky's program will be concluded with Tchaikowsky's "March Slav."

**SAN FRANCISCO**

To Hear Several Celebrated Musicians During December

San Francisco, Dec. 3.—Thru the enterprise of Selby C. Oppenheimer and Jessica Colbert, several noted musicians will give concerta here during December. Two Russian artists, Alfred Mirolitch, pianist, and Mishel Plastro, violinist, will be presented by Mr. Oppenheimer in a joint recital at Scottish Rite Hall on Friday evening, December 9. He will also present Emy Destinn, famous singer, who will give her only concert in San Francisco at the Century Theater on Sunday afternoon, December 11.

An event which is awaited with keen interest is the concert Miss Colbert has arranged to be given by the London String Quartet in the Scottish Rite Hall on the evening of December 19. These distinguished musicians will be the assisting artists with the Chamber Music Society on that evening, and a brilliant program has been arranged.

**NOTED ARTISTS**

Arrive in New York

Andre Polah, Belgian violinist, and his wife, Gwendolyn LeGallienne, daughter of the poet, Richard LeGallienne, arrived in New York last week. Mr. Polah will make a concert tour of the country, and Mrs. Polah, who has been painting portraits in England, France and Holland, is to have an exhibit here.

**THELMA GIVEN**

Announces Annual Recital in New York City

On Monday evening, December 12, Thelma Given, violinist, will give her annual New York recital in Carnegie Hall. Miss Given will have the assistance of Paul Frenkel at the piano, and her program will include a Sonata by Tartini and the Mendelssohn Concerto, as well as two groups.

**PHILADELPHIA ORCHESTRA**

Gives Third New York Concert

New York, Nov. 30.—Last evening the Philadelphia Orchestra, conducted by Leopold Stokowski, gave the third concert of their New York series in Carnegie Hall. Director Stokowski presented to music-lovers here Beethoven's "Coriolan" overture, Schubert's "Unfinished" symphony and five orchestra pieces by Arnold Schonberg. This last number, which was performed for the first time in London some nine years ago, is reported to have caused a riot there, and last week when presented by the Philadelphia organization in their home town, was greeted with hisses, and the New York audience showed its decided disapproval of this modern work with laughter for the first of the group and mild applause for the balance. The "Unfinished" symphony was given a beautiful reading by Mr. Stokowski and his men, and the program ended with the finale of Act 3 from "Die Walkure."

**WALTER DAMROSCH**

To Present American Artists in Pair of Wagner Concerts

For the pair of concerta to be given by the New York Symphony Orchestra, in Carnegie Hall, New York, Walter Damrosch, director, will present All-Wagner programs on December 8 and 9. On these programs Mr. Damrosch will produce Scene 1 and Finale from "Rhinogold," with Adele Parkhurst, soprano; Rachel Morton Harris, soprano; Frieda Klink, contralto; Earnest Davis, tenor, and Fred Patton, bass, as the soloists. "The Valkyrie" will be represented with Wotan's Farewell and Fire Charm, Mr. Patton singing the music of Wotan. Two excerpts will also be heard from "The Twilight of the Gods," with Mmes. Parkhurst, Harris and Klink and Mr. Patton as the soloists.

**APOLLO CLUB**

Of Portland, Ore., Opens Fourteenth Season

Portland, Ore., Dec. 5.—The Apollo Club opened its fourteenth season with its first concert last Thursday evening at the Auditorium with Mabel Garrison as soloist. The second concert has been announced for Tuesday, February 21, with the Zoellner Quartet, and for the third and last in the season's series, on April 11, Herbert Gould, basso, will be the soloist.

### MUSICAL EVENTS IN NEW YORK CITY

DECEMBER 7 TO DECEMBER 21

#### AEOLIAN HALL

- Dec. 7. (Aft.) Violin recital, Kathleen Parlow.
- 8. (Aft.) Song recital, Bentrice Cnst.
- (Eve.) Song recital, Vladimir Rosing.
- 9. (Noon) Concert under auspices of the Aeolian Co. and the Evening Mall, Chas. D. Isaacson, chairman. (Eve.) Harp recital, Maud Morgan.
- 10. (Aft.) Song recital, Clara Clemens. (Eve.) Song recital, Giuseppe Lombardo.
- 11. (Aft.) New York Symphony Orchestra.
- 12. (Eve.) Concert, New York Trio.
- 13. (Aft.) Concert, Alfredo Casello, Arrigo Serafo and Arturo Bonucci. (Eve.) Concert, Letz Quartet.
- 14. (Morn.) Lecture, "Current History in the Making," by Jessica Lozier Payne, under the auspices of the Diet Kitchen Assn.
- 15. (Morn.) Opera recital, Amy Grant. (Eve.) Piano recital, Ignaz Friedman.
- 16. (Aft.) Piano recital, Rose Raymond. (Eve.) Song recital, Jencie Calloway-John.
- 17. (Morn.) Concert for children by N. Y. Symphony Orchestra. (Aft.) Song recital, Irene Williams. (Eve.) Piano recital, Anthony George Blott.
- 18. (Aft.) Explanatory recital, by Walter Damrosch.

#### CARNEGIE HALL

- 7. (Eve.) Piano recital, Elly Ney.
- 10. (Aft.) Symphony Concert for young people, New York Symphony Orchestra. (Eve.) Joint recital, Lucrezia Bori and Alberto Salvi.
- 11. (Aft.) Concert, Philharmonic Society. (Eve.) Newman Traveltalk.
- 12. (Eve.) Violin recital, Thelma Giren.
- 13. (Eve.) Concert, memorial, David Blispham.
- 15. (Eve.) Concert, Philharmonic Society.
- 16. (Aft.) Concert, Philharmonic Society.
- 17. (Aft.) Violin recital, Heifetz.
- (Eve.) Joint recital, Joseph Schwarz, haritone, and Eddy Brown, violinist.
- 18. (Eve.) Newman Traveltalk—Switzerland.
- 19. (Eve.) Festival concert.
- 20. (Eve.) Concert, Philadelphia Orchestra.

#### TOWN HALL

- 7. (Aft.) Song recital, Marie Stapleton Murray.
- 8. (Eve.) Special concert, People's Chorus of New York.
- 9. (Eve.) Concert, Eishnee Trio.
- 10. (Aft.) Piano recital, William Bachans.
- 11. (Aft.) Song recital, Emillo deGogorza. (Eve.) Piano recital, Ernest Schelling.
- (Aft.) Song recital, Lambert Murphy.
- 12. (Eve.) Newman Traveltalk.
- 13. (Aft.) Musicale, Richard Strans and Elena Gerhardt.
- 17. (Eve.) Folk song concert, Commonwealth Center.
- 18. (Aft.) Society of Friends of Music, Arthur Bodanzky, conductor. (Eve.) Vocal and instrumental concert, direction of Antonio d'Annunzio.
- 19. (Eve.) Illustrated lecture.
- 20. (Eve.) Costume song recital, Nina Tarasova.

#### METROPOLITAN OPERA HOUSE

- Dec. Metropolitan Grand Opera Company in repertoire.

#### HIPPODROME

- Dec. 11. Concert, Galli-Carrel.
- 18. Benefit Concert.

Frieda Hempel will be heard in concert in the City Auditorium, Houston, Tex., on March 6.

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### UNUSUAL ARRAY

Of Noted Artists To Be Heard at Moszkowski Testimonial

The most interesting group of pianists ever brought together for a single performance has been announced as appearing at a concert in aid of the Moszkowski Relief Fund, in Carnegie Hall, New York, on the evening of December 21. The eminent pianist and composer, Moritz Moszkowski, is ill and in need, and a committee has been formed made up of the leading pianists, with Andrewski as the honorary chairman. Practically the entire committee will be included on the program, and among those who have already accepted are Harold Bauer, Gabrielowitz, Ganz, Godowsky, Fannie Bloomfield Zelsler, Ignaz Friedman, Grainger, Hofmann, Hutcheson, Lhevinne, Yonaido Mero, Ruchmaninoff, Arthur Rubinstein, Ernest Schelling and Germaine Schnitzer. One of the features of the program will be Schumann's "Carnaval," with each part played in rotation by the various artists, and the "March of the Davidsbundler," which will be played in unison by the entire ensemble.

### "PARSIFAL"

To Be Given First Performance This Season

Announcement has been made that the Metropolitan Opera Company will give the first performance of "Parsifal" this season on the afternoon of December 9, beginning at one o'clock. In the cast will be Meses. Matzenner, Ellis and Sundelius and Messrs. Sembach, Whitehill and Didur.

In the evening of December 9 Feodor Chaliapin, the Russian basso, will sing the leading role in "Boris Gudunoff." In the cast with the noted singer will be Meses. Gordon, Howard and Delaunols, Messrs. Harroid and Rothler.

### METROPOLITAN OPERA TO REVIVE "ERNANI"

On Thursday evening, December 8, General Mnnnger Gatti-Casazza will revive at the Metropolitan Opera House Verdi's "Ernni," which has not been heard in that house since 1903.

The leading role will be taken by Martinelli and Titta Rufio will make his first appearance with the company, singing the role of Don Carlos. Rosa Ponselle will have the role of Elvira, and others in the cast will be Minnie Egener, Marcondes, Bada and Reschilian. Miss Galli and Bonfiglio will lead the ballet, and Papi will conduct.

### PLAYERS' CLUB

Drawing Capacity Houses in San Francisco

The Players' Club, of San Francisco, will continue to present the Gilbert and Sullivan opera, "Yeoman of the Guard," on Friday and Saturday nights during December. This opera was presented each week in November and drew capacity houses all month. Much favorable comment was heard on the scenery and costumes, which had been specially made for the production by Georgie Mack. The Players' Club is fast making a name for itself and the public is evidencing its approval by filling the house at almost every performance.

### OPERA SOCIETY

Of Galveston To Give First Performance in January

It is planned to give the first performance by the Galveston Opera Society in January, when "La Traviata" will be the first offering. The rehearsals, which are well under way, are under the direction of Mrs. John Wesley Graham, and the entire cast is composed of talent from Houston and Galveston, the opera being presented in both towns. According to present plans of the society a series of operas will be given, "Martha" following the first production, and the third offering will probably be "Rigoletto." The orchestra will be conducted by Anthony Rabe, of Galveston.

### BROOKLYN SOCIETY TO GIVE "MIKADO"

The Brooklyn Light Opera Society will present in the Academy of Music Gilbert & Sullivan's comic opera, "The Mikado," on the first day of February. The society, which was organized in the fall of 1919, has at the present time a membership of more than half a hundred and is now conducting a campaign for more members. The opera will have as stage director Alex' Puglia and Anton W. Droge as musical director.

### JERITZA CREATES FURORE IN THE ROLE OF TOSCA

New York, Dec. 2.—Mme. Jeritza, Viennese prima donna, created a furor when she appeared with the Metropolitan Company in the title role of "Tosca." Her acting as well as her singing in this opera was indeed marvelous, and she was accorded an ovation such as is seldom given to anyone at the Metropolitan.

### ERNEST HUTCHESON

Heard in First Recital in New York This Season

New York, Nov. 29.—Last evening at Aeolian Hall Ernest Hutcheson gave his first recital here this season. The artist presented an unusual program before a large audience of music lovers, and particularly beautiful was his rendition of Beethoven's Andante in F, which served as his first number. In the Chromatic Fantasia and Fugue of Bach, a difficult work, Mr. Hutcheson displayed a technical sureness, and in the Liszt Sonata in B Minor his interpretation was given with dramatic effect and splendid climax. Then followed two of his own compositions, Prelude, Op. 11, No. 1, and Caprice, Op. 11, No. 2, the latter in particular possessing a bit of melodic charm. The last number on his program, the pianist's arrangement of the Prelude to "The Mastersingers," won him much applause and the audience demanded encore after encore. This, in our opinion, was one of the most enjoyable of the piano recitals of the season, truly a pleasure to hear an artist of Mr. Hutcheson's ability.

### JASCHA HEIFETZ

To Return for New York Recital

After an absence of two years Jascha Heifetz, noted violinist, will give a recital in Carnegie Hall, New York, on Saturday afternoon, December 17. On his program will be Beethoven's Sonata for Violin and Piano, No. 8, in G Major, a Concerto of Glazunow and several other shorter numbers.

### MOTION PICTURE MUSIC NOTES

An elaborate program of music and dance has been announced by Hugo Riesenfeld, on the bill at the Criterion Theater, New York, beginning December 9, to surround the feature film, "Fool's Paradise." Victoria Krigher, late of the Moscow Grand Opera, will have an important role, that of a fairy doll, in a fantastic stage production. Paul Osgard, balletmaster of the Riesenfeld theaters, will appear as Harlequin. The number will also have six solo dancers and ten singers.

The opening number on the program this week at the Rivolt Theater, New York, is an overture danseante, "The Czar Maiden," interpreted by Mme. Krigher. A male quartet will also give appropriate numbers to accompany the feature film.

Herman Heller, of the Californin Theater, San Francisco, recently introduced Gustave Walther, the Belgian violinist, at one of his morning concerts.

An interesting number in the musical bill at the Rialto Theater, New York, this week, is M. Lake's paraphrase for woodwind instruments of Ethelbert Nevin's "Such a Little Fellow," with Lake conducting. "Southern Rhapsody," by Louis Homer, is being played as the overture number by the orchestra, with Mr. Riesenfeld and Joseph Littau conducting. Carl Rollins, baritone, is the soloist for the week.

Letters of appreciation have been pouring into the offices of the Capitol Theater, New York, from some of the 350 children who were entertained by S. L. Rothafel during Armistice Week. Many of the children had never been inside a Broadway theater before and the reports of their impressions are decidedly unique.

J. Donald Parkin, conductor and composer, has been engaged as director of the reorganized Allen Symphony Orchestra at the Allen Theater in Vancouver. He is a member of the London Conductor's Association, having been proposed for membership by London's noted conductor, Sir Henry Wood. The Allen Symphony Orchestra, under Mr. Parkin's direction, will have twenty-four selected musicians, and the orchestral programs will be of the highest possible character.

Sudworth Frasier, well known as a soloist in the large motion picture theaters, is at present singing the leading tenor role in "Erminie," the light opera in which Francis Wilson and De Wolfe Hopper have been starring for the last two seasons. During the show's engagement in Cincinnati, Mr. Frasier gave a song recital in the auditorium of the Cincinnati Conservatory of Music.

Gertrude Bryant Lieben was one of the soloists recently with the Grauman Symphony Orchestra at the Granman Theater in Los Angeles. On the same program was Jeannette Rogers, who gave a lute solo.

Carl D. Elinor, conductor of the 50-piece orchestra at the Greater California Theater of Los Angeles, is offering excellent programs at the concerts given daily. Several members of the orchestra are being presented as soloists from time to time.

ADDITIONAL CONCERT AND  
OPERA NEWS ON PAGE 61

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# MUSICAL COMEDY

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## "SUZETTE"

Withdrawn After Three Days'  
 Run—"The Wildcat" Has  
 Premiere

New York, Dec. 1.—"Suzette," the musical comedy which opened at the Princess Theater last Thursday night, closed the following Saturday. The report that it will reopen next week could not be definitely confirmed.

The show had practically an all-Equity cast, and the members were warned by the Equity that they took the engagement on their own responsibility, as the producers were not members of the Producing Managers' Association. The criticisms of the show by the daily papers were unfavorable in the extreme, and even the wise ones who figured that the play would not have much of a run were surprised by the closing in three days.

"SUZETTE"—A musical comedy in two acts. Book and lyrics by Roy Dixon; music by Arthur Gutman; staged by Larry Ceballos and Charles D. Pitt. Presented by the Suzette Producing Company at the Princess Theater, New York, Nov. 24, 1921.

THE CAST—Armand, John Cherry; Tony, Frank Lalor; Suzette, Marie Astrová; Dora Dolores, Marjorie Booth; Max Kalman, Victor Morley; Paul Huntley, James R. Marshall; Mme. Bimboula, Carola Parson; Adele, Ann Ross; Betty, Bernice Ackerman; Cheryl, Peggy Paulson; Julie, Beatrice Savage; Liska, Polly Mayer; Mitzel, Viola Fraas; Peggy, Genevieve Markham; Sonya, Carmen Johnson; Andre, Tom Maynard; Boris, John Grievae; Josef, Austin Clark; Marco, Norman Jefferson.

"Suzette" starts at 8:35 p. m. and is out at 10:30. This is recorded in the devout belief that we should be thankful for small mercies. The piece is very much of the "tabloid" school, not only in length of running time, but in caliber. The book is very bad and the staging is ditto. The best thing about the show is the score, which if not very original, is tuneful.

The management did not skimp on the cast and it is quite a sight to see a veteran comedian like Frank Lalor wrestling with the impossible lines and moth-eaten jokes which have been handed to him for a part. He does as well with them as could be expected, but if one saw him for the first time in this opus, their opinion of his fun-making ability would not be very high.

Victor Morley is also in "Suzette," but the load he bears is a bit staggering even for him. He does have one song with two of the ladies—a musical fable which is a palpable imitation of Albert Whelan's "Three Trees," by the way—which gives him somewhat of a chance, but that is all.

The principal female role is played by Marie Astrová, a comely young lady who sings fairly and overacts continually. Every instant she is on the stage she is acting. She never lets up for a single second, giving quantity plus and little quality. Marjorie Booth in a smaller part does better, and Carola Parson, a stately blonde, handles her role well. James R. Marshall sings pleasantly and John Cherry as a comic café proprietor gets what fun he can out of the part.

Some time ago, Patterson James went to see the Ziegfeld "Follies" and wailed loud and long because he had to pay \$3.50 for a seat. He claimed that the value was not nearly commensurate with the expenditure—to put it mildly. Well, he ought to see "Suzette" for \$3.30 a seat. "The Follies" would then look like bargain day to him.—GORDON WHYTE.

EXCERPTS FROM THE NEW YORK DAILIES

TIMES: "It is a half-portion, home-made, song-and-dance show of a sort that seldom ventures into the fierce competition of Broadway."

TRIBUNE: "The whole affair is one of those 'mysterica.'"

GLOBE: "A feeble little musical show without an excuse for existence."

MAIL: "As an entertainment 'Suzette' isn't. Except in widely separated spots."

"THE WILDCAT"—A musical drama in three acts by Manuel Penella. Presented at the Park Theater, New York, by John Cort (in association with Alex Aaronsohn) November 20.

THE CAST—Solea, Dorothy South; Sena Frasquita, Vera Ross; Lollya, Grace Hamilton;

Father Anton, W. H. Thompson; Rafael, Sam Ash; Hormigon, Carlos Villarias; Calreles, Max Gonzales; Gypsy, Louise Barnoit; Juanito, Marion Green; Gypsy Dancers, Conchita Piquer, Pilar Torralba; a Shepherd, Russell Ash; a Flower Seller, Conchita Piquer; El Vezuno, Oliver T. McCormick; Alguacil, Fred Rogers.

"The Wildcat" fooled everybody. Probably remembering the experience of Arthur Hopkins with "The Beggar's Opera" when the music critics of the dailies claimed it as in their field and so did the reviews with lamentable results to the piece, Cort kept the fact the "The Wildcat" was a grand opera to himself. This brought out the dramatic critics, who took it for granted that the show was an operetta and it got generally good notices the next day. What the music critics would have done to it is not a hard guess.

Considered as grand opera "The Wildcat" would not get very far, for while Penella knows the Puccini formula of "endless melody" and

discards the recitative and aria for the arioso form, yet it could not travel in fast operatic company, as it were. But the piece has plenty of action and the music is light enough to get it by in a theater which relies on the ordinary theatergoer for patronage rather than the music lover. On this basis "The Wildcat" has a chance.

Not a word is spoken during the entire evening and there is no comedy at all. The story is one of the bull ring and the episodes, the costuming and the scenery are all colorful.

The cast was chosen for its singing ability and this ranks high. Sam Ash, who never gets under the skin of his part dramatically, sings it beautifully and Marion Green, who is a better actor, is excellently cast for a gypsy part. The prima donna is Dorothy South, who has a nice quality of voice but has a tendency to wander from the pitch.

## JULIA SANDERSON AND FRANK CRUMIT



Frank Crumit and his "Sweet Lady," Julia Sanderson, in "Tangerine," the outstanding musical comedy hit of Broadway. "Sweet Lady" has become the most popular production number in years, and is being danced to in every hamlet in the country.

# WANTED FOR Musical Comedy Stock

Two complete Shows, one bill a week; Producers, Comedians, Prima Donnas, Singing and Dancing Soubrettes, Character Women that can put over numbers, Quartettes, Sextettes, Sister Teams, Straight Men, Second Comedians, Character Comedians, Singing and Dancing Teams, Trios or Quartettes that can change routine, Vaudeville or Novelty Acts that change, also 40 Chorus Girls, 20 Ponies and 20 Show Girls. You must possess all essentials and send late photos (to be returned) if you expect consideration. Make salaries in keeping with the times. Write, don't wire unless I know you. Jim Hollis and Wife, Max Gordon, Lucille O'Dae, Alaron Family, Al Ferris, Myrtle Douglass, Mattie Hurke and Mother, Geo. Shiller, Charlie Burns, Howard Paden, Billy Cochrane, Millie White, Jeanette Carew, Marjole Dow, Margie Ray, Pat Patterson, Harry Chesire, Nelda Gibson, wire if at liberty. Silence a polite negative. All who have written before try again.

JACK PARSONS, Hippodrome, Dallas, Texas.

Vera Ross, a contralto with a magnificent voice and a fine appearance, captured the house with some lovely singing. One of the hits of the night was the singing of a Spanish song by Conchita Piquer. A loud, clear and boyish voice is used by Miss Piquer to advantage in her single number. The rest of the cast were chosen well for their respective parts and the ensemble singing was generally satisfactory.

"The Wildcat" is certainly a novelty. Whether its absence of jingly tunes will keep the ordinary theatergoer away or not, only time will tell. It seems to me that the piece is going to labor under the handicap of neither being first-grade grand opera nor low-grade operetta. Personally, I liked the show and think it well worth seeing. A lot of money has been spent on the production, which is first-class in every particular, but whether it will be a profitable investment is highly problematical, I should say.—GORDON WHYTE.

EXCERPTS FROM THE NEW YORK DAILIES  
 POST: "It is a tale of Spanish banditry, bullfighting and blood-spilling transplanted to American soil with a much too literal translation."

GLOBE: "An elaborate production of a washed-out Spanish opera, with music that would be bright and pleasing if the composer only let it out."

TIMES: "It is, indeed, a wholly musical and tragic 'opera,' not talked but sung thru-out."

TRIBUNE: "'The Wildcat' is a pretty Spanish, babygrand opera, given in a ruthless vernacular."

## DELYSIA ENTERTAINS CONVALESCENTS

Cleveland, O., Dec. 1.—Another demonstration of that whole-hearted work that members of the amusement profession are constantly called upon to do was given at Marine Hospital here this week when Alice Delysia, of the "Afgar" Company, at the Hanna Theater, and all the principals in the company, improvised an entertainment for the convalescent soldiers in the institution. Scores of the lads saw the show and scores more heard Delysia sing. Bradford Kirkbride, Ben Jerome and Tim O'Connor were among those who contributed their services. They left a pre-Christmas present of cigarettes for all the boys. The work of Delysia was handicapped, since she had a cold while here. The show was an aftermath of work she has already done on the front in France during the war.

## A. C. WISEACRES GUESSING

Atlantic City, Dec. 5.—Local theatrical wiseacres are working overtime in an attempt to figure out the meaning of Arthur Hammerstein's announcement that his new play, "The Blue Kitten," will open Christmas week at the Apollo Theater this city. Heretofore Hammerstein's productions were offered at the Globe, a Shubert theater. That the Apollo is strictly a Klaw & Erlanger house and because Hammerstein is closely allied with the Shuberts is the reason why the dopesters are holding extra sessions.

## "RED PEPPER" STARTS

New York, Dec. 2.—The new McIntyre and Heath show, "Red Pepper," opened at the Auditorium Theater, Baltimore, last Monday night, with Mabel Elaine, Leeta Corder, Ruth Urban, Gladys and Sybil Fawcett, Rita Walker, Ida Summerville, Dan Quinlan, Charles Brown, Brennan and Sands, John Cantwell, George Youngman and Bee Ho Grey in the cast. Frank Smithsonian staged the piece and Allan K. Foster arranged the numbers.

## "LITTLE MISS RAFFLES" OPENS

New York, Dec. 2.—"Little Miss Raffles," the last musical comedy written by the late Ivyn Caryll, opened last night at the Stamford Theater, Stamford, Conn. In the cast are: Vivienne Segal, Lawrence Grossmith, Barnett Parker, David Quixano and others. Next week the show plays in New Haven and will open at the Astor Theater, New York, December 13.

## "CHOCOLATE SOLDIER" DEC. 12

New York, Dec. 4.—The Shuberts will stage their revival of "The Chocolate Soldier" here at the Century Theater December 12. The cast will be headed by Teasa Kosta and Donald Brian, with Max Bendix conducting the orchestra. Others in the company are: Virginia O'Brien, J. Humbird Duddy, John Dunsmure, Mildred Rogers and Detmar Poppen. Charles Sinclair staged the piece.

## "BRINGING UP FATHER"

Receives Severe Panning From Press in St. Louis

St. Louis, Dec. 2.—"Bringing Up Father in Wall Street," this week's attraction at the American Theater, came in for some of the strongest panning ever handed an attraction by

(Continued on page 61)



# BURLESQUE

## WHEEL AND STOCK COMPANIES

Conducted by ALFRED NELSON

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

### BURLESQUE

#### In France, Belgium and Spain Prosperous, Says Arthur Stone

After a sojourn of a year in Europe, in which most of the larger cities were visited, I am forced to admit that, no matter how the foreign exchange may affect other trades, the public will always find sufficient money for entertainment. A novel idea introduced into Spain by Fernando Bayes is meeting with all the success it deserves. To the uninitiated it hardly seems feasible that an entertainment on the lines of American burlesque (with all the principals foreigners and not able to speak the language of the country) could possibly be made a success, but Senor Bayes has proved that this can be done, and the success he has met with in Madrid, Barcelona and San Sebastian has again proved the adage that nothing is impossible. The theme consists of a number of the most successful hits taken from the London and Parisian revues, while there is an absence of any kind of plot. For the opening show Renee Deville, a Parisian with a winning personality, soon won her way into the hearts of the populace, while no less was the success of Nado Minty, a French soubret, with a style entirely her own. Marjorie Stevens, one of the foremost of English ballet dancers, possesses all the charms originally attributed to the continental dancer; as a toe dancer she has few better, and she is ably assisted by Robert Roberts, who always leaves his audience with a "moreish feeling." Mabel Lovett, an English comedienne, as the soubret, is to be complimented for the way she has put the girls thru their paces in the chorus and who work well, dress well and almost receive as much attention as the principals themselves. A specialty acrobatic dance by Peggy LeBlanc, made up as the "sure laugh getter, Charlie Chaplin," is without doubt a very clever piece of work and deserving of a place on any show. The chorus, consisting of about thirty English girls, twenty French girls and maybe a dozen Spaniards, leaves nothing to be desired and certainly makes a very attractive setting.

At the Alhambra, Brussels, burlesque also holds sway. "Allot 104-16, C'est le Printemps" being the offering. The comedy is in the capable hands of "Milton," the celebrated French comedian, who is ably assisted in the comedy end by Miss Nina Myral, a comedienne of no mean ability. Three or four principals, all of the soubret-ingenue type, help the show merrily along, while the ballet dancing is well put over by Nina and Victor Roberts. Clark's Hawaiian Jazz Orchestra supplies the specialties and is well received at all times.

In conjunction with the theaters there is a cabaret in the same building and is always well attended, the female members of the company, both principals and chorus, being employed as dancing partners for the patrons, for which they are paid an additional salary.

In summing up the whole situation for France, Belgium and Spain everything points to success for some time to come, and I am anticipating to return there for another six or twelve months just as soon as my vacation expires.—ARTHUR STONE.

#### MINSKY'S NATIONAL WINTER GARDEN

New York, Nov. 30.—The offering last week, "My Nephew," was the usual collection of "bits" generally associated with burlesque and a thoroughly good entertainment lacking the usual suggestiveness one mostly finds in stock. Joe Rose, who has forsaken his Dutch comedy, is now playing boob stuff and getting all there is to be got out of it. As second comic Harry Bentley ably assists him and together they prove themselves very capable laugh-getters. Hattie Beall, the ever vivacious soubret, is still on deck and puts her numbers over in good style. Emily Clark, a dashing blonde, is also well to the fore, all her numbers being well received, the way she puts over "Mama Whip" leaving her audience longing for more. Bonnie Brooks has a pleasing personality and is the possessor of a sweet voice, which she uses to good advantage. Rose

Rosella, the ingenue, sings "Sunshine" in a pleasing manner and also introduces a dancing specialty. A Cod Spanish dance well put over by Hattie Beall and Joe Rose creates a number of good laughs, as also does the bedroom scene in act two. The character and straight, in the capable hands of James Francis and Billy Wainwright, leave nothing to be desired. Lily Gay and Bonnie Fields, two dainty choristers, stepped out of line to replace Jean Leonard, who was unable to appear, and Manager Elliot is to be thankful to be the possessor of such able understudies, both girls having to take repeated encores for their efforts.

Musical numbers: "Rocking Horse," Hattie Beall; "Cry Baby Blues," Bobbie Fields; "Ireland," Bonnie Brooks; "Mama Whip," Emily Clark; "Sunshine," Rose Rosella; "Got My Habits On," Emily Clark; "Chicken Chasers' Ball," Hattie Beall.

Cast: Joe Rose, Harry Bentley, James Francis, Billy Wainwright, Hattie Beall, Bonnie Brooks, Emily Clark, Rose Rosella.

Chorus: Elaine Pray, Ethel Reed, Cecile Reed, Virginia Mills, Anna Bently, Gerlie Wellington, Bobby Carlton, Ruth Broulette, Lena Dollard, Mary Clarke, Dot Wilson, Flo Ross, Helen Weber, Agnes Crogan, Frances Gibson, Eva Dyke, Theresa Scalero, Malsie Irvin, Martha Cantor, Lily Gay, Anna May, Elma Smith, Bobbie Fields, Margie Bernooy, May McGlennan.—ARTHUR STONE.

the circuit. Other engagements include Hazel Claire to replace Lila Rickarts as prima donna in James E. Cooper's "Big Jamboree" Show on the Columbia Circuit; Ralph Fielders for Joe Wilton's "Hurly Burly" Show on the American Circuit. Harry Rudder staged a monster benefit show on Sunday night, November 27, under the auspices of Jersey City Lodge 211, B. P. O. E., for the Kiddies' Christmas Fund of Jersey City, at the Majestic Theater, Jersey City. Chief among the entertainers were: Sophie Tucker, Al Herman, a miniature musical comedy company of fourteen people, "Peaches," with Jack Hallen and four girl principals; the Melody Sextet, a musical singing act of seven people; Corine Carbone Trio, Leddy and Leddy, Russell and Lillian, Horton and La Triska, who went to the Majestic direct from the trans-Atlantic Steamer Aquitania.

The curtain came down at midnight and Sam (Pool), Lewis, manager of the Majestic, accompanied Rudder and Al Herman to the Elks' Club, where Al Herman entertained and the others present feasted until morning.

#### STONE'S SIMPLICITY

At a convivial Thanksgiving dinner given by Harry Rudder and Kitty West the following passed a very enjoyable time: Jean Fay, Bennie and Ida Bernard, Joe Feldman, Larry

#### PICKED UP IN PHILLY

The People's last week had the "Social Folies" Show, which played the Bijou the week before. Business has picked up at this house in the last two weeks, but is far below normal. Dare-devil Johnny Reynolds was an extra added attraction and drew large crowds outside of the theater. Johnny does a speedy thriller that makes them gasp and has much improved his high table and chair work on the stage. About twelve of the chorus put on a beauty contest Tuesday night that was a hummer. Billy Bendon of the show was a capital announcer. The girls looked like a dream in their costumes and it was a job to pick the winners.

Issy Ilirst, formerly connected with the Bijou Theater, is now treasurer of the People's. Issy is right on the job at all times with a smile and pleasant greeting, which counts in the box-offices.

At the Trocadero Theater Pat White and a strong surrounding cast gave a snappy show. Pat and his dog Jack won the house, and all the principals likewise, with their fine work. The principals were: Benny Platt, Ethel Devaux, May Hamilton, Marty Pudig, Tommy O'Neil, Connie Fuller, and the sure-fire beauty chorus never looked better. Mile. Babbette was the dancing attraction; also Three Gals' Trio, Myers-Cunee-Dennis, went big.

Just a word for three live-wire hustlers for the Troc's patrons—the courteous and pleasant Trocadero Ushers' Trio, Bart Kenny, Fred Diggins and Frank Conway, always there with the smile and anxious to please.

The "Town Scandals" Show, with Ethel Shutta, at the Casino, put over a mighty fine show, and everything went big. Principals and chorus scored immensely, and business was good all week.

Had a pleasant chat with Ethel Shutta, a dynamo of artistic temperament both on and off the stage. Ethel says she likes the burlesque game more every day. Of course we have our ups and downs in all lines of the show business and it may be burlesque or otherwise. Well, she is there with the pep no matter what she does.

Nathan Abrahams, the assistant treasurer of the Casino, is gaining new laurels every day for his courteous manner in the box-office to the patrons of the house; Charles Mechius, the house treasurer, is always talking "fiddle" when I call, but never plays it. I think he will instruct Nathan in the art some time later on.

The popular and always good fellow well met and Philly Town boy, Joe Wilton, and his "Hurly Burly" Show, drew excellent business at the Bijou Theater last week. The show is a corker. Everybody works with a pep that is refreshing, and it was one of the best shows at this house this season. Had a nice little confab with Joe and Arlene Johnson back stage in the wings. Miss Johnson said she had a cold, but the way she worked and sang one would never know it. Then that bunch of happiness and pep, Helen Gould, looked over at us and smiled, but didn't come over.

The Gayety did good business all week and had its usual sure-fire show with a fine bunch of principals, viz.: Anna Grant, Fern Wayne, Ross O'Gens, Ed Welch, Jim Carlton and Geo. Carroll. Everybody worked fine, in all the bits and songs. Anna Grant (wife of Pat White, playing the Troc.) looked charming in her snowbird costume. The chorus put over the usual bits, and Anna Alexander, one of the chorus, went big in two leading songs. Louis Weber, the popular orchestra leader, and his bunch of artists sound like an orchestra of twenty men.

Jack Beck is back in town and has opened a cozy little booking office in the Colonial Trust Building, Room 603, for the booking of vaudeville, tabs, and theatrical enterprises. A Mr. J. Waldman is his partner and the firm will be known as Beck & Waldman. Jack has a host of friends in the burlesque field.

We are pleased to note that there is a general picking up in attendance in the burlesque houses all over town. While not big there is a slow, steady gain.—ULLRICH.

That Harry Morrison, formerly of the Harry Hastings' attractions and more recently manager of the Bijou Theater, Wilkes-Barre, Pa., is very much alive is evidenced by a pictorial post card turkey that he forwarded us for Thanksgiving Day.

## BURLESQUERS, GREETINGS!

Since being assigned to cover burlesque it has been our aim to live up to the policy of The Billboard in rendering service to our readers in gathering information that we could convert into interesting and instructive news, thereby benefiting those allied with burlesque, and we have made a conscientious effort to do so. If we have succeeded it is due to the co-operation of the many who have assisted us by keeping us advised on what is doing in burlesque. There are many in burlesque whom we have not had the opportunity of meeting personally, and to those we extend the same earnest invitation that we do to those we know personally to visit us in the New York office of The Billboard whenever it suits their convenience, and should they see us on the street, to say, "Hello, Nelse," for to us that is a salutation of goodfellowship that means a lot to us in increasing our acquaintance until we become personally acquainted with every one in any way allied with burlesque; and herein we wish one and all alike a Merry Christmas and a Happy New Year.—NELSE.

#### REDELSHEIMER REPORTS

New York, Nov. 28.—Louis, at his agency in the Columbia Theater Building, reports engagements, viz.: Pat White and Ben Howard Platt, comics; Marty Pudig, straight; Tommy O'Neil, bits; Connie Lehr Fuller, prima; May Hamilton, ingenue; Ethel DeVaux, soubret, for the Trocadero Stock, Philadelphia, week of November 28; Folly Stock, Baltimore, week of December 5; Gayety Stock, Philadelphia, week of December 12; Majestic Stock, Wilkes-Barre, Pa., week of December 19.

Billy (Grogan) Spencer and Jules Jacobs, comics; Al Wilson, bits; Earl Root, straight; Anna Armstrong, prima; Margaret Francis, ingenue; Billie LaMont, soubret; for the Trocadero Stock, Philadelphia, week of December 5; Folly Stock, Baltimore, week of December 12; Gayety Stock, Philadelphia, week of December 19, and Majestic Stock, Wilkes-Barre, Pa., week of December 26. Jimmy James, manager of the Gayety Theater, Philadelphia, was a visitor to the Redelsheimer offices during the week.

#### IKE WEBER'S ENGAGEMENTS

New York, Nov. 30.—Harry Rudder, chief scout of the Ike Weber Agency, reports engagements, viz.: Pupillistic Jack Johnson, a success in moving pictures under the management of Ike Weber, who has arranged with I. H. Herk, president of the American Burlesque Association, to reinstate Johnson on the American Circuit, opening at Indianapolis with Rube Bernstein's "Broadway Scandals" for a three weeks' engagement, thence to other shows on the circuit designated by the executives of

Nathan, B. C. Harrison, Murray Stempler, Arthur Stone and Charles Terry. Everything was fine and thanks are not only due to the host and hostess, but also to John Walker, who supplied the entertainment.

Jen Fay says there is no truth in the rumor that she is to join a Japanese girl act. She says it is too good.

Our sincere regrets to Hattie Beall, whose father is at present in a very low state in a Philadelphia Hospital and whose daughter had the misfortune to be run down by an automobile, which resulted in a fractured skull. Here's to a speedy recovery.

Stage Manager Louis Yaeger now has his old crew back with him at the National Winter Garden—Frank Stern, Curly Marks and Al Solsch; he says they are some bunch.

Joe Rose, who has now forsaken Dutch for boob comedy, is producing at the National Winter Garden and is surely "knocking 'em dead."

Ida Bernard says it is a pity Thanksgiving only comes once a year. She managed to get two invitations for dinner and did real justice to both of them.

Irving Clark says he is thinking of scrapping the girl act and going into the "Sbplitz" business. Well, a good scrapping would not do the act any harm. Ida Daley is about the only shining light in a dark sky.

Joe Feldman, Ida and Bennie Bernard are a merry combination, and Joe says Sunday concerts are nothing to them if they only held them every day.

Louise Creamer, formerly with the "Parisian Flirta," can hear of important news if she will communicate her address to "Nelse," of The Billboard.

**BURLESQUE REVIEWS**

**"BOWERY BURLESQUERS"**

**"BOWERY BURLESQUERS"**—A Columbia Circuit attraction featuring Billy Foster and Dolly Sweet, presented at the Casino Theater, Brooklyn, N. Y., week of November 28.

**THE CAST**—Russell K. Hill, Marty Semon, Margaret White, Justine Grey, Billy Foster, Allen Mack, Billy Finan, Dolly Sweet.  
**THE CHORUS**—Mildred Gay, Val Whitney, Marion Curtis, Kitty O'Connor, Elsie Garing, Jean Richards, Hilda Gay, Mabel Heidt, Florence Well, Betty Nakes, Esther Brandon, Irma Garing, Freda Black, Mabel Gordon, Greita Tyson, Frances Marlowe, Tessie Grey, Rose Freeman.

**PART ONE**

Scene 1—Prolog. A Remote Region Beyond—and it was just that, for behind a transparent drop two hard to distinguish actors jabbered away in a manner that was all Greek to us.

Scene 2—A Court of Justice in Paradise was just that, for an ensemble of marching amazons who are a credit to the one who selected them for their youth, beauty, slender, shapely forms, likewise to the one who trained them to sing, dance and drill in unison, and their appearance was enhanced by Margaret White, the bobbed, auburn-haired soubret, who always reminds us of Primrose Semon for this dainty little damsel has all the personality and qualifications of the former and will doubtless follow in her footsteps on the road to advancement, and when she does she will probably take along her co-worker, Justine Grey, another dainty auburn-haired ingenue soubret, and why Shuberts' scouts haven't kidnaped them is beyond our understanding, but personally we prefer that they don't, for to us they are our ideal of what burlesque feminines should be, and we regret that there aren't more like them, for they sing, dance and work in scenes far better than many who are now featured. Marty Semon as the Devil trying to keep the comics out of Paradise was excellent, and led them to the satisfaction of every one. We should have used the word comics advisedly, for in only one scene was it permissible to use the plural, for Billy Finan did some rather comical characterizing a Manhattan gas-house rummy, and after that it was Comic Foster first, last and all the time, and it is to Foster's credit that he upheld his part through the show with his putty nose, eccentric mannerism and funny antics, in which his aberted sneezes and facial grimaces were a valuable asset in getting the laughter and applause.

Another outstanding feature of the presentation was Dolly Sweet, the Frenchified leading lady comedienne, who held the center of the stage on her every appearance, for Dolly is sweet to look at and listen to at all times, and in the many and varied costumes personified the pet of a millionaire donor of pearls, ostrich feathers and other adornments so dear to the hearts of feminines and their admirers.

Scene 3—A Court in Hades presented Marty as a likable Devil and the Misses White and Grey as the day and night watch to watch Comic Foster until Marty took him in tow for a dialogic session that was really funny in lines and action. Soubret White's song burlesqued by Foster got the big hand and the same is applicable to her number with the seven dancing girls.

Scene 4—The Garden of Eden was a corking good comedy burlesque of Adam and Eve by Russell K. Hill as Adam, Dolly Sweet as Eve, Marty as the Devil and Foster as the comedy maker.

Scene 5—A Garden on the Nile introduced Dolly as Queen of Sheba and the others as Romans, with Foster as a gladiator making a play for the queen, and his manner of doing so was a continuous laugh even though there was much double entendre that got more laughs from the women in the audience than from the men.

In front of a drop in one Allen Mack and Billy Finan in neat attire put over a nifty

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cut out over a revolving world in a spider-web costume that sets off her physical charms to perfection and makes a fitting finale.

**PART TWO**

Scene 1—Was an Oriental set for the Bagdad parade of girls in gorgeous costumes and a comedy session by Mayer, Prima Robertson and a titian-haired chorister, who were well burlesqued by Saunders. Lena's watch bit with Mayer was a laugh evoker. Lena and Babe Healy in Eton college boy attire for an eccentric dancing specialty went over great. Parson Grant with Bride Robertson and Groom Mayer wound up in a bible booze bit that was funny. The comics and Prima Robertson in a kissing whistle bit, Saunders' singing specialty of Irish parodies, and Grant's wireless money getting bit were one and all clever comedy.

Scene 2—Was a silken parrot drop for Prima Robertson's concertina-piano-accordion specialty in which she proved title to remarkable musical ability with operatic selections, likewise the art of makeup as an Italian and the applause that greeted her finish was that of an appreciative audience. Grant's burlesque mangle with bottle and apple led up to the close of show.

**COMMENT**

The scenery was above the average in quality and quantity, the gowning and costuming likewise, and it was noticeable that Lena has added several stunning costumes to her already remarkable wardrobe. The company, while no as speedy as last season, is there with the goods and let it be said here that it is an exceptionally clean show through. Lena was there with speed every minute she was on the stage and made more vivacious than ever. The choristers, full of pep and attractive make a charge for each number.

An all-round good laughing show that pleased the patrons of the Star on Monday afternoon.—NEISE.

dancing specialty. Back to the Garden of Nile set, and this is something remarkable in scenic effect with its moonlighted moving water of the River Nile, for a continuation of clever comedy that led up to the finale.

**PART TWO**

Scene 1—The Boudoir of Madam DuBarry with its garden and moving clouds was a classic in scenic effect and a fitting background for the novel appearance of selected choristers in pairs vocalizing various characters that are programmed in our Metropolitan on the Melody Mart page, and herein again did the Misses White and Grey appear as the personification of daintiness in their girlish simplicity characterizing a couple of school kiddies singing "Jack and Jill" an act that in our personal opinion can top the bit of any vaudeville house and get away with it. In this scene Marty makes a great flash in an orange-colored afternoon dress with green soles as a red-headed Devil, and Comic Foster as a red and white stripe outfit with a two-man prop cow fed malt, hops and yeast. Foster to make milk punches for Dolly's intoxication until she disrobed down to white tights that displayed her magnificent form to the oh and ahs of the women as well as men, who probably answered the unanswered question of many women, "Why do men leave her?" In this scene Billy Finan got an jabber with the Misses White and Grey as a vocastic trio that went over great, and led up to the close of the show.

**COMMENT**

Seldom have we seen anything in the way of scenic, lighting and color effects to equal this show, and the same goes for the gorgeous gowns of Miss Sweet and the costumes of Misses White, Grey and the choristers. Considering the fact that Foster is being featured, it's his right to monopolize the stage, and there wasn't a minute that he wasn't in it, and be it said to his credit he made good, but he had the able assistance of a remarkably clever actress in Dolly Sweet and the quintsence of youthful daintiness and ability in the Misses White and Grey, supplemented by an exceptionally good-looking and fine-setting chorus, and the Columbia Circuit has a show in the "Bowery Burlesquers" that can justly be termed Broadway Burlesquers and give many Broadway shows a battle for supremacy and in our opinion beat them to it.—NEISE.

**"LENA DALEY AND HER FAMOUS KANDY KIDS"**

**"LENA DALEY AND HER FAMOUS KANDY KIDS"**—An American Circuit attraction presented under the supervision of E. E. Daley at the Star Theater, Brooklyn, N. Y., week of November 28.

**THE CAST**—John O. Grant, Billy Gray, Alex Saunders, Arthur Mayer, Madeline Davis, Babe Healy, Grace Robertson, Lena Daley.  
**THE CHORUS**—Robbie Young, Betty Vernon, Eva Frank, Buster Willis, Agatha LaFoon,

Eileen Labelson, Celeste Sterling, Pauline Saunders, Marie Fitzgerald, Agnes Johnson, Agnet Ryan, Flo Day, Virginia Leonard, Joyce Remains, Ruth Christy, Marion Ward, Boots Floyd.

**PART ONE**

Scene 1—A Parisian boulevard resort for an ensemble of slender, shapely and for the most part youthful and pretty girls in varied-colored costumes singing for the entry of John Grant, a good-looking, clear-dictioned straight, as a motorist in love with all the girls—at least he said it in song to each in their respective turn in a musical comedy, and followed with a witty dance with the arrival of Babe Healy, a slender soubret ingenue in bellhop uniform, and Billy Gray as a cop. An auto horn of stage heralded the oncoming comics in a practical auto—that is, it was practical until the comic caused its explosion unless the laughter and applause of the audience. Arthur Healy is doing his usual Dutch and Alex Saunders a light Hebrew, and the latter makes the characterization likable with his own personality and mannerism. This was followed by a mixed grip of baby and dog in a hotel where neither are wanted. The comics then do a new kind of money bit until the arrival of Grant as a dope patterning inventor of a mechanical doll in Babe Healy, who dances and splits to the mystification of Comic Mayer. Mayer follows with his Zobo band and a drop comes down on their playing for the appearance of Grant and his movie of the "Soldier's Pride," with Mayer as a masculine burlesque or de.

Scene 2—Was Lena Daley's Avenue of Silk and Satin and the smiling Lena was accorded a hearty welcome on her appearance, and she sure did put pep into her singing and dancing to numerous encores. Grant's cigar box burglar alarm was worked by Mayer for laughs in which he was assisted by Babe Healy and one of the girls.

Scene 3—Was a silk drop for Lena as a bird of paradise in a dialogic session with Mayer.

Scene 4—Was an Oriental garden set for Grace Robertson, the prima, and let it be said here that Manager Ed has made no mistake in his prima this season, for she looks, sings and acts the part like one well versed in burlesque, and her own personality is a great asset, to say nothing of her manner of dressing, which is far above the average. After a "Cleopatra" song she takes an active part in the "Green Egg" bit, which was followed by Grant and Healy in song, with the choristers backing them with trick dancing Johnnie costumes.

Grant's magic key to Cleopatra's boudoir gave all of the masculines ample opportunity to put over clean and clever comedy, which was heightened by Lena, who egged Mayer on to murder, and afterwards held up the show with her "Sweet Daddy" number. Grant's "City Trust Company" gave way to the masculines reappearing in full evening dress to accompany the feminines in singing a welcome to Lena as "The Little Girl Who Makes the World Go Round," in which she appears in a back drop

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# THE SEASON'S GREETINGS

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### SEEN AND HEARD

By NELSE

During the engagement of Paterson Billy Watson's Show at the Gayety Theater, Washington, D. C., the closing scene was a beauty contest of the feminine members for the purpose of selecting a model for a masterpiece of art. The official judges chose number two, but the reviewer for The Washington Post chose number six. This is conclusive proof that reviewers do not always agree with officials.

That Lena Daley is a favorite at the Olympic Theater, New York City, was made manifest on Monday, November 21, by the floral tributes, which included, as our informant had it, "A life-size horse shoe," and which we found on investigation to be at least five feet high. Anyway Lena and her "Kandy Kids," according to a box-office statement, did over \$5,000 on the week, making it the record for the current season.

Talk about temperamental burlesquers is nothing compared to what Fred Straus, manager of the "Grown-Up Babies" on the American Circuit, can say on the subject. It fell to Fred's lot to have two of them doing a catch-as-catch-can while playing Buffalo, for it is alleged that Zona Watsonja exited from the show on the advice of Judge Lampon, of the Municipal Court, because Zona became so temperamental that her Spanish—or was it French—blood boiled over and scalded Helen Regan, who had Zona haled into court on the charge of minor assault, and the judge, with worldly wisdom, suspended sentence on condition that Zona beat it for New York and another show.

Al Watson, the diminutive Hebrew comic, after being replaced in the "Social Follies" by Sam Lewis, returned to New York City from Philadelphia. Al says that he may be called an anarchist, but no one can say that he hands out vulgarity, as he doesn't and will not.

When the Columbia Circuit gave up the People's Theater, Philadelphia, and the American Circuit took it up, it caused some comment, and further comment when the American Circuit gave it up and Columbia shows again played the People's at the option of the producers, or did until Hurlig & Seaman reneged with their show, thereby leaving it open for a week that was grabbed by the "Social Follies," an American Circuit show that played there last week. The People's can be justly termed a combination house if it continues along these lines.

Madeline Davis, who has been noted for her singing of Southern melodies in "Lena Daley and Her Famous Kandy Kids" Company on the American Circuit, was taken suddenly ill on Monday last and removed from her hotel to the Bellevue Hospital, New York City, where she died on Wednesday morning. Manager Ed Daley communicated the sad news to her relatives and arranged for the shipment of the body to her former home in Indianapolis.

When Billy Vail sprung a pencil'd communication signed by Jack Dempsey, some of the burlesquers seemed to think that the progressive Bill had captured Dempsey as an added attraction for the "Sweet, Sweeties," but it turned out to be a tip that the foxy Bill would not let even his closest friends in on.

Blanch Burnette, the wife of Don Trent, will replace Cecil McCann in James E. Cooper's "Hello, 1922" Show on the Columbia Circuit.

If Elsie Bell and Francis St. Clair, formerly of the "Bostonians" and "Binebird" shows, will forward their present address to "Nelse," of The Billboard, they will hear from an old friend.

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

### SEASON GREETINGS

## JIMMIE COOPER

—AND HIS—

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### DETROIT DELINEATIONS

Billy Cochran, the former National favorite straight, as well as a most popular matinee idol, writes that he is quietly resting in a small Long Island villa and that he will soon feel like himself again.

Peggy Reihn, an attractive chorister with "Sam Howe's New Show," received a wire from a relative seriously ill in Montreal, P. Q., which caused her exit from the show at Cincinnati and hasten to the Canadian city.

There are several things that commended Mollie Williams' Show at the Gayety recently. Cy Plunkett, the blackface comedian, who easily carried the burden of the comedy, made many new friends by his excellent work, and pens himself as "the dark cloud with the silver lining." Vivian West, ingenue, while a newcomer in burlesque, demonstrated by her ability how easy it was to knock them off their orchestra seats and to rock the audience with applause. Miss West was for several seasons a very capable entertainer in some of the best cabarets in New York.

Abe Yenik, the popular doorman at the National, is the latest find that the Bartlett Music Co. has landed. He has put one of his well-known compositions, "Charms," out with big success, and will soon release a new favorite classy fox-trot, entitled "Now That My Sweetie Has Gone."

Had the pleasure of meeting in the Avenue lobby, along with Mr. Wagner, Riverview Park promoter, Sidney C. Ansell, of the Universal Theaters' Concession Company, of Chicago, who informed us that his back cover ad in The Billboard was a sure winner, and that he was in the city on business connected with the larger disposition of his "Smiles and Kisses," also "Frozen Sweeties," having placed a large contract in all the Koppin theaters and Avenue.

Leo Leipzig, brother of the well-known magician, Nate Leipzig, informed us that he

is still doing his bit, a monolog, with continuous chatter and patter, and recently furnished the vanderbilt talent for the Grotto in Flint, Mich.

The many theatrical friends of Gus Varrel will be pleased to learn he has the management of the Hotel Wilson, directly across from the Avenue Theater, where he promises to do his utmost to please old friends as well as new ones.

Joe Isanne continues as the Gayety treasurer, while "Frenchy" is the modest assistant.

There are several things that commend Harry Hastings' "Knick Knacks," featuring Tom Howard, at the Gayety recently, to the patrons who appreciate excellent laughing qualities in burlesque. In the first place it has a trio of delightful women principals of different types, each of whom is graced with a voice that is a pleasure to hear, and extraordinary good looks. Helen Fordyce is the youngest prima on the burlesque stage and possesses a voice of rare qualities. Alpha Giles, the kewpie auburn-haired soubrette, made her presence felt throughout the performance and put over several songs and dances in highly animated fashion that met with the genuine approval of the audience. Hazel Lorraine, brunet ingenue, very attractive and her songs and dance specialties worthwhile. Tom Howard bears the burden of the comedy and is well assisted by Phil Peters, and they kept the patrons in continuous laughter at their funny absurdities. Joe Lang, as an ideal straight, a la Western, was unique, while Maurice Cole in his "Lunatic Dance" went over big. As for melody, the "Three Syn-copaters" tied up the works with their harmony to several encores. Howard and Peters are a team of funsters who refuse to let the comedy lag, their fun being contagious, and they kept Friday night's audience in a continuous uproar. An excellent, well-appearing singing and dancing chorus rounds out a performance that will go down the line as one real production and a credit to Hastings and

Howard, who wrote the book.—THE MICHIGANDER.

### COMMENT

As a usual thing we reserve the sole right to review burlesque shows on the theory that if we permit someone else to butt in on our preserves the Big Boss may discover that someone else can do it much better than we can and "tie the can" to us, which would mean back to the bill and cut trunk for us; however, as "The Michigander" was so evidently taken up with the "Knick Knacks" show that he couldn't take time to deliver his usual Detroit Delineations, we are letting his review go as written.—NELSE.

### AL HARRISON VISITS

Al Harrison, straight man with Lew Kelly's Show, thrust his robnst features into the home office of The Billboard during the week of Thanksgiving. He is a hale fellow well met, and it is also a pleasant task to record the fact that he is a conscientious worker and acts and looks the part to which he is assigned. There was a good-sized audience at the Olympic the night a Billboard representative saw the show.

### COOPER DINES HIS COMPANY

New York, Nov. 28.—It may have been due to his annual custom or it may have been due to the fact that he opened the Lyric Theater, Newark, N. J., on Sunday last to over \$1,000 on the day; be that as it may, Jimmie accosted my host, Link, who conducts Newark's most prominent caravansary, with the result that Jimmie Cooper's "Beauty Revue" Company in its entirety sat down to an epicurean feast after the performance on Thanksgiving Day, and from all accounts it was an enjoyable affair.

### WAS FORMERLY A CHURCH

Toronto, Can., Dec. 1.—The recently reported sale of the burlesque house, Star Theater, is but another chapter in the history of Toronto city property that has had many changes. Originally the building, which still forms part of the Star Theater, was a Methodist church about 60 years ago. Then for many years the church building was occupied as a printing establishment. Later it became a temperance hall. Some time later it became a show house and the first burlesque theater in Toronto. During the intervening years there had, of course, been many additions to the building, and the church appearance disappeared.

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### Musical Comedy Notes

Edythe Baker and Clarence Nordstrom will be featured in a musical show by the Shuberts.

James Marlowe and Spencer Charters have been added to the cast of "Under the Bamboo Tree."

Toots, brother of Toto, the famous clown, has joined the show at the Hippodrome, New York.

Al Jolson is wanted to play in London, but he declined the offer, according to the Shubert historian.

Grace Blzet, an American ballet dancer, has joined out with "The Greenwich Village Follies of 1921."

Al Jolson is now half-owner of the Hamilton (Can.) Club in the Michigan-Ontario Baseball League.

Jay Carleton McCormack has been appointed assistant stage manager for "The Chocolate Soldier." He is a cousin to John McCormack, famous tenor.

Grace Moore, ingenue prima donna, and members of the "Up in the Clouds" Company entertained 200 disabled soldiers during their engagement in Dayton, O., last week.

"Tangerine" is breaking daily receipt records at the Casino, New York, we are informed. On Thanksgiving Day the show got \$7,500 and kicked the house record to smithereens.

Harland Dixon is wearing a gray dinner coat in "Good Morning, Dearie," says Mark Laescher. Well, the lads will do those things, and there seems to be no way of stopping them.

Lillian Owea's Marionettes, one of the most pleasant features of the "G. V. Follies of 1921," will give special children's matinees at the Shubert Theater, New York, beginning December 22.

Betsy Ross, in "The Music Box Revue," has been awarded a \$50 prize for suggesting the best name for a New York restaurant that needed one badly. Betsy says she thought it all up herself.

Nancy Larned, of "The G. V. Follies of 1921," is a song writer. She has unrecited a new number called "My Mississippi Girl," which is going to be used in the show. This should be a tough song for tongue-tied singers.

"Sally" has passed its 400th performance. If ever a show deserved success this one does, and it is pleasant to see it doing a land-office business. For sheer entertaining value it has had few equals in the musical show world.

By the way, have you noticed that it is the dramatic shows that purvey the fifth nowadays? Without exception all musical shows seen in New York lately have been specklessly clean, while some of the dramatic offerings have been very awerish.

Winona Winter received a hearty welcome last week during her appearance with "The Broadway Whirl" in Macon, Ga., where she was born and reared. Her father, Banks Winter, famous for his lyric tenor voice with Eli Henry, Thatcher and Primrose Minatrela years ago, was the author of "White Wings."

Two dandy press stories came to light in New York last week. The first of these brainstorms asseverates that Ula Sharon, dancer, is

the proud owner of a pet skunk, which follows her around like a dog. The other masterpiece states, with transparent honesty, that business has been so big at one of the musical shows that a new thick carpet has been placed shaft the siern rail, so that the standees will not get tired feet. This one gets the celluloid stove-lifter.

**"BRINGING UP FATHER"**  
(Continued from page 57)  
the local press. One paper, classing the show as "insanity plus," stated that "in the alleged musical comedy not one of the twelve lowrow characters was in complete bands. Not a line is spoken intelligently; not a song sung nor a step danced; not an entrance, not an exit made, with anything suggesting the art of the stage. There is not even a display of middling amateur talent, and, as for the story, it is put forward in a way to affront the understanding of the most callow amusement-seeker."

### CONCERT AND OPERA NOTES

Sousa and his band will give concerts in Portland, Ore., Saturday and Sunday, December 17 and 18.

Alma Gluck and Efram Zimballist will give a joint recital in the City Auditorium, Houston, Tex., on March 29.

Emilio De Gogorza will give his second Town Hall (N. Y.) recital of the season on Sunday afternoon, December 11.

On the evening of December 12 Lajos Shuk, formerly cellist with the Letz Quartet, will give a concert in the Town Hall, New York, and will be assisted by Miss Martha Phillips, soprano. Miss Phillips will sing three compositions by Mr. Shank.

Emmy Destinn will give her only recital in San Francisco on Sunday afternoon, December 11, at the Century Theater.

The Harvard Glee Club will give a concert in Boston the evening of December 13, under the direction of Dr. Davison, with Mme. Hempel as assisting artist.

Under the local management of Selby C. Oppenheimer of San Francisco a joint recital will be given by Alma Gluck and Efram Zimballist

pianist and conductor of the Detroit Symphony Orchestra, in Symphony Hall, Boston.

Amarito Farrar, lyric soprano, will be soloist with the Orpheus Club of Detroit for its first concert of the season, December 13.

Myra Hess, the English pianist, who is to tour this country during the winter, will give her first recital in New York, January 17.

For the third Symphony Concert for Children, given in Aeolian Hall, New York, Saturday morning, December 17, Walter Damrosch will illustrate the percussion instruments.

Fifty Minnesota singers, members of the Normanna Singing Society of Duluth, and the Norwegian Glee Club of Minneapolis, will sail next May for a three months' tour of Norway and perhaps Denmark. The combined choruses will be headed by Mr. Sande of Duluth, and the musical directors will be Jens Flaaten of Duluth and Carl Hanson of Minneapolis.

Joseph Zoellner, Sr., founder of the Zoellner Quartet, has recently been presented with one of the finest violins in this country, according to the opinion of an expert in New York, John Frederick.

Edward Bachmann, trombonist in a Rochester theater, has been engaged as first trombonist and soloist with Pryor's Band. He has left for Miami, Fla., where he will play with the band for a sixteen weeks' engagement.

The Irene Stolofsky Concert Company, which consists of Irene Stolofsky, violinist; Grace Johnson Konold, soprano, and Beas Hagemeier, pianist, recently gave a concert in the Crystal Room of the Deshler Hotel in Columbus, O.

Marie Jeritz, who created the leading role in "The Dead City" at the Metropolitan Opera House recently, and who has since been heard in "Tosca," will make her appearance as Santuzza in "Cavalleria" on Saturday night, December 10.

Walter Damrosch, conductor of the New York Symphony Orchestra, will include on his program in Aeolian Hall, New York, December 11, two compositions of Percy Grainger, "Molly on the Shore" and "Shepherd's Hey," British folk dances.

"Boheme" will be sung at the Brooklyn Academy of Music on the evening of December 10 by the following Metropolitan artists: Mmes. Alda and Roselle, Messrs. Gigli, Danlos, Didur, Martino, Andisio, Reschilian and Ananian, with Mr. Papi conducting.

The Utah Federation of Music Clubs, which represents all the musical organizations of the State, has affiliated with the National Federation of Music Clubs, thus giving representation in the national body to every State in the union, except Nevada, which has not as yet joined.

Eugene Yaeye, conductor of the Cincinnati Symphony Orchestra, is on a brief concert tour, after which he will meet the famous French composer, Vincent d'Indy, in New York, to make arrangements for a concert to be given by the orchestra in Cincinnati during the holidays under the noted French composer's direction.

A benefit concert will be given in Carnegie Hall, New York City, the evening of December 10 for the Hospital and Home of Rest for Consumptives, the soloists being Lucrezia Bori, soprano of the Metropolitan Opera Company, and Alberto Salvi, harpist.

The first of ten talks given by Mrs. Lillian Fitz-Maurice at the Friends' School, Germantown, Pa., was heard last week. These talks are to encourage and instruct musical appreciation and will continue until March 1. Mrs. Fitz-Maurice is a gold medalist of the Philadelphia Musical Academy.

The third subscription concert of the New York Symphony Orchestra, under Walter Damrosch, will be given in Philadelphia, at the Academy of Music, on December 15. This is the last of the series to be directed by Mr. Damrosch, the two remaining concerts for the Philadelphia season being conducted by Albert Coates of the London Symphony.

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

### LONG RUN MUSICAL PLAY RECORDS

Number of consecutive performances up to and including Saturday, December 3.

#### IN NEW YORK

Blossom Time.....	Al Jolson.....	Ambassador.....	Sep. 29.....	76
Bombo.....	.....	59th Street.....	Oct. 6.....	71
Get Together.....	.....	Hippodrome.....	Sep. 3.....	156
Good Morning, Dearie.....	.....	Globe.....	Nov. 1.....	39
Greenwich Village Follies 1921.....	.....	Shubert.....	Aug. 31.....	109
Midnight Follie.....	.....	Ziegfeld Roof.....	Nov. 17.....	16
Music Box Revue.....	.....	Music Box.....	Sep. 22.....	88
O'Brien Girl, The.....	.....	Liberty.....	Oct. 3.....	72
Perfect Fool, A.....	Ed Wynn.....	Geo. M. Cohen.....	Nov. 7.....	32
Sally.....	Miller-Erol.....	New Amsterdam.....	Dec. 21.....	401
Shuffle Along.....	.....	63d Street.....	May 23.....	218
*Suzette.....	.....	Princess.....	Nov. 24.....	4
Tangerine.....	Julia Sanderson.....	Casino.....	Aug. 9.....	136
Wild Cat, The.....	.....	Park.....	Nov. 26.....	8

\*Closed November 26.

#### IN CHICAGO

Greenwich Village Follies.....	Rooney & Bent.....	Garrick.....	Oct. 30.....	46
Love Birds.....	Ann Pennington.....	Studebaker.....	Nov. 20.....	19
Scandals.....	.....	Hinsdale.....	Oct. 9.....	73
Take It From Me.....	.....	Great Northern.....	Nov. 27.....	9

### ADDITIONAL CONCERT AND OPERA NEWS

#### PAULIST CHOIR

To Give Concert in Cincinnati

Arrangements have been completed whereby a concert will be given in Cincinnati by the Paulist Choir of boys and men. The concert will take place in Emery Auditorium on the evening of December 14. Father Finn will, as usual, be in charge of the choir, and has selected an unusually interesting program for the occasion.

#### METROPOLITAN OPERA

To Give Benefit Performance

On Thursday afternoon, December 8, the first performance this season of Puccini's "Boheme" will be given at the Metropolitan Opera House. This will be given for the benefit of the New York Nursery and Children's Hospital. Among the artists to be heard will be Mmes. Alda and D'Arle and Messrs. Crimi, DeLucas, Didus, Mardones, Leonhardt, Ananian, Reschilian, with Papi conducting.

Professor Scott Lowden is giving a series of lectures on grand operas in Columbus, O.

at the Exposition Auditorium, that city, the afternoon of January 29.

John McCormack gives his fifth Atlanta (Ga.) recital at the Auditorium December 7, under the auspices of the All-Star Concert Series.

The San Francisco Symphony Orchestra will give two more concerts in its series in Berkeley, Cal., on Thursday evenings, December 8 and 15.

Under the auspices of the Mozart Society of San Antonio, Tex., Efram Zimballist will be heard in recital in that city on March 27 next. Clara Clemens will be heard in a recital of Hugo Wolf's songs, sung in English, in Aeolian Hall, New York, the afternoon of December 10.

Ernest S. Cowper has been engaged to manage the Sunday evening Philharmonic concerts to be given in the Capitol Theater at Vancouver, B. C.

Vancouver, B. C., has been included by Yolanda Mero in her forthcoming tour of the Northwest. She will give a concert in that city early in February.

Thomas Egan, the Irish tenor, will terminate his third transcontinental concert tour in New York with a costume recital of Moore's melodies during the month of January.

The British conductor, Albert Coates, who is to visit this country as guest conductor of the New York Symphony Orchestra, will sail from England on December 10.

On Sunday afternoon, December 11, a concert will be given by Oasip Gahrlowitz, noted

# ADDITIONAL VAUDEVILLE NEWS

## CHANGE IN POLICY

**Of Cleveland Theaters—Euclid Avenue O. H. Will Again Play "Legit," Attractions—Ohio T. House Shubert Vaudeville**

Cleveland, Dec. 3.—The Euclid Avenue Opera House, long the home of legitimate attractions, but lately devoted to Shubert vaudeville, will go back to legitimate productions. Beginning December 12, when "Mitz" opens a return engagement in "Lady Bliss" the theater will play the regular class of Erlanger attractions, which have heretofore been seen at the Ohio. The latter theater will on the same date be turned over to Shubert vaudeville.

It is said that negotiations were being conducted for the acquisition by the Shubert vaudeville interests of a large downtown picture theater, but the transaction was not consummated. The shift in the policies of the Opera House and the Ohio is only one of important changes in the local theatrical map completed or in process of negotiation.

The "Shubert" Columbia will be dark for several weeks but it is likely that before the first of the year it will have a resident stock company. The Ohio will close its career as a legitimate theater for a time at least with the conclusion of the "Ziegfeld Follies" engagement next week. The Opera House will continue until that time to present vaudeville policy.

## VAUDEVILLE STARS

### ENTERTAIN NEWSBOYS

Cleveland, O., Dec. 1.—The celebrated stars of vaudeville who are equal celebrated in two lines of sport, entertainment or newsboys of Cleveland at the Orpheum Theater as a sort of pre-holiday fest for the street merchants who won high honors in selling more copies of a certain daily newspaper than 10 other boys. James J. Corbett and Babe Ruth, appearing at Keith theaters here were loaned by Manager Jack Hoya, and others to the occasion. It was the first time the "gentleman Jim" or the Bambino appeared in public with so little to say. They didn't have a chance. All they could do was bow and smile—and share popcorn with the youthful audience. Both shook hands with everybody present, however, and this went bigger than any speeches they might have made.

## SHUBERT VAUDEVILLE

### Opens Big in Hartford

Hartford, Conn., Nov. 30.—Shubert Vaudeville opened a "sample week" at Parsons Theater to a large and enthusiastic audience and was well received. The bill included Earl Rickard, Rial and Lindstrom, Seven Musical Spillers, White Way Trio, Olga Mishka and Company, Moran and Wiser, Permane and Shelley, Clark and McCullough and Company in "Chuckles of 1921." The same bill turned them away in New Haven last week.

## POLI'S 29TH ANNIVERSARY

New Haven, Conn., Dec. 3.—S. Z. Poll celebrated the 29th anniversary this week of the opening of his first variety theater and the beginning of the present Poli Circuit. It was in 1892 that Mr. Poli opened the American Theater in New Haven on the present site of Poli's Bijou. He ran it as a variety theater, and all the oldtimers played there for years. All the Poli houses ran anniversary bills this week.

## SELL ONE THEATER; WILL BUILD ANOTHER

Corry, Pa., Dec. 1.—The Corry Amusement Company, operating the Rex Theater, has disposed of the Grand Theater to a wholesale grocery company. It has acquired property on North Center street and will erect another playhouse on the lines of the Rex in the spring.

## AT ONCE

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## VAUDEVILLE CENSORSHIP

**Is Asked by Citizens' League of Baltimore**

Baltimore, Dec. 2.—Co-operation in establishment of an inter-city exchange bureau for the suppression of objectionable vaudeville features in motion picture theaters will be sought from Police Commissioner Chas. D. Gallber. In establishing such a bureau the League for Better Motion Pictures expects to get advance information concerning many of the acts presented in conjunction with acceer productions, which it will place at the disposal of the police department.

The introduction of an alleged "Frog" dance at a local motion picture house showing an Oriental film recently, has been a contributing factor toward the determination of this organization in seeking the cooperation of the police commissioner.

## BLUES SINGER TO BERMUDA

New York, Dec. 3.—Duke Martin, colored blues singer, who has become widely known thru her work for the Okeh Phonograph Company, will leave shortly for a tour of the Bermuda Islands. Miss Martin will return to the States in January, when she will frame a new act for vaudeville with Clarence Williams, composer of blues songs.

## CHARLIE BURKE'S NEW ACT

New York, Dec. 1.—Charlie Burke opened his new act, "Blue Birds," at Port Chester, N. Y., this week, for the United. Burke is assisted by Marjorie Dalton, late of "Irene," and a trio of colored youngsters, billed as "The Three Ink Spots."

## MINNEAPOLIS THEATERS VISITED BY BANDITS

**Thieves Raid Orpheum and Pantages Theaters in Broad Daylight and Escape**

Minneapolis, Minn., Dec. 1.—Two groups of bandits, thought to be members of the same gang, raided two downtown theaters Monday in broad daylight, and at one theater secured over \$2,200 in cash. At the other they were frightened away before they had secured anything.

Four men entered the Orpheum Theater at 8 a.m., bound three men and two women, shot a patrolman who had responded to the alarm given by one of the two women employees of the theater who had evaded the robbers, and fled without having secured anything.

Three other bandits, who had waited for three hours in a nearby restaurant, at 11 a.m. entered the upstairs office of the Pantages Theater, held up Leslie McMillan, assistant manager, and escaped with \$2,200.

## ACTRESS FILES CLAIM TO PART OF FORTUNE

New York, Dec. 3.—June Arvia Evans, an actress who claims a bequest of \$25,000 a year and a country estate in the select Westchester county district on account of the blotted marginal notes in the will of the late and much married Dan R. Hanna, wealthy New Yorker, this week demanded that she be made a party to the probate proceedings before Surrogate George A. Stater at White Plains, N. Y.

The executors of the will did not include her name among the legatees, altho Miss Evans' name appeared in the margin. They said that there had been no apparent attempt to cancel the legacies to her. One of the attorneys for Miss Evans said that his client was a legatee claimant and might demand that the will be "constructed" in order to obtain (Continued on page 64)

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- 9 CHARACTER TABLOID COMEDY  
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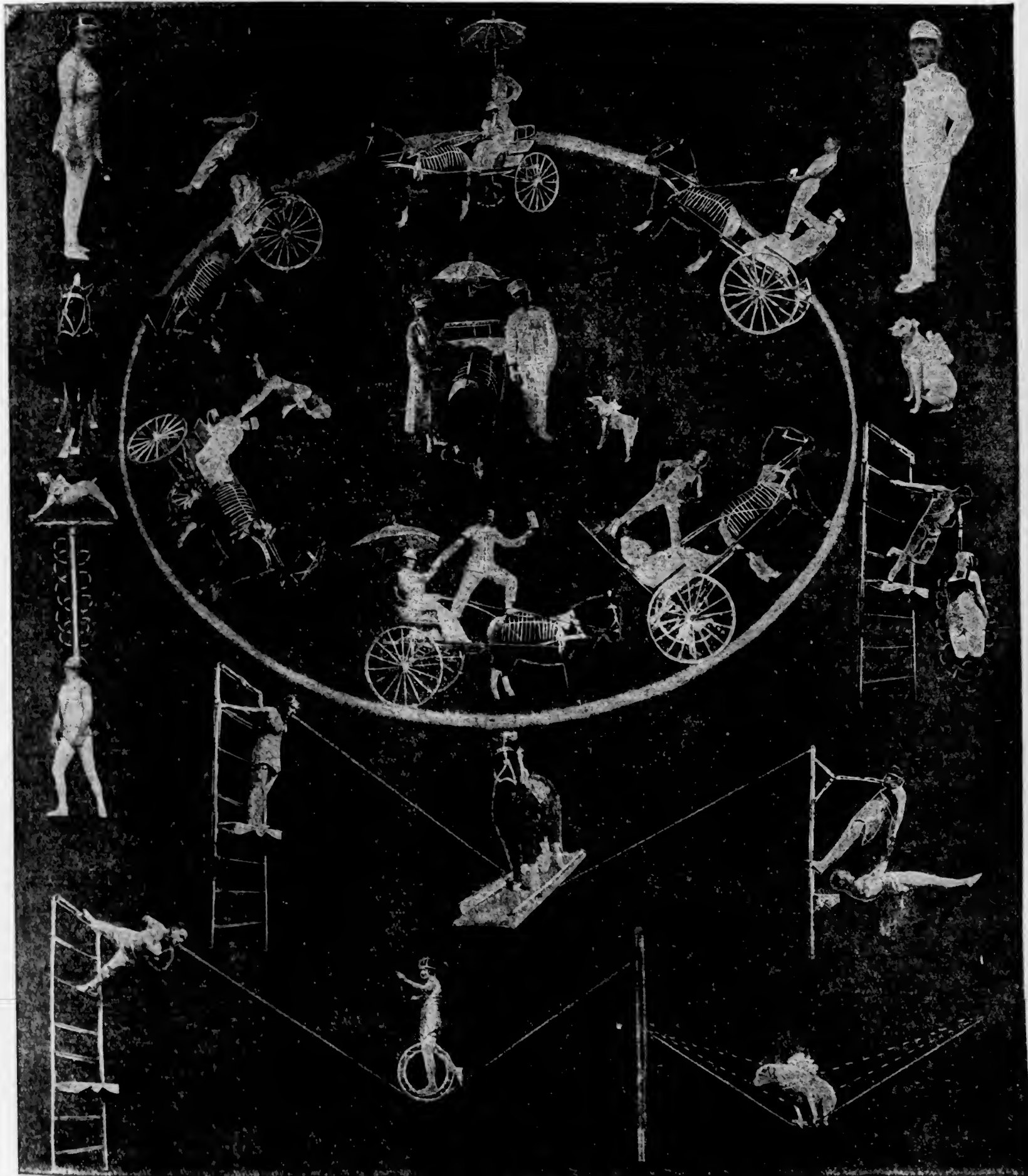
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TRAVELING SALESMEN WILL ENTERTAIN DISABLED SOLDIERS

New York, Dec. 5.—The testimonial to be tendered the National Council for Traveling Salesmen's Associations at the Manhattan Opera House on Sunday evening, December 18, under the direction of Edward F. Albee, will be given under the patronage of prominent New York citizens representing the city's varied commercial, industrial and amusement interests. Among the patrons are:

William Fellowes Morgan, president the Merchants' Association of New York; Giulio Gatti-Casazza, director Metropolitan Opera Company; Jules S. Bache, of Jules S. Bache & Co; David Belasco; Sam H. Harris, president Producing Managers' Association; William H. Johns, president Chamber of Commerce of the Borough of Queens; E. F. Albee; Colonel Jacob Ruppert, president New York American League Baseball Club; A. L. Erlanger and Daniel Frohman, president Actors' Fund of America.

An effort is being made to sell the entire balcony and gallery to persons who will contribute the seats to the numerous disabled soldiers in New York and vicinity.

Julius Tannen, who has been conspicuous among the prominent headliners in vaudeville during recent years as "The Chatterbox," has volunteered his services as master of ceremonies. Mr. Tannen is a salesman now, in the furniture line, and declares that he has discarded the footlights forever, except on such special occasions where he feels that his efforts can be of some public service.

LOEW OPENING ANOTHER

New York, Dec. 3.—Marcus Loew will open his new State Theater, Newark, on December 12. Elaborate plans are being made by the city of Newark, in which both Mayor Alexander Archibald and Governor Edwards, of New Jersey, will take part. A big movie and stage bill will be held at the Robert Treat Hotel after the formal opening. Marcus Loew is returning from Los Angeles, where he attended the opening of his State Theater, to be on hand at the Newark premiere. The new theater has a seating capacity of more than 2,500 and is located a few blocks from the center of the city.

VIOLA MAY TO EUROPE

New York, Dec. 3.—Accompanied by her husband, Jac Mac, Viola May, the dancer, will sail for Europe aboard the Aquitania on January 24. The couple will visit Miss May's parents on the continent. They will return to America in March.

ACTRESS FILES CLAIM TO PART OF FORTUNE

(Continued from page 62)

a court decision as to her status. A formal notice of her appearance has been filed in the Surrogate's Court.

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### REINFIELD BOOKS BIG LIST

St. Louis, Mo., Dec. 2.—Sig. Reinfield, of the Drisdall Sisters' Booking Exchange, recently booked a big list of attractions for the Carbonated Beverage Exposition, which was held for three days at the Coliseum last month. The talent came from all over the country and the affair was handled in such fine style that Mr. Reinfield has received many letters of congratulations from high officials in the beverage industry. Among the attractions were: Canadian Kilties' Band, Lorence Acrobats, Overseas Quartet, Drisdall Sisters, Chubby Drisdale and J. Coates Tedchant.

### ALICE LLOYD COMING OVER

New York, Dec. 5.—Alice Lloyd, the well-known English comedienne, sailed from the other side last Saturday aboard the Aquitania to fulfill a contract made with the Shubert Vaudeville Circuit. Immediately upon her arrival in New York she will headline the bill at the Winter Garden. Miss Lloyd has not been seen here for several years.

### GIVING GOOD BILLS

Erie, Pa., Dec. 2.—The Park Theater, operated by the Saxon interests of Toledo, under the local management of David Saxon, is giving Erie a class of attractions never before seen here. This house is also the home of Shubert vaudeville, playing the last three days of the week.

### RETURNS TO FIVE-ACT BILL

Lansing, Mich., Dec. 4.—Beginning today the Strand Theater returned to the five-act vaudeville bill in addition to the feature film. For the last few weeks only four acts were given besides the picture, this providing a two-hour performance. However, it has been decided to give still more. On the split-week basis the local theater will divide with Kalamazoo.

### SHUBERTS GET FLEMINGS

New York, Dec. 5.—The Flemings, described in advance notices as the most sensational posing act in Europe, have been signed by the Shuberts thru the Wirth-Blumerfeld Company. They sail from England this week to open for the Shuberts on December 19.

### WAITE HOYT MAKES VAUDE. DEBUT

Hartford, Conn., Dec. 1.—Waite Hoyt, pitcher for the Yankees, has teamed up with Tommy Gordon, and they made their debut in vaudeville at Poll's Palace here in a talking and singing act. They were well received.

## John Robinson's Military Elephants



## ONE OF SHUBERT VAUDEVILLE HEADLINERS

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## TABLOIDS

(Communications to Our Cincinnati Offices)

THE TABLOID SCRIBE takes this opportunity to extend greetings of the season to all of you. May it be a merry one, folks.

WE WERE IN ERROR last week in referring to the "Playmate" Company as being the property of CHG Watson. Apologies to Elsie Sabow.

AL STEVENS, tabloid producer, has returned from a tour of the Pacific Coast and is now located in Oklahoma City, where he has opened a booking office in the Baltimore Building. Of late Stevens has been in vaudeville.

LEO FRANCIS is doing a double black-face act with his brother-in-law, Jim Francis, carrying two special drops. The act is billed as "In and Out." They have forty weeks' work on the Low Circuit, opening at Atlanta, Ga.

AL FLATICO, the novelty violinist, has opened a school of vaudeville, music and dramatic art at 1780 E. Ninth St., Cleveland. The dancing department is under the personal direction of Mrs. Flatico. They also furnish costumes for musical comedies.

THO YOUR COSTUMES ARE pleasing to the eye, local tabloid managers, a change of scenery would greatly enhance your performances. People get tired of looking at the same set week after week.

GUS FLAIG, producer for Hal Hoyt's Attractions, has just completed the book and Jack Broderick and Hal Hoyt the words and music for Hoyt's new musical revue, "Tag Along," which will have its premiere after the holidays.

HARLEY K. WICKHAM, the past two seasons with Arthur Hawk's "Sunshine Revue" as business manager, is now business agent ahead of "Four Horsemen of the Apocalypse," touring Ohio. He reports that the Metro picture is in great demand. He is working out of Metro's Cincinnati branch office.

GEORGE LIALL will shortly replace CHG Watson as producer with Elsie Sabow's "Playmates," now touring Oklahoma to good business. The company is described as being up to the standard in every particular. The Coltons, offering their speciality, stand out as a bright particular light of the performance.

COAST AND WINFIELD have been engaged to produce "The Frivoltly Girl," Graves Brothers' No. 2 show, which will open shortly at the Grand Theater, Duluth, Minn. Coast and Winfield have been working vaudeville around Chicago with their new act, but closed on account of the uncertainty of bookings.

BENBOW AND STAIB, well-known tabloid team, are featuring their piano act with Billy Wren's Tronbaddurs. They renewed acquaintances with Billy Grady, whose "Daffy Dill Girls" are successful in rotary stock in Indianapolis, Thanksgiving Day. They also spoke very highly of the courtesy shown them by Manager Fitzgerald of the Lyric Theater there.

MAXINE WINSTON'S "Speedy Steppers," headed by Wilson Youngblood, Sugar Arnold and Jack Winston, were well received in Burlington, Ia., last week. The house manager as well as the daily papers praised the show very highly. The company carries twenty people, including eight principals, ten chorus girls, a wardrobe mistress and a musical director.

HY BERLING'S "Vanity Girls" are successful in stock at the Majestic Theater, Enid, Ok. The roster is as follows: Hy Berling, manager; C. J. ("Skinnie") Killing, black-face comedian; W. G. ("Fat") Hill, Irish comic; Dan Singler, straight; Earl Carey, characters, and Billie Pullman, soubrette. The choristers are May Young, Florrie Rose, Blanche Pullman, Anna Singler, Margaret Williams, Bobby Schilling and Pauline Botkin.

PERSEVERENT RIMORS has been afloat that the old Gaiety Theater, Dallas, Tex., will be closed about January 1, and the building converted into a clothing store. At present it is run as a stock house with the following people: Jack DeBrow, producer and manager; Billy Wilson, second comic; Claude Espene, straight; Roland Culpepper, comedian; Goldie Grey, soubrette; Lillian Hodges, character; Ruth Mayo, ingenue; Roby Stafford, Kate DeBrow, Rose Steffin, Dorothy Self and Della Greer, chorus. Strand Bros., acrobats, are offering specialties. Mike Parrish is general manager of the house.

THE MEMPHIS (TENN.) DAILIES have been very generous in their praise of Pete Pate's "Sneezed Steppers," a twenty-five-people musical comedy stock company appearing indefinitely at the Lyceum Theater. The following is an excerpt taken from The News Scimitar: "The chorus is conspicuous in their

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flawless dancing. We were afforded a varied assortment of tuneful songs, jazzy dancing, dazzling scenic effects, syncopated instrumental presentations and patter that provokes laughter. Pete Pate and "Bud" take advantage of their opportunity to create a riot of fun."

"NIG" SHOPE'S "Whitely Girlie Review" has been rebooked in all the Kentucky houses operated by the Strand Amusement Company. Al (Siats) Woodward, formerly with the Price-Bonnelli and other minstrel companies, has joined to share comedy roles with Mr. Shope. There are four other principals, also eight chorus girls and a musical director with the show.

MANAGER STAN BROWN announces the opening recently of the "Frivoltly Girls" Company at the Palace Theater, Superior, Wis. "Indications are that this house will continue with the tabloid policy the balance of the season," writes Mr. Brown. "Without a doubt the Graves Producing Company's show will prove to be one of the best tabloid shows to play the Palace, according to present indications. Jasbo Mahon heads this company of principals and a corking good chorus. Odie and class are words that most fittingly describe the scenery and wardrobe."

FAVORABLE COMMENTS were offered Thos. Alton's "Girl from Broadway" Company in Huntington, W. Va., Thanksgiving week. A special Saturday matinee was tendered the kiddies of that city, on which occasion Baby Lucille, the company's clever child performer, was featured. The roster of Alton's show includes Jack Leroy, straight; Lew Laclade, characters and second comic; Amy Lee, soubrette; Toots Leroy, Bobby Mildred, Ellen Meyers, Myrtle Lee and Tillie Blackburn, chorus. Jack Quinn has replaced Blackie Blackburn as producing comedian. Mr. Alton expects to enlarge the show to fifteen people very shortly.

BILLY (PEP) ROBINSON, well known in tabloid circles, was dangerously injured in an automobile accident in Omaha, Neb., early Thanksgiving morning. Miss Robinson was returning from playing a club date and the car in which she was riding struck a dairy wagon. She suffered body bruises and internal injuries. Miss Robinson was taken to the Millard Hotel, where she was attended by physicians, who refused to move her to a hospital on account of her serious condition. She has a brother living in Chicago, but up to a late hour Friday, November 25, his whereabouts were not learned. Miss Robinson is being looked after by Miss Gail Bandler, who seems to it that she has every care.

ARTHUR HIGGINS announces the closing of the "California Blossoms" Company, as a result of differences existing between the owners, Messrs. Thomas and Bundy, and their booking agent, Mr. Higgins and wife, also Bill and Doris Dougherty joined the "Douglas

Sisters' Review," the roster of which includes: Arthur Higgins, producing comedian; Olive Higgins, characters; Bill Dougherty, comedian; Midge Stewart, soubrette; Lem Davis, straight; Billie Douglas, prima donna; Gussie Douglas, ingenue, and a chorus of six. Members of the company were guests of the Douglas Sisters at Thanksgiving dinner in the Yakin Hotel Salisbury, N. C., where the conventional turkey, plum pudding, etc. were served and the walls around echoed peals of laughter in every key. Business for the week in Salisbury was exceptionally good.

IN THE OPINION of Manager J. G. Nichols, the "Brinkley Girls" Company, under the management of Jack Wald, is one of the best companies to play the Diamond Theater, Bowling Green, Ky., so far this season. The stage settings, a velvet drop and the electrical effects are the last word in class and excellent business was the rule Thanksgiving week, according to Mr. Nichols. The roster includes Belle White, formerly with the "Hurly Burly" Show on the American wheel, soubrette; Harry Hepper, Hebrew comic; Jack Wald, straight; Sam Shaw, juvenile; Wallace Morrow, ingenue; Morrow and Morrow, musical specialties; Sam Shaw and Marella Kennedy, specialties; Marcella Kennedy, Stella McDowell, Alma Bishop, Nellie Kaitner and Frankie Burns, chorus. The Diamond Theater is owned and operated by the Setter Amusement Company, Inc., of Cattaraugus, N. Y.

CHAS. BUDD REEVES has consolidated his "Broadway Mabel" and "Tucker Up" companies and is operating under the latter title. The company includes the following people: Mr. Reeves, owner and producer; Dorothy Reeves, ingenue; Betty Dubois, soubrette; Jim Williams, straight; Della Watts, prima donna; Martha Conrad, characters; Jim Delmont, second comic; Mabel Dickson, specialties and bits; Billy West, juvenile; Frank Hicks, tenor and bits; William Standish, baritone; Omi Rice, bass; Joe Ploch, lead; Margaret Delmont, Bertha Williams, Lillian Iticka, Josephine Ploch, Bobby Williams, Katherine Dickson, Dorothy Wagner and Mabel Damoron, chorus. D. C. Jacobson, cornetist, is leader of the band. Joseph Myers is orchestra conductor. James Delaney is advance agent. "I can give tabloid managers some valuable information regarding the towns in Pennsylvania if they so desire," Mr. Reeves advises.

LEW PALMER and wife, who have been playing a week's engagement in Cincinnati, and Bell and Hamilton met in The Billboard office last week unexpectedly. Palmer and Bell have been trying to get together for the last five years upon a musical comedy venture. Bell is a comedian of marked ability, also a producer of up-to-date tabs, while Mr. Palmer is a business promoter, having handled

successfully several musical comedies. Lew Palmer and Herb Hell expect to launch a real musical stock show in the near future. Mr. Bell will leave for Detroit soon. Mr. Palmer goes to Knoxville, Tenn., and the four expect to be in Atlanta, Ga., by the first of the year, where things will shape themselves for a speedy production of musical comedies. Grace Palmer, the comedienne, will accompany her husband to Atlanta. Mrs. Bell will join her husband in Detroit.

THEY WERE STANDING in the foyer awaiting admission into the Casino Theater, Cincinnati, the other night to see Sylvan Beebe's musical show. There was a feature picture on the program, too, but that was not all the drawing card. The management of this neighborhood theater, acknowledged one of the best of its kind in the city, shows excellent taste and good judgment in the selection of pictures and shows and it is always capacity (at least we have found it so) at the first show and about two-thirds full the second performance. Casino audiences are always prepared to enjoy hearty laughs on Tuesday night. Billy Steed can always be relied upon to keep the patrons in the happiest of moods with his droll style of delivering his line of patter. Pete Dettel, as second comic, assists in the funmaking. Mrs. Beebe, prima donna, was called back several times in her songs before the audience was satisfied. Mr. Beebe, straight man, also has a voice that merits notice. The choristers are all full of pep, have chorus girl voices and when it comes to dancing there is a flitter of feet that compares favorably with that which we have seen at the burlesque houses. All in all it was an evening of good fun.

JULIA STEWART, last season with "Hits and Misses of 1921," closed at the Star Theater, Toronto, Can., and has been engaged by Hal Hoyt to stage all the numbers and ensembles for his various attractions on the Sun time. Mr. Hoyt's "Talk of the Town" Company, a fifteen-people show, carrying special scenery and electrical effects, has been meeting with success in the Sun houses. Following is the roster: Hal Hoyt, owner and principal comedian; Art McConnell, of McConnell and Lockhart; Billy Kelly, Gus Flaig, producer; Jack Broderick, orchestra leader; Anna Stein, prima donna; Leora Penntette, soubrette; Julia Stewart, characters; Louise LaRue, Laura Earl, Hattie White, Pearl Wyle, Bobbie Kelly, Helen Wigmore, Alice White, chorus, and the Melody Four. Mr. Hoyt made a flying trip from Pittsburgh to attend the meeting of the M. M. C. O. A. at Springfield, O., November 20, and rejoined his company at Oil City, Pa., for the matinee that day.

MANAGER MILO DeHAVEN, of the Milo Theater, LaPorte, Ind., brought his own show, "The New York Roof Garden Review," to the Milo for three days, commencing Thanksgiving Day. The Five Desmonds, in dances, were featured. Something new in the way of amusement was offered patrons Thanksgiving Day. A dance floor 25x26 feet was erected directly in front of the stage. During intermission, before and after performances, the public was at liberty to use the floor for dancing. Spotlights were installed in the balcony and many beautiful lighting effects were thrown upon those who indulged in tripping the light fantastic. Refreshment booths and smoking rooms were also installed for the comfort of the dancers. The program was augmented by rendition of vocal numbers. A special five-piece orchestra was engaged by Mr. DeHaven to furnish the dance music.

"IN A RECENT ISSUE of The Billboard I noticed an article by Griff Gordon, entitled 'Mental Stagnation,' which I thoroughly enjoyed reading," writes Ed Harrington.

"With all due respect to Mr. Gordon, who is far more capable of expressing his opinion of humor, and in a far more intelligent manner than myself, I am afraid that his article is not plain enough for the average performer to comprehend thoroughly.

"Mr. Gordon's views on the subject are held by thousands of others, and being a strong advocate of clean and moral amusement myself I am going to express my opinion of the subject in plain language which no one will take offense at unless their mind has become so stagnant with condensed vulgarity that they are unable to comprehend my meaning clearly.

"In the early days of the honky-tonk or variety house the slant'ed humor was in vogue and it was a hard matter to get laughs without resorting to vulgarly in some form or another. Then came a new era. Some twenty years or so ago the honky-tonk started on the downward path, and there sprang into existence a new style of amusement on a higher plane, known as vaudeville. From where were

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performers recruited for this new style of entertainment?

The field at that time was limited and the artists (note I call them artists) from the honky-tonks were called upon to cater to the new form of amusement. But did these same performers still stick to the old order of hokum? No! They realized that a change had taken place and they must conform to the new policy, in which the old style of hokum and vulgarity would not be tolerated. Did they lay down on the job or whine because they would not be allowed to resort to vulgarity in order to create laughs and get their act over? No! They were not that type of performers.

"The fact that they had a new clientele to cater to aroused their ambition to do something better than that which they had been accustomed to. I do not mean to infer that hokum was abandoned and cast aside as a worthless vehicle; it was merely gone over with a fine tooth comb, the vulgarity and disgusting situations were eliminated, and the same 'hoke' acts were dressed up and presented in such a manner which left no cause for complaint in regard to suggestive and vulgar sayings.

"All those who were unable to get by without resorting to filth soon found themselves adrift in the overwhelming flood of theatrical reform, and they soon foundered in a sea of their own making.

"The result of this new era which had taken place is that many of our biggest stars and headliners are those same performers who had foresight enough to see that the day of vulgar hokum was past, and who created a new form of amusement.

"It is a well-known fact that the dawn of a new era takes place about every ten years in the modern trend of improvements in general. The comic opera and musical comedy of ten years ago have all had their day, and the chances are that they would not draw much of a house if presented in this age of modernism, which proves that another change is now taking place which many of us fail to see.

"The world rushes on in a maddening race, craves amusement in keeping with the times, and those who wish to keep ahead in the theatrical sea must resort to other means than the slapstick, vulgarity and a certain kind of filthy hokum or they will surely founder.

"The same situation confronts us today as it did the performers of twenty years ago. The tab. game is doomed unless managers, producers and performers can be made to see that a radical change of policy must take place in the class of tab. shows which many now present, before it can be put on a paying basis again.

"I am aware that business in all lines is at a low ebb, but it is not hard times alone that is the cause of the theatrical depression in the tab. game throughout the Southwest, which was, up to last season, considered the best tab. field in the country.

"I believe we must look deeper for the real cause of the general slump in this line of the theatrical business. The public has witnessed

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AND  
A Happy New Year  
FROM  
LARRY HYATT  
AND  
MILTON SCHUSTER

Season's Greetings  
GUS FLAIG, PRODUCER

This season for Hal Hoyt's TALK OF THE TOWN CO., playing Sun Time: "KEEP SMILING," "THE LOVE CRUISE," "THE MELODY SHOP," "TAG ALONG," "Happy Hours" and "Town Talk." These scripts are my property and protected by copyright. Last season success, Ensley Barbour's "Hits and Misses 1921." Per. address, HAL HOYT'S ATTRACTIONS, Regent Theatre, Springfield, Ohio. Friends write.

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for the past ten years hokum in all forms, it has amused the public, and the comic and producer who could put over the most hoke, interspersed with filth and vulgarity, was the one who received the most laughs from a certain element. But after witnessing a show of this kind, how many of the patrons would go out at the final drop of the curtain and say that that show was REALLY good? I warrant that they were in the minority.

"I, myself, will laugh at a hoke show as

order to force the point on the audience, thereby getting a laugh at the so-called joke, which oftentimes is no joke at all, but in order to make it appear as one the comics resort to some disgusting piece of business.

"During my travels throughout the Southwest, and while here in Oklahoma City, I have witnessed many shows of both classes, and invariably the one which is doing the most business and pleasing the public best is the clean and moral show; but when one of this class plays a house and builds up the business by their refined performance, it is usually followed by one of the mediocre hokum shows, which in nine cases out of ten tears down all the good work the clean show has built up. The next clean show to come along has to struggle to overcome the bad effects caused from the rotten hoke show, and so the game runs on in a mad struggle to keep afloat.

"If the managers would stop to ponder, the producers and comedians look the matter square in the face, they could readily see that the public is tired of the vulgar style of show. The theatergoing public who patronize the tab. show do so to be entertained in the proper manner. They like to see or hear anything that is really meritorious, and if the hoke comedy is portrayed in a clean way, which it can be if the comics have any ability at all, the real joyous laughter can be drawn from the audience just the same. The lovers of clean and moral amusement are tired of seeing the same old nigger acts and the old hits, which in many cases are interpreted in a very amateurish way.

"If the producer is capable he can easily dress up hokum in such a way that the comics, if they are comics, can put over the show without resorting to the slapstick and vulgar filth. All those who advocate clean shows, and there are many, can easily see that the old policy must change, and a newer and better class of entertainment presented before the theatergoing public can be induced to return with their patronage again.

"The tab. game is on the brink of a precipice and will surely tumble over unless a radical change takes place quickly. The only remedy for this is a better class of shows, which can only be had thru the managers insisting on a higher standard of plays, by compelling the producers and comedians to eliminate the slapstick comedy or hokum bordering on vulgarity and suggestiveness. If this is done and the hokum dressed up in the right way, you will find that the comedy is still there and the real hearty laughs will burst from the audience just the same, and when the performance is over the patrons will go out in a happy and joyous frame of mind and much better pleased than if they had witnessed a vulgar slapstick entertainment. Instead of a knock a good word will be spoken for the show by all who witnessed it, which is sure to bring more business in the long run than the vulgar hoke show.

"Think the matter over, producers, managers and comedians, and let's all strive to bring tabloid to a higher plane, whereby we can be looked up to and have the respect of the public. I thank you."

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# MELODY MART

THE POPULAR SONG BOURSE  
Conducted by E. M. WICKES

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

## MUSIC MAKERS

Kindly step a little closer, ladies and gentlemen, and get acquainted with Miss Vaughn De Leath. In addition to being a charming young lady with a wonderful suite, plenty of pep and personality, she is unusual in other ways. She is a concrete contradiction of the old say that there is nothing new under the sun. She is the only woman song writer—that is an honest-to-goodness song writer—who records her own songs on the phonograph—and gets regular pay for it. At the present time she is under con-



MISS VAUGHN DE LEATH

—Photo by Bachrach, New York.

tract as a song writer to Irving Berlin, and as a phonograph artist to the Okeh Company. Miss De Leath is known as the girl with the three voices. She records high-class ballads, character songs and "blues" numbers. What's more, she has the honor of having collaborated with Irving Berlin on a song called "Drowsy Head," which is published by the Berlin Company. The fact that Berlin thought well enough of her song writing ability to accept her as a collaborator means that she possesses the ability to deliver the goods.

The popular song game is a hard one for a woman to break into. Years ago it was harder, and when a woman said she was writing songs or even trying to write them she received a ha ha from writers and publishers. No one gave a woman credit for having that much brains. So you can readily see that in breaking into the game and getting Berlin as a collaborator Miss De Leath had accomplished something out of the ordinary. As it is a hundred times easier for a man to find an opening in the song game than it is for a woman, there is no reason why every ambitious and talented male song writer should not be able to make good, provided he tackles the game properly.

There are few singers in the business who would refuse an offer to make records. Recording brings money and a great deal of valuable publicity. Practically everyone in the show business who thinks his voice will register on the disk has made a test record, but mighty few have passed beyond that stage. Yet we find Miss De Leath under contract to the Okeh Company as one of that firm's valuable assets. This is her first year in the phonograph business, but it will not be her last if recording managers of some of the bigger companies have anything to say about the matter. Her records have sold so well that several phonograph companies have made her tempting offers to sign up with them as soon as her contract with Okeh expires.

Miss De Leath is not a New Yorker and never had anyone to pull wires for her when

she hit this town. She was born in California, and as a child was always on the go. At the age of fifteen years she was attending high school in the day and leading an orchestra in a vaudeville theater at night. Her playing did not interfere with school duties, as the theater held matinees only on Saturday and Sunday.

When Miss De Leath decided to take a crack at song writing she felt that she would never make any headway by staying on the coast. For several years before leaving home she had been doing concert and vaudeville work.

Reaching New York she tried to interview several small publishers—she did not know one from another—but they did not have brains enough to see her possibilities. Then she tackled a couple of the big ones and they were glad to accept some of her work. Berlin saw enough in her to put her under contract and give her a drawing account.

Shortly after coming to New York Miss De Leath visited some of the phonograph studios and made test records. Every manager predicted big things for her, and two made her definite offers, which stipulated that she would have to travel around the country for a time to help out publicity campaigns then under way. While she was thinking the matter over the Okeh made her an offer and she accepted.

Having been in New York two years, and having established herself as a writer and a phonograph artist, Miss De Leath got a longing

to go back to the coast to see her mother. Before her decision was a day old she received an offer from a producer to star in a musical comedy. But, much as she would have liked to accept, she turned it down, for she wanted to see her mother. On the first of December she left for the coast, where she will remain until February. Her last record for Okeh was "I Ain't Gonna Be Nobody's Fool," one of Harry Von Tilzer's most recent numbers.

When Miss De Leath returns to New York and accepts one of the offers from the big companies she will become as well known as any phonograph artist in the business. One nice thing in her makeup is that she is not upstagey. She gives every publisher a chance. You'll like Miss De Leath if you ever meet her.

### WHY "DELLA RHEA" WAS CHANGED

It is rather surprising how certain changes made in a melody or in the arrangement will make the tune sound like a new one and turn a likely failure into a success. "Dardanelle" is a good illustration. As a dance number it was a whale of a hit—about the biggest thing in years. Yet at the start, it did not appear as if a hundred orchestras would ever play it. Fred Fisher had the piece arranged for dance and went after it for a hit, but orchestra leaders did not care a whole lot for it. Fisher racked his brain trying to find a reason for

leaders' indifference, but for a long time he was up a tree. He was positive a hit strain was in the melody, and, such being the case, that the fault must lie in the arrangement. So he had a new dance arrangement made and the number started off like wild fire.

Kerry Mills is quite familiar with the value of alterations. In the past he has turned out a bunch of hits, vocal and instrumental. He believes that a great deal of his success was obtained thru watching the likes and dislikes of dancers in action on the well-known dancing floors. He has always made a point to note which tunes bring dancers to the floor with a rush and which lure only a few.

A short time ago, when about to publish "Della Rhea," he dropped into one of the dance palaces on Broadway and saw a long, gawky bird on the floor trying to keep in step with a pretty blonde. The fellow looked like a hick buyer who had been staked to a model for the evening by some New York firm. He was having a terrible time trying to fox-trot, while the blonde wined with pain each time he stepped on her foot and did her utmost to refrain from crying for the police or an ambulance. But she was loyal and suffered in silence.

The next dance happened to be a toddle. The big boy had no difficulty in going thru this, and when he realized he was actually keeping in time with the rhythm his face lit up with a smile of joy. It was something he had done back home and it came to him like an old habit.

Then suddenly the orchestra switched to a fox-trot. The buyer's feet got all gummed up and he was in misery again. Close to the orchestra he signaled the fiddler and pulled out a hill, which he slipped to the musician, at the same time saying:

"Play that first tune again, will you?"

In a few minutes the orchestra swung back to the toddle. Once more the buyer was in his glory and the blonde free from torture. During the following hour the buyer slipped the fiddler another ten to play the toddle again.

This little comedy made Kerry Mills realize that a number with a toddle would appeal to thousands of country folks who came to New York, the kind of birds who don't get the time to learn to fox-trot and one-step. And these same birds, he reasoned, would go back home and spread the news about the wonderful new dance number or numbers they had heard and danced to while on their last visit to the big town.

"Della Rhea" did not happen to have a toddle in it, so Mills went home that night and put a toddle in it. And this, he believes, is the big reason why dancers and leaders are taking to it in the way hundreds of thousands took to his "Rastus on Parade," "Georgia Camp Meeting" and "Whistling Rufus" years ago.

### THE OHIO STATE JOURNAL SAYS:

It is pleasant to read the announcement of the Music Publishers' Association that the good old songs of home and heart and mother and love are growing in favor. There is a continuing demand for these dear old familiar melodies, homely but wholesome as some of them may be, breathing their message of normal human emotions and love, picturing the sweet and beautiful part of life.

There is joy roused by the announcement they are crowding out the abomination of jazz, that has made its appeal to the masses, but has no reason for continuance. There is more joy that the unmusical melodies of Hawaii are losing steadily in public favor. Jazz and the Hawaiian melodies, like the joy ride, raise a great dust and commotion, but the end is inevitable. Lovers of music have reason for joy that a state of normal thought and judgment has been reached in musical life. There is so much beautiful music within the reach of the most modest purse, no reason exists why the cheap, the vulgar, the abominable and the nerve-racking substitutes should ever be given a hearing."

If The Ohio State Journal and other newspapers thruout the country would give a quarter of the space to telling their readers about the better grade of songs that publishers issue, as some papers devote to the cheapest of movie pictures, there would be very little to kick about concerning the quality of popular music."

### NEWSPAPER BUNK

Did you ever read a newspaper writeup of Tin Pan Alley? It's wonderful fiction. Every once in a while some sob sister on the staff of a big daily takes a trip to the alley to describe her impressions. Knowing nothing about the place herself she smiles at the first person she meets in a big publisher's office and then asks him to tell her all about it. As a rule

(Continued on page 70)

## METROPOLITAN MIRTH—MELODY—MUSIC

AMERICAN BURLESQUE CIRCUIT  
"LENA DALEY AND HER KANDY KIDS"

JOHN GRANT—"I'm in Love With All the Girls."  
BARE HEALY—"Save the Daylight," "Alabama Jamboree."  
BILLY GRAY—"Wanted, a Girl," "Nesting Time."  
ARTHUR MAYER—"My Home Town Minstrel Band."  
GRANT AND MAYER—Singing Specialty.  
LENA DALEY—"Ginger Baby Girl," "How I Miss My Lovin'," "Hot Dog Fancy Ball," "Crooning."  
GRACE ROBERTSON—"Cleopatra," Specialty.  
GRANT AND HEALY—"Broadway."  
LENA DALEY AND BARE HEALY—Eccentric Dance.  
ALX. SAUNDERS—Singing Specialty.  
JOE CHRISTY—Musical Director.

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BURLESQUE STOCK COMPANY

BESSIE BAKER—"Home Janes."  
FERN WAYNE—"Smile," "Tuck Me To Sleep," "Sunrise," "Why."  
JAMES CARLETON—Specialty.  
PEGGY O'SHOUD—"Crooning."  
ROSE O'GENS—"Second-Hand Rose."  
ANN ALEXANDER—"Jealous of You."  
HESS BAKER—"Picking Time."  
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That means every husky Yankee boy. And it's the game that gives him great joy. It's the best Yankee boy song of the day. And every country likes the hustling Yankee boy. Sent 25c FREE to Prof. Singers and Orchestra Leaders.  
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## "OH PLEASE MR. BIRD MAN"

(WON'T YOU TAKE ME UP IN THE AIR)

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THE MOST SENSATIONAL DANCE  
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Another Wonderful Fox Trot Song with an appealing Melody.

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 and A Happy New Year

THE WALTER C. AHLHEIM MUSIC CO., Decatur, Ill.

Announcing our new fox trot, and Shy Maiden Song sensation,  
 "Mary-Anna." (Arranged by Harry L. Alford.)

Just released: "Please Don't Ask Me Why," a fox trot ballad that  
 is an overnight hit. (Arranged by Harry L. Alford.)

"Gypsy Lady," a fox trot that is being featured by a large number  
 of high-class orchestras and professional singers throughout the  
 country with wonderful success. (Arranged by Harry L. Alford.)

Professional Copies Now Ready  
 Orchestrations 25c

GET THESE THREE BIG HITS AND YOU WILL WIN MANY ENCORES

### NEWSPAPER BUNK

(Continued from page 68)

some plunger with a sense of humor takes her  
 in tow. When she spots some worried looking  
 individual seated on a bench with a slip of  
 paper in his hand she asks the plunger.

"That bird?" smiles the plunger. "Why he's  
 our star lyric writer. He's trying to think of  
 a new catch line that will stultify the world.  
 The boy is just fading away from wooing the  
 muse. It's a tough life, lyric writing."

The sob sister releases one of her stock  
 sighs and looks at the bird on the bench, who  
 is no other than the elevator boy with a pain  
 in his stomach trying to figure out what the  
 starter told him to get.

According to the sob sister's ravings the  
 lyric writers in Tin Pan Alley are a bunch of  
 insipid and emaciated looking individuals with  
 unkempt hair and glassy expressions. The  
 amusing phase of it is that people who read her  
 stuff in the papers think it's all true. It is  
 evident that the sob sisters, as well as the  
 male reporters, never get a squint at lyric  
 writers like Jack Mahoney, Billy Jerome, How-  
 ward Johnson, Alex Sullivan, Eddie Moran, Andy  
 Sterling, Bartley Costello, Al Bryan, Allan  
 Flynn and a few others. Put baseball uniforms  
 on that crowd and it would look like the New  
 York Giants. With brass and blue it would  
 resemble a picked platoon of the New York  
 police force. The trouble with the sob sisters  
 of the daily papers is that they start out for  
 Tin Pan Alley, but some one steers them up  
 "Bull Lane."

### SCHWARTZ HAS NEW IDEA

The Ben Schwartz Music Company, 1503  
 Broadway, New York, has discovered a new  
 way to exploit popular songs. It will operate  
 thru the Paramount Publicity Corporation.

The Paramount Publicity Corporation dis-  
 tributes twenty-five hundred colored cartoons  
 every day, the cartoons going to all parts of  
 the country. The managers of stores of all  
 sorts who wish to attract attention subscribe  
 for the cartoon service and paste them in their  
 windows. In the future every cartoon will  
 carry the title of one of Schwartz's numbers,  
 and the title will be worked into the picture  
 so that everyone will catch it at a glance. In  
 this way twenty-five hundred stores will act  
 as pluggers for the Schwartz Company. It is  
 estimated that from ten to fifteen million per-  
 sons will see the cartoons and song titles every  
 day.

### BASS NOTES

"Gypsy Rose," which is showing up well  
 for the Robert Norton Company, was written  
 by a girl named Rose—Miss Evelyn Rose.

Hal Wells, formerly in charge of the band  
 and orchestra department of the Broadway  
 Music Corporation, is now with the Words and  
 Music Publishing Co., 226 W. 46th street, New  
 York.

(Continued on page 72)

## HERE IS NEWS!

"I WANT TO BE LOVED  
 LIKE A BABY"

is going over strong. Audiences are going  
 wild over it. I will now make this our big  
 feature. Yours very truly.—RANE'S MEL-  
 ODY BOYS.

MORE NEWS!!

"The Arcos Club ran a social entertainment.  
 I furnished the Talent. After playing dance  
 all evening the entertainment began. I offered  
 a little surprise by singing your number:

"THE SWEETEST ROSE  
 OF ALL"

The audience took to it like water. Had to  
 sing the chorus four times. I see where I  
 use this song on the road. Yours for suc-  
 cess.—CHRISTY FORD & SEXTETTE.

STILL MORE NEWS!!!

"We will use your ballad:

"I'M LIVING A LIFE  
 OF SHADOWS"

(BRING BACK THE SUNSHINE TO ME)  
 It is surely pretty.—(Sisudi) FERRIS &  
 PARKER.

Why Don't All of You Write for These Num-  
 bers and See the Originality and Merit  
 Which Pleases the Public So Much?

Your Copy—Orchestration Is Ready—All Keys.

LEADERS—Join Our Orchestra Club.

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(THE SWEETEST LITTLE GIRL IN ALL  
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"I WANT TO REMEMBER"

(I WANT TO FORGET)

"LETTERS"

"SOME DAY"

(YOU'LL CARE FOR ME)

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THE LAST WORD IN PRACTICAL BAND FOLIOS

In this case, "necessity was the mother of invention." This folio is the creation of a practical band man who made his original set of books for his own use, because he, like thousands of other band leaders, was sick and disgusted with the old type of muslin stub march folios. That they are practical is best shown by the illustration, that they are substantially made is proven by the fact that the original set, made more than six years ago, is still being used today and is good for many more years of hard service. While this folio is more expensive than the makeshift folios you have been trying to use in the past, yet its advantages are so many and so varied and its durability is so well established that the folios pay for themselves ten times over as far as this is concerned. This folio will hold from one to two dozen sheets and even in rainy weather the music is absolutely protected from the elements. Your music is not pasted in the band book, nor are you compelled to carry three or more separate books for a job, the music can be inserted and taken out at a moment's notice. A special feature is the patented holder in the back which receives the music type of the instrument while marching and, as shown in the illustration, not one note of the music is covered. Constructed in high-grade imitation leather, with transparent celluloid carefully machine stitched and neatly made up.

Sample Folios, black, \$1.00, postpaid. One dozen or more, \$9.50 a dozen. Don't fail to send for a sample Fo-

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# Two "Wonder" Songs To Strengthen Your Act

FOX-TROT NOVELTY SENSATION  
GREAT FOR SINGLE, DOUBLE,  
QUARTETTE, DUMB OR DANCING

... MY ...

A VERSE, A CHORUS, A PATTERN  
Words and Music by  
DAVE RINGLE and J. FRED COOTS

# HAWAIIAN MELODY

Moderato (Not fast)

VAMP VOICE

By the sea at Waikiki, Ha  
 wa i, Where you hear the u-ku-le-les play, There I heard a mel-o-dy, an old Hawaiian tune, — And here's what I keep singing day by  
 day My Hawaiian mel-o dy, your refrain keeps haunting me, I can't help humming each strain the whole day long.  
 From the shore at Waikiki you come drifting back to me, And I re-joice in your sweet song. How I wish that I were there neath Hawaiian  
 moon-light air, Where sweet guitars in harm-o ny Would play each strain a-gain for me, My Ha-wai-ian mel o dy.  
 dy. PATER (ad lib) (ALOHA O) (obligato) Runs thru my brain like a brook in a woodland dell, I can't ex-plain how I feel, it's so hard to tell This mel-o-dy, like a  
 bird sing-ing in the tree, makes me want to sigh, wonder why, ev - er cry, you see. I can re-call all the mag - ic that's in the tune  
 it haunts me now ev - ry night, morn and af - ter-noon, I feel so queer when I hear that sweet mel o dy. My Hawai - ian  
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DREAMY, ROMANTIC  
WONDERFUL MELODY  
GREAT CHARACTER  
REAL INDIVIDUALITY  
FITS ANY ACT  
GREAT FOR ORCH.

# ITALY

WONDERFUL ACT SONG  
READY IN ALL KEYS  
MANY HEADLINERS TOOK  
IT FROM MANUSCRIPT  
BY DE VOLL KEITHLEY AND  
KLICKMAN. A CLASSY HIT!

Moderato (Not fast)

VAMP VOICE

Series of my fondest dreams,  
 Where the star-light gleams I can hear you call I must go to dreamy I ta - ly,  
 goon I'll be drift-ing slow. I must go to dreamy I ta - ly,  
 ta - ly, I can see two beau-ti - ful eyes Watch - ing while she ten - der - ly sighs  
 Neath the skies of I ta - ly, dear to me, the  
 sea I'll sail a - way, back to you some day, never more to stray From my I - ta - ly ly  
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1658 Broadway

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CHICAGO  
Grand Opera House Bldg.

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beg to submit their newest melodies for the approval of the profession  
 EACH MELODY HAS ITS OWN DISTINCT CHARM AND APPEAL  
 WHICH SHOULD PROVE A SURE-FIRE ASSET TO ANY SPECIALTY.

## "HURRY BACK HOME"

THE SONG SUCCESS OF THE YEAR.

## "YOU'RE A BEAUTIFUL FLOWER TO ME"

BOUND TO BRING THE APPLAUSE.

## "NO ONE"

A WONDERFUL CLASSICAL BALLAD.

## "JUST FOR US TWO"

A DOUBLE NUMBER FOR CLEVER PEOPLE.

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NEW YORK CITY



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Carry a Barry Outfit and You Can Get By Anywhere.  
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LYRICS BY EDWARD McCORMICK,

Notes by Chas. Bauer, writer of "Dream of Heaven Waltz," "Gypsy's Dream," "Dolly Giggles," etc.

ORCH., 25c. Piano Art Copy, 30c.  
 PROFESSIONAL FREE FOR STAMPS.

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**MACKS' SONG SHOP, - Palestine, Ill.**

FAR, FAR AWAY FROM TIN PAN ALLEY.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

### BASS NOTES

(Continued from page 70)

York. Wells is working hard to put over Kerry Mills' new number, "Della Rhea."

"Just Tell Me Why We Can't Agree," fox-trot, and "Havana Town," one-step, have been released by R. Roy Coats, publisher, Illinois Theater Building, Macomb, Ill.

The Seminole Producing Co., Jacksonville, Fla., has written to Krause & Mars, publishers, Thomasville, Ga., that "Ku Klux Blues" is a big hit for the company.

In collaboration with Harry E. Lloyd, John D. Sutherland has written a new waltz, entitled "You Think It's Funny, But I Don't." Gilbert & Littell, publishers, Grand Rapids, Mich., have released a fox-trot called "Rose of Indiana" which is being featured by the Capital Jazz Band of New Orleans. "Rose of Havana" has been recorded by the National Piano Company.

Billy Madden and his Crescent City Orchestra are still jazzing at the Palais De Danse, Hammersmith, London.

The musical director of the Stanley theater, about fifty-five in all, wrote to Kerry Mills for fifty-five copies of "Della Rhea," and twenty-five dance orchestrations of the same number. The Meyer Davis Music organization has also requested Mills to send a copy for each of its orchestras.

Tom Post, formerly with C. C. Church & Co., and later with the Broadway Music Corporation, has joined the staff of the Words and Music Publishing Co., 220 W. 46th street, New York.

Dave Ringle, who has a hit—his first real one—in "Wabash Blues," placed six numbers last week with the Triangle Music Company.

Thomas Oakes has placed twelve numbers with Charley Smith, 2908 S. State street, Chicago. In the future Oakes will be a special staff writer for Smith.

The harbor shop in the Knickerbocker Building, 42nd street and Broadway, New York, has an orchestra that plays from four to six every afternoon.

Ben Bornstein, manager for Harry Von Tilzer, has a new plan to increase the sales of sheet music. Ben says it's a cuckoo and he's not going to let it fly among other publishers—not just yet.

Small-time acts unknown to publishers will benefit themselves and receive prompt attention if, when writing for professional copies and orchestrations, they use their letter heads in-

## Two Riots!!

### A WALTZ RIOT "When Sweet- hearts Waltz"

(As good as our "Naughty Waltz")

### A "NUT" RIOT "On the Island of Koo-Koo"

A THOUSAND VERSES  
 AND CHORUSES

Send for  
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# HARRY VON TILZER

MUSIC PUB. CO.

51st ST. BROADWAY

HITS

AIN'T YOU COMING OUT, MALINDA  
SOMEBODY'S MOTHER  
HUMPTY DUMPTY  
I AIN'T GONNA BE NOBODY'S FOOL  
THAT OLD IRISH MOTHER OF MINE

HITS

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## IN CANDY LAND WITH YOU

Big Stage Song for Single, Double and Soft Shoe Dancing. SOME fox-trot. You will need this in your act.

"Dance Me On Your Knee"

A Fox-Trot that is not backward about coming forward. GREAT Soubrette Number.

"Cheer Up Little Girl Don't Cry"

Fox-Trot, right off the press. Catchy tune. Cute lyrics.

"SWEET NORAH DALY"

Peer of Irish Love Ballads. Waltz Tempo.

"Dear Heart, Tell Me Why"

Harmony Number. Quartette. Concert.

"STOP LOOKING AT ME"

Great Novelty One-Step and Comedy Number. English chappie song Gets you the encore.

Professional Copies Now Ready.

\$100 to join our Orchestra Club. Single Numbers, 25c. (ALFORD) Arrangement.

**ELIZA DOYLE SMITH**

59 E. Van Buren Street, CHICAGO, ILLINOIS.

stead of scribbling their wants on a postal card.

Nat Osborne, author of several song hits, has joined "Hitland," the big-time song writers' act.

L. Wolfe Gilbert is getting a big reception on the *Leew Time*. Wolfe has great hopes for his new ballad, "If You Like Me Like I Like You." The title page for Harry Von Tilzer's new song, "You're n Good Old Car," is going to attract a great deal of attention.

### ROAT REPORTS GOOD YEAR

Battle Creek, Mich., Dec. 3.—Wonderful success has followed the 1921 popular sheet music issues of the Charles E. Roat Music Company, this city, with "When My Shoes Wear Out From Walking I'll Be on My Feet Again" the leader. A corking good title and a bit of unique advertising has helped to land this number in the big selling class, tiny metal souvenir shoes having been generously distributed by Roat to impress the title of the song. Other of this firm's songs to make a favorable impression are "Tropical Blues," fox-trot; "Caring for You," waltz; "Cuddle Time," a reverie with words, and "To Make Me Happy Sunday Just Give Me My Sunday," one-step.

In former years Roat songs, such as "Gloaming," "Dawning" and "Birth of Flowers," attracted great attention. A demand still exists for "Gloaming," and its sales are placed at more than 250,000 copies. "How I Love a Summer Day," another Roat song, also is meeting with much success.

Two new releases, "Rose of an Hour," waltz-song, and "I'll Love You Day After Day," fox-trot, will be ready January 1.

### FOX TO OPEN FRISCO OFFICE

San Francisco, Dec. 2.—The Sam Fox Publishing Company announces that its Western headquarters will be established in this city about January 1, with Carl Lamont in charge. Sam Fox visited here recently and engaged Mr. Lamont, whom he regards as a "find." Says Mr. Fox: "Carl Lamont is just the man to represent our house in the West. His recommendation lies in many years' experience in all branches of the music business and profession. He knows the sales end, has been a musical director of musical comedies and of many of the big Griffith pictures, including 'Way Down East' and 'Intolerance,' and, best of all, the trade and profession pronounce him a regular fellow."

The new office will have charge of the entire Pacific Coast and points east to Salt Lake City.

## IT'S A HIT



WHEN MY SHOES WEAR OUT FROM WALKING I'LL BE ON MY FEET AGAIN

ONE-STEP SONG

Full Orch. and Piano, including Saxophones, 25c.

Orch. Leaders, be sure to get this. Vaudeville Singers, send for Prof. Copy.

**CHAS. E. ROAT MUSIC CO.,** Battle Creek, Mich.



## A Merry Christmas and a Happy New Year

To the piano players that have studied my simple method of playing music in chimes on the piano.

My booklet of instructions, and selections arranged in chimes for the piano, sent to any part of the world. Price, 50c postpaid.

**ARTHUR D. LARKIN**

3 Tonawanda Street, BUFFALO, N. Y.

### SONG HITS

## "SWEET MELODY"

A HAUNTING TUNE THAT STICKS. WONDERFUL HARMONY. GET A COPY AND SEE.

## "EVER SINCE YOU TOLD ME THAT YOU CARED"

GREAT DANCE NUMBER.

## "THE SONG THAT THE BREEZE SINGS TO ME"

BEAUTIFUL WALTZ.

PIANO COPIES AND ORCHESTRATIONS TO RECOGNIZED PROFESSIONALS.

WRITE TODAY **E. FORTUNATO, 9 South 5th Street, PHILADELPHIA, PA.**  
Wishing All Merry Xmas



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IT'S A GENUINE  
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The Professional Drummer has accepted the Ludwig Drum as supreme in design and construction for over twelve years. Don't be satisfied with an imitation. Look for the name; be sure it reads LUDWIG. If your local dealer does not handle the Ludwig Drum, write us. Absolute satisfaction guaranteed or money refunded.

**Send for "Alligator" Head Sample**

"Alligator" Drum Heads are tough and durable; water and moisture resisting. Made by an improved process. Write for free sample; soak it in water and prove our claims.

**The Ludwig Song Whistle**

The most perfect Song Whistle on the market. Easy to blow, easy to play any tune you can hum. Carries its own oil in plunger. Made as accurately as a high-grade trombone. Used by McDonald, Isham Jones, Whitman's Orchestra and others. Price, \$2.50.

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Write for further information and free copy of our beautiful catalog.

TO ALL OF OUR MANY SINGERS, AND THE PROFESSION IN GENERAL, A

**Merry Christmas and a Happy New Year**

Our two beautiful Ballads are going bigger than ever. Get your copies today of

**"MAKE SOMEBODY HAPPY"  
AND  
"GOD WILL BLESS YOU"  
(MY BOY)**

SEYMOUR MUSIC PUB. CO., 23 East 131st St., New York City

**HOT! HOT! HOT!**

JUST OFF THE PRESS

**MOLLIE O'BRIEN**

30c—Latest Ballad Fox-Trot—30c

Written by two distinguished writers—L. Lewis and Chas. A. Arthur

DEALERS—DANCERS—ORCHESTRA LEADERS—SINGERS

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S. W. P. A. OF AMERICA, K. B. MANSELL, 99 19th St., Wheeling, W. Va. PRESIDENT.

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We have a Christmas present for you all, at either of the offices below. It's an orchestration and prof. copy of our new \$10,000.00 semi-classic ballad sensation.

**DELAWARE WALTZ**

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A positive riot wherever featured.

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JIMMIE ALTIERE, Prof. Mgr., Room 312 Loop End Bldg., Chicago, Ill.

**"AMERICA IS PROUD OF YOU"**

THE AMERICAN LEGION MARCH SONG OF WELCOME.  
Introduced at the American Legion Third Annual Convention in Kansas City, October 31, November 1 and 2, 1921.

ESPECIALLY ADAPTED FOR BANDS.

**SURE OF A BIG HAND WHENEVER USED**

Featured by Geo. A. Mack, of Dave Marger's Own Show, by theatre orchestras as exit march, and by various Legion Posts throughout the country.

PRICE—Individual Copies, 30c, postpaid. Dance Orchestrations also. Professional Copies. Address ART HILLER MUSIC CO., 4306 E. 24th St., Kansas City, Missouri.

AT IT FOR TEN YEARS

Wellsboro, Pa., Dec. 3.—Since 1911, when he completed five years of study in musical theory and harmony at Syracuse University and the Institute of Musical Art, Len Fleming, of this town, has been specializing in piano-forte scores of song compositions—their perfecting and reproducing on paper for song writers and publishers. He has been successful in this department and estimates that altogether he has revised, composed and arranged some 3,000 songs. His experience, it is said, enables him to quickly sight the requirements necessary to whip a piece into shape.

When not engaged in song work Mr. Fleming finds delight in writing humorous paragraphs, not a few of which have found their way into the Sunday feature columns of leading newspapers.

NEW SONGS GET GOOD START

Decatur, Ill., Dec. 3.—The Walter C. Ahlheim Music Company, this city, reports that three of its recently released songs are being featured by many high-class orchestras and professional singers throuthout the country. The numbers are "Mary-Anna," a shy maiden song; "Please Don't Ask Me Why," a ballad, and "Gypsy Lady." They are fox-trots. Arrangements were by Harry L. Aiford.

NO SONGS—NO WHISTLERS

An English paper makes note of the fact that it is rare to hear a whistler on the streets nowadays and the explanation is that there are no catchy songs which hold on as did the old ones. Herman Dareszki, the big English song publisher, says that out of the thousands of songs published in the course of a year only about twelve are real winners. The songs of today are overdone from the start and reach the discard in a short time.

HOLLAND'S SONGS LIKED

The three songs published by J. B. Holland, Meridian, Miss., "Good-By," "My Mother's Smile" and "Will You Love Me in the Winter Time of Life" are now in the hands of hundreds of vocalists and orchestras throuthout this country and Canada, and Mr. Holland states that scores of letters indicate that these songs are making a decided hit wherever used. Mr. Holland is also extending his scope of work, which includes revising and setting of verses to music.

WHITE'S WALTZ BALLAD

Richmond, Va., Dec. 2.—Arthur White, publisher of this city, is credited with a waltz melody that is winning national recognition. The number is titled "The Garden of Dreams, Bright Eyes," with music by Mr. White and the lyric from the pen of Leroy Fryxer.

SUCCESSFUL SONG WRITER

Caroline Hart Estes, known as "The Michigan Song Writer," is a natural composer, having had no training in song craft. When the "song bug" takes possession of her she is deaf and blind to everything going on about her.

Mrs. Estes was manager and violin leader of Estes' five-piece dance orchestra for many years and is the junior partner of the firm, Estes & Estes, theater owners and music publishers of Brooklyn, Mich. She is the author and composer of many beautiful songs, among them being "I Am Longing, Dear Heart, for You," "Lonely" and "I Want a Home and Love." The latter, tho only a few weeks old, has taken



**AL. JOLSON'S**  
Sensational Song Success

**YOO-HOO**

Composed and featured by himself in his latest production

**"BOMBO"**

Important!

**MELLO CELLO**

The Waltz Hit  
~popular~ because of its merits!!

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MAURICE RICHMOND, Inc.  
Music Publishers  
NEW YORK  
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on very favorably and is listed by one of the large New York jobbers. Mrs. Estes collaborated with John Woodburn, lyric writer, on "For Every Tear There's a Smile Somewhere."

**JOIN OUR CLUB**

A Dollar Bill makes you a member of our "Preferred List" for one year.

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INTRODUCING

# "HAVANA TOWN"

(ONE-STEP)

AND

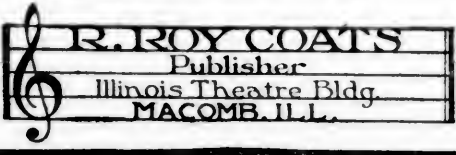
## "JUST TELL ME WHY WE CAN'T AGREE"

(A smooth running fox-trot that's bound to win because it is just a song taken from life—thus making it one you cannot help like.)

PROFESSIONAL COPIES NOW READY

DANCE ORCHESTRATIONS, WITH SAXOPHONES, (BY ALFORD) 25c.

Once you try  
You'll always buy



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**COATS' SONGS**

### WRIGHTMAN'S WONDERFUL WINNERS

## "The Lily of Lorraine"

The song every Buddy wants.  
An EXCELLENT CHAUTAU-  
QUA NUMBER with  
Quartet.

A WONDERFUL WALTZ.

## "Red Arrow Waltz"

The waltz of waltzes.  
Great Instrumental Number.

## "When You Play the Little Game of Love"

AN OVERNIGHT SUCCESS.  
The One-Step DE LUXE.

It will pay you.

JOIN  
OUR BAND AND ORCHESTRA  
CLUB.

\$1.00 per year.  
Twelve big hits.  
Do it now.

"Wrightman Songs are Always  
Right"

**WRIGHTMAN, Music Publisher**  
51 E. 42d Street, New York.

#### THE PSYCHOLOGICAL EFFECT OF MUSIC ON AN AUDIENCE

In commenting on the psychological effect of music on an audience, Ted Maxwell expresses himself in the following:  
To transport your audience from the land of reality across the footlights to the Land of Make-Believe, to make them forget the cold facts of today and instill in their minds the fancy that the heart-breaks, sorrows and tears of the sham of life they are witnessing are real, that the characters are their friends, that their ultimate triumph over the vicissitudes of life is the one thing in the world that the audience desires. To accomplish this, especially in a tent theater, playing often to a restless mixed audience, we know of no greater power than music. Incidental music is supposed to be passe, and yet in the larger cities the successful financial criterion of the people's desires is the large picture house. The organist, a finished artist, will sway the audience by sheer artistry with each emotion of the characters. This was demonstrated in "Way Down East" prior to a scene with Martha Perkins. The fitting strain, which seemed to impersonate the cackling old hen that she was, would begin; the laughter would start with a chuckle and gradually spread, the strain keying them to an expectancy of the laugh-provoking scenes which were soon to follow. This special strain swayed the audience, as did the rest of the score which controlled their emotions to the key of the scene. This and many other such instances have confirmed our belief that music can sway human emotions. This belief we have laid as a foundation of our play "A Heart in the Redwoods," and we have found that the strains of "Auld Lang Syne," as played by the violinist of the Redwoods, reaches out and grips the heart of the audience as mere words never could and that the confession wrung from Lot Edwards under the influence of the same strain causes countless discussions. "Music hath charms to soothe." What do music lovers think—is music a power to sway the emotions?

#### NEW SONGS BY E. M. WOLL

Chicago, Dec. 3.—Ernest M. Woll, new Chicago writer, has accomplished the unusual feat of turning out two songs in one month that are headed strong for hitland. His numbers are "When Mother's Eyes Look Into Mine," dedicated to Elsie Baker, contralto, and "You're Always in My Heart." Singers, minstrel shows, musical revues, vaudeville acts and orchestras programming and featuring these pieces report enthusiastically on them. Mr. Woll, who does his own publishing at 1530 Pratt avenue, this city, will supply copies to professionals whose requests bear mention of The Billboard.

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

#### "ISHKI CHOO" FAVOR SPREADS

Palestine, Ill., Dec. 3.—That the popularity of "Ishki Choo" with orchestras in the Middle West also applies to music counter sales on this number is indicated by the steadily increasing orders being received here by the publishers, Mack's Song Shop, of which Edward C. McCormick is head. Reports from the East show that "Ishki Choo" is creating favor in that section. The lyric is by McCormick and the music by Chas. Bauer, writer of "Dream of Heaven," a waltz, and other songs.

Look thru the Letter List in this issue.

THOMAS OAKES AND AUGUST WAGER, SONG SPECIALISTS, SAY:  
A MERRY XMAS AND A HAPPY NEW YEAR TO ALL.

MUSIC PUBLISHERS, WE HAVE 500 LYRICS AND 100 COMPLETE NUMBERS THAT WE WILL  
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YOUR 1922 CATALOGUE, NAMELY: "THOUGHTS," "AMONG THE BEAUTIFUL CAVERNS OF  
LURAY," "REMEMBER," "IT IS NOT BECAUSE," "REMEMBER THE BOYS," "MATING TIME,"  
"QUEEN OF HEARTS," "LOVE TRAIL," "BALLROOM ROSE," "MY QUEEN OF PALESTINE,"  
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THAT THE PROFESSION MAY KNOW  
OPEN LETTERS  
FOR OFF-TIMES VIEWS ARE LIVEST NEWS

Isn't it a fact that the kind of letter you find most interesting and readable is the one that says much in a few words? Much verbiage obscures the point. Brevity is the soul of wit—and it makes for clearness. Be brief.

Neillsville, Wis., Nov. 26, 1921.

Editor The Billboard—May I remark that, while Patterson James is severe, his outspoken denunciation of the smutty plays foisted on the public by the dozen is absolutely justified. Even if it is true that "this is what the public wants," just as a matter of common decency no decent manager should stage them. More power to James' pen!

(Signed) W. D. MARTIN.

Lebanon, Pa., Nov. 25, 1921.

Editor The Billboard—I ask the people in the rabid field to beware of a party using my name. Said person, I understand, has been obtaining tickets under false pretenses. I am the real Lois Scott, have been in the show business eleven years and defy anyone to say that I ever cheated anyone out of tickets or money.

(Signed) LOIS SCOTT, care Lou Wagner's "Frivolities of 1921."

Defiance, O., Nov. 28, 1921.

Editor The Billboard—Please take notice that the recent item in The Billboard about Local No. 371, I. A. T. S. E., being successful in having all the vaudeville and movie houses sign up a new contract is all wrong. The only picture theater we have an operator in is the Rivoli, a new house here. The road call is still on the Valentine Theater here. When we come to terms I will inform The Billboard.

(Signed) F. J. MAAG, Rec. Sec'y.

Boston, Mass., Nov. 24, 1921.

Editor The Billboard: In the last issue of The Billboard Mr. Houdini, as president of the S. A. M., makes the statement that all magicians who invent features will get protection by reporting full data and description of their ideas to that organization.

Will Mr. Houdini please let us know, thru The Billboard, just how the registering of a full description of an idea with the S. A. M. will protect the average magician?

My advice to all young magicians would be to get all the protection they can for their ideas from Washington, D. C., and then keep the secret to themselves.

(Signed) JOHN T. WHITEFIELD.

Connellsville, Pa., Nov. 28, 1921.

Editor the Billboard: Bob Shaw's "Blue Ridge Lassies," under the management of Harry Arnold, played here at the Arcade Theater the week of November 7 and on Saturday at that week engaged Joe Pierra, clarinet player, to make a special musical arrangement which was to be sent C. O. D. to the next stand. The arrangement was made and sent Manager Arnold C. O. D., but returned with a letter from Mr. Arnold stating that if he could not be trusted for two dollars he would not accept. Mr. Pierra sent the music C. O. D. to be sure Mr. Arnold would receive it.

(Signed) STUART P. ATTWOOD, Mus. Dir. Arcade Theater.

Philadelphia, Nov. 23, 1921.

Editor The Billboard—From time to time I have put off telling you how much your publication has helped me in my work. The lists of conventions and fairs in the September 24th issue was most complete and I assure you I have spent much money on getting quite an inferior collection. I would not take \$500 for

TECHNION TELLS MUSIC. 12 Weekly Lessons, by mail, \$10. Unique, quick, graphic copyright system for Piano, all String Instruments, Snare Drum, Voice, with Piano-Intonation Charts for Tyro. Rag, Classic Tunes guaranteed within course. Three-lesson trial on account, \$3. Our ingenious devices: CHRO-LOCK, to tune the individual string instrument by and. TIMEKEEPING FORMULAS—No. 1 for piano. No. 2 for string instruments. Each item \$1. TECHNION SCHOOL OF MUSIC, 128 West 104th St., N. York.

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that number if it could not be replaced. I have never subscribed to The Billboard because I travel a great deal and buy it wherever I am.

Formerly I enjoyed Patterson James' criticism of plays, but think lately that he is too cynical, as he seems to look too much for flaws instead of good points.

(Signed) W. J. ROSENFELD.

Memphis, Tex., Nov. 24, 1921.

Editor The Billboard: It has recently come to our knowledge that some of our original plays and titles are being used by companies in this territory. The play and title of "When Toby Comes to Town" is the exclusive property and was conceived and written by C. C. Copeland, of the original Copeland Brothers. It has never been released on royalty, and any company using same is doing so without our permission and unlawfully infringing upon our sole rights.

There are stringent laws for our protection in this matter and we are always on the lookout, as several of our earlier plays were stolen and shamefully "butchered."

(Signed) C. C. COPELAND, Copeland Bros.' Stock Company.

Recruiting Office,

Camp Dix, N. J., Nov. 23, 1921.

Editor The Billboard—If you were broke and in need of assistance you would turn to your friends for help, at least I know I would, and that is why I write you this letter.

The army has vacancies for good handsmen. The First Division needs certain instruments to complete its band. The Eighteenth Infantry (regulars) needs clarinet players, as do the Sixteenth and Twenty-sixth Infantry

(regulars) and the Sixth and Seventh Field Artillery regiments and the First Engineers. I am not giving a detailed list of the instruments needed to fill up the various organizations, but suffice it to say that in the various bands we can use everything except bass drummers. Married men are not desired in the service at this time. The minimum height is 5 feet, 4 inches, and weight 120 pounds.

(Signed) R. B. CONNER,

Capt. Twenty-sixth Infantry, Asst. Recruiting Officer.

Kansas City, Mo., Nov. 23, 1921.

Editor The Billboard:

In The Billboard of November 26, under the heading, "Off the Record," is a conversation between Patterson James and "The Hooper," in which the latter states: "Do you ever see stage hands around on their uppers? Do you ever see musicians mooching Broadway for the price of a meal? You bet you don't." And with all the usual crust of a ham actor "The Hooper" says: "Yet the actors make a living for stage hands and musicians possible."

I have been connected with the show business for the past ten years and from close personal observation find that of all the over-paid crafts or professions the actor is the ace. (I do not refer to real performers—ones with ability, for I'm sure they don't have to mooch. Nor do they have the idea that they are the cause of so many stage hands and musicians being alive and healthy.)

There isn't a performer, no matter how bad he is (and you must admit some are pretty bad), who does not make double or more than any stage hand or musician, and the only visible reason for him being in need of food is because his work requires so little practice of gray matter that he does not realize the value of money as does a person who has to know something besides "me" and "my act."

Consider the men who are employed back stage. The stage manager must know something or he would not be there. The carpenter no doubt would find work at his trade if he were not in the theater. The electrician would probably manage to eke out a meager living for himself and family if the actor refused to act and closed the theaters. Does "The Hooper" labor under the delusion that all

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musicians work in theaters? They might play cafes, hotels, concerts, etc., or a dozen other places which he, being a hooper, probably knows nothing about. No, "Mr. Hooper," you will not find stage hands or musicians looking for handouts. They have served time as apprentices and studied hard to become proficient in their respective vocations so that when the theaters do close they can still have three squares a day. So I say to you, as your plight (of having to mooch) is evidently due to your own inefficiency, go now and learn a trade. Do something worth while, but first rid yourself of the idea that such as you make our living possible, and do not go thru life annoying everybody with a ham's pet topic of conversation, "Me" and "My act."

San Francisco, Nov. 22, 1921.

Editor The Billboard—In reference to your editorial on Patterson James in a recent issue, the trouble with James is simply this: He pans everything, good, bad or indifferent. Most everyone whose opinion is worth while is glad to see the unclean show roasted and the stronger he goes after such plays the better. But the man is equally severe on every conscientious effort to produce something meritorious. Take for instance his criticism of "The Wandering Jew." Now, I hold no brief for "The Wandering Jew," I have never seen it, but I resent his attitude—a lot of cheap sarcasm and a bitter attack on actors such as Tyrone Power, whom you would think was of the type that would appeal to him. Power's enunciation has always been a great joy to me and I have heard him often. James calls it "monthings."

The situation resolves itself into this: No play was ever perfect, no actor was ever perfect, no production can ever approximate reality and James writes on the principle that he is going to attack everything until he finds perfection, and I fear he will never find the latter short of heaven.

I have been a contributor to The Billboard for some ten years, am interested in the theater as few are these days. I have handled, at times, the dramatic column myself and I believe in kindly constructive criticism for the good, worth-while play and for the conscientious, intelligent and capable actor. I have been reading James' contributions ever since they appeared in The Billboard, not because I expect to find a single helpful line to enable me to judge of the merits of the play dealt with, but merely thru curiosity, wondering if some day I would not see one fair review over his name. I have not to date made such a discovery, but I am still seeking.

With all of his undoubted brilliancy in sarcasm and attack, I believe that he is harmful and unjust to all classes in the business. He can do much harm in injuring business where the producer is entitled to it. I sincerely believe him to be a real menace to all interests, whether it be The Billboard, the producer, the house manager or the actor.

Take for an example some house manager who has the opportunity of booking "The Wandering Jew." He reads your critic's bitter attack on the play and players. You cannot blame the manager if he believes the stuff, and would you like to feel that thru The Billboard this attraction is lost to the theater and the booking lost to the producer? It is

DEAR FRIENDS: "I wishes yo-all a MERRY CHRISTMAS an' a ma'ghty HAPPY NOO YEAH. I am de real sensation ob de season."

Yo's truly,

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

MUSICAL MUSINGS

Conducted by O. A. PETERSON

Ernest Hunt has been named leader of the newly organized town band at Prattville, Ala.

The Elks' Band of Winnipeg, Can., is regarded as one of the best in that section. It is a 27-piece organization.

C. D. Mason and Oscar J. Hug, with Ed C. Ward's Princess Stock Co. last season, are now at the Grand Theater, Salina, Kan.

Harry L. Gilbert, manager of the Zuni Comedy Company Show No. 2, informs that he is responsible for the "Zuni March," which he claims is a clever step inspirer.

Paul A. Toepfert, who was chief usher at the Grand Opera House, Cincinnati, for several years, has been promoted to cellist seat in the house orchestra.

Tom Howard's Colored Orchestra opened an indefinite engagement at the Deshler Hotel, Columbus, O., last week. Howard C. Washington, composer and tenor, is featured as vocalist.

Earl Barr's eight-piece orchestra at the Masonic Theater, Oskaloosa, Ia., is making a great impression in musical circles for that section. Fred Jewell, well-known cornetist and publisher, is a member of the organization.

Harold Buchanan and his Million-Dollar Band will open their 1922 engagement at West Palm Beach, Fla., January 1. Following a ten-week summer engagement at Ocean City, N. J., which closed in September, the band played thru the South.

A letter recently issued by President W. L. Mayer to members of Local No. 60, A. F. of M., Pittsburg, Pa., pleads for their assistance to hasten the death of jazz, or "musical immorality," as he terms it. Mayer predicts an early demise for the jazz craze.

Members of T. F. Schliesman's Saxophone Sextet, playing at the Walnut Theater, Louisville, Ky., from Nov. 27 to Dec. 11, are Leo Haston, K. O. Smith, Russell Allen, Willard Allen, Charles Saunders and T. F. and W. J. Schliesman.

The personnel of the Dixie Melody Boys, now playing an indefinite engagement at the Warner Hotel, Warren, O., is Eugene King, alto saxophone; Ray Moore, piano; Jack Hoffman, violin; Johnny Ackerman, C melody; Herschel Graven, trumpet; Herbie Smith, banjo, and (Champ) Emerson, drums.

Perry's Rag-o-mangles, at Wisconsin Rapids, Wis., has H. Perry Hodles as drummer; Ray Siker, pianist; A. W. Martinson, violin and banjo, and Vesey Walker, clarinet and saxophone. Hodles says he was with the first real American jazz band to tour the British Isles and for two seasons was drummer on the "Oh Daddy" company.

C. H. Jespersen's Concert Band wound up its successful thirty-five week season with the World at Home and Polack Bros.' 20 Big Shows at Tallahassee, Fla., November 26. Mr. Jespersen tendered a Thanksgiving Day dinner to his players at the American Cafe in Tallahassee. The band was 100 per cent A. F. of M. Mr. Jespersen has been re-engaged for the 1922 season.

The orchestra on Bobby Warren's Comedians, reported to be one of the best under canvas, is coming in for a lot of praise at various towns in Texas, where the attraction is now appearing. Andy Vogel, director, plays violin and banjo; (Bill) Hart, cornet; Shirley Pitts, cor-

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net; Chester Espey, trombone; B. E. Yeager, baritone; Felsoles, bass; Gladys Adams, piano, and Paul Adams, drums.

Recent word from Houston, Tex., states that Miller's Military band was compelled to close there when Leader-Captain S. L. Miller was obliged to undergo a minor operation. The closing, it is said, was the first in years and 1921 was the first season since 1908 that the organization was away from the Pacific Coast. The band is expected to resume engagements about the first of the year.

Al (Rags) Anderson advises from Columbus, O., that his Rag Lads and Versatile Four are kept in condition with plenty of bookings. Eddie Mitchell's Orchestra and the Dan Hellenic Six also are in demand in the Buckeye capital. Anderson says, and the classy Gill-Thall Orchestra, of Toledo, whose members are attending the State university, do not want for dates.

Some of the members of the recently closed Hagenbeek-Wallace Glens Band, Al Sweet's Concert Band and Park Prentiss' Band are wintering in Little Rock, Ark., according to word from that city by Loyce C. Kellogg. Al G. Field's Minstrel Band, says Kellogg, made a bit in Little Rock, November 21 to 23, and "the first chair baritone and trombone players are the best I have heard with a traveling band for several years."

Musicians who find the drum an unsatisfactory instrument for lack of harmonic overtones may be interested in the report from India that tells of a drum, the parchment of which is loaded with an adherent composition containing finely divided iron. Such composition lies in a central circle. Around the edge a second ring-shaped membrane is secured, and the effect of the loading is to produce good harmonic overtones.

More about members of the Fritz & Webster "Breezy Time Show from 1897 to 1901 from W. E. Williams in Ames, Ia.: "Dave and Percie Martin are located at Absorka, Mont., on a ranch and, if memory serves me correctly, Harry Alford, the arranger, was identified with the group at that time. While here I had the pleasure of meeting Slim Lyon and a couple other oldtimers, who were playing the Ames Theater. C. L. Brown's Saxophone Six are billed here for December 2 to 5."

Carl Leiffel has changed his last name to La Fell. His six-piece orchestra recently completed a trip along the east coast of Florida and is now located in Atlanta, Ga., for a play of dance and social engagements. (Bare) Barclay and (Cootch) Cartwright are saxophonists, (Bud) Butler, violin; (Jo) Salice, banjo; (Watt) Watkins, drums, and La Fell continues to spank the ivories. The players hail from Chicago. V. C. Martin, advance man, is a product of Atlanta.

"Banjo" Goff's Melody Maids made their debut in orchestral circles with a successful two-week engagement at the Winter Garden, a leading dance academy in Erie, Pa., and are now en tour in that section with many dance dates ahead. The misses are Ceres Almehagen, cornetist; Margaret Monroe, violinist; Dorothy (Dot) Little, saxophone; Grace Albrecht, xylophone; June Brader, piano, and Theresa Baste, drums. Each member doubles on saxophone and four of them harmonize on string instruments.

Tal Henry's Orchestra opened the new Sheraton Hotel, High Point, N. C., recently with the following lineup: Tal Henry, violin-director; Eugene Shaw, violin and sax.; Bob Shugart, violin; Fred Deltz, cello; Edward A. Parker, clarinet and sax.; John H. Buckner, trombone; Edward J. Ahern, cornet and banjo; Ned Shay and John L. Bengtson, piano, and Otto A. Gross, drums and xylophone. Shugart, Deltz and Shay will continue permanently.

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at the bestely and the other members will proceed to their hotel, theater and special work in Greensboro, N. C.

In extending greetings of the season to its contributors and readers this department of The Billboard does so with the wish that the coming year will see these columns more interesting than in the past.

John Drake, who trouped years ago as a clarinet player, writes from Vincennes, Ind., that he has been engaged in the barber business there for the past seventeen years.

The Wells Concert Band closed a successful season with Johnny J. Jones' Exposition at Evans, Ill., November 26.

"Indulging in retrospection," writes C. A. Conyers, "I wonder where the following old-timers are: Banks Bald, who had the band on the Cooper Show in 1887; Frank Meister, who was my side kick on peek horn the same season."

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The Sells-Floto Band of thirty pieces, gave a Sunday concert in Wichita Falls, Tex., November 27, that was well attended and highly appreciated by the people of that town.

production is given herewith of the two programs recently rendered in Omaha, Neb.: AFTERNOON Rhapsody—"The Fourteenth".....Liszt

INTERVAL Melange—"The Fancy of the Town" (New) (A wedding of tunes popular sometime during the last decade.) (a) Xylophone Solo—"Rondo Capriccioso"..... Mendelssohn

Possibly no other theatrical production is as closely allied to the festive Christmas time as "Hansel and Gretel." The memory of the author, too, who departed from this world last September, is commensurate with this great holiday.

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WILL COLLINS	FRED COOTS	GEO. F. BRIEGEL	DAISY MARTIN
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# BOKAYS AND BOWS ELMER TENLEY'S CRACKS

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

Al Jolson is going to play "Othello" for charity. Gotta see that if it takes my last penny.

Next thing we know Marie Dressler will take a crack at Desdemona.

Hap. Ward, of Ward and Vokes, dropped into the Palace Theater, New York, to see Babe Ruth do his old second sight encore. The table "bit" was missing and that is the real comedy punch of the routine.

Will Rogers says the first real notice he ever received appeared in The Billboard. The writer was the first one to encourage Will when he first came East with Buck McKee, his assistant in his act at that time.

L. Lawrence Weber is one busy gent these days and with all of the usual work on his hands he has found time to produce some very clever acts in vaudeville. Anything Larry starts is always first cabin.

Charlotte Greenwood is wearing a smile as large as Times Square these days. Must be something big coming off.

The Beannont Sisters are playing vaudeville and are putting over a wonderful hit. Clever performers can always make good.

Irene Farber, of the Farber girls, is to be married this week. The bride and groom will take a honeymoon trip and return to New York City and settle down in their luxurious apartment on Riverside Drive.

An actor meeting an acquaintance on Broadway after a long absence was told that he had been reported dead.

"Well, you see the report was false," said the actor.

"I don't know about that," said his friend. The party who told is a man whose word I would sooner take than yours."

A manager, being asked to define the meaning of "experimental and natural philosophy," said he considered the first to be asking a man to discount a bill at a long date, and the second his refusing to do it.

The great resources of Utah are her women. And I suppose it is proper to husband the resources.

Callahan and Bliss are the type of performers who made vaudeville what it is. It certainly is a relief to watch a couple of gents who have ability and know their business. It took these boys some time to convince people that they are "regulars" and now they are cleaning up.

John W. Sherry is collecting old violins. John says he never knew that junk of that kind would bring so much in hock.

Edna Aug, a former Cincinnati girl, daughter of the late Jake Aug, has returned to the big town after a trip abroad. Edna was a hit in vaudeville with her "scrub woman" act.

James Collins, the Freeport juvenile, will blast his way into vaudeville shortly.

Alice Melrose writes in to ask why the color of The Billboard has been changed. Just to be original, that's all, Alice.

Charley Burke, assisted by Marjorie Dalton and the "Three Ink Spots" in "The Blue Bird," made them take notice for three days in Pot Chester, N. Y. This act will shortly appear in a Broadway production.

Patsy Doyle has bundled up his things and beat it for Chi. Patsy loves that take front air.

John P. Martin has opened offices in the Putnam Building, New York, and will promote

a new style of outdoor entertainment next summer. Martin is a hustler and knows the game backwards.

Plans are under way to build a big-time theater in Hoboken, N. J. Paterson is also in line.

Theresa McNellis was given \$25 for a Thanksgiving present and all of the boys are calling her sweetie now.

Dick Melter is going to leave "The Turkey Bone" in Greenwich Village and anchor in "The Duck's Neck." Dick has made a big hit with his music publishers' night.

"Laugh and Smile" are skating themselves into popularity with their comedy act.

Some people can neither stir hand nor foot without making it clear they are thinking of themselves and laying little traps for approbation.

Thy praise or dispraise is to me alike. One does not stroke me nor the other strike.

Ben Franklin was once asked: "What is the use of atmospheric electricity?" He replied: "What is the use of a new born infant?"

Jack Carrigan enlisted in the 76th regiment in order to be near his brother Mike, who was in the seventy-fifth.

Cad Morgan has left for California to work in pictures. This girl has a wonderful voice and should have had a chance to show it, or have it heard.

Tenant asked his landlord to make his rent smaller because the days are getting shorter.

Ad. Carlisle have moved to Los Angeles, Cal., and given up his position managing the Harris Theater in Pittsburg, Ad. has been

in poor health for some time and was compelled to go to a different climate. He is a performer and manager of many years' standing, and his many friends wish him health and success.

Margaret Levine writes that she has located in Birmingham, Ala., and will make that city her home in the future.

Margaret is a niece of the writer and is a Bokays and Bows fan.

It is with narrow souled people as with narrow necked bottles. The less they have in them the more noise they make in pouring it out.

Nat Goodwin once said: "If you keep one servant your work will be done. If you keep two it will be half done, and if you keep three you will have to do the work yourself."

"Was it a distant relation who died?" was asked of an actor.

He said: "Yes, quite distant. About nine thousand miles."

John J. McGraw, of the New York Giants, is leaving for Cuba this week to look after his racing interests there.

### ORGANIZE MUSICIANS' CLUB

Fredericksburg, Va., Dec. 1.—A musicians' club has been organized by representative musicians of this city, the purpose of which is to bring local musicians into a closer relationship with one another, to seek and develop musical talent, to study various chorals, cantatas and other works, and from time to time to give public performances not only by the club members but also by distinguished visiting musicians. The following officers were elected: Taylor Scott, president; Margaret Shepherd, vice-president; J. W. Adams, treasurer, and Nora C. Willis, secretary.

### KONDAS' SONGS STIR PRAISE

Ashtabula, O., Dec. 3.—Intermingling the numerous orders reaching the Kondas Music Publishing Company, this town, from dealers throught the country, are letters of praise from professionals on "Aw' O' Men (I Dowanna)," "Painting Pictures" and "Wagon Tracks," numbers bearing the Kondas imprint. The first named song is a novelty fox-trot. "Painting Pictures" is a sentimental fox-trot and "Wagon Tracks" is a waltz-ballad.

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## "I WANT THE WORLD TO KNOW"

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### SOME BLUES

## "HOW LONG"

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WEILE PUBLISHING CO., Inc.  
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# MINSTRELSY

(Communications to Our Cincinnati Offices)

Merry Christmas, fellows! As brief as this sentence may be, our whole heart and soul is bedded in it.

Lassea White and some of the minstrel boys saw the play "Smilin' Through" recently, and they say Lassea "jest can't stop cryin' yet."

Roy E. Dion, orchestra leader of HI Henry's Minstrels, wants "Happy" Benway to send him a hair from his famous wig—without any dandruff.

On account of so many performers using the name W. H. Miller, blackface comedian, has changed his nom de plume to Will Hy Miller. Miller's middle name is bokum.

Rudy Willing, formerly with the Hill Troupe, is teaming with Joe Worth on the Loew Time. Rudy was a guest of the Hill Show in St. Joseph, Mo., Thanksgiving Day.

Nazir Grotto, Canton, O., will offer its first annual minstrel show next spring. The Grotto has several well-known minstrel men within its membership, and it is planned to use a cast of eighty, women excluded.

Bob Johnson, member of the Laasea White Minstrels, bought a new saxophone recently, and the rest of the white blackmoors now refuse to stop at the same hotel with him. Yes, he is just learning to play the instrument.

C. R. Fuestel, of the Neil O'Brien Troupe, has the great privilege with the show. The rising substance is most effective in poker games, the "nutlents" being able to raise quite frequently, not to mention their half-baked appearance.

"Happy" Jim Bonham close up with the J. A. Coburn Minstrels November 12 on account of illness, and has returned to his home in New Orleans. "Happy" is one of the oldest impersonators of the withered form old darky in minstrelsy.

Bob Tenny is devoting much time to song writing, and his two latest comedy numbers are about ready for the consideration of the publishers. Bob is offering an entirely new musical act with the Gus Hill Show this season, and they say he is there with "a world of class."

James Dova is organizing a ten-people stag minstrel to play Greater Cincinnati houses on the rotary plan, to open before the holidays. With a live cast of ballad singers and end men who can dance the production should win favor in popular priced houses. Judging from the rehearsals the show is going to be redolent with memories of the old South, and will be welcomed by all lovers of minstrelsy.

Ginnastan Grotto No. 76, M. O. V. P. E. R., put on a minstrel show Tuesday and Wednesday nights, November 29 and 30, at Pbilharmonic Auditorium, Los Angeles. Several stage celebrities took part in the production, including Fred Niblo, motion picture director, who acted as middle man. Proceeds derived from the entertainment were put into a fund for a new clubhouse for the grotto.

Whitney Ward, the "Ventriloquial Minstrel," is wintering in Cooperstown, N. Y., where he will frame a show of his own for next season to play the small towns. The show will open as a regular first part, in tabloid form. Then comes the olio, followed by an afterpiece. Gorgeous costumes and beautiful scenery are promised. A big special line of flashy paper will be ahead of the show. Mr. Ward was formerly a member of HI Henry's Minstrels.

J. R. Lakin, widely known as "Jack," will be featured in the Cape Shore Community Club Minstrels, which will be staged at the club house on Cape Elizabeth, Portland, Me., on the evenings of December 9 and 10. Mr. Lakin was at one time an end man with Lew Dockstader's Minstrel, and is at present connected with the Pine Tree Pictures, Inc., as sales manager of the commercial division. He is now living in South Portland.

Regardless of the attachment against H. D. Collins' Alabama Minstrels at Richmond, Va., by two members of the organization Mr. Collins announces that all obligations of this enterprise will be adjusted on a 100 per cent basis and that at no time was it necessary for court attachments. "This organization will continue after the elimination of certain ones who were the cause of all the trouble," Mr.

## MINSTREL COSTUMES

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Collins writes. "The show is intact, and as soon as the route is rearranged will proceed to give the same high-class performance."

For the first time in history a theatrical road attraction played a Sunday night engagement at Macaulay's Theater in Louisville, Ky., November 27. Never in all the years since Barney Macaulay opened the theater October 13, 1873, had the playhouse, later made famous by his brother, John T. Macaulay, been thrown open to a Sunday night attraction other than pictures, a concert or some special performance. In spite of a heavy downpour of rain the Laasea White Minstrels were greeted with the cordial favor of a well-filled and enthusiastic audience.

J. A. Coburn's minstrel band assembled on the Courthouse Square in a Southern town recently for the noon-day concert, and after a few strains of the overture had been played the arm of the law swooped down upon Proctor, the band director. All the things he had ever done in the past smote his conscience as he was marched to the courthouse. When the genial Burt, with his broad smile, was haled before the judge his honor, pointing to the deputy sheriff, exclaimed: "You leather head; I told you to direct the band farther down the street, as the music conflicted with the order of the court."

Word comes from Loyce C. Kellogg, who is wintering in Little Rock, Ark., that he had the pleasure of attending a performance of the Al G. Field Minstrels. "Altho their chief is dead the members of the Field troupe are obeying his mandate to make 'em laugh," Mr. Kellogg writes. "It is one of the most elaborate productions in which the Field Minstrels have appeared and is nicely presented. I met several pals, among them Joe Mullins, whom I last saw in France with the Grand Prix Players. Was surprised to see Joe doing such small parts, because his work with the overseas company showed him capable of handling more important parts than he is now doing."

The Pansey Minstrels are now in their fifth year of circle stock in and around Cincinnati. Every minute of the show is brimful of action, and only the consistent applause of the audience keeps the show lingering anywhere. The jokes have the stamp of newness and the vocal numbers are well rendered. Then, too, there is a quartet barber shop, maybe, but with genuine, soul satisfying and harmonious. One of the reasons why the Pansey Minstrels are so popular is because the patrons are always assured of their money's worth. The roster includes Fred Smith, manager and interlocutor; Billy Lewis and Ollie Grimm, ends; Charlie Gabriel and Cliff Meyers, vocalists; White Glessmer (and there is pep in his playing), violin, and Lloyd Kidwell, pianist.

Mrs. George Primrose, widow of the late George Primrose, who was one of the greatest soft-shoe dancers of his day, voices her desire to effect the discontinuance of the name Primrose in connection with the title of the Primrose-Calvert All-Star Minstrels, which are expected to open in Medina, O., the first week in April. "Primrose is a family as well as a stage name," Mrs. Primrose states, "and has been identified with minstrelsy for the past 54 years. The name rightfully belongs to me and I want to stop those using it. I have had several offers for the lease of the name, but have refused. Owing to the fact that it was Mr.

Primrose's last wish I intend to keep the name before the public." Mrs. Primrose closed her own company of minstrel men on theantages Time last July. All of the old wholesome humor, the witty crossfire talk, character songs and lightfoot dancing made up Mrs. Primrose's act.

Les G. Minger, the bustling agent of the Pelletier Players, in repertoire, and, by the way, a contrib. in good standing, reviewed the Gus Hill-Honey Boy Evans Minstrels at the Princess Theater in Et. Dodge, Ia., on the night of November 28, and says he relished the performance. "There was a rickety old house in attendance, despite the very adverse financial condition of this State," Mr. Minger advises. "From the opening chorus to the finale the show was heartily applauded. Nick Gynn, Jimmie Wall and Lew Moninger cleaned up as comedians, while Carl Graves, Percy Walling and Al Tint distinguished themselves as vocalists. Bobby Tenny was easily the hit of the olio. Scotty Weston and his dancing contingent put over some clever dancing numbers." In commenting on the show, the Et. Dodge Messenger-Chronicle said: "From the point of good, wholesome laughter, clever acting of black-face comedians and real vocal and instrumental selections, the Gus Hill-Honey Boy Evans Minstrels who appeared at the Princess Theater last night were the best seen in the city this year."

In the dining car of J. A. Coburn's Minstrel Thanksgiving Day roast turkey was the central adornment of the table, and there was plenty of "seconds" for all. Other goodies on the menu included: Mixed pickles, olives, oyster cocktail, cranberry sauce, celery, Spanish onions, oyster dressing, French peas, snow-baked potatoes, asparagus on toast, "sheppard" sprout salad, mince and pumpkin pies. Queen Betsy cake, nuts, an assortment of fruits, coffee, cocoa and other refreshments. Covers were laid for the following: Mr. and Mrs. J. A. Coburn, Chas. E. Gano, Bert Proctor, L. O. Garrison, Karl Denton, Allen Settle, Sam Johnson, Nate Mulroy, Hank White, Marc Townsley, Dick Caldwell, Irving Gehland, Jack Peterson, Lawrence Board, Harlan Coughlan, Gray Huffman, Norbert C. Lien, Frank C. Gilmore, Eugene McGuire, Carl Musgrove, Jack Luffel, Turk Rice, Fred Warren, K. C. Raines, Wallace Naughe, John Opferkuch, Bill Anderson and J. E. Carpenter. S. A. Neal, one of the most talked of chefs in the minstrel business, prepared what the boys considered a capital dinner. He is assisted in the kitchen department by Sam Huff as steward. Hank Whitman is supervisor of cars.

The Fifth Annual Military Minstrel Show given recently by Company "B" at the National Training School, Washington, D. C., under the direction of the veteran, Mr. Close, formerly of the Al G. Field Minstrels, was a brilliant success. Bob Conn, stage manager, of Birmingham, Ala., was the principal end man and eccentric dancer. Bob was formerly in tabloid with Red Walter's "Dancing Demona." Edwin F. King, of Chicago, formerly with Otto Ehring and Colonel Lagg's Carnival, assisted in training the troupe. The big minstrel shows will be repeated for the benefit of the wounded soldiers at the Walter Reed Hospital. Mr. Close is one of Washington's most popular live wires and most active in local fraternal and holds the position of Department Adjutant for the United

Spanish Veterana. Bernice Dorsey, of the Jerome Renick Song Shop in Washington, was conspicuous, at the piano. Janet McCaffrey, soprano, and one of the national capital's exclusive concert singers, and Ethel Perry, five times the winner of the Moving Picture Theater dancing contests held in Washington, were added features. Messrs. Close and King are to be congratulated on the success of the show, also for the excellent stage effect. Captain C. A. Howell was the stage electrician and Richard Litcham stage carpenter.

Now that the secret of his much-talked-about wig has been exposed "Happy" Benway states that it has no bearing on the "Sawing a Woman in Two," altho many a woman has "doubled" in two laughing at the terrible wig. "Arthur Rigby and George Mullen have given out my much-kept secret about 'Whoa-Nance,'" mused "Happy," "and I hate to have to call their attention to the fact that 'Nance' never had a tail. She always was a bob-tail kicking horse, and for twenty-six years has been my faithful pal. She was raised by John King 12 years ago and pronounced a good horse by Arthur Deming during a heated argument with John W. Vogel. 'Nance' can cook, too. When I first met 'Nance' all she got for me was eight and cakes, but she has made me the most famous man in West Warren, Mass. Even my father said she was a laugh, but the only fault he could find with her was that it took a 145 per cent gall to put her over, and father says I had that. Dad knows. Now that Rigby and Mullen have told the world about my dear old 'Nance' I will go into 'horse radish' next season, and I dare them to find a trace of Nance therein. Ye gods, what a business! They told me 'Nance' was young, therefore I hereby release 'Whoa-Nance' to minstrelsy at large, barring Rigby and Mullen. If I catch either of them using said horse to increase their salary I'll tell the world who makes their 'hootch.' Well, I now feel sure they never heard the one about the bee that sat on my nose."

A few nights ago F. B. Colville dropped into the Grand Opera House, St. Louis, Mo., to while away an hour. On the program was a skit, entitled "The Princess Lady Minstrels." "It caught my fancy," he writes, "and being in a reminiscent mood my mind wandered back to a hot day in July to old Tremont street, in Boston, and to the Boston Museum in 1868. At the main entrance I noticed a large poster inviting the public to the 'Western Sisters' Lady Minstrels.' At that time, being a member of the Morris Bros.' Pell & Trowbridge Minstrels, my curiosity was aroused. I entered the museum, and the curtain went up on a minstrel first-part, with Helen Western seated on one end as Bones, while her sister, Lucille, was on the other end as Tambo. The interlocutor was none other than Jane English, mother of the Western Sisters, a famous actress in those days. The entire company were females, not a man in the whole show, excepting the stage hands. It was a real novelty. Everyone was in black-face, and the Western Sisters on the ends would make some of the blackface comedians of the present day take a back seat. There were sixteen ladies in the old-fashioned minstrel circle, a ladies' quartet, two or three single turns, blackface acts, and the show finished with a walk around. It was the first female minstrel show ever staged in the United States. I was so impressed with the show that a year later I induced Lew Pike, manager of the old Boston Job Print, and John Setson, then publisher of The Sporting Times at Boston, to form the first traveling female minstrel company in the United States, known as Madame Ellwood's Female Minstrels, with M. B. Leavitt as agent. Altho a novelty at that time and a very good show being made up of both male and females, it was financially a failure on account of prejudice then existing against the traveling show people in New England. The next year M. B. Leavitt organized the old Madam Rentz Female Minstrel in Providence, R. I., and after a loss of much capital and hard work on the part of Leavitt it later became a successful organization."

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# THE STAGE—SCENICALLY

By M. V. SCOTT

THE painting of stage scenery of late years has obtained recognition among the arts and is coming to the fore more and more each day. Many a famous mural painter has acquired the fundamentals of his craft in a scenic studio.

The exact date when scenery was first introduced is a matter of much conjecture. In the middle of the last century the art of scenic painting was practiced throughout Europe by Italian artists of diversified talents and even in France scenic artists were not on the regular staff of the theater. Little thought was given to theatrical scenery in England until David Garrick in about 1765 engaged Louthborough, who afterward became a Royal Academician, to paint exclusively for the Drury Lane Theater.

The lay mind gives little thought to the knowledge and skill scenic artists must possess. As a matter of fact the average theatergoer has not an analytical turn of mind and does not stop to inquire who the scenic artist is. The demands on a scenic artist are equally important with those on the actor. He plays a very important part and yet how much thought and care that matter consideration is ever given to him. In addition to being a very "heavy thinking" part it is necessary to be physically fit, for, as the art has been so aptly termed, it is an athletic art.

It is surprising when one stops to consider all that a scenic artist must have at his fingertips in order to be successful in his line of endeavor. First, he must have a love for the work, an observing eye, an active imagination and a practical hand. In conjunction he must be well versed on periods, have a dexterity of touch, a harmony of color and an appreciation of archaeological and chronological truth, to say nothing of a capacity to reproduce topographically a given place. Familiarity with all things pertaining to the arts, an interior decorator and a glorified landscape painter about sums up the necessary requisites of a scenic artist. Incidentally good taste plays no small part, for if an artist be devoid of that the best effects are frequently sacrificed by an over-eagerness, giving a cheap effect entirely foreign to the nature of the story and is just so much lost motion. The parallel between the landscape painter and the scenic artist (exterior work) is rather interesting. The landscape artist has his entire picture within the focus of his eye, while the scenic artist must get a mental conception of what the scene will be when completed. In other words the painter of pictures thinks in small spaces while the scenic artist must think in vast spaces. It is indeed quite an intellect that can visualize these things, to say nothing of being capable of laying out the scene in proportion, at the same time carrying the color scheme and perspective in his mind's eye.

Getting back to the mechanical knowledge. A thorough knowledge of the modern working paraphernalia of the theater and the capacity of the stage and what effect the various lights will have on the painted edifice must all be stored away in the back of the artist's brain. All this and much more is necessary to help create the necessary land of illusion for the make-believe stories and characters enacted before our eyes. Being essentially "behind the scenes" painting on his paint bridge aloft at the back of the stage, the artist overhears the rehearsals and performances and becomes imbued with the atmosphere of the play and so "plays his part." It unquestionably must be a most gratifying feeling after applying care, thought and energy to the painting of the scenes to hear the evidence of approval and know that you have satisfied your audience. The style of stage scenery, like styles in everything else, undergoes a change from time to time.

IN the days of "Black Crook" and kindred productions nothing could be too elaborate or realistic in placing these extravaganzas before the public. Our grandmothers and even our mothers, no doubt, remember the veritable fairgrounds that were a common occurrence in the theater.

The present trend of scenery is for simplicity. This is not surprising when you stop to think what a change the interior decorations of our homes have undergone, to say nothing of a much simpler architecture. Some attribute the success of this type of stage settings to the fact that it is so adaptable to satcen and similar materials, making it very convenient for transportation, and some attribute it to the influx of the foreign artists who introduced it. Many an alleged scenic artist in striving to do something different only succeeds in doing something freakish, which is nothing short of laughable and of course has no lasting effect. However, when the scene is painted by a true artist it is very satisfying. This modern type of artist is not really a scenic artist in the old sense of the word as much as he is a stage decorator. These two styles of scenery are a constant cause for debate. The scenic artist in the old sense contends that his type is the most satisfying and the modernist contending the present mode is the best. A man-

ger was present while one of these arguments was waging, and he put the matter rather well. The manager's opinion ran as follows: "It has been my casual observation that the scenic artist of yesterday appealed to the sense of realism and succeeded admirably, while the scenic artist of today strives to please the eye with a harmony of color and design rather than being geometrically perfect, and they, too, are succeeding admirably."

WHETHER the scenic artist from the other side of the Atlantic or the American artist is best has also been discussed many, many times. The every day life has such an influence on most matters and this applies to art as everything else. Take for example in England. Time is no object. The completion of a good scene is the main object and they stick to this idea. Unfortunately the artists of the American stage are victims of the much talked about commercialism. They frequently are forced into hasty productions to satisfy a manager who desires to have his scenic work done on what in the parlance of the trade is usually referred to as "contract." This means that a scenic studio takes a contract to supply a certain number of scenes at a fixed time for so much money. Where the influence to the scenic artist is this: In order to make money the artist is rushed and it is impossible to obtain good results, to say nothing of unusual effects. Much of the art of a scenic artist is due to a kind of intuitive taste and in instances like the foregoing he is badly handicapped, and, if this practice is repeated very often and the artist does not keep close watch over himself, he degenerates into an artisan, clever enough undoubtedly mechanically but artistically no. All scenes are problems and their ultimate completion is due in a large measure to good taste. I do not mean to infer that good taste is the most essential element, for without a thorough course in drawing and the mastering of the grammar of art it will not be sufficient to carry one thru, but undeniably good taste

is that something that the lay mind can not describe, but which makes one man an artist and the other merely an artisan.

A brief outline of the progression of the art of scene painting may be of interest. In the time of the Greek theater the wall (or scena as it was called) at the rear of the stage was decorated to represent the scene of the action described by the dramatist. The actors made their entrance thru doors in this back wall.

Hellenic theaters of a later date employed two prism-shaped partitions moving on pivots, which were placed near the front of the stage. On this surface attempts at representation were made so as to be seen by the audience on the occasion required. Machinery for the production of supernatural effects was used long before scenery. The theaters in the ancient times were built on a huge scale. For instance, one built by Scarus, 55 B. C., seated 80,000, more people than reside in the city of Yonkers. Two and three thousand statues and columns were used to decorate the scena. The portion now referred to as the orchestra was reserved for the senators and other distinguished personages. Leaving Greece and coming into France we find that not until 1561 was there any record of scenery being employed in French theaters. It was in 1618-19 that the modern type of arrangement was introduced first.

According to statistics, the first account of any movable scenery was in England in 1662. Elaborate stage settings, historical illustrations which are accurate and educational and artistic pictures which delight all lovers of the beautiful, are things of comparatively recent date.

There are many people under the impression that prior to the coming of a certain English actor-manager we had no good scenery in this country, but this is a grave mistake. Edwin Booth's theater in New York displayed some very beautiful settings. There is no doubt that this theater had an influence over the American Scenic Artist. While on this point let me say I recently viewed some of the original sketches made for Edwin Booth for his Shakespearean presentations at the headquarters of the United Scenic Artists in New York City. These sketches were executed in 1869, and the remarkable artist who was responsible for them is still alive. The Bos-

ton Theater in Boston and the Chestnut and Arch Street theaters in Philadelphia were responsible for many scenic productions of magnificence. The Union Square Theater and Niblo's Garden in New York did a goodly share also. I have heard the statement repeatedly that there is nothing today to compare with the equipment in Niblo's Garden.

LET us leave the dramatic stage and take up the artist's end of the moving picture industry. Before going further I should like to say that the moving picture industry is founded on ignorance. The same ignorance that existed in the start of the industry still prevails. When they first started to use back grounds in moving pictures the men at the head of the firms which started to take pictures thought the only thing necessary was to use photographic backgrounds similar to those used by the photographer. So they reached out to get men to do photographic backgrounds. The scenic artists, like many of the managers and actors at that time, could see no future in the moving picture field. The only ones they could get to do this work was the scenic artist's assistant. The salary, which at that time was about \$35, seemed quite an increase in those days. This is the type of man that was considered a scenic artist in the moving picture studios. And even today directors and managers of studios speak of these men as artists and base their judgment on work that is performed by this caliber of man. It is only within the last eight years that any of the bona-fide scenic artists have gone into the pictures. I remember the condition of one artist who went into the business about that time. For two or three days they tried to impress upon him the secrets of photography which were all against his better judgment, and, instead of painting in the umbers and siennas as they were used to, he tried to convince them that they should use color. They objected to this and he asked why they permitted the ladies to wear different colored dresses. That was all right. The artist tried another vane. He pointed out that exterior and street scenes which were full of color were taken, and, knowing prismatic value and their relation to one another, he tried to show them that as long as colors were used in their relative value they would show their relative value on the screen. After a time other painters started to paint in color, but having only acquired the mechanical part of their profession they painted out of value. Then there was a general crying down of all colors and it was back to the umbers and siennas in a great many instances. Then wallpaper was introduced and when asked why the colors in that did not make a difference they answered they did not know. This was right, also only proving their lack of knowledge of the prism. The men at the head of these studios, seeing the lack of something and not really knowing what they lacked, thought the one big essential thing needed was an architect to design the sets. In his way the architect is satisfactory as far as styles go, but were the architect an artist instead of a skilled artisan many things would be added and many eliminated.

Our contention is that were the companies to pay a first-class scenic artist to stand alongside of the director to instruct him in artistic values and proportion and balance up his picture we would have better pictures. The mere fact that portraying the background in its rightful character and then having a director throw his picture all out of balance by his lack of knowledge of ensemble is too often the case.

We know of two or three cameramen and only two or three who are real artists in their line. I am sorry to say that they are not always employed, due to the fact that their artistic sense will not permit them to photograph the horribly unbalanced pictures that some directors want. This is not an attack on directors, for there are many, many directors of great ability, but their training does not embrace the study of proportions and ensemble and relative values. They concentrate their efforts on the actor and not on these aforementioned details. To illustrate this contention: A very elaborate interior in soft deep tones was set up ready to be "shot" when the director found a very handsome old hammered brass plate, which he hung up in the set. The artist suggested that he take it down, as its relative value was closer to the camera than the faces of the actors, although it hung twenty feet back. The director refused, with the result that the plate stood out like a sore thumb, detracting from the action of the actor. These conditions are not the exception—they are the rule. Were the corporations to obtain skilled scenic artists our pictures would be without equal. But there again commercialism takes a hand. As one manager told me regarding the director: He was a good director because he could use 1,500 feet in a day. He might have been a much better director in doing only 250 feet, and the artist is figured the same way. But, as long as the manager looks at the condition thru the eyes that he now is using, God help us both as to the dramatic stage and the moving pictures, artistically speaking.

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company. Gladys Rogers and Betty McCall of the "Bon Ton Girls" were also there, likewise Mrs. Dave Peyton, Mr. and Mrs. Dave Hammill and Tom Nolan, agent of "Miss New York Jr." Verily, some burlesquers.

**SAVOY'S SAVORY SESSION**

Cleveland, O., Nov. 18, 1921.

Dear Sir—The Hotel Savoy held the first of its weekly entertainments for the profession Thursday night, which proved a success and to which performers from nearly every house in town contributed. Everybody went away with that "comeback" feeling.

"Up in the Clouds Company," playing the Hanna Theater, was well represented. Gertrude O'Connor and Mr. Gallager, of that company, entertained the guests with their dancing, while their jazz band furnished the music. Among others were Mr. Mack, Liberty Inn, singing and dancing; Art Smith, Roy Alexander, Jack Wier, Carlton Terrace Jazz Band; Mr. Wolf, of the Carlton Terrace, rendered several vocal selections, accompanied by the band; Liberty Inn orchestra; Jack Reid's show, playing the Empire, and members of the "Bits of Broadway," playing the Star. Others present were Mr. Myers, ahead of "Harvest Time"; Billy Schaynor, ahead of "Big Jamboree"; Billy Strouse, "Theodora" picture, playing the Colonial. Johnnie Fitzgerald, electrician of the Hanna Theater, superintended the electrical effects, while Harry Trexler, property man of the same house, looked after the decorations. So you see they all had a hand in it to make it a merry party, and we hope to have many more.

Hoping you will find space for this in your good paper, and thanking you for your past favors,

Respectfully,

H. S. O'KEEFE.

**LOST WALLET RETURNED**

The following letter received by a representative of The Billboard should be of interest to all professional patrons of hotels, and especially to those playing Boston.

Boston, Mass., Nov. 24, 1921.

Mr. E. A. Coady, representative The Billboard, Boston, Mass.

Dear Sir—A. H. Pinkson, manager of the Hotel Edwards, has turned over to me your letter of recent date, and I want you to publish the following, as it is of interest to all show folks who desire a good place to stop while in Boston.

I checked into the hotel Sunday, November 21, at about 3:30 p.m. At some time between that hour and 9 o'clock that night I left my wallet, containing \$277, in one of the lavatories on the fifth floor and went away. This money I had just taken out of the bank to meet an obligation. I reported my loss to the office, and Mr. Pinkson, upon his return some time later, took an especial interest in the matter to see if there was not some way to locate the money. He claimed that if the money had been found by anyone living in the house it would be returned, due to the class of people to whom he caters. Mr. Pinkson came to my door at about 7 o'clock the following morning, with the greeting that "Santa Claus" had arrived, and sure enough he had located my money.

Now I think a thing of this sort should be given your attention, and a news item made of it, as it surely will be of interest to all show-folks coming this way.

Trusting you will give this plenty of publicity, I remain

Yours very truly,

CHAS. L. SCHWARTZ,

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**Stage Hands and Projectionists**

By WESLEY TROUT

J. Chemlick, property man at the Rialto Theater, Racine, Wis., reports he is one busy human these days hustling props for the many attractions that play there. He reports that the theaters have signed new contracts.

Port Arthur, Tex.—We are pleased to learn that local 391 has been successful in having its new contracts signed by all the theaters. The local reports that the past season has been a successful one, with all the brothers working.

Sam Kaplan, former president of the projectionists' local at New York, reports that he is meeting with big success with his new theater supply house in Brooklyn. Sam has been president of the projectionists' local at New York City for many years.

Brother Tom Olborn, stage hand, is holding down the position of head property man at the Tivoli Theater, Chicago. Tom writes that quite a few brothers are in the city at the present time looking for positions on road attractions, which are mighty scarce at present.

Brother W. T. Looney, carpenter at the Rialto Theater, Denison, Tex., writes that show business is rather poor there at the present time. One new member has been taken in and will make Denison his home. Carl Newton is projecting pictures at the Rialto. The Star Theater is doing good business.

Brother Sam Bullman still holds the job of property man at the Majestic Theater at Dallas, Tex. Jim Storey is the business agent and is the carpenter at the Hippodrome Theater. Meetings are held twice a month at the Labor Hall. The projectionists also report a peasant season, with all the brothers holding down good positions.

Reports from Wichita, Kan., indicate that all the members are working and the little trouble that existed for a while has been successfully settled by the brothers. Election of officers will be held at an early date. Seth Barnes still remains as chief of projection at the Palace Theater. A few new members have been taken in by both locals.

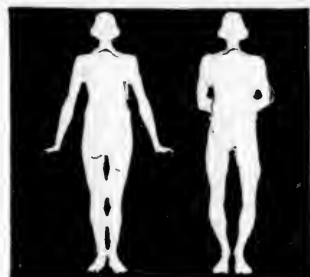
Everything is moving along dandy with the brothers in Philadelphia. The members of the stage hands' local 8 report that the contracts have been signed by all the theaters for the current year. All the stage hands are now working and they are securing a good wage scale. A general organizer has been visiting there for several weeks.

Enid, Ok.—Brother Beal is stage carpenter at the Majestic Theater, while V. V. Vaught is in charge of the projection at this house. Brother Beal has had many years at the stage game, working in all the departments. A mighty good man in any department that he is in charge of. The Majestic Theater is doing good business under the management of Mr. Campbell.

B. G. Breesery, stage hand, writes as follows: "I am now touring the South, working at various theaters for the winter months. Am finding plenty of work. I certainly follow your department diligently and hope to soon contribute some mighty interesting news items. Am making all the large cities, working at vaudeville and road attraction houses. Not a member of the I. A. at present, but hope to be in the next few weeks."

Boston, Mass.—We are just advised that our friend and brother, Fred Dempsey, vice-president of the I. A., is going to run for the office of president of the stage hands' local here. Fred has always shown the highest efficiency in all I. A. matters. He has always been very successful in helping to settle disputes between locals and their employers, and certainly has ability in organizing locals in the many States he visits each year. Success to you Brother Dempsey.

Our oldtime friend, Brother S. Miller, has been elected business agent of local 55. He is now looking after the publicity for the Armstrong Theater at Rock Island, Ill. He has been an active member of this local for many years, and put in quite a few years on the road with big attractions. Miller reports that business has been pretty good all summer and that all the brothers are working.



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**HOLIDAY GREETINGS**

As in retrospect we view the year fast rolling to its close we are reminded that our biggest asset, and the one that we prize the most, is the good will of our customers and friends.

Embracing the opportunity presented by this holiday season we desire to again express the pleasure we derive from our business relations with you and to pledge our best endeavors to merit your continued confidence.

And on behalf of our entire organization we wish for you all, our old friends, our new friends, and those whose friendship we strive to deserve a Merry Christmas and a Happy and Prosperous New Year.

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# MAGIC AND MAGICIANS

EDITED AT THE CINCINNATI OFFICES OF THE BILLBOARD WHERE LETTERS AND NEWS ITEMS WILL BE GRATEFULLY RECEIVED

There is a new S. A. M. assembly. It is No. 8 of St. Louis.

Ovette contemplates a tour of the globe. At present he is touring Canada.

O. M. Thomson is the newly elected head of the Philadelphia Assembly, S. A. M.

Tekara says he quit the road to locate in Indianapolis, where he is not wanting for dates on his magic act.

The next meeting of the newly organized Independent Order of Magicians, New York, will be held December 11.

Madame Marine and Company, offering "the show of a thousand wonders," report a continuation of good business in the South.

J. P. Oranson, assisted by members of his family, is busy with magic and crystal gazing at church entertainments in and around Buffalo.

Ray Harshbarger, clever semi-pro., enjoys first consideration for a spot on private entertainment cards in Topeka, Kan., his home town.

Recent word from the East indicates that Bliss, McManus and others are out of the Wizards' Club and that the organization has taken a flop.

Raymonda reports from Waco (Tex.) that his ninth and mystic show is drawing big audiences in school auditoriums thru the Southwest.

Adam Ross, president of the Society of Buffalo (N. Y.) Magicians and builder of large illusions, is planning to open a magic shop and school in that city.

Holden and Graham recently left London for South Africa to fill engagements before returning to America to insure legal rights on their "Color Shadows."

Salorato, "the Colonial Illusionist," narrates that he will work clubs in Toronto during the winter with a novel magic, musical and rag picture act. His wife assists.

Jones, the Wizard, according to advice from the coast, is entertaining at various soldiers' hospitals, and, among other things, introducing a floating lighted electric globe.

W. P. Forston and his little daughter Florence are again making private entertainments in and around Little Rock, Ark., worthwhile with their music, magic and ventriloquism.

F. J. Hutchinson, formerly identified with outdoor shows and now in the candy business in Gaylord, Mich., advises that Khayem appeared there recently with "a clever show."

An excellent program of magic and ventriloquism is landing return social dates for Thomas Donahue in the Southern part of New Jersey. He plans an act for a road show next summer.

Edwin Brush, who uses magic to bring out points in his lecture-entertainment, "The Other Man's Game," believes he is the only wand wielder engaged in university extension

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courses. He is visiting small towns in Wisconsin under auspices of the University of that State.

Reid Miller, veteran magician, still retains an interest in the art of deception and every now and then opens his bag of tricks to baffle a gathering in the Sulphur, La., section, where he is located.

Meliso states that his show closed recently in Milwaukee and will take to the road, as a motorized attraction, after the holidays. He claims a new can escape and "mirror of wonders" presentation.

Baltimore Assembly of the S. A. M. will hold an entertainment December 13, at which President R. W. Test will enumerate the advantages that go with membership in the parent organization.

## ADVERTISING A MAGICIAN

(MARK STUYVESANT, in Cleveland Plaindealer)

It is generally recognized that the hearts of "show people" are at least one-fifth sympathy and two-fifths charity. The many "benefit performances" for every sort of good work is ample proof. And so it must have been with particular delight that a conjurer stranded without a cent in San Francisco met Artemus Ward.

This conjurer declared he had just arrived in San Francisco after some astonishing adventures in the Orient. The tales he told delighted Artemus Ward and Dr. E. P. Hingston, who relates the incident in his "Artemus Ward as a Lecturer." The magician's adeptness at story telling endeared him to Artemus, who said to Hingston:

"He has that sweet respect for truth which noble conjurers have. If he can force a card as well as he can lie, he's a lovely artist."

The joy the conjurer's tales gave Artemus was repaid by the interest the humorist took in seeing that the conjurer had his chance in San Francisco. To assure success, Artemus prepared the advertising for the magician.

"The Renowned Basilicontraumaturgist" was the title Artemus coined for the conjurer. Following this awesome name was a list of Far Eastern potentates and nobles the magician was supposed to have entertained, and the list ended with the selectmen of Waterford, Me. Artemus Ward's humor was taken seriously and the conjurer achieved success.

So certain was the conjurer that success lay within the aura of Artemus Ward, that he followed Ward wherever he went. This constancy resulted in competition between the two shows. At last Artemus, as well as Hingston, began to realize that their own success was jeopardized by the division of possible patrons. Where there was population scarcely large enough to pay the expense of one show, the all attended, two shows would starve.

So Artemus called upon the conjurer and said: "Professor, two basilicontraumaturgists can not get on together in one town. If you don't keep off my track I shall turn blood-red wristlet myself and do it in my lecture."

You see, in those days one of the favorite tricks of conjurers and spiritualist mediums was to make letters in blood appear on the arm. It is a trick startling to the credulous and surprising even to those who today know little about the tricks chemicals can be made to play, and the patter of a clever magician can make it to appear as tho literally by magic.

The threat was sufficient to cause the conjurer to mend his ways.

Mae Florence Brooks is heading her own six-act show on its third annual tour of Tennessee with a neat array of magic. Last summer Miss Brooks was featured in the concert on the Great Sanger Circus.

Dr. Richard Rowe, Australian magician and illusionist, has profited by being among the first to offer a crystal gazing act in England. He already has scored quite a few successes at music halls in London.

Prof. Abbott's "Den of Mystery" at his home in Omaha is a popular rendezvous for members of Assembly No. 7, S. A. M., that city. Visiting mystifiers also welcomingly find cheer and amusement there.

The ambulance ballroom on the "sawing a woman in two" illusion is proving profitable for undertakers, who find that a white "hospital taxi," like a white horse in a circus parade, attracts the most attention.

Albert Gussart, well-known French magician, now residing in New York, has a standing invitation to present his glass case production and other bewildering tricks at jubileations of French societies in the big town.

High M. Smith, magician of Gastonia, N. C., says Wallace of Durham, in the same State, has the best one-man mystery show in the

South. He also puts in a good word for Wm. Irvin Fayssoux, hypnotist, playing thru Dixie.

Rajah Babol, "the master mind of mentalism," recently engaged George W. Johnston as business manager for his show, which is traveling westward by auto. After playing around New York the attraction hopped to Richmond, Va., and then to the Carolinas.

Torrini, escape artist and illusionist, informs from Los Angeles that his act will be featured with Dr. Wm. Carroll's Colossal Show, "the biggest mystery show under canvas," for the 1922 season. He will underline his "molten metal ordeal" illusion.

The Golden Gate Assembly, S. A. M., was the subject of a full-page article, accompanied by pen sketches of its members, in a recent issue of The San Francisco Chronicle. Camper C. A. Logan landed this bit of priceless publicity.

Doc Newman, self-styled "back in the eticks sliker," is living in Calro, W. Va., where Reno, the sixty-year-old youngster, who has been on the Redpath Circuit since 1905, recently displayed his magic wares. Says a paper of that section: "Reno visited the Grant District Schools this afternoon and gave a few of his most startling tricks. This served as

# MAGICIANS

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1922 is to make this page as newsy as possible and invitation is extended at all times to workers and fans to contribute such items, newspaper clippings and notes which they believe will fit in with the spirit of things.

From between old and new blood in the Chicagoan Magicians' Club resulted in a re-organization of that body last week, with the majority of members sticking to the seniors. George A. Stock was elected president, Harry Morrison vice-president, P. P. Schopper, Jr., treasurer, J. E. Levasser sergeant-at-arms and Arthur Bonding secretary.

James M. Blair writes from Montreal that the "Mr. Miller, 'king of coins,'" has returned to Canada from an extensive European trip and is negotiating a tour of this continent. The report says Miller has been performing the loss of water thru a hat trick, without the aid of a team, for fifteen years, and offers many other original and exclusive effects.

The Great Everett show, carrying ten people and being a two-and-a-half-hour program, is expected to draw very big thru Maryland, West Virginia and Virginia. This is one of the best magic shows now playing. In the varied equipment are small effects, crystal gazing, ventriloquism, releases and illusions, one of which is the "divided woman."

Sixty-year-old George Marquis Kelly, of Allenton, Ind., believes he is the youngest person presenting a two-hour entertainment of magic and crystal gazing. Louise Roberts is his assistant and L. M. Long business manager. Many social dates, booked for the winter, are claimed.

Kara's show, "A Night in the Orient," in which the "Bombay Scenes" is featured, has been registering good business thru Indiana and will soon invade Ohio and Pennsylvania. In connection with the crystal gazing Kara uses local papers to answer readers' questions. George Buchanan is business manager. This is Kara's sixth annual tour.

Many whippers recently admitted to membership in the Society of American Magicians are Ralph M. Baker and Victor Dudley Barbone, Toledo, O.; Charles Cook Knox, Youngstown, O.; Nathan Lyon Levy and Abraham Amih, New York City; G. G. Oetting, Chicago; Samuel J. T. Stout, Philadelphia; R. G. Schell, Pittsburgh, Pa.; Henry Gordon, San Francisco; Galen Burrell Weeman, South Windham, Me., and the following from St. Louis: Alphonse A. Erling, Robert G. Williams, Wm. L. Mayer, Paul S. Braden, Malcolm P. Kassell and Wm. J. Haven.

Hope Eden, "the miracle girl," now appearing on the Keith Two-a-Day Time, says, according to the circuit publicity planter:

"Mediums have often asked me why I did not develop my gift of 'second sight,'" said she. "But I have purposely kept away from it—I don't care to go into it. When I was only 5 Dr. Hyslop examined me and tested my powers, and after that referred to me as the 'child medium.'" Later I met Hereward Carrington, president of the American Society of Psychological Research, who was very interested in my abilities. Dr. Leonard K. Hirschberg of Johns Hopkins, too, made arrangements for me to give a demonstration there at the hospital, which I did.

"It is as simple for me to tell the answer to a question about the future as it is about

HORACE GOLDIN



His "Sawing a Woman in Half" Hirsdon, the most widely discussed thing in magic, is proving one of the season's greatest vaudeville attractions.

The Entire Magic Fraternity Wishes to Extend Thanks to Mr. Donaldson and the Editors of The Billboard for the Splendid Interest Created in Magic and the Unusual Benefit Magicians and Other Mystics Have Derived From the Magic and Magicians' Page of America's Leading Amusement Weekly.

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WARNING! Torrini ATTENTION!

I am the originator of the Illusion, "THE ORDEAL BY MOLTEN METAL," in which a girl is placed in a steel mold and molten metal is poured into the mold, after which the mold is cooled by a water jacket, during the cooling of which steam is seen to arise. The mold is now taken to pieces and a cube of metal still hot is shown. This is covered, when it disappears and the girl is found unharmed. A committee from the audience is on the stage during this illusion. I also notify managers and magicians that I have used the name and title "TORRINI, The World's Most Expert Magician," for over ten years. DAVID C. DUNNICA, 1250 Birch St., Los Angeles, California.

something I have done in the past. Mind reading appeals to me especially now, because I can be of help to people in many ways. These gifts, too, come natural to me. I just know things—I can't tell how. When someone in my audience asks me a question the answer comes to me like a flash. I don't know how it comes—I only know I am aware of the answer and the words can't get out fast enough."

A Springfield (Mass.) daily hopped on Chandra, the seer, during his recent engagement there, for requesting a bill of fare "to get a line on the cats in a local dinery." The article argued that if Chandra could read the minds of people in an audience he should be able to look into the eyes of a waitress and know the brand of food in the kitchen. This recalls the story told on Houdini a few years ago when his escape feats - enting such a failure. After a show in New York one night Houdini and a friend, who was a memory wonder in vaudeville, it is said, started for home. Houdini forgot his keys and his friend couldn't recall his street and number. Both walked the streets all night, so the story ends.

Ozlar Milani, son of Max Milani, the well-known magician, may not be the youngest lad to roll up his sleeves and startle onlookers

with cunning tricks, but he is the only one of his age who has covered 80,000 miles in Europe, this country, Australia, New Zealand, India, China and Canada and performed before Edward VII and George V, and the first President of China, the King of Siam and the late Theodore Roosevelt. This boy and his dad recently arrived in New York and Ozlar was the subject of interviews in more than one daily paper. To make the articles more lively Young Milani treated the scribes to some of his legendary accomplishments. They were effective and each writer voted Ozlar a worthy successor to his dad.

If Santa Claus fails to leave something in the stockings of magicians Christmas morning we know some who can look back over 1921 and still feel thankful. For instance: Thurston—Largest magic show in America. Goldin—"Sawing a Woman in Two." Selfbit—"Sawing a Woman in Two." Richards—A great magic show. Nixon—One of the prettiest acts in vaudeville. S. A. M.—Progress and growth. N. C. A.—Progress and growth. Kellar—Health and the "dean of magicians" belt. Alexander—Crystals and "Dr. Q." Mue, Adelaide Herrmann—Fond memory of

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her honored husband's achievements and her continued activity.

- Houdini—Prosperity and the "king of escape artists' " crown. Wm. J. Hillar—"Spookland." Van Hoven—Ice and vaudeville. Dorny—"Painless Magic." Svengali Club—Tribby's and good fellowship. Dr. Wilson—The Sphinx. Galvin—Eggs and big time. Lelpsig—Deck of cards. Goldston—Visits from American magis. Durbin—His home in Kenton, O. Paul Poole—"Mystic Melody Maids." Sharrocks—Wonderful code act and plenty of bookings. Jud Cole—Small magic and patter. Delawrence—Crystal gazing. Chandra—Excellent mindreading act. Long Tack Sam—American popularity. Zanelgs—One more year with their second- sight act.

NEW THEATERS

Will H. Schlem will build a new theater at East Peoria, Ill. M. F. Quiller opened his new picture theater at Auburn, Neb., recently. The Armour Theater, Montezano, Wash., opened last week. This house has a picture policy. The Southern Amusement Company is planning to build a new \$180,000 theater in Danville, Va.

The new theater of the Falls Amusement Company at Honeoye Falls, N. Y., opened last week with movies.

The Lilly-Fletcher Company is planning to build a store and picture theater on West Washington street, Los Angeles.

A new theater is being planned at Tulsa, Ok., by the owners of the Yale Theater. It is understood the new house will play vaudeville.

A company has been organized at Port Huron, Mich., for the erection of a \$65,000 picture house in that city. Cleveland theater men are interested in the project.

Tragg's Theater, a fine new picture house, has just been opened in Neillsville, Wis. It has a seating capacity of 400. William E. Tragedorf is owner and manager.

W. C. and B. M. Lester, of Booneville, Mo., are planning to erect a new picture theater in Carthage, Mo. They own a string of four such theaters already, one in Kansas and three in Missouri.

Work is progressing rapidly on the Clintonia Theater, Clinton, Ill., and the owners, Cor- rington & Son, expect to have the house ready to open about the middle of this month. It will seat 800.

A new theater, the Amusu, has been opened at Melville, La. Manager Gorkman has spent a neat sum in the erection of the house and it is his intention to make the place one of the most popular in that section of the State.

ALEXANDER FREDRIK



Known as "Fredrik, the Great Magician."

## A FEW WORDS

About Robert Levy, Organizer of the Reol Productions Company

There is probably no man better known today in Negro circles of culture than Robert Levy, a white man who early realized the potential possibilities of the colored drama and gave to the race its first stage plays.

It was Robert Levy who organized the famous Lafayette Players, composed entirely of Negro talent, actors who had won envious positions about the vaudeville circuits and in supporting roles in stage presentations in this country.

Robert Levy realized that the colored artist had an inherent gift for acting. Mr. Levy was then a prosperous motion picture producer. He dropped all his other work and decided to give the great race its first colored drama.

The Lafayette Players won fame immediately. They disproved the erroneous idea that the Negro could do nothing else but sing and dance. Levy's entry into this new field was met with a storm of predictions that he would not be successful in his venture. But he was.

The Lafayette Players took the country by storm. Mr. Levy soon had a circuit of theaters thruout the country where race dramas played by these colored artists were the feature parts of the programs.

Many of the greatest stage celebrities in the world came to see what Levy had attempted. They came to scoff. They went away to praise. Levy had raised the Negro drama to a plane equal with the best of present-day productions. The Negro had proved his worth. His art was recognized. The greatest critics in the country lauded the Negro drama.

Levy had triumphed. And in his triumph came a greater realization of what the Negro was capable of. He remembered the days when he was supervising the productions of a great motion picture organization. And a new idea formed itself in his brain. He would make motion picture plays with casts of colored players. But he would make them as they had never been made before. They would be productions de luxe. They would do credit to the great race they represented. They would reflect the ideals of notable Negro authors and be a fitting tribute to the art of the colored dramatists.

The result is "Reol Productions," six of which have already been released and have just about become a standard for colored productions.

Mr. Levy has just returned to New York after a swing around the country in the interests of this company's new plan of distribution for its pictures.

While away Mr. Levy opened Reol branch offices in several key cities and arranged for an early opening of offices in Dallas, New Orleans and Chicago.

Reol Photoplays may now be booked at the home office, 126 West 46th Street, New York; in Atlanta, Ga., at the Film Exchange Building, 111 Walton Street, and in Cleveland, O., at 618 Film Exchange Building, Payne Ave. and East 21st Street.

The opening of these new offices marks another step in the great progress Reol is making in putting race photoplays with leading colored actors in the casts on a par with the biggest productions, both in production and distribution facilities.

Boston musicians may be reached thru the Hicks and Eaton Musical Club, at 798 Tremont street, in that city.

## ROBERT SCALES



Young Scales is the son of the owner of the Lafayette Theater, Winston-Salem, N. C. He is thirteen years old and has \$300 of his earnings on deposit. Robert has the refreshment privilege in his dad's theater. He is typical of the next generation of colored theatrical business men.

## J.A. JACKSON'S PAGE

IN THE INTEREST OF THE COLORED ACTOR,  
ACTRESS AND MUSICIAN OF AMERICA

(COMMUNICATIONS TO OUR NEW YORK OFFICES)

## CLEF CLUB

## May Well Give Thanks

The Clef Club, the famous New York organization of Negro musical artists, has more than a passing reason for being thankful. During the present season the officials of the body have been put to considerable difficulty to fill the engagements offered with musicians capable of maintaining the high standard for which they have become internationally famous.

The Executive Committee of the club has made several tentative plans for a tour of the organization in the interests of the building fund of the club, and to provide some recreation for the members, at the same time acquainting more of the country with their interpretation of the metropolitan musical novelties.

Stress of business has always compelled the cancellation of these plans. On Thanksgiving Eve the demand for units of the body was so great that President Fenner could have utilized three times the membership of over 200. Pride in reputation of the "Cleflea" sustained him as engagement after engagement was declined.

On January 23 a hundred members of the club will present a vocal and instrumental concert at Carnegie Hall, New York City, and all bookings of members are being made with this in view so that for that week none of the members scheduled for the tour now being arranged will be absent. In all probability the club will appear in Washington, Philadelphia, Norfolk, Richmond and another city yet to be selected. The same program as is used at Carnegie Hall will be offered on the tour.

Earl and Lazzo, now playing over the International Circuit embracing cities in Northern Michigan and Ontario, Can., are maintaining a permanent address at 2808 St. Antoine street, Detroit. This week they are in Sault Ste. Marie and going nicely.

## DEAS AND BRIGHT PLAYERS

Monday, November 28, the Deas-Bright Players opened at the Lincoln Theater, New York. In a tab. drama, entitled "Everyday Life," Inca Clough and Marie Young are featured. Dink Stewart, the comedian, late "Ebony Nights," is the featured comedian. Others are: J. H. Peterson, Lottie Ames, G. Caldwell, Edna Battels, Lawrence Deas, producing director of the original "Shuffle Along" numbers, and Joe Bright.

The piece, original in its conception and humanly pleasing, is from Joe's pen, and went over with a bang. This, of course, is to be expected from a cast of such experienced artists. The scene is in a blacksmith shop.

The act, which runs about forty minutes, is a revival of the Corse Payton-Lincoln J. Carter style of melodrama, adequately seasoned with Dink Stewart's unctuous comedy. Dink gets more out of a short exclamation and a mere change of expression than any comedian I know. He deserves his big opportunity.

Joe Bright demonstrated his mastery of the heavy part. As a manager, he is the best heavy in the race. He has a complete knowledge of emotional acting. Miss Clough is taken for granted. She has long since demonstrated her talents.

As an entertainment it will be a scream in any colored house and would be acceptable for the popular audiences of either race. Sam Tolsen presents the group, numbering nine.

## TWO DIXIE BROWNIES

B. B. Joyner, the long, tall comedian, who shared honors with Billy Higgins in the Miller "Darktown Scandals" show, is now in the West with Clarence Foster, doing a team act under the billing of the "Two Dixie Brownies." On December 1 they opened on the W. V. A. Time.

## The Reol "Big Six"

The Greatest Race Photoplays Ever Produced

- 1—"Easy Money" with S. H. Dudley Six-Reel Comedy-Drama
- 2—"The Burden of Race" Six-Reel Drama
- 3—"The Secret Sorrow" Six-Reel Drama
- 4—Aubrey Bowser's "The Call of His People" Six-Reel Drama
- 5—"The Jazz Hounds" Two-Reel Comedy
- 6—Paul Laurence Dunbar's "The Sport of the Gods" Six-Reel Drama

ALL-STAR CASTS  
OF LEADING COLORED ARTISTS

These epochal screen plays may now be booked at any of the following "REOL" branch offices:

## REOL PRODUCTIONS CORPORATION

ROBERT LEVY, General Manager, 126 West 46th Street, New York

Film Exch. Bldg.  
111 Walton St.  
Atlanta, Ga.

618 Film Exch. Bldg.  
Payne Ave. & E. 21st St.  
Cleveland, Ohio

Leavitt Bldg.  
130 W. 46th St.  
New York

Other Branches Opening in Dallas, New Orleans and Chicago

THE FAIR OFFICERS  
ORGANIZATION APPROVED

Box 103, Rockville, Md.

Mr. J. A. Jackson:

Being a constant reader I came across your letter with reference to fairs, and agree with you in every bit of it. I am the only Maryland man connected with the Fairfax County Fair Assn. of Virginia. Am a stockholder and official and certainly see the need of the get-together movement so as to obtain high grade, clean, up-to-date attractions that will be appreciated by colored people who attend our fairs; to eliminate the fakir, who has nothing to give our patrons, and above all to have attractions more frequently of our own color.

We used the white fair grounds for six years, till conditions forced us to buy property of our own. This year our fair was successful, as it has always been. Count me in. To hear from you will be appreciated.

(Signed) HENRY LASTMAN.  
NOW READ THIS

The Greenville, S. C., colored fair was held on the white fair grounds. Murphy's Show stayed over for it. Ten colored concessioners had been encouraged to play the date by officials, who had assured them that they would be cared for. A \$35 price was set to them by the carnival company, which had an exclusive privilege, and they were, of course, unable to see such an exorbitant figure and were kept off.

It rained all week and Friday, the only attendance day of consequence, was only 1,800. Racing was good. Agriculture exhibit the best in the State. This is true also of the poultry. Fancy work was unusually good, some of it from incapacitated soldiers at a local hospital. Live stock and cattle exhibit was somewhat shy.

The fair association is in the hands of four principal members, and some local differences as to management is hinted at.

## MT. CARMEL, S. C., COLORED FAIR

This fair was held November 9-12. When it comes to a real country fair the Mt. Carmel people surely give it, for everything was country-like; everything done in country style. It was a case of handshake and everybody glad to meet a stranger. There was good country horse racing. Two bands played familiar airs and kept it up all day.

The exhibition hall contained a nice collection. One of the midway features was the Beech Wonder Remedy Co., of Columbia, S. C. Dr. J. B. Oates was in charge and did the lecturing. He had a minstrel show of seven colored boys, and they put over some good stuff.

Dr. Bundara, the Oriental from Philadelphia, was on hand. So was Irving Walters of Baltimore, with his big stock of novelties.

A "Plant" show from Greenville was in the line-up and did a nice business. Ten other colored concessioners were on the grounds and several white fellows. All did nice business. It would have pleased you to have seen this fair. The daily average of attendance was 2,000 persons.

Saxon Brothers operated the fair, and no white persons in authority were seen, except representatives of law and order.

The Saxon Brothers are strong for the new organization.

OSCAR JENKINS, Representative.

## GREATER GEORGIA MINSTRELS

Gene Smith and George Welte, two Buffalo (N. Y.) theatrical men, have put out the new Greater Georgia Minstrels, opening at the Empire Theater in that city to 2,042 paid admissions during a three-day engagement, beginning November 7.

Happy Holmes is the producing comedian, and E. A. Fisher, once of the J. A. Coburn Minstrels, is the business agent. This combination of experience and talent should produce results as they are headed toward the Coast where minstrels seem to be in high favor with the public.

The cast of twenty-five artists includes Billy Pitts, Gene Smith, Bill Smith, Jake Anderson and Dusty Rhodes on the ends. Stanley George is the interlocutor.

The Exposition Four, John Bartley, George Johnson, Luke Gregg and John Hester, lead the singing contingent. George Watts, the colored Primrose, is dancing, and Billy Nichols is doing imitations in the olio.

Prof. Zalorri has a ten-piece band in the parade and an orchestra of like size on the stage for the first part, then, of course, in the pit for the remainder of the performance.

## THEATER OPENED IN W. VA.

Palmer and Kauntnick have obtained control of the New Empire Theater, Bluefields, W. Va. The house opened to colored patronage on Thanksgiving Day with the Maurice Company race film, "Nobody's Children."

The management will play vaudeville, colored tab. companies and pictures, and, if it can find Jim Crosby, may organize a stock company.

## ESTELLE CASH IN VAUDEVILLE

Estelle Cash, the musical comedy artist, has gone into vaudeville. With a Miss Lovelace, she opened at the Lincoln, New York, to break in a very neat little sister act on November 29. The act was well received.



# HERE AND THERE AMONG THE FOLKS

Dr. T. W. Sweet's medicine show is in the delta district of Mississippi.

Lawrence Chenault has become a permanent member of the Lincoln Stock Company in Kansas City.

Columba (O.) dailies were most enthusiastic in their praise of the "Smarter Set" show when it played that city recently.

New Bedford and Taunton, Mass., vaudeville review critics have written most favorably of the Drake and Walker show.

Mr. and Mrs. William M. Gibson, formerly of the Miller Bros. Exposition Shows, will find correspondence for them at The Billboard office.

D. Ireland Thomas, Southern representative of the Lincoln Motion Picture Company, is getting away with some good oldtime publicity stuff for his films.

Minneapolis is jazz hungry. Musicians who are A-1, with A. F. M. cards, may communicate with the Twin City Jazz Band, 1311 Washington avenue, that city, to advantage.

New Brothers and Mitchell's new cabaret in Pocatello, Idaho, has been such an instantaneous success as to compel the owners to seek larger quarters within less than a month after the opening.

"Sweet Papa Longboy," as Johnnie Lee Long is known, and Mattie Smith have closed with the "Smarter Set" at Macon, Ga., and opened a vaudeville tour with an act entitled "Mr. Shu Shi Shu."

John Webb, the jazz drummer, after a season with King's Jazz Orchestra at Louis Park, Knoxville, Tenn., has gone to his home at 700 West Cahoon street, McMinnville, Tenn., for the winter.

Lulu Fields, formerly of the Lincoln Theater, New York, has opened a rehearsal hall and music studio at 140 West 136th street. A weekly dance for the profession and invited friends will be a feature.

The E. L. Cummings Distributing Company of Pensacola, Fla., has contracted to distribute "The Negro of Today" in twelve of the Southern States. The film is produced by the C. B. Campbell Company of New York.

On November 16, at their home, 144 West 122nd street, New York City, Mr. and Mrs. Hamtree Harrington welcomed the arrival of a nine-pound heir. Mother and child have progressed nicely. Mr. Harrington is a member of the team of Harrington and Tribble, vaudeville since the close of "Put and Take," in which they were features.

Chas. Russel, age 36, of 29 West 131st street, New York, was arrested on complaint of The Chicago Defender, which alleged he had represented himself as connected with the advertising department of that paper.

Zelo, the magic supply merchant, wants to hear from Joe Means, who, he states, has a credit of \$40 due him on a business transaction. Mr. Zelo has been unable to address Mr. Means because of inability to obtain the correct address. It is not often that a per-

**WHITNEY AND TUTT**  
and their  
**SMARTER SET CO.**  
—in—  
**UP AND DOWN**  
The Season's Brightest Musical Comedy.  
All managers wishing to book same communicate with LOUIS G. AZORSKY, Bus. Mgr., 610 N. 5th St., Philadelphia, Pennsylvania.

All Acts, Companies and Theater Managers communicate with the  
**T. O. B. A.,**  
Suite 304-306 Pound Building,  
CHATTANOOGA, TENN.  
SAM E. REEVIN, Manager.

**MAHARAJAH**  
The Original Professor W. A. Barclay, Magician and Illusionist.  
extends greetings to and out of the profession. Permanent address, 17 East 131st Street, New York.

## GREETINGS

**LINCOLN THEATRE, You St., bet. 12th & 13th**  
Road Attractions, Vaudeville and Drama. America's Finest Theatre. 2,000 Seats. Big-time Acts write for bookings now.

**BROADWAY THEATRE, 1515 7th St., N. W.**  
Exclusive Pictures.

**RUFUS G. BYARS, Lessee & Gen'l Mgr.**  
Washington, D. C. 1232 You St., N. W.

## COLORED ACTRESSES: Just Out!

"THE SECRET OF THE TROPICS." The Mystery of the Palm Beach Ware for Colored Ladies. Free publicity and big pay for appointing agents in each town. Write quick, enclosing \$1.00 M. O. for stock to equip eight agents and professional credentials. Big returns guaranteed. Reference, Citizens' Bank. TROPICAL CO-OPERATIVE CO., Jacksonville, Florida.

former is being hunted for credit purposes. Usually it is because they owe money. Joe, please write.

## A WHITE REVIEW OF MAME SMITH COMPANY

### MARTIN-SMITH SCHOOL CONCERT

On December 29 the Martin-Smith School of Music will present a concert at Carnegie Hall, New York. An orchestra of one hundred and a student orchestra of seventy juveniles will participate. Isabel Rogers will have charge of a chorus of a hundred voices. Andrade Lindsay will be the pianist, with Myrtle Marshall and Lulu Robinson as soloists.

Arthur Gaines, tenor; Edwin Conles, pianist; Gertrude Martin and Harris Martin, violinists, are the scheduled artists.

That the Negro artist is fast coming into his own and that when they present shows of merit, they will receive the support and patronage of the white people was fully demonstrated in Raleigh, N. C., November 22, when Mame Smith and her Jazz Hounds appeared there. About two thousand people greeted her and her admirable company and about one-third of this number were whites. Had Mame appeared anywhere else save in the big auditorium standing room would have been at a premium. We are inclined to think that this is the first Negro show that has had this privilege, showing conclusively that her talent is appreciated.

## A CHRISTMAS CARD

TO THE READER: Whether you are one of the thousands of performers and musicians who have so enthusiastically welcomed the Page to their midst, one of the many agents, house and company owners or circuit officials, all employers of colored talent who have shown such kindly appreciation for this medium of communication with the colored artist; one of the many in associated lines whom we have been able to serve, or one of the many who have contributed their interest and support as a tribute of appreciation for the fine courage of The Billboard publisher in making the Page possible, the Page is grateful for the happiest Christmas of his life, because you have justified his faith in the loyalty of the race and the profession and the confidence that a service bureau such as the Page would meet with your favor.

From the depths of our hearts we wish you a very Merry Christmas.  
J. A. JACKSON.

### SOME NEW YORK CABARET NOTES

#### LIBYA DINING ROOMS TO HAVE NEW OWNERS

New York, Nov. 27.—The famous old Libya dining rooms in West 139th street, near Seventh avenue, perhaps one of the widest-known places of its kind in Harlem, will pass into new hands at an early date, according to well-founded rumors. As far as can be learned, Barron Wilkins, the well-known sportsman, and Reese Dupree are to be the new owners.

Adele B. Johnson and Bobbi Cole are the entertainers. James Walker, Arthur Scott, Santiago Sanchez and George Anderson are the members of the orchestra. Mr. Anderson is manager.

#### ROYAL GARDEN OPENING

New York, Nov. 27.—The Royal Garden, formerly Connor's Royal Cafe, 71 West 135th street, is now under the management of Jerry Preston, the former owner of the Orient Cafe. Preston announces that the same high-class entertainment for which he is famous will be featured every night.

Jerry, as he is called, will put forth every effort to make this the garden spot of Harlem, with its large area of dancing space, together with such well-known entertainers as Misses Mary Strain, Mae Ray, Bessie Ringgold and Johnnie Davis, accompanied by Kid Griffin's celebrated jazz hounds. A few hours' pleasure is assured all who attend.

#### AT THE "SHUFFLE INN"

Lucile Hegamin, Mildred Creel and J. H. Holmes, oldtimers in cabarets; Mattie Harris, Louisa Fuller, Evelyn Rifer, Martha Lucas, Helen Hodges, Duke Taylor, Mame Johnson, Grace Skinner, Alma Smith, Ruth Walker, Juanita and Hunter, of the Eight Black Dots, calling themselves the Shuffle Inn Syncopators, present a novel revue, singing and dancing the hits of "Shuffle Along."

Doc Rogers is assistant to the Goldberg Bros., and Glenn, the restaurant wizard, has charge of the catering.

While the entire program was good, special mention should be made of Mame and her Jazz Hounds, and we would call this great. The costumes worn by her were, in the writer's opinion, the most magnificent ever seen on a stage in Raleigh and, incidentally Mame knows how to wear them to their best advantage. Mme. Hammer, who designed these, was evidently at her best.

The Norfolk Quartet, billed as "something entirely new," put their number over in grand style, receiving round after round of applause. Geo. Bell, eccentric violinist, deserves the title. Babe Mack had them with her all the while. There is clever material in Tommy Parker and as a monologist he is "out there." Mame sang four numbers and from her interpretations there is little wonder at the remarkable sale of records bearing her songs.—LEON MURRELL HEWITT.

### TWO SHOWS

#### Do Good Business in Columbus, O.

The "Smarter Set" and Tim Owsley's "World of Fun" Company played day and date in Columbus, and both did a capacity business. One is a big show and played down town, and the other a ten people tab, playing the colored house. It is a fine comment on the town that there was patronage enough for the two colored shows in a town with a comparatively small race population; and a finer comment on the character of both shows.

### SCREEN ARTIST VISITS

Harold Jackson, of the Mastercraft film people's organization in Boston, was a visitor at The Billboard office (New York) recently, en route home from a visit to the Howard-Lincoln football game in Philadelphia on Thanksgiving. While there, the party, consisting of Dr. Gallo-way, Edgar Gordon, Ed. Jones and Herbert Bumgarten, were guests of the Dunbar Players and of Jack Johnson at Dale Hotel dinners.

### TWO LETTERS

#### That Point a Moral

Winston-Salem, N. C., Nov. 17, 1921.  
J. A. Jackson, The Billboard,  
New York City.  
Dear Sir—Kindly publish this for me, as I want all performers to know what is going on here.

Performers playing Winston-Salem, N. C., see that Mr. Reeve is responsible for your money, as I have had trouble with Mr. Scales, the manager of the Lafayette Theater.  
(Signed) RAYMOND JEFFERSON.

Winston-Salem, N. C., Nov. 24, 1921.  
Mr. J. A. Jackson,  
New York, N. Y.

Dear Sir—I appreciate your courtesy in calling my attention to the complaint of Jefferson. Facts are Jefferson took exception at my discontinuing his services before his week ended, for the season that I had at several times requested that certain language which I considered vulgar be cut out on the stage. This he refused to do. Now this is the whole cause of complaint. I paid for the time he had served, and refused to pay for the balance of the week, which he did not serve.

He brought suit against me for the balance, recovered judgment, and I appealed to the Superior Court, which will be heard later. As to my not being trustworthy, this is a city of 50,000 people, and you can't find one in the city, white or colored, who will say I am dishonest. I trust this will explain the situation.

I am, yours friendly,  
(Signed) W. S. SCALES.

#### COMMENT

While the Page is always going to defend the performer against the many handicaps and the many abuses with which he must contend, yet we are unwilling to be other than fair to owner and artist alike. Therefore Mr. Scales was asked for his version. In all fairness, both sides are presented to the reader. It seems to be another case where SMUT is the base of trouble.—THE PAGE.

### CHICAGO NEWS

#### By CHAS. A. BARRY

All the theaters are doing nicely, with special mention to the Monogram. Since Harry C. Jenkins has taken the managerial reins of this little playhouse there has been quite a change in the policies. "Jenks" is making the acts come clean, and he advises all acts heading towards this theater, if they have any "smut" in their act to eliminate it, as it will not be tolerated. "Jenks" says that his "motto" is "Cleanliness." We are with you, old boy; you are the right man in the right place. Stick to your post, and may the "Profesh" bless you in your brave efforts.

Adah Harris, the dainty little cashier of the Avenue Theater, who greets every one with a  
(Continued on page 91)

SEE PAGE 91 FOR ADDITIONAL  
J. A. JACKSON'S PAGE NEWS

## THEATRE OWNERS, ATTENTION!

ALL-COLORED CAST!  
FIRST COLORED WESTERN EVER SCREENED.

## The \$10,000 Trail

A Gripping, Exciting, Thrilling 2-Reel Western Picture, featuring California's Favorite Colored Moving Picture Star.

### SIDNEY P. DONES

with a brilliant, all-colored Supporting Cast.  
This Picture will "go" like hot-cakes in foreign territory. For bookings in the United States write or wire E. L. CUMMINGS, 107 N. Gayton Street, Pensacola, Florida. For Foreign Rights write or wire BOOKERTEE FILM COMPANY, 1718 West Jefferson St., Los Angeles, California.

### Afro-American Film Exhibitors Co.

Largest independent releasers and distributors of Negro Photoplays. Write to us for what you want. Main Office, 1120 Vine St., Kansas City, Mo. Branch Office, 801 Shuter St., Baltimore, Md.; 3501 Colby St., Dallas, Texas.

WANT to communicate with managers of theatrical companies for the purpose of making dates for Savannah, Ga. The best reference can be given. In position to offer any reasonable guarantee. EUREKA AID AND ATHLETIC CLUB, 517 Gwynnett St., Savannah, Ga. Write H. T. Singleton, Chairman.

### Lincoln Motion Picture Co.

Est. 1918. Capitalized \$75,000. Oldest Film Corporation in the World Producing Negro Photoplays. 1121 CENTRAL AVE., LOS ANGELES.

**GIBSON'S NEW STANDARD THEATRE**  
South St. at 12th. Playing high-class Vaudeville, Novelties, Musical Comedy, Road Shows. John T. Gibson, Sole Owner-Directing Mgr., Philadelphia, Pa.

### Free Show Tonight

### Reminiscences of the Early Medicine Show Days

By BARRY GRAY

(SECOND EDITION)

Since writing my previous story of the "Early Medicine Show Days" (published in the March 19th edition of The Billboard) I have received letters of congratulation from many of the famous oldtimers who are still living and are hale and hearty, among them being Dr. John E. Healy, the "original" of Healy and Bigelow; Frank H. Carr and Franz C. A. Goerss, M. D., now practicing as a specialist in Oklahoma, and 'tis to them that I am indebted for much of the valuable and interesting data contained herein. They all vouch for the truth and accuracy of the statements contained in my previous article and urge me to "come on with another one." So, with their valuable assistance and thru the courtesy of The Billboard, I will endeavor to write of these "early-timers" and "originators" as far as we know of the "Free Advertising Medicine Show," which may be classed as purely an American institution.

Presumably, many have claimed, and will claim from time to time, that "they were the originators," and, as the old darky preacher would say, "Dey ain't no cause to argify," but we must accept the words of these living oldtimers who were in a position to know.

It was in 1854 that I first saw a medicine man work. In a town in Southern Illinois; and it was the famous Dr. Lighthall. He carried several entertainers and worked from a wagon on the street corner. I remember him as a fine-looking, rather dark-skinned man, with long, black hair, and wearing ten-dollar gold pieces for buttons on his long coat. He was a wonderful talker and had a remarkable personality. After the usual half-hour entertainment he arose, drew a long six-shooter from his belt, which he laid on a small table beside him, and coolly announced that "in certain parts that day had remarked around town that he would call around that evening and proceed to shoot my sombrero chuck full of holes." "I just want to state right now," said the doctor, "if that kind-hearted gentleman is present he can start shooting just as soon as he wants to."

Of course there was "no shooting," but the little bit of "sensational advertising" had the desired effect and sold many bottles, at \$1 per, or six for \$5.

"Doc" Healy, in a recent letter, reminds me that he and Jerry Cohan (father of Geo. M.) launched the "Hibernian Minstrels" in 1870,

and continued the same successfully for several years. They followed with the "Molly Maguire" and "Peck's Bad Boy, and then organized the "California Minstrels." They also managed general "stock companies," which were popular at that period. "Doc" then opened the "Aquarium" at Broadway and 35th street, New York, after which he promoted, in conjunction with George Hatcher and William Cope, several large pavilion theaters in Brooklyn, which played from time to time such attractions as O'Dale Stevens' Circus, Grau's Opera Company and Worth's Museum.

Then in 1881, at Providence, R. I., the firm of Healy & Bigelow opened the "First Kickapoo Medicine Show."

"Doc" frankly admits that during the early days of the "Kicks" it was "sometimes on top" and "sometimes nearly in the soup," but, in the end, a "winner." It was "Kickapoo money" that enabled him, later on, to invest in profitable real estate investments which, as he says, put him on "easy street."

The entertainment portion of one of the first H. & B. medicine shows consisted of a "minstrel first part," twelve marionet figures, 48 inches in height, introduced in a sitting position on an old-fashioned lounge, the real performers operating them from the rear of the lounge and unseen from the audience. There were Bones, Tambo, Old Black Joe, Wench and an entire evening's performance. This unique act was produced by Jim Medmond (brother of Billy Emerson, famous minstrel star), with four good singers and comedians to assist him.

Dr. Goerss reminds me that the first real medicine man of any prominence in this country was J. J. McBride, the "King of Pain," who in 1873 drove up and down Broadway, New York City, with a large decorated dray, drawn by a pair of elephants and scattering his circulars by the thousands, which proclaimed the wonder-

Colonel Edwards afterward fell heir to the Indians.

During the winter the bunch of "good fellows" were much grieved over the passing away of one of their number, Hoey Orton, a splendid chap, who died of consumption at the Johns Hopkins Hospital in Baltimore. He was the original "lightning calculator."

The launching of the big Healy & Bigelow Kickapoo Co., and their entrance into New York City, with an "Indian Village," blazed the trail for the many big medicine shows that followed in the after years.

It was then, as it is now—Broadway first—and then "anywhere."

In 1883 George Anderson "Sequoah" went to Detroit, Mich., where he opened an office and practiced as a specialist for a short time. Learning that Dr. Romain was working Toronto he made a trip there to see him, and, after returning, went to Grand Rapids, Mich., and opened under a large tent, with a brass band and vaudeville show, extracting teeth, free and painless. Hence "Sequoah" (Franz C. A. Goerss, M. D.) was the second in this country to extract teeth free of charge as an advertisement, and the "first to give a free show with a band and vaudeville company under canvas."

Dr. W. H. Hartley was the next in line, and then they became as thick as "leaves on a tree."

The Hamlin Wizard Oil companies were numerous thruout the country, but they worked from wagons and carried, usually, a male quartet and lecturer. Goerss went from Grand Rapids to Lansing, Mich., the home town of Dr. H. H. Cornell, who, seeing him work, concluded to put his wife in the business, and she proved very successful at it. Mrs. Cornell was the "first lady free painless tooth puller." There were many sensational stunts introduced from time to time by these numerous tooth

### THE BLACKSHEEP'S MOTHER

She cared for me and she dared for me,  
And my welfare was all that she sought.  
She cared with me and she shared with me,  
While her love for me miracles wrought.  
And her soul's love-light was a beacon bright,  
Shining clear thru the gloom that was mine,  
Making cheery as day the bla'kest night,  
My wonderful mother divine.

She tried for me and she cried for me,  
For I was her sheep that was lost.  
She lied for me, would have died for me,  
And she never once counted the cost.  
And into her toll she blended a smile,  
And a faith only love can define,  
As she planned and builded for me all the while,  
My wonderful mother divine.

She sought for me and she wrought for me,  
With a mind that was tense and keen,  
She thought for me and she sought for me,  
Against discord that crept between.  
There was a soul that no failure could blight,  
That can never be parted from mine,  
After the grave we will dwell in the light,  
My wonderful mother divine.

—O. RUSSELL MARKHAM

### WEST TEXAS

A sandy night and a sandy day,  
We take our sandy, sandy way,  
Across a sandy, sandy plain,  
Upon a sandy, sandy train.

A sandy stop at a sandy town,  
With sandy natives standin' round,  
To watch us alight with sandy eyes,  
And sandy ears—and sandy sighs.

A sandy ride in a sandy "bus"  
(A "sandy" driver, too—the cuss!),  
A sandy table, in a sandy "cafe,"  
A sandy cook, with a sandy bray.

A sandy plate, and a sandy steak  
(Almost our sandy teeth we break!),  
A sandy drink of sandy "gyp,"  
Then we take our sandy grip.

To a sandy room with a sandy bed,  
And the landlord scratches a sandy head,  
Looks thru a sandy window pane,  
Speaks from a sandy, sandy brain:  
"Low thar's a sandstorm comin' A-GINI!"

MORAL—It takes grit to live in West Texas.  
If you've got the sand, you're all right. If not,  
West Texas has made ample provision to furnish same, free of charge.

Look thru the Letter List in this issue.

### JULIA BAKER'S BROADWAY LADIES' ORCHESTRA



This organization made an enviable reputation in the East the past season thru its excellent playing. Every member of the orchestra is a finished musician.

ful healing power of his "pain killer." He coined money, but gambled it away in Chicago, died a pauper in that city, and was buried by his gambler friends.

The following year, 1874, there arrived in this country a little Frenchman, Dr. Romain, who opened in New York City, in a chariot, extracting teeth, free and painless, to advertise his preparations, and he was the first and "original free painless tooth extractor."

The Centennial Exposition, in Philadelphia, Pa., in 1876, brought to the Quaker City many of the "small fry" (low pitch workers), as well as quite a few of the more prominent ones. Among the latter was George Anderson "Sequoah" (Franz C. A. Goerss), who wore an Indian buckskin suit and sold Indian remedies. The suit was later sold to Charley Bigelow. In those days there were no such luxuries as gasoline lamps. Coal oil torches, improvised from tin dinner buckets, were used, and after the sale at night they had to hunt up a "wash bucket," as the smoke and grease from the torches would make their faces as black as Zulus.

After the Centennial Anderson went to Richmond, Va., and sold "Herbs of Joy," and from there to Baltimore, where he found a number of "the boys" working, with small results.

During the winters of 1876 and 1877 there were so many pitchmen in the cities of Baltimore and Washington that it became necessary for them to "divide territory"—that is, one bunch would work Baltimore one week and Washington the next, the Washington bunch then coming to Baltimore. Among the prominent ones at that time, alternating between the two cities, were Drs. Ferdinand Saul, Green (known as Alfonso), Nowitzkie, Joe Jester, with his Catarrh Cure, Silver Bill Riley, with his Indians, and Donald McKay, who, with his wife and daughter, sold "Katonka" from a prominent store window, and "cleaned up" on the same.

pullers, such as extracting with spoons, saws, whips and even with the fingers.

In those days a medicine man was respected, and could work anywhere, the license fee being very small, but in later years the ranks have been invaded by so many would-be, incompetents, that the State laws have become more stringent each year until most of the good territory has been closed.

The "Quaker Doctors" originated at Portland, Ore.

Jim Ferndon and John L. Berry, the originators, had the title copyrighted, and at that time, 1895, worked mostly in Oregon and Colorado. They put out a number of companies, some as Healy & Bigelow, and put a number of performers in the business.

The "Medicine Show," if conducted right, is an "always popular American institution," and should be welcomed in every town and State in the union. The ones who have done it no good are the ones who have failed to conduct their business on a legit mate basis.

It used to be "your dollar back if at any time you're not entirely satisfied." Now many think "get the coin, no matter how."

The Graphic Theaters, Inc., of Bangor, Me., took over the theater interests of Morgan & Wilder, at Lincoln, Me., recently. The transaction included the sale of the business in Old Fellows' Hall and the Auditorium in Masonic Hall. The new owners have obtained a lease on both halls for a number of years and will operate them. The name of the theater in Old Fellows' Hall has been changed to Rialto and, in accordance with the policy of the former owners, will be used exclusively for pictures. The hall in the Masonic Building will be known as the Lincoln Auditorium as before and will continue under the same policy.



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EXTENDED PAYMENTS

Propaganda Drama

By HELENA V. WILLIAMS

Since the days of ancient Greece, and possibly earlier, all the world has loved the stage. The ancient ruins of Athens and Rome bear mute testimony to the popularity of the drama in the days of the early classicists; the history of Morris England tells us how in the days of one William Shakespeare the sweating, elbowing populace, seated in the pit, and the stately, brocaded and bejeweled court of the virgin queen alike adored the play. And today the eight odd theaters, whose glittering fronts nightly illuminate New York's Gay White Way, prove that "boards which represent the world" have not weakened in their hold upon the popular mind and imagination.

It has remained for the practical man of the twentieth century, however, to harness the drama and put it to work. Champions of a "cause," whether suffrage, charity or war, discovered during recent years that the public could be educated in the merits of their ideal at the same time that it was being entertained. And this brought about the creation of propaganda plays, pageants, and, more lately, motion pictures. That the idea has been successful is evidenced by the increasing number of such productions which greet us each season. Americanization, welfare work, the cause of labor, etc., all these have entered the field of dramatic art because of its propaganda and publicity power.

Perhaps the latest convert to the value of stage and screen to its campaign is the public health movement, which during the past few years has produced a large number of health films, and this year invaded the stage with the production of a spectacular pageant. The pageant was "The Spirit of the Double-Barrel Cross," presented in connection with the Seventeenth Annual Meeting of the National Tuberculosis Association at the Waldorf Astoria in New York. A cast of more than sixty people portrayed in a series of dramatic episodes the history of the tuberculosis movement since the discovery of the stethoscope by Laennec in the eighteenth century. The pageant was written by Elizabeth Cole and Helena Williams, and directed by Eugene Hoder, member of the Oscar Hammerstein forces in the early days of the Manhattan Opera House and "Nanghy Marietta" and "The Firefly." The musical score was arranged by Edward Lehogott, well known in Los Angeles musical circles, and it included selections from Beethoven's "Coriolano," Vivaldi's "Oberon," "Parsifal," "Elijah," and the "Rakey March."

The seven episodes of the "Spirit of the Double-Barrel Cross" described the invention of the stethoscope, the discovery of the tubercle bacillus in 1882 by Dr. Robert Koch, and the life of the great pioneer in the open air treatment of tuberculosis, Dr. Edward L. Trudeau. The closing episode depicted the return of the knights of King Arthur as founders of the Modern Health Crusade, which is based on the Arabian legends, and during the past four years has won for itself a membership exceeding 600,000 school children.

The National Tuberculosis Association has just completed a motion picture, entitled "The Tournament of Youth," which deals with the Modern Health Crusade movement in its relation to general community health. It also distributes a number of other films dealing with the prevention, infection and treatment of tuberculosis, both from a popular and scientific viewpoint. Marionettes, too, are being utilized in the tuberculosis campaign. A toy theater, known as "Tiny Tim's House," and a larger marionette outfit, are used extensively in the schools in connection with the teaching of hygiene. Plays stressing the benefits to be derived from nourishing food, fresh air, exercise and so on, especially written for children by members of the National Association's staff, are produced in both theaters.

The organization's most recent acquisition in the way of dramatic ventures is its health show, popularly known as "Humpty Dumpty," who tours the country with his message of keeping physically fit by living wholesomely and hygienically. His lessons are illustrated with delightful hand tricks, by means of which he magically converts a glass of bitter coffee into one of nourishing milk, and produces strengthening vegetables from an empty top hat. His act is intended for children in the grade schools.

To raise funds for the continuance of these and other phases of the campaign against consumption, the National Tuberculosis Association and its affiliated organizations are conducting a nation-wide sale of Christmas seals in December.

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

HOLIDAY GREETINGS -FROM- S. VAN LEWEN & CO., - PITTSBURGH, PA. All Boys Members of I. A. B. B. of A. Visiting Pittsburgh Always Welcome to THE HOLE IN THE WALL

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TO EVERYBODY—FRIENDS AND ENEMIES, MERRY CHRISTMAS AND PROSPEROUS NEW YEAR. Miss Chappy O'Donnell. A REAL KENTUCKY ENTERTAINER. Only Sings Songs—But Hear "Her Put Them Over."

HANDSOME DROP, HEAVY SILK AND COTTON Size, 25x40, split center, to drape, fancy panel effect, each panel 36 inches wide, with 10-inch covered border; gold, old rose, light blue panels. Drop used six weeks with production. Never seen in vaudeville. A beauty. Cost \$385.00; will take \$125.00 for a quick sale. Will ship with privilege of examination. Can be seen at Music Hall, Lewiston, Me., or address C. R. SUMMERS, P. O. Box 48.

"YOU'LL WIN" "Business is rotten," That's what you say. Discouraged you're quitting' To fade away. You lack the gameness To stick a while And fight for victory With your old smile. You're quittin' early, Ganie's gettin' tough; You own you're beaten— You've had enough. Success was coming, But you didn't know. For you made wrong play And lost the dough. Always keep hustling. Play ev'ry chance. Don't mind the drawbacks, And you'll advance. Hard work's the answer. Show you are strong. Just keep a tryin'— You'll win 'fore long. —OTTIE COLBURN

ADDITIONAL J. A. JACKSON'S PAGE NEWS CHICAGO NEWS (Continued from page 89) smile, is a drawing card and a wonderful asset to this beautiful playhouse. Scott, Thomas and Ray opened in Springfield, O., on the Gus Sun Time.

to her former home, Birmingham, Ala., for burial. The Black Swan Troubadours, featuring Ethel Waters and her eight Jazz Masters, were the headline attraction at Gibson's Standard Theater, Philadelphia, Thanksgiving Week. Manager Gibson, after seeing the Troubadours in an entertainment at Philadelphia recently, was so pleased with their work he at once began negotiations to play them at the Standard during the week of November 21, when hundreds of visitors were in the city to attend the Howard-Lincoln game. As a result of Billboard advertising requests for the appearance of Miss Waters and her organization are being received daily by Harry H. Pace, head of the firm which is making the Black Swan Records, and an extended tour is being arranged for the Troubadours to appear in various sections of the country.

TRYING TO ORGANIZE COLORED STAGE HANDS

Fellow Showmen: One of the greatest drawbacks to Negro theatrical ventures has been the lack of technical training in the mechanical departments. In other words, the stage hand has not kept pace with the performer. No matter how good an act or show may be, incompetency on the part of the stage hands will ruin its presentation. This is especially noticeable in acts working both white and colored time. An act like "Steve & Co.," or "N Black Dots," or a show like "Billy King" or "The Smarter Set" will go big in a white house because the stage is equipped and manned to present those shows. Put the same act or show in some colored houses and the lack of proper handling is immediately noticeable, causing the performance to fall flat.

There are two great reasons for the failure of colored stage hands—first, lack of proper pay and, secondly, lack of knowledge. There are men in nearly every locality, technically trained, who go into our houses to work, but are forced to leave because the pay is insufficient to hold them. Their leaving brings about the second result, because their places are filled with men who are worth no more than the pay they receive.

Another handicap to the colored performer playing in colored houses is the lack of unity. Let an act go over the white time and it will find practically the same rules in each house. Let the same act go over the colored time and it will find a new set of rules in each house. More often it will find there are no set rules at all.

In Philadelphia we have organized the National Association of Colored Stage Employees. The object of this association is to band together the best colored stage employees and thru the co-operation of the managers, obtain positions with a salary that will encourage them to stick to the job.

This association has applied for corporation papers under the laws of the State of Pennsylvania. Then it will try to organize the best men all over the country. The object isn't to force managers to pay exorbitant wages, but to encourage them to pay wages commensurate with the work.

The manager will immediately want to know what advantage an association of this kind will mean to him. Let me enumerate a few: a competent carpenter will keep his scenery in repair, thereby saving the cost of renewal; a competent property man will make a number of the props that are now bought, and will keep furniture in such repair that its life will be much longer; a good electrician will reduce the amount of current used as well as reduce the cost of repairs; summing up, a competent crew will save the management on the cost of upkeep, and will by courteous, intelligent service enable the performer to give his best to the audience, that will in turn show an increase in the box-office receipts. And last, but by no means least, remember that the stage hands have to live, and so very often they make the performer pay by loss of personal property what the management fails to pay in salary.

Now what does it mean to all of us? To the stage hand, fair pay and encouragement, to advance himself; to the performer, absence of petty difficulties and greater safety of personal property, enabling him to give a better performance; to the management, increased box-office receipts and relief from the petty problems of stage management.

The National Association of Colored Stage Employees solicits the co-operation of all good managers, performers and stage employees. We want to hear from you and will gladly give you any information you desire. Thomas I. Manly, National Secretary, 1434 Lombard Street, Philadelphia.

Anderson and Goines opened in Cleveland November 17. Farrell and Hatch have returned from Peoria. Gunpowder and Company, with Sidney Rink, the animal trainer, and Fat Carroll, and Rufus Grimes and that \$10,000 mule, "T. N. T.," opened at the Avenue Theater Monday night. The Oldtime Darkies' Quartet passed thru Chicago November 18, en route to Erie, Pa. Cleo Mitchell Company opened in Cleveland on the T. O. B. A. Ralph Bryson, with the Alabama Jazz Band, is in Vincennes, Ind. Crack Shot Hackley, of Crack Shot and Hunter; Frank Keith, Dick Abrams, of the Mitchell Film Co.; Doc Straine, of Copeland and Straine; President Henry Wooden, of the Colored Actors' Union; Robert Thornton, Leonard Burton, Ernest Roberts and Fred Vaughn, all of the Billy King Co., are in here from Indianapolis. Cheatham and Bryant, Kid Smith, Tom Cross, Zeek & Glasco, Jimmy Cox's Trio, Liston and Cox, McDow and Henderson, are at the Monogram Theater this week. Charles Moore, the veteran character man with the Dunbar Players, had a full week all by himself, but is back in the harness again. Olive Hickman, an entertainer, died in the T. B. ward of the Cook County Hospital. Miss Hickman was well known, and at one time was connected with the Billy King Co., on the opening of Mr. King's season at the Grand Theater last season. In the "New American" Miss Hickman was one of the principals, but since then she has been entertaining at the different cabarets in and around Chicago. She was in the hospital only three days when she answered the call of the Grim Reaper. Viola Evans, a sister, claimed the body and took it

27TH YEAR

# The Billboard

The largest circulation of any theatrical paper in the world.

Published every week  
By The Billboard Publishing Company,  
W. H. DONALDSON, President.

In its own plant at  
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Cincinnati, Ohio. U. S. A.  
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If you find a misstatement or error in any copy of The Billboard, please notify the editor. The Billboard reserves the right to edit all advertising copy.



Vol. XXXIII. DEC. 10. No. 50

## Editorial Comment

**AS THE** robin heralds the coming of spring, so this Special Number of The Billboard heralds the coming of Christmas.

Going back to the beginning of the Christmas Special some years since, it gives one much pleasure to note the advancement made in this Yuletide edition—in number of pages, quality of articles, illustrations, amount of advertising, number of copies printed, cover designs and colors, departments of news, opinions, etc., etc.

Its growth has been marvelous, and comments heard far and wide lead us to believe that Christmas to our readers would not be the same Christmas without the issuance of this annual special edition.

It isn't good form for a publication to extol its own merits, but with the 1921 Christmas Number we are of the firm belief that we have scored in several ways over preceding special issues.

In the first place, we are printing and distributing one hundred thousand copies, exclusive of those for our own use—ten thousand copies more than any of our previous special issues.

Secondly, we have—and with our own presses—printed a cover in gold for the first time in our history—gold in addition to the regulation red, blue, green and black. We believe it is the most attractive blending of colors that has ever graced a front cover of The Billboard.

From a literary standpoint we think we have accomplished our aim—that of getting real constructive and instructive special articles on as many subjects as possible.

In photographic illustrations and special headings a lavish hand was used.

During the Yuletide there is felt—yes, felt—in each breast a spirit of personified reverence for the Almighty, and this in turn does—or should—inspire in each of us an augmented feeling of kindness and brotherly love for each other—jealousy thrown to the four winds, so to speak; envy banished; petty grievances abandoned, and thoughts and actions to savor more of friendliness and helpfulness than animosity and oppression.

The depressed should be cheered, the discouraged encouraged—the atmosphere of the occasion suggests it.

Doubtless there is no other profession in which there is manifest the comparative spirit of fraternalism and "brotherly love" found to exist among the folk of the indoor and outdoor fields of amusement and entertainment—it is not forced, nor does it need be cultivated; it is natural.

Likewise this vocation allows of numerous causes—more often imaginative—for injured pride, business inter-

with merit. Cast aside the excess, that which you would carry just to take on the appearance of bigness.

And, again, remember misrepresentation never got anybody anywhere in the long run.

Be fair and square with everybody with whom you do business and it will redound to your credit.

## QUESTIONS AND ANSWERS

A. S.—Women theater ushers first were introduced in New York in 1884.

T. T.—George Primrose, the minstrel, died July 23, 1919, in San Diego, Cal.

R. S.—Kentucky has its individual laws pertaining to motion pictures. A book of rules governing the requirements of an operator can be had from your local I. A. T. S. E. and M. P. M. O.

Subscriber—Back numbers of The Billboard for the past year are available and will be furnished at fifteen cents each, obtainable at our Cincinnati office. These will give you the information which you request in your letter of November 28.

Wells—A letter recently received in Cedar Rapids, Ia., from Anton Lang, the Christus of the "Passion Play," stated that the play will be given at Oberammergau, Germany, in 1922. "The 'Passion Play,'" says the letter, "will be produced in its reverent manner and will surely bring our distressed country and distressed community much spiritual and material benefit."

A. E. R.—(1) "Location" is the technical movie term for any place used for work outside on the studio grounds. When a company is said to be "on location," it means that the company has left the studio and is working outside. (2) Motion pictures are thrown on the screen at the uniform rate of sixteen pictures per second, the minimum rate by which the illusion of movement can be created. Each individual picture remains on the screen one-thirty-second of a second, followed by a period of darkness of almost equal duration, created by the shutter passing before the front of the lens before the next picture is flashed on the screen. The impression of the first picture remains on the brain one-twenty-fourth of a second after the picture disappears. The latter, being a brighter image, will cause the former to merge into the image of the second picture. Thus you imagine you see the figures moving before you, when, in reality, they are merely a series of snapshots depicting motion.

## NEW THEATERS

A new picture theater, the Midwood, was recently opened in Midwood, a suburb of Brooklyn, N. Y. The house was built by Matthew McNamara and Ike Roth. It seats 1,500.

Alex Steel, who controls the Strand Theater, Farmington, Ill., is contemplating building another theater in that town. According to his plans the new house will seat 500 and will be conducted with feature pictures as the attraction.

Messrs. E. Osborne Smith and Albert D. Phelps have sold for Christian Sebnick the southwest corner of 176th street and Jerome avenue, New York City, a plot 138 by 100 feet, to Nathan Wilson, for the immediate erection of a 1,500-seat theater.

Dipew and Glasgow brothers recently opened their new American Theater at Fort Collins, Col. Pictures are being presented as the initial attraction, but later the owners plan to build an addition that will provide ample room for vaudeville and road attractions.

A deal was closed in Cincinnati, O., recently, whereby I. Frankel became owner of a site on Vine street upon which he is expected to erect a picture theater. Mr. Frankel is already the owner of quite a string of such houses in the Queen City. The reported cost of the site is \$300,000.

The Batavia (N. Y.) Theaters, Inc., recently announced plans for financing the erection of a theater on Main street, Batavia. According to the announcement, there will be an issue of \$175,000 in eight per cent, fully paid, non-assessable, cumulative, preferred stock, par value \$100 a share, preferred as to assets and dividends. The officers of the theatrical firm are: President, Nikitas Dipson; vice-president, Daniel W. Tomlinson; secretary, Horace H. Chapin; treasurer, William G. Pallard.

## A Christmas Greeting

**I**N the hearts of all of us there is somewhere an abiding faith in the existence of good-will, good-cheer and good-fellowship. But in the intensive strife of life's daily trials and manifold and complex worldly demands and exactions we are prone to be unmindful of the presence within us of these almost divine attributes. It is only when the finger of time points to and recalls the hour of the advent on earth of our Lord and Savior—it is then that we awaken to the consciousness that there is something better than the mad pursuit of the material and perishable things of earth; it is then that love for our fellow beings becomes an abounding and all-absorbing passion; our hearts are filled with love. And in this love are mirrored the noblest traits of humanity: we delight in bringing sunshine and happiness into the lives of all, no matter who they may be; for in this great love all mankind are kin; they are of one blood on this great festal day. It is at this period of the year that we are at our best; for in the bestowal of the symbols of our love, affection and esteem we approach nearest to the teachings and example of Him who gave His life that man should have eternal life, a life crowned and exalted by a joy that is without end. So it is that in welcoming the advent of this day of good-will and good-cheer and good-fellowship, The Billboard with a heart overflowing with love and gratitude extends to one and all

## A Merry Christmas

In point of number of pages and advertising the issue is on a par with the last Christmas number—this was written on Friday, and there is a possibility, before the issue is off the press in complete shape, of an increase over the 228 pages now arranged for—and this, to say the least, is wonderful, taking conditions into consideration.

All told, we believe we have scored a real achievement.

But that is really not the point.

Our aim was to please you, and if we have done that we are well satisfied.

To all those who have in any way aided us in making the issue the success it is, we are truly grateful.

And to each and every one in the world of amusements go our best wishes for a very Merry Christmas!

**CHRISTMAS** time affords yearly opportunity for the springing to the surface of our very beings the lax, latent inspiration of "love"—good will among men.

est transgressions and what not. However, like the "big family"—yes, a bunch of "kids"—could there be found, taken as a whole, another following of like number, individually and collectively, wherein there is such a "natural," profound, true friendship and forgiveness? We say NO! NO!! DECIDEDLY NO!!!

**WITH** the new year looming just ahead, we are all wondering what it has in store for us in the way of business prospects.

Making prophecies is a common thing, but we sincerely think 1922 will be a good year, better than the year about to pass out, for many, but probably not so good as the year 1919. Conditions in all lines are rapidly righting themselves, and, while normalcy has not been reached, we are gradually getting there.

In this connection let us repeat that in order to get the business nowadays you must give the public something

# PRESS AGENTS ADVANCE

Conducted by ALFRED NELSON  
(COMMUNICATIONS TO OUR NEW YORK OFFICES)

"You Are To Be Robbed," in big black type on the back of a postal card, is getting much publicity for "The Bat." The one that came to our desk was postmarked at East Liverpool, Ohio.

Warren Lewis, with the assistance of William H. Maxwell, is putting over something out of the ordinary in auction circles and getting the crowds thereby for his specially conducted automobile sales in various sections of the country.

Bob E. A. Fisher, who spent a good part of his young life ahead of J. A. Coburn's Greater Minstrels, is now blazing the trail for Smith & Wells' Greater Georgia Minstrels and getting the business for his attraction.

Joe H. Mauer, formerly head of the press department for the Universal Films, is still with that firm and is now ahead of one of their big feature pictures. Joe is making his headquarters at the Cleveland office of the Universal Film Company.

Dan Daniels, manager of the Portland (Me.) Polo Club, has been appointed manager and publicity promoter of one of the companies presenting Douglas Fairbanks pictorially in "The Three Musketeers." Dan secured his engagement thru Hiram Abrams, of Portland, Me., who is president of the United Artists' Corporation, which is handling the picture.

John Barnett, The Billboard representative of Cumberland, Md., advises us that Harry Rachenbaugh is a native of Cumberland and visited his home town recently; furthermore, that he secured his first engagement thru the efforts of Frederick P. and Warren Mellenger, of the Academy of Music and Maryland theaters of Cumberland, who were instrumental in placing him ahead of the "Great Raymond, Hand-cuff King." This was in the year 1907 A.D.

Barney Gerard does not believe in the old adage that charity begins at home. On Thanksgiving Day the his "Follies of the Day" was many miles from home, the company did a charitable act in entertaining the poor folks at the county institution in Omaha. Verily, a little fun now and then is relished by the down-and-out as well as those able to pay, and the members of "Follies of the Day" Company are to be commended for their charity.

A rumor from the coast says that W. H. (Bill) Rice will desert the outdoor show field for some commercial enterprise in California. It is a fact that "Bill" has removed his home from Kansas City to Los Angeles, but no confirmation of the above rumor has been obtainable so far. Rice was last season ahead of the Greater Sheesley Shows, which he piloted on their first trip to the Western country. Rice was for several seasons half owner of the Rice & Dorman Shows, and is one of the best-known advance men in the game.

A message from the winter quarters of the T. A. Wolfe Shows at Batavia, N. Y., says that Sydney Wire has been retained as director of publicity for next season. This is Sydney's third season with the T. A. Wolfe enterprises. W. C. Fleming remains as general agent, making his second season with the show. It is said that both W. C. Fleming and Press Agent Sydney Wire are engaged by the year and are kept busy both summer and winter. It is understood that W. H. Blumhorn will return to the shows as special agent.

Charles ("Kiki") Koster, long identified with the advance activities of numerous burlesque shows, is hitting up a lively pace ahead of pictures for the Metro Exchange, and the Pittsburgh Moving Picture Bulletin carries a pictorial layout of those responsible for much of its success. Included on the front line are the smiling countenances of Charles A. Koster and E. M. Donohoe, with commendation of their work ahead of the "Four Horsemen." A communication from George Lux, of Erie, Pa., also credits Koster with some recent clever publicity for Roland & Clark's theaters, the Perry and Strand, of Erie, Pa.

Little did Harold Berg know that his press publicity for Frances Cornell of Tom Sullivan's "Monte Carlo Girls" show and her advent in the pulpit at St. Paul would attract the attention of other burlesquers, but good work anywhere will attract attention everywhere. Barney Gerard engaged Berg to press agent his "Follies of the Day," with the result that Brother Louie Gerard says that they played to an exceptionally big opening at Omaha, which is conclusive proof that the right agent ahead of the right show can get openings that

the wrong agent ahead of the wrong show will never get. Sure thing it pays to advertise. The best advertising an agent can get is his work in getting big openings, and it's then up to the company to make good and get the business.

Bridgeport, Conn., Nov. 21, 1921.

Dear Nelson:  
Just ran into Bridgeport to get some home cats on Thanksgiving Day and then on to New Haven, where I open up a circulation promotion stunt on the 28th. In writing I desire to commend you for your perseverance in keeping after the boys for information as to what they are doing, as it makes interesting reading and we all want to know what the other fellow is doing. I admit that I have been a little backward myself in writing you, but in the future you will hear from me more frequently. I have a good offer for next season, but as the contract isn't signed yet will hold off springing it until it's clinched.  
Cordially yours,  
ED FITZPATRICK.

When Harry Hastings objected to his official-in-chief, Charlie Edwards, leaving the home office and the cozy corner chair therein for a tour of theaters in advance of Harry Hastings' big show, "Knick Knacks," on the Columbia Circuit, Charlie came back at him with "I just want to convince myself if an agent ahead of a burlesque show can or cannot earn his salary, transportation and baggage transfer." What Edwards has done since taking on his self-appointed task is best said in the words of Hastings: "I did not wish him to do it, but I am very glad indeed that he has done it, for it has not only convinced him, but myself, that a real agent can increase box-office receipts. The show is doing far better business since Charlie went ahead of it than any time since the opening of the season." "Nuf' ced."

SEEK AND YE SHALL FIND  
Jackson, Mich., Nov. 24, 1921.

Dear Nelson—I note in your column devoted to advance agents that you are seeking the whereabouts of George Chennel, the oldtime agent who made publicity history for the "South Before the War" and many other shows, and I desire to have you know that Mr. Chennel for a long time past has been conducting the Foster Advertising Plant at Columbus and other cities in Ohio. Many of the oldtimers are now scattered thruout the country, and it's good to see or at least hear of them occasionally. For that reason I read your column every week in hopes that I will find some of my old-time friends mentioned.

Very truly yours,  
A. C. WEST.

Sydney Wire, kindly note that we are taking no familiarities with the Christian name on this auspicious occasion; in fact, we feel that we

should preface it with Mr., but the pictorial quarter-sheet page under the picture of Syd—there we went and did it after all—well, anyway, the wording reads Sydney Wire, Director of Publicity, and on the other twenty-odd pages setting forth who and what the T. A. Wolfe Superior Shows are and what they have done and will do next season the progressive publicity promoter presents a gallery of attractions seldom equaled and is sufficiently modest to reprint numerous reviews of the daily newspapers and give the front page to T. A. Wolfe, general manager of the show. Verily, Syd is some master of diplomacy and merits much credit for the clever work he did ahead of the show, likewise the preparation of the copy for the booklet.

ARE THEY COMING IN?  
WE'LL SAY THEY ARE  
Providence, R. I., Nov. 27, 1921.

Alfred Nelson:  
My Dear Sir—In glancing over the columns of the good old Billboard of last issue, November 26, I noticed on page 45, under the heading of Publicity Promoters, viz., reply to an oldtimer's request, who gives the names of many regular agents. Out of those mentioned I am acquainted personally with 24 of the 29 names. Also from those which you are led to believe from inquiries that those mentioned have passed away. One in particular, the name of George B. Chandler, who, it was said, is among the missing. I wish to say that two weeks ago I received a missive from him from some point in Mexico.

He has been connected with Sells-Floto Circus since the opening of its season. Also notice that the writer of the request mentions many who are still in the land of the living. The last time I heard from George Chennel, some time ago (not lately), he was running a billposting plant in Ohio. Can't recall the name of place at present. My past experience of 33 years includes handling varied classes of theatrical enterprises from agent to manager, from burlesque to the legitimate. Speaking of oldtimers nothing is said of good old Arthur Gorman and myself. In looking back I find myself connected with Sheridan & Flynn's "Big Sensation," also May Howard's Extravaganza, A. H. Woodhull's "High Rollers," Woodhull's "Blue Bloods." My last road engagement was as business manager for Walter N. Lawrence in "Mrs. Temple's Telegram." Have not been on the road in eight years. At present am connected with Emery Bros.' Rialto Theater, this city. By the way, will say I may be old in experience, but have young ideas.

I am also a believer in an agents' protective association, but they seem to be dreaming all the time.  
Respectfully yours,  
A. D. CAMERON.

A TIP WORTH TAKING  
Nelson—Noting in the column that H. Percy Hill, he of the checkered benny and the nobby hats, had arrived safely in Toronto, Ont., ahead of Ed Wynn's "The Perfect Fool," brings to mind the fact that it is some ten years since last I gazed upon the countenance of the persuasive Percy. At that time H. P. was with the late lamented "Burgomaster" and I was doing the planting of fair ground news with the old Francis Ferari Shows, which were furnishing the natives of St. John, N. B., on the Bay of Fundy, with "highly amusing and instructive exhibitions" of lions, leopards and performing fleas. Since then I have lost track of this peer of all Canadian A. As., even tho he is a distant relative of mine. So you see that

the column is bringing the boys into the fold after all. After a lot of bustling seasons on the road, one as P. A. at Dominion Park, Montreal, Can., and a couple with the Loew houses in the Northwest, I am and have been for the past two years dramatic editor of The Salt Lake City Telegram and am doing publicity for Loew's house here also. Most of the boys ahead who are making this town leave the planting of their stuff to the house manager, but if they only knew how much better deal they'd get from a personal call on "one of the gang" they'd not hesitate to call on Norman E. Beck when they reach the city of Zion.

COMMENT

Here is another manifestation that the boys are reading our column and complying with our oft-repeated request to come in and get together in a fraternal spirit and let each know thru these columns what the other is doing and where. Our friend Beck said a mouthful when he said don't leave it entirely to the local manager to plant your advance notice, but call in person on the editor, for in many instances he is an oldtime agent himself and welcomes the visit of a fellow agent for a talkfest on things theatrically. If the caller has something really worth while it's dollars to doughnuts that the editor will give more space to it than he will to the mimeographed copy usually handed him by the local manager. We know this to be true, for having been an agent we are always glad to have other agents give us a call, and it matters not what we are doing we are always there with the glad hand to welcome our visitor and talk shop. Only the other day George Alabama Florida came in while we were pounding out a review on burlesque, and seeing us trying to locate the keys that keep jumping off the typewriter he was on his way out, but not fast enough to escape us. We brought him back, and oh, boy, what we got out of him will make interesting reading in these columns for several weeks to come. The same goes for J. O. Wodetky, who floated in from Orange, N. J., for a talkfest and to keep an appointment with a producing manager we wanted him to meet. What applies to us personally applies to other agents now holding down editorial desks with theatrical journals and daily newspapers. They one and all are glad to meet their own kind of people and if advance agents en tour do not take advantage of the opportunity of keeping themselves and their attractions before the public they have no one to blame but themselves if they are forgotten and become listed as has-beens.—NELSE.

YOU SAID IT, BUT IT'S WORTH REPETITION

B. H. NYE AMUSEMENT ENTERPRISES,  
Columbus, O.  
November 26, 1921.

Dear Mr. Nelson:  
I suppose by this time someone has surely advised you where to locate George Chennel, relative to your item on oldtime agents. If not, he is manager and principal stockholder and chief mogul of the Columbus Billposting Co., likewise an active member of various civic movements and one of the most progressive citizens of Columbus. Very truly yours,  
B. H. NYE.

COMMENT

Ye gods! Little did we think there were so many readers of "Publicity Promoters" as the numerous letters advising us as to the whereabouts of George Chennel indicate. To publish all of them would keep us going for some time to come, so, if we do not publish all the letters referring to Mr. Chennel, his numerous friends can take this explanation as an apology.

It sure does make us feel that our efforts to make this column interesting are getting the support that we solicit, for the letters are coming in daily. The more the merrier. Each will get recognition as space is available.—NELSE.

Another attractive booklet came to our desk this week from the Sells-Floto Circus, and on opening it up find that the preface is by Billy Exton, addressed to Mr. Zack Terrell, general manager. Billy tells Zack just what his attaches think of him as a manager; furthermore, it has the ring of sincerity that must have made Manager Zack feel pretty good when he read it. On the opposite page Ma Belle presents Willard D. Coxe's poem, entitled "The Circus Trail." Then follows a complete roster of everyone on the show, and we are pleased to note that the advance staff includes Billy Exton, advertising representative; Paul W. Harrell, manager advertising car No. 1; Wm. Naylor, general contracting press agent; Carl Porter, manager advertising car No. 2; Wm. Polkinghorn, general brigade manager; Arthur Davis, contracting agent; Ed P. Wiley, contracting agent; Frank (Doc) Sturt, press agent; George B. Chandler, checkerup; Fred Stewart, twenty-four-hour agent; James E. Orr, twenty-four-hour agent; H. H. Gale, boss billposter; C. R. Valentine, assistant boss billposter; G. D. Firston, boss banner man; J. Williams, boss lithographer; W. Beaumont, window cards; Leo Smith, pastemaker; C. W. Anderson, steward; H. Kober, boss excursion man.

With a lineup like the foregoing it's no wonder that the show did the business it is credited with doing during the season just closed.

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**BIG ACTS**

**For Canton Indoor Circus**

**Plans for Nazir Grotto Affair Progressing Rapidly—Fred Ledgett To Direct Performance**

Canton, O., Nov. 30.—Canton was visited last week by Fred Ledgett, equestrian director for the past several seasons on the John Robinson Circus, who came here from Peru, Ind., to confer with a committee in charge of the Nazir Grotto Indoor Circus to be held in the city auditorium the week of January 23. Ledgett was signed while here as the "whistle blower" and director of the show and in addition was authorized to secure for the show certain big acts which have been connected with the Robinson and other circuses the past season. While in Canton he was the guest of Mr. and Mrs. Clint V. Meyer, well-known former trouper.

Opposition billing is up and half sheets will be in place within a few days. Mayor-elect C. C. Curtis has promised the local committee his co-operation and already has granted a permit to move stock thru the streets and make the usual downtown parade the opening day.

**SANTOS & ARTIGAS CIRCUS**

**Closes Season at Payret Theater, Havana—Will Not Tour Island**

The Santos & Artigas Circus, which opened at the Payret Theater, Havana, Cuba, October 7, closed November 30. Santos & Artigas will not take a show on the island this season, due to financial conditions in Cuba. It is rumored that

Mme. Publiones' show closes next week at the National Theater and that Mme. Publiones will take a show to Mexico.

Mr. Cook, adjutor of the Ringling-Barnum Circus, arrived in Havana, November 21 and purchased the lion act, also the tiger act of the Santos & Artigas Circus for the big circus. The animals will be shipped to the Ringling Bros.' headquarters at Bridgeport, Conn.—LOUIS L. CAMPBELL (on the show).

**INFORMATION TO ARTISTS**

**Who Intend Going to Cuba**

Louis L. Campbell, of the Casting Campbells, who were with the Santos & Artigas Circus in Havana, Cuba, submits the following information for performers who contemplate going to Cuba from the United States:

"Artists coming to Cuba, who are not American citizens, must have passports or their first citizenship papers before they can leave Cuba for the United States. Artists, not citizens of the United States, require no passports entering Cuba, but they will have trouble when they wish to return to the States. American citizens require no passports. They can enter and leave Cuba at any time."

**ATTERBURY ANIMAL SHOW**

Atterbury's Circus and Trainer's Animal Show is in quarters at Clontarf, Minn. Weather conditions will not permit doing anything outside the buildings. Training of animals will shortly start in the heated animal building. Manager Atterbury has returned to America after an absence of two weeks on pleasure and business bent. He purchased some animals to add to his show for next season and visited his mother and daughter at Petersburg, Ill. Leona Atterbury has retired from the circus business and will make Petersburg her home. She was one of the aerialists with her father's circus for the past ten years.

The Atterbury show will go out somewhat larger the coming season and go as far north as Canada.—W. A. ALLEN.

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

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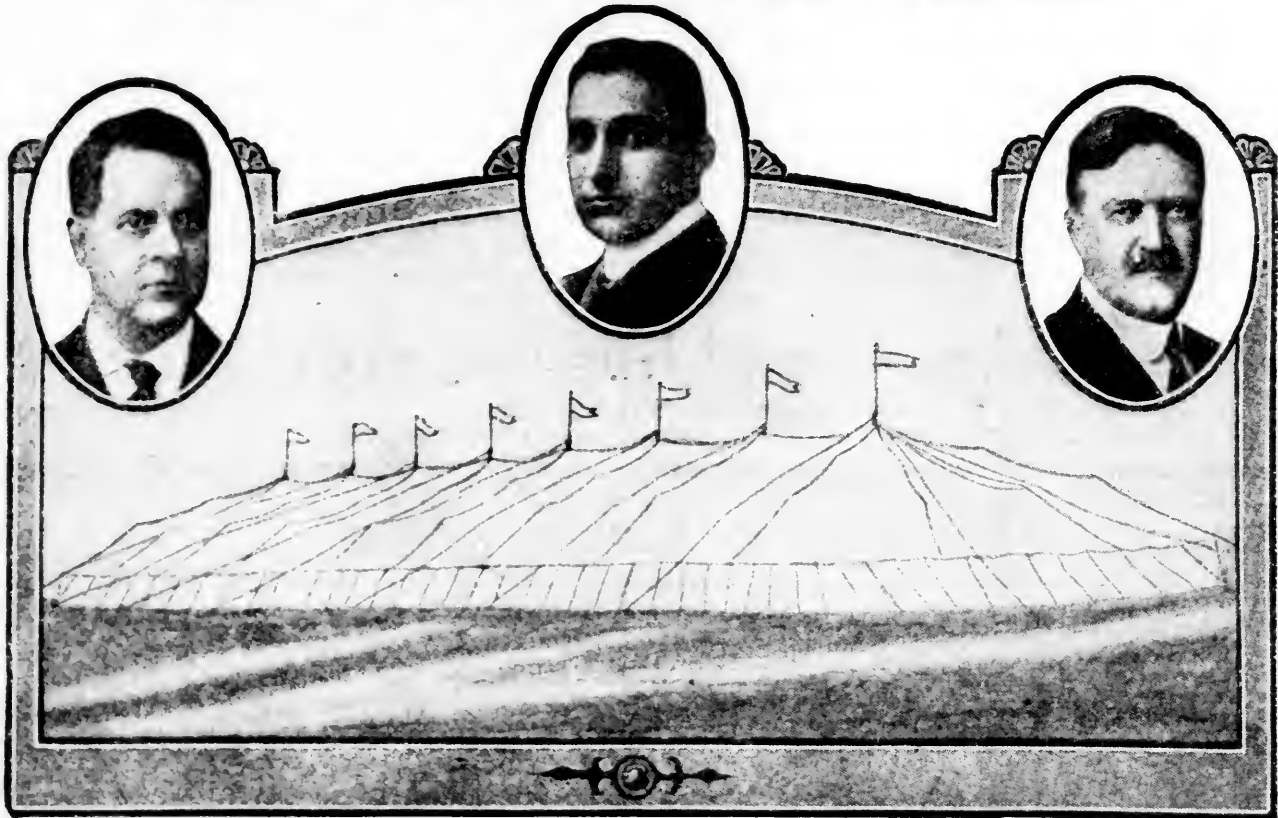
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### UNDER THE MARQUEE

By CIRCUS SOLLY

A Happy Christmas and an abundance of good things for the 1922 season, is Solly's wish to all showmen and trouper.

Howard Ingram, circus trainmaster, is with Irons & Clamage's "Garden Frolics" Company this winter as carpenter.

Henry R. LaChance is in Ottawa, Ont., Canada, for the winter. He will be back with the Hagenbeck-Wallace Circus season 1922.

James M. Beach closed a pleasant season as manager of Advertising Car No. 2 of the Rhoda Royal Circus. He will winter at Seneca Falls, N. Y.

Solly learns that Wm. H. Kelleher of Gloucester, Mass., intends to launch a ten-car circus next season provided business conditions warrant.

Mr. and Mrs. Harry Bascom, after a pleasant season with the Sells-Floto Circus, have gone to Los Angeles, Cal., for the winter months.

The Cincinnati (O.) Shriners, Syrian Temple, will have a three-ring circus in Music Hall some time in February. Fred Schwenck is chairman of the committee.

Lillian Lacy, after closing a successful season with Cole Bros., visited the Cincinnati offices of The Billboard on her way to attend the Showmen's League Ball in Chicago.

Martine Lowande, after a stay of twenty months in South America, has returned to the States. He reports business good for both the Tony Lowande and the Shipp & Feltus shows.

Mrs. Kelley Mitchell, with the John Robinson Circus the past season, underwent a serious operation at Grant Hospital, Columbus, O., November 13. She is doing nicely and will leave the institution in a few weeks.

Jack A. Wilson informs that he is still selling reserved seat tickets in connection with the Rhoda Royal Circus and doing well. He opened with the show in Montgomery, Ala., April 6. The show is now in Louisiana.

News from New York City has it that Dan (Bill) Kelley has been going about on Broadway with a big smile, suggestive of "something up his sleeve," and he's playing bazaars in and around the metropolis.

H. E. Colter, who is now station master at the Union Depot in Galveston, Tex., was at one time in the show business. His last engagement was with the Leman Show in 1894 as an agent.

Sam Dock, manager of the Great Kerstone Shows, informs that his show closed the season December 2, and that business was fully as good as last year. Says that he will greatly enlarge the show in all departments. Whitesville, Va., is the winter quarters for the show.

Jack White, of Toledo, O., and formerly of White and Edson's winter circus, is organizing traveling industrial exposition, which will exhibit all sorts of merchandise exhibits under canvas. Billy Vocht, formerly of the Walter L. Main and Barnum & Bailey Shows, is identified with Mr. White in the venture.

Val Vito, writing from Bartlesville, Ok., states that he has just returned from a successful trip, booking the 26th Century Jazz Band and Orchestra, presented by W. Bert Wedge, thru Oklahoma and Kansas. All members of the band were formerly connected

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with the Patterson & Kilne (carnival) Shows. Val says that he is also selling toasters and window locks.

Johnnie Marinella, ring performer, closed the season with the Hagenbeck-Wallace Circus. He will be with the same show, season 1922. Marinella played a theater engagement in Cincinnati week of November 21, with Cleveland, Buffalo and New York to follow.

Mother and Daddy Corning wish to thank the trouper of John Robinson Circus for the ten dollars recently sent to them to brighten their Christmas. Mrs. Corning has secured a wheel chair for her husband. Mr. Corning was on the John Robinson Circus season 1902-1903.

Bob Simons, once well-known as a circus billy and later as a car manager with some of the best railroad shows on the road, is now with the Columbia Amusement Co. as manager of its Gayety Theater at Buffalo, N. Y. The Gayety is on the Columbia Burlesque Wheel.

A trouper in making Pottsville, Pa., recently met George Shirley, Harry Johnson and Charles McCannon, from the Walter L. Main Circus; George Myers, from the Sells-Floto Circus; and James Brennan, Phillip Ruesher and Robert Egley, stage hands at the Hippodrome Theater.

The advance of Christy Bros.' Circus closed at Sour Lake, Tex., November 19. Only two changes were made on the advance during the season. General Agent J. C. Admire has gone to his home at Brazil, Ind. Walter McCorkhill is visiting his folks at Bellingham, Wash., and will return to Beaumont, Tex. (winter quarters of the show), the first of the year. Thomas Ford is resting up in Beaumont, Bones Evera

has gone to Hastings, Neb., and L. H. Hite and George Perry have gone to their homes in Hutchinson, Kan.

William Odell writes that he has been in the circus game for forty-eight years, riding for thirty-five years and equestrian director for thirteen years. He has been with Barnum & Bailey, Forepaugh-Sells, Van Amburg, Walter Main and Cole, and has read The Billboard since the first issue he says.

W. H. Godfrey recently made a flying trip from New York to Chicago, where he said he was in those conference with a well known circus owner. It is possible that Godfrey will be back with the "sawdust opera" again next season in an official capacity. Godfrey and his wife will spend the holiday season on a hunting trip in West Virginia.

Sydney Wire, who is director of publicity for T. A. Wolfe's Superior Shows, is another old circus man. He was for several seasons with the Barnum & Bailey Shows, and was in Europe with Buffalo Bill, Captain Paul Boyton and Imre Kiralfy. The 1922 season will make Sydney's third season with the T. A. Wolfe executive forces.

Forepaugh White, writing from Boston, Mass., November 28, says: "Robinson's Military Elephants played the Majestic Theater this week and made a big hit. Curly Noonan, an old white top trouper, is working the 'halls.' Curly and Tommy Vessey trouped together years ago. Wilber Craggett, of the Walter L. Main Circus, is working for the Donnelly Co. this winter, and is signed up with the circus for next season. Tommy Vessey is still out at Franklin Park with the elephants. Roland Butler, of The Boston Herald and Trav-

eler, and his assistant, George Lane, have just returned from their vacation in the Maine woods. Warren Sullivan, of the Ringling-Barnum Show, is working at the Shubert Theater this winter, but will be back on the circus season 1922. Harry Ingles of Ingles' Circus has put on a tab, show called "The Checker Girls," which played the Central Square Theater, East Boston, last week to big business."

C. A. Giovanni, trainer of monkeys and cockatoos, who has traveled thruout this country and Europe, writes that he started in the circus business in 1877 with the original Howe's Great London Circus. He remained with the show until 1890, when he joined the Cooper & Bailey Show, and later the Barnum & Bailey show. He says that he has been with a number of other shows since that time. He is now at his home in South Brooklyn, N. Y.

The veteran hillposter, John W. Gates, age 74, is now a resident of Casper, Wyo., connected with the McLogan Sign Company. Gates has been in the billposting business for 59 years. He started with the Eliza Bell Ringers and has been connected with Barnum, Forepaugh, Ringling and for four years with the late Buffalo Bill. In fact, he has at one time or another been connected with every big show in the country.

Many an old circus trouper has deserted the sawdust and tinslark for the carnival lot. Look over the carnival rosters and see the many familiar names. W. C. "Bill" Fleming, once a Buffalo Bill agent and an oldtime Barnum & Bailey employe, is now general agent of T. A. Wolfe's Superior Shows, which is considered as one of the foremost organizations in the midway field. This is "Bill" Fleming's second season with the show. He was for a number of years general agent for the Greater Sheesley Shows, another well-known carnival organization.

Charles Morosco, of the Original Morosco Family (Walter, Frank and Master Charles), well known in circus, vaudeville and stock, writes that he is about to undergo an operation for cancer of the left breast at the New Haven Hospital, New Haven, Conn., and asks that his old professional friends write him, and, if possible, contribute something toward the cost of the operation. Mr. Morosco says he has been in the show business since 1872, clowning with all the big circuses, his last engagement being with the Barnum & Bailey Show. Under his own name (J. Chas. Reynolds), he was for many years, comedian in the old Morosco Stock Co., at San Francisco, Cal.

Forepaugh White sends the following program of Robert Stiekney and James Donovan's Great American Circus Company, which showed at Trinidad, a part of Sully, for six nights starting November 7, 1888: Overture—Bicycle and unicycle riding by Family Phanion, Mamie Wash, Willie Lennie and Ella; riding dog Prince, introduced by Mr. Stiekney; Miss Blanche, on the flying rings; Emma Lake, equestrienne, riding and driving her thoroughbred high school horses, Kismet and Spot; Lewis Wash and Willie Phanion, and William and Lotto Davene, in an acrobatic act; Viola Rivers, equestrian act, and George Carson clown; the Davenes, flying trapeze; Robert Stiekney, in a somersault act; George Carvon, musical clown entree; William Edwards, in his classical pyramid of tables; Prof. Duna and his performing dogs; Mr. Stiekney, introducing his herd of trained stallions; clown pantomime specially, the Skeleton and Prof. Cooby in balloon ascensions and parachute drops.

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**BUFFALO BILL'S WILD WEST**  
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**ZACK TERRELL, - Manager**

**HAGENBECK-WALLACE CIRCUS**  
 Featuring  
**CARL HAGENBECK'S**  
**TRAINED WILD ANIMALS**

Winter Quarters  
 WEST BADEN, INDIANA  
**BERT BOWERS, - - Manager**

**JOHN ROBINSON'S CIRCUS**

Winter Quarters  
 PERU, INDIANA  
**JERRY MUGIVAN, - Manager**

**HOWE'S GREAT LONDON CIRCUS**  
 AND  
**VAN AMBURG'S**  
**TRAINED WILD ANIMALS**

Winter Quarters  
 MONTGOMERY, ALABAMA  
**DAN ODOM, - - - Manager**



**Wish the Entire Amusement World**

**A Very Merry Christmas**

and

**A Happy New Year**

**CHRISTY BROS.' SHOWS**

**In Winter Quarters at Beaumont, Tex. —Will Be Enlarged for Next Season**

Christy Bros.' Greater United Wild Animals Shows, which opened the 1921 season February 25, closed a very good season December 1, and have gone into quarters at the Gates Handle Factory, Beaumont, Tex., according to G. W. Christy. The Christy Show visited fifteen States and provinces and played Vancouver Island, being the first show that has visited the island since Norris & Rowe, fifteen years ago. Thirteen thousand, eight hundred and fifty miles were traveled without a mishap. The show played six Sunday dates, nine towns in one week, and gave three performances at one of the stands.

J. C. Ahlberg, general agent, left for his home in Brazil, Ind. Most of the people will winter in Houston and Beaumont.

This is the earliest that the show has closed. It is due to the fact that the show will be enlarged, work having already started at the quarters. Six new animal acts are in training now and carpenters and painters are on the job.

Beaumont, Tex., March 1, will be the opening stand of the 1922 season.

**LOWERY BROS.' SHOW**

**To Be Enlarged for Season 1922**

Lowery Bros.' Show, which opened the season May 10, closed at Port Carbon, Pa., July 8, on account of a blowdown. The outfit was blown to pieces and everything was destroyed from front door to dressing room, also the dining tent and two serving tents. The only thing saved in the line of canvas was four sleeping tents which stood behind the three big motor trucks used to transport the show. The storm struck the show just as the doors were to be opened for the night show and lasted two hours. The following morning when G. B. Lowery came on the job he saw Sig Sautelle. Sig said to George: "I have been in the show business some forty years and in all that time I never saw an outfit destroyed like this one." "What do you intend to do?" asked Sig. "Tomorrow," said George, "I am going to lead up what is left and move to winter quarters. I will need a rest after this. I am going to finish the season here."

The show had had one losing day during the brief season. The Lowery show is at Ashland, Pa., held for four carnival days and the Walter L. Mann Circus, and gave three shows to turn-away business.

A new outfit has been made by Kerr & Co., of Chicago, and the show will be enlarged for the coming season, carrying a side show and other small amusements. Those engaged from last season are Lew Grant and son, William Grant, and family; Name Loftus, Arthur Roark, Harvey Sherman, Jim Davies and Mr. and Mrs. Arthur Walsh.—G. B. LOWERY.

**MIGHTY HAAG SHOW**

**Now in the State of Florida—Plans To Stay Out All Winter**

Fernandita, Fla., Nov. 21 and 22, was the first stand for the Mighty Haag Show in Florida, and business was good. The Morales Trroupe joined the show at this point. If the weather and business keeps up, all will be fine and dandy.

The Haag Show gives an hour and fifty minutes of entertainment. DeMario is the big feature act. The Morales do a four-people bar act, single wire, head slide, double iron-jaw and swinging ladder; Geo and Geo, a trampoline act; DeMario, frog act. DeMario also presents an Iceland wrestling act with four people. He and his wife do a double courtoner act. Doc Grant, Mickey O'Brien, Spider Mardella, George Morales, Lew and Kay Barrett are in clown alley. O'Brien does sailor perch, single trapeze and escape acts.

According to present indications the show will remain out all winter. Should the show close it will only be temporarily. Miami, Fla., will likely be the Christmas stand, either for three days or a week.

The company enjoyed Thanksgiving Day to the utmost, there was a turkey dinner with all trimmings.—ROY BARRETT (on the Show).

**SELLS-FLOTO CIRCUS**

**Draws Big Crowds at Dallas, Tex.**

Dallas, Tex., Dec. 1.—With a bright morning sun followed by a perfect day, Sells-Floto Circus arrived here at 7 a.m. last Friday and was at once transported to Fair Park grounds, where the tents were pitched with astonish-

**FOR SALE**—One 75-ft. State Room Sleeper. Steel wheels, steel platform, with 5-wheel truck. Will pass M. C. R. or any other inspection. Will go in passenger service on any road. Has three double state-rooms with two uppers and two lowers in each room; the single rooms, with one upper and one lower in each room; one kitchen, fully equipped to feed fifty people; toilet, wash rooms, hot and cold water, Baker heater, heating system in A-1 condition. Electric lights throughout, 5-k. w. Delco System. Pillows, blankets, linen enough for three changes. Interior well mahogany and French plate mirrors. Absolutely the nicest car in the show business. I have no blue print, but car can be seen in St. Joseph, Mo. Is now parked on Union Terminal Tracks. Call at car or write J. E. MURPHY, Lock Box 61, Station A, St. Joseph, Missouri.

When in Our City Call To See Our Stock

**EDW. S. SCHMID**

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No Catalogue.

**TENTS BUILT TO STAND ABUSE**

7x9, 8 oz. full weight with poles, \$10.94; 10 oz. \$13.35

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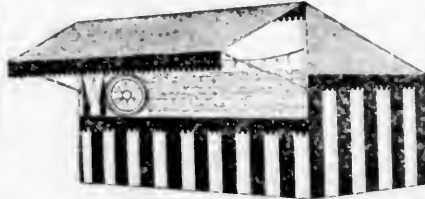
acknowledge with grateful appreciation the patronage they have received from the amusement fraternity, and extend to all  
**VERY BEST WISHES AND THE SEASON'S GREETINGS.**  
W. A. YAGER, President.

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**"BEST UNDER THE SUN"**

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**CANVAS GOODS** of all kinds.  
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**CIRCUS ACTS ---WANTED--- FREE ACTS**

Season of 1922. Acts suitable for Parks and Fairs. Ten to twelve weeks sure. Short jumps. Will also have a Wild West Show at Hobbside Park, Belleville, New Jersey, until the last of August, and then to the Fairs. WANTED—Cowboys, Cowgirls, Ropers, Bucking Horse Riders and Indians. Call or write.

**Will Have 5 Different Horse Shows Playing Parks and Fairs**

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**VAL VINO, LECTURER-ANNOUNCER CAPABLE, RELIABLE CAN BE ENGAGED FOR 1922, CIRCUS, CARNIVAL, PARKS**

9 Seasons Inside Man for Mr. Lew Graham, with the Ringling Bros.' Circus. 13 weeks during past summer making openings and announcements with the Patterson-Kline Shows. Capable Manager or Assistant for Resort or Show. Will travel or locate. Communications to

**VAL VINO, 1216 Hickory Street, R. D.-1, Box 205, Bartlesville, Oklahoma.**  
Merry Xmas-Happy New Year to all.

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NORFOLK, VA.

**SHOW-TENT-BUILDERS**

Concession, Camping, Wash, Auto Touring, Banners, Marqueses, Prosceniums, Flags, Hallways and Counter Curtains. "If it's made of canvas we have it." Write for our prices.

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SLIGHTLY USED 30x75 feet, with 9-foot side walls, 8-foot white SEK waterproofed top. 10x16-foot, 12x18-foot, 14x20-foot REFRESHMENT, (kiosk) top and 8-foot white T-top with 10x16 and 12x18 CHAUVENET 4-foot top and 8-foot white. Also 60 NUMBER ELECTRIC WHEEL. Also 11, 3 and 30, 60, 120, 180-number Wheels.  
**LOU J. WITTMAN, 337 South Second Street, Hamilton, Ohio.**

To Our Customers and Friends Is Extended the Season's Greetings

**IOWA PET FARM**

ROSSLYN, VA.

speed. This was the largest circus to visit Dallas in years.

The program was that of an oldtime circus performance and pleased big crowds. Some of the big acts were the Flying Nelsons, Berta Reeson in a tight wire dancing act, Belle Mdlmann and Beatrice Sweeney. The only weak spot in the program was the clown band, which hardly justified the time given it, but all worked hard.

I. D. Newman, paymaster, had charge of the reserved seat ticket wagon outside, and Mr. Loftus was at the door. "Doc" Stuart, in charge of publicity, landed much space in the papers. Messrs. Hallard, Mugivan and Bowers were in attendance.

**CIRCUS PICKUPS**

**By FLETCHER SMITH**

For the past few days two steeple jacks have been attracting much attention in Havre de Grace, Md., as they tore down the old city hall, brick by brick. Half of the wall will be retained and a new town hall and opera house erected.

Bill and Eunice DeMott, after a pleasant season, have arrived at the home of Fred Lynch at Woodbrook, near Baltimore, with their horses and will remain there for the winter, unless tempted to take a fling at vaudeville.

You would never think it to look at them but nevertheless Ray and Lola O'Wesney are respectively grandpa and grandma. A card announces the birth to Mr and Mrs. A. H. Vett, a son, Frederick Leland. Mrs. Vett is a daughter of Mrs. O'Wesney.

Raymond B. Dean, the live wire contracting press agent of the Sparks shows last season, is at his home at Milford Center, O., for the winter and is considering several offers for next season.

The big surprise of the season is the thoro house cleaning done by a certain circus proprietor since the show was packed away. "I said that all there is left of the dressing room is the side wall and everyone from the equestrian director down is at liberty."

Rodney Harris and wife, Ella, who were with the Sparks shows last season, are spending the winter at Tampa, Fla., where Rodney will be heard again with the Tampa band in baritone solos. Mrs. Harris has entirely recovered from her accident when she fell from her rigging at York, Pa., about a month ago.

Tom P. Lynch, enthrallist with the Main circus the past season, writes that the hay burner now burns merrily in his new lodging house at 12 St. Botolph street, Boston, and that trouper are always welcome. Tom will be out again next season leaving the Misses to collect the rents.

Sam Snyder this winter has discarded the constable badge and even lost out on his old job as dog catcher for the city of Williamsport, but Sam writes that he has a warmer and easier job this winter as night watchman at the Collins Rhodes greenhouses.

Louis Reel, elephant trainer with the Sparks circus, and a mighty good "Bill" as well, is taking a well earned vacation at Cincinnati and his old home at Ashabula, O., before returning to Macon for the winter.

Ray Morrison, Jimmie Heron's right hand man, has been back to his first love for the past month as ticket seller with the World at Home Shows, but will spend the winter, as usual, at Elkina, W. Va.

After a successful season at the fairs in North and South Carolina, Sam Holmer packed away his tent and is now enjoying life at his old home at Haverhill, Mass. Sam says there are a lot of farmers there and there is no chance getting lonesome.

Elmer Gilmer, who for years was in advance of Harlow's dog and pony show, and later with the Sparks show, writes from Big Heart, Ok., that he is now engaged in the oil business and the other day ran across W. A. ("Bill") Ellis, the oldtime boss businessman who is married and settled down for good. He is next door to a motion picture producing company, which has at work there now Franklin Farnum, Lita Lee and several lesser stars. Elmer is looking for another trip under the white tops next spring.

William Wallcut and daughter, who have been with the Howe show the past season, are at home in Havre de Grace for the winter and Bill will dish out sugar and spices as of yore at his grocery store there.

Frank B. Hubin can hardly wait till spring to pay the Maine circus a visit. All that Frank wants to do is to lead the parade, eat on the hot, sleep in the train, make a side-show opening and a concert announcement as he used to thirty years ago, and then he will be satisfied to return to Atlantic City and resume his present occupation of boosting Pleasantville, the Moose and his big post card store.

Frank recently visited Gil Robinson at his handsome home at Somer's Point, N. J., and was royally entertained.

Thomas L. Finn, the well known and successful "Tom" magnate, has been enjoying a well earned vacation in Boston with his wife, who has been successfully treated for asthma, and is now looking after his show, which has been

(Continued on page 117)

**THE SPARKS CIRCUS**

Route Book is ready and will be mailed on receipt of one dollar. Complete roster and itinerary for 1921 Circus season.  
**JACK PHILLIPS, 666 Grove St., Columbus, O.**

**PONIES**

Shetlands All breeds, sizes, age, sex and color. Guaranteed sound. Built like Ky thoroughbreds. Heralds **FRANK WITTE SR., P. O. Box 186, Cincinnati, O.**

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**Want to Lease, or Combine With Show for Season of 1922**

Twelve high-class horses, such as two World's Champion Charlot Teams, Thoroughbred, Standard Bred Teams, Relay Strings, two High School Ponies, one High and Long Jumping, and one Fancy Trick Rider horse. Parties interested write to Owaac and Manager, W.M. BYERS, Hermiston, Oregon.

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Do you own an air calliope with this style whistle? If not made and sold by us, it's a direct infringement on U. S. Patents 1213402—1197302. Why should you buy junk, when for a few more Dollars you can get the Real Calliope with a "Rep?" Built by the originators and patentees. NO, we did not Build 90% of the Calliopes, but our customers are 100% satisfied.

PNEUMATIC CALLIOPE CO. 345 MARKET ST., NEWARK, N. J. MERRY XMAS AND A HAPPY NEW YEAR TO MY MANY FRIENDS

EXCEEDS FONDEST HOPES

Says Walter Driver in Speaking of the Growth of Driver Brothers

Chicago, Dec. 1.—Walter F. Driver, president of Driver Brothers, was in a genial mood today when The Billboard representative called on him. He said he wanted to express his appreciation to the show world at large for the concrete response given his firm since the announcement was made last August in a page advertisement in The Billboard that the firm of Driver Brothers had entered the field. Both he and his partner, Charles G. Driver, felt that their thirty years of experience and the many friendships made during that time would be a wonderful asset in the new venture, but they were both overwhelmed by the flood of responses that followed the advertisement. To be exact Mr. Driver stated that they received 1,387 letters, telegrams and telephone calls wishing them success and prosperity. It did not stop there, however, for orders followed and the growth of the firm, Mr. Driver states, has exceeded their fondest hopes.

Mr. Driver has visited many shows during the past fall and says that it has been one of the greatest pleasures of his life to respond to the hearty greetings accorded him on these occasions, and it was especially pleasant to have many of them tell him that they could recognize a Driver tent on sight by its neat appearance and good quality.

Mr. Driver said that the largest tent the firm has turned out, thus far, since August 27, was the one delivered to the Rhoda Royal Circus. It is a 119-foot round top with three 40-foot middle and wall. The firm has made a large number of side-show banners, and Mr. Driver said as many as forty-five concession tents per week were turned out during the month of September. He feels that this is an excellent record for the new firm and is convinced that the outlook is still better and the future of the house based on solid ground.

NEWS FROM PORTO RICO

The Soter Bros. Spanish Pantomime Co. from Spain held the boards at the American Theater, San Juan, from November 6-12, going over very nicely, writes Prince Oskazuma. He further says:

There are several circuses on the island. The Mankah Circus was in Rio Pedro November 15 to 19.

George Brown, ex-boss canvasman for the Lowande Circus, and at one time connected with the John Robinson Circus, has joined hands with Mr. Tyler. They are framing a circus here. Mr. Brown will have a side show with the circus. Some of his features will be the Ames Electric Chair, performing monkeys, spider boy and one-man band. The circus will be known as Brown & Tyler's Dog, Pony & Monkey Show. Lopez Mexican Military Band will furnish the music. Some of the circus acts will be Joaquin, equilibrist; King Foo Chinese troupe, knife throwers and sword dancers; Prof. Tyler's animals, etc. The show will travel by automobile, and will open some time in December.

Marx has his circus for sale. He is to retire on account of his age, 70 years. He has a nice home in Porto Rico and a big farm in Kansas in the States. He is contemplating making a trip to the States.

Prince Oskazuma, the American Indian performer, is busy with Mr. Mujer, the Mexican circus king. Mujer wants to take a circus to Mexico. Walter Driver of Chicago is figuring with Oskazuma to build a big dirigible airship.

JOHN T. BACKMAN CORRECTS

Says Story About W. F. Palmer Was Misleading

In the issue of The Billboard dated November 19 we reprinted a story from The Palo Alto (Cal.) Call to the effect that W. F. Palmer, one of the proprietors of the Palmer Bros. Circus, had left the show suddenly for parts unknown, and had taken some of the show acts and funds. John T. Backman, connected with the Palmer Bros. Circus, takes exception to the article. Quoting Mr. Backman:

"Palmer Bros. Circus closed in Palo Alto, Cal., November 5. Mr. Palmer was complaining of a sore throat. After being treated by Dr. Phillips, he called me, saying that he was not able to look after business and asked me to do so. In leaving the show he did not take any of the funds, but left same in Mr. Graff's charge, who was acting as treasurer during Mr. Brauer's absence. Mr. Brauer having met with an accident, in which his leg was broken, the day previous. The former article was unjust to Mr. Palmer."

GENTRY BROS.' SIDE-SHOW

Henry Emgard, manager of Gentry Bros.' Side Shows, reports a most successful season for the kid show. Emgard will again manage the show in 1922, making his fourth season, and will also manage the pit show and candy stands. The side show will be enlarged and will have new canvas and banners.

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YOU SHOULD HAVE

ALL-STEEL, 40-TON, 70-FT. EQUIPMENT Up-to-Date Cars; Reduce Your Freight Bill

We build Flat, Box, Gondola or any kind of freight equipment. Write for prices.

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MT. VERNON, ILLINOIS

Showmen, Attention!

Before placing your orders for tents get our prices. We have in stock a large supply of slightly used tents, from 12x20 up to 60-foot round tops with 40-foot middle pieces. We also specialize in concession tops.

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GEO. T. HOYT CO., 52 So. Market St., Boston, Mass.

"ANCHOR TENTS"

THE PRIDE OF EACH "MIDWAY" AND "LOT."

"BUY THEM!" "TRY THEM!" "YOU'LL LIKE THEM!" PROMPT SERVICE, BEST QUALITY, PERFECT FIT, STYLE AND WORKMANSHIP HAVE MADE "ANCHOR" TENTS FAMOUS.



A MERRY XMAS AND A HAPPY NEW YEAR IS OUR WISH TO ALL ANCHOR SUPPLY CO., EVANSVILLE, IND.

THE ARTHUR B. ALBERTIS CO.

MANUFACTURERS OF THEATRICAL SUPPLIES Tights, Stage Jewelry, Tinsel Trimmings, Etc.

NEW ADDRESS 487 BROADWAY, NEW YORK CITY.

Cars For Sale

16-ft. Pullman, 6-wheel steel trucks; Baker heating system; equipped with electricity—Delco lighting system. Has 3 staterooms, dining room, kitchen, etc. All completely equipped and furnished throughout, including bedding, linen, china, silverware, furniture, rugs, range, etc. Ready to go on the road in fast passenger service. Also Baggage Cars, Combination Cars, Sleeping Cars, etc., rebuilt. SOUTHERN IRON & EQUIPMENT COMPANY, Atlanta, Georgia.

J. ED. LONG

A Circus Troupier of the Old School—Dates Back To 1871

By CYRUS D. SIMPSON

When our thoughts are directed towards Christmas, naturally we think of Santa Claus, turkey dinners, receiving and giving of gifts. In addition to all those things, if we happen to be in our youthful age, we try to let our imagination stretch out in the future to more and happier Christmas celebrations. On the other hand, if we have gone along down the stream of life to the age of sixty or seventy years, our thoughts on Christmas Day are more apt to run back over the past. However, Christmas always brings pleasant memories to all in perfect health.

This being a time for retrospection, we will introduce J. Ed Long, of Taylorville, Ill., who has the distinction of being the earliest circus troupier now living in Illinois.

Mr. Long got his first experience as a circus troupier over sixty years ago. It was while his uncle, G. Washington Long, was treasurer of the old Billie Lake Circus. Ed Long at that time was only a youth and traveled on the Lake Circus more as a companion for his uncle than anything else.

Mr. Long's father, Thomas Long, was an early day owner of the only hotel in Taylorville, and it was while he was conducting the old Long House that Charles Sparks' father and mother wintered in Taylorville at the Long House. Mr. Long says that if his memory serves him right, Charles Sparks, owner of the Sparks Circus, was born in December, 1869, in the Long House. Chas. Sparks' father was a great cannon ball performer at that time.

We will state right here that Ed Long has never courted newspaper publicity, but as an old acquaintance of the writer, he consented to give a bit of ancient history with which he was familiar.

It was in the spring of 1871 that J. Ed Long first got his name on the circus payroll. He joined the old Adam Forepaugh Circus at Cincinnati as a tuba player in the circus band of forty-five pieces. He remembers riding many nights over the country roads in the old Forepaugh hand wagon, for the Forepaugh Circus traveled via wagon roads until 1876, the it was the second circus at that time to travel over railroads. The Barnum Circus was first.

During the times of travel via the wagon roads, the circus made jumps of about thirty miles, while sometimes it made a forty-five-mile jump. This is considered traveling some when one takes into consideration all the kinds of roads at that time. Mr. Long says that one night the driver of the band wagon fell asleep and tumbled off the wagon. The boss made the discovery later and had Mr. Long drive to the next town. It was no trouble to drive six or eight horses on a circus wagon those days, as every wagon had a brake, and the horses would follow the road. The lost driver was picked up later by some of the baggage wagons, which were the last wagons to leave the lot.

Asked when the troupers got to sleep, Mr. Long replied: "Everyone on the show except the drivers and canvas men after the night performance went to a hotel and slept until about 3 o'clock in the morning, when they would get up and drive to the next town. The canvas men would sleep on top the wagons and the drivers on the lot any old place, after the morning parade. I don't know why, but after an old troupier was on the show a short time he could lie down and sleep and the flea would not molest him in the least, no matter how many there might be around."

"My uncle, G. W. Long, who was treasurer of the Forepaugh Circus, had for some time the job of blazing the wagon trail for the drivers. He would go in advance in an old-fashioned buggy or surrey, and when he came to a cross road he would get out and make a circle out of flour, with a hand pointing which direction to take from that place. I remember one morning riding with him, and we came to an old-fashioned farm house. He said to me: 'Ed, this ought to be a good place to get some fresh buttermilk.' We stopped and found the lady of the house had just churned and I drank so much buttermilk that morning that it made me sick and I have not tasted it since."

"Talk about your famous bareback riders, I think Anna Carroll was the best I ever saw. Miss Carroll, also did a double acromersault that was a thriller. We were at a town in Virginia in July, 1872, when there came all of a sudden one night an awful rain and wind storm. Miss Carroll's dressing room had happened to be built over a dry gulch, but when she got thru with her act that night and went to her dressing room it had three feet of water and her trunk was moving off down the stream. She screamed for help and I was the first to her rescue. I got her on my back and carried her out of the water to a hotel. A few years ago, while I was at Miami, Fla., (Continued on page 101)

# THE STICKNEYS

A Brief History of the World Famous Family of Riders and a Few Reminiscences as Recalled by "The Apollo Belvedere of the Arena"

By JOE KOLLING

To Robert T. Stickney the word "trouper" holds as much charm as "The Apollo Belvedere of the Arena" and "America's Greatest Rider, Leaper and Tumbler," titles which, along with others, he gained in the palmy days of his career. Some of the feats he accomplished, such as a leap and double somersault over 21 horses, or a forward feet-to-feet on the back of another, may be equaled or surpassed by another, but nothing can occur that will cheat him of being classed a trouper. Last season, like most others since he came into this world more than seventy-five years ago, found Robert Stickney touring the country with a circus and now, at his home in Cincinnati, he has his annual troupe in trim for the next campaign of the white tops.

It was in the American Theater, New Orleans, La., on April 10, 1816, that Robert Theodore Stickney was born. His father, S. P. Stickney, a native of Boston, and a great circus rider, was managing the Crescent City playhouse at the time. Living quarters for the manager's family were provided in the theater. Robert's mother, whose maiden name was Christiana Wolf, hailed from a family of Pennsylvania Dutch. He was the fourth of five children. Rosaline, Sally Louise and Sam preceded him. Emma Auline was his junior. A stock company was holding down the boards in the American Theater that spring and continued for a couple of years. At the age of two years Robert Theodore Stickney made his professional debut in the play of "Hollo," with Edwin Forrest, the celebrated tragedian, in the title role. Robert, of course, had the child part. In the fall of 1819 the Stickneys journeyed to Philadelphia and became identified with Welch & Lent, managers of the Amphitheater at Ninth and Chestnut streets. Showing there held on until spring and marked Robert Theodore Stickney's bow to the circus world. His father performed the "Courier of St. Petersburg" act with six horses, and little Robert, after being removed by a clown from a mass of paper in a box, was handed to "dad," who rode with him, atop his shoulders, around the lone ring. When warm weather came in '20, the indoor engagement terminated and the Welch & Lent Circus rolled on its way thru Pennsylvania, New York and the New England States. At the time Robert was a white, curly-haired chap, big enough, in his father's eyes, to ride singly.

Rosaline Stickney was then a principal rider and took part in the ladies' hurdle races. She afterwards starred as an equestrienne at Frank Coney's Hippodrome, New York, and died in Philadelphia in the late '50s.

Sam Stickney did a hurdle act until the age of 18, when his left ankle was thrown out of place. He then attended school in the Quaker City for a while before returning to the circus as a Shakespearean jester, a part he played almost to the time of his death last summer.

Sally Louise Stickney figured as principal rider and in hurdles. In 1861 she was featured at James M. Nixon's Circus at Niblo's Garden, Broadway, New York. With a long scarf she would "strike" various "pictures" and retain them while galloping around the ring on horseback. Skipping the rope also figured in this act. She became the wife of "Mamselle Ella Ziarri" (Omar Kingsley), wonderful female impersonator and rider. It was the polly at Niblo's Garden then to offer an alternating circus and play schedule, Edwin Forrest and his players presenting "Metamora" every other night.

The mother of the Stickney children never took part in a performance, but she was always with them when they were young, and took special care and great delight in designing and making the wardrobe worn by the girls.

Toward the close of the summer season of 1850 Robert was progressed far enough in the art of riding to balance himself on two horses while driving four around the ring. For fourteen years Robert recorded his activities in a book, but when the memorandum became lost he quit the practice and has since relied on the storehouse of his brain to point out bygone days. He remembers distinctly, however, that circus performers in those days put in the winter at indoor stands in New York or Philadelphia, and were on tour during the summer. About the time Robert was six Welch & Lent had a circus at Eighth and Walnut streets, Philadelphia, where, with his father and sisters and brother, he appeared. A couple of years later found him with Joe Penland's Circus, riding "Old Joe," a sea-bitten gray horse named after Mr. Penland, and doing his first bit at somersaults. The next season was put in with P. T. Barnum's Circus in the Northeastern part of the country. Barnum was underlining "General Tom Thumb," famous midget, and carried a small menagerie with the circus. "Moralists" had the upper hand in Vermont then and a circus was one of the things they hated. While the show made its way thru that State with Barnum exhibiting the animals and lecturing on "General Tom Thumb," the performers remained idle in Hightgate Springs, Vt. In this town young Stickney came across a cream colored pony, which his father purchased for him. The pony was named "Highgate Emma." With this pony Robert did his first hurdle act. Later he re-joined Joe Penland's organization and performed the principal act.

From about 1860 to 1863 he was back with Welch & Lent in Philadelphia. During the winter seasons he attended school in that city. He now recalls pleasantly how at recess he benefited the teachers and pupils with an assortment of acrobatics and songs. Fire destroyed the large building at Ninth and Chestnut, and a few months later Mr. Welch died there. Louis B. Lent then shifted to Wallack's Theater, Broadway and Broome streets, New York. Later he took over a big iron structure where Madame McCart, a rider, failed in a circus attempt. He called this the Hippo Theater.

The summer of '63 or '64 apparently was the beginning of jaw-breaking names in the realm of circuses. "Mr. Lent, I suppose," says Mr. Stickney, "was the pioneer in this department, for it was along that period that he went forth with 'The Hippozoomadom.' The reason for such a name was the addition of a hippopotamus to the quartet of elephants. Anyhow Mr. Lent did big business for about seven months thru the New England States and Canada. The following summer the show was named 'The Equestriquet-eom.' The admission price was 25 cents, and there was no charge for children whose parents

promoters had an option on a better site there, but strenuous opposition on the part of an European Circus caused a cancellation. However, the Prince Imperial had a big capacity and the novelty and strength of the American aggregation soon established jam-up attendance. On the return to this country the troupe showed in London at McCalom & Charmer's Royal Amphitheater for four months.

In the winter of '68 Robert contracted to appear at Lent's Hippo Theater, New York, where his father was ringmaster. At the time he tipped the scale at 172 pounds and was wonderfully proportioned. Mr. Lent imported "Syn-scebalous," a great riding monkey, from Paris then and was featuring it, but the animal died, apparently from the change of climate. At an increased figure Robert was then headlined as the champion four-horse rider of the world, an honor previously held by John Nathans, Oliver Dodge and a Mr. Stout. Advantage also was taken of Stickney's great physique and the title of "The Apollo Belvedere of the Arena," given him by Mr. Lent. His riding was one of the most talked of things in New York that season and so popular did he become that ladies of the fashionable Murray Hill district adopted the fad of conforming the color of their bows with that of the costume worn by Stickney during his performances.

In the summer of 1870 Robert Stickney was touring Westward with the Lent Circus and at Cincinnati, after a brief courtship, married Kate Robinson, daughter of John Robinson, founder of the circus bearing his name. Robert finished out

that I would attempt the stunt, but would try a double somersault. I was successful. "None of us ever heard from 'Cheeky' Bill after that day." Mr. Stickney says that he never attempted to duplicate that particular jump.

"I was engaged by Mr. Forepaugh," states Mr. Stickney, "to ride four horses." We rehearsed that spring in Louisville, Ky. Addie Forepaugh, son of the owner, was an elephant trainer and drove thirty horses around the hippodrome track. He was the first, to my knowledge, to do this. Bud Gormon did it later with the Forepaugh-Sells Show. Addie Forepaugh had two sets of fours and he and I agreed to break them in an eight-horse act. Addie was ringmaster and with his assistance I managed to perform the double quartet, working the horses singly, doubly and in various other positions. This act more than pleased Adam Forepaugh. He called me the "Stickney boy," and upon learning that we had the best horses in the show, he asked me if there would be an additional brook for the turn. When I said "no" the old man's face brightened up, and he exclaimed: "I'll bill you life size from there to there," at the same time pointing from one end of the ring to the other. He did paper this particular act heavily and only missed seeing one performance of it the whole season. Mr. Forepaugh always kept his seat at the gate and watched the front of the show, for he figured well that such was the place for an owner. He left the inside to his son.

The only other eight-horse act performed in a circus that Mr. Stickney knows of was later done by James Dutton on the Ringling Bros.' Show.

Mr. Stickney, at different times, was engaged by Stone, Bronson & Hyatt, Fred Irwin's Circus, Forepaugh-Sells, Barium & Bailey, Ben Wallace's Circus, the Barrett Circus and Uncle Lou Sells' Show, Dan Rice's Circus, Dockrill and Leon de Leon's American Circus and others. He also had a half interest in Donovan & Stickney's Circus, which played thru South America. In 1884 he set out with Robert Stickney's Prince Imperial Circus from Allegheny, Pa., with a one-ring circus and menagerie. By this time dressing room, cook tent and stables were among the departments incorporated in a show and travel was by rail instead of by wagon. The main tent was a 110-foot round top and could accommodate about 2,000 people. The tour carried thru the Central West and adverse business conditions caused a halt after nine months.

Much could be written on the steps of progress Mr. Stickney has seen in circusdom and of the many experiences he has figured in. He was in the fight between ruffians and members of the John Robinson Circus in Jacksonville, Tex., years ago; participated in other attacks thru the country, and was in numerous blow-downs and wrecks. The longest parade he ever appeared in was in New York about 1890 when the Forepaugh-Sells Show coursed its way with torch lights over dozens of streets from 5 o'clock in the evening until 2:30 a.m., while waiting for Buffalo Bill's Show to move from Madison Square Garden, where the Sells attraction was to hold forth for some weeks.

It was upon the suggestion of Mr. Stickney that Billy Burke, a delineator of Negro parts in the concert of the Thayer & Noyes Circus, replaced Jimmy Reynolds, who was ill, as a clown at Shreveport, La., in 1865. Burke became a great pantomimist and starred as such with the Forepaugh Circus and also in an act with a mule in Europe. His daughter, Billie Burke, in the famous actress and wife of Flo Ziegfeld, Jr. Mr. Stickney did a few somersaults in practice at the Lent Hippo Theater in New York, when four men held a blanket over a bed, but never tried it publicly. John Worland, now a coal dealer in a New York town, is the only person he knows of who successfully performed this feat before an audience. Worland was a trapeze performer, leaper and tumbler.

In recalling special attractions Mr. Stickney told of an elephant Dan Rice had that walked a tight rope, of the rhinoceros that Charlie Noyes rode, standing up, in the circus ring; a kangaroo that jumped over a twelve-foot gate; Hannibal, the mammoth elephant, and Hiram Franklin, still vaunter, who did 65 or 70 successive somersaults on a still vaulting springboard with the Welch & Lent Circus at Philadelphia in the '50s. Arthur Barnes, Englishman, and William O'Dale, American, competed in a vaulting match in London, and the former, with 101 somersaults, beat O'Dale by a few counts. "Diabolo," famous loop-the-loop bicycle artist, is the first thriller attraction Mr. Stickney remembers with a circus. He first appeared at New York with Forepaugh Sells and the draw was so big that admission prices were increased.

On March 2, 1893, Mr. Stickney married Miss Emma Hezac, a Cincinnati, who was doing a wire and juggling act with Puhillones' Circus. Mr. Stickney was manager and a third-owner of the show and was offering a dog and pony and trick horse act. To this union was born Emily Stickney. The daughter cultivated her heritage in the art of riding and appeared with "Polly of the Circus" in 1911 and 1912, and later with Jessa Williams' show. In recent seasons she has taken part in the animal act presented by her parents.

Animal training is another branch in which Robert Stickney has made a name for himself. Few men, perhaps, excel him in analyzing the ring qualifications of a horse and also in equine education. Being a lover of horses Mr. Stickney is proud to recall a compliment paid him by Buffalo Bill about thirty years ago in the East. Buffalo Bill was showing in New York and had a good horse that would do most anything but put up with shooting noises. Mr. Stickney took the steed in charge and broke him of the noise-shy habit, for which he was highly praised by Colonel Cody. Mr. Stickney, aside from the many things he has done with ring horses, developed the horse belonging to his daughter to the rare point where it will jump thru a large papered hoop.

Mr. Stickney, the nearest the octogenarian stage, has it on many a man under the 50 mark, from a standpoint of health and agility, and has no thought of early retirement. "Trouping has almost come to be my middle name," says the great showman, "and when I no longer can hit the trail I will have to be content at our home breaking in animals at the academy, which has long served as a training and winter quarters."

And as for the name Stickney continuing in American circus circles Mr. Stickney has his son and four-year-old grandson, Clyde Stickney, to depend on. But whether or no their achievements reach a mark in the spangled arena will not matter, for what Robert Theodore Stickney has done in more ways than one will keep alive, for no small time, memory of his name and accomplishments.

## THE STICKNEY FAMILY



1—Robert Stickney, Sr., as he appeared fifty years ago. 2—As he looks today. 3—Emily Stickney, his daughter. 4—Clyde Stickney, his nephew. 5—Mrs. Stickney, his wife.

didn't allow the feet of the young ones to touch the ground. It was amusing to see mothers and fathers struggling to hold a pretty good sized boy or girl up as they passed thru the gate."

In the early '60s Robert also performed during the cold winter months at Niblo's Garden, New York. He was then long-legged and slender and tagged leaping onto his list of accomplishments. One of the winters at this stage also saw him perform in Cuba with an attraction headed by a Mr. Cherin. Here Robert duplicated "Mamselle Ella Ziarri's" stunt, in feminine attire, of five pirouettes, over as many banners, in a "swing."

Emma Auline Stickney had also gained prominence by this time. She was a principal rider and worked with Robert for six months in Cuba. Their act was called an "Alman," and is now termed a "two-horse carrying" act. Miss Emma Auline afterwards became the wife of the band leader of James L. Thayer's Circus. She died in 1883.

A notable event in Robert Stickney's career occurred in 1867, when he went to Paris, as a member of the well-known "Flatfoot Party" of champion American performers under direction of Smith, Quick, Nathans, Spaulding and Bridwell. Stickney was the combination man doing leaping, tumbling and riding. James Robinson was carded as the champion bareback rider of the world; Frank Pastor, brother of Tony Pastor, pad rider; the Six Hanlon Brothers, gymnasts and acrobats; Charles Rivera, tumbler; Roland Brothers, gymnasts, and George M. Kelly, leaper. Stickney's contract called for \$200 a week. The show appeared in the French capital for the duration of the World's Exposition, at the Prince Imperial Theater. The American

contract with the Eastern attraction, and in the fall of that year joined the Robinson Show in the South. Mr. and Mrs. Robert Stickney became the parents of a son in 1872. He is Robert John Danville Stickney and, true to family tradition, is identified with the outdoor show world. Mrs. Robert Stickney died in 1873.

Robert remained with the Robinson organization for eight years, during which time he performed some of the most daring and sensational riding and leaping feats known to the circus. In '72, on "Gyp," a Danish mare, he effected the forward feet-to-feet trick, and also a backward-forward. Too, he accomplished a backward-back thru a balloon, turned around forward and did a forward feet-to-feet thru a second balloon, again turned around and did a backward-forward thru a third balloon while his horse went once around the ring. About three seasons later, in Zaniesville, O., he startled the amusement world by doing a double somersault in a leap over 24 horses. He was going to attempt the feat over 25 horses, but one of the steeds balked and had to be removed from the line. John Lolo and others, who measured the distance, which was something like 35 feet, were authority for the statement that Stickney would have cleared the 25th horse were he kept in line.

Another daring leap was performed by Robert at Brooklyn with the circus operated by Adam Forepaugh in '79. In speaking of this he says: "Bill Conwell, a leaper and tumbler from Indiana, who was called 'Cheeky Bill,' because of his many boasts, had been announced to do a single somersault over ten elephants. When he saw the bull lined up he mysteriously disappeared. I then told Mr. White, the announcer,

THE CORRAL

By ROWDY WADDY

Merry Christmas to all in Wild West!

Another year has about rolled by. The Billboard has ALWAYS stood for the BEST in Wild West. We still stand in the same position. How do YOU stand? Think it over.

In this column we have repeatedly told our readers that we were AGAINST ALL the BAD features that go toward hurting the best interests of Wild West in EVERY form. We gently "roast" these bad features regardless of WHO they are and will CONTINUE to do so. This goes for FOUR-FLUSHERS, irresponsible managers, promoters, performers, contestants ALIKE.

We state the TRUTH. Some folks have been peevish by various articles on different subjects that have appeared in "The Corral." If the shoe fits, or pinches, we can generally tell by the letters we receive. During the past year we have received MANY letters regarding articles in this column. The MAJORITY, by far, have been letters from folks recognized as amounting to something in Wild West, who have commended us upon our upright stand in fearfully denouncing the actions and tactics of some of those who have injured Wild West prospects. We have also received a FEW letters from others who have objected to our campaign, claiming we were keeping some people "from earning money" in Wild West. In every instance such letters bore the signature of persons whose names don't mean a thing in Wild West business. So there you are. So that's that. We are going to keep on BOOSTING the BEST INTERESTS of Wild West. Those who are not for that interest will no doubt continue to be peevish. Moral is: "Be REGULAR," and then you need not be afraid of ever getting a "slam" in these columns because we're sure going to keep on telling the TRUTH about the things that HURT Wild West.

One reader wrote us asking why committees don't want PERFORMERS. Says they are getting to insist on COWHANDS. Why ask us—why not ask the committees?

Our idea, if we can be so permitted to humbly express ourselves, is this: At a REAL frontier CONTEST cash purses are offered as PRIZES to the most proficient in the various branches of COWBOY sports. Naturally a person would expect such sports to be executed best by COWBOYS. However, we are of the opinion that if a bricklayer entered and conformed to the rules and proved himself to be the best man, he would receive a prize. Now, what would he be called—a bricklayer or a cowboy, or a bricklayer-performer?

It simmers down to this, that if a man abides by the rules of any legitimate sport, that is honestly competitive, and is judged upon his ability, and proves himself best, he should be awarded "dret," regardless of his vocation.

What we object to is the actions of some promoters and managers in doing this: To promote a CONTEST, call it one, advertise it as one, lead every one to believe it is going to be one, and then have two or three events that are competitive for cash prizes on the program (for small money) in events that require skill, have several entries, and then to have the BIGGEST part of the money that was promoted paid off to hired performers on a contract exhibition basis. In this way, making the biggest part of the celebration nothing more than a Wild West show, where the public was led to believe that it was going to be a CONTEST, in all the world means where they were going to see men get out and strive to do their best, in open competition—a survival of the fittest. Some of you promoters and managers and committees who wonder why we take this stand in these matters should take a tumble to yourselves. You seem to think we are hurting you by these kind of articles. Did you ever STOP and use your THINKER, that at EVERY one of this sort of contests that you pull off, that many of those who participated bother their heads off and write us long-winded letters explaining why you fellows who have been paying contracted salaries to a FEW, are getting HUNDREDS of others sore. Hundreds who wish to compete on their merits, and who want a square deal—not a contract.

Every now and then we receive a letter from somebody who claims that "Rowdy Waddy" is a personal friend of "somebody" in Wild West business, and that's why this column don't open up on that "somebody." Since "SOBER SAM" has been sending in his letters, some of the "wise ones" have "knocked" out his identity. Up to date, folks no one has guessed either Sam's real moniker nor mine, either. Both of us have been either honored or accused (which ever way you like) of being Foghorn Clancy, Joe Lewis, Charles Aldridge, "Slim" Allen, Gny Weadick, "Tex" Sherman, Col. Fred T. Cummins, and others too numerous to mention. For the benefit of all interested, I will say that "SOBER SAM" and "ROWDY WADDY" are neither one or the other of the above-mentioned gentlemen, but that we have both served our time punchin' cow business. In its different branches, enough to have "knocked" the difference between the REAL and the PHONEY. We're both unmarried, smoke, go to shows, moving pictures, drink a little ficker now and then, love the West and everything that's connected with it that's real. Have been known to play poker—even lost money at it. Neither one of us like to see hobbled stirrup riders, whether they be men or women. Have said so many times, and have heard others say so whose judgments on those things, in so far as the good of Wild West goes, amounts to more than some lady who figures we are hurting her

COMPLIMENTS OF

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best interests when we object to that style of entertainment.

As we remarked above, we're both for the BEST in WILD WEST. So fall in line. Get together. Just because some content committee refuses to pay your price for your exhibition, don't knock that contest. Maybe they can't afford it. Possibly they are putting ALL of the majority of their cash up in prizes to be competed for. If you are as good as you think, go and win it on your ability. On the other hand, we are of the opinion that a good Wild West stunt by a REAL performer in his line is worth BIG MONEY as an exhibition to entertain any audience. But that is where they want him for an EXHIBITION. A contest should be open to all, with purses worth while, so as to attract the best. Capable judges should officiate and award honest decisions. Now you have it in a nutshell. Think it over, folks. All of you. YOU CAN'T BUNK the PUBLIC ALL THE TIME. If all of you who earn your living from Wild West want to continue to do so, give the matter serious thought. The BUNCOME MUST GO!

We think that men who have had the management and production of the recognized frontier contests held in various parts of the country at different times are the ones to step forward and DO SOMETHING TOGETHER, that will put the CONTEST business on a real sound permanent basis. Remember the old adage, "United we stand, divided we fall." We openly say to Messrs. Raley, Collins and Marsh, and their associates of the Pendleton Roundup; G. M. Sparks and Committee of the Prescott Frontier Days; Committee of the Cheyenne Frontier Days; Guy Weadick, of "The Stampede"; Buck Sisson and Bob Tadlock, of the Ft. Worth contest; "Tex" Austin, Foghorn Clancy, Joe Bartles, of Dewey; John Stryker, of Kearney, Neb.; Committee of the Salinas Rodeo; Committee of the Livermore Rodeo; Committee of the San Jose Rodeo; Committee of the Boreman Roundup; Committee of the Miles City and the Glendive Roundups, that it is UP TO YOU to do the following: Openly inform the contestants, performers and all others EXACTLY full particulars regarding your event, as early in the season as possible, as to dates, cash purses, entrance fees, rules, names of judges. Also which events are competitive and which are exhibition. This should be done publicly in published form over your official signatures, so that those interested may KNOW exactly what they can be ASSURED of, if they attend your days. If you fellows will get together, boost the game together, cut out the petty little things that have existed, you will all have more successful contests in every way. If you organize a REAL ASSOCIATION and RUN IT RIGHT, you can weed out the four-flushers that are promoting these humpy-dumplies that are hurting YOUR business. Do not say you are not concerned, that YOUR contests are "ALWAYS REGULAR." None of them will be regular if the JUNK is permitted to be passed around as freely as it was scattered the past season.

"Tex" McLeod is still over in England, doing well.

Lem Hunter and Blanche McKloney are two old-time Wild West folks who continue to please the public wherever they appear with their feats in horsemanship at fairs, horse shows, etc.

They are figuring on holding the "World's Exposition" in Portland, Ore., in 1923. Some time back it was suggested that the Roundup, held annually at Pendleton, Ore., be produced in Portland during that year instead of Pendleton. The suggestion was not received with favor by the Pendleton folks, who have put their time, money and personal endeavors into their local show, the 1921 Roundup being the twelfth annual affair. When one considers that Pendleton is only a small town of in the neighborhood of 10,000 population, and that they play to something like 35,000 people on a big day, one can hardly blame the business men and others who have made the Roundup in that section possible, as well as consider the fact that Portland is their nearest big town, and where they draw a lot of people from, the same as Cheyenne, Wyo., depends largely on Denver for the bulk of their crowds. Rumors are current that despite the protest of the Pendleton folks, certain promoters are already negotiating with a view to erecting a large stadium in or near Portland, in which to stage a mammoth frontier day celebration—possibly next year. It is also rumored that other big outdoor celebrations will be held in the same arena at various times. Be that as it may, it

only goes to prove that a frontier contest, if done right, is always in demand where the real money is.

We are informed by an old-timer that the term "cowgirl" is of show origin. In the eighties, with the original Buffalo Bill Show, the ladies with the troupe were billed and announced as "Girls of the Western Plains." One of the early lady riders of the Buffalo Bill Show, Jim Kid's former wife and then known as Edna M. Willoughby, who now lives in the Southwest and whose name is Edna M. Gardner Hookins, claims that the first time she ever heard the term "cowgirl" was along in 1892-3-4, when the ladies with the Wild West show at Crescent Park, owned by Geo. E. Bryden, were billed that way. Edna Willoughby, Georgia Carson and Nellie Braden are all old-time Wild West girls who still read The Billboard. Merry Xmas to you, girls, and many of them!

Bob Anderson, who used to follow the contests, later spent a season in Australia with one of the American "Wild West" troupes that went over there, and later went to South America with another Wild West show, is back in California. He worked in pictures and now has a string of stock with which to play fairs and frontier celebrations.

The city of Cheyenne, Wyo., has given the Chamber of Commerce of that place a five-year lease on Frontier Park in consideration of the Chamber's agreement to build thereon a steel grand-stand with a seating capacity of three thousand or more. The new stand will be completed before the Frontier Contest is held next July. It will be erected on the unit plan, with a view eventually of providing accommodations for twenty-five thousand.

"Eagle Jack" Messger, who recently buried Pretty Girl, his horse, known as the "bride wonder," passed thru Chicago recently from New York on his way to Culver City, Cal., where he intends working in pictures.

Earl and Mary Sutton recently closed their season with the Highton-Wallace Circus and will winter in Kansas City.

Sam Brownell writes from Belle Fourche, S. D.: "Seeing that top hands 'ain't' saying much, guess I can't. Not knowing Sober Sam's proper address, I would like to know if I can get the agency for that 'Bucking Horse Salve' up here, in about three counties. One feller up here would like to have some. I sorter believe since war is over and high cost of 'stop-in' la cheaper and 'smoklu' terbacker gets five cents a sack, the cowboy contestants' lunch money la sorter going to be lower. I have already heard it said that the show must be put on much cheaper next year at different places. I expect, tho, that maybe there will be some contests, some places, that was never heard tell of ever havin' such a thing before. I ain't doing much now but reading 'The Billboard' and I would sorter like to see all the 'forked' bronk riders and contest promoters and bucking horse owners jar loose and say just what they think of using the committee saddles at contests—I am for them. They are a better bronk saddle than I ever owned. The ones I have reference to were used at Cheyenne and at Pendleton. 'Old Tipperary' bucked off three bronk riders out of four since Ysk Cant and 'Curley' stayed 'above' him. I ain't goin' to tell who he took a liking to and let 'remain, a-top of him.'"

From Deming, N. M.—Because of the very exceptional and complete success enjoyed by the people of Deming, New Mexico, in staging their first annual Armistice Day Rodeo, a permanent organization, to be known as the Deming Armistice Rodeo Association, has been organized to conduct a program of frontier sports annually, the program to be of such a caliber that it will compare favorably with similar affairs held elsewhere in the United States and to be one of the "first" of its class in the Southwest—the last frontier in this country of the vanishing race of Western horsemen. The officers of the Deming Armistice Rodeo Association, just elected, are: President, J. W. Phillips, pioneer Southwestern cattleman; Vice-President, Herman Lindauer, veteran of the 80th Division, San Mihiel and Arzonne drives; Secretary, S. C. Skidmore; Treasurer, W. W. Orcutt, together with a complete roster of directors and standing committeemen. It is only fair to say that some unquestionable credit for the great success enjoyed in the first attempt this year should be attributed to the publication in the columns of The Billboard of a notice of the "forthcoming Deming Armistice Rodeo." This had the effect of bringing pro-

fessional and semi-professional talent to the local contest from all parts of the West.—S. A. LINDAULT (for the Deming Armistice Rodeo Association).

From Carlisbad, N. M.—The Carlisbad show was a great success and money paid off on the dot. The managers were Barney Hopkins and B. B. Polk, both of Carlisbad. The results are as follows: winners in order given: STER BREAKAWAY—Lee Robinson (Kingman, Arizona), \$210; Bob Crosby (Kenna, N. M.), \$120; Woody Tullis (Dexter, N. M.), \$40. CALF ROPING—Bob Crosby, \$150; Lee Robinson, \$75; Richard Merchant (Carlisbad, N. M.), \$50; Arthur Malze (Carlisbad) \$25. GOAT ROPING—Alison Holder (Big Springs, Tex.), \$150; Lee Robinson, \$75; Will Trullitt (Carlisbad), \$30; D. B. Polk (Carlisbad) \$25. The timekeepers were Y. R. Allen, George Beckett and C. N. Jones, of Carlisbad. Flag and field judges were Charles Welt, of Monument, and Bill Lusk, of Lovington, N. M.—MARMON LEE.

Dear Rowdy:—Every line of business has its leadin' name. Sum of 'em have several. In Wild West it's the same, but feller, the BIGGEST name in Wild West today may be claimed by many. But I think that the leader is Will Rogers. There's a boy who from a humble beginnin' has stepped to the head of the class. In Wild West shows, theaters and in pitchers he has made good as a WESTERNER. Never, at any time, using any tricks or publicity or any other stunt to take him ahead by draggin' in anythin' about himself, but what he is an' always will be a REAL TYPICAL WESTERNER. He claims today to be the homeliest man la the movies—thst's all. You never read any long-winded yerns from press agents about how good a roper he is, or about how many ropin' records he's busted, or any of that stuff. BUT, his record as an entertainer, in every branch of the amusement bizness that he's been in, tells the story, an' it spells SUCCESS. Why? Because he's still followin' the rule he started out with when he went into show bizness, an' that is: He never has copied any of the others, that he has made names for themselves. Who la there today that can dispute the fact that Will Rogers is the foremost WESTERNER in show bizness? He is ranked among America's greatest wits. Those who are capable of judg' know that he is one of the best fancy ropers in America—if not the best. This is a FACT, even tho he don't clutter up his stage work an' his pitcher work, by pnahin' his ropin' prowess to the front. An' best of all, he's the same kind of a buckaroo he always was. Success, big wages, publicity ain't changed him a particle. If you call to see him, you're admitted—you don't have to fill out no questionnaires for his secretary to laugh over. I don't think he's burdened with a "seck." He don't hide behind a framp of bunk to make you think he's big. He don't have to. He IS big. He got that way by bein' unassum'g, honest; by bein' able as he progressed to stand on his past record, an' by bein' at all times capable of doin' the things right that he undertook. But a feller, in order to be like Rogers, has got to be REAL to start with. Has to be sincere in his OWN personality, be able to create, not copy, an', above all, be human. Rogers is all that an' more. All success to him—cowboy, roper, comedian, pitcher star, an' MAN. Will Rogers, the WESTERNER. Merry Xmas!—SOBER SAM.

J. ED. LONG

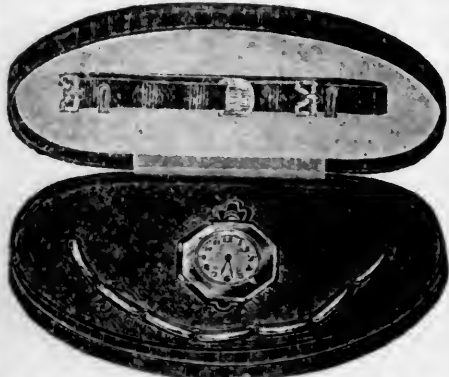
(Continued from page 99)

I happened to meet Miss Carroll, who has been living a retired life there for several years. "One of the big features in the early days was jumpin' over several horses and elephants from a springboard. This had a tendency to encourage everybody to smash records for jumps. There was a fellow on the Forepaugh Circus who could jump twenty-two feet. He held the record. My uncle, G. W. Long, who stood six feet, four inches, held a record for twenty-one feet, running jump. "Another feature that always went over big was a song given by one of the clowns. The singer would mount a chair or box in the center of the sawdust arena and there would be music that always proved popular with the people. I think it would still be a big attraction, as people never get tired of good music. "We had no such a thing as a cookhouse in the early days. Everybody ate at the botela or restaurants. One bad job my uncle had was to keep the boys from drinking too much booze. The average circus roustabout loved his liquor better than a cat does sweet milk. "Adam Forepaugh was a big-hearted man and he enjoyed kept sport. I remember one afternoon after the performance a couple of young fellows got into a fist fight in front of the main entrance. Mr. Forepaugh happened to be present and with the use of his heavy walking stick he made everyone stand back and let the fellows fight it out to a finish. "In 1894, '95 and '96 I had an Indian medicine show out on the road. I sometimes had as many as fifteen Indians in my company. I found the South the best territory, where the Negroes were my best patrons. When I got up to give the lecture, in my Quaker makeup, every colored man would take his hat off and show me the greatest of respect. They don't always take their hats off now. "Later I had a good minstrel show on the road one season. Billy Watson was my star Jewish comedian. I have learned that after leaving my show he got on to big vaudeville time and made good. Sam Byers was director of my fourteen-piece band. Since that time he has been director of the Wallace Circus and has a good position in the C. G. Cona band instrument factory. "I visited the Ringling-Baranum Circus at Decatur in September and could not help but notice what effect the circus had on the people of that community, without a parade. There should have been not less than fifteen thousand people on the streets, but instead there were only the usual crowds to be seen over the city. I went to the afternoon performance and was surprised to find only a very light attendance. I think the parade is a sure business getter for the circus, as it helps to put the "circus fever" into every boy or girl between six years and eighty."

# \$3.25 OCTAGON 7-JEWELLED WATCH and BRACELET SET

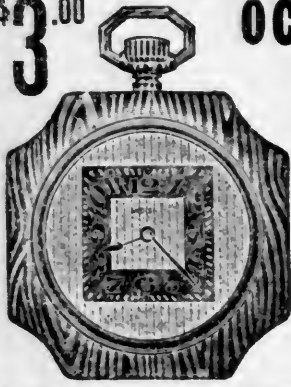
WITH RELIABLE 7-JEWELLED MOVEMENT

B. B. 7071—Complete, with gold-plated Silk Ribbon Band and gold-filled Link Bracelet. Plain polished Octagon Case, stem wind and stem set; fitted with reliable 7-jeweled movement. Case stamped "WARRANTED 20 YEARS." Put up in oval velvet-lined box, with silk band on inside of lid, reading, "GOLD-FILLED CASE, JEWELLED MOVEMENT. PRICE, \$10.50." Our price, per set, complete..... **\$3.25**  
(Sample, only \$3.75).



B. B. 7072—Same identical outfit as above, only with fancy hand-engraved case. Our price, per set, complete, **\$3.50**  
(Sample, only \$3.95).

# \$3.00 OCTAGON 12-SIZE WATCH



B. B. 6517—A 12-size, flat model, reliable lever movement. Stylish and heavily gold-plated fancy engraved case. Case is stamped "20 YEARS." An splendid leader for every purpose. Our Price, Each, **\$3.00**  
(Sample only \$3.50).

# 21-Pc. \$1.95 MANICURE SET

WITH NICKEL-PLATED NIPPER

A new 21-Piece Manicure Set, including nickel-plated Nipper. Fine steel implements, stamped handles. French Ivory. Put up in Saxon Grain, fancy brocaded velvet or satin lined roll. A big leader for Novelty Dealers and Board Workers. Order by No. B. B. 7010.

(SAMPLE ONLY \$2.25)



See Xmas Specials on Necklaces, Page 142.  
One-fourth Cash Deposit on All C. O. D. Orders.

# SINGER BROTHERS

536-538 Broadway, NEW YORK.  
SEND FOR OUR "SINGER'S MONTHLY."

# Men's or Boys' \$4.25 7-JEWELLED OCTAGON 12-SIZE WATCH, CHAIN and KNIFE SET

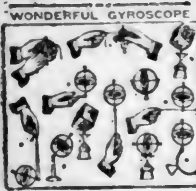
WITH RELIABLE 7-JEWELLED SWISS MOVEMENT  
B. B. 7073—Fancy 12-Size Octagon Watch, stem wind and stem set; rounded and beveled edges; case is Tula Silver; bears prettily engraved design; and fitted with reliable 7-jeweled Swiss movement, with assorted colored dial and fancy figures. Each watch is accompanied with very stylish gold-filled Chain and Pocket Knife. All put up in attractive velvet-lined box. Our Price, per Set, complete..... **\$4.25**  
Sample only \$4.75.



B. B. 7074—Same identical outfit as above, only with gold-plated case, stamped "WARRANTED 20 YEARS." Our Price, per Set, complete..... **\$4.50**  
Sample only \$4.95.

## HOLIDAY SPECIALS

- BB. 8599—Gold-Plated Watch (Men's), complete, with gold-plated Waldemar Chain and Knife. In attractive velvet-lined box. Price, set, complete, \$1.45.
- BB. 7047—8-Piece Manicure Sets. Each, 75c.
- SPECIAL—18-Piece Manicure Set. Per Set, \$1.65; per Dozen Sets, \$18.00.
- BB. 5492—Men's 9-Piece Traveling Set. Each, \$3.50.
- BB. 5491—Ladies' 12-Piece Ivory Manicure Sets. Each, \$3.50.
- BB. 7010—21-Piece Manicure Set, including Nickel-Plated Nipper, Fine Steel Implements, with stamped handles. French Ivory finish. Put up in Saxon Grain, fancy brocaded velvet or satin-lined roll. Per Set, \$1.95; per Dozen Sets, \$21.00.
- BB. 7008—21-Piece Du Barry Manicure Set. The very popular and genuine Du Barry design, 21 pieces, representing the most essential manicure implements. Handsomely finished in Ivory. Mounted on velvet-lined mola-skin rollup, with two-snap button fasteners. Per Set, \$2.40; per Dozen Sets, \$27.00.
- BB. 7381—Nickel Desk Clocks. Each, \$1.10.
- BB. 7040—Fancy Clocks, brass finished. Assorted fronts. Each, \$2.00.
- BB. 7257—White House Ivory Clocks. Each, \$2.15.
- BB. 7309—Large Musical Clocks. Each, \$3.25.
- BB. 7385—Dica Clocks. Each, \$1.15.
- BB. 5535—3-Piece Carving Sets, in case. Each, \$1.65.
- BB. 7523—26-Piece Combination Silverware Set—Knives, Forks and Spoons, in Chest. Each, \$4.25.
- BB. 5401—"Bathing Girl" Cigarette Cases. Per Dozen, \$1.75.
- BB. 5429—Gold-Plated Pocket Knife, 2 blades. Dozen, \$2.00.
- BB. 7540—Gold-Filled Fountain Pen, with solid gold point, imported Magazine Clutch Pen. Set, \$1.95.
- BB. 6973—Imported Opera Glasses. Dozen, \$4.00.  
(For samples only, add 10% to above prices.)



**Mr. Streetman and Demonstrator!**  
Drop everything else and send me a money order for \$7.50, and I will send you one dozen Toy Telephones parcel post. If you don't sell them in the first 15 minutes you show them up, send them back and I will send you a money order for \$10.00 for your trouble.  
TELEPHONES, \$34.00 PER GROSS.  
GYROSCOPE TOPS (Hurst Kind), \$18.00 PER GROSS.  
"Come on, Boys, you know I always steer you right."  
**KELLEY, The Specialty King,**  
21 ANN STREET, NEW YORK CITY.

# PIPES

By GASOLINE BILL BAKER.

Merry Christmas, everybody.  
Now is the time to be cheerful—forget petty jealousies; forgive transgressions.  
Now who's the poorest man in Cleveland? Ask that old scout, Mike Whalen, he knows.  
Doc Pangborn—We have not heard from your show for some time. What is it, balls, for the winter?  
We hear that Bruce is still among the living and going strong. Kick in with a few lines—what's the idea?  
From Juarez, Mex., Fay Watson passes along the news that she is having the one little time of her young life.  
Helen Shipman is reported as now running a beauty parlor in Detroit. "More power to you Helen," said the "reporter."  
History do repeat, electric belts are coming back—now for that oldtimer, the liver pad, Great Shades of Big Foot Wallace.  
Doc Skeeks says he has put the electric belts in the "garage" for the winter and has opened a "cafe" in Wichita Falls, Tex.  
By the way, Doc Moran, how's the old gontee, hear you're running a museum or something in this grand and glorious land?  
When last heard of Doc Bender, who is married now, and still flashing that mean donnelly, was working Seacha's Shampoo in the "Big Burg."

**FREE! FREE!!**  
We are manufacturing the very best Toilet, Bath, Complexion and Shaving Soap ever made. To prove it, we send every one answering this advertisement a full size 25c cake absolutely FREE to try.  
**BETTER STILL.** On receipt of only 50c, silver 6c stamps (if sent at once) to help pay boxing and postage we will send with the 25c soap a complete 5-Piece Safety Razor Outfit that you can put against any \$1.00 Razor Outfit in the WORLD; price to Agents, 25c in dozen lots. We love to advertise and quickly liquidate our Soap.  
**UNITED SOAP WORKS, INC.**  
71-77 Park Place, NEW YORK.

**HEAVIEST STOCK UNBREAKABLE FINEST AMBER COMBS QUALITY**  
REVISED PRICES

56312—Dressing Comb, Coarse and Fine.....	\$21.00
56312—All Coarse.....	21.00
56638—Barber.....	13.80
59110—Fine.....	13.80
55216—Pocket.....	6.60
Leatherette Metal-Rim Slides for Pocket Combs.....	1.50

If you want to make money handle line used by original demonstrators. Send for our Sample Assortment and compare yourselves of quality and weight by comparing with other lines. Sample Assortment, \$1.00, prepaid. **THE COMB HOUSE OF AMERICA, 7-9 Waverly Pl., New York City.**

**BUY DIRECT & SAVE MONEY RUNNING MICE. SAMPLE 104 GREY, BROWN & BLACK PER DOZEN \$3.00**  
**HALF DEPOSIT S.S. NOVELTY CO.**  
255 BOWERY, NEW YORK

# Christmas Greetings STREETMEN

Note Improvements. COL-LAR BUT-TONS  
Sample set, both front and back buttons, 25c  
Get 'Em Where They're Made  
**J. S. MEAD, Mfg., 4 W. Canal St., Cincinnati, O.**  
ABSOLUTELY NOTHING DOING CHRISTMAS WEEK.

**STAR GOGGLES**  
Gauze Slide Shield, Cable Temple, Amber Lenses.  
DOZ., \$2.25, GROSS, \$24.00.

**FLORESCOPES**  
Brass Sockets, Best Quality.  
DOZ., \$3.25, GROSS, \$36.00.  
**NEW ERA OPT. CO.**  
123 W. Madison St., Chicago.

**MILITARY SPEX**  
Imitation Gold, Large, Round, Clear White Convex Lenses. All numbers.  
DOZ., \$3.25, GROSS, \$36.00.

James F.—You will probably find an ad for the rubber belts you mention in this issue. Yes, they have been worked in Central Ohio, but not extensively.  
Max Rosenberg, the genial and popular president of the Yale Rubber Company, 282 Broadway street, New York City, announces that he has just purchased for investment an apartment home in the Bronx, valued at \$100,000. Max wants to let the boys know this, in order to

**YOU CAN MAKE XMAS MONEY QUICKLY**  
Push our Card, Tag, Seal Packs. Sell 15c; 50 Packs, \$3.00, postage paid. Post Cards, 60c per 100. Booklets, \$1.00, \$2.00, \$3.00 and \$5.00 per 100. Sell 3c to 25c each. Samples 10c to 50c, according to variety.  
Prompt Action Spells Success.  
**CHAS. UFERT 133 W. 15th Street, NEW YORK.**

**PHOTO AGENTS Big Money**  
Send for our new catalogue. Photo Medallions, photo medallion clocks, photo buttons, photo jewelry. Four Days' Service. Satisfaction guaranteed. **GIBSON PHOTO JEWELRY CO., 608 Gravesend Ave., Brooklyn, N. Y.**

### CHRISTMAS

#### MONEY GETTERS

Self-Filling Pens of the better kind, for store or window demonstrations. Lever and coin filler. From \$18.00 to \$30.00 per Gross.

Hurst or Forster Goggles. Top \$16.00 and \$18.00 per Gross.

Clutch Pencil, New 4-lead Masquade Pencil, with ring or to fit on chain, at \$9.00 per Gross. Others at \$7.00 to \$10.00.



Paper and Ya La's. Enormous quantity on hand at right prices. Big Winner for Holidays. Neat nickel box, lined with velvet, can be recalled for 85¢ with 1/2 dozen Gillette Blades and almost double your money. Get price.



Imagine Waltham or Elgin 16 ligne, O. F., 7 jewel in new 5-year case, for \$6.00! Get my other prices.

Guaranteed Running Mice. Tremendous stock on hand. All orders shipped same day. Per Gross, \$3.50.



Walrus Teeth, can't be told from ivory. \$1.50 per Pair. CHAS. McNALLY 21 Am St., NEW YORK CITY

**MAILED FREE**

ESTABLISHED 1892.

**The Morrison & Company's**  
New 1922 Catalogue, Illustrated, Full of Bargains, Is Ready for Mailing.

We list the Best Goods at positively the Lowest Prices.

We want every Salesboard Operator and Dealer to have one.

If you desire to save money on your purchases, write for our catalogue today and be convinced.

**MORRISON & COMPANY,**  
Successors to Gordon & Morrison,  
WHOLESALE JEWELRY OPTICAL GOODS, SILVERWARE, CUTLERY, ETC.  
21-23 S. Wabash Ave., Chicago, Ill.

**COSTS \$2.50 PROFIT \$27.50**

THAT'S WHAT YOU MAKE BY TRANSFERRING DECALCOMANIA MONOGRAMS ON AUTO'S.

Every motorist wants his car monogrammed. An artist charges \$5.00 and can't do as good work as you can do for \$1.50. No skill is required; no experience. Spare all time. No expensive paints or laborious hand lettering. Everything ready to go to work; also circulars, full instructions, etc., free. Write for Free samples or send \$2.50 for outfit by return mail.

**AMERICAN MONOGRAM CO., Dept. '88,'**  
East Orange, New Jersey.

**SAMPLE FREE**

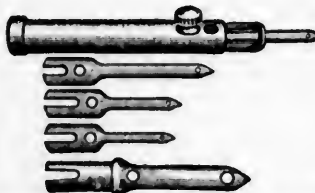
**FOR SALE PECANS**  
FINE PAPER SHELL  
20, 25, 30, 40 and 50 cents per lb., according to size. Cash with order. Deferred Reference, Bank of St. Joseph, C. H. DARDEN, St. Joseph, Louisiana.

## PERSIAN ART NEEDLE

EMBROIDERY MADE EASY

AGENTS — STREETMEN — FAIR-WORKERS

QUICK SALES — EASY MONEY



No skill required. It's a Dandy. A real pleasure to present. Meets every test. Fine or coarse—French Knots, Raised Embroidery, Fringe, Carpet Rugs—anything.

Price per 100 . . . . \$21.00  
In lots of 300—\$20.00 per 100  
Send 50c for sample.  
25% with order, balance C. O. D.

Agents—both sexes—handle it alone, or put out demonstrators and sub-agents. BIG profits.

**PERSIAN ART NEEDLE CO.,** Room 507 Mutual Life Bldg., Buffalo, N. Y.

tell them how much he appreciates their patronage and support, and that he will always give them the same prompt service and satisfactory goods in the future as he has done in the past.

How about the Murdock Bros.' Show and what's doing for the winter? (None, they are far from being the only delinquents on the list of "pipers," but, b'heck they're one uv'em).

Harry (Givemell H. L.) Gilbert, of med. fame, is closing until after the holidays and reports business fairly good in Southern Illinois. Will open on January 23 in Eastern Illinois, playing halls with seven people.

Ed Staffan, who is now with the "Signs of the Times," (Cincinnati), info. that Syd Shipman passed thru Cincy. the other day headed for his home diggings which is now Erie, Pa. Still the king of the wonder-tones, sez Ed.

How's ladies' waists Morris Eintrach, still making 'em for the ladies of Chicago? He's the boy who made fama that saying which has survived the war: "Maybe we ain't got so much of a navy—but look at the ocean we got!"

Speaking of Big Foot Wallace, has anyone paid his grave the honor of a visit of late? Forget petty animosities, he was the greatest worker ever, and as for fratilities—who of us haven't them, so let's pay a tribute to the memory of that oldtimer. He was buried in St. Joseph, Mo.—you fellows in "St. Joe"—will you give us a report on this?

Doc Burnell—The pipe written on an envelope while you were in Newport, Ky., recently, has become misplaced, as the said envelope contained some other matter, and, in some manner became lost in the shuffle. Please kick in as to how yourself and partner are getting along—hope better than at Newport—the natives there are too close-fisted for a two-dollar turn.

From down Perry, Ok.: way: "Having wren my name in print several times, I thought it was about time I did my bit and shot a line—Minnie 'Nky Arrow, that's me. My best wishes are always with the 'bunch,' but, listen, folks, don't listen to some of our 'knockers' about Oklahoma—it is open and good—just met a few of the sheet boys, doing fine here."

**AW, CHEER UP!**  
(From one of the boys—M. A. Merritt, Toronto)

This to the boys who demonstrate toys. And set the whole world thinking: And we are the boys who can sell toys. While most other folks are thinking.

Some nifty professional (business) cards were sent the writer last week from the Ca-Ne Comedy Co. Of the usual smaller size, but on each appears a miniature photograph of the one whose name appears thereon. One is that of Dr. Harry Neal, another, Marie Massee (Mrs. W. A. Diefenbach) and the other, "Bill" Diefenbach, who, besides being an entertainer advances the show.

Haven't heard lately from Tom and Pat Dalton, who started on a trip out of Cincy a few weeks ago, but it's a full-sized peccan to a humpbacked peccan that they are hustling business somewhere (Expected to hear from Dr. Frank Carson, with a humorous antidote on the early days with these two old "rounders"—you surely remember a couple incidents of this nature, Frank. Shoot 'em in).

There is no cause for any able-bodied man to lay idle during the holiday trade. The most seemingly insignificant article sometimes turns out a big winner. The main thing is confidence and don't wait for some one to "encourage" you (if you're down and out)—encourage yourself. Those with "big bank rolls" have plenty of opportunity to aid to them. The chesper presents will doubtless go good this year.

It comes from up Canada way that just forty years ago last May, the first and probably the only circus and menagerie ever organized in Canada hit the trail, it being called the Shelby, Pullman & Hamilton Circus. And that the following knights of the road trailed it: Billy McAllum, Doc Sutton, Harry Allen, Doc Seibert, "Dunk" McKenzie, who passed away in Winnipeg some time ago, and others who have since died.

There have been several complaints registered against a certain performer, who has been in and out of Cincinnati for several months, as to his promising to join a show, receiving some "eating" money or transportation to join and not doing so. The party in question doubtless knows who is referred to, without mentioning names and it might be a

\$10.50 Per Gross Pairs. No Catalogs. No Free Samples. No Agents Wanted



**Simple—Practical—Inexpensive**  
Send one dollar for sample dozen  
**LOUIS NEWMAN COMPANY** - - 120 Tremont St., Boston, 3 Mass.

## SPECIALTY MEN

MEDICINE MEN, CREW MANAGERS, PURE FOOD SALESMEN, STREETMEN AND HOUSE TO HOUSE CANVASSERS. Listen when you sell a housewife a full half pint bottle of Mystol Vanilla for 50 cents, you have sealed a bond of friendship with that woman that will last a lifetime. It is the biggest bottle of satisfaction on the market for the money and 85% of the ladies who buy always come back for more. It pays a profit too. Thirty-five cents on every bottle sold. Thunry of these sales daily mean \$40 WEEKLY, and a short three minute sales argument will get them every time. No conservative woman can resist such a bargain or will try to.



**EARN \$60.00 WEEKLY**

Popular FOR NEARLY TWENTY YEARS FASTEST SELLING FOOD Specialty IN America

**THE EMBLEM OF SATISFACTION**

Profit 35 CENTS

AMERICA'S GREATEST FLAVOR

Full Half Pint

FROM THE LABORATORY OF MISTOL USE IT AT OUR RISK

WRITE NOW FOR OUR COMPLETE PROPOSITION IT TELLS HOW

**MYSTOL MANUFACTURING CO.**  
GLENS FALLS, N. Y. DEPT. A

## Come On Boys—Let's Go!

Here's the biggest clean-up yet—every home a prospect. Sells like wildfire. New portable lamp—gives 300-candle power for 1c a day—burns kerosene or gasoline. Women throw away old-fashioned wick lamps when they see the SUNRAY. Better than gas or electricity.

**Big Cash Prizes—FREE Lamps and Lanterns**

Some agents making \$125 per week. Valuable territory open. Big cash prizes every month—FREE lamps and lanterns. Small investment—tremendous profits. No experience necessary.

Write today Let's Go, Boys! Let's Go! We will send you full details of Big Prize Contest and special offers on FREE lamps and lanterns.

**KNIGHT LIGHT CO., Dept. 59, CHICAGO, ILL.**

## GOLD WIRE ARTISTS, ATTENTION

**Reduction Prices**

Noted Plate Wire in all sizes and quantities; also other goods. Pearl Plates are now list prices in No. 10 Cstatoc.

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.

# SEASON'S GREETINGS

and all good wishes to our friends

**THE ONLY NEEDLE WITH 6 POINTS**

**W**E take this occasion to thank our many buyers for their co-operation in making the Parisian Art Needle Company a wonderful success—and we are pleased to announce that we have improved our perfected Parisian Art Needle by adding two new points, one for fringe and one for yarn rugs—and owing to the decreased cost of manufacturing, are able to sell you this improved (and patented) needle at a much lower price than heretofore.

**NEEDLES COMPLETE WITH NEW IMPROVED POINTS**  
**4 DIFFERENT SIZES, IN 100 LOTS, - \$25.00 PER 100**  
**FRINGE POINTS, No. 5, - - - 3½c EACH**  
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**SAMPLE NEEDLE, COMPLETE WITH 6 POINTS, \$1.00**  
**OUTFIT FOR AGENTS, - - - \$2.25**

**THE ONLY NEEDLE WITH 6 POINTS**

## PARISIAN ART NEEDLE CO.

208 TRADERS TRUST BUILDING

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Mr. and Mrs. J. G. Kentworthy.

### JUST OUT—SOMETHING NEW

#### Chicago Forty-One

GOING LIKE WILD FIRE

**AGENTS CANVASSERS CONCESSION MEN SALESMEN** } **A Big Money Maker** } **BARBER SHOPS CAFES CIGAR STORES** } **A Sure Business Getter**

Actors introduce it in your towns. A profitable side-line. Sample with Eight Dice \$2.00. Write for Quantity Prices.

GARET MONTE SPECIALTY CO., Suite 202 Crilly Bldg., 35 So. Dearborn Street, Chicago, Ill.

### There's Character in Every Detail



of a Harris Billfold. When you supply an actual NEED, your idea sells itself. That's why men buy them at first sight. Splendid quality leather, combined with careful workmanship, produces a high-grade billfold of unusual attractive appearance. The "Seven-in-One" Billfold designates its remarkable convenience. It has "A Place for Everything"—change, yearly calendar, photo, cards, identification card, tickets, stamps, and, BEST OF ALL, the "BILL" compartment is roomy enough to accommodate a large-size roll without being cumbersome, and yet it **KEEPS YOUR LAST DOLLAR SAFE**. One dozen billfolds, assorted, in all colors, including black and tan pigskin, are neatly packed in a compact cardboard box of the "Silent Salesman" type.

#### THE HARRIS KEY CASE

Newest and quickest selling article on the market today. Every man and woman wants one. Get our prices in quantities. Unlimited territory. Complete samples of one dozen Billfolds and Key Cases mailed prepaid on receipt of \$6.00.

#### HARRIS & COMPANY

Mfgs. of Genuine Leather Billfolds.

513 Shelby Street, Detroit, Mich

### MAGAZINE MEN, ATTENTION!

Ours is the best paying high-class proposition in America. Write for particulars. CLASSICAL SERVICE CORP., Magazine Specialists, 116 W. 39th Street, New York City.

### MY JOB'S WRITING ADS, LARGE AND SMALL

ALSO OTHER PUBLICITY STUFF.

You're good to yours. I'm good to mine. So put the ad-writing up to me. My ads bring home the bacon. Yours don't. See the Bounce Game ad., this issue. I wrote it. Let me write your next—large or small. JOHN CONOLLY, 210 Beckley Bldg., Rochester, New York.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

### PIPES

(Continued from page 103)

very good policy for him to make good and in the future to eliminate such procedures. Omar Sami said he was willing to let his "bit" go to the "profit and loss" column, but there are others who are not so leniently inclined.

Chick Evans postcards from Cleveland: "Just finished a wonderful trip home, the first in eight years. However, I am about to hit the trail again and will go South. Am still handling buttons and pens, but will later change to gyroscopes for the Christmas trade. There are several of the boys whom I would like to hear from, thru the 'Pipes.' They are Wheeler and Revere, McGovern, in fact, everybody." (Chick —It seems that the stunt you mention—not a new one, by the way—is as fair as other "contests," as conducted at different society and church bazaars, etc., as well as at various other affairs of this nature—would be sure to have the "ace in the hole," however).

Sure, Jessie A. Dean, the energetic bead worker, has done her individual bit for the Christmas Special pipes (shame on some of the rest of ye), and she gives us some news of a wedding: "Am still in existence after rambling over Northern States all summer, and am back in my old stand-by, St. Louis. Can't speak of much success the past season, on account of having so much sickness. But I'm still in the bead business and making up a big stock for next season. (By the way, we have initiated a new member in the frat, since my daughter (Ruth Dean) was recently united in marriage, and is now Mrs. Mike Calabrese—and the newly-weds are as happy as a pair of ducks in a lake."

A little news from Col. Geo. Wiley, Mrs. Wiley and C. J. Shears—kicked in by the "Colonel": "Just reading the 'Pipes' today and it seems that most of the boys (except Friend Shears and myself, and some others) are going to Florida or California. But we haven't had any 'grand' weeks or 'century' days on the leaf, so we will go from here (St. Louis) to Arkansas, b'gosh, for the winter and try to find out if we can't collect some of our old ones as we leave the towns, so that we can always come back. Am taking out two crews, as the Missus joins us here next week—she is now near Sheridan, Wyo., on the ranch, taking her vacation. As soon as she arrives, we will take our little 'henery' and rattle right along on our way."

LeRoy Easter and the Missus are located in a nice flat for the winter at St. Louis. Easter worked with Doc Burns for some time, but now is back in the notion game. Says that he was sick for about eight weeks, but is O. K. again and weighs about 200 pounds. "Pip" wrote on Thanksgiving Day and said that Doc Richardson (with whom he has made several towns), himself, wife and baby were enjoying a nice feed with trimmings. Easter wants



### Electric Garter

(Serpentine)

**NO KNOBS, HOOKS OR PADS**  
**—NO BAGGY SOCKS**  
 Improved Buckle Allows Renewal at Web.  
 Patent applied for in U. S. and granted in Canada.  
**SAMPLE PAIR, 25c, POSTPAID**  
 Wholesale Price on Request to Agents. Street Men, Canvassers, Demonstrators and Trade.  
**IT'S A LIVE WIRE SELLER**  
 Finest quality stock all the time. Eight to ten flashy colors, assorted.  
 Growing bigger all the time—yet never out of stock.  
 Manufactured by

#### E. V. NORRIS

102 Flohr Ave., Buffalo, N. Y.  
 Factories: Buffalo, N. Y.; Fort Erie, Ont., Canada. Address all mail to Buffalo.

### PHOTO AGENTS

Good hustlers; big money. We have a new patented frame for medallions. It looks much better. Medallions and Buttons copied from any picture. Prompt attention.  
**L. K. GUARANTEE PHOTO JEWELRY,**  
 338 Bowers, New York City.

### Concession Men, Agents, Shooting Galleries, Toy Dealers

and all others interested in a new Toy need \$2.50 for a complete set of 4 samples and wholesale prices on the Walking Pig, the Walking Duck, the Walking Owl and the Walking Doll. All brand new and big sellers. Big profits. A land-office business selling them from wagons, empty stores and other concessions. Write at once.

LAVENDER BROS., INC., Pawtucket, R. I.  
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### Make \$20 to \$30 per day

**AT PAIRS WITH A MIDGET BIBLE.**  
 (Smallest Bible in the World.)  
 Outfit consists of Bible, metal tripod, hand-painted cloth banner, Bible container, magnifying glass. Price, \$15.00, \$2 with order, balance C. O. D. Sent prepaid.

**R. WHEELER,** Rochester, N. Y.  
 134 Allen Street, Send for circular.



**LANZI-DANERAENTI'S DAZZLING-SPARKLING**

**EGYPTIAN IM. DIAMONDS**

In the sunlight or electric light this wonderful, dazzling, sparkling gem gives all the real diamond colors. It is, without a question of a doubt, the most wonderful imitation of a real diamond ever imported into this country—it is king of all white stones. We offer here on this page a few of our most popular Rings, set with Egyptian Im. Diamonds, Bohemian White Stones and Siam Rubies, all mounted on gold filled and sterling silver finished rings, at prices that knock your eye out.



No. 2979—Gold filled. Set with the famous EGYPTIAN Im. Diamond, 3/4K size. 850 a Dozen, \$9.00 per Gross.



No. 1703.—Gold filled. Pierced shank, set with EGYPTIAN Im. Diamond. \$1.50 per Dozen, \$16.50 per Gross.



No. 3006—Gold filled. Tooth Hecker, set with EGYPTIAN Im. Diamond. \$1.50 per Dozen, \$16.50 per Gross.



This Ring stamped 14K. No. 3338. Set with 3/4K EGYPTIAN Im. Diamond. \$2.75 per Dozen, \$30.00 per Gross.



This Ring is stamped 14K. No. 3008. Set with a 1K EGYPTIAN Im. Diamond. \$4.00 per Dozen, \$45.00 per Gross.



No. 3011—Pittsburg Chip. \$1.15 per Dozen, \$12.00 per Gross.

WE WILL SEND YOU A SAMPLE OF ALL THESE RINGS

**READ OUR BIG SAMPLE OFFER**

LET US SEND YOU A SAMPLE OF ALL THESE RINGS



No. 3392—Gold Plated. Set with 3/4K BOHEMIAN White Stone \$1.10 per Dozen, \$12.00 per Gross.



No. 3391—Gold Plated. Set with 3/4K BOHEMIAN White Stone. \$1.10 per dozen, \$12.00 per Gross.



No. 3015—Sterling silver finish, set with two BOHEMIAN White Stones. 900 per Dozen, \$9.00 per Gross.



No. 3331—Sterling silver finish, set with three BOHEMIAN White Stones. 950 per Dozen, \$10.00 per Gross.



No. 2979—This Ring comes in gold and silver finish, set with SIAM Ruby. \$1.00 per dozen, \$10.00 per Gross.



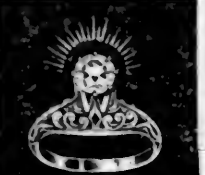
No. 2003—This Ring comes in gold or silver finish, set with SIAM Ruby. \$1.15 per Dozen, \$12.50 per Gross.

Here is a Real Bargain



No. 3380—This is a sterling silver Ring. Each Ring is stamped. Set with selected EGYPTIAN Im. Diamond, open back effect. The biggest buy for the money, and one of the biggest sellers we have. \$1.00 Each, \$11.00 per Dozen. Hurry up and get your share.

This is a Big Seller



No. 3002—This Ring comes in either silver or gold finish, as you desire. It has been one of the biggest sellers we have ever had. Fancy engraved shank, with long prong setting. Set with 1K EGYPTIAN Im. Diamond. \$1.50 per Dozen, \$15.00 per Gross.

**OUR BIG SAMPLE OFFER**

We make you this big sample offer because we want you to see the wonderful values we offer, and also for you to see personally these wonderful Egyptian Im. Diamonds—king of all white stones. You know we actually lose money to pick one single ring out of stock at the gross price, pack, ship, pay postage and insure same by registered mail, but we want you to see these wonderful values. Send us a post office order for two dollars and sixty-eight cents (\$2.68), and we will send you, by registered mail, one each of the above Rings, any size you desire.

SENT TO YOU POSTAGE PAID BY REGISTERED MAIL FOR \$2.68

**KRAUTH & REED**

Importers, Manufacturers and Wholesale Jewelers.

1118-1119-1120-1121 Masonic Temple,

CHICAGO, ILL.

AMERICA'S LARGEST WHITE STONE DEALERS.

WE ARE THE SOLE IMPORTERS AND REPRESENTATIVES IN THE UNITED STATES AND CANADA FOR LANZI-DANERAENTI'S FAMOUS EGYPTIAN IM. DIAMONDS.

**NEW**

**Big Money for You**

WE WANT SALESMEN, DISTRIBUTORS AND AGENTS

Exclusive Territory Given

SALTED ALMOND DEALS  
SALTED PEANUT DEALS  
SALTED PEANUT VENDING MACHINES WITH NUTS

SALES BOARD DEALS COMPLETE

Always Something New

Write for printed matter covering whole line with prices. And tell us all about yourself. HURRY.

**H. J. MEYER & CO.,**

1638 Wells St., FT. WAYNE, IND.

a pipe from Henry Harris. He also enclosed a printed picture of two men about to board a "green line" street car during the "flu" epidemic, and wants to know if one of them was not the late Dr. Harry Simms (if it was not the lamented Harry, LeRoy, it certainly was his "double"—I will send it to Burdie and let her decide—BILL).

Doc Sutton, of Winnipeg, is given the credit of being some "hot-shot shooter," when occasion demands—even if he (like his "opposition") is of under oath, when making favoring and propaganda discrediting statements. Anyway, according to the story, Doc was on his platform working, when four automobile loads of some "medical fraternity" happened to drive his way and stopped to listen to his talk, and Doc sprang this: "I am a member of the 'Square-Deal Demonstrators' and we pledge ourselves to refund every dollar to dissatisfied customers. We have a membership of 2,322 and not one of these members has ever been sent to a penitentiary, which is more than a like number of any other 'medical society' or 'equal liberty' destroying propagandists can say."

Ray Pierce opines that, altho several of the boys have announced their intention of forsaking the game, he will go into it heavier than ever—but wait until you read his plans: "I believe I will go out next year with two 5-ton trucks and an airplane. On one of my trucks I will carry my factory for making cement and soap, also my living quarters. On the other truck I will carry stock (the stock truck will be a dump affair, as I think it will be easier to unload stock from a dump truck). I will stay on the main roads and when I get into rough country I will use the airplane and will fly to the hills where the roads are impassable for the trucks (I will have no trouble in dropping goods from a plane). I will probably make Pennsylvania, Kentucky and West Virginia. And say, Bill, if any of the boys want to use my idea it is all right with me, but I do wish that they stay out of my territory." NEXT!

Chas. Higgs is quite some sprit himself, as per a sketch of one of those "pesky" roustes a fellow sees now and then. Charles says he is selling roach powder to the natives of Cleveland, and he shoots in the following prose poem: "I gaze at times at the man of the stripes and consider it matters not what they 'seem'—some are tall, some short, fat or lean. No matter how they dress—some good, some otherwise, but they can all do their bit—a happy-go-lucky bunch—and I'll take off my hat to all of 'em—high or low degree—as they sure can compare with other human kind no matter where they be. They can forage the lot, the street, tented theater, in doorway, window—or anywhere, or in a pinch can hike a bit—for the 'good of their health,' you see. So here's 'Three Cheers' for all of 'em, wherever they may be. May our hearts and minds expand as we take note of the 'downs' and

(Continued on page 104)

## Another Bullseye

Agents and Specialty Men are cleaning up with our 3-in-1 COMBINATION SHOPPING BAG. Big repeat business.

**DON'T BUY A CAT IN THE BAG**

Be sure you are getting Quality. That's why our Bags repeat so fast. We give you the best value for the least money. Our Bags are made of the best first quality waterproof black AUTO TOP LEATHER (not cloth), and the workmanship is of the highest grade. When open, Bag measures 12x17 inches. Retail for \$1.50. Every Bag backed by the CRYSTAL GUARANTEE.

**SPECIAL 55c EACH**

Gross lots, each 55c      Sample, 75c      Dozen, \$7.00

Orders for samples must be accompanied by full remittance. Immediate delivery. NEW CATALOG is ready. It contains many new Novelty Lamps, Dolls, Premiums, etc., and the new reduced prices are sure to interest you. It's FREE. Send for it TODAY.

**CRYSTAL NOVELTY COMPANY**  
404 NORTH CLARK STREET, CHICAGO.  
Two Telephones: State 4347, Franklin 3528.



Large Demonstration Needle, \$1.00—Trick Ring in Handkerchief, GREAT! 25c



**MILLS NEEDLE THREADERS**

Sample, 25c. Gross \$3.00, with circulars. Stand on which to work Threader, \$1.00. Italy. Get the Crowds, Money Machine, \$1.00. Threaders better now than ever.

**MILLS & SONS,**  
418 S. Payson St., Baltimore, Md.

# TINSEL

For trimming Doll Dresses, Lamp Shades, etc., in all widths and colors, Silver, Gold, Red, Green, Blue, Yellow, Orange, Henna, etc. We have large manufacturing facilities and can give prompt service. Direct your inquiry to our nearest office or branch.

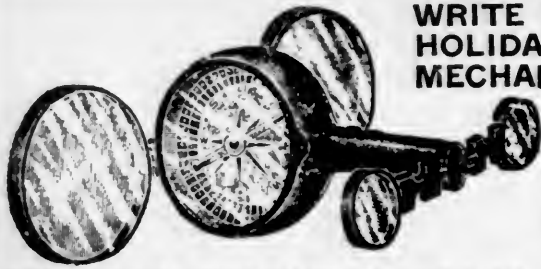
**NATIONAL TOY & TINSEL MFG. CO.**

FACTORIES: Manitowoc, Wis., U. S. A., and Toronto, Canada.  
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BE A GOOD FELLOW—MENTION THE BILLBOARD TO OUR ADVERTISERS.

**PITTMAN, 20 YEARS ON ROAD**—Do you want to make money. Pittman Plan, or the Money Makers' Manual, where to go to succeed. Tells how to do business on the road, wonderful ways to get rich. Things Worth Knowing, Formulae that Produce Profit. The Modern Mixers' Guide, Novelties, Plans, Schemes and New Systems, Strange Secrets and New Discoveries, the Almighty Dollar, How to Acquire it Easily, Homebased and Quickly. A Guide for New Beginners. A Valuable Book for Show People, Street Vendors, Office Workers and Entertainers. Price, One Dollar. **AGENT SUPPLY CO.,** Box 1045, Oxnard, California.

**New York City Address** Mell Order Houses, we receive your mail at our building, and return to you for \$1.00 per month. **KWINKO SERVICE,** 200-202 West 84th St., New York City.



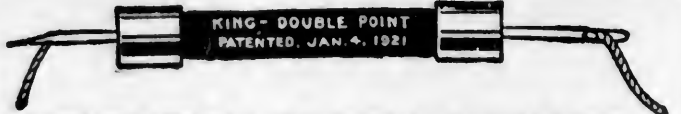
COMBINATION 7-IN-1 OPERA GLASSES, white celluloid frames, best quality, Per Gross... \$36.00



HURST TOPS Note better. PER GROSS, \$18.00



HUMPTY DUMPTIES \$2.50 PER 100 \$24.50 PER 1,000



ATTENTION, NEEDLE WORKERS!

KING ART EMBROIDERY NEEDLES Double Point, \$16.00 Per Gross

Orders shipped same day we receive them.

NO SAMPLES. IF YOU CAN'T USE QUANTITIES SAVE YOUR STAMPS.

Largest stock of Holiday Goods, Streetmen's Supplies, Specialties, Salesboards, Novelties, etc., in America. Something new every day. Tell us what you are using and we will quote prices. 25% deposit required on all C. O. D. shipments. Remember this, we play no favorites.

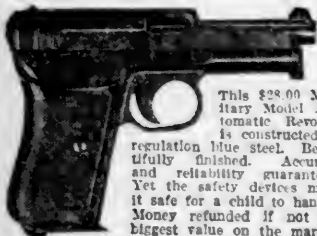
LEVIN BROS., Wholesale Only, Terre Haute, Ind. Established 1886.

PROTECTION



Regular price, \$11.00. Our Cash Price, \$4.50

No. 209 Mauser Automatic Revolvers



No. 210—Same as No. 209, in .25 caliber. Retail price, \$22.50. Our Special Cash Price, \$10.00

COLT AUTOMATIC PISTOL

Pocket Model, .32 Caliber, 8 Shots



This Standard American made fire arm needs no introduction.

Write for Prices.

H. & R. Bulldog YOUNG AMERICAN DOUBLE ACTION NICKEL or BLUE STEEL In .22, .32 and .38 Caliber at \$5.50 Each, Cash

We also carry a complete line of Shot Guns and Fire Arms of all descriptions at prices that cannot be equalled. You know what you are getting when you buy from us. We sell under the manufacturers' advertised trade name. Mail orders promptly filled upon receipt of money order. Include 15c to cover parcel post. Full satisfaction guaranteed or money back. No red tape.

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R. G. Dun, Bradstreet's, South Side State Bank.

ANCO SALES CO.

513 E. 43rd St., Chicago, Ill.

PAPERMEN

TOMORROW'S MAGAZINE will take Owners and Dealers, Circulation anywhere in United States. Experienced men only. Big money to be made at the show. ROSENTHAL BROS., Room 498-499, 219 So. Dearborn St., Chicago, Ill.

50 A WEEK EVENINGS HOME

with small mail order business. I made it. Booklet for stamp. Plan, 25c. BEL SCOTT, Cohasset, New York.

PIPES

(Continued from page 105)

the 'onts'—a cheerful word to these—or maybe a 'deemer,' or 'two-bits,' if not more. Especially at the Yuletide, when the frost nips the unfortunate's feet or even hunger makes their stomachs sore. Some are sick, others lonesome, sad—cheer 'em up, wherever they may be.

From one of the members of the "Big-3 Comedy Company": "This little show is knocking along in the same old way in Alabama, and, while we have had none of those 'extra big weeks,' business has been steadily good. Kentucky, Tennessee and Alabama have given us a fairly good-sized h. r. and bought us two 'lizzies' and a big automobile, which cannot be considered had, eh? We cut 'em out when we left Tennessee, but expect to handle it again when we get into Georgia. Our lineup has never changed—it's the same old Big-3 Comedy Company. Dr. Carlton V. LaMonte is manager and lecturer. Beatrix LaMonte, secretary and treasurer; Otto Wellington, agent and boss of autos; Virginia Leaf, Harry Harris and Tom Merkins complete the personnel. We met Drs. Barrett and Becker in Athens a few weeks ago. This show is headed Southward and it is the intention to play school houses and halls in Georgia and Florida during the winter."

Mike Whalen (Dr. Jos. Whalen, now, if you please) shoots one on days of the past: "About twenty years ago I was making towns around Cincinnati. On one Saturday 'Curly' Esbeck decided to make Hamilton (about 7,000 population then) and I went up to see the Mayor, who was a lawyer. I asked His Honor how much a day for license and he replied: '\$3 per day.' I told him that my son 'helps me,' and he said: 'Fetch on your whole family.' At 2:00 p.m. I got a push and started to work, using the Lion brand of linen handkerchiefs and did fine. Then Curly took the same push and jammed them on jewelry packages, and then I again took them and did more business—then Curly again, then me, and then we both took them as a finish for the afternoon. After supper we each made three high pitches, with a great deal of success, and the result (net) for the day was, Curly, \$70 and myself, \$75 (and with beef steaks in Cincy, at fifteen cents)."

Ray Pierce, the cement man, had another "pipe" to shoot, so here 'tis: "I was down in Kentucky in July and in a certain town for a couple of days, and noticed a gent watching me very closely, so I said to him, 'Anything I can do for you?' 'Yes, sir,' he replied. 'I want to know if this talking business comes

natural with you or did you have to learn it?' and I told him I guessed I was 'born that way.' He then told me he was running for a county office and wished I was there just before election time to do some talking for him—in fact, asked if I would come back and do the said talking, if I was 'near by.' I informed him that I could not come back, as I was almost continuously traveling, but that I wished him success. 'Well,' sezee, 'if I get elected and you ever happen to come here again, I will be glad to do you any favor within my power.' As a parting remark, I asked him what office he was running for and he replied: 'Jailer.'— (Good Night).

FOR THE "BOYS"

By J. Frank Heathcox

Get the torch and light it So we can ballyhoo, Or some live lad will beat us. In copping all the "dough."

Now Bill, it's nearly Xmas, and The end of this old year And before we start another, I'll suggest to all, "Good Cheer."

Let's start the new year, right Bill. —Let's do 'er just like "Huyler"; Beyond this life we'll rest, Bill, And forget about life's toll.

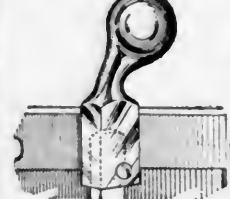
Kick in this pipe for me, Bill. Entirely to the "push," Real Xmas to each one, Bill (God bless 'em, that's my wish).

Clair Fellows (Eccentric Slim) may not have made a "million" the past summer, but he's sure "running over" with pen and—if you could only see the swell signature to the following pipe, from Salamanca, N. Y.:

"Altho it has been many months since I last sent in a pipe, I am still one of the lively inhabitants on 'Mamma Earth's' breast. My prof. (or vocation) is a quill twister, of card-writing fame, and also a jester in black. The summer I have been hieing myself thru the 'Beautiful Ohio' State working the tanks between Columbus, Toledo and Cleveland. Poor biz. in my professional line as the natives didn't take to the works of art. My brother, Earl (Red) Fellows, accompanied me along the trail until he took it upon himself to seek pastures new. He is doing a turn on 'Bright Light Time' in the Western climate somewhere. His 'act' is combs, and 'tis said he comes in handy as a barber on different joints. As for me, I expect to visit Chi. when the 'advance' (Continued on page 105)

IT'S HERE—IT'S COME TO STAY IT'S A HIT THE LORRAINE KNOB

The improved Ford Door Handle. Easily adjusted with one turn of the screw driver.



Don't come in at the tall end of the band wagon—jump in now in front.

This article is a necessity and sells at sight. It is made of high-grade metal, is finely polished and will last forever.

Be convinced. Send 40c for a sample set of 3

nobs, and include 10c for postage. Do it now. We will be glad to furnish quantity prices upon request. Shipments made same day order is received.

LORRAINE S. & R. CO.,

Department A, 25 N. Dearborn Street,

CHICAGO, ILL.

ATTENTION!

Road Men Everywhere

Large Felt or Velour Hats, from factory to you. Felt Hats, No. 1 quality, 6-inch crowns, 4-inch brims, in brown, tan and black, at \$7.50. Black Velour Hats, 6-in crown, 4-inch brims, \$6.00. Cash with order. Money back if not satisfied

BENNETT'S HAT FACTORY

123 Broad Street, JACKSONVILLE, FLA.



Salesmen—Act Quickly

Sell This Gift Novelty Pocket Lighter

An ideal Xmas gift Big Profit. Sells on Sight POCKET CIGAR LIGHTER



Made with the Regulation 30-30 U. S. Magazine Rifle Cartridge.

Each is beautifully polished and packed in separate box, clips on the pocket like fountain pen.

Nothing to wear out. Will last a lifetime. Cheaper than matches.

EVERY LIGHTER GUARANTEED

PRICE LIST

1 doz. and less than 6 doz. \$3.50 per doz.

6 doz. and less than 12 doz. \$3.25 per doz.

12 doz. or one gross, \$3.00 per doz.

Flints, \$2.00 per 100

Parcel Post or express charges Prepaid

Sample mailed prepaid upon receipt of 50c. Terms, 25% cash with order, balance C. O. D.

(Jobbers' Price on Request)

GORDON L. HECK & CO.

Suite 1123 Union Central Bldg., CINCINNATI, O.

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PITCHMEN

CANVASSERS

Let me show you how to increase your earnings. Big demand. Big profit selling Dress Goods. Write for prices.

SIDEMAN

1023 Main St., Kansas City, Mo.

\$50 to \$150

a Week!

Write today. One-Minute Photographers make big money with 121 Model Mandel-ette. Take a and makes postcard photos in 1 minute right on the spot. No films or plates; no dark room. No experience necessary. All or part time. One-minute pictures sell like wildfire at picnics, fairs, busy corners, etc. Herr's is made for in two days. Thousands did as well or better—you can, too.

We Trust You!

PAY AS YOU EARN. Get our pay-as-you-earn offer—we trust you. First sales more than pay for outfit. 4 months to pay. Details of this big-money business free—Write Today!

Chicago Ferrottype Co., 1438 W. Randolph St., Dept. 217, Chicago

MEDICINE MEN

We are the first house in the country to cut the prices. High-grade Iron Medicine, \$20.00 a gross; Oriental Oil, \$6.50 a gross; Powdered Herbs, \$7.00 a gross; Corn Med., \$6.00 a gross; Soap, \$3.90 a gross; Nerve Tablets, priced \$5.00, chocolate coated, \$6.00 a gross. Complete line of Samples sent postpaid for \$1.00. All the above Medicines put up in nice cartons with circular matter. Goods put up under your name. 5-gross lots, at above corresponding prices. Address GEL-TON-SA REMEDY COMPANY, 1050 Central Ave., Cincinnati, Ohio.

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

# SEASON'S GREATEST SENSATION!

## WONDERFUL SELLERS YEAR 'ROUND Christmas The Big Cleanup Time—Get Busy Quick

Still plenty of time. The big rush the last two weeks before Christmas. \$10.00 to \$20.00 a day a cinch. We make immediate shipment. Everybody Buys—Homes, Factories, Offices. The women cannot resist them. Something for every member of family. Would like to show our 60c Baby Sets, 75c Shaving Outfit, but no time to prepare small cuts of them.



LADY FAVORITE COSTS YOU \$1.25 SELLS FOR \$3.00.

We Have Packages To Suit Your Requirements

Either For Sale or Premium

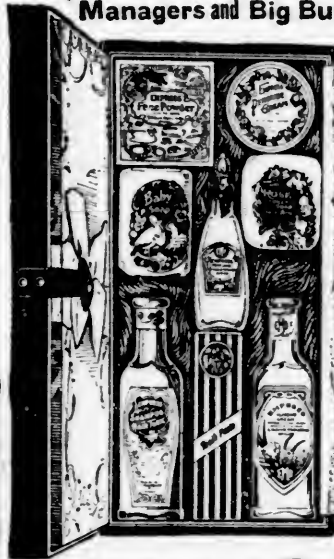


WINNING "7" COSTS YOU 50c SELLS FOR \$1.25.

Put Up In Flashy Boxes With Gorgeous Labels

27 Different Varieties Any Size Any Price

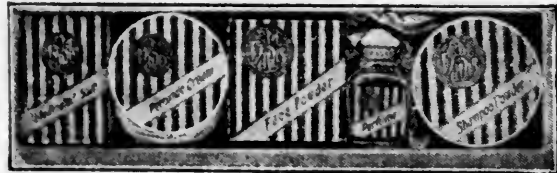
Special Discounts for Crew Managers and Big Buyers.



QUEEN QUALITY COSTS YOU 75c SELLS FOR \$1.75.



BONANZA COSTS YOU 30c SELLS FOR 75c.



"ROYAL FLUSH" COSTS YOU 35c SELLS FOR 75c.

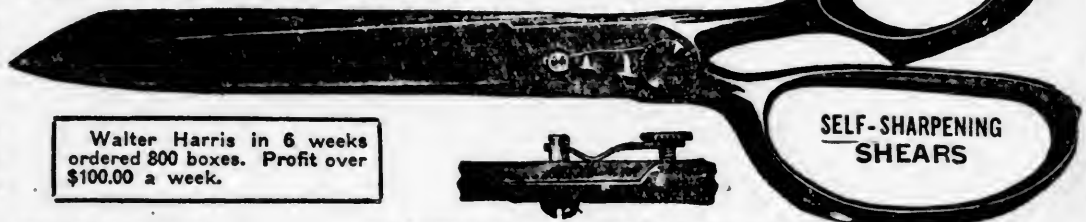
### BOYS, THEY ARE "KNOCKING THEM DEAD" WITH LUCKY '11 AND THESE SHEARS

## They Fall Easy Self-Sharpening Shears--Value \$1.25-- FREE

Lucky '11 at \$1.75 and these 8-inch Dressmaker's Spring Tension SHEARS as a premium sure gets the coin. Only 20 sales a day means \$18.00 profit. Suppose for an argument that you only average 10 a day, or \$9.00 profit. NOT SO BAD, HEY!

Well, we have many men selling as high as 40 and 50 a day. 8-year old kids are selling 8 and 10 after school—making more money than their parents

NOTE SPRING TENSION DEVICE—THE LITTLE WONDER WORKER WILL CUT WET TISSUE PAPER OR WIRE WITH EQUAL EASE.



VALUE \$1.25

SELF-SHARPENING SHEARS

Walter Harris in 6 weeks ordered 800 boxes. Profit over \$100.00 a week.

LUCKY '11 with SHEARS COSTS YOU 85c. SELLS FOR \$1.75.

CUT REDUCED IN SIZE 6 INCHES INSTEAD OF 8 INCHES.

### You Give a Pair of Shears FREE with Every Sale

These High-Power, Spring Tension Dressmaker's Shears were the whirlwind money-setters for Davis Agents before the War made them hard to get and sky high in price. The prices on Shears in stores have been too high for the average Housewife during the past three years. You will find nearly every home in need of a pair of generous size shears.

You offer an assortment of Toilet Soaps and Toilet Articles, 11 in all, Drug Store value of \$3.35, and these \$1.25 Nickel-plated Shears. Total value of \$4.60. You sell for only \$1.75 and more than double your money.

PUT OUT 1,000 IN YOUR SECTION between now and Christmas and make \$900.00. A CINCH. In addition we have a fine line of Fancy Sets for the Holidays. EVERY FAMILY will want one to a dozen for gifts. BIG RUSH STARTING SOON. Get lined up now and be prepared for the rush and make a cleanup.

### SPECIAL OFFERS TO BILLBOARD READERS

**SPECIAL OFFER No. B. B. 1**—On \$100.00 Assortment your selection 15% Extra in FREE Goods. 1 Large Delivery Case FREE; also 2 Display Cases FREE.

**SPECIAL OFFER No. B. B. 2**  
On \$50.00 Assortment, your selection: 10% extra in FREE Goods.  
1 Large Delivery Case.  
2 Display Cases Free.

**SPECIAL OFFER No. B. B. 4**  
For \$11.50 we will ship 3 boxes each of the 6 packages here shown. Regular small quantity price would be \$12.90. 1 Display Case Free, like on Lucky 11.

**SPECIAL OFFER No. B. B. 5**  
For \$4.00 we will ship 1 box each of the 6 packages here shown, allowing quantity price. Small quantity price would be \$4.30. If you want to make a "Killing," you will save time by stocking up on one of the larger coupon offers.

**SPECIAL OFFER No. B. B. 3**  
On \$25.00 Assortment, your selection: 10% Extra in FREE Goods.  
1 Display Case FREE.

### QUICK ACTION COUPON

E. M. DAVIS CO., Dept. 9129, Chicago, Ill.  
Enclosed find \$..... Send me following:  
..... SPECIAL OFFER B. B. ....  
..... Boxes Lady Favorite, @ \$1.25 \$.....  
..... " Winning "7," @ .50 \$.....  
..... " Royal Flush, @ .35 \$.....  
..... " Queen Quality, @ .75 \$.....  
..... " Bonanza, @ .30 \$.....  
..... " Lucky 11, @ .60 \$.....  
..... 8-Inch Tension Shears, @ .25 \$.....  
Name.....  
Street Address.....  
City..... State.....



The Big Rush is on. Act Quick. Note Special Offers suggested to save time. You cannot lose. Wire orders. Terms: Cash in full on small orders; third cash on large orders.  
**WE WISH TO THANK ALL THE BILLYBOY BUYERS FOR THE SWELL ORDERS THIS YEAR.**  
**E. M. DAVIS COMPANY, Dept. 9129, CHICAGO.**



**BIGGEST SELLER OF THE DAY**

**\$5.25 per doz.**  
**\$60.00 per gr.**

An unusual and exceptional value. Octagon Ring. Imitation platinum, set with extra fine 32 facet flat top fine cut white stone brilliant. Fancy engraved shanks. Heavy box mounting.

This is a representative value selected from our catalog. Have you a copy? If not, write today. It will mean money in your pocket. The best values for the least money.

Sample sent prepaid upon receipt of 60c

Larico

**S. B. Lavick & Co. Inc.** Chicago, Ill.

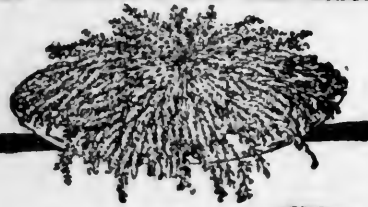
**ASK FOR 1922 CATALOG**

404-406 SO. WELLS STREET, CHICAGO, ILL.

**AGENTS**

Monogramming Autos, Trunks, Hand Luggage, etc. by transfer method is the biggest paying business of the day. Great demand; no experience necessary. Over 50 styles, sizes and colors to select from. Catalog showing designs in exact colors and full particulars free.

**MOTORISTS' ACCESSORIES CO.**  
MANSFIELD, OHIO



**MEXICO'S WONDER PLANT**

Greatest Agents' Money-making Novelty and Premium Article Ever Sold—the Genuine

**MEXICAN RESURRECTION PLANT**

or Rose of Jericho. Looks dead, but after half an hour in water bursts into beautiful green fern-like plant. Can be dried up and revived innumerable times and lasts for years. Light weight, low cost, easy to ship. Retail at 10c to 25c each. We are world's largest importers.

NET WHOLESALE PRICES	
12 mailed, prepaid, for.....	\$ .50
100 " " " " " " " " " " " "	3.00
1,000 F. O. B. here.....	12.50
5,000 " " per M.....	11.25

Terms, cash; 1,000 or more, 1/2 cash, balance C. O. D.

**MEXICAN DIAMOND IMPTG. CO.**  
Dept. KK, Las Cruces, N. M.

**\$100 Weekly Profit**

**AGENTS—SPECIALTY MEN—PREMIUM USERS**  
**BIG MONEY—SELL MASCOT**



The Portable Keyless Lock. Fits any door or window without tools carry it in vest pocket. Absolutely new. No competition. Force and jimmy proof. Our agents averaging 1,500 MASCOTS a month. Send 50c for sample and literature. \$36 in cross shipment. C. O. D.

**MILBRUCK PRODUCTS CORPORATION,**  
309 Fifth Ave., New York, N. Y.

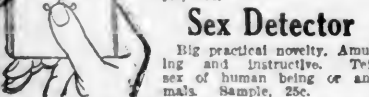
**AGENTS**

Buy direct from sole manufacturer. Most successful Gas Lighters on the market. Sample, 10c. Write for wholesale prices.

Ignition Products Co., 12 Union St., New York.

**AGENTS and STREETMEN**  
HAND THEM OUT ONE AT A TIME

A cigarette with one hand. A move of the thumb and a fresh smoke is ready. Sample, 50c.



**Sex Detector**

Big practical novelty. Amusing and instructive. Tells sex of human being or animals. Sample, 25c.

**MAKE BIG MONEY SELLING OUR NOVELTIES.**  
Quantity prices on request.  
**ROYHELE MFG. CO.,** 165 Mercer St., New York.

BUY "I SAW IT IN THE BILLBOARD."



**PIPES**

(Continued from page 106)  
for the robin chorus shows up, and add some new eccentric steps to my vocabulary of dance-dance. At present, am laying low in the old home town, doing odd jobs until 'Madame De Spurr' makes her debut."

And he's not too old to be "young"—Dr. Harry C. Chapman, expert foot specialist, retired from the road and now located in Cleveland, O., was born on a farm near Pluga, O., on December 25 (Christmas Day), 1847, therefore he will be 75 years old Christmas. Harry started his career in the circus business and doubtless the robust health he gained in that field of good old outdoor amusement has greatly added to his longevity, physical "nerve" and remarkable "youthful" spirit. Harry C. was general announcer with the original Forepaugh Circus in 1876, and with the Barnum Circus the following year. Later (1910 and '11) he was with the Forepaugh-Sells Bros. Circus, under the management of the Ringlins. In 1912 he was with the Ringling Bros. Circus, the following season with Harenbeck-Wallace and the next season with the Famous Robinson Shows. He is hale and hearty, notwithstanding that he fell down an elevator shaft (four

**AGENTS—SPECIALTY MEN—PREMIUM USERS**  
**NO. FPS—FOLDING POCKET SCISSORS.**  
Nail file blades, stamped from special steel, ensuring good cutting edges. Bright nickel finish, steel rivet. Each Scissors in leatherette case. Packed 1 dozen in a box. Price, 50c each. Sample sent on receipt of 25c. Write for quantity price.  
U. J. ULERY CO., 256B Broadway, New York, U. S. A.

That a Florida constable once closed a pitchman for not having his torch painted red; that the torch was painted, and the pitchman worked (the local law required all vessels for gasoline be painted red)?  
That "Red" Sandburn looks like the late Buffalo Bill when he lets his whiskers grow?  
That "Goldie" Mills was once a laborer in West Virginia, and also a good shoe salesman? That it pays to clean up around the "joint" after you finish working?  
That every town is open that SOME ONE didn't close?  
That Bennie Smith, the well-known talker, was one of the best pitchmen that ever lit a torch?  
That, while the country was still wet, a certain pitchman "squared" three street car men (thinking them dicks) after he had paid the reader—and forgotten it?

That you can make some unfortunate happy by sending them the Xmas Number of The Billboard.  
That it pays to work clean, look clean and "come clean"?  
That Dr. "Lucky" Allen owned a chain of drug stores in North Carolina and had a "4-C" day a few days after he became a pitchman?  
That "J. Frank" and the Missus "air expecting uv you to be among them thet has a real Xmas"?

**A BUNCH OF FINE FOLKS**



In the above is depicted the atmosphere of satisfaction with life as enjoyed by knights of pitchdom—do not their features suggest it? The "Big Five," from left to right, are Dr. R. D. Benson, Mrs. R. D. Benson, Mrs. Pete (Cleo) DeVal, Dr. Pete DeVal and Harry Z. Austin, and they are supposed to be satisfying (?) their "innervives" with "long swigs" of hot-water at Hot Springs, Ark., on November 19.

stories) in June, 1913, and was taken to the Lakeside Hospital, Cleveland, and given (by the attending physician) a half-hour to live—afterward, commenting on which prophecy, this veteran of the "sawdust trail" said: "I sure fooled the doctors—but it's blame hard to kill one of us old 'circus guys.'" **"DID YOU KNOW?"**

That Dr. G. F. Willis once ran a small grocery store in Lexington, Ky., and today is considered one of the biggest apartment house owners in Atlanta, Ga.?

That Charlie Dobson made every dollar of his vast real estate holdings in North Carolina as a pitchman and sheetwriter?

That "Whitie" Pezall carries more baggage for that "spud joint" than most free acts with a carnival do?

That Doc Watts has for years been a traveling salesman out of Mason, Va.?

That Dr. Stanton "Jammed" for years and is the authority for the statement that he never saved a dollar until he began working straight?

Larry Bernstein kept "putting off" his kick-in to the column, so here it is—in a bunch from Grand Rapids, Mich.: "I spent several pleasant months in and around Baltimore, and during the fair season doubled with Capt. Joyce (oldtime pitchman) and we had a fairly good season. Baltimore was closed for pitching for a while last summer (causes have been discussed in the 'Pipes' column before). However, there are too many resident pitchmen in Baltimore, who make their living there, to permit it to remain so long, and it is again open—under somewhat changed conditions. Three of the best corners have been permanently closed, also a hawk's license is now necessary in addition to the regular corner permit. The local pitchmen in Baltimore are all, without exception, clean workers. Here is a partial list of them: Rogers, with China lilles, solder and auto polish; Bennett, shoe cleaner, rug cleaner and transformer; Underwood, tefloms and razor paste; Capt. Joyce, pens, scopes, tricks and razors; Doc Howard Roman, medicine, also pens, scopes, etc.; Doc Adams, oil and herbs; Doc Bond, oil and soap; Cartwright, herbs and cordoupe; Mills, needle threaders and shoe cleaner; Chas. Davis, eradicator, and Fitzgerald, inhalers. Doc Roman, he of the snow-white hair and youthful appearance, is said to be the 'Beau Brummel of Baltimore pitchmen—usually wears a different suit every day. Last summer Roman doubled with that prince of single-handed entertainers, Doc Judson Boasworth, and together they covered a whole lot of territory in Maryland and Pennsylvania. Dick Warnecke, the oldtime pitchman, died in Baltimore early in October

(Continued on page 140)



**SHOOT** .22 calibre cartridges. Automatic safety. Large, keen blade made of best cutlery, steel-finished, in nickel. SEND NO MONEY. RUSH name and address and we will immediately forward this DEFENDER POCKET KNIFE PISTOL. Pay postman only \$4.99 on arrival. **AGENTS WRITE FOR SPECIAL PROPOSITION AND PRICES.**  
**ALEXANDER SALES CO.,**  
208 Alexander Ave., Dept. B. B., New York City.

**A Real Money Maker!**

**KWICKSHARP**  
The only successful Home Knife and Scissors Grinder. Puts keenest edge on dullest cutlery in a jiffy. Anyone can use. The most highly endorsed household device ever made.  
**\$35 to \$100 a week sure**  
**SPENGLER-LOOMIS MFG. CO.,**  
1307 Garland Bldg., CHICAGO.



**THE LADIES' PURSE and PROTECTOR**  
Will positively protect the Ladies' Purse from accident or robbery. A high-grade, beautiful dark brown leather ornament. Just out. Pat. applied for. Mailed on receipt of P. O. Order to any U. S. address for \$1.50, or \$12.00 Per Doz. Address: **THE STEUBEN COMPANY, 1638 Wells Street, Fort Wayne, Indiana.**  
WM. N. WALKER, Akron, N. Y.

**AGENTS**

This article is quickly sold to men at an enormous profit for you. Costs less than 10c, sells for one dollar. Unlimited territory. Hustlers can make \$10.00 to \$15.00 daily. Write for particulars and get started. Don't delay. Address **THE STEUBEN COMPANY, 1638 Wells Street, Fort Wayne, Indiana.**

**BIG PROFITS**

In selling MARVEL SILVER CLEANING PLATES. We manufacture the best and neatest appearing plate on the market at the lowest price.  
**\$5.50 Per Gross**  
**\$30.00 Per 1,000**  
Send 25c for Sample.  
**Metal Alloy Products Co.**  
1325 15th Street, MILWAUKEE, WIS.



**AGENTS**

We are headquarters for Dime Rings and Novelty Jewelry. Dozen Rings, or dozen assorted, \$1.50. Sample, 25c.  
**CASTROP'S NOVELTY SHOP.**  
Now at  
Flat River, Missouri.

**\$10.00 A DAY EASY**

Selling our big "HELP THE UNEMPLOYED" Package. Contains 10 useful Household Articles. Big Dollar Flash. Costs you \$2.00 Dozen. \$15.00 Hundred. Sell for 50c, 75c or \$1.00. "Help the Unemployed" appeal printed on label and cut price means quick sales everywhere. Average 50c profit on each sale. Sample package, 25c. **FANTUS BROTHERS, 1315 S. Oakley Ave., Chicago.**

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

# All Ready, Boys,

THE RUSH IS ON

DEMONSTRATORS

Street and Store.

PITCHMEN

get busy with the tripe and keaster—fill the torch and let's go. Get a real tip and pass out. No skills required.

AGENTS

House to House, etc.

SALESMEN

A Real Side Line.

SHEET WRITERS

A Real Premium.

# TOY TELEPHONES THAT TALK



Sample Box of One Doz. Sets Sent for \$1.50.

# Christmas Clean-Up

SOMETHING NEW

Thousands being sold every week  
A BIG SELLER RIGHT NOW AND A CLEAN-UP FOR THE CHRISTMAS TRADE.

A real child's telephone that transmits voice clearly and distinctly over a distance of 500 feet. No batteries or wires required. Will not get out of order.

RETAILS AT 25c. LOOKS LIKE A DOLLAR.  
Come packed 12 sets to the box, 12 boxes to the carton.

**\$18.00 PER GROSS**

Sample Box of One Doz. Sets Sent for \$1.50

One-half cash required on all orders, balance C. O. D. Immediate shipment.

**U-NO-ME**

BERT R. DAVIS, Sales Manager  
and I never handled a bloomer.

INLAND SPECIALTY COMPANY,

2309 West North Avenue, CHICAGO, ILL.



## SILK HANDKERCHIEF COMPANY

105 EAST 24TH ST., NEW YORK CITY.

4 Samples for \$1.00

Just the goods for Concessionaires, Novelty Stores, Sales Booths, etc.

Embroidered Silk, Beautifully Colored.

- Ladies' size, \$2.25. \$24.00 gross—
- "To My Sweetheart" Rose.
- "To My Sister" Slippers.
- "To My Mother" Pansy.
- "Remember Me" Mexican Flag.
- Gentlemen's size, \$3.50. \$36.00 gross.
- "Forget Me Not"—Spanish Flag.
- Cowboy Handkerchief, Gaudy Colors.
- 80x30 inches, \$15.00 Dozen.
- 23x23 inches, \$6.50 Dozen.

One-third cash with all orders, balance C. O. D. Write for Catalogue.

## PAPER MEN

If you're a "STRAIGHT-SHOOTER" and a CAPABLE PRODUCER, I've got a liberal proposition for you in the States of NEBRASKA, KANSAS, OKLAHOMA, ARKANSAS, MISSISSIPPI, LOUISIANA, TEXAS, NEW MEXICO AND COLORADO. WRITE FOR DETAILS.

F. AL PEARCE, 604-05 Kansas City Life Bldg., Kansas City, Mo.



## THE "MASTER" RAZOR-BLADE SHARPENER

Everybody Hollers For It, Grabs It on sight.

MR. STREETMAN. Mr. Demonstrator, Agent.

Carry a bunch in your pocket. Sell anywhere! In the Home, Shop or Factory, the Train or Street. It speaks for itself. A dummy can sell it. Everybody grabs it, throws their dollars at you.

It is Ideal, Practical. It holds, sharpens, hones every make of safety blade. Lasts a lifetime.

PRICE—Per Gross, \$36.00. Send 50 cents for sample. 25% with order, Balance C. O. D.

H. C. MEYERS, 907 Mutual Life Bldg., BUFFALO, N. Y.

## STYLISH FURS

WE CATER TO

PAVIES AND CANVASSERS

Send for Catalogue or C. O. D. Sample Order

**S. P. PLATT** WHOLESALE FURRIERS

308 S. Market St., Chicago

## BALLOONS

NOVELTIES

"Always Something New"

- NO. 70—EXTRA HEAVY TRANSPARENT GAS BALLOONS, Gross, \$3.75
- NO. 70—EXTRA HEAVY TRANSPARENT GAS BALLOONS, printed with assorted pictures, Gross, 4.00
- NO. 70—TWO-COLOR FLAG AND UNCLE SAM BALLOONS, Gross, 4.00
- NO. 113—EXTRA HEAVY TRANSPARENT AIRSHIP BALLOONS, Gross, 4.00
- NO. 150—MONSTER BALLOONS (Special), Gross, 6.00
- NO. 50-60—ASST. AIR BALLOONS (Special), Gross, 1.25
- NO. 60-70—ASST. AIR BALLOONS (Special), Gross, 1.75
- NO. 60—LONG BELGIUM SQUAWKERS (Special), Gross, 2.00
- NO. 67—LONG BELGIUM SQUAWKERS (Special), Gross, 2.50
- BALLOON REED STICKS, Gross, .35
- BALLOON BELLOW, Each, 4.50
- BIG DYING DUCK BALLOONS, with assorted color Feathers and Glass Eyes, Gross, 15.00
- LARGE SIZE FUR MONKEYS, suspended on wire, Per Dozen, 1.75
- MECHANICAL CLIMBING MONKEYS (one in a box), Per Dozen, 2.40
- MECHANICAL ALABAMA COON JIGGERS (one in a box), Per Dozen, 4.00
- YELLOW FLYING BIRDS with Asst. Color Feathers, Gross, 4.00
- LARGE SIZE YELLOW FLYING BIRDS, Gr. 6.50
- TISSUE SHAKERS, all Asst. Colors, Gr., 7.50
- COLOR FEATHER TICKLERS, Per 100, 1.25
- LARGE MUSTACHE AND GOATEE, One Set to Envelope, Per Gross Sets, 4.00
- LARGE SIZE PAPER BLOW-OUTS, Gross, 3.00
- 8-in. R-W-B PAPER HORNS, Gross, 1.25
- 18-in. R-W-B PAPER HORNS, Gross, 4.00
- 18-in. R-W-B PAPER SHAKER HORNS, Gross, 6.00
- MUSICAL NOVELTY KAZOOS, Gross, 7.50
- ASSORTED PAPER HATS, Gross, 4.00
- ASST. CONFETTI TUBES, Per 100, 2.50
- 50-LB. BAG ASST. COLOR CONFETTI, Per Bag, 5.00
- 50-LB. BAG CONFETTI, in Solid Colors, Per Bag, 7.50
- ASST. COLOR SERPENTINES (50 Pkgs. to 1,000), Per 1,000, 2.75

TERMS—ONE-HALF CASH WITH ORDER, BALANCE C. O. D.

D. & I. READER, Inc. 121 Park Row, CHICAGO, ILL.

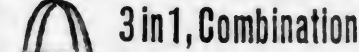
\$22.50 per gross



Genuine Leather 7-in-1 BILLFOLDS  
Sample mailed for 30 cents.

Special price in 5-gross lots. One-third cash with order, balance C. O. D.

A. L. COHEN, 215 So. Loomis St., CHICAGO, ILL.



3 in 1, Combination

Hand Bag, Change Purse and Shopping Bag. Made of double leatherette, heavy black cloth.

Now \$7.75 Per Dozen

Very big seller. Sample Bag, 75c. Mail in your order NOW.

LEATHER PRODUCTS CO., 163 West Monroe St., Chicago, Ill.

## SLEUTH AUTOMATIC LIQUID PISTOL



This pistol is not a toy, but a high-grade, jarable pistol, which sells on sight. The PATENTS on this pistol are such that we are the only manufacturers who can make a pistol operated with a trigger and having a rubber reservoir. Now being sold at pre-war prices. The "SLEUTH" is packed twelve in a box, and a direction circular goes with each pistol.

PRICE, \$21.00 PER GROSS  
25% Deposit with Order, balance C. O. D. Send 25c today for sample.

D. & O. G. HEYEN, 128 Atkins Ave., Brooklyn, N. Y.

## A Big All-Year Money Maker

Make Photo Postal Cards genuine black and white, platelets and tintypes with a Daydark Camera, \$11.00 and up. No dark room, finish 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 1/4, \$1.25 per 100; \$11.25 per 1,000. 1 1/2 x 2 1/4, 65c per 100; \$5.55 per 1,000. Mounts, 25c and 50c per 100; \$2.00 and \$4.50 per 1,000. 32-oz. Developer, 50c per pkg. Something new, Daydark Toning Solution, to make your tintypes and direct cards a lighter color, getting away from the tintype effect. Enough solution to tone 500 tins or cards for \$1.00. Write for catalogue.

DAYDARK SPECIALTY COMPANY, 2827 Benton St., ST. LOUIS, MO.

## AGENTS WANTED!

Either sex, to sell and demonstrate our SIMPLEX DARNER, for fancy work, darning stockings, lace curtains and clothing. Fit any sewing machine. Retail price, 50c. Trial order to agents, \$1.20 dozen. Special offer on gross lots. Put out demonstrations and agents and make \$2,000.00 in the next three months.

SIMPLEX DARNER CO., Dept. B, 543 N. Dearborn St., Chicago, Illinois

## X-RAYS FINEST QUALITY MADE

All workers. Every one tested before leaving our factory. Made entirely of best birch wood, with double nickel-plated eyelets. Large illustrated circular included. This is the best looking and quickest selling X-Ray. Why lose time with junk? Tremendous seller. Enormous profit. Price, \$2.50 per 100. Send dime for sample.

YANKEE NOVELTY CO., 98 Third Avenue, New York.

## MEDICINE MEN, PITCHMEN, CANVASSERS

Something New—Poultry Tonic, makes hens lay eggs in the winter, GUARANTEED. Send 25 cents for package and long profit price list. Sells for \$1.00. I. A. Pommier, Poultry Wanderer, Ma, Tapaka, Kansas.

## AGENTS

I have three fast selling, useful articles. Most every housewife buys from one to ten. Write today for particulars, or send 50c for the three different samples. C. S. HILL, Agent Mgr., 1812 Wash. St., St. Louis, Missouri.

## DEMONSTRATORS

Get paid for your efforts. Sell All-White Self-Vulcanizing Rubber Patches. Exclusive territory. For information write 75 Endicott Arcade, St. Paul, Minn.

WANTED—ADVANCE CLYMAX No. 10, Peanut and Blignum Machines, also Mills O. K. Gum Venders. HOLMES NOVELTY CO., 995 Noble Ave., Bridgeport, Connecticut.

## Theatrical People

and others can make extra money with the SWANSON PORTABLE—the best yet—and now better than ever. Has strong double spring motor, needle holders, record album—everything complete, and only 15 1/2 lbs. You can carry it easily or pack in trunk when traveling and have lots of enjoyment and pleasure, besides the extra money you'll make on every machine you sell. Also live-wire full-time salesmen and quantity buyers who are financially responsible.

SWANSON PHONOGRAPH CO., 229-231 W. Illinois Street, CHICAGO, ILL.

## AGENTS AND STREETMEN NEEDLE BOOKS

SELF-THREADING NEEDLES  
Here are two real money makers. Self-Threading Needles cost 5c a paper, sell for 15c. Needle Books, containing 107 needles, cost 5c, sell for 15c. Here are the two best propositions ever offered to agents. Streetmen, the Needle Books are a clean-up. Send 15c for two samples. ATLAS NEEDLE WORKS, Box 188, Madison Square Station, New York, New York.

Demonstrators, Pitchmen—\$150 made in one day with Shur-Stick Cement. Special price gross lots. Sample, 10c. Circular free. UNITED CEMENT CO., 332-334 Plymouth, Chicago.

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

MENTION US, PLEASE—THE BILLBOARD.

# FAIRS AND EXPOSITIONS

THEIR MUSICAL AND AMUSEMENT END IN CONJUNCTION  
WITH THEIR PRIVILEGES AND CONCESSIONS

## TENN. STATE FAIR BOARD HOLDS ANNUAL MEETING

### Revival of Racing at Fair Is Suggested, But No Action Taken—Fair Grounds May Be Deeded to State—Board of Trustees Elected

Horse racing every spring and fall with the establishment of the pari-mutuels system of betting will become a reality in Nashville, Tenn., if one member of the board of trustees of the State fair has anything to do with it.

Maj. W. O. Vertrees of that city suggested such at the annual meeting of the board last Tuesday at the Tulane Hotel. In the discussion of means of financing the coming State fair and the meeting of a deficit of \$15,000 incurred at the 1921 exposition, Major Vertrees suggested that permission be asked of the legislature to have a period of racing for ten days in the spring and of one week in the fall with the pari-mutuels in operation.

"Such a plan would not only finance the fair," he said, "but would put the residue of receipts in the State treasury."

No action was taken on Major Vertrees' suggestion.

The county court will be asked to deed the site of the State fair grounds at Cumberland Park to the State of Tennessee, provided the State expends on the improvement of the property within the next four years a sum equal to the \$200,000 spent already by the county in the purchase of the grounds and the erection of the present buildings. And the State will also be asked to do its part in this project.

A resolution suggesting this was passed. The meeting began in the morning and continued thru lunch and into the afternoon. It was a continuation of the annual meeting started Monday afternoon. All members of the board, with the exception of W. E. Steger of this city, were present.

The plan to transfer the property from the county to the State came after a lengthy discussion of the matter and was thought to be a large factor in making the fair more State-wide in nature.

An accompanying resolution asked the county court to defer the issuance of \$200,000 worth of bonds for the fair, which the court is prepared to ask a vote of the people on at any time suggested by the fair board. This extra tax on the people is thought unnecessary in case the State takes over the property.

The State will be asked to improve the fair grounds to the amount of \$200,000, matching the sum already expended there by the county in addition to the continuance of the 1-1/2 mill tax for the fair which was levied by the last legislature. This tax will amount to something like \$170,000, it is thought, and must be divided equally between the three grand divisions of the State for the purpose of fostering all fairs as well as that conducted in Nashville. This fund will not be available until 1923.

Between this time and the time when the State will take over the property, if it does, the State fair will be financed by other schemes, discussion of which was expected to take up a large part of the afternoon session. The board also threshed out the problem of meeting a \$15,000 deficit made by the 1921 fair.

Representing a committee of citizens of Nashville, Joe B. Morgan, Jr., attended and stated that the committee and many more Nashvillians are anxious to establish an up to date and elaborate horse show at the fair next year. This committee, he said, is willing to secure \$2,500 provided the Fair Association appropriates a like amount, all to be used for prizes. The association was asked also to furnish attendants and adequate lighting and to allow the committee to approve the selection of a judge.

The matter will have to go before the executive committee.

Four vacancies occurred on the board: Nick P. Ernest of Chucky, Dillard Graham of Centerville, O. P. Lashlee of Camden, and Rob Roy of Alexandria. Mr. Graham and Mr. Lashlee, as presidents of the Middle and West Tennessee Farmers' Institutes respectively, were named to succeed themselves. Mr. Roy also succeeded himself, representing the Middle Tennessee fairs. Ise Moore of Chattanooga was elected in place of Mr. Ernest. Mr. Moore

### SECRETARY RESIGNS

#### Following Charge That He Misappropriated Funds of Utah State Fair

Salt Lake City, Utah, Nov. 20.—President W. C. Winder of the Utah State Fair Association up to last night had taken no action regarding who should be selected successor to J. L. Horne, secretary and manager of the State Fair Association, whose resignation had been placed in his hands by the governor yesterday morning.

The governor placed the office of the fair association in the hands of Mr. Winder until the question of the successor of Mr. Horne was determined upon. Meanwhile the executive committee of the State Fair Association has been called to meet in the governor's room in the capitol Monday morning, when the situation will be considered. The members of the executive committee are J. H. Manderfield, J. E. Ellison, I. N. Pierce and George S. Spencer, and they designate who shall be the secretary and manager of the association.

Audit of the books of the fair association is proceeding and it is expected that it will be completed within a few days, when all the facts in connection with the alleged shortage, which has been reported discovered by the special auditor of the auditor's office, will be given to the public.

The self-deposed secretary and manager was not at the office of the association yesterday and talk had with him over the phone was to

### FAIR TAX WINS

#### People of Portland, Ore., Vote 4 to 1 To Finance 1925 Exposition

Portland, Ore., Nov. 20.—With one of the largest votes ever cast in a municipal election, the 1921 exposition tax measure was passed with a majority slightly better than four to one, the total vote cast being 33,796, of which number 27,111 favored the proposal. It is probable that the majority in favor of the tax would have been even greater but for the downpour of rain on Election Day, which kept many persons away from the polls.

Plans of the exposition committee call for raising \$6,000,000, of this amount \$1,000,000 is to be obtained by subscriptions, \$2,000,000 by taxation in the city of Portland, and the remaining \$3,000,000 to come from a State tax. Of the State tax Multnomah County will pay \$1,000,000, so that of the entire \$6,000,000 taxpayers of Portland will provide \$4,000,000, leaving \$2,000,000 to come from the State tax from all the rest of Oregon.

The taxes, it is proposed, will be spread over a period of three years, thereby raising the funds by easy stages and supplying the money as it is required.

One of the important matters to be settled is the location of the proposed fair. There are a dozen sites being advocated and a special committee is now making a thorough and comprehensive investigation and survey of each of the suggested locations. There are so many factors entering into the selection of a site, such as parking space, airplane field, transportation facilities, water, drainage and the like, that it will be several months before a selection is expected.

The exposition will continue its headquarters in the Corbett Building and make preparations for the State campaign as well as the campaign for foreign and American participation in the 1925 fair as a result of the election, said J. E. Graike at exposition headquarters.

"In December Governor Olcott is expected to ask for legislation calling for the expression of the State of Oregon on the exposition taxation plan at the primary election in May," Mr. Graike said. "In the meantime, because of the shortness of the time before the exposition is to take place, organization plans must be carried on to gain the participation of foreign governments as well as the States of this country."

"In January there will meet ten of the legislatures of the United States and many of them will not meet for another two years. It will be necessary for our representatives to appear before these assemblies and obtain the appointment of commissions to investigate what Oregon has to offer, so that they may be impressed with the necessity of participating."

"Since the Chicago Fair there has been no exposition in which participation has been complete by all the foreign governments. They should participate in the Oregon Exposition. It will be necessary immediately to begin to organize the plans for their participation."

"There are a number of States adjacent to Oregon which will share in the benefits of the exposition. We have been told that many persons in these States are so anxious that the exposition take place that they are ready to make contributions to a fund to swell the popular one which is to be made by the citizens of Portland."

"We feel very confident, now that such a vote has been registered on such a disagreeable day as today, so that there is little reason for not going forward at full swing."

### YARBOROUGH'S BAND

#### Booked for Winter Engagement in Florida

T. R. YARBOROUGH, manager of YARBOROUGH'S Royal Husar Band, advises that he recently closed a successful season of fairs, his last engagement at Sumter, S. C. After leaving the Northern fairs, the band played seven of the Southern fairs, including Hinton, W. Va.; Newport News, Va.; South Carolina State Fair, Columbia; Orangeburg County Fair, Orangeburg, S. C., and the Sumter County Fair at Sumter, S. C.

The band is booked for a winter engagement in Florida which Mr. YARBOROUGH will announce soon.

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

## BRAZIL'S INVITATION ACCEPTED

With the President's signature to the joint resolution adopted by Congress, our acceptance of the invitation to take part in Brazil's centennial exposition next year is now confirmed. One million dollars is appropriated to cover the cost of a building. It is not an extravagant amount. The structure must be large enough to house and adequately to display exhibits of the various executive departments and branches of the Government of the United States. Furthermore, in dimensions and architecture it should be worthy of our country's wealth and importance in the family of nations.

Brazil has ever responded cordially and liberally to similar invitations from this country. At Philadelphia, at Chicago, at St. Louis and at San Francisco she was represented generously and effectively. Five years hence, in all probability, she will be called upon to respond to another invitation to come to see us, bringing her sheaves with her. The time is short for the work preliminary to launching in 1926 Philadelphia's proposed sesquicentennial exposition commemorative of American independence. But Philadelphia is equal to the emergency.

The Brazilian exposition opens on September 7, 1922. The date of its closing is tentatively fixed for the following November, but the time may be extended. With our Government adequately represented, our merchants, manufacturers and industrial organizations of all sorts may be counted upon to respond with exhibits of a character to do credit to themselves and the country. Even were there no higher motive, the commercial possibilities involved are sufficient incentive to the proper representation of American industry at this exposition.—NEW YORK HERALD.

is president of the East Tennessee Farmers' Institute.

The Board of Trustees is now composed of following: Capt. T. F. Peck, chairman; Judge Litton Hickman, Joe Wallace, Joe Boyd, E. E. Murray, W. E. Steger, W. O. Vertrees, B. E. McCarthy, W. A. Griswold, Henry Teltie, Baum, R. A. Joslin, E. H. McClure, Emmett Cooper, Col. Jas. A. Cayce, Judge J. D. B. DeBow, of Nashville; Rob Roy, Alexandria; Jas. M. Butler, Martinsboro; Edgar Graham, Centerville; I. Moore, Chattanooga; Gen. W. K. Abernathy, Seiner; O. P. Lashlee, Camden; R. T. Deberry, Humboldt. The first eleven named following that of the chairman have never before served on the board and were added to board by act of legislature at its recent session.

The new executive committee was named as follows: Capt. T. F. Peck, Judge Litton Hickman, B. E. McCarthy, W. A. Griswold, E. E. Murray, Emmett Cooper, Judge J. D. B. DeBow, James A. Cayce and Rob Roy, J. W. Russwurm was re-elected secretary of the association.

the effect that he had nothing to say and that he had made no admission to any one regarding the trouble which resulted in his retirement, nor had he any information to give out except that he was perfectly willing to await the result of the audit of the books of the association of which he was the manager.

The special auditor is now at work on the fair books for the 1920 fair, that fair having been handled by Mr. Horne, as was the one of this year.

### GOVERNOR ENTERTAINED

At the banquet of Tennessee State Fair officials held at Nashville, Tenn., following the meeting of the State fair board, Governor Alf Taylor was the guest of honor and entertained the assemblage by telling his famous story of how Old Lumber caught the fox.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

*At this season of the year when it is customary to forget business for a while and attend more to the amities of life, it is with a sincere feeling of regard that we extend Greetings to our customers and friends.*

*You have made this our biggest and most successful year, increasing our business from twenty-three thousand dollars in 1914 to a quarter million the past year.*

## GORDON FIREWORKS CO.

J. SAUNDERS GORDON, President

190 N. State St., CHICAGO, ILL.

**Grand Revival!!!**

**PAIN'S SUPERB SPECTACLE**

**THE**

# **LAST DAYS OF POMPEII**

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The Home of Pain's Fireworks in 1885

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(Its Originator and Producer)

So great was its popularity that, by universal request, it was repeated again in 1889, with even greater success than the original one. Such a hold had it taken on the American public, that it was again revived in 1903, and played to the largest audiences in the history of the famous New York resort; 5,000 performances of this soul-stirring open-air spectacle have been given in every part of the world, including all the large cities in the United States.

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**Pain's Military and Peace Spectacle**

# **“THE ARMISTICE”**

**PAIN'S NAVAL SPECTACLE, 1812-1918**

**PAIN'S PEERLESS PYROTECHNIC DISPLAYS**

With a Novel Spectacular Finale. (Copyrighted)

**SPECIAL FIREWORKS PROGRAMS FOR ALL FAIRS. WRITE US FOR PARTICULARS**

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EVERY GOOD WISH FOR A MERRY CHRISTMAS TO ALL FRIENDS, OLD AND NEW, FROM THE

# DUTTONS

SOCIETY'S FAVORITE EQUESTRIANS,

Orpheum Circuit until June.

Direction PAUL DURAND

## THE DUTTONS

Some of the Reasons Why This Exceptional and Unusually Clever Free Act Is So Well Liked by Fair Patrons

By WM. F. FLOTO

This season, which has been anything but a record-breaker, has proven distinctly the value of good free acts, and by having a high class and interesting program in front of the grandstand many fairs have been able to meet their expenses and avoid a deficit, while those that neglected the free act program suffered financial loss.

The Duttons, equestrians extraordinary, who for years have been in great demand at fairs and on the leading vaudeville circuits, and who have had but few idle weeks during the last five years, again demonstrated their ability this season as drawing cards, audience pleasers and real high-class performers who satisfy the classes as well as the masses.

For several seasons it has been my pleasure to meet the Duttons on all the big fair circuits in the Middle West, in Canada, in the East and in the South, and no matter where they were, no matter how many good free acts were on the program, the Duttons always won the highest praise and were recognized by the press as the one act that stood out by itself, and caused a world of favorable comment from the spectators. Possibly the best feature of the Duttons is that they are repeaters. The first time they appear at a fair they go over big, but when they play return engagements they are always more popular than at their initial appearance; in fact the act seems to improve with each week of the season, as Jim Dutton is constantly working to give the public the best possible show, and is constantly adding little improvements and novelties that go well with the public. In fact there is class and grace from start to finish, and when the Duttons are in the spotlight, silence reigns in the stands and everyone is deeply interested in the performance, which is the best, and the real test of their ability to please everyone.

No act in the show business is better presented, and no expense is spared in having the costumes, trappings and equipment the very best possible to obtain. Everyone knows that the horses used by the Duttons are wonderful animals, well bred, high strung, classy, toppy performers, that have been well drilled, and their harness and paraphernalia are in keeping with the rest of the act, making it the de luxe edition of all free acts in the business today.

The latest addition to the Dutton act is a complete and fully equipped electric spotlight system that adds a great deal to the value of the performance and the pleasure of the spectators. In many of the cities the lighting system is not sufficient to properly present the free acts, and for this reason Jim Dutton decided to buy his own lighting plant. It has proven a wonderful addition and has been the salvation of several fairs this season, as it would have been utterly impossible to properly present the free acts unless the Duttons had their lighting plant on hand to furnish the needed illumination on the track and on the free act platform.

It cost thousands of dollars to originally equip the Dutton act, and thousands are spent each season to keep it up to that high standard it has established all over the country. Probably this is the secret of their success—nothing is overlooked for the pleasure of the patrons, and nothing is neglected that will in any way increase the enjoyment of those in the stands—and for that reason the announcement that the Duttons are the next act is always greeted with applause and the spectators show great interest and attention, and the fair secretary is thoroughly satisfied he has booked a winner—an act that will go over big regardless of what else may be on the program; and this is the greatest endorsement the Duttons could receive.

### FINISHES FAIR SEASON

Roy D. Smith's Royal Scotch Highlanders' Band finished its twentieth week of fairs and expositions at the Texas Cotton Palace, Waco, Tex., on November 6, and is at present playing a tour along the gulf into Florida, where the band is re-engaged for its fifth winter to entertain the tourists of St. Petersburg, Fla., for a season of three months, beginning January 1, they being employed by the municipal government of that beautiful city.

Among the well-known entertainers with the band are: Harold Stockton, whistling soloist; Kathrine Murdoch, coloratura soprano; George Freborough, xylophonist, and Bobbie Broilier, Scotch tenor.

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

## THE ONLY RUBE LIEBMAN RUBE OF ALL RUBES

THANKS HIS MANY FRIENDS FOR A SUCCESSFUL FAIR SEASON, having played a solid route of State and County Fairs, commencing June 20th, 1921, ending November 15th, 1921, including return dates at the North Dakota, South Dakota, Iowa, Minnesota, Oklahoma, Louisiana State Fairs. Now Booking for Season of 1922.

Direction F. M. BARNES, Inc., Chicago, Ill.



## FIREWORKS

HIGH AS THE SKY IN QUALITY, AT ROCK-BOTTOM PRICES.

Porchettu Fireworks Spell Success PYROTECHNICAL FIREWORKS DISPLAY THAT CAN POSITIVELY BE OBTAINED

Our hundreds and hundreds of successes are to advise you that we have the best and most beautiful fireworks displays produced and manufactured in America.

Diplomas and the best recommendation letters from all parts of the United States.

"NOTHING LIKE THEM."

Information of any kind will be furnished upon request. New booking for Paris, Fairs, Fourth of July Celebrations, etc. If you wish to show your patrons something entirely new, get in touch with us. Do not delay, but write us today.

The Illinois Fireworks Display Co., Inc. DANVILLE, ILLINOIS

## \$15,000 WILL BE SPENT FOR HENDERSON, KY. FAIR and RACE MEET

July 25-26-27-28-29, 1922

Good crops—record price tobacco. Privileges now selling. Those that could not get on past year, write early.

JACOB ZIMBRO, Manager.

### PARKS—FAIRS—CELEBRATIONS

All worries relieved when you contract with the

## AL AERIAL UTTS MABELLE

Now Booking Season 1922. Two Big Sensational Aerial Free Acts, LADY AND GENTLEMAN. SENSATIONAL AERIAL TRAPEZE ACT, No. 1. COMEDY ELECTRICAL REVOLVING LADDER ACT, No. 2. Guaranteed acts and appearance. Cash bond if required. Address Convention Hall, Kansas City, Mo. A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL OUR FRIENDS.

### J. OSCAR MILLS HEAD ATLANTA ASSOCIATION

Succeeds H. G. Hastings as President of the Southeastern Fair—R. M. Striplin Again Secretary

Atlanta, Ga., Nov. 30.—J. Oscar Mills, who has been closely identified with fair work for a number of years, has been elected president of the Southeastern Fair Association. He succeeds H. G. Hastings. Henry W. Davas was re-elected treasurer and R. M. Striplin was again named secretary of the association.

Mell R. Wilkinson, Ivan E. Allen and H. G. Hastings were elected vice-presidents, and the members of the executive committee were named as follows: J. Oscar Mills, chairman; H. G. Hastings, Ivan E. Allen, W. G. Cooper, W. D. Ellis Jr., James L. Key, V. H. Kreighaber, E. P. McBurney, F. J. Paxson, Willis M. Timmons, S. B. Turman, W. H. White, Jr.; Mell R. Wilkinson, Lucian York and Lee Ashcraft.

Much enthusiasm was evidenced in the comment over the 1921 fair which just closed, and, altho did not have the attendance which some of the former fairs have drawn, it was satisfactory to the officials in point of exhibits and attractions. It was unanimously agreed that it was the best fair the management of the Southeastern fair has ever staged.

The new organization is launched with the highest and most progressive plans and the broadminded business men of Atlanta who have been selected to pilot the next year's fair, and who represent Atlanta's foremost citizens, expect to make every effort to make of the Southeastern fair an instrument to advance the interests of the city of Atlanta, the State of Georgia and the entire southeastern territory.

President Mills has been closely identified with the work of the association in the past, having been superintendent of the national hog and cattle show.

Mr. Hastings descends from the president's chair with a fine record of achievements that will long stand as a credit to his administration.

### HAWKEYE FAIR PLANS

Replying to an inquiry as to plans for the 1922 fair, H. S. Stanbery, secretary of the Hawkeye Fair & Exposition, writes as follows:

"I thank you for your kind invitation to furnish you with news of the Hawkeye Fair and Exposition at Fort Dodge, Ia. Just now, however, things are pretty much at a standstill with us and we have not laid any definite plans for 1922, except that we are now working on a live stock show and sale to be held thru the co-operation with the Webster County Pure Bred Breeders' Association. We expect to make a four-day affair out of this and will have consignments from the breeders in swine, horses and sheep. We expect to have over one thousand head consigned to this show and sale. This is a new venture for fair associations, but I really believe it can be made a success. We expect to hold the show and sale the second week in February, our dates having been set for the 13th, 14th, 15th and 16th. Our plan is not only to make it a live stock show, but to conduct each afternoon sales of pure bred stock. A catalog will be issued containing the list of consignments, their pedigrees, etc.; no stock consigned to this show and sale except pure bred stock. The sales will take place beginning at 2 o'clock each afternoon in our large sales pavilion, which is heated, and will be in charge of competent auctioneers and clerks. I think that this plan can be worked out very successfully by other fairs thruout the United States, and especially in the sections where there are large members of pure bred live stock raised. This comes at a time of the year when the breeders have plenty of time; when the stock is in good condition, and at a time when buyers are available."

### INSURANCE PAID ON FAIR BUILDINGS

Salt Lake City, Utah, Nov. 28.—Insurance upon the buildings at the State fair grounds which were recently destroyed by fire has been satisfactorily adjusted by the insurance company and the State director of finance and purchase, the total amount to be paid to the State being \$11,837.

The insurance paid in detail was: Fish and game building, \$4,500; automobile building, \$3,800; educational building, \$2,000; comfort station, \$2,018; shed, \$2,300, and fences, \$2,166.

Charles Gaylor, frog man, was a recent caller at the home office of The Billboard while passing thru Cincinnati on his way home after having closed seven months of open air work at fairs, expositions and celebrations.

A little 90-lb. girl who leaps from a speeding Airplane with only a 14-lb. parachute between her and sudden death.

Let Us Tell You How You Can Get These Attractions Absolutely WITHOUT COST At Your Fair, Legion Celebration or Home Coming.

A well-known parachute artist and wing walker who "knows his stuff" and can thrill any crowd.



"CHECKERS,"



CHARLIE PRIEST.

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402-3-4-5-6 GARRICK BUILDING, CHICAGO, ILL.

HOME OFFICE OF THE WORLD'S GREATEST FAIR AMUSEMENTS

NOW IN PREPARATION

THE FOUR MOST WONDERFUL AMUSEMENT FEATURES EVER PRESENTED TO THE FAIR-GOING PUBLIC SINCE THE CREATION OF AMERICAN FAIRS.

COMPLETE ANNOUNCEMENT OF THIS MARVELOUS DEPARTURE IN ENTERTAINMENTS WILL BE FORTHCOMING THROUGH THE AMUSEMENT JOURNALS AND BY SPECIAL LITERATURE DIRECT TO THE FAIR MANAGERMENTS DURING THE MONTH OF JANUARY.

SEND FOR OUR 1922 CATALOG.

**YEAR 'ROUND USE  
OF FAIR GROUNDS**

Probably Will Be Adopted by Delaware State Fair—Association Elects Officers

Wilmington, Del., Nov. 25.—The newly elected Board of Directors of the Delaware State Fair met in the secretary's office here today and elected the following officers: Frederick Brady, Middletown, Del., president; J. Wirt Willis, Wilmington, vice-president; L. L. Maloney, Wilmington, treasurer; Joseph H. Gould, Wilmington, secretary.

The dates for the 1922 fair were fixed and department superintendents were chosen. The fair will open on Labor Day, September 4, and continue until the 8th, inclusive. One of the first questions to be considered by the new board will be the use of the grounds during the spring and summer months. Along the line of progress as mapped out by other fairs, the idea of keeping up such an extensive plant for fifty-one weeks in order to use it one week to becoming obsolete and Delaware plans to make use of her attractive plant if a satisfactory plan can be worked out.

**AL NUTTLE, MUSICAL CLOWN**

A Popular Free Attraction at Many Fairs

Al Nuttle, the musical clown, was a recent caller at the home offices of The Billboard, and reported that he had just concluded a most successful season of fairs. Mr. Nuttle exhibited clippings from a number of Middle West newspapers praising his work. Among others was the following:

"Al Nuttle, the Musical Clown, one of the free attractions at the fair, has just come from the Wichita Wheel Show, where he had spent the last two weeks. Reports from that fair state that the people there do not remember when an attraction has given such general satisfaction as Mr. Nuttle's clown specialties."

"Mr. Nuttle's assortment of instruments, includes the organ, chimes, saxophone, xylophone, basson, trombone, Swiss bells, banjo and lyric lute. He is said to have made a lifelong study of these novel producers of sweet and varied tones and to be able to play almost any instrument from a piano to a snare drum. His music is of a quality that is seldom given away free for he is an excellent musician in addition to being a versatile comedian. His skill has won for him the name of the musical wizard."

**DIRECTORS CHOSEN**

Canton, O., Nov. 28.—At a meeting last Friday of the Stark County Fair Association the following members were elected directors: J. E. Finckel, O. C. Hoyerland, Grant Siroop, G. L. Truhey, B. B. Beck, J. W. Hillis and L. J. Noaker.

## MACK'S FEARLESS FLYERS CO.

D. McDANIEL, Mgr.

PLANE CHANGERS CHUTE JUMPERS  
AERIAL ACROBATICS WING WALKERS

**FAIR MANAGERS NOTICE**

**AERIAL BOB**, 16 years in the aerial game. He does acrobatics, wing walking, walks across the top, hangs by his teeth, stands on his head on top, stands on top while it loops the loop; in short, about anything possible to do on an airplane, after which he does from one to six consecutive chute drops from plane in full flight

**POLLY McJOYANT—HELEN PERIL**

WING WALKERS—CHUTE JUMPERS

We also supply balloon ascensions with one to six chute drops. Special prices to park managers and circuits.

For open time and prices wire, write or phone

MACK'S FLYERS CO., P. O. Box 1159 DETROIT, MICH.

## XMAS GREETINGS TO OUR FAIR SECRETARY FRIENDS THE FERRIS WHEEL GIRLS

### Fair Secretaries and Committees

Let us figure with you for 1922. Real service, first-class attractions, Balloons, Airplane Exhibitions, Feature Acts and Entertainers. Our own Rides and Shows. No event too large for our facilities or too small for best attention. **ACKLEY'S BOOKING SERVICE,** 211 Federal Ave., Saginaw, Mich.

**A Merry Christmas and Happy New Year 1922  
—Everybody—**

Wishing you all grand success. It's from me, yours respectfully, **CAPTAIN GEO. BRAY,** Owner Greatest Water Circus, Richmond, California.

MENTION US, PLEASE—THE BILLBOARD.

**FAIR FUNDS SHORT**

And Will P. Landon, Assistant Secretary of the Connecticut State Fair Is Accused

Hartford, Conn., Nov. 28.—In the Superior Court on the first Tuesday in December Lewis Sperry, counsel for the Connecticut Fair Association, will bring suit in behalf of the association against Will P. Landon, the missing assistant secretary, who is said to have embezzled a total of \$6,500. Mr. Sperry ordered the attachments placed over a week ago, and said Wednesday night that the case was returnable the first Tuesday next month.

Just how much the association will sue for, Mr. Sperry said, would be determined by the amount of the shortages shown by the report of the auditors. He said an effort would be made to recover as much of the shortage as possible. Bank accounts and an automobile, worth together about \$3,500, have been attached.

William H. Gocher, treasurer of the fair association, who has been in the West for some days, returned to Hartford for a few hours yesterday, but left yesterday afternoon for New York to attend a horse sale there.

Hartford, Conn., Nov. 22.—An examination of the accounts of Will P. Langdon, assistant secretary of the Connecticut State Fair, is alleged to have revealed a shortage of more than \$6,000. Langdon has left town and his present whereabouts is unknown.

The discovery of the alleged shortage in Langdon's accounts came as a great surprise, as the assistant secretary was well known in fair circles and very popular.

With every available bit of Landon's property under attachment, including money found in his home and money which he had on deposit in banks, the fair association expects to be able to get back about \$4,000 of the sum he took from the association, according to reports.

"This will not cover more than a small part of his defalcations," said one of the directors. "The audit for the past year shows more than that much of a deficit and, from what we can learn, Landon has been a crook ever since he has been in the office. The estimate of \$20,000 in his total defalcations is purely a case of guess work, of course, but it may be that he got away with that much. The thing is to prove it. We have not the proof, and it wouldn't do us any good if we had. There is no way to get it back from Landon."

The directors, it was announced, propose to start a "house cleaning." One matter that will be taken up will be the placing of officers under bonds. Landon was not under any bonds and the directors now acknowledge that this was a big mistake. "He should have been

(Continued on page 116)

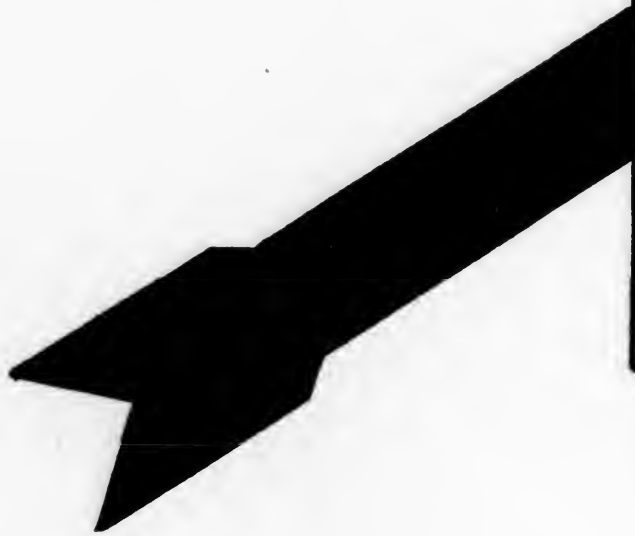
## Blow; Ball Race

See page 214, this issue.

# If You Don't Book a Wortham Show



CLARENCE A. WORTHAM



WORTHAM WORLD'S  
GREATEST SHOWS  
WINTER QUARTERS  
DALLAS, TEXAS

WORTHAM WORLD'S  
BEST SHOWS  
WINTER QUARTERS  
SAN ANTONIO, TEXAS

Here's Wishing You and All Your Folk

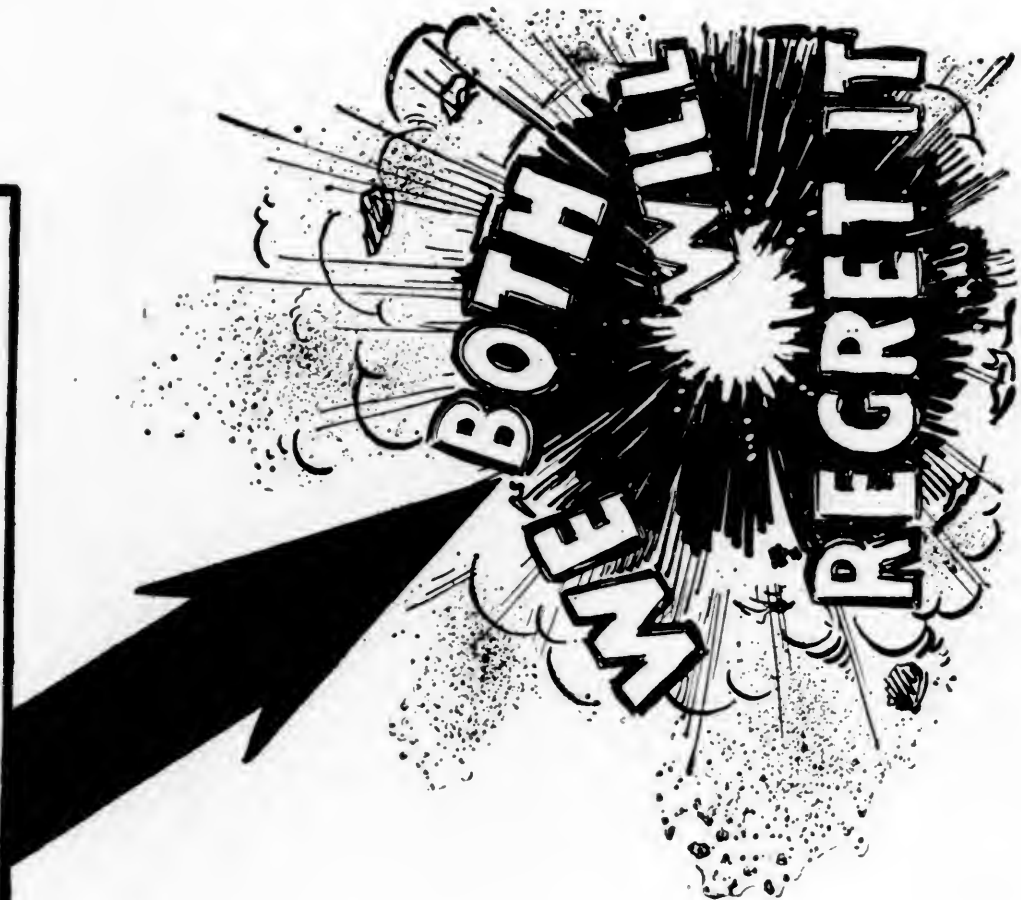
**A Merry, Merry Christmas**  
and  
**A Happy, Happy New Year**

**A Happy, Happy New Year**

**From All My Troupes and Troupers  
Including Me—C. A. Wortham**

**THE GREATER  
ALAMO SHOWS  
WINTER QUARTERS  
HOUSTON, TEXAS**

**THE GREATER  
WORTHAM SHOWS  
WINTER QUARTERS  
SAN ANTONIO, TEXAS**



SEASON'S GREETINGS TO OUR MANY SATISFIED CUSTOMERS OF 1921. CAUTION: DO NOT CONTRACT UNTIL YOU GET OUR PROPOSITION FOR 1922. PAN-AMERICAN FIREWORKS CO., FORT DODGE, IOWA.

COUNTY FAIRS

Growing in Favor and Influence, Despite Assertions of an Occasional Croaker That They Are Passing

Every once in a while some chronic dyspeptic rises to remark that the county fair is passing and bemoans the "good old days" when they had "real" fairs.

As a matter of fact there has been little wrong with the county fair, except in laudatory cases. Taken as a whole the fairs have never lost their popularity.

Under the caption "Oh, See What's Coming Back" The Kansas City Star has this to say of fairs:

"The old-fashioned county and State fairs appear to be coming back into their own again. In almost every instance this year the reports indicate that the fairs have been unusually drawing cards for the crowds.

"Another feature of the meetings of the various fairs this year is the popularity of the races—trotting, pacing and running. More people, apparently, want to see the horse races than are attracted to the motor car races provided usually as a part of the local programs.

"True, it may be said that the motor races such as one sees at the ordinary fair, are conducted by amateurs. For that matter, however, the racehorses one sees at the ordinary fair are not of the record breaking kind.

"There was a time when every county in Kansas held an annual fair, and they were more popular institutions than the circus. But the county fair lost its hold on the public.

"As a matter of fact, however those fairs that have attempted only grain and livestock exhibitions have not proved as popular as those that have brought in, with a degree of good judgment, the speed ring.

Anyway, the old-fashioned fair seems to be coming back into public favor, with its lomonade stands, its red-hot candy, its little shooting galleries, its pig shows, its prize corn exhibits."

FREDERICKSBURG FAIR CHOOSES 1922 OFFICERS

Fredericksburg, Va., Nov. 30.—The board of directors of the Fredericksburg Fair Association has elected the following officers for 1922: R. A. James, president; W. S. Embrey, vice-president; C. R. Howard, secretary.

WORLD FAIR LEVY

To Be Passed Upon at Special Session of Oregon Legislature

Salem, Ore., Nov. 28.—Governor Olcott will call a special session of the legislature to meet December 19, it is announced. The chief purpose will be to refer to voters a measure proposing to levy a special tax of \$3,000,000 on the entire State's quota for the proposed 1925 world fair fund.

WORLD'S DAIRY CONGRESS POSTPONED UNTIL 1923

Washington, D. C., Nov. 29.—Postponement until 1923 of the world's dairy congress, authorized to be held in the United States in 1922 with foreign nations participating, was urged last week by President Harding in a communication to Congress.

The President stated that adequate preparation can not be completed in time for holding the exposition next year.

"We expect to have the best fair in Kentucky, barring the State fair," writes Jacob Zimrod, secretary of the Henderson (Ky.) fair, "and we are going to spend money to make it so."

AT LIBERTY PARKS SKI JUMPING without snow. SENSATIONAL FREE ACT Enormous rigging carried. Booking Australia, Cuba, etc. THE GREAT SIEGFRIED, 1627 Hancock St., Chicago, Ill.

Merry Christmas TO ALL FRIENDS AND MUSICIANS Managers and Fair Secretaries, if you want a real Concert Band for the season of 1922, write now for time, terms and particulars. PROF. THOMAS SACCO, care Billboard, Cincinnati, Ohio.

Attention, Committees! Book AREDO'S SENSATIONAL SLACK WIRE ACT for your 1922 Celebrations. My deposit in your bank makes you safe. Two other big acts, one Comedy Feature. For terms address JOSEPH AREDO, 1921 Douglas St., Omaha, Nebraska.

FAIR FUNDS SHORT (Continued from page 113) placed under bonds years ago," said one of the directors, "and, as a matter of business, we should others in responsible positions, but in years past those who had held those positions were not under bonds, and we continued in the slipshod manner until we found out just how lax our business methods were.

EXHIBITIONAL AVIATION BALLOON ASCENSIONS AND PARACHUTE DROPS

"BUGS" MCGOWAN NEW "AIR FLIVVER" Accomplishes New Aviation Stunt—Cody Flying Circus To Offer New Thrills Next Season

Jacksonville, Fla., Dec. 1.—"Bugs" McGowan, of the Mabel Cody Flying Circus, has accomplished what is being declared the most daring and sensational feat ever performed by an aviator, that of changing from an automobile to an airplane without the use of a ladder.

Miss Cody, heading the Flying Circus, and R. C. (Orly) Burns, manager, with McGowan, expect to spend the winter at Pablo Beach (Jacksonville) developing several new features for their 1922 fair program.

Miss Cody is preparing to offer a number of new thrills and the organization will begin its next season's route with complete new equipment and a route which will take them to a number of the largest fairs and expositions in the States and Canada.

PARACHUTES For AEROPLANES AND BALLOONS BALLOONS TENTS NORTHWESTERN BALLOON & TENT CO. W. F. McGUIRE, Manager Phone Diversey 3880. 1635 Fullerton Ave., CHICAGO

PARACHUTES for Aviators and Exhibition Jumpers. All standard sizes in stock. No delays in shipping. Also full line of Balloon Chutes, new and second-hand; Ballons, Inflators, Man-Harrows, Trapeze Bars, Riggers, Rope Ladders, for plane changing; Life Belts, etc. THOMPSON BROS. BALLOON CO., AURORA, ILLINOIS.

say that the entire board of directors was equally at fault and that there is no reason to make Mr. Gocher "the goat" at this time. It is agreed, however, that, at the meeting, some action will be taken which will make the treasurer more responsible for the funds of the association than he has been in the past.

Hartford, Conn., Nov. 23.—Elected a director of the Connecticut Fair Association at the meeting of the stockholders held on Monday afternoon, that same evening George C. Eno of Simsbury, wrote to President Charles Sobr, resigning from the board. Dissatisfaction over the reelection of William H. Gocher as treasurer is believed to be the reason for Mr. Eno's change of mind, altho he refused to comment on this phase of the situation last night.

The assets are listed as follows: Plant and equipment, \$221,811.97; investments, \$172,221; cash and accounts receivable, \$2,508.67; unexpired insurance, \$1,193.34; unexpired accounts receivable, \$2,640; suspense insurance, \$1,193.31; concessions account, \$3,767.25; defalcation account, in part \$2,805.60; total, \$826,505.05.

RECORD 1922 FAIR Is Planned for Hennepin County, Minn.—Children's Pageant To Be Staged

Hopkins, Minn., Nov. 30.—Hennepin County's 1922 Fair will be conducted on a larger scale than ever before, according to plans now being made by the board of directors of the fair association. September 14, 15 and 16 are the dates set by the directors for the exhibition.

OLD OFFICERS RE-ELECTED Ravenna, O., Nov. 30.—Portage County Agricultural Society re-elected the following officers at a meeting this week: H. W. Riddle, president; H. K. Wright, of Kent, vice-president; F. M. Knapp, Ravenna, secretary; F. H. Garabedian, Ravenna, treasurer.

ATLANTIC LAYS PLANS FOR 1922 COUNTY FAIR Atlantic, Ia., Nov. 30.—Every business man in Atlantic will be solicited to cooperate in making the 1922 Cass County Fair the best held in the 50 years of the association's existence.

\$240 Per Flying Hr. With 5 Pass. Plane 4 pass. at \$5 ea. (\$10 & \$15 usual) for 5 min. 10 to 12 gal. gasoline per hr., \$3.50. 3 qts. oil, \$1.00. Pilot, \$5 to \$10 per hr.

LEARN FLYING, WING WALKING, PARACHUTE JUMPING Courses, \$100.00 up. Mail Pilots earn \$5,000 year. Work 16-hour week. CHAMBERLIN AIRCRAFT, 30, 3609 Broadway, New York City.

FAIR BOND ISSUE

Carries and Memphis Tri-State Fair Will Have \$250,000 Worth of Improvements

Memphis, Tenn., Nov. 29.—At the recent election the voters of Shelby County authorized the issuance of \$250,000 in bonds for permanent improvements on the Tri-State Fair grounds, the vote being 5,197 to 3,702.

AMERICAN EXHIBITS

To Be Seen at International Sample Fair at Trieste

Many American manufacturers, as well as those of Canada and South America, will have large exhibits of goods of their making at the International Sample Fair, which opens on May 1 at Trieste, Italy.

FAIR OFFICIALS ELECTED

Appleton, Minn., Nov. 30.—E. A. Benson was made president, George Clapp vice-president, M. N. Pederson secretary and Henry J. Larson treasurer of the Swift County Fair Association at the annual meeting of the stockholders held here.

MARATHON COUNTY FAIR HOLDS ANNUAL MEETING

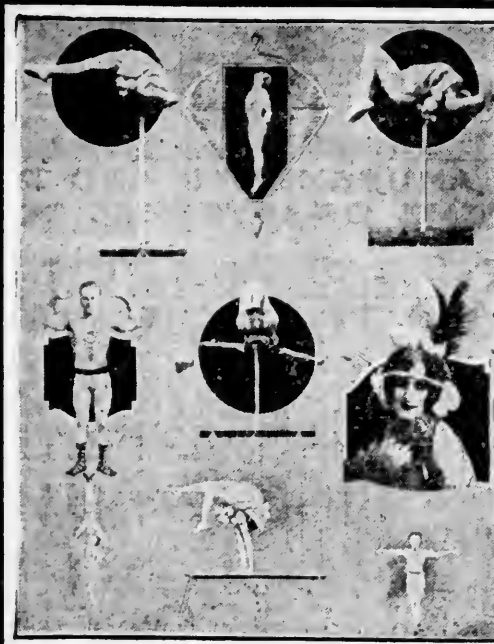
Wausau, Wis., Nov. 29.—Short and enthusiastic was the annual meeting of the Marathon County Agricultural Society, held at the Court House.

The election of directors took up most of the meeting. Twenty-two candidates were nominated and the following eleven were elected for the ensuing year: Louis H. Cook, A. W. Prehn, A. H. Zimmerman, John D. Christie, Dr. G. A. Miller, Frank Bieschel and F. J. Gaetzman of Wausau.

Mr. Prehn supplemented his report by stating that the board of directors considered that the 1921 fair and exposition was the most successful ever held in every respect. He stated that the society made many substantial and permanent improvements at Marathon Park during the year.

FAIR PLANS LAID

Marion, Miss., Nov. 30.—A movement is afoot for the organization of a permanent fair association in Noxubee County. A gathering of enthusiastic citizens was held recently in the office of Mayor E. B. Boyd.



Art La Fleur and Blanche Portia

Just closed a most successful fourteen weeks with F. M. BARNES, Inc. Chicago.

SIGNED UP AGAIN FOR 1922 FAIRS, CELEBRATIONS, etc.,

write F. M. BARNES, Inc. for above act.

Season's Greetings to All Our Friends.

THE AERIAL PATTS

A Triumph in

Aerial Artistry



Wishing All A Merry Xmas

THE ONE BEST BET In Vaudeville and Fairs

and Prosperous New Year

BOSTON

EDWARD A. COADY, Box 1263, Central P. O.

With the holiday season just ahead, the theatrical business at Boston is beginning to slow down. Thanksgiving week business was reported very good at all the playhouses.

picture "The Sheik" was put on along with a vaudeville bill that has been built up 50 per cent from what has been used as a stand.

Thornton the Magician, opened a two weeks' engagement at the Selwyn Theater last Monday. He is doing the "sawing a woman in half" illusion along with an entire evening of rapid-fire entertainment and drawing very well.

"The Nightcap," a new mystery comedy, by Guy Bolton and Max Marcin, opened last week at the Wilbur Theater.

The St. James Stock Company announces that it is to have a new ingenue in the person of Jane Miller.

The big Fox film, "Queen of Sheba," opened at Tremont Temple November 23, drawing very well with two shows a day.

Week before last Manager Somerby, of the Bowdoin Square Theater, had Mildred Harris in person at his house as an added attraction.

E. M. Newman and his Iceland traveltalks are very popular here, judging from the wonderful business this man does on his two-a-day showing.

The Somerville Stock Players last week presented "Over the Hill" to capacity business all week. This week, "A Fool There Was" is holding the boards.

John Charles Thomas, who was here at Boston in "The Love Letter" at the Tremont Theater, appeared as assisting artist at the People's Symphony Concert at the Arlington Theater last Sunday afternoon.

"The Voyage Inheritance," by Granville Barker, was given its first American performance at the Copley Theater last week by the Copley Players.

The "Two Little Girls in Blue" attraction left Boston Saturday for a week at Providence. Later it will go into Chicago for a run.

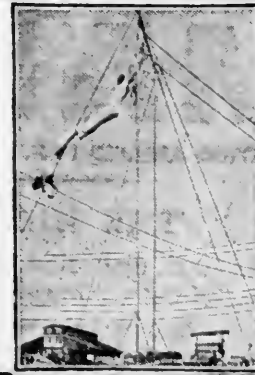
George F. Morgan, house electrician at the Tremont Theater, is one of the most efficient

(Continued on page 120)

LESTER, BELL and GRIFFIN

"THE THREE BOYS IN WHITE"

THIS ACT NEVER FAILS TO PLEASE. We also produce sure-fire clown numbers



AERIAL CHRISTENSENS Sensational Gymnasts

IN MIDAIR "FROLICS"

Wishing All A Merry Christmas and A Happy New Year

Permanent Address, Billboard, Chicago, Ill.

ALFRENO (A. SWARTZ)

The Greatest Comedy and Sensational High Wire Act.

No limit to height and length. For terms, etc., MRS. A. A. SWARTZ, 252 Fulton Street, New York City, or Billboard Office, New York City.

ADVERTISING For Outdoor EVENTS

Large line of attractive out-of-the-ordinary Advertising Novelties—Letter Heads, Folders, Catalog Covers, Pennants, Window Cards, Etc.

THE HENNEGAN COMPANY, Genesee Street, Cincinnati, Ohio PRINTERS—LITHOGRAPHERS

MENTION US, PLEASE—THE BILLBOARD.

# PARKS, PIERS AND BEACHES

THEIR AMUSEMENTS AND PRIVILEGES  
WITH ITEMS OF INTEREST TO MUSICIANS

## AN OFF DAY AT CONEY ISLAND

Where the Old Saw About  
"Nothing New," Etc., Doesn't  
Go—Novelty Is the  
Keynote

The public never seems to tire of Coney Island. No matter how many times one has visited this vast and varied aggregation of amusements, always there is something different—something not noticed before. Coney gives the lie to the proverb that there is nothing new under the sun.

Edward W. Townsend, in an article in The New York Times-Review some time ago, somewhat whimsically described "an off day at Coney Island," and the wonders he found there. Says Mr. Townsend:

"I was once one of those who believe there is nothing new under the sun, but Coney Island debased that silly notion and enthroned the fixed conviction that there is little that is not new—little which profits Coney at least.

"I was saying that there are new things in the world, and many of them go to make a Coney Island holiday—mechanical contrivances which prove that the human form may be steam-rollered, turned inside out, twisted apart and scattered for the amusement of spectators and to the benefit of the patient. In older days riding in elevated corkscrew railways, shooting the chutes, bumping the bumps, navigating boiler-plate waves offered the extreme of mental repose and physical culture. Now I merely hint at the complex ingenuity of two improvements on old devices: In one you fall thru a tower to a floor of whirling disks revolving alternately in opposite directions. The result I leave to the unanticipated pleasure of the uninitiated.

"Another single disk of polished wood, twenty feet or so across, is cargoes with sprawling candidates and revolved at increasing speed until its occupants are thrown off

by centrifugal force, like new-made worlds from an overheated and crusty sun. If you land in a polished channel, your friends rescue you; if by chance you are shot into an opening from that channel, you slither out of sight and are never seen again on this earth.

"Watching a group of young women enjoying the wild peril of the first device described, young women who, unlike Childie Roland, from a dark tower came and landed upon the field of contrary revolving disks, one became conscious that, while their pretty faces and shining eyes testified to all the thrill that such an experience naturally imparts, the young women of that particular group, unlike other and screaming ones, were silent. They were, in fact, deaf mutes, chaperoned by a middle-aged woman who fearlessly shared all their adventures. There were a dozen of the young women, pupils, one supposes, at a private school for those thus afflicted—or blessed. Those who had ascended thru the tower and ended their whirl of ecstasy encouraged companions at the tower top with flashes of fingers, and waited with smiles and shining eyes for the emergence of classmates at the tower's base and their helter-skelter revolutions on the disks. Later they were observed roosting on the tire of a great horizontal wheel which, when revolved, dipped to the floor and rose perilously in the air. The only ones of the hundred riders whose joy was silent were the happy mutes, for even some Japanese navy men added their chorales of satisfaction to the hysterical cries of native merry-makers.

"Last, I watched my silent group lunched in the center of that polished wooden disk, which, set in motion, hurled its passengers aside. One so dazed was shot into the mouth of the chute which has been referred to. The others, as they were thrown into the channel surrounding the disk, gathered where their companion had disappeared and peered with awe into the dark depth. Suddenly one, bolder than the others, or more fired with purpose of rescue, plunged after the lost one; the others followed, and finally the middle-aged chaperon with a whispered prayer dived after her charge.

"They never reappeared! I tell you they are gone, lost! Whether they were plunged into the ocean to become mermaids, or into a waiting submarine, finally to be rescued to spell my story, I know that they did not come

to the surface again. I searched forty acres of that amusement park for them in vain; I spoke to a cop about them and he told me to "Gwan with your joking," and heartlessly turned away himself to joke with a pretty nursemaid whose infant charge was rapidly choking into a state of purple unconsciousness over a blob of candy the size of a tennis ball. My soul revolts at writing of horrors, but I must tell of things as I see them.

"A thing which gives a visitor to one of the amusement parks a pinch of pleasure is to find in a quiet corner a number of mechanical devices reproduced in miniature for the patronage of little children. Big-eyed, solemn tots with minds wondering over the marvel of grownups chuted, bumped, rolled, wiggled and whirled by mighty machines, gravely take their places, nurses or parents attending, on miniature models which would not upset the gravity of a wineglass, then burst into triumphant laughter as their podgy little persons are softly slithered about.

"The eruption of Coney Island dolls demands a legislative investigation. Always there have been dolls given as prizes for performing foolish or unnecessary feats of skill or strength; throw a ring at a cane and get a doll if you ring it; hammer a peg and project a bobbin to the top of a mast and get a doll; hit a ducky with a ball and win a doll—these and other devices for doll winning were always there. But where formerly there were scores of doll stalls, now are hundreds. Pink-cheeked dolls hold up their skirts and shimmy unashamed; swarthy faced dolls smile innocently as their electrified little insides cause them to hula-hula with the grace of a Hawaiian princess.

"There are stalls where stacks and cords of dolls await winners among those adept at skeeball, bridgeball, motorball. The prettiest affair for doll winning is at a booth presided over by a Japanese. He has a fleet of airplanes, each the length of a finger, strung on invisible wires, each plane numbered, and if you operate a numbered electrical machine your airplane takes off and goes on tour. Six contestants enter a race and the operator of the winning aircraft gets a doll. That is the wily Jap's pretense, but I suspect that he pushes secret buttons to give added electrical current for the plane of the prettiest competing girl. Is it any wonder that we Occidentals have our troubles (Continued on page 120)

## "CASH IN" WITH Whirl-O-Ball



The New Automatic "Loop-the-Loop" Game for all Amusement Places, Soft Drink Parlors, Shooting Galleries, etc. Runs itself—automatic nickel collector and scoring device. Every-body plays.

Each Whirl-O-Ball Game is 34x20 ft. and has an earning capacity of \$5 to \$10 an hour. Moderate investment required. Write today for complete catalog, prices and terms.

BRIANT SPECIALTY CO.,  
34 East Georgia St., Indianapolis, Ind.

## PROFIT INSURANCE

The four-cylinder ELI Power Unit is the "ride" man's best insurance against profit loss because of engine trouble. Ask us why—TODAY.

ELI BRIDGE CO.  
JACKSONVILLE, ILLINOIS



MINIATURE RAILWAYS—A real money maker in parks and places of amusement. For information write WAGNER & SON, Plainfield, Illinois.

## Blow; Ball Race

See page 214, this issue.

## 85-FT. FERRIS WHEEL FOR SALE

All steel, 10 coaches, first-class condition. Located at Clementon Park, New Jersey. Apply to RALPH DONADIO, 1122 Passunk Ave., Philadelphia, Pa.

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

Make no mistake. It is our intention to protect our rights to the fullest extent of the law

# J. W. ZARRO CO.

Present the

Super-Amusement Feature for 1922

# THE MAELSTROM

REGISTRATION APPLIED FOR.

PATENTS APPLIED FOR.

## THE RIDE SUPREME

Full particulars and details of our new ride will gladly be given when application is made to J. W. Zarro Co., or Walter R. Johnson, Representative.

Bug House or Fun Houses furnished complete along the line of the Bug House at Riverview Park, Chicago, as well as any number of absolutely new devices for same.

Fun House material that needs replacing, we have bought all the original Zarro patterns.

Illusions built to order only; illustrated sheets sent on application, either complete Palace of Illusions or single, if desired. Mr. Zarro's reputation in this line stands for quality.

Playground Apparatus, Games, Sceneographs, Mazes of all kinds, crystal, wire or wood, as desired, or anything in the amusement line—get in touch, state all requirements in first letter.

We cordially invite you to visit our exhibit at the Park Convention, Auditorium Hotel, Chicago, December 8th and 9th. Get acquainted with our representative, Mr. Walter R. Johnson.

Address all communications to J. W. ZARRO CO., 701 Yunker St., McKees Rocks, Pittsburgh, Pa. Bell Phone Victor 74. P. O. Box 533

*"Compliments of the Season"*  
**JAMES J. McGRATH**  
*and*  
*The Chicago Catering and Concession Co.*  
*Municipal Pier, Chicago*

# Over the Falls

WISHES YOU ONE AND ALL  
A MERRY CHRISTMAS AND A HAPPY NEW YEAR

The world's greatest Laughing Riding device will make the coming season a happy one for its patrons, and prosperity for the concessionaire. Place your order now for this tremendously successful novelty and be ready for the opening.

Manufactured and Sold Exclusively by

**OVER THE FALLS CO., Inc.**  
LYTTON BLDG., CHICAGO

**THE IMPROVED 1922 MODEL**  
REPEATER OF ALL REPEATING RIDES

# DODGEM

IS NOW READY FOR DELIVERY.

**Reduced Price, \$600 Per Car**

**STOHRER & PRATT DODGEM CORP.**

MAIN OFFICE  
706 Bay State Bldg.  
Lawrence, Mass.

Write to  
RALPH PRATT  
Treasurer and Sales Mgr.

ATTENTION! PARKS AND CARNIVALS ATTENTION!

# THE RACE IN THE JUNGLE

proved itself the Season of 1921 the fastest money-making game in the world. 1922 MODEL GREATLY IMPROVED.

If you want to work every day with a game that is absolutely science and skill, and with a greater earning capacity than any game on the market,

## BUY A RACE IN THE JUNGLE

**TAKE NOTICE:** This game has a greater earning capacity than any other attraction with your Carnival, or in your Park, except a Coaster. Think it over. Delays are dangerous. Write today for full information.

Yes! This game is patented, and also licensed under the Kentucky Derby patents.

INFRINGEMENTS, TAKE NOTICE

**Sole Agent, A. H. BORNKESSEL, 1448 Culver Road, Rochester, N. Y.**

**For Sale---Big Bargains---Two Evans' Auto Speedways. Good As New.**

**EASTERN AGENT—PHILADELPHIA TOBOGGAN CO., 130 EAST DEVAL STREET, GERMANTOWN, PHILADELPHIA, PA.**

### THORNTON KINNEY

**Holds Prominent Place in Outdoor Amusement Field on West Coast**

Thornton Kinney, manager and owner of the Kinney Pleasure Pier, at Venice, Cal., is a native son of a native daughter of California. He first saw the light of day on October 16, 1886, in the city of Santa Monica. Like his father before him he is modest and secluded in his actions, preferring to accomplish the tasks before him and then to take all the pleasure from results. After the death of his father, Abbot Kinney, he became the active head of this great pier that now stands as a monument to his ideas and ingenuity. Thornton Kinney officially became the head of this garden of pleasure on November 5, 1920. In December, 1920, the greater part of the pier was destroyed by fire, leaving a tremendous task before a young brain not yet developed in the amusement field, but like the stock in his family tree he went to work on rebuilding instead of waiting, and today, not yet one year after the fire, he has a new pier almost com-

### THORNTON KINNEY



Owner of the Kinney Pier, one of the big amusement resorts at Venice, Cal.

**1 The Kentucky Derby, International Yacht Race**

**2 AND MOVIE CONTEST,** and other devices

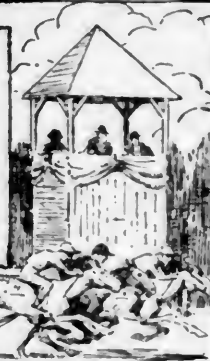
**3 manufactured and operated under our various**

**4 patents have undoubtedly made good, as**

**5 everyone well knows. Taking into consideration**

**6 the small investment and its extraordinary**

**7 earning capacity, has there ever been an amusement device put on the market where the initial investment has been returned so quickly as with these machines?**



The price of the 12-horse "Kentucky Derby," 12-unit Yacht Race, or 12-unit Movie Contest for the season of 1922 will be \$2,100.00, including war tax, f. o. b. factory.

**TO OUR OLD CUSTOMERS:**

Now is the time to exchange your old horses for the new style, which is far more attractive and realistic. Do you need a new curtain or hand-wheels? If so, place your order with us at once, for when the rush season begins we will be unable to make such changes.

**THE KENTUCKY DERBY COMPANY, Inc.**

108 JOHN STREET,

NEW YORK CITY.

## HILLSIDE PLEASURE PARK

NEWARK, N. J.

**WANTED—Big Coaster, Old Mill, Water Rides of all kinds, good Park for Shute the Shutes, Ferris Wheel. Good location for Swimming Pool. 23 years of success under one management. Complete renovation of Park. 1,500,000 people to draw from. Nothing too big for this Park. Concessions of all kinds wanted. Three trolley lines pass the gate, Paterson, Passaic and Newark. Will open with entirely new, big Wild West Show and Equestrian combination.**

HILLSIDE PLEASURE PARK CO.,  
W. E. H. THALLER, Mgr.

Belleville, N. J.

## PARK MANAGER or ASSISTANT AT LIBERTY

Know the Park Game from A to Z. Publicity, Advertising, Concessions, Booking Acts, Free Attractions and Bands, Excursions, Book Outings, Picnics and Celebrations. Just the ideas always get desired results. Address: PARK MANAGER, care Billboard, Cincinnati, Ohio.

plete, and with buildings as near fireproof as can be made. With the loss above mentioned, and with the pier half completed during the summer months, the business showed a loss of but eighteen per cent. This brings to the front a real gain in the earning capacity against the old pier. September just passed showed an actual gain of two per cent over last year's total. Mr. Kinney is most interesting to talk to and believes in working out all his problems on a scientific basis. He states it is much better to face and work with facts before you than to allow yourself to forjide on the road of imagination. The ballroom is but one of the immense structures the pier will embrace, as Mr. Kinney states that music is next essential to the pier's success, and he promises that the Auditorium next to be completed will be the handsomest and best adapted in the world. Mr. Kinney has joined the National Association of Amusement Parks and will be with it in Chicago at its meetings, and tho tho a young man his counsel will mean much, for he has done the almost impossible at Venice, and his council is valuable.

### PORCHEDDU TO VISIT OLD HOME IN EUROPE

Paul P. Porcheddu, vice-president of the Illinois Fireworks Display Company, of Danville, Ill., left Danville on November 16 for the East. He contemplated visiting Cleveland, O.; Johnstown, New Castle and Pittsburg, Pa.; Buffalo, N. Y., and Boston, Mass., then to New York and Atlantic City and finally to Philadelphia, where he will take a boat to Marseilla, France.

Mr. Porcheddu expects to meet his parents and many old friends during his visit of several weeks in France. From Marseilla he will go to his native home, Sardinia Island, where he will spend Christmas and New Year's, returning to the United States early in February.

### AN OFF DAY AT CONEY ISLAND

(Continued from page 118)

playing at diplomacy with the Japanese? I'd just like to see Mr. Secretary Hughes trying to win one of that Jap's dolls, handsome as is the Secretary! But why so many many dolls to be competed for not by children, but by husky men and women? I suspect something involved here about psychology or the census, so I drop the subject.

"Certain entrances and exits in one pavilion broaden into a stage which is seemingly an innocent part of a thoroughfare, but in reality is trapped with contrivances which make those who walk upon them reel and stagger as if in a pre-prohibition nightmare and do other comical things. This as a show is so popular that an amphitheater of seats for spectators faces the stage."

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

## Long Beach Amusement Park

On Beautiful Lake Manitou :: Indiana's Playground

100 Miles to Chicago; 100 Miles to Indianapolis. Three National Highways, Two Railroads

## Millions to Draw From

New Park. Opened May 30, 1921

100,000 People Entertained at Park Past Season

CONCESSIONS OPEN FOR ALL KINDS OF GAMES, FUN HOUSES AND RIDES FOR SEASON 1922

First come, first served. Write for what you want.

**C. H. SHANK, SR., Manager, Rochester, Indiana**



# THIS WAS THE BIGGEST HIT of LAST SEASON

There's a chance for every Live Park Owner to have one or more of these beautiful Japanese Pagodas automatically dispensing Richardson Liberty Root Beer in his park for the year 1922.



The marvelous Japanese effect by day, and the illumination by night, will make this building the most talked of feature in your park.

The fast, automatic, sanitary way the 19-ounce stein is served wins the public approval at once.

We are now installing, on a percentage basis, a limited number of these devices in leading parks where the attendance warrants same.

### NO CROWD TOO BIG

This device can take care of your largest day.

## C. M. WALKER CORP.

ALLIANCE BANK BLDG., ROCHESTER, NEW YORK

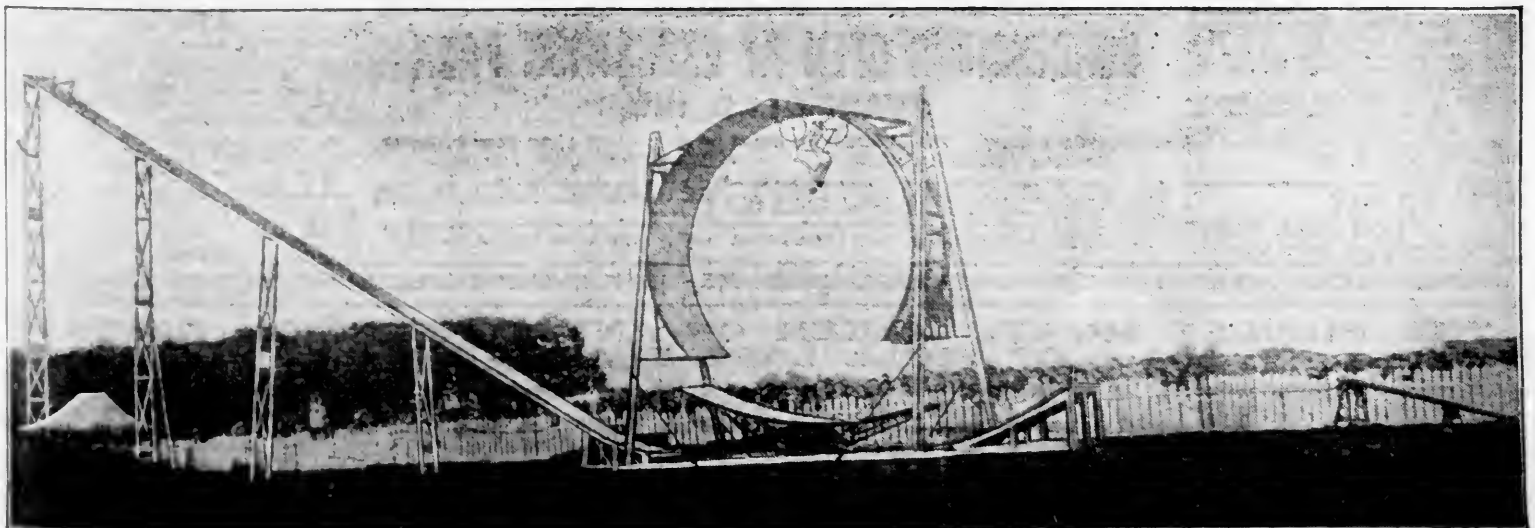
Largest Builders and Lessees of  
Drinking Devices in the Country

# PARK AND FAIR MANAGERS, TAKE NOTICE!

NOW BOOKING SEASON 1922 WITH MY BIG

# LOOP-THE-LOOP and LEAP-THE-GAP

AN ACT THAT WILL DRAW ALL THE PEOPLE ALL THE TIME AND HOLD THEM <sup>IN</sup> YOUR GROUNDS



The Biggest **OUT-DOOR ACT** and the best drawing card. An act that has been featured throughout **America, Australia, Europe and the Oriental Countries**

If you need such an act let me hear from you. WISH A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL.

**NICHOLAS CHEFALO,**

Address Care The Billboard, 1493 Broadway, NEW YORK

# The Repeater of all Repeating Rides

# THE DODGEM

Will be on exhibition at the N. A. A. Park Convention, Auditorium Hotel, Chicago, Dec. 8, 9, 1921

**COME AND SEE THE TOP MONEY EARNER OF ALL RIDING DEVICES**

"With twenty cars at 15c a ride we grossed from July 2 to August 31, less than two months, \$24,866.38—this in spite of much bad weather. We also claim the record on re-rides. Three persons—all strangers, without any coercion or wager—rode and paid in cash 105—77—68 rides each in one session." Sworn statement by

F. L. STINEMAN,  
Manager Dodgem, Venice Pier.

**THE NEW PERFECTED FOOL-PROOF 1922 MODEL** is now sold with a written guarantee, backed by a thoroughly reliable and financially strong corporation, and is equipped with the latest improvements.

Special built packed bearing motors, no oil to spill, extra heavily wound. Will not burn out with stalling or clutch tightening. New style bumpers and castors. Stronger and more durable switch. Special made steering chain. Brass electrical connections instead of wire. All weak and faulty parts eliminated. Everything changed but the "idea." No gear shifts or levers. Your patrons need no instructions. "JUST TURN THE WHEEL." "THAT'S ALL." Deliveries made any time. Reduced price, \$600.00 per car.

MILLER & BAKER      CARL C. WITHAM      RALPH PRATT

will be at convention to show improvements and talk Dodgems. For further information write to main office and receive circulars containing names and testimonials from purchasers.

## STOEHRER & PRATT DODGEM CORPORATION

RALPH PRATT, Sales Manager & Treasurer

Telephone 212. - - - - - 706 Bay State Building, LAWRENCE, MASS.

**MANY CONCESSIONS**

Operated at Oaks Park, Portland, by C. H. Steffens

Mr. and Mrs. Steffens have just returned to their home in Portland, Ore., after a six months' business and pleasure trip via motor car to California, visiting while there the parks and beaches of the South, renewing old friendships and absorbing new park ideas.

Mr. Steffens owns and operates a dozen rides and concessions at the Oaks Park, Portland, including whip, big Eli Ferris wheel, miniature railway, lilarity hall, ride range and a penny arcade of three hundred machines.

The Oaks Park closed on Labor Day after a season showing very little profit, Mr. Steffens says. Mr. Steffens has just purchased a Philadelphia Toboggan Company three-abreast jumping horse carousel complete with motors and a Bernal organ from Geo. Riehl, of Tacoma, Wash. He also owns and operates the big shooting gallery outfit that was in operation at the 1915 Panama-Pacific Industrial Exposition. He purchased the outfit from J. T. Dickman at the close of the San Francisco fair and operates it the year round down town at 430 Washington street, Portland.

Mr. Steffens states that the Oaks Park is the probable site for the 1925 Portland exposition. If it is chosen, he says, all riding devices and equipment will be removed at the expiration of the lease in 1922.

**WANTED TO BUY PORTABLE WHIP**

Ellis F. Graham, care Broadway Theatre, Denver, Col.

## GREETINGS

WE wish to thank our many clients for the patronage extended us during 1921, and sincerely hope to continue to serve them with the same satisfactory results in the future as in the past.

Cordially

## MILLER & BAKER

Suite 719 Liberty Building

BRIDGEPORT, CONN.

## CONCESSIONS OPEN AT EXPOSITION PARK EVANSVILLE, IND.

SIX MONTHS' SEASON. PARK LOCATED IN HEART OF CITY. CAR LINES PASS ENTRANCE. DRAWING POPULATION, 200,000. 40,000 WITHIN WALKING DISTANCE.

Only amusement resort within distance over a hundred miles. Legitimate Concessions, Shows and Rides. Want to hear from concessionaires with new game ideas, and up-to-date Rides and Shows, especially builders having something novel, unique. Let us know what you have.

IN ANSWERING AN AD BEGIN YOUR LETTER WITH "I SAW YOUR AD IN THE BILLBOARD."

**DeWALTOFF ENTERPRISES**

To Be Well Represented at Park Men's Convention

New Haven, Conn., Nov. 29.—The DeWaltoff Engineering and Construction Company and the DeWaltoff park enterprises will be represented at the National Park Managers' Convention in Chicago on December 8 and 9 by four members.

Dr. S. A. DeWaltoff, president of the firm, and also of three New England parks, will be on the scene. Dr. DeWaltoff attended last year's convention and members will remember that he brought many fine suggestions from his Eastern activities.

Attorney Maxwell Lustig, of New York City, counsel for the DeWaltoff enterprises, will also attend. Attorney Lustig was also present at last year's gathering.

Clarence Willard, secretary of the company and manager of Capitol Park, Hartford, will repeat his trip of last season to exchange ideas with the nation's park men.

Robert J. Eustace, in charge of publicity, and manager of Roseland, the Inwood Park dance pavilion of Waterbury, Conn., will make the fourth member of the party. Mr. Eustace is also assistant secretary of the Waterbury Chamber of Commerce.

The entire party expects to leave New York via the 20th Century on December 7, arriving in Chicago just in time for the opening session.

**CONCESSIONS FOR RENT, SEASON 1922**—Amusement Games, Lunch, Confectionery, Drinks, etc. Stands are built. Windsor Resort, Luna Park, D. THIMPER, Ocean City, Maryland.

**THE BIGGEST MONEY MAKER OF ANY CONCESSION GAME-OF-SKILL LAST SEASON**

## THE BALLOON RACER

Patented in United States and Foreign Countries

42 Games in U. S. A.—8 Games in Canada—3 Games in England—2 Games in Australia—They Broke Records Everywhere, Particularly At Coney Island, Rockaway, Asbury Park, Atlantic City and New York City, and Not One Minute of Play Was Lost Thru Game Getting Out Of Order—It's Mechanically Perfect. New Features Will Be Added To the Game Next Season.

**ANOTHER NEW GAME FOR NEXT SEASON "THE IRON PIRATE"**

Patents Pending Particulars Announced Later

We Manufacture a New Aeroplane Game and Flasher—5 Way, Single Contact—Successfully Tried Out Last Season

**CHESTER POLLARD AMUSEMENT CO., Inc., 1416 Broadway, Cor. 39th St., Room 602, Phone Bryant 0850. SEE DEMONSTRATORS IN OUR OFFICE**

Owing To Increase In Business We Have Moved Our Factory and Office From Asbury Park, N. J., TO NEW YORK CITY



SEASONAL  
GREETINGS

*Yours for Big Business in 1922*

**PHILADELPHIA TOBOGGAN COMPANY**

GERMANTOWN—PHILADELPHIA—PENNSYLVANIA

CARROUSELS

COASTERS

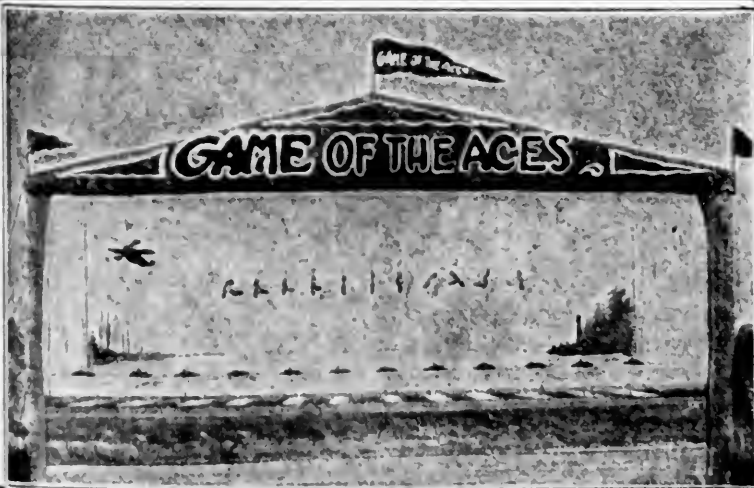
MILL CHUTES

A NEW CREATION

A NEW INVENTION

**"THE GAME OF THE ACES"**

OUTCLASSES THE ENTIRE CONCESSION WORLD



An AIR RAID by Bombing Aeroplanes over Submarines. A concession of undisputed SKILL, thrilling and sensational to the players. Made portable or stationary, in three sizes: 10, 12 and 14 Aeroplanes, respectively.

Each Ace (player) has full control of his propeller-driven aeroplane. The object is to drop a bomb from the aeroplane and sink a submarine—the first player to sink a submarine is the winner. **NOTE**—This is not a race; it is an AIR RAID. It is not the first flyer over the line that wins, and yet the winner must be the first to sink a submarine. Two big features in one. A game that holds the racing spirit supreme and still gives the last flyer an opportunity to win.

The movement of the aeroplanes, the dropping of the bombs and the sinking of the submarines can be seen from a distance. Attractive, Fascinating and Impressive. A feature unequalled in its drawing power.

No hindups. No lines to entangle. No cog wheels to jam. No magnets to stick. No players need be limited or barred. The most perfect outfit in existence and proven a tremendous success.

Earning capacity of 12 aeroplanes, at 15c a player, \$324.00 per hour. This is not an estimate. These figures are taken from actual earnings of the model.

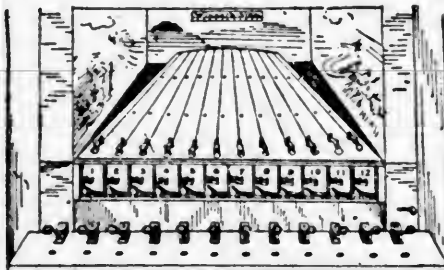
Write for illustrated circular today. Do not wait. First come, first served.

**THE J. G. MALOUF MFG. CO.** Phone 2953-J  
NIAGARA FALLS, N. Y.

Patented November 15, 1921. Other Patents Pending.

**Park Managers and Concessionaires**

Don't miss the latest success, the greatest hit of the year—



**"THE CONY RACE"**

M. HIGUCHI, Inventor & Mfg.

A game of science and skill. There's so much to see and yet so plain to all, just your skill. The rabbits jump up the hill as the balls are thrown into the rockets. Everything right before the eye. There is no secret. The Cony Race proved a winner at Rockaway Beach and Coney Island last season, where the game was put on trial.

Write at once for further details about this fascinating game.

PATENT PENDING

**FABER BROS.,** Sole Distributors, 684 Broadway, New York City  
Care of Jeanette Doll Co.

**FOR SALE**

ROLLER COASTER  
WITCHING WAVES  
FROLIC, MAELSTROM  
CANALS OF VENICE  
BUGHOUSE

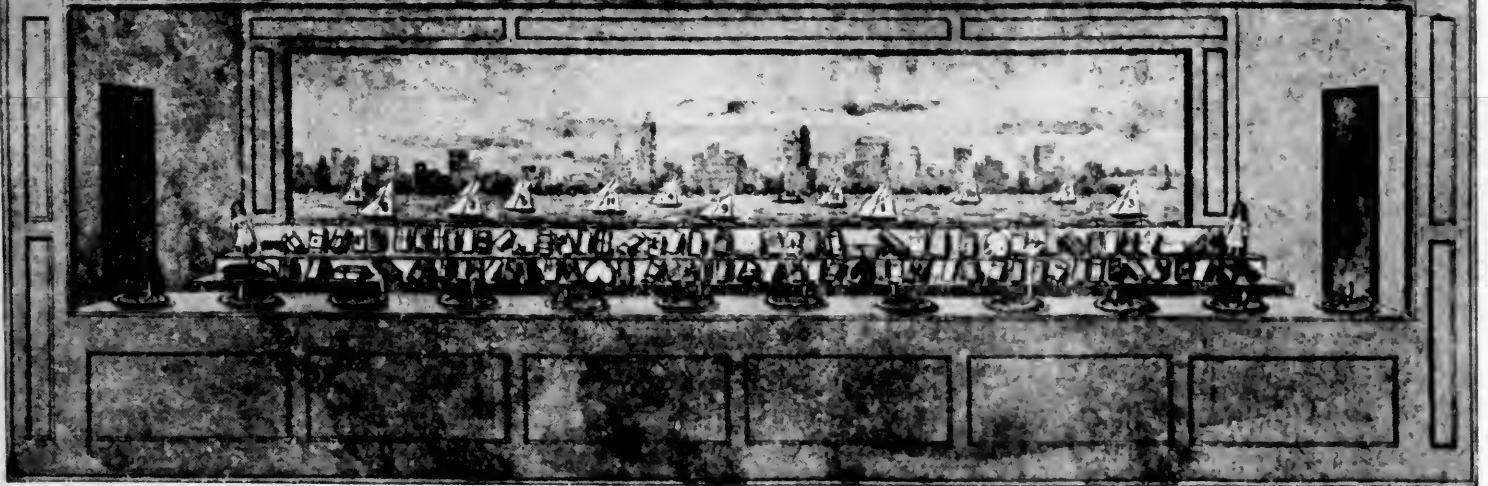
IN A PARK IN NEW YORK CITY

— BARGAINS —

**MACADAY BUILDING CORP.**

15 MAIDEN LANE, N. Y.

# METROPOLITAN YACHT RACES



## The World's Finest Game SPECTACULAR TO A DEGREE HERETOFORE UNATTAINED

The Product of a Mechanical and Electrical Engineer of National Repute

A game of individual skill that rewards its players impartially. Maximum Money-Getting Possibilities, \$2.40 a Minute with a Ten-Cent Grind. Beyond the power of the Operator or Owner to control in any way during a race, thereby assuring The Public a fair deal. Game is twenty-four by twenty feet and twelve feet high. A twenty-four-foot Model may be seen and played at our factory, and, as no other manufacturer has gone to this expense, cheap talk is not a factor, but, on the contrary, prospective buyers are given the opportunity of seeing just what they are asked to purchase. Made Shark-Proof, putting the one-time player on par with a park hound. Write for further particulars.

**BUILT BY THE METROPOLITAN ENTERPRISES CORPORATION**

Please take notice that we are in shape to handle all orders that come in. Last year there were a lot of orders that were not filled.

**107-109 North Street, - - - - - Rochester, N. Y.**

### SELLS MANY DODGEMS

Ralph Pratt, treasurer and sales manager of the Dodgem Corporation, of Lawrence, Mass., who has been visiting many Western cities, reports a number of sales of Dodgems to well-known parks and beach resorts.

At New Orleans he sold a Dodgem ride of twenty cars to be installed at Spanish Fort Park. He also stopped at Dallas and San Antonio, where he was promised a sale at each place in time to be operated early next season. Ten more cars were sold to the Dodgem owners at Venice Pier, Cal., making a total of forty cars they are now operating. He also sold ten additional cars to R. W. Adams, of Long Beach, who had a very successful season with the Dodgem ride.

The Venice ride opened on July 2 and with only twenty cars they grossed almost \$25,000 by August 31, less than two months, Mr. Pratt states. A ride was also sold to be installed at Pickering's Pier, Santa Monica, Cal. The Vanguard, a local Venice newspaper in a recent issue states that a Dodgem ride, to cost more than \$50,000 will be installed on the new Lick Pier, Venice.

Mr. Pratt also sold a ride at Ocean Beach, San Diego. Another ride to be installed will be at the Catalina Islands, and a contract is signed for one at Honolulu. All of these rides will be in operation by March 1, 1922.

The new ride has just been opened at Shutes at the Beach, San Francisco, and is reported as doing a big business. Negotiations are pending for a Dodgem with W. W. Bassett, of Oak Park, Joyland, of Sacramento, Cal. Mr. Pratt says the owners of Oak Grove, at Stockton, Cal., have promised to purchase a ride to be in operation early next season.

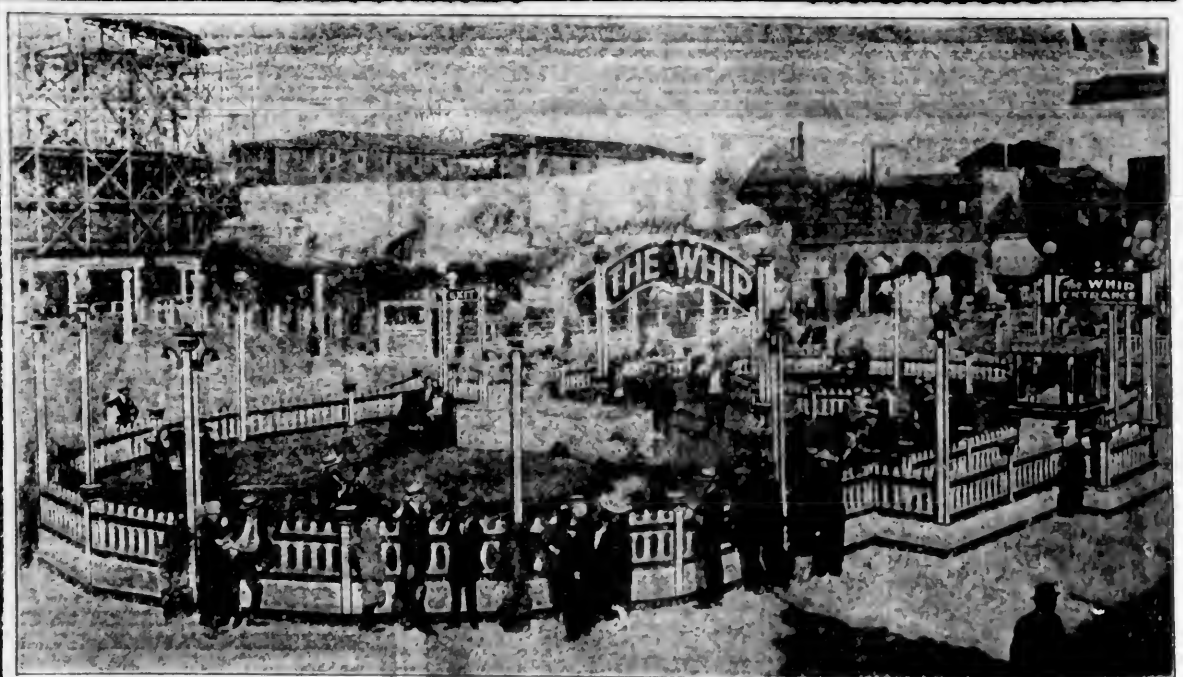
Mr. Pratt states that he finds no trouble in selling Dodgem rides, his big complaint is the noticeable scarcity of amusement parks in the West. After the Chicago convention Mr. Pratt will stop at all the Southern cities where there is a possibility of selling his device on his way to Miami, Fla., where he will spend the winter.

A double booth has been engaged at the Auditorium Hotel, Chicago, for the display of the Dodgem 1922 Model, and the new parts. And in addition to Mr. Pratt being present, C. O. Witham, who makes the Dodgem car bodies for the corporation, and an expert motor man, will be in attendance to explain and show all the new and improved parts of the now perfected Dodgem ride.

### "THE CONY RACE"

New York, Nov. 28.—The inventor and manufacturer of the "Cony Race" the great science and skill contest, is M. Hirschi, a prominent Japanese builder of amusement devices. He put this game on trial at Coney Island and Rockaway Beach, where it met with great approval of the public officials and with hearty support of the public. This splendid device secured big play, because there is nothing hidden or secret about it. Everything is before the public eye.

In order to market the "Cony Race" the inventor has granted the sole distributing rights to Faber Brothers, well-known concessioners, who are operating science and skill contests at Rockaway and South Beach. The Faber boys have great confidence in the "Cony Race."



## "THE WHIP"

**WORLD'S FAMOUS AMUSEMENT RIDE. "THE WHIP" has demonstrated by the test of time that it has come to stay, furnishes amusement for onlookers as well as riders; a consistent money getter and great repeater. HAS YOUR PARK A WHIP? We can make prompt deliveries.**

**W. F. MANGELS CO.,**

**Coney Island, New York**

### MUST SELL TO CLOSE ESTATE

## Summer Resort and Amusement Park

Completely equipped resort, comprising 100 acres of land, between two lakes. 54-room hotel and park enjoying good business and well advertised, including paid privileges on the adjoining golf course. Address inquiries to

**H. E. WADE, Administrator, Fairmont, Minnesota.**

When asked of the earning possibilities of the device, this is what one of the Fabers said: "I feel that the 'Cony Race' is one of the best science and skill contests ever invented. I will always meet with the support of the public because the players can see what they do. I have such great confidence in the earning capacity of this splendid device that I have bought two games for myself, one for Rockaway Beach and one for South Beach."

The Faber Brothers have established headquarters with the Jannetta Doll Company, 638 Broadway, New York City.

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

IN ANSWERING AN AD BEGIN YOUR LETTER WITH "I SAW YOUR AD IN THE BILLBOARD."

# MACHINES THAT MADE THE PENNY FAMOUS

1922 OUR NEW LINE WITH LATEST IMPROVEMENTS 1922

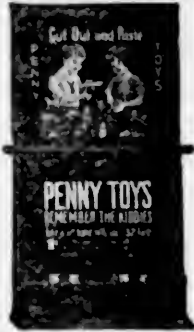
WRITE FOR INFORMATION — STATE YOUR REQUIREMENTS



Model "F" Card Vender. Improved slots—removable mechanism; lower compartment for card stock. Ht. 72"



Ideal Card Vender. Fitted with our new improved slots. Thirteen inches high.



Model "G" Card Vender. Improved slots; removable mechanism and other new features. 30 inches high.

## ARCADES AND CARNIVALS

Everywhere the public congregate Exhibit machines have proved winners. They make a big "splash" for the investment and get top money. The model "F" card vender and Cent-O-Scope are floor machines for arcades and parks. The model "G" card vender and Stereoscope are built compact for use with carnivals and traveling shows. Special circulars describing these popular machines mailed upon request.

**OPERATORS** Thousands of our machines are getting the money, placed out on a percentage basis. Our Ideal card vender and our Duo-Scope are small attractive machines, designed especially to install in school and drug stores, pool rooms, cigar stores, ice cream parlors, etc. Operators say these two little machines are great repeaters and get the coin faster than any other penny devices on the market. Send for descriptive circular and our proposition to operators.



DuoScope. Holds 2 sets of real photo stereo views. Works by hand—uses daylight. Ht. 18"



Stereoscope. Latest model, clock work motor; electric light. Ht. 44"



Cent-O-Scope—improved model. Fitted with new loop device to keep film from wear and breaking. 60 inches high.

**STEREO VIEWS — SOME WONDERFUL SETS — JUST RELEASED**

Largest exclusive manufacturers in the world of Coin Operated Amusement Machines and Supplies.

**EXHIBIT SUPPLY CO., 509 So. Dearborn Street, CHICAGO, ILL.**

# CHUTES AT THE BEACH

## SAN FRANCISCO, CALIFORNIA

San Francisco's only Outdoor Amusements. Open every day of the year till midnight. Three 5-cent car lines direct. Two 5-cent car lines three blocks away. Parking space for thousands of autos. No gate charge.

### NOW IN OPERATION

- BOB SLED DIPPER
- FIGURE EIGHT
- AEROPLANE CIRCLE SWING
- DODG'EM
- SHOOT THE CHUTES ONLY ONE IN CALIFORNIA

- MERRY-GO-ROUND
- WHIP
- FERRIS WHEEL
- SHIP AJoy

—AND 100 CONCESSIONS—

**NOAH'S ARK** OPENS XMAS

**BIG DIPPER** OPENS IN APRIL

We furnish electric light, power, space, license. We want Rides, Shows, Freaks, Mechanical Games, etc. Good location for Ten-in-One, Pit Show and Frolic.

**JOHN FRIEDLE & LOOFF** ARTHUR, Owners, **CHUTES AT THE BEACH**

San Francisco, Calif.

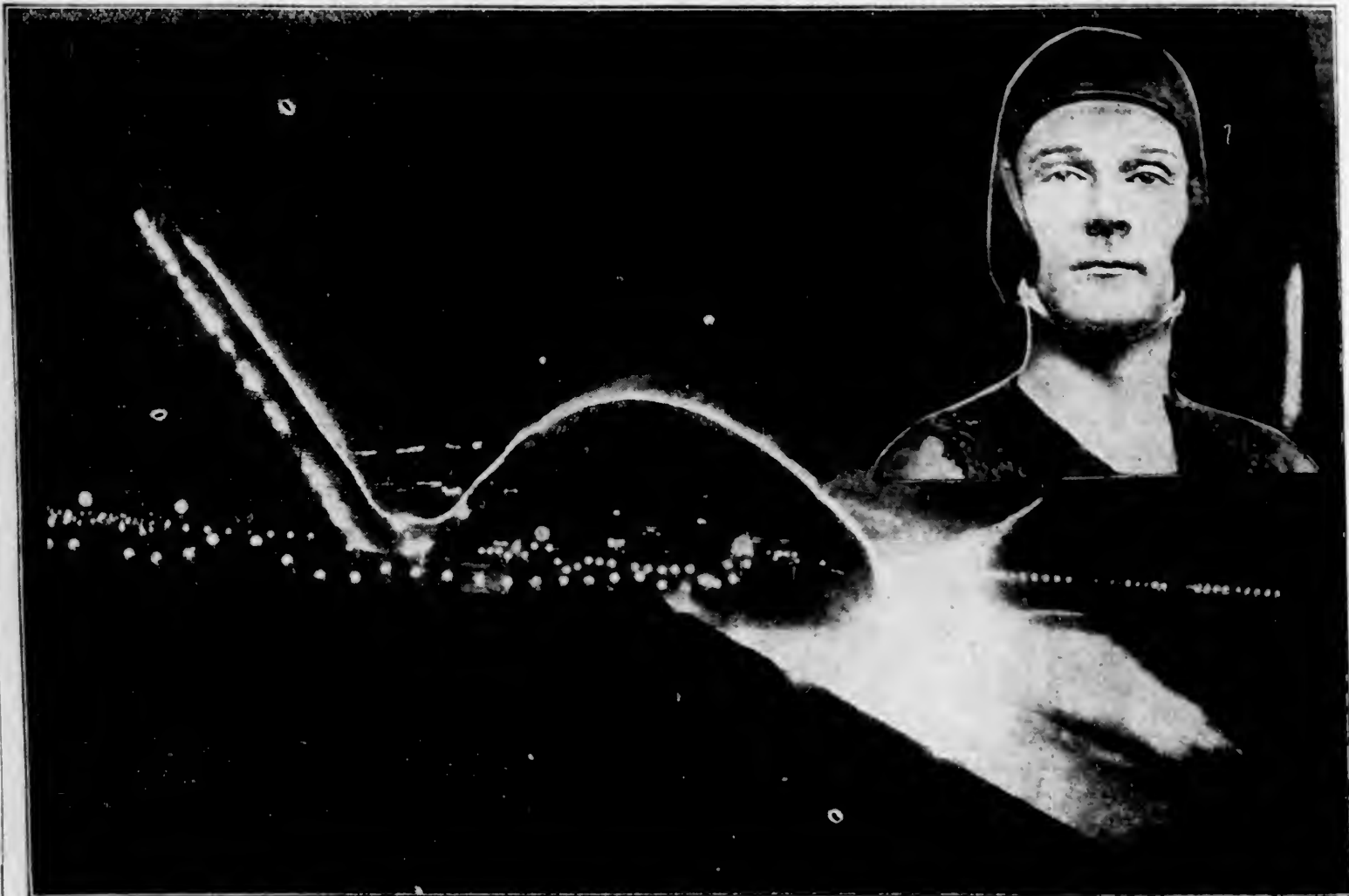
# AMERICA'S MOST DARING CYCLIST DARE-DEVIL DOHERTY

"THE DARE-DEVIL OF THEM ALL"

Performing the NEWEST, BIGGEST and MOST SPECTACULAR "OUTDOOR THRILLER" and "CROWD GETTER" obtainable.

## "LEAP FOR LIFE IN FLAMES"

NEVER before in the history of the OUTDOOR SHOW WORLD has there been an ARTIST who has received such UNANIMOUS PRAISE from both the MANAGERS and the PRESS. ACCLAIMED by all who have witnessed it the MOST REMARKABLE exhibition of DARING and SKILL known to the SHOW WORLD.



The above is a reproduction from an actual photograph of Dare-Devil Doherty's "Leap for Life in Flames," at night, at Riverview Park, Des Moines. After witnessing the opening performance Mr. Omer J. Kenyon extended Doherty's contract another week.

Did you ever see anything like the illustration shown in this ad? THE ANSWER IS NO—NOT UNLESS IT WAS DOHERTY'S.

# DARE-DEVIL DOHERTY

IS THE ONE MAN IN THE WHOLE WORLD PERFORMING THIS ACT. IT WOULD BE SUICIDE FOR ANY OTHER TO ATTEMPT IT.

During the past season, in face of the worst depression in years, DOHERTY broke ALL CROWD RECORDS at practically every place he appeared. An act with the MAGNETISM that BRINGS THE PATRONS BACK TIME AND AGAIN. You NEVER TIRE of SEEING IT.

## SEEING IS BELIEVING

SEE THE MOTION PICTURES OF THE ACT BEFORE YOU SIGN CONTRACTS. MANAGERS not already acquainted with DOHERTY'S attraction and reliability are invited to send for MOTION PICTURES of the act in its entirety. Without any cost to you they will be sent for your inspection. You will then see just what you are getting before you sign contracts.

NOW BOOKING SEASON 1922

## PARKS, FAIRS AND CELEBRATIONS

A CONTRACT WITH DOHERTY IS AS GOOD AS A GOVERNMENT BOND. MANAGERS who want to engage a BIG OUTDOOR ACT of this CALIBER can do so by communicating with

**D. D. DOHERTY, Care THE BILLBOARD, CINCINNATI, OHIO**

# PEREY TURNSTILES

FASTER THAN A TICKET SELLER-IT REGISTERS EVERY ADMISSION

**A FEW PROMINENT PARKS OPERATING OUR MACHINES:**  
 RIVERVIEW PARK, Chicago.  
 KRUG PARK, Omaha, Neb.  
 RAMONA PARK, Grand Rapids, Mich.  
 LIBERTY HEIGHTS PARK, Baltimore, Md.  
 LUNA PARK, Coney Island, N. Y.  
 STEEPLECHASE PARK, Coney Island, N. Y.  
 PLEASURE BEACH PARK, Bridgeport, Conn.  
 RENDEZVOUS PARK, Atlantic City, N. J.  
**PEREY TURNSTILES CONFORM IN EVERY WAY WITH GOVERNMENT REGULATIONS**  
 Call at Our Exhibit National Association of Amusement Parks Convention



*Every Dollar Reaches Your Safe*  
**PEREY MANUFACTURING CO., 30 CHURCH ST. Hudson Terminal Bldg. N.Y. City**

**HARRY TUDOR**

To Demonstrate "Jack and Jill" at Park Men's Convention

New York, Nov. 30.—As representative of a number of the more prominent and successful American and European amusement devices and their respective inventors, builders and patentees Harry E. Tudor purposes adding his name and personality to the list of delegates attending the Park Managers' Convention at Chicago next week.

Tudor's success in exploiting American devices in Europe and his many years of personal and business association with the numerous amusement resorts of the United States, England, France, other of the European countries and the far-away colonies of South Africa and Australasia, has proven by his knowledge and experience of practically the civilized world's amusement tastes to be an excellent asset in a line of business activity he would seem to be especially adapted for.

In addition to the whip, the trolly, the Magnavox and other forms of public amusement he has successfully exploited in Europe Tudor has arranged installation of several of the larger types of rides and park and resort features. The British premiere of "Skee-Ball," to be presented at the coming London Olympia Christmas Carnival by George V. Towner, of Blackpool and the Isle of Man, in which Tudor is interested, will, in his opinion, result in a wide demand for that popular game in England, in that bowling in every form is distinctly a British idea of skillful sport.

To demonstrate "Jack and Jill," a new departure in amusement devices and the invention of Harold Wickard, a prominent English amusement engineer, at the convention, Tudor will present a model of the outfit presently being erected at Coney Island by Henry Riehl of the Virginia Reel. "Jack and Jill," in the opinion of several prominent park men who have seen this device, would seem to promise a notable addition to park and resort attractions.

## CONCESSIONAIRES NOTICE

IF YOU WISH A RIDE IN A

# New York Park

WRITE US

**MACADAY BUILDING CORPORATION**  
 15 MAIDEN LANE, NEW YORK CITY

**GAME MEN INTERESTED**

In Skill Game Claimed To Be on Entirely New Principles

Everybody knows the old chance wheel and its wonderful earning power. Everybody knows the more recent "games of science and skill" and their great earning power. But few people have stopped to study why it is that a ten-dollar wheel will do as much business as a skill game costing thousands of dollars, and will go on making money years and years after a particular skill game has lost favor.

George F. Cahill, of Cahill Bros., 517-519 West Forty-fifth street, New York City, has been studying these subjects for years, and how to bring the skill game to its highest possibilities. He says: "The trouble with the old chance wheel is not mechanical or financial, but moral. Years ago I perceived that the simple-looking wheel possessed commercial and psychological points strikingly absent from the elaborate skill game, and that if those points could be embodied in a game of skill it would become a wonderful money earner. After years of study and work I have now built such a game. It is a true game of skill in which success depends upon one's own efforts, as in baseball or football. It is a competitive game for twelve players. And yet one person can play alone and be offered a good-sized prize. This enables play during dull hours, and one player draws another; one person can play two or three numbers at once, and have two or three times the opportunity to win that he has when he plays but one number; the game is full of surprises. Frequently a person wins when he least expects it. Different values of prize for a full race may be given, a big prize or a little prize just as on the chance wheel. This is a great psychological point.

"Embodied in a really interesting game I believe they will raise its money-earning power up to that of the chance wheel, and that it will continue in favor from year to year."

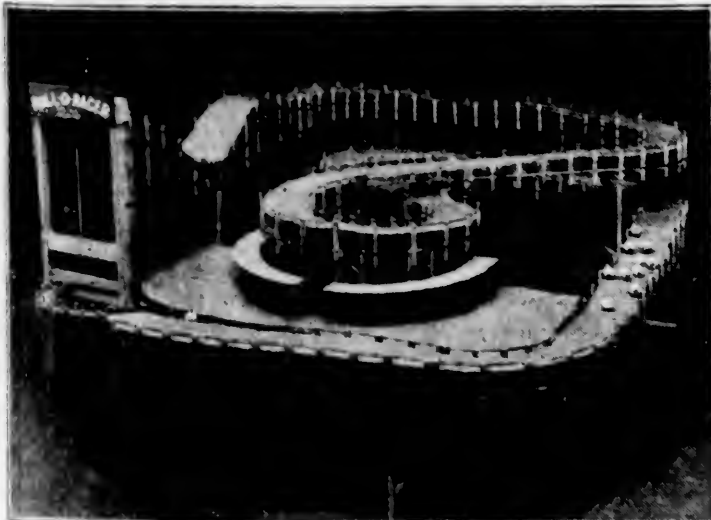
## CONCESSIONERS WANTED

On the New Willwood Excursion Pier, 12,000 sq. ft. of floor space to let for the coming season of 1922. Willwood is situated on the Atlantic Coast, 90 miles below Philadelphia, and has 70,000 inhabitants to cater to (daily). This does not include daily excursions coming from Philadelphia and surrounding cities. For spaces apply to F. H. LUFF, Palisade P. O., Palisade, N. J., or MR. JOHN T. BYRNES, Agent, 147 E. Oak Ave., Willwood, N. J.

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

# ROLL-O-RACER

Patented in United States and Foreign Countries

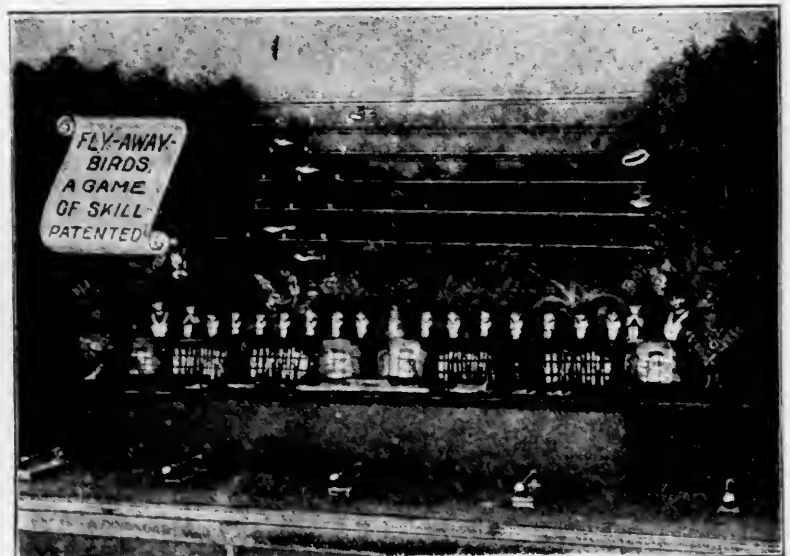


A very attractive game leased or sold. In most parks where installed last year it got top money of all other games. Dimensions of Roll-O-Racer 12 x 15.

Write for descriptive folder. YOU WILL BE INTERESTED.

**ROLL-O-RACER COMPANY, Inc.**  
 225 FIFTH AVE. NEW YORK

# A NEW ATTRACTIVE GAME



**MECHANICALLY-OPERATED BIRDS**

A new, novel and original game of skill. There is nothing else like it on the market. It is well adapted for the small as well as larger parks and amusement resorts. Also made portable for carnivals. It does not require a group to play—one or more persons can play with equal interest. Each player makes his own bird fly and it registers according to the skill of the player. This game is a big favorite with the little folks as well as with the grown ups. It is very simple to operate, as you merely pull the handle and your bird flies and registers instantly. This is a good fast game and moderately priced. Now booking orders for early spring deliveries. For price and particulars address

**F. O. PERMIN, 3251 Broadway, New York City**

DO YOU MENTION THE BILLBOARD WHEN YOU ANSWER OUR ADS?

# "CHICAGO" ROLLER SKATES

ARE HELPING TO BRING BACK

## The Roller Skating Craze

"CHICAGO" Skates are Good Money Getters. They are built of the Best material, are designed for Strength and Endurance as well as Speed. They are used and endorsed by the Fastest skaters in the game. For the past sixteen years All of Chicago Rinks have been Successful. **THERE IS A REASON.** They are Equipped with "CHICAGO" Skates.

We carry a stock of Rink Organs, Non-Slip Floor Dressing, Racing Suits and other supplies. All orders filled Promptly.

**CHICAGO ROLLER SKATE CO., 4458 W. Lake St., CHICAGO, ILL.**



No. 610.



No. 502.



No. 1.

### RINKS & SKATERS

#### WON'T REINSTATE MOORE

Joe Moore, international ice speed skating champion, is no longer an amateur athlete, according to a ruling of the Middle-Atlantic Skating Association, which refused to allow him to compete in a skating carnival at New York on the night of November 21. The association charges that Moore violated the rule that forbids the use of amateur athletes' names for advertising purposes. Moore claims that his name was used without his knowledge and that he is not guilty.

#### RACES AT SEBRING RINK

The attendance at the Sebring skating rink, Sebring, O., is improving each week and races are being featured by the management every Thursday night. Last week the feature race was a barrel race for boys under sixteen years of age and was won by "Dutch" Eaton, with Pete McPhail second.

The one-mile amateur race between Mays of Salem, O., and Berry of Sebring was won by Berry, time three minutes, 45 seconds. It was one of the best races offered at the rink this winter.

#### GARDEN RECORDS BROKEN

That ice skating is popular in Pittsburg, Pa., is attested by the record made at the Duquesne Gardens in that city during November. The Pittsburg Dispatch of November 20 said:

"November attendance records were jolted skyward last week at Duquesne Gardens, where an army of skaters enjoyed the frozen surface of the big rink, and the huge ballroom saw another record-breaking turnout. With Thanksgiving just ahead, another better period is in

#### The Standard for Years

#### SHEA'S NON-SLIP PREPARATION

used and recommended by leading Rink Mgrs. Put up in 20-lb. sample pails at \$6.00. Sold by Richardson and Chicago Skate Manufacturers.

#### SHEA SURFACER CO.,

452 West Jefferson Avenue, DETROIT  
Up-to-date novelty attractions and ideas furnished free to our customers.



Everything for Clubs, Lodges and Dance Halls

#### Velvet Dance Wax

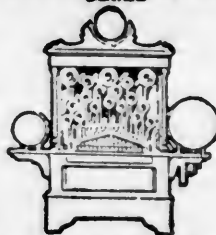
100 lbs., \$16.00. 50 lbs., \$8.50

TICKETS, CHECKS, NOVELTIES

The BALL ROOM SUPPLY CO.

81 E. Madison, CHICAGO

### WURLITZER



Band No.

Organ 148

### SKATING RINK MUSIC

Loud yet tuneful popular music available. Sizes for every rink. Installations throughout the United States.

**THE RUDOLPH WURLITZER CO., N. Tonawanda, N. Y.**

Band Organs for all kinds of out and indoor shows. Write for catalog.

#### NEW ROLLER RINK FLOOR A SUCCESS

CONWAY'S COMPOSITION FLOOR SKATED ON BY MANY THOUSANDS DURING THE SUMMER SEASON AT EVANSVILLE, INDIANA.

If you want a real skating floor, take notice of the many superlatives of the new CONWAY Floor: Waterproof, dustproof, noiseless, easy on skates, practically no repairs, no cracks, no seams; can stand any climate and will not get rough or slippery. The more skating the better the floor. Made of asphalt, treated with a chemical. Write for further particulars. CONWAY'S COMPOSITION ROLLER SKATING FLOORS, 2502 Park Ave., Montreal, Quebec, Canada. American Representative, E. W. MILLER, Upper 3d Street, Evansville, Indiana.



STYLE 158.

### BAND ORGANS OF QUALITY

Write us for Catalog, Prices and Terms.

**NORTH TONAWANDA MUS. INST. WKS.**

DEPT. OF RAND CO., INC.

NORTH TONAWANDA, N. Y.

prospect. Manager Paul Qualtrough has scheduled a Thanksgiving morning session with the usual musical program to take care of those who wish to enjoy an afternoon dinner or attend the football game. Hundreds of devotees of the ice sport will take advantage of this opportunity to indulge in their favorite pastime without losing the remainder of the Turkey Day program.

#### PREPARING FOR CHAMP. RACES

The Canadian National Amateur Ice Skating championships will be held on the East End grounds, St. John, N. B., on dates soon to be announced by the Y. M. C. I. officials, follow-

ing a meeting with Frank White, local representative of the National Skating Association. Mr. White advised that the meet would be held on a Friday and Saturday, probably in January and that the rates would be forwarded to national headquarters for approval, so that there will be no conflict with dates set for other championship events.

Mr. White also stated that work has been started of laying out the foundation for an eight-lap track on the East End grounds, and he is of the opinion that should fair weather prevail, St. John will set a new record for attendance at a national skating champion-

ship. The opinion is generally expressed that should the days of the races be fine, the crowd which will attend will total not less than 10,000 on each day, and some estimates have it that the finale will be witnessed by more than 20,000.

It has been pointed out that the championships will be a big advertisement for the city, and the intention of co-operation to make the sports a big success has been freely voiced on all sides.

The cost of preparing for the races will be upward of \$2,500, Mr. White said. Followers of skating say that in order properly to accommodate the visiting skaters, first-class showers will have to be installed in warm, comfortable rooms on the grounds, and there is the question of additional seating capacity, etc.

#### VERNONS DRAW BANNER CROWDS

Frank and Lillian Vernon recently played ten nights at the Eureka Rink, Bowling Green, Ky., attracting large crowds. The Eureka, which was opened a few weeks ago by D. J. Haggard, the owner, has been enjoying excellent business, there being many enthusiastic skating fans in the thriving Kentucky oil city.

Mr. Vernon was a pleasant caller at the Cincinnati office of The Billboard a few days ago, stopping off on his way to Huntington, W. Va., where he was to play a three-day engagement at the Vanity Fair Rink, following with three days, December 5, 6 and 7, at the Paintsville, Ky., rink.

That the Bowling Green folks liked the skating of the Vernons is attested by the following account of one of the sessions, as published in one of the local papers: "An immense crowd attended the Eureka Rink last night to witness the opening performance by those two clever skaters, Frank and Lillian Vernon. Promptly at nine o'clock the large floor was clear of skaters, and the two Vernons made their appearance, dressed in cerise colored satin costumes, trimmed with brilliant. Every conceivable trick known to the skating art and then some was performed, which dumfounded the large crowd. Their several dancing numbers were wonderful and were performed with an ease, grace and perfection that brought forth loud applause. Both are individual stars and their work shows long and careful training. Never before has such skating been seen in this city and the management is to be congratulated by all for bringing these famous skaters here, and it is safe to say they will perform to thousands the balance of the week."

#### SKATING NOTES

The magnificent new artificial ice rink in Toronto, where the Toronto Skating Club will hold its sessions, was formally opened November 10 and received a most auspicious start.

The Armory Roller Rink, Ashland, O., under the management of Harold H. Keetle, reopened after being closed for a week on account of a banjar. Mr. Keetle wrote that he was leaving for a week's visit at Meadville, Pa., where he expected to put in several days hunting. During his absence the rink is in charge of

(Continued on page 129)



No. 102

#### GREETINGS:—

To our old friends, loyal and true; to our valued new friends—and to those whose friendship we strive to deserve—we heartily wish unmeasured happiness and good fortune throughout the coming years.

We deeply appreciate all the favors received from you, and seek to merit your continued confidence. Our aim shall always be to serve you helpfully in the future.

### RICHARDSON BALL BEARING SKATE COMPANY

1809 Belmont Avenue,

Chicago, Illinois

MANUFACTURERS OF HIGH GRADE RINK ROLLER SKATES



No. 150



No. 102



No. 500



MERRY XMAS MERRY XMAS MERRY XMAS MERRY XMAS MERRY XMAS

**ATTENTION, CONCESSIONERS AND SHOWMEN!**

**JOHN J. CARLIN**

SOLE OWNER  
Baltimore—"Carlin's"—Maryland  
World's Model Amusement Resort  
AND STAFF

BETTER AND BIGGER THAN EVER

THOS. L. KEATING—CHARLES ROSE—HARRY VAN HOVEN—MAURICE S. CARLIN—CHARLES F. HENSEL

Will meet Concessioners and Showmen at the Convention of the National Association of Amusement Parks, Auditorium Hotel, Chicago, Ill., December 8th and 9th. Carlin's 1921 gross is the talk of the show business. The opportunities offered for season of 1922 will be better than ever.

1922—SEASON SIX MONTHS—1922

HAPPY NEW YEAR TO ALL HAPPY NEW YEAR

NEW PHILADELPHIA TO HAVE NEW PARK

New Philadelphia, O., Nov. 30.—Announcement is made that a new amusement park, to be known as "Mount View Park," will be opened here next summer. Work already has been started on the erection of a modern dancing pavilion, and the grounds are being put in shape, walks built and the various buildings necessary for an amusement park constructed. Other amusements include swings, one ride, toboggan slides, etc. Although the grounds will be privately owned they will be thrown open for the amusement of the public according to Frank E. Angel, who is behind the project. It is planned to open the new amusement resort next Decoration Day. Tuscarora Park, only municipally owned amusement resort in Eastern Ohio, is the only other amusement park here.

PARK NOTES

At Tottenville, Staten Island, N. Y., a new park is to be established. It will have an ocean front of 650 feet and a depth of 1,750 feet. This park will draw from Jersey, New York and Long Island.

Sam Gumpertz is now building a large menagerie structure for Carl Hagenbeck on Surf avenue, Coney Island, N. Y. In the space formerly occupied by the Withing Waves. The menagerie, it is said, will be a replica of the Hagenbeck Hamburg zoo. No performances will be given, but the animals will be exhibited.

A new park is to be built adjoining Chevy Chase golf links at Washington, D. C. It will comprise over 100 acres. The new venture is promoted by Col. Livingston, of Philadelphia, who also is promoting a new park at Norristown, on the island on the Schuylkill river.

The Philadelphia Toboggan Company is constructing a new park at Trenton, N. J. The company also is contemplating the erection of a ride known as A Trip Thru the Clouds in Luna Park.

Numerous changes are contemplated at Coney Island, N. Y., due to the construction of the boardwalk.

Columbia Park at North Bergen, N. J., will install two new rides for the season of 1922 and will enlarge the swimming pool. Out-of-town managers have been visiting the park recently with a view to following a similar layout in their parks, so it is said. Freddie Aeschbach, vice-president of the park company, was married recently.

BOSTON

(Continued from page 117)

that we know in that line of work. The lighting effects of every attraction playing that house receive his whole attention at all times while the show is on. He is always at the board whether he is waiting for a cue or not, for the fear that something may go wrong. There has been many an attraction that received a fine hand at the first curling due to the lighting effects.

For the holiday season the Henry Jewett Players will present "The Private Secretary" and "Charley's Aunt."

"Charlie" McCarty, for thirty years a ticket seller at Symphony Hall, still continues to keep his good nature while he "peddles the pastebords." When any man can handle the public for that number of years and still display a good disposition he must be a wonder. At

DOUBLE WHIRL

A new Riding Device for Parks, is very exciting. Rides very smooth. Park owners write for particulars. T. L. STINE, Trago, Maryland.

THE GLOBE RIDER---GAME OF SKILL

The machine that got top money at Rockaway Beach, New York, season 1921. Fool-proof, accurate game of skill. Attractive, flashy—one that draws the crowds. Twelve players, each operates and controls his own bicycle racer—12-unit machine, each unit has ball revolving, bicycle rider on bicycle on top of each ball, racing; individual dial on each unit showing speed of each racer, and indicator at center of 12-unit machine, 30 inches wide, with 12 arrows, showing speed of each racer. Number of winner flashed electrically. Triple action. Complete machine, 15½ feet long, 6 feet deep and about 7 feet high. Machines may be seen at our New York shop. Write for full particulars to

GLOBE RIDER CORPORATION, Room 820, 1328 Broadway, New York City, New York.

STOP! LOOK!

NOW BOOKING SEASON 1922

P. W. (BERT) COBB'S FLYING HORSES

Brand New Spillman Eng. Corp. Three-Abreast Carousel, on three wagons. Big flash. Has 600 lights. Very latest make. Permanent address: Bluebird Theatre, Richmond, Va.

MOXHALA PARK, ZANESVILLE, O.

WANTED—Whip, Ferris Wheel or Aeroplane Swing. Fine location. Also Palmist and other Concessions. W. D. BROOKOVER, Mgr., Box 168.

some of the local playhouses the young men at the windows "eat your head off" if you ask them a question.

It may be a little early, but don't forget that the Boston Local L. A. T. S. E. is to hold a grand ball on January 19 at Mechanics Hall. All actors playing this city are being asked to buy tickets.

Boston Lodge No. 2, T. M. A., will meet next Sunday at 2 Boylston Place. Election of officers is to take place. All members are asked to be present; also any members visiting Boston are cordially invited to attend.

Booked into Keith's Boston house for the holidays are John Steele, Wyatt's Scotch Lads and Lassies, Trizie Fraganza, Gertrude Hoffman and Ika Samuels.

The Oliver Ditson Co. has just accepted a new song which is now on the press and will be advertised within a week or so.

RINKS AND SKATERS

(Continued from page 128)

Cloyd Elanoodall. Business continues good. Mr. Keetzie states.

The Sizelove Family opened the Palm Gardens at Stockton, Cal., for roller skating on November 12, with Earl Roeder as manager. Mr. Roeder states that the rink is drawing capacity crowds. "The Sizelove Family played here November 19 and 20," says Mr. Roeder. "The four little Sizelove children more than pleased the audience with their skating act. I have been managing rinks for Mr. Sizelove for some time and this is the best small rink he has yet opened."

The skating editor has written several letters to "Freezy" at two different addresses, but

in each case they have been returned. Let's have another address, Freezy.

Down in Bowling Green, Ky., there lives one of the strongest boosters of the skating game to be found anywhere—Colonel Hopkins, an oldtime polo player. Colonel Hopkins has been amply blessed with this world's goods and is quite prominent in Bowling Green, being head of the local gun club, a director of the country club and taking an active interest in civic affairs. He also is still an enthusiastic skater and is a familiar figure at the Eureka Rink.

OPPORTUNITIES FOR RINKS

By PETER J. SHEA

After a business depression of nearly a year the amusement world is gradually adjusting itself, a brighter future is looked for, especially in the roller skating business. Every manager should look forward to doing bigger things to expand and develop roller skating. Now is the time to lay the foundation. One of the most essential things needed is co-operation. Skating is the only amusement business that is without organization, consequently it is at a disadvantage and cannot develop as rapidly as it should. There are enough big successful roller skating rink managers in the country at the present time to start the ball rolling to organize a rink managers' association and to put roller skating on a high standard equal to any other amusement. These men are capable of bringing forth that which in a great many cases is lacking. Some of the prominent cities that haven't had a rink in years opened up new rinks and are doing a thriving business. Carlin's Rink at Baltimore, which recently opened, is doing a wonderful business. One of the chief reasons is the fact that they haven't had a rink since 1915 and

it is the only amusement in operation on Sundays. Cleveland will have a winter rink in the down town district which will open this month. There isn't any reason in the world why every city in the United States with a population of 100,000 or over can not support a roller rink year after year, if they use proper methods and business principles.

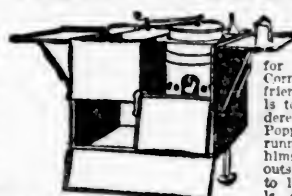
How can buildings be found for new rinks?

That question comes up repeatedly and is not necessarily difficult to solve. Every city or town has a commercial club or chamber of commerce, the secretary is paid a salary to make inquiries and to encourage new business for the city he represents. Right at the present time there are a number of garages and salesrooms that are not making expenses. The proprietors of same no doubt could be induced to equip the building for roller skating. There are a number of similar buildings available that are being turned into roller rinks at the present time. Cities the size of New York, considering the population, could support at least a dozen rinks; Chicago five or six; Philadelphia four or five; Boston, St. Louis, Washington, Brooklyn Jersey City at least two, and make a small fortune out of them with proper management. Novelty attractions and up-to-date ideas; something different; something out of the ordinary is what interests your patrons. Not only that, but it gives you material to work on, something to advertise, which all goes to make your place of business that much more popular. A great many managers do not realize the value of good weekly attractions. The success of any rink and above all the most important is keeping in direct touch with your patrons and the public at large. There are many ways of advertising that bring good results, and by all means when opening a new rink have everything complete and impressive at the beginning as it is half the success, the other half lies in the ability of the management to get the people and know how to make them feel at home. Show me a roller rink where everyone and everything is cheerful, where an air of refinement prevails at all times and nine times out of ten I will show you a rink that is conducted properly and popular with everyone in the city or town. The writer figures that 90 per cent of the skating population who frequent your rink are desirable, the other 10 per cent are not. So bear in mind for every undesirable patron you reject you get nine who know how to conduct themselves properly in their places. Which is the most profitable catering to, the 90 per cent or the 10 per cent?

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

EVEN THE BLIND SUCCESSFULLY OPERATE THE

Talco Kettle Corn Popper



Bellevue, Ia. "I wish to say a word for your Kettle Corn Popper. A friend of mine who is totally blind ordered one of your Poppers, and he is running it all by himself, with no outside help, only to light it, and he is doing all you claimed for it and a good bit more."—B. B. ORME.

If you want a sure good living this winter, get a Talco Kettle Corn Popper and hunt a stand indoors or outdoors.

TALBOT MFG. COMPANY, 1317-19 Pine St., St. Louis, Mo.

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. Big Candy Booklet Free. W. HILLIER BAUGSDALE, Drawer 42, East Orange, New Jersey.

A Merry Christmas To All WASHINGTON PARK AMUSEMENTS BERGEN POINT, BAYONNE, NEW JERSEY

All our patrons clamor for a Coaster. We have space for Roller Coaster and Old Mill, 90 x 315 feet; Fun House, Dodgem, Roulette Wheel, two or three other devices, Restaurant Pavilion, Photo Gallery. Low Percentage or Flat Rent. Open Park, Well Equipped and Located.

B
B

# FAIR GROUND EXHIBITION **CARNIVALS** EXPOSITION MIDWAY SHOWS

## AND HIS MAJESTY, THE BEDOUIN

### REMARKABLE PROGRESS MADE BY WOLFE'S SUPERIOR SHOWS

**Have Advanced in a Few Years From Small Outfit to a Vast Assemblage of Amusement Features and Contender for Recognized Stellar Events**

Batavia, N. Y., Dec. 1.—Seldom, if ever, in the history of the outdoor show world has any one organization made such rapid strides as T. A. Wolfe's Superior Shows, and it is rare that any organization in the midway and exposition field has jumped with such meteoric celerity into national prominence.

But a few short years ago, when the T. A. Wolfe Show was but a five-car outfit, Manager T. A. Wolfe remarked: "I appreciate the fact that you like the appearance of my show, but wait. I have only just started; and you will see this organization grow, for I intend to have a real show or none at all. I am going to try and develop something different in the way of midway attractions, and if clean attractions and square dealing will help any, I feel sure that we will get there."

It is now apparent that these promises have been fulfilled and more; and for the past two seasons the T. A. Wolfe Shows have been listed with the big ones in the country. From a five-car show the organization has forged ahead until it has become a 35-car show, with every modern feature and as complete a line of attractions as any in the field. It has made its entry into the big fair circuit world thru its reputation for quality, cleanliness and general excellence, and among its 1921 fairs were such famous events as the Rochester (N. Y.) Industrial Exposition and Horse Show, the New York State Fair and other prominent outdoor events.

Wherever the T. A. Wolfe Shows have exhibited they have been received with welcome and acclaim, according to members of the personnel, and probably no show on the road can boast of more complimentary newspaper notices of which their press books are filled to overflowing. The show is now in winter quarters at the Genesee County Fair grounds at Batavia, where there are spacious buildings and all facilities for the work that Mr. Wolfe has in preparation for the coming season.

All of the buildings are adequately heated and the working forces are comfortably housed. Sydney Wire, who is at the head of the publicity department of the shows, is at Buffalo, where he is working on advertising matter to be used in advance of the shows next season.

Relative to plans for the coming season a member of the executive staff of the show said: "Mr. Wolfe is laying plans for many improvements and enlargement and altho I don't believe that I am able to give you anything definite for publication, that is, insofar as the new attractions are concerned, I may say that a 'Dodgem' will be added to the 'garden of rides' and one other new riding device. The new 'Dodgem' will have an attractive track, which will be all covered and its sides and ends will be built along eye-catching, ornamental lines. So far, plans for but two more fronts have been drawn up, but several prominent independent showmen are negotiating for a place on the T. A. Wolfe midway and from this source alone there are plenty of suitable and available shows. Two new shows will be produced by

the management and these, it is said, will be along different lines and away from the regular run of midway hallyhoo shows. Negotiations are pending for a brand new mechanical show and two top-notch platform shows, neither of which has ever been exploited on a carnival midway. Among the concessions will be a motor 'root beer barrel' truck, operating several mammoth barrels at once and equipped with all of the latest devices, the property of C. W. Walker. There are a few things that I am not able to tell you, as I don't believe that Mr. Wolfe is ready to 'spring' them until they are more fully developed, but I can tell you one thing, and that is that when the T. A. Wolfe Shows take the road next spring they will stack up against any show in the business, not alone for size, but for high-class features and dazzling appearance."

Most of the old executive staff will be retained, including W. C. Fleming, general agent and traffic manager; Sydney Wire, general press representative; John H. McKinstry, lot superintendent, and Art Burke, treasurer. The advance department is already working on the routing and booking of the shows for the season 1922. Both General Manager Wolfe and W. C. Fleming attended the Fair Secretaries' meeting and Showmen's League Banquet at Chicago. No date has been set for the shows' opening, so far, and those in charge at winter quarters

are unable to state whether the shows would make a big jump to warm territory for an early opening, or wait until some date in April for an opening in New York State.

#### THE McMAHON SHOWS

**Winter Quarters' Work To Start After New Year's—Much New Equipment To Be Turned Out**

Nebraska City, Neb., Nov. 30.—After a strenuous season of twenty-two weeks the McMahon Shows are safely housed for the winter months. The show opened in McCook, Neb., in May and played Colorado, Wyoming and Nebraska, including nine fair dates and four big celebrations.

Work in winter quarters will not start until after the first of the new year, then it will go with a vengeance, as it is the intention of the management to build several new fronts.

A colored minstrel show, with a band, and an electrical "girl show" will be the two new shows added for next season. Orville Hagen has contracted to manage the silohrome and will rebuild an entire new outfit. Earl Peterson will again have the management of the rides and also the electrical equipment. George F. Woodworth will have the pit show again and has contracted to add another show, but the nature of it he is keeping quiet, as he says it will be a surprise. George Kinney will be back again with his Athletic Show.

Mr. and Mrs. Chas. A. McMahon are spending the winter months with Mrs. McMahon's father, Doc E. B. Grubs, in Kansas City, Mo., while T. W. McMahon is busy attending to the business of his two ranches. Mr. and Mrs. Woodworth have purchased a rooming house in Omaha, Neb., but will be back when the "bluebirds whistle."

The shows will open here early in May, showing under the auspices of the Business Men's League. The downtown streets will be used. This will be the first carnival to exhibit downtown for three years and the first one in the city for two years.—"DOC" HALL (General Representative).

#### 20TH CENTURY ATTRACTIONS

**K. F. Ketchum To Head Organization for 1922**

When the 20th Century Attractions was first organized, three years ago, at San Francisco, it consisted of about ten concessions, two rides and four shows, and since that time it has steadily increased until when it takes the road next season it will be a twenty-car amusement organization with everything new in appearance and some new ideas in the carnival field.

This show has always played West and Northwest, and the winter quarters at St. Louis this year is the nearest east the show has ever been. However, when K. F. Ketchum purchased a half interest in the show a few weeks ago and had the routing of the show entrusted to him he promised the "boys" he would have the show in New York State within a few weeks after the opening, the forepart of April, together with his Bazaarland Circus, which is something new in the amusement game and which will be put out by Mr. Ketchum. Arrangements have been made with C. B. Williams to manage same. Incidentally, Mr. Williams is now in charge of the Inhor hamper being operated by this organization and should prove a capable manager for this new outdoor enterprise.

Among the people already booked with the carnival for 1922 are R. P. Johnson, the man who flirts with death, and his sensational free attraction; Berkhoff's 12-piece band, Ralph Wells, with several grand concessions; May's "Trip to Mars," Trudwell's Plantation Show, besides several attractions which are owned by the management.

The winter quarters are under the supervision of H. Lee, who has been with the show since its organization.—H. R. WARNER (Publicity Agent).

#### WORLD'S STANDARD SHOWS "GOING ALONG" ON "HIGH"

New York, Nov. 29.—Finishing touches are fast being put into shape on what the writer believes will be the prettiest show in the East and by far surpass any that he has ever been connected with or interested in, in both quality and quantity. More than fifteen paid attractions will grace the World's Standard Shows midway, which will include five big rides, two of which will make their first appearance with the World's Standard Shows.

Ten big clean feature shows will help make history for the above shows and place it where the "critics" and "objectors" will have to acknowledge its supremacy and give it a boost instead of trying to "tear it down," as is often the case in these parts.

All new equipment will help brighten the World's Standard Shows. Every ride, every show, every concession, every tent, all fronts and interiors will be brand new thruout.

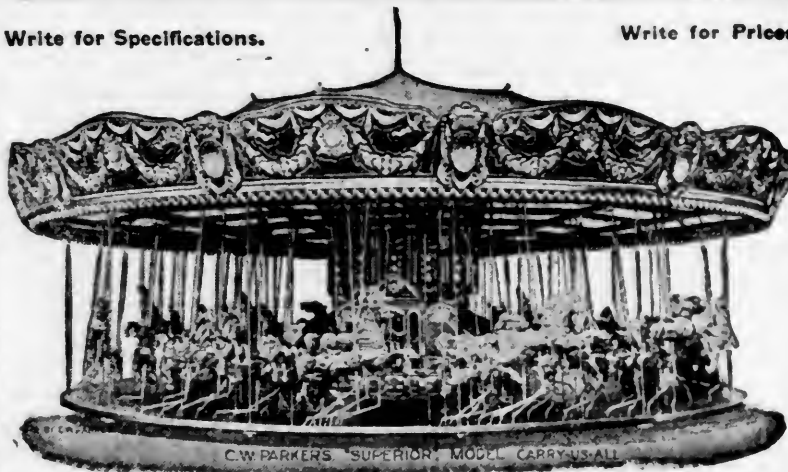
Billy Hamilton, general agent and associated owner of the World's Standard Shows, has just returned to the New York office and reports conditions improving most everywhere, and says he really looks forward to a bang up season.

General Manager Joe Hughes is wearing a bigger smile than ever before (if such a thing is possible—because Joe has never been without his winning smile). However, under the circumstances getting the best possible breaks, receiving numerous applications and many flattering letters of well wishes from his many friends daily, might have increased the "Hughes smile," but not the size of his hat.

The writer was never more pleased with anything in his long carnival career than he is with the World's Standard Shows and his new partners, "Bill" and "Joe."—SAM KITZ.

Write for Specifications.

Write for Prices



Built only by C. W. PARKER, LEAVENWORTH, KANSAS.

# Jeffries & Morgan Shows

## THE CARNIVAL SUPREME

The flush years of '18, '19 and '20 made it possible for many shows to make money easily and carelessly that had to struggle hard for a mere existence in the pre-war period. 1921 brought a return of conditions in effect three years and more ago, but with expenses much greater than they were then. As a result, profits were very hard to get.

Realizing that new methods must prevail, a group of men well-known in Carnival circles and with many years' successful experience decided to cut loose from their old-time organizations and create a new company. It is planned to open the 1922 season on May 6th, and the route will be laid in the ever-prosperous territory lying within the States of Ohio, Michigan, Illinois and Wisconsin. A policy of at all times pleasing the communities shown in will be rigidly adhered to and no questionable characters, money games or immoral shows will be tolerated.

With the exception of the Riding Devices, which the Company will operate themselves (Parker Curry-Us-All, Big Ell Wheel, Traver's Sea-plane and Mangel's Whip), all Attractions and Concessions will be independent, and applications are invited from experienced Showmen and Concessionaires. Our rates are so reasonable that they will surprise you. We will finance capable Showmen with ideas that appeal to us.

At the early date on which the copy for this ad was furnished to The Billboard it had not been decided in what city it would be most convenient for us to locate our offices, therefore, for the time being, kindly address all communications to

**JEFFRIES & MORGAN SHOWS, - - care The Billboard, Cincinnati, Ohio**



**WANT** attractions of the highest class —  
Shows that are "Big Time" features. For the 1922 Season  
we offer A Circuit that will represent the leading  
dates of the country

**CAN PLACE** Show managers who are also talkers of  
recognized ability - For Your interest - Will Furnish  
the best in show equipment and will cooperate in  
every particular for the success of any meritorious  
attraction. Our Equipment is the Best - All our wagons  
are made by the Frech Co. of Mapleshade, N.J.  
Nothing gillied. Show consists of Thirty-Five  
Cars with the finest accommodation

**CAN PLACE** high class concessions, cook house  
(better type only.) Privilege Car Open.

**WANT** American Band, Special Agents Billpost-  
ers and Lithographers

ALL COMMUNICATIONS TO  
**T.A. WOLFE**  
WINTER QUARTERS  
BATAVIA, N.Y.

**35  
DOUBLE LENGTH  
CIRCUS  
RAILROAD  
CARS**



**A SHOW-  
KEEPING PACE  
WITH  
THE TIMES**

SEASON 1922

# THE MIGHTY DORIS AND COL. FRANCIS FERARI SHOWS COMBINED

## FEATURING THE LARGEST TRAINED WILD ANIMAL ARENA ON EARTH

We Extend to All the Amusement World and Friends Most Sincere Greetings of the Season, Wishing to All a New Year of Greater Prosperity

### WE ARE NOW BOOKING

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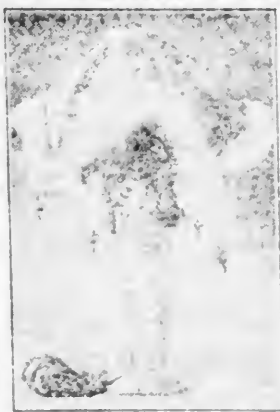
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### GREATER SHEESLEY SHOWS

Play Last Stand of Season at San Diego, Cal., Where They Winter

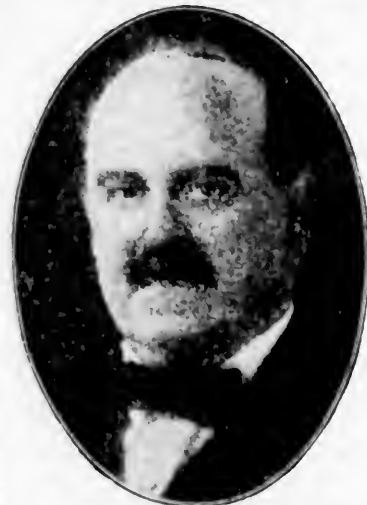
The season's last chapter in the chronicles of the Greater Sheesley Shows begins with the engagement at Anaheim, a town of the Philadelphia variety, which followed the Armistice Day celebration at Glendale, as previously mentioned. The engagement was again under American Legion auspices. In spite of the wide publicity given the show it was but indifferently received by the public, altho those who had energy enough to attend the celebration were wholehearted in their praise of the organization that Mr. Sheesley brought to their aid. And right here let the writer venture personal opinion that if the carnival game is to be saved in the State of California or any other locality it must be by the concerted efforts of those managers who have spent their time and money in building institutions that are a credit to the outdoor amusement world, to rid the country of any unscrupulous manager of an attraction whose only motto is: "We pass this way but once." At this writing the shows are at their last stand before going into winter quarters, playing on the same location as occupied by the Wortham Shows when they opened here last February. The engagement is widely billed as "American Legion Good Times Week," and if the business accorded the shows for the last two nights is any criterion the last engagement of the season will be unusually good.

At present the plans for the ensuing season have not been formulated beyond those before mentioned, but, with the show in winter quarters it is hoped in the next show letter to be able to give a brief resume of the season's activities, together with the goings and comings of the members of the company.

The stock has been persistently following the route of the show and finally came to earth at Pasadena, at the home of Jules Casper, and then played a return engagement at Glendale—result: John F. Blakley, Jr.; occupation, electrician. Mother and son doing splendidly.

It is a notable fact that since the engagement at Los Angeles the route was marked by the general acquisition of automobiles by the company personnel—Mr. Sheesley with a new one; Ed Hart and his "partner," Tom Martin, Jay Coghlin, "Doc" Morris, "Red" Hicks, Olive Hager bought a new racer for her drome, and others whose names have escaped the writer's memory.—W. N. MacCOLLIE (Show Representative).

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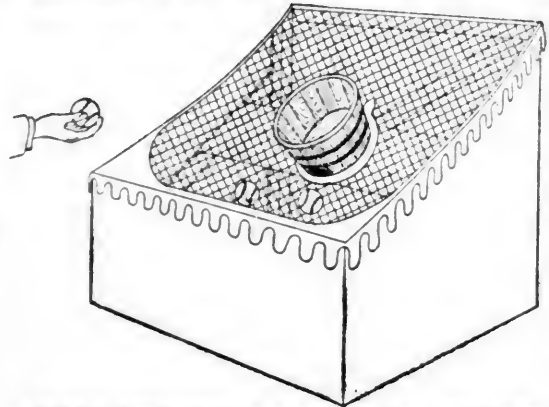
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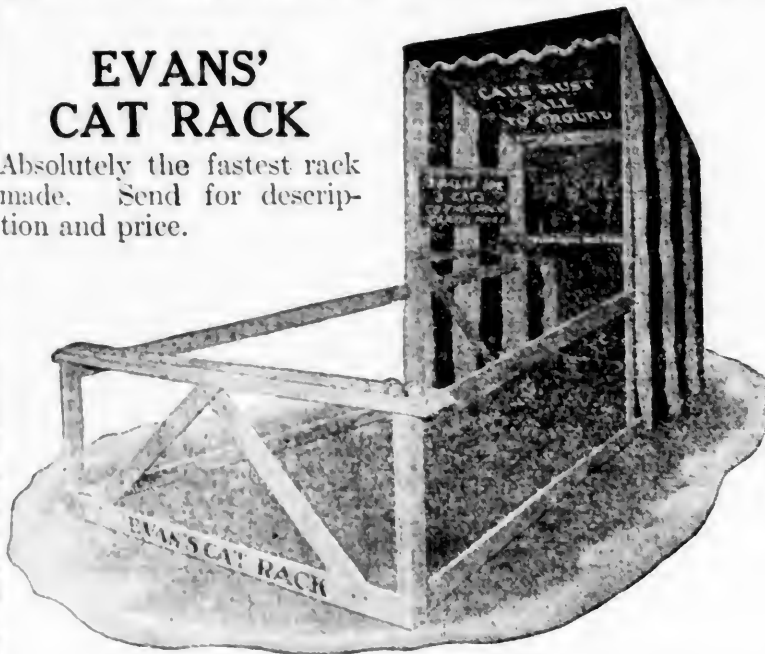


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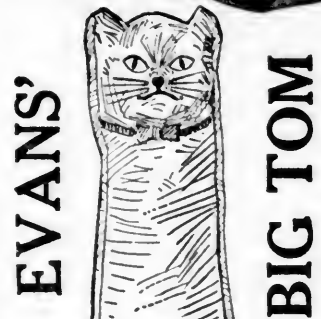
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**GREAT WHITE WAY SHOWS**

**Brief Resume of Past Season—Caravan Wintering in Bloomington, Ind.**


During the season that has just passed the Great White Way Shows covered four States—Missouri, Illinois, Wisconsin and Indiana, opening on April 15 and closing the last week in October, a period of 25 weeks, during which time the shows played under various auspices, which included Elks, Owls, Moose, Athletic Associations, but the majority were under the auspices of the American Legion. At Vandalia, Ill., under the Legion, the shows played around the beautiful Court House Square, the first time a show had been granted that privilege in sixteen years; also it was the first time wheels were allowed to operate in the entire county in as many years.

After six weeks in Illinois the shows moved into Wisconsin, among the stands being Appleton, where the shows played day and date with the Veal Bros' Show (a mighty fine caravan), each organization putting on a popularity contest, both going over big and there was much visiting between the showfolks during the week, and many old acquaintances were renewed. From Appleton the shows were looked to play Green Bay, under the auspices of the Athletic Association. General Agent Burdick, after securing his contract with the auspices, "toed" up the lots in the city so that his organization would be the first to play there. However, it was alleged that another agent came to town, representing a much larger show, and not being able to induce any other organization to sponsor his show, he applied to the Mayor for a license, which was denied, unless auspices were secured so the agent, according to reports, proceeded to buy the auspices under which the Great White Way Shows were contracted, offering them more money per concession, more money in the way of percentage for each show and ride, 50 per cent of all promotions, a large guarantee, and inserted a clause in the contract in which his show was to pay the bills for attorneys, etc. In the event the Great White Way Shows sued the local auspices for breach of contract. However, a third organization wanted to play the spot, and, acting under orders from Mr. Negro, Mr. Burdick turned over his log contract to the third organization in order that they might play the week prior to that of the organization that "snapped" the contract of the Great White Way Shows.

In lieu of Green Bay the shows played Clintonville, under the Baseball Association, seven days, and with Sunday the banner day of a big week. The Fourth of July spot was the biggest celebration in the history of the show, starting Saturday, July 3, at 5 a. m., to a big day, Sunday was bigger, and Monday surpassed all expectations. Frank Korman, who had several concessions and his "Thru the Falls" show looked, said it was the biggest celebration he had ever played and everyone who made the spot said the same. Shawano followed to very good business. Several weeks later at Janesville the shows played day and date with Sieglis & Sifton Shows, where considerable visiting took place between both companies. Business here was poor for a while, one August it started the fair season and after five fairs in Wisconsin to exceedingly good business, the shows jumped into Indiana, playing five big "Fall Festivals" all on the streets, around the Court House Squares, to exceptionally good business. Then to Bloomington, Ind., for two weeks, a "fall festival," where the shows did not lose a single night due to rain or other causes, and in the two weeks everybody made money. Ideal winter quarters were found here for all of the shows' railroad equipment, consisting of state-room, box and flat cars, and a big building was secured in which the show has plenty of room for storage and the rebuilding of its paraphernalia.

After the closing date the members of the company returned to their various homes, several of them having signed contracts for the coming season, while Mr. and Mrs. Negro and Mr. and Mrs. Burdick started on an extended trip, Chicago was the first city visited, and while there Mr. Negro was operated on by Dr. Thorak at the American Theatrical Hospital, and Mr. Negro is loud in his praise of Dr. Thorak for the wonderful cure which he has accomplished.

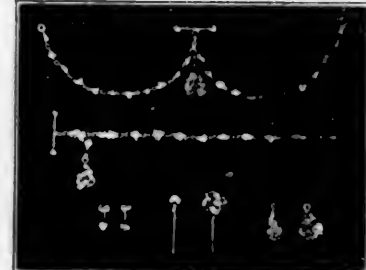
During Mr. Negro's stay in Chicago a new show was purchased, an Illinoiser, which promises to become the feature show of the midway, the investment amounting to several thousand dollars. It is safe to say that everyone with the show made money, and Mr. Negro feels that he has had a very good season, considering conditions. The reason for the show's success and popularity is not hard to understand when one knows the merits of this organization as the management will not liberate immoral features, but fills its program to the letter, tanking friends everywhere.—JOSEPHINE DUNLAP (for the show).



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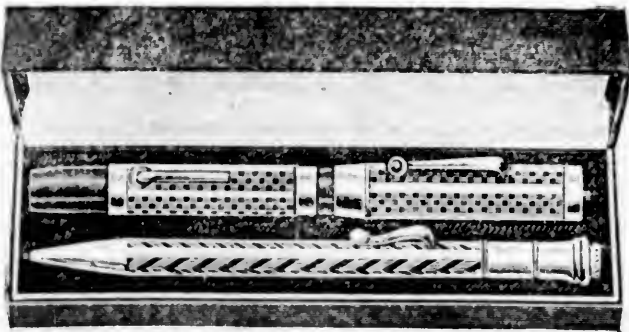
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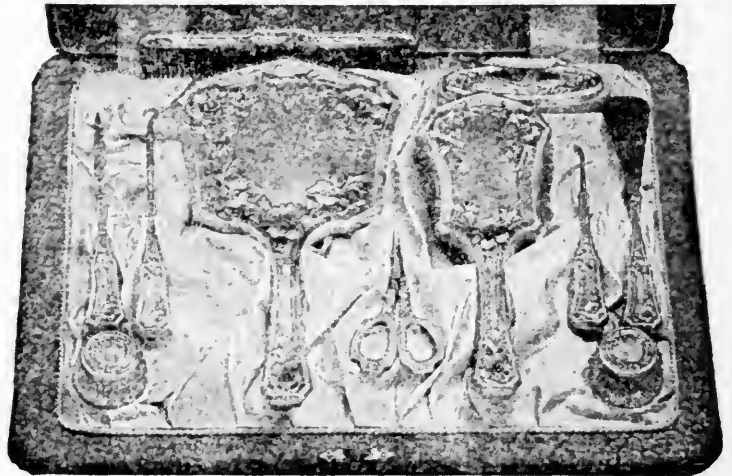
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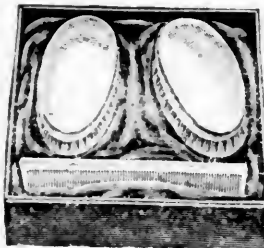


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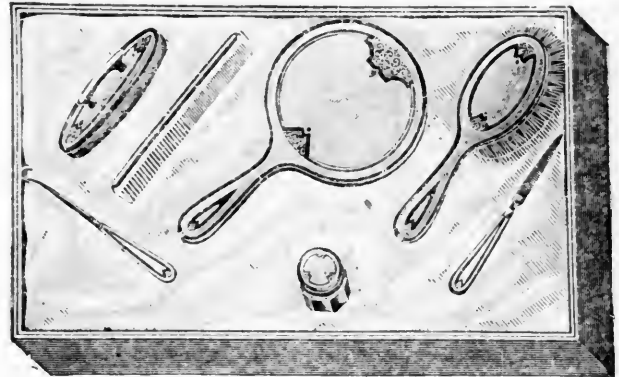
NO. B70/42—HIGH-GRADE QUADRUPLE SILVER PLATED TOILET AND MANICURE SET, consisting of 11 pieces, as illustrated. Beautiful apple blossom design. French grey finish. Each set comprises large plate glass mirror, good quality hair brush, mounted comb, button hook, shoe horn, file, cuticle, polisher, scissors and two salve jars. Each set packed in a handsome diamond shaped case, art leather covered and lined with two-toned silk. Set..... **\$12.50**  
NO. 70/2—GENT'S MILITARY SET, consisting of one cloth brush, two military brushes and one comb, same pattern as above. Per Set..... **\$6.75**

NO. B1135—14K GOLD FILLED COMBINATION PEN AND PENCIL SET, regulation size; 14K solid gold pen point. Complete in a fancy lined, attractive leather display box. This is a very big number. Sample, postpaid..... **\$2.50**



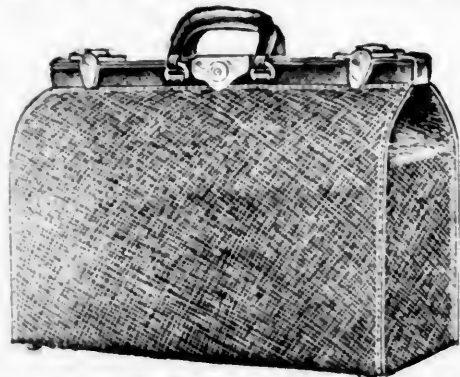
NO. B3050—FINE QUALITY FRENCH IVORY TOILET SET, beautifully hand decorated with floral sprays. Fittings are as follows: Oval back hair brush, mirror with beveled glass, full measurement, 5 1/2 x 10 inches; dressing comb, hair receiver, puff box, demountable nail polisher in boat, pomade jar, flexible file, knife, cuticle back and scissors. Put up in saten lined carton, covered with fancy paper. Set..... **\$14.50**

NO. B3726—GENT'S MILITARY BRUSH SET. Genuine Pyralin Ivory, solid stock, fine quality 11-row bristles, oval back and grooved sides. Put up in a neat lined box, with comb to match. Sample, postpaid..... **\$4.25**

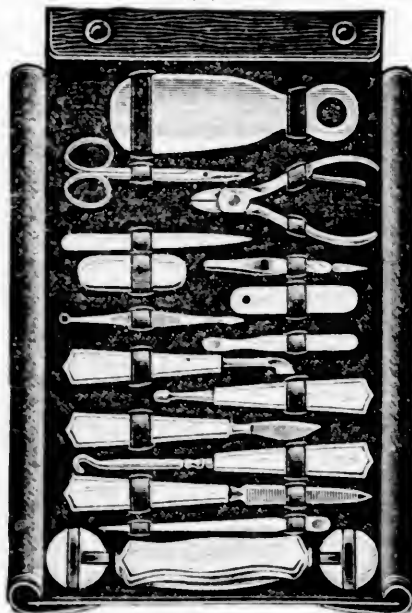


NO. B3963—DRESSER SET. Consisting of 7 pieces, as illustrated, with 6-in. heavy beveled plate mirror, 13-row white bristle brush. A combination of French Ivory and nickel silver, silver inlay with dainty blue enameling in Egyptian design. Complete Set..... **\$8.75**

NO. B3960—5-PIECE SET. Gold plated, trimmings otherwise as above. Per Set..... **\$7.50**



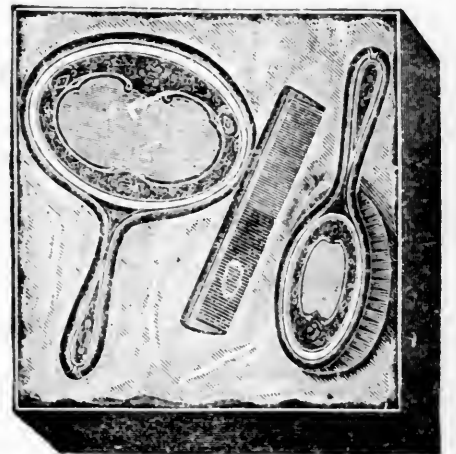
NO. B355C—GENUINE LEATHER BAG. Made of Mac's cowhide leather in box grain. English kit style and construction, steel frame sewed in, fitted with heavy 1 1/2 inch trimmings. Double handles, steel ring reinforced to frame. Fine quality Scotch plaid lining, with 1 in. wide pocket with fastener. A big, roomy, well constructed bag. Length, 18 in.; height to top of frame, 12 1/2 in. Compare favorably with a \$15.00 bag. Specially priced for a limited time only. Each..... **\$3.25**



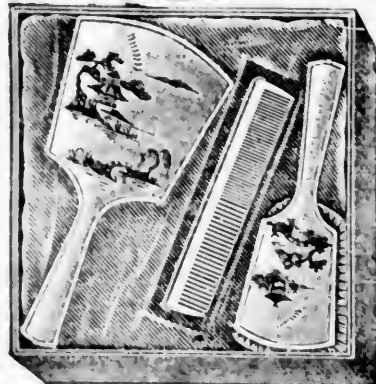
NO. B294—PERSIAN IVORY TOILET SET, 5 1/2 inches. Oval beveled plate mirror, 13-row white bristle brush. Combination of French Ivory and nickel silver in gold inlay and green enamel in Persian design, guaranteed, very beautiful set. Packed in a neat lined box. Per Set..... **\$5.50**

NO. B3770—Round mirror. Otherwise as above. Sample, postpaid..... **\$4.98**

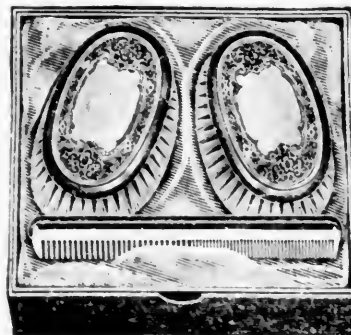
NO. B2290—MANICURE SET, consisting of 18 pieces, as illustrated. Put up in a very fine silk lined fabricoid leather roll, with snap button fasteners, fine white grained, heavy handles, solid stock. Each piece stamped "French Ivory." Good quality steel fittings. One of the best sets ever made. Sample, postpaid..... **\$2.98**  
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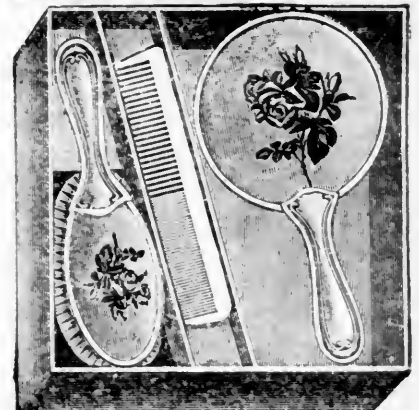
NO. B2150—SHAVING STAND. Quadruple silver plated, fancy pierced base, oval back, 9-in. bevel plate mirror, adjustable extension rod, removable sanitary oval soap cup, fastened which has a bottle and can shaver. Height, 18 inches, extends to 21 inches. Each..... **\$6.95**



NO. B2670—TOILET SET. Mirror, brush and comb, 5 1/2 in. fancy shaped bevel plate mirror, 13-row fine white bristle brush, combination of French Ivory and nickel silver. Hand decorated in Japanese landscape in natural and gold colors. Metal parts guaranteed gold plated, highly polished and well lacquered. Stamped "Nickel Silver." Packed in neat lined box. Set..... **\$5.75**



NO. B882—PERSIAN IVORY MILITARY SET, consisting of two 13-row fine white bristle military brushes. Combination of French Ivory and German silver. Gold inlay and green enamel in Persian design. Metal parts guaranteed gold plated, highly polished and well lacquered. In lined box. Set..... **\$4.50**



NO. B8591—3-PIECE TOILET SET. 5-in. bevel plate mirror, with Ivory finish back and Ivory finish trimmings. Beautifully decorated in rose or violet designs in natural colors, with brush and comb to match. Each set in a box. Sample, postpaid..... **\$2.50**  
NO. B8587—Plain grained Ivory back, with silver finish trimmings, otherwise as above. Sample, postpaid..... **\$2.45**

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CANADIAN VICTORY SHOWS

Brief Synopsis of Past Activities—Management Decidedly Optimistic Over Coming Season

From Toronto, Can., Maury Neiss, assistant manager of the Canadian Victory Shows, furnishes a brief synopsis of the origination, the past activities and success and future outlook for this organization, as follows:

Victor I. Neiss, general manager of the Canadian Victory Shows, first conceived the idea of organizing a Canadian aggregation in the winter of 1918 and immediately he set his plans in motion. The show opened at Welland, Ont., May 3, 1919, and played to big business, with all the local bands and officials participating in the event. The rest of the season comprised about twenty weeks, which represented one of the most successful seasons known in the carnival business. About the middle of that season Moss Levitt, who was connected with some show on the Pacific Coast, wired "V. I." and in return traveled from Butte, Mont., to join the Neiss show at London, Ont., and he has since been affiliated with the Canadian Victory Shows.

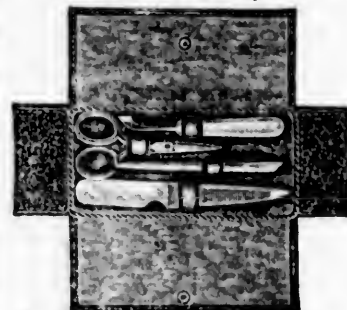
The year of 1920 found the Victory Shows organized bigger and more magnificent than ever, with its new Allan Herschell carousel, built by that company as a special ride. In conjunction with this Mr. Neiss purchased a fifty-foot Ferris wheel. The outfit carried ten shows of repute and about thirty flashy concessions.

The year 1921 can be construed as probably the best season experienced by the Canadian Victory Shows, insofar as the show lineup was a mass of bright illumination, comprising a choice variety and the concessions surpassing those of previous years. The riding devices, handled by Moss Levitt, wore at all times in tip top shape.

For the coming year V. I. Neiss prophesies a wonderful season. The show is to carry fifteen first-class paid attractions, including three rides, two aerial acts, an A-1 musical organization and twenty-five attractive concessions, and it is quite probable that another ride will be added, as the management is at present negotiating with the Unger Construction Company in reference to a new device of this nature. Bookings are progressing to such a degree that an office is under way in Montreal to work in conjunction with the Toronto office.

HERE'S ANOTHER BIG SPECIAL!

Just in time for holiday gifts and prizes. Only 3,000 Sets, 3 styles.



- No. B875—Manicure Set with 4 pieces, as illustrated above. Good quality. All steel file and manicure scissors complete in neat lined black leatherette holding case with snap button fastener. Dozen Sets..... \$7.50
  - No. B1870—Same style as above, with bone cell cleaner instead of scissors. Regular price, \$7.50. Our special price, Dozen \$3.75
  - No. B1789—5-Piece Set, including buffer. Style like No. 875. Genuina leather folding case. Dozen Sets..... \$8.50
- Three Samples, one each of the above, mailed, postpaid upon receipt of money order for \$1.75. For other Big Specials see full page ad on page 127 in this issue.

JOSEPH HAGN CO.  
The House of Service  
Dept. B, 223-225 W. Madison St., CHICAGO, ILL.

GREETINGS  
L. J. HETH SHOWS

NOW BOOKING ATTRACTIONS FOR THE SEASON 1922

L. J. HETH, Manager L. J. Heth Shows, P. O. Box 27, EAST ST. LOUIS, ILL.

MOTORDROME AND SILODROME OWNERS AT LIBERTY, TALKER. 5 Years' Experience. Expert Motor Mechanic Open for Season 1922.

BOB MARTENS. G. P. O. 213, BROOKLYN, N. Y.

Christmas Greetings Cheerfully Sent AND Sincerely Meant To Our Many Friends

May we hope that 12 months from now all our friends will have passed through their Christmas and most prosperous New Year.  
Mr. and Mrs. Edward K. Johnson and Baby Marlon  
2642 So. Melo Street, PHILADELPHIA, PA.

OH BOYS!

Earn \$50.00 to \$100.00 Per Week

A RUBBER BELT

Sells in stores for \$1.00 and \$1.50. You sell it for 35c. Every man who sees one buys it. Sent 35c for sample and particulars.

SPECIAL PRICE—BARKING DOGS, \$8.50 per Gross.

C. H. ROSS

125 E. Washington St., Indianapolis, Ind.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.



# A REAL PILLOW SALES BOARD

GET HER ONE OF THESE BEAUTIFUL  
HAND COLORED SILK PILLOWS 10c

This remarkable Four Color Board shows 12 round and four square silk pillows in their natural colors right on the board, choice of 800 or 1,000-hole board. We also put up eight pillows with a 500-hole board. Each assortment packed in a carton. This beautiful and attractive assortment is the most sensational development in the sales board business for many years.

Especially Fine for the Holidays. Don't delay in writing for prices.

## MUIR'S PILLOWS ROUND AND SQUARE for BAZAARS and CARNIVALS

Special proposition to Fraternal Lodge Bazaars.

Our incomparable pillows will get you the play or we will take them back.

MUIR ART CO., 19 E. Cedar St., CHICAGO, ILL.

## Paddle Wheels

BEST EVER.

32 Inches in Diameter.

- 60-No. Wheel, complete.....\$11.00
- 90-No. Wheel, complete..... 12.00
- 120-No. Wheel, complete..... 13.00
- 180-No. Wheel, complete..... 14.50

PAN WHEEL.

16 Inches in Diameter. Complete with Pans

- 7-No. Wheel, complete.....\$12.00
- 8-No Wheel, complete..... 13.00
- 10-No. Wheel, complete..... 14.50
- 12-No. Wheel, complete..... 16.00

Amusement Devices, Dolls, Novelties, Serial Paddles, Sales Boards, Candy. Deposit with order. Send for Catalogue.

### SLACK MFG. CO.

128 W. Lake Street, CHICAGO, ILL.

- 
- Metal Head Barking Dog, Gross.....\$11.00
  - Jap Cloth Barking Dog, Gross..... 12.75
  - French Jumping Rabbit, Dozen..... 5.50
  - Alabama Goin Jigger, Doz. 5.25
  - Barking Mule, Dozen..... 4.75
  - Clitubine Monkey, Dozen..... 3.69
  - Mechanical Auto, Dozen..... 2.99
  - Gross up, Tin, Dozen..... 1.85
  - R. W. & Blue Paper Horns, Gross..... 6.50
  - No. 60 Best Air Balloons, Gross..... 3.50
  - No. 70 Best Gas Balloons, Gross..... 4.50
  - Assorted Paper Hats, Gr. 6.00
  - New Propelling Pencils, small lead, Gross..... 14.00
  - 9-Piece Ivory Manicure Roll, Each..... 1.35
  - 21-Piece Ivory Manicure Roll, Each..... 2.25
- Our Catalogue is free to Dealers.

JEWELRY, CLOCKS, WATCHES AND NOVELTIES.  
GOLDBERG JEWELRY CO.,  
216 W. Madison Street, KANSAS CITY, MO.

WE ARE THE LEADING MANUFACTURERS OF  
**MARABOU**  
FOR TRIMMING DOLLS' DRESSES  
AMERICAN MARABOU COMPANY  
47 Fifth Avenue, NEW YORK CITY

### McCASLIN'S PEERLESS SHOWS

Require Larger Quarters This Winter

Baltimore, Md., Nov. 29.—The John T. McCaslin Peerless Shows closed their season's engagements by playing Pennsylvania, Maryland and Virginia fairs, and went into winter quarters at Govans, Md. "John T." spent a great deal of money in building up the Peerless Shows while on the road this year, and when the natives at Govans caught sight of the size of the outfit they readily understood the reason for the new buildings on the McCaslin winter lot. A committee waited upon "John" and led him to a "welcome home" feast.

The genial showman responded to the welcoming speech and then called upon Harry J. Bowen, show secretary; Charles Willert, lot superintendent; Al Raymond, concession manager, and Margie Hofer, assistant secretary, for stories of the season's work, saying: "They are my best boosters." It developed that the past season, altho "lean" in spots, also provided some excellent stands, and, considering conditions, Mr. McCaslin was more than pleased with the results obtained.

The Peerless Shows have a knack of playing return dates year after year, and for the coming season have all the old stands upon the books with several new ones added to the route. Mr. McCaslin was very frank with managers and fair secretaries at all the stands he played this season, and explained to them that it would take bigger and better shows the coming season if they expected to offset the depressed conditions, and pointed to his enlarged show as an example.

The opening date for 1922 will be April 27 at Baltimore, and will find Mr. McCaslin sole owner of all rides—the carousel, Ell wheel and swings—and seven shows. This snappy combination will be brightened up with all new show fronts. Practically all concessions and workers on the shows have been signed for the coming season and Mr. McCaslin is now free to devote his time and energies to the McCaslin Theatrical Agency, which does a large booking business in this section and practically controls the independent field in Baltimore.



### WALKING DOLLS

25c Apiece, Postpaid.  
Big Discount to Stores and Jobbers.  
Consolidated Importers  
35 Warren Street, NEW YORK.

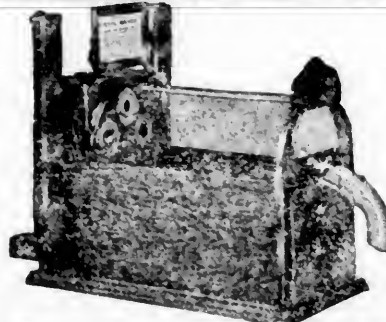
## LOOK! FOR SALE LOOK!

Costello's Mighty Midway Show, formerly "Western Bros. Greater Shows," consisting of fifteen cars.

- One private coach with two large compartments and four large state rooms.
- One state room coach with ten state rooms ready for occupancy.
- One privilege car with four state rooms.
- One sixty-foot box car.
- One athletic show wagon with front.
- One Hawaiian show wagon.
- One Honey-Moon Trail wagon with front.
- One large Motor Drome with two wagons.
- Whip with or without wagons.
- Pit show wagon, office wagon, tents, and all show property.

WILL SELL ENTIRE SHOW OR ANY PART AT PRIVATE SALE

DENNY COSTELLO, N. E. Corner 26th and Main Streets, Kansas City, Mo.



## NEW PISTOL RANGE SLOT MACHINE

The only legitimate novelty vender. A shot for every cent. The Pistol Range is purely a game of skill. It is an absolutely legitimate slot vending machine. This attractive amusement vender can be used everywhere. No element of chance involved in its operation. Players earn their rewards by their skill acquired by practice. Every cent shot into the bull's-eye is a penny bar of chocolate. Wonderful money maker. Order a sample and you will buy them in large quantities.

THE WISCONSIN NOVELTY CO.  
KAUKAUNA, WIS

### LAMP DOLLS GEORGETTE DOLLS

### VENICE ART STUDIO

FANCY DRESSED DOLLS—HAIR DOLLS—PLAIN DOLLS—UNBREAKABLE DOLLS—DOLLS DRESSED TO ORDER FOR CONCESSIONS, BAZAARS AND CARNIVALS.

ORDERS SHIPPED SAME DAY RECEIVED

26½ Windward Avenue,

VENICE, CALIF.

## Manager or General Agent at Liberty

Carnivals, Road Shows, Circuses. Close Contractor, Hustler, Producer, also Publicity. Know all lines. Address E. I. G., care Billboard, Cincinnati, Ohio.

**Puritan**  
CINCINNATI  
**Chocolates**

Largest Assortment  
Beautiful Attractive Boxes  
Highest Quality  
Prompt Service  
Prices Right



**You Will Appreciate  
Puritan Service**

Write for Catalogue.

**The Puritan Chocolate Co. Cincinnati, O.**

**BALLOONS**

No. 45—A 1 r. \$2.00 Gross.  
No. 60—A 1 r. \$2.50 Gross.  
No. 60—Heavy Gas, \$3.50 Gross.  
No. 90—Heavy Gas, \$4.80 Gross.  
No. 60—Large Aluminums, \$3.00 Gross; in two colors, \$4.50 Gross.  
No. 45—With Long Squawker, \$4.50 Gr.  
No. 60—With Long Squawker, \$5.50 Gr.  
Balloon Sticks, guaranteed quality, 50c Gross.  
Half cash with order.

**EMPIRE RUBBER CO., 20 E. 17th St., N. Y. C.**

**SPORTING GOODS**

**CLUB ROOM FURNITURE**

Magical Goods - Stage Money

Send for Free Catalog Today

**PRIVILEGE CAR SUPPLIES**

TRICK CARDS MAGIC DICE

All Kinds Every Description

**HUNT & CO.**

Dept. G, 160 N. Wells St., Chicago, Ill.

WHO WHISPERED SHOOTING GALLERY?



SEND FOR CATALOGUE

**JOHN T. DICKMAN CO., INC.**

245 So. Main St., Los Angeles, Calif.

**Jobbers and Operators**

Our Special Xmas Sales, all fancy boxes, boxes in \$50.00 at 5c per sale. Last year \$17.00, \$15.00 in lots of five or more. 25% deposit, balance C. O. D. No orders filled after December 20. Give us your order as early as possible.

**NOVELTY SALES CO.**

KULPMONT, PA.

**SLOT MACHINES** Highest prices paid for Used Machines, Bells, Bells, Jack Pots, Pin Machines, always in stock.

**PREMIUM BOARDS** Bank Boards, Glass Boards, etc.

Write for Catalogue

**BANNER SPECIALTY CO.,**

709 North 7th Street, PHILADELPHIA, PA.

**FUTURE PHOTOS—New**

**HOROSCOPES**

Magic Wand and Buddha Papers

Sent free cents for samples.

**JOS. LEDOUX,**

169 Wilson Ave., Brooklyn, N. Y.

**GUERRINI COMPANY**

P. Petromilli and C. Platened, Proprietors.

**HIGH-GRADE ACCORDIONS.**

Gold Medal P. P. I. E. 277-279 Columbus Avenue, San Francisco.

**CARNIVAL CARAVANS**

Conducted by ALI BABA.

Again the Yuletide draws near. Forget your worries and radiate sunshine. Good cheer and brotherly love should reign supreme.

Ali Baba's best wishes to everybody for a merry Christmas.

Who gets more use out of the Cones House telephone than R. B. Klein?

Dick Miller—Do you remember the night in Green Bay, Wis., when you were christened, "Schultz"?

Tell us, Jimmie Hamilton, have you shot the r. count and the new ones for the "sunny skies" of Miami?

Frank S. Reed, secretary of Rubin & Cherry Shows, is established in his winter at the Savannah Hotel, Savannah, Ga.

Dr. Bonham, who has Kilo, the wild girl, on the Snapp Show, says he would not have her with him if she was not "wild."

"Spot" Chandler, formerly of the Ben Krass, Otis L. Smith and other well-known caravans, is spending the winter at Buffalo, N. Y.

The Andersons, C. A. Tribune said: "Rubin & Cherry people certainly understand the public. Just look at the crazy houses on their midway."

Dr. Wilson, physician, for the past few years with Rubin & Cherry Shows and manager of Tangona Twins, has left for a visit with friends in Chicago.

home for eighteen years, and, last year, my niece asked a trumper if he knew me, and that refreshed my memory."

Many shows are contemplating a trip into Canada for next season. Let them be sure of business and financial conditions in the various sections they contemplate invading before moving. Better by safe than sorry.

Matthew J. Riley says that he will blossom forth next season with a real show. It won't be a forty-car outfit, says Matt, but he hints that he will have a bigger and better show than he has ever before been identified with.

Mr. and Mrs. Noble MacPherson gave a wonderful Thanksgiving party in their apartments at the Rubin & Cherry winter quarters at Savannah, Ga. The guests were reported merry, the eat's fine and—well, Savannah is quite close to the ocean!

An article of minor interest to carnivaldom as a whole, especially owners and agents playing the Southeast, appeared on the first feature page (first regular news page) of the last issue. Look it over and show it to whoever might be interested.

"Shanty" Mahony, manager of Snapp's Warbler Show, made an opening at the Arkansas State Fair and talked himself blue without turning a one—come to find out he was opening to a delegation from the Deaf and Dumb Institute that was visiting the fair.

"Doc" Scanlon has undertaken the job of repairing all of the concessionaires' cars at Rubin & Cherry winter quarters at Savannah, and has a building all to himself for the purpose.



The above photograph was taken before one of the cars of the J. T. McClellan Shows, at the carnival's last stand of the 1921 season, at Richmond, Mo., where winter quarters have been established and preparations are being made for next year.

Archie Campbell, colloquial "stoker" on the S. W. Emerald Show, says: "California may have lost a shining star, but the Iowa fairs have their moonshine."

Several communications were received for publication in this week's edition of "Carnivaldom," but were unobtainable. Sorry, folks—that they are not in print.

Harry Mangum, the "Greek demon" on Snapp Brothers' Shows, is the proud possessor of a hildon, and it is said that when the dog goes the "demon" follows.

James A. Laird left a sign on his "concealed circus" stored at the Rubin & Cherry winter quarters reading: "Kansas City band, to be in ninety days." "Heart of America" takes notice.

You have heard about baseball players winning and losing the empire and the empire parting them out of the game. Ask Jim Russell what happened in Alexandria when he entertained Sydney Lanorcraft.

With Babe Hossels and Billy Scrogger already in Kansas City, and Doc Hall now and then casting a wistful glance in that direction, possibly "we three" will soon meet again.

W. E. Gery has Ali's thanks for his effort and his admiration of a poem for this carnival. It is good, but, because of its length (often 100 lines), we will have to postpone its publication, with regrets.

Texas Kid—Are you branching out for a real Wild West or just a real performance, in connection with your caravan, rumor having it that you were thinking of putting out a big one-night-stand attraction?

Doc Bushnell—Did you ever see such an array of cards as looks over you on one train you'll see in a Green Bay? Incidentally, the "Doc" who "repped" your tarrier from in front of the pavilion at Green Bay?

At the close of the Arkansas State Fair "Slim" Wren was asked by Sydney Lanorcraft where he was going to winter in which he replied: "Tates City, Ill. I haven't been

pose. "Doc" has rented a first-class "Singer" and says that everything with him is "saw-saw!"

Bob Johnson, formerly of the High Gettman forces with the World at Home Shows, is contemplating a trip to Europe. He says that he has had a fairly successful season and claims that all of the fairs he played were good. He just left Detroit for Buffalo, N. Y.

Angelo Mummolo and his Concert Band have been re-engaged by Rubin & Cherry Shows for next season, but, instead of letting the winter months eat up the summer's bankroll, Angelo has been engaged by the management of the Wilson Theater, Wilson, N. C., until next spring.

T. A. Wolfe says that there is no medium in the world for the showman like The Billboard. A recent ad brought 414 letters. Of course many of these were merely letters of inquiry, but at the same time the ad, on the whole, brought abundantly satisfactory results.

What's at the bottom of the John M. Sheesley Circus rumor? Is there any truth in the story that "Captain John" is to turn his show into a circus for next season, and is it a fact that W. H. (Bill) Rice is to quit the carnival game for a commercial venture in California? Do tell.

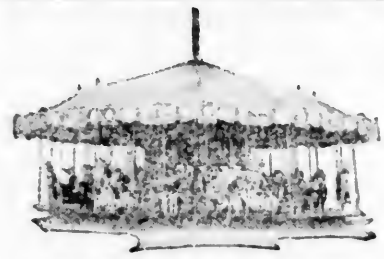
While playing the Ormeau (Va.) Fair, Lew DeLoof, of the shows bearing his name, had the pleasure of entertaining Governor Westmoreland of Virginia. A snapshot taken at the time contains the likeness of several other prominent and will be reproduced in a later issue.

Announcement reached Ali last week that "Billy, Jr.," had arrived at the home of Mr. and Mrs. W. C. Honze, in Landon, Ky. Mother and baby getting along fine. Mr. and Mrs. Honze and daughter, Vivian Marie, have been with the Northwestern Shows, with concessions, the past six seasons.

Fred and Myrtle Gusselt, long show with the R. W. Brundage Shows, so Ali is informed, will come back next season to the carnival and travel with their own motor truck (Continued on page 110)

That Christmas may bring happiness and the New Year prosperity to Riding Device Owners and Operators everywhere is the sincere wish of

**Eli Bridge Company**  
(Builders of Big Eli Wheels)  
Jacksonville, Illinois



**SPILLMAN ENG. CORP.**  
Manufacturers of  
**HERSCHELL-SPILLMAN CO.**  
Carouselles and High Strikers  
NORTH TONAWANDA, N. Y.

**THE AEROPLANE CAROUSSELLE**



The latest invention and most attractive amusement for riding pleasure for Parks, Fairs 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.

**SEAPLANES**

8,777 carried in one day



For PARKS and CARNIVALS

A sensation everywhere. 62 built in 1921. Big cars. High speed. World's first. A top model by getting has earned \$200 to \$1,500 in one day. Price, \$4,200 to \$7,350. Cash or terms.

**TRAVER ENGINEERING CO., Beaver Falls, Pa.**

**BALL GUM**

"Shelby Special" Ball Chewing Gum is a high-grade product in every particular, made in five colors and flavors. The best on which to build and retain your business. Samples and prices on request.

**The Shelby Supply & Mfg. Co.**  
SHELBY, OHIO.

**OH BOY, HOW THEY SELL**

THE DANCING TEDDY BEAR in overalls. Sample, prepaid, \$1.00.

SHIMMY DOG. Does a lot of funny stunts. Sample, \$1.00.

SANTA CLAUS, 14 inches high; lots of fun for the kids. Sample, 25c.

AMERICAN PUPP CO. CHAIRS, \$3.25 per 100.

**THE L. LIEBIG CO.,**  
BOX 74, DESK B., BEAVER DAM, WIS.

**GUMMED LABELS** ROLL OR FLAT

**IRVIN WOLFE, Sta. B. Desk B1, Philadelphia, Pa.**

**Blow; Ball Race**

See page 214, this issue.

# STAR HOLIDAY NOVELTIES



No. N 3869—Roaming Mouse. Grey and black. Per Gross, \$3.50

No. N 3859—Mechanical Mouse. Exact reproduction in size, shape and color. With its whiskers. Per Dozen, \$1.25



No. N 97—Rubber Tongue and Eye Ball. 2 1/2 in. in diameter. Per Gross, \$7.75

No. N 99—Rubber Tongue and Eye Ball. 2 1/2 in. in diameter. Per Gross, \$9.00



No. N 175—Barking Dog. Per Gross, \$9.00



No. N 68—Rubber Head, with Tongue, Assorted colors. Per Gross, \$9.00



No. 38 N 8—Jumping Jack. Composed of deal on wooden figure. Height, 9 inches. Per Gross, \$4.00



No. N 2914—Gyroscope Top. Per Gross, \$15.00  
No. N 2916—Hurst Top. Per Gross, \$18.00



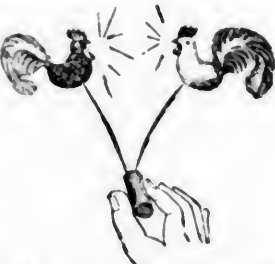
No. 38 N 9—ASSORTED ANIMALS on sticks; height, 15 1/2 in. Per Gross, \$4.00



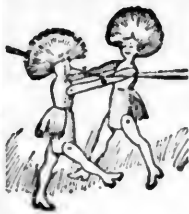
No. 38 N 30—"Lulu," The Rose Walker. Walks the rose in a very life-like manner. Per Gross, \$4.50



No. 38 N 31—"Lidi-didi," The Hand Walker. Walks on her hands along a cord in very realistic fashion. Per Gross, \$4.50



No. 38 N 190—Fighting Roosters. Consists of two composition roosters, with feather tails, attached to long wire handles. Twisting wire, roosters appear as if fighting. Per Gross, \$4.00



No. N 11—Mullins Wrestlers, cardboard. Per M, \$24.00

No. N 19—Large Mullins Wrestlers, metal legs. Per M, \$27.00

No. N 3 888—Jumping Jack

Covered with fur, composition head. Height, 9 inches. PER GROSS, \$15.00



No. 38 N 5—Asst. Figures, Per Gross, \$2.75

No. 38 N 6—Monkey, Per Gross, \$2.75

No. N 8239—PIG BALLOONS Per Gross, \$8.00



No. N 8279—Patrol's Bag Pipe Balloon. Per Gross, \$6.00



No. 38 N 38—BALANCING BALL, with jockey on horse, which always remains in upright position. Per Gross, \$8.75

No. 38 N 34—BALANCING BALL, with clown. Per Gross, \$8.75

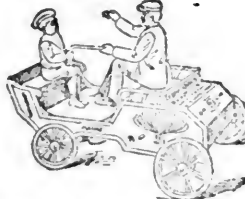
No. 38 N 36—SHIMMIE DANCER OR TODDLER, Mounted on wire spring, which, when touched, sways in the motion of modern dancing. Per Gross, \$4.50



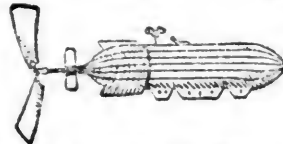
No. N 422—Coney Island Tickler. Extends to 31 in. Per Gross, \$4.00



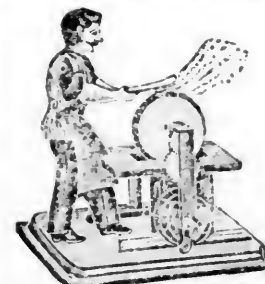
No. N 1318—Colored Canary Bird Warbler. Per Gross, \$4.00



No. N 3946—Mechanical Car, with movable figure. Per Dozen, \$2.00



No. N 3920—Mechanical Zeppelin. Length, 8 inches. Per Dozen, \$3.00

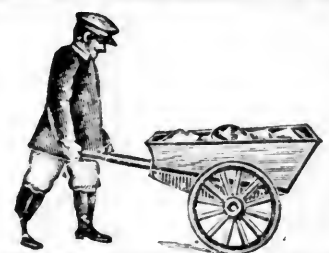


No. N 3937—Mechanical Scissor Grinder. Per Dozen, \$3.25



No. N 3916—Jumping Rabbit. Manipulated by rubber tube and bulb. Per Dozen, \$4.00

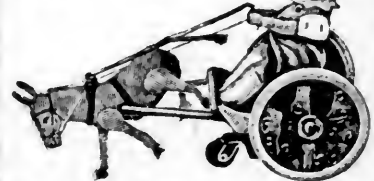
No. N 3943—CLIMBING MONKEY 7 in. long, made entirely of metal, finished in colors, jacket green, uniform yellow striped. Upper ring has slide over which the string runs and draws up the monkey, which in climbing up works its arms and legs vigorously. Each in box. Per Dozen, \$2.25



No. N 3901—"Lehman" Tap-Tap Mechanical Top. Per Dozen, \$3.50



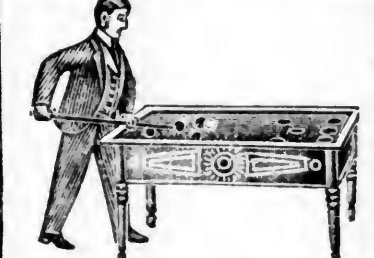
No. N 3900—"Lehman" Century Mechanical Motorcycle, Per Dozen, \$3.50



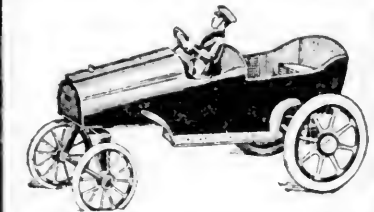
No. N 3906—"Lehman" Mechanical Balking Mule. Per Dozen, \$4.00



No. N 3902—"Lehman" Mechanical Automobile, with automatic brake. Per Dozen, \$4.00

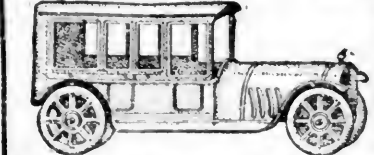


No. N 3938—Pool Table and Mechanical Player. Per Dozen, \$3.25



No. N 3974—Mechanical Touring Car. Per Dozen, \$2.25

No. N 3975—Mechanical Touring Car, 7 Passenger, with Wind Shield. Per Dozen, \$3.25



No. N 3926—Mechanical Tricycle. Per Dozen, \$2.00

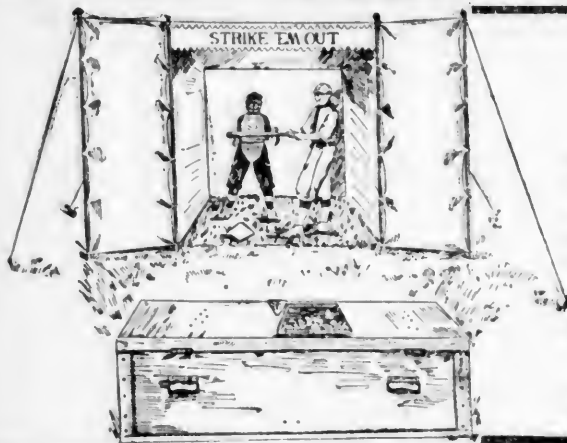
No. N 3927—Mechanical Auto and Dog. Per Dozen, \$2.00

No. N 3918—Mechanical Limousine. Per Dozen, \$2.00

No. N 3934—Mechanical Delivery Wagon. Per Dozen, \$2.00

No. N 3970—Mechanical Racer. Per Dozen, \$2.00

**N. SHURE CO.**  
Madison and Franklin Sts.  
**CHICAGO, ILL.**



## WORLD'S CHAMPION BATTER "Strike 'Em Out"

The only real portable Base Ball amusement game ever invented for Parks, Carnivals, Y. M. C. A., Store-room, etc.

A truly wonderful game of skill. A game where all have an equal chance to show their pitching skill.

The life-sized figures, fully uniformed, well protected, automatic life-like actions of batter swinging at ball, and head and hand movements of catcher, are so real that you would think they were real, live, honest-to-goodness ball players.

Don't fail to get this new, nifty and novel outfit. Complete as illustrated, including chest, for only \$168.00. \$50.00 cash with order, balance C. O. D.

Send for Circular and Testimonials.

AVE. AMUSEMENT MFG. CO.

Pottsville, Pa.

### CARNIVAL CARAVANS

(Continued from page 138)

organization, making nothing but fair dates and celebrations. No better pair of hustlers in the game than Fred and Myrtle.

Clarence Barthel, late of the T. A. Wolfe Shows, is wintering in New York City. Coney Island is Clarence's old home and it is rumored that he will place a big three-breast carousel on one of Coney's most prominent corners for next season. Wonder if this is the same spot that Barthel has been working on for so long?

Loy Tilley says he finds it colder in Stratford, Conn., than in Florida, but much "safer" for a guy with a small h. r., and he had his share of eating oranges last regular cold spell. "The rest of the privilege car crew can have the 'cigaret bushes' and 'lemonade sprays,' but give me the good old Canadian winter," sezee.

Dave Sorg, electrician, with Rubin & Cherry Shows the past season, has left for Philadelphia to take up a course of study in stalle electricity, while Herman Cohen, Lew Leibfeld and "Bill" Spencer, concessioners, have rented a store room at 214 Broughton street, Savannah, Ga., and will open a novelty store for the holidays.

An "oldtimer" opines—if you are the manufacturer of riding devices, it is your business to sell them to the showman, or if you are the maker of concession novelties, it is likewise your business to sell your output to the showman, but why should either of you attempt to promote a big doings when that is strictly a showman's business? Why don't you fellows stick to your knitting?

Here's one from Ed H. Salter, the Johnny J. Jones Exposition "hired boy": "The Shrine Club at Jacksonville, Fla., gave a grand ball. I was sitting in the grill room at 5 a.m., partaking of breakfast, when a chap sitting at another table yawned and said: 'So awful life and I hope I don't have to live it over again.'" (Note—Now if friend Salter will only tell all where the friend got the awful stuff.) Salter tells of another friend whom he accompanied while the friend purchased a \$15 box of flowers and paid an extra



### LOOK! THE NEW AERIAL RACE.

CONCESSIONERS, NOTICE!—If you are looking for a new device for the coming season, be sure and see the new Aerial Race before buying any other device. A game that has been tried and has proven to be a wonderful game of skill.

Built by the METROPOLITAN ENTERPRISES CORP., 109 North Street, Rochester, N. Y.

## BALLOONS



Xmas Specialties Novelties, Etc.

No. 60 Heavy Balloons.....	Per Gr.	\$ 2.45
No. 75 Extra Heavy Transparent Balloons.....	"	3.75
No. 150 Monster Balloons.....	"	5.50
Large Size Eye & Tongue Balloons, with voice.....	"	10.00
Small Size Eye & Tongue Balloons.....	"	7.99
Robbing Monks, suspended on wire string.....	Per Dz.	1.75
Climbing Monkeys.....	Per Gr.	\$26.50
Bumpy Dumpty Wrestlers.....	"	2.75
Dyine Pigs.....	Per 100 \$2.35, Per 1000	23.00
Dancing Jazzy Jim.....	Per Gr.	7.50
Tip-Top Bertie.....	Per Dz.	4.75
Gyro-scope Tops.....	Per Gr.	\$17.00
Bunions.....	Per Gr.	1.45
Baraboo Nose.....	Per Gr.	4.50
Baraboo Nose, best made.....	"	12.00
Diaper Dolls, with smart Motto Buttons.....	"	12.00
Violins.....	Per Gr. \$24.00, Per Dz.	2.20
Mechanical Prigs.....	8.00,	.75
Long Glass Jap. Heads.....	Per Gr.	4.00

Send For Catalog and Price List. It is FREE  
25¢ deposit with order, balance C. O. D.

### M. K. BRODY

1118-1120 S. Halsted St., Chicago, Ill.

To All a Merry Xmas and Happy New Year.

### GUY MILES

invites offers, front or back, outdoor or indoor shows, will be interested in proposition from park or resort. Want to place Cook House, Juice, Ice-cream stands with caramel or park. Also Ball Games, High Striker, Pitch-Till-You-Win, Cigarette Gallery and other skill games. Address 234 West 38th St., New York City.

### Merry Christmas and A Happy New Year To All

NOTICE TO STOCK WHEEL MEN—Before placing your spring order, get our prices. We will save you money. Guarantee you the best of service, and no matter what you want, we have it.

FABRIC RUBBER BELTS, highly polished nickel-plated Buckles, the kind that retail for two dollars, positively the best on the market, \$21.50 per gross; \$2.50 per dozen. Sample 45c. Boys, they are going over big.

PIERCE PEDAL LOCKING DEVICES for FORD CARS, new, \$36.00 per gross; \$3.25 per dozen. Samples, 75c.

RUBBER JAZZ BABIES, \$5.00 per 100.  
50% deposit required on all orders.

### E. C. BROWN CO.

128 West 9th St.,

Cincinnati, Ohio

## MR. CONCESSIONAIRE:

Get in touch with us for your Candy requirements. We've got flashy packages, attractive prices, unusual quality, and our service can't be beat. Give us a trial.

### Kellogg Chocolate Co.

BALTIMORE, MD.

### THE BABY IN THE BOTTLE

Swell large size wax Two-Headed Baby Girl, about 16 inches high, very natural and lifelike, exhibited in Spanish museum jar, 7 1/2 inches. A whole show or a feature for Side or Full Show. Also lots of other Mummified Heads, Sea Serpents, Mermaids, Devil Fish, Two-Headed Giants, Death Child, Siamese Twins, Chinese Palaces and others with or without banners. Price list for stamp.

THE NELSON SUPPLY HOUSE, 514 E. 4th St., So. Boston, Mass. Billy Nelson, Mgr.

EVERY ADVERTISER WANTS TO KNOW WHERE YOU SAW HIS AD.

dollar for their delivery. Next day he asked what impression the flowers made with the lady. "It—" said the friend, "she hawled me out because I walked her three blocks from the theater to her hotel." (Taxis must be more popular than flowers in Florida.)

Show managers and general agents had best get together and have a heart-to-heart talk about what should be the committee percentage and bit of the concession money. If it keeps on the way it has been going, it will only be a question of a short time before the shows will be working for the local committee and the show owner will have to borrow money to pay his transportation.

C. W. Walker, well-known concessioner and owner of the much-talked-about "\$25,000 motor driven palace root beer barrel," is spending the winter at Rochester, N. Y. He makes occasional trips to the winter quarters of the T. A. Wolfe Shows at Havana thirty miles distance from Rochester—and will place his root beer truck with that caravan.

Joe and Inge Miller, while in Cincinnati recently, had a "good one" to tell: It seems that Inge was not working her best, to a show crowd at the time, and Joe was luck of the blanket stand advancing stock. Eventually an enthusiast for "speller" honors glided up to Inge and said: "Do you know what a word with your business right at this minute? You need a 'speller'." (Those familiar with Inge's ability in this very line—grinding business for her concession—can better appreciate the remark.) Joe afterward pointed the fellow to



### American Watches, Elgin, Waltham, Hampden

etc., at prices which we guarantee to be from 15 to 20% below the net wholesale prices. These watches are reconstructed and fully guaranteed. High-grade Bracelets and Lockets at 50c on the Dollar.

MANHATTAN JEWELRY CO.,  
431 So. Dearborn St. Chicago, Illinois



# CHINESE BASKETS of EVERY DESCRIPTION BIRD CAGES—Big Stock Always on Hand

## JAPANESE LACQUERED BOXES—Nests of Two

"JAKE SELLS FOR LESS."

### J. J. DAVIS, 185 Stevenson St., SAN FRANCISCO, CAL.

### PROTECTION

FOR  
COLT .25 CAL.  
Cartridges

Retail Val. \$22.50  
A beautiful little  
pocket gun. Shoots 7  
times. Local steel-jack-  
eted bullets. Checked grips and  
safety lever. Small and compact, doesn't  
bulge in pocket.

**\$875**



FOR  
COLT .32 CAL.  
Cartridges

Retail Val. \$25.00  
Binestee! Military  
model. Shoots 7  
times, hard and straight. Beauti-  
ful finish and fine checked walnut  
grips. Safety lever fully protects  
against accidents. Extra maga-  
zine FREE.

**\$1150**

When You Need A Gun, You Need It Bad!  
Don't put it off. Protect your person, your home and  
HER. Order NOW while these bargain prices last.  
Write name and address plainly and order by number.

**SEND NO MONEY**

Unless you wish. We will ship by return mail and you  
can pay the above low price, plus postage, to the post-  
man, on arrival of your revolver.

**AMERICAN NOVELTY COMPANY**  
2455-57 Archer Avenue Chicago, Ill.

### ARMADILLO BASKETS, RATTLESNAKE SKIN NOVELTIES, STUFFED HORN TOADS

Silk Lined Baskets, Doz. \$30.00  
Unlined Baskets, Doz. 24.00  
Mounted Armadillos, . . .  
Each, . . . \$4.00 and 5.00  
Horned Toads, Doz. . . 4.50  
Rattle Snake Skin Belts, any  
size. Special Made "Pistol  
Belt," with Scabbards for Pist-  
ol and Knife and Cartridge  
Box, leather lined and finely  
finished. Special prices in  
quantity lots. Samples shipped at wholesale prices.  
Terms, C. O. D.

**POWELL & DEVAHAY**  
410 South Flores Street, SAN ANTONIO, TEX.

### For Rent--Ten-Acre Lot

EXCELLENT SHOW AND CARNIVAL GROUNDS.  
Interurban and City Cars run to grounds. Short haul  
to railroads. O. MAUSER, 757 Georgetown St., Lex-  
ington, Kentucky.

### STUFFED ALLIGATORS

Pocketbooks and Bags, made of all-  
igator skin.

**JOS. FLEISCHMAN, Tampa, Florida**

### Coates House Kansas City, Missouri

Home of the Heart of America Showman's Club.  
Special rates to the profession. Always a hearty  
welcome. SAM B. CAMPBELL, Manager.

a job, however (a chump frampup of a six-  
legged chicken, or a like freak), but he didn't  
get it probably thinking it beneath the re-  
quirements of his wonder-ful ability as a  
"money-getter."

Following the example set by Mary Garden  
and other operatic and theatrical celebrities,  
Mrs. Rubin Gruber returned from New York  
with her hair "bobbed." All does not fully  
agree with all women having their hair thus  
trimmed, but in the case of Mrs. Gruber he  
must admit that the "bobbing" process has  
considerably added to the charm of this little  
lady, according to the portrayal.

Years ago when a certain group of fair  
holders their annual meeting the session was  
widely attended by show owners and their  
general agents. After outbidding each other  
it finally simmered down to a point where this  
same group of fair holders the dieting and  
they raised the percentage sky-high. A few  
show owners stuck and were "frost bitten"  
stung and hooked" and now they are bolting  
"murder."

T. A. Wolfe's Superior Shows are to be en-  
larged to a thirty-five-car organization for  
next season, according to the publicity matter  
which is being sent out by the shows' adver-  
tising department. The T. A. Wolfe Shows  
started the season of 1921 as a twenty-two-car  
show and closed their fair with a thirty-car  
train. All predicted big things for the T.  
A. Wolfe outfit and his prophesies have not  
been so far amiss.

Forty-third street and Broadway is said to  
be a veritable "happy hunting ground" for  
carnival folks these days, and if one stays  
around the vicinity of the Putnam Building  
long enough he is likely to bump into a most  
everybody in the midway business. Show  
managers whose shows are as far south as  
Texas and as far west as California seem  
to think nothing of a hurry-up jaunt to New  
York City—and most of them don't travel on  
mileage either.

"Seattle" Monts and the Missus report a  
very pleasant and profitable season at Camden  
Park, Huntington, W. Va., and are now located  
with a shooting gallery at Middleport, O.,  
which so far has proven a good project, espe-  
cially on Armistice Day. From "Seattle's"  
letterhead, we opine he, as general manager  
of the Century Production Company, will next  
year be prominently identified with the pro-  
ducing and furnishing of outdoor entertain-  
ment of various nature.

"Uncle" Joe Thonet didn't remain to "see  
the ponies run" at Havana, and has landed  
back in the States, at New Orleans, where he  
will remain for a few weeks, and try to pick  
winners. Uncle Joe says so far as he is con-  
cerned it's "good night" for Cuba, as the good  
old U. S. A. looks good to a certain member  
of the Thonet clan. He answers All's recent  
prophecy by adding: "Yes, I'll be back on the  
Brim line—when conditions are right and gen-  
eral agents are more welcome in the towns."

H. H. Rufus, concessioner, with the Great  
White Way Shows in 1919 and who we recently  
mentioned as "hiking" from Danville, Ill., to  
Washington, D. C., passed thru Cincinnati on  
November 28. He was "armed" with letters  
from a daily at Danville, also the Chamber of  
Commerce, to President Harding. Besides he  
had all sorts of press stories commenting on  
his journey. Rufus was also formerly of the  
Russell Bros.' Shows, D. M. Atwood Exposition  
Shows, Central States' Shows and other carna-  
vals.

Mr. and Mrs. Sam Burgdorf have been royally  
entertained while staying with Mr. and  
Mrs. Arthur Ludka (who are relatives of Mrs.  
Nigro's and old trouper) under the Great White  
Way Shows' banner) in Chicago. Thanksgiving  
was spent at their home, where a big dinner  
was given by Mr. and Mrs. Nigro, fifteen  
people sitting down to dinner. "Of course  
there was turkey," writes Mrs. C. Josephine  
Burgdorf, "and—oh, everything!" Mr. Ludka

(Continued on page 142)



We issue no Catalogue—order from this Ad.

## CHINESE HANGING TUB BASKET A BIG WINNER

Quantity Price, \$2.25 Each. Sample Prepaid, \$3.50

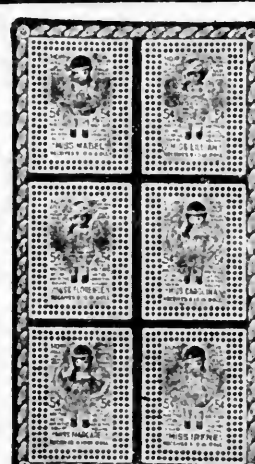
Regulation 5 in Nest Baskets at following prices:

- 5 rings, 5 silk tassels.....\$2.65 a Nest
- 7 rings, 5 silk tassels.....\$2.90 a Nest
- 7 rings, 7 silk tassels.....\$3.25 a Nest
- 4-Legged Baskets, in sets of 4 to a set \$7.00.
- Sachet Baskets, trimmed with silk tassels, \$25.00  
a 100; with bead tassels, \$17.50 a 100.

For samples of above items, add 50 cents for postage.

### YOUNG BASKET CO., Nothing But Baskets

235 Gough Street, San Francisco, Calif.  
Deposit of 25% required with all orders, balance C. O. D.



## The Latest In Salesboards

Six Nineteen-Inch Unbreakable Wood  
Fibre Dolls. Beautifully Dressed, and  
Salesboard. A Quick Action Money  
Getter. Price for the assort-  
ment complete with board . **\$12.50**

TERMS, C. O. D., express charges  
prepaid.

We Carry a Full Line of Salesboards  
and Salesboard Assortments, Dolls,  
Beacon Blankets, Novelties and Mer-  
chandise of all kinds at right prices.

**MOUNTAIN STATE SPECIALTY CO., Inc.**  
BOARD OF TRADE BUILDING  
WHEELING, WEST VA.



FIFTY NEW DESIGNS

**Buy Direct from Manufacturer**

Hard Knotted  
Fringe with  
Silk-Like Centers **PILLOWS** GENUINE LEATHER **\$2.00 EACH**

### Wonderful Flash in Salesboards

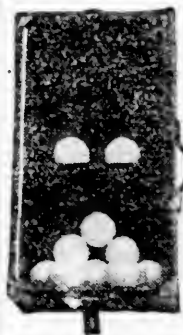
ALL PRIZES SHOWN IN COLORS ON EACH BOARD

- 600 Holes, 8 Best Quality Pillows..... \$8.00
- 800 " 12 Best Quality Pillows..... 11.50
- 1,000 " 16 Best Quality Pillows..... 15.00
- 1,500 " 71 Prizes, 10 Best Quality Pillows, 1 Leather  
Pillow, 24 Dolls, 36 Pennants..... 20.00

**LOOK—Pocket Pull-Card—LOOK**  
With Genuine Leather Pillow, 50 Pulls. **\$2.25**  
Brings \$9.00. Only.....

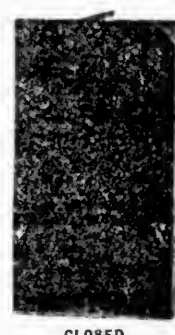
**WESTERN ART LEATHER CO.**  
Box 484, DENVER, COLO. Tabor Opera Bldg.  
We ship same day order received.  
We require 25% deposit with order, balance C. O. D.

### FRENCHY'S 1922 SCIENCE AND SKILL HINDU BOX-BALL GAME



**OPEN.**

I Challenge any **BALL GAME ON THE ROAD**,  
slide by side with the same kind of Merchandise.  
Full description: Box 11x22 inches, 3 inches deep,  
Weight, 20 lbs. The ball is thrown in a space 11  
inches square, 8 inches deep. Is it big enough?  
3 Way Box. The object of the game is to make  
the ball stay in the box. Can show it any time  
for inspection. Can be put up and taken down  
in a minute. Looks just like a suitcase. No  
canvas or frames to hide it, all open. Will not  
be put on the market until March 1st. Will sell  
1 sample, ready to work, and 1 Knockdown Model  
from which other Boxes can be made. Price for  
this outfit, \$500.00. Price for working sample  
only, \$125.00, including 12 balls and full in-  
structions. Address all mail to **FRANK CHEVA-  
LIER, General Delivery, St. Petersburg, Fla.,**  
until March 1st.



**CLOSED.**

**\$9.80 BEST QUALITY DOZ. GET OUR CIRCULAR**

**COMIC PENNANTS**  
40 Designs  
Dogs! **\$1.25 Dozen**  
Kids!  
Girls! **\$12.00 Gross**  
Nudes



**GUARANTEED GENUINE  
INDESTRUCTIBLE  
— OPALESCENT —  
FRENCH PEARLS**

**"LA PRINCESS"**  
OUR OWN DIRECT IMPORTATION FROM PARIS.

Built up layer upon layer from a secret substance of wonderful glow, "LA PRINCESS" PEARLS possess the same soft radiance, beautiful orient and wonderful luster so characteristic of the finest natural gems. Their magnificent lustre will wear in delicate.

**EACH PEARL STRUNG ON REINFORCED SILK THREAD.  
GRADUATED PERFECTLY  
SIZE 4 TO 8**

**24 INCHES LONG \$2.35**  
WITH  
**SOLID GOLD CLASP**

Each Necklace put up in handsome plush case. Please Order by Number—B. B. 6540.

Same Necklace, 30 inches long, solid gold clasp, graduated, size 4 to 8 and 4 to 10. Please Order by Number—B. B. 6541. } \$4

No. B. B. 6542—"Bernhardt" Pearls, French Pearls. Beautiful Oriental color. Graduated. Size 4 to 10. Solid gold clasp. Put up in attractive box. Price, \$2.00

No. B. B. 6543—French Indestructible Pearls, 21 in., with solid gold clasp. Put up in attractive box. Price \$1.65

For Samples Only. Add 10% to Prices Above Quoted.  
We are direct importers and sole distributors of the famous "LA PRINCESS" and "BERNHARDT" Pearls.  
See our Xmas Specials on Watches, Jewelry Sets, etc., page 102.  
**WRITE FOR "SINGER'S MONTHLY"—BRIMFUL OF "SINGER VALUES."**  
The Pioneer Merchandise Specialty House of America. Established 1889—32 Years in Business.

**SINGER BROTHERS**  
536-538 BROADWAY, NEW YORK.

**CARNIVAL CARAVANS**  
(Continued from page 111)

was seen mysteriously conducting various members of the party into the hall. When the writer's turn came Arthur pulled out a very interesting flask from his back pocket and said, "I want a little nip of the real stuff." "It looked mighty real, and I took a little nip." "Was it good?" "Yes, good. Good." "That was C. M. Negro's treat." "He was then introduced to that well-known game of 'pat and take', but the rest of us gave a very good imitation of a motorboat (put put put), while Mr. Negro did most of the 'taking'."

After finishing the session with Carl Luther's Circus Side Show, with the Balcon & Cherry caravan, "Daddy" Tom Jordan, the dean of exhibition glassblowers, had himself back to the Aberdeen Hotel, St. Louis, where he will again spend the winter. "Daddy" Jordan writes that he has been recognized by Mr. Luther and that the fact that he is not a sport in the summer time allows of his being again on "Easy Street" for the winter. Says he is having the time of his "young life" in 1921 St. Louis.

She was about as large as a bale of cotton, tar-black and with a basket of "white folks' washin'" on her head. It was a big night at Denison, Tex., and the various attractions of the S. W. Brundage Shows were having a very good play, the streets being packed and jammed with the merry-makers. She paraded in front of the frying pan at Jack Kennedy's eatery, saying: "Yo all give me a pork chop sandwich." Jack gave her a quick once-over and replied: "No pork chops, none." "Well, I declare," she remarked as she navigated from the eat shop, "shin is some pesky show."

**Radical Reduction in DOLL LAMPS**

**SPLASH ME (As Illustrated) DOLL LAMP**  
Associated color bodies, 13 in. high. Base, 1 in. diameter. 2 1/2 of cord, Benjamin swivel plug, including assorted Japanese Shades and Globes, complete.

**\$15.00 PER DOZEN**  
SAMPLE, \$1.50



Splendid item for Salesboard Operators.

This lamp is a radical reduction from \$2.00 to \$1.50 with water globe. 1 1/2 in. diameter. Prompt shipments.

**A. KOSS**  
2810-2827 Belmont Ave., CHICAGO, ILL. (Tel. Irving 9378.)

**DU YOU? REMEMBER**

When the World at Home Shows' train moved from Medicine Hat to Yorktown and "Red Onon" spent the day in the privilege car talking sweetly to the "galloping dominoes?"

When Dan McGugin was "the power" in Haysport, Ia.?

When "Bill" Rice's girl show played Sioux City, Ia., with the World at Home Shows?

When W. C. (Spik) Huggins was very much interested in Wild West shows?

When Tom T. Kennedy's band was mounted on mules?

When a certain privilege car was named "Rotarapes?" (This word spelled backwards means "separator.")

When "Red Murray was the marshal in Wisconsin Rapids and Gene Boyette assumed the same role in Esplanada?

There were many excellent visitors to the Florida State Fair and the Chicago J. Jones Exposition, says Ed Salter, including Col. Ed Studier, manager of the South Florida Fair, accompanied by Mrs. Spodler; Bert Davis and wife without the "hard-soil" make-up; Sir Elmer Brooks and Fessie Fay, James Fleming (manager of the Savannah Exposition) and wife, Alex Shwan, Colonel R. M. Striplin (manager of the Southeastern Fair), Bert Earle, the "concession king," Mr. and Mrs. "Lollie" Lyons, Mr. and Mrs. Carl Luther, accompanied by their new year-month-old "general manager," Samuel Lawrence (known as "Sam, the Hung Man"), Mark Harris, Samuel Serbin, Leo Froelich, Mrs. Edward Mahoney, "Wild Bill" Lindquist, and wife, Curly Burns, Mabel Cook and "Bugs" McGowan, of the Miami City Aerial Circus; B. Arnold Heidt, a former outdoor amusement press agent, now "reformed" and doing special work on The Times-Union; Ed Sperry, general manager for the Lynch Theatrical Enterprises; Charles Brown, manager of the Duval Theater, and Ishore "Murphy-Patrick" Preside, former manager of the Jones commissary department.

**Movable Arm Dolls**

With Wig \$25.00 per 100  
100" \$15.00 per 100  
16-inch DOLLS with Wig \$5.00 per Dozen  
10-inch BEACH BELLE \$20.00 per 100  
11-inch TODDLES \$24.00 per 100  
7-inch BEACH BELLE with Wig \$20.00 per 100  
CREPE PAPER DRESSES, \$5.00 per 100  
TINSEL \$10.00 per 100.

One-third Deposit, balance C. O. D.

**MIDLAND DOLL CO.**  
High-Grade Dolls. Prompt Shipment.  
1015 ORLEANS STREET, CHICAGO, ILL.

**Merry Christmas  
And  
A Happy New Year  
To All**

**H. C. EVANS & CO.,** 1528 West Adams Street, CHICAGO, ILL.

**RAINCOATS OF TODAY**

Good Money Maker for every dealer. Price of heavy men's raincoats, \$2.75 each in quantity lots. We also carry umbrellas.

25% with order, balance C. O. D.

**AGENTS WANTED**

**EASTERN RAINCOAT CO.,** 917 W. Roosevelt Rd., CHICAGO, ILL.



**ANNOUNCING  
THE MIDWAY JOBBERS**

**306 W. Eighth St., Kansas City, Mo.**

**DEALERS IN CARNIVAL GOODS AND SUPPLIES**

We have a stock of Slum, Balloons, Whistles, Sponges, Pencils, Shovelers, Celluloid Dolls, Cans, Flags, Ticklers, Novelties and Prizes. A complete line and can furnish you in any quantity desired at the lowest possible prices.

**WATCH FOR PRICES IN A SUBSEQUENT ISSUE OF THE BILLBOARD.**

**....Buy in Kansas City and Save Money....**

**FOR SALE**

**SAWING A WOMAN IN TWO ILLUSION**

Suitable for Stage or Side-Show. Can be worked in MP or Platform. Only one woman used. Her head and feet are in full view all the while she is working illusion. Will cut a string and fly. Complete including shipping crate. Price \$75.00. Send one-third deposit. Balance C. O. D. Only have six on hand. So hurry if you want one.

**FRENCHIE VALENTINE, 4 County St., Ipswich, Mass.**

**Notice!—SAM E. SPENCER EXPOSITION OF RIDES—Notice!**

New looking Shows and Concessions for 1922 season. All concessions open except Lady Riders, Dances, Truck House and Soft Drinks. WANT: Any new looking device except musical, Ferris Wheel and merry-go-round. WANT: Free Art. Merry-go-rounds, Trolley, etc. Also Art. Advance Agent. Help for Ladies and MEN. (1) SALE—6411. Balance C. O. D. Will pass M. C. R. inspection for traffic on fast passenger service. Price, \$500.00. 7 Big Brewery Wagon. Late to be used for Caravan or Whip. \$200.00. Wishing all my friends A Merry Christmas and Happy New Year. Address: SAM E. SPENCER EXPO. OF RIDES, 20 South Main St. (Summerville Phone), Brookville, Pa.

**Salesboard Operators Notice!**

SAVE ON SALESBOARDS AND SALESBOARD ASSORTMENTS. Send for circular of New Gem deal.

**PURITAN SALES CO.**  
Dept. 10, Fort Wayne, Indiana.

**Chinese Cook Book**

Tells how the Chinese cook Chop Suey, Loos Young, Chow Mein, etc. 30 valuable Recipes. Price \$1.00, prepaid. I surely think you will be quick to make this a kitchen book.

**VEHNON WALSTEN, Box 3, Morris, Illinois.**

If you see it in The Billboard tell them so.

**THAT YOU MAY ENJOY**

**A Very Merry Christmas and a Happy, Prosperous New Year**

**Is Our Sincere Wish to Our Friends and Customers**

**BAYLESS BROS. & CO., Incorporated**

704-6 West Main Street, LOUISVILLE, KENTUCKY

# BROWN & WILLIAMS

CHINESE BASKETS, DOLLS, CARNIVAL SUPPLIES

We Extend to All Our Friends Our Best Wishes for a MERRY CHRISTMAS AND A PROSPEROUS 1922.

For the coming season we will have the swellest line of IMPORTED FRUIT BASKETS ever used on a Concession at Unheard of Low Prices.

SEATTLE, WASHINGTON  
1514 8th Ave., E. J. BROWN

KANSAS CITY, MISSOURI  
18 W. 13th St., GUS WILLIAMS

when the sun is brightest and warmest. A Pal  
has it.  
If you have a Pal you have the "world"—  
and no one can take it from you.

Albert Hayes, the capital secretary and  
agent who's now with a life insurance  
company for the winter and located at (Chatt-  
anooga, Tenn.), submits the following under  
the caption of "Music Has 'Life'": "There  
has been much publicity given a New York  
harper shop by large metropolitan dailies, and  
the attitude of music provided by a regular  
orchestra. Programs were printed and the  
show probably actually received more 'free  
space' by showing the regular advertising rates.  
But, of all the places one would expect to  
find music as a means of drawing the pub-  
lic, I believe is in Birmingham, Ala. Winter  
of 1920 two large carnivals wintered in that  
city and many showfolks made their homes  
there for a few months. Located on Fourth  
avenue, near 15th street, the manager of a  
large barber shop, finding business getting  
slack, installed a strenuous jazz orchestra  
on a suspended platform, from the ceiling, and  
many times would the show bunch wander  
around the place and watch this progressive  
musician go 'top money' in his neighbor-  
hood over the other meat markets. The  
suspense battle of the customers failed to  
draw out the efforts of the musicians, and  
the 'harper's lines' and other selectors  
deserted to blockad traffic. That 'hard'  
variable was an innovation in the meat  
market game. I have not been in Birmingham  
since, but in a large advertisement of the  
Capital Market, in a daily paper from that  
city, it states that music is on tap there all  
day long at the present time. New York may  
have the only barber shop where music is used  
as a stimulus to business, but I think Birming-  
ham has the only meat market using it for the  
purpose. Both the managers mentioned would  
undoubtedly make good in the show business—  
they have initiative and tact."

Columbus' from Columbus, O:  
"I don't better know as 'Kitty' McCoy,  
the boxer, is heading around here these days  
with Jack Johnson, who is 'missing 'em all'  
has been with different athletic shows.  
Columbus sure has its share of showfolks for  
the winter."

Major children is selling balloons. Ed Wizan,  
the tower man, is on hand "Happy" Koofer,  
of old drink fame, and Ted Scheumann, the  
agent and the Chapman Twins (don't tell 'em  
apart) are also among the hibernators.

B. H. Nye, the general agent, late of the  
Peters shows, and whose home is in Columbus,  
is vacationing here before hitting the road  
again.

Carl Shuler is seen around town quite often.  
What's up, Carl? The boys here say: "Let's  
hear from you once in a while."

Jim Moore is advised to stop "crying" over  
last season and have hopes for the next—they  
can't always be "red ones" for ball games.

John McCarthy, formerly, for two years, with  
Tarron's United Shows, passed thru here re-  
cently en route to his home in Plymouth,  
Mass.

Frank Whitlinger, who owns a string of  
concessions, Charley Burrows, Wm. Simpson and  
Frank Williams, showmen; "Pop" Bottles,  
South and John Knowlton, concessionists, and  
P. H. Herbers, who deals in second hand show  
equipment, can be located most any time at Nat-  
ion's Penny Arcade on North 11th street.  
"It's said the gas has searched nearly all the  
corners of the town. Joe Richards is the  
only one who just has smile may be enjoyed  
on the street again."

Alvin Johnson, concessionist, and Ben  
Hobbs, of West West fame, are around town  
again for the winter.

The boys around Columbus want to ask Al  
G. Hatch "since when did Petersburg, Fla.,  
owe to St. Vernon, O.?"

E. E. Shephard, candy, and Ray Layton,  
flowers, are two more of the bunch here.

Wonder where Vic Horwitz is—last seen at  
the Powell Fair, near the race track?

"Bill" Morgans and wife are home and re-  
port a very big season. "Hill" had a string  
of concessions with the World of Mirth Shows.

Law Breckenstee has been here, looking up  
a big stereoroom in which to start a museum.

W. J. Torrens, the showman, and Tom  
Gomer, concessionist, were in town recently,  
but did not remain with the bunch long.

"Old" Bob Miller seems rather discouraged  
at a poor season—but good times are ahead,  
so says Nathan Cohen.

Leo Lipka reports that work on the Lipka  
Festival Co. is coming along nicely for its

## SALESMAN OPERATORS—AGENTS


SOMETHING NEW  
PUT AND TAKE BOARDS, 250 Takes, 250 Puts. Can  
be used straight up or with your merchandise. Quick  
action and profitable.  
Profit on Board.....\$12.50

Profit on Five Boards.....\$62.50  
Cost of Five Boards.....5.00

Your Cash Profit.....\$57.50  
Profit on Merchandise.....91.75

Total Profit.....\$151.25  
Total Cost of 100 Boards.....\$100.00  
Total Profit on 100 Boards.....\$51.25  
C. O. YAY, C. O. CO., 609 E. Van Burn St.,  
Columbia City, Ind.

A PHILADELPHIA OFFICE For \$5 Monthly  
Mail wanted and forwarded. Attention to orders.  
SHIMWAY, 2816 N. 28th, Philadelphia.



# NICKELS

## ARE EASY TO GET WITH E-Z BALL GUM VENDERS

Operators all over the country are reporting good business with our "SILENT IRON SALES-  
MEN." BIG money is being made RIGHT NOW by hundreds of operators and you can do  
the same.

This machine moves the merchant's own stock for cash, and no store keeper will hesitate  
to put one in his store on commission.

The E-Z BALL GUM MACHINE holds 1,200 balls of gum, each having a hole drilled thru  
the center containing numbers. Some numbers give customer from 10 cents to \$3.00 in  
merchandise. Celluloid card furnished with each machine indicates winners.

**\$60.00 IS REALIZED FROM EVERY FILLING.**

**BIG PROFIT FOR YOU**

**BIG PROFIT FOR THE MERCHANT**

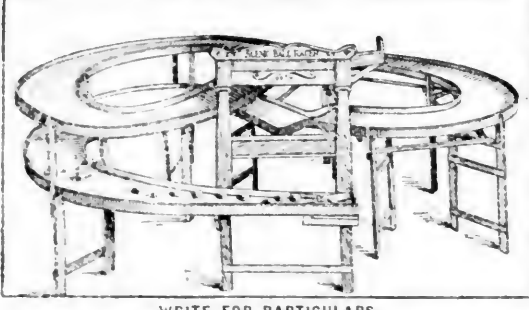
Get Busy—Write Today For Prices. This is the season for Vending Machines. You can start  
making BIG MONEY next week if you buy E-Z Machines. Others are doing it—why not you?

**AD-LEE NOVELTY CO. (Not Inc.), 185 No. Michigan Ave., Chicago, Ill.**

## THE NEW SUPERIOR SCENIC BALL RACER

NOW READY FOR DELIVERY

Will be the Sensation of the Coming Season. Don't hesitate.



PRICE: \$600, f. o. b. factory. Terms: One-third with order, bal. C. O. D.

WRITE FOR PARTICULARS.

**SCENIC BALL RACER COMPANY**  
P. O. BOX 205, ATLANTIC HIGHLANDS, NEW JERSEY.

## COLUMBUS DISCOVERED AMERICA

### HILL DISCOVERED THE NEW COMBINATION

SAME PROFIT

500 HOLES — 250 WINNERS — 250 LOSERS



**PUT 5 TO 25 TAKE 5 TO 100**

Package of 10.....\$10.00  
Package of 25.....\$22.50  
Net Profit on 25.....\$290.00

You also sell your own merchandise

Sample, \$1.00, prepaid.

25% with order, balance C. O. D.

Personal Checks Certified. Immediate Shipments.

**E. B. HILL, 1256 W. North Ave., CHICAGO.**  
TEL. MONROE 161.

## Don't Confuse Our No. 6 Special

50 Assortment with the average Candy assortments. High-grade, one Hand-Dipped, Velvety Creams, chewy Nougats and Carameles.

### Big, Flashy Boxes

24 50c Boxes. 2 \$2.00 Boxes  
3 \$1.25 Boxes. 2 \$1.50 Boxes

1 Big Dancing Girl \$3.00 Box  
Sample Assortment.....\$15.00  
10 Assortments.....\$13.00 Each  
25 Assortments.....\$12.00 Each

1 700-Hole Board Free.

Personal Checks Certified. Immediate Shipments.

season of 1922, also that he expects to have a number of the boys with him who were formerly along with several shows he was with, and that Joe Itrookky will have the root beer barrel with his company.

Many of the "boys" here will work specialties for the holiday trade.

Who said "mulligans" and "get-together" parties during the cold spell?

### SOME GOSSIP

By "I. COLLIER DOWN"

In days of old, When carnivals were bold And shows had gold-leaf fronts; The general agents were told Get the bonus and gold As the outfit was "almost kerfunk."

Yo, ho; yo, ho. Dee Barfield—We wonder if Baby Andrew ever crossed the "Pacific River?" Just as the disrobing scene starts the film is clipped, now Harry Tipps wants to buy the clippings.

Thas. A. McMahon opines that if he has to stay in Kansas City 'till spring he will be stone blind—they're wearing 'em so high.

Finnstance, Joe Grubs says another thing these modern "show 'em" styles of clothes have shown is, that all the "family skeletons" are not kept in the closet.

Exchange says some men of sixty feel like thirty. But we say more feel like "thirty cents."

Ralph Parrish, of cookhouse fame, now has a "beehive" at 1306 Dodge street, Omaha, and says to tell the oldtimers to come around and see "Hella."

Frank G. Mutton, late of the Campbell-Deby Hutchinson Circus, has a soft drink parlor in Nebraska City, Neb., but says to tell "the world" he will be back with the white tent in 1922.

How many remember the winter of 1914 in L. Ashana, with the Doc Hall Shows, and when Mrs. Pearl Shields gave the big Christmas dinner, and like Stewart made his famous speech under the "evangeline tree"? Whoop-ee! (Wasn't that a sa-j blow when Mrs. Edna Zimmer joined the trick and thereby made the "stag carnival company" a thing of the past?)

While the Hall & Roby Shows were exhibiting in a town in Texas, back in 1918, a well-grounded native announced Jim Roby and after introductory remarks: "Well, I've seen nearly all of them—Wortham's, Parker's, Allman Bros., Patterson's, Con. T. Kennedy's, Tom Allen's and others, but I don't if I ever saw one like this before." Jim has been wondering ever since just what that guy really meant.

The young lady who has the ball game concession across the midway says: "I heard that the leg watch was popular for women, but from personal observation, I think the leg watch is composed of men who line the streets as the parade goes by."

Look thru the Letter List in this issue.

## ACKLEY'S INDEPENDENT SHOWS

Playing Michigan 1922. We own our four Rides.

WANT Attractions for first-class 10-in-1. WILL BUY Show Top, 25x70. Bar-paint for cash. Also any other property pertaining to 10-in-1 Show.

H. A. ACKLEY, Box 143, Saginaw, Mich.

MERRY XMAS. HAPPY NEW YEAR.

## RUMPF'S ORIGINAL BALTIMORE WHEEL

The acknowledged leader of all Wheels for 37 years. Beware of imitators who call theirs Baltimore Wheels. There is only one "BALTIMORE WHEEL"—made by us only. Wheels made to order in five days. Prompt delivery. Ask any big Operator. He knows.

WM. GRETSINGER,  
618 E. Fayette St., Baltimore, Md.

SOFT DRINK FLAVORS, GLASSWARE AND ALL EQUIPMENT  
TALBOT MFG. CO., St. Louis, Mo.

## Farmers' and Merchants' Fall Festival

3 Days—4 Nights. ARGOS, IND., September 19, 20, 21, 22, 1922.

WANT—Rides, Shows, Concessions, FREE ACTS.

Write A. H. ALBRIGHT, 308 E. Walnut Street.

THIS 61-FT. NEW BODY FLAT CAR, WITH METAL DRAFT RIGGING, EIGHT ONE-PIECE SILLS, EQUIPPED WITH GUNNELS AND RUNAWAYS, BUILT BY



**HAFFNER-THRALL CAR CO., 127 No. Dearborn Street, CHICAGO**

Make your business a pleasure by joining our large and growing list of satisfied customers. Place your orders with us NOW for COACHES, BOX and FLAT CARS. Write or wire your needs, our expense.

**ZEIDMAN & POLLIE SHOWS**

Owners Give Banquet and Ball on Thanksgiving and During Closing Week—Shows Winter in Nitro, W. Va.

Messrs. Zeidman and Pollie, owners of the Zeidman & Pollie Exposition Shows, gave a banquet and ball to the members of their organization on Thanksgiving Day in the opera house at Bishopville, S. C.

The affair was a very elaborate one, with W. J. Price as general chairman, who appointed the following sub-committees: Banquet, M. P. Tate and Joe Oliver; Hall and Decoration, J. F. Jacobs and J. J. Reiss; Music, Frank Higgins; Reception, Henry J. Pollie and William Zeidman; Floor Managers, Frank P. Lee and John B. Davis; Souvenirs, Lew Bartell and Ed. William Littleton; Chaperons, Mesdames Henry J. Pollie, William Zeidman, W. J. Price, William Littleton, John B. Davis, M. P. Tate, Lew Bartell and Miss Lida Tate.

The following were present: Mr. and Mrs. Henry J. Pollie and son Johnnie, Mr. and Mrs. William Zeidman, Mr. and Mrs. W. J. Price, Mr. and Mrs. A. P. Tate, Mr. and Mrs. Frank P. Lee, Mr. and Mrs. John B. Davis, Col. and Mrs. William Littleton, Mr. and Mrs. Earl Hill, J. J. Reiss, Joseph Oliver, Jr., Mr. and Mrs. Lew Bartell, Mr. and Mrs. J. F. Jacobs, Mr. and Mrs. Owen Batts, Mr. and Mrs. L. Falkner, Mr. and Mrs. Mickey DeGrouh, Mr. and Mrs. Jack Lee, Mr. and Mrs. E. McAtee, John DeMorza, Al Nison, John Lee, Jr., A. E. King, J. Green, J. Wotzpha, the Grinnell Family, Howard Henson, C. K. (Windy) Allen, C. C. Woods, R. Best, Arthur Gardner, Mike Horn, Earl Spencer, Stanley Westcott, Nick Patrinos, Frank Higgins and his band, J. D. Cullen (of the Beverly Company), Mr. and Mrs. L. O'Brien, Ray Graham, Gus Monvan, Morris Goodman, Abe Zeidman, Ben Davidson, C. Atkins, "Dad" Fox, E. Nugent and wife, W. J. Raymer, the Messrs. L. A. Tate and Stella Fernandez, E. E. Baker, Eddie Eckart, Zip Hall, Luke Kohler, Will Rohie, C. Vost, W. Wilkins, C. Wyszozky, Lee Stanley, Albert O'Neill, Herbert Johnson, Albert Dahl, Mr. Leslie, Mr. Kahn, Milt Hinkle, Ed Holland, Hon. M. B. McCutchin, Mayor of Bishopville, and Mr. and Mrs. J. F. Murphy and Mr. and Mrs. Frank Meeker of the J. P. Murphy Shows, who motored over from Greenville, S. C. Mrs. Henry J. Pollie and son Johnnie came from Grand Rapids, Mich., and Mrs. Frank P. Lee from Philadelphia, Pa., to be present for this affair. General Agent Felix Biel was unable to be present, being away on railroad business connected with the home-run movement. The Frank Higgins Concert Band and the Davis Dixieland Jazz Orchestra provided the music for the ball. The colored members of the Zeidman & Pollie Exposition were entertained in the greenroom under the stage of the opera house.

Saturday, November 26, brought a successful tour to an end, after a season of thirty-four weeks and fifteen fairs. The show will winter in Nitro, W. Va., where suitable quarters have been secured. The lone run is being made over the Atlantic Coast Line, Southern, Chesapeake & Ohio and the K. & M. railroads—total distance 720 miles—and the shows should reach their destination tomorrow (Wednesday) noon. Felix Biel, who has led the Zeidman & Pollie Exposition for the past two years, and who is to a marked degree responsible for the growth and wonderful success of the organization, severed his connection with the Z. & P. Shows and will spend the winter on his plantation in Demopolis, Ala. Mr. and Mrs. W. J. Price will go to Pittsburg, Pa. Mr. and Mrs. Frank P. Lee will tour Florida. Nick Patrinos will again manage the Patrinos Hotel at Fawcetter, R. I.—ED HOLLAND (Show Representative).

Look thru the Letter List in this issue.

**NEEDLEWORKERS**

"Good wine needs no bush"

THE EUREKA IS A GOOD NEEDLE. OUR PRICES ARE REASONABLE.—Nuf Said.

In Plain and Nickel Finish, as Desired. Sample Set, Three Sizes, 50c. One Size, 25c.

A. W. DAY, Box 249 ATLANTA, GA.



WITH THE SEASON'S GREETINGS FROM

**W. C. FLEMING**

GENERAL AGENT AND TRAFFIC MANAGER

T. A. WOLFE'S Superior SHOWS



CON T. KENNEDY'S VIEW  
Owner of One of the Larger Caravans Tells of Conditions as Pertains To Attractions—Superinduced by Twenty-one Year's Experience

After visiting some of the larger exposition and fair managers, I have come to the same conclusion that I have always entertained, which is, that it is not quantity, but QUALITY which they are constantly in search of.

Competition in the carnival line of amusement is so keen that it has developed into a question of the number of cars carried, in order to be recognized in the category of "Class A" owners. This, however, has caused a deterioration from the "quality" which must be given to the seekers of clean and wholesome attractions.

I have visited with all of the leading amusement dispensers the past year and all of them are working "Red Ink" accounts, conditions which should not exist, and should you, dear reader, talk to any of the above, they will tell you that the number of cars, as well as attractions, should be materially toned down. The great trouble lies in the fact that they have carried far too many "white elephants" which have not justified their great expense, and while it, or they, were carried for no other reason than that of creating "flash," which eventually has worked as a boomerang.

There are very many unscrupulous managers who have come into towns and cities with an aggregation which has left a trail of elders, and the manager has not dared to take a committee thru his attractions for an inspection. Very often the committee is a familiar with the particular attraction which the manager is trying to avoid as the manager is himself, with the net result that the committee goes back home, holds a general meeting and a cancellation follows. Then you are the recipient of a number of kicks from your capable, dyed-in-the-wool showman. Well, Sunday night comes and you tear down and pack and away you go to a still date, where you have had no advertising, either thru the billboards or the newspapers.

The past season was weathered thru by most owners at a great loss, due mainly to the excessive railroad rates, track rental charges and the usual high prices, which the owner is forced to meet everywhere.

**Blow; Ball Race**

See Page 214, this issue

HAWLEY'S SHOWS, INC., Present

**The Liberty United Shows**

Now Booking SHOWS and CONCESSIONS for Season 1922

WE HAVE ALL OUR OWN RIDES—But if you have any Ride different from the standard Rides, kindly advise us of its portable features and money earning capacity.

Address THE LIBERTY UNITED SHOWS, Joe Hawley, General Director, 12 Spring Street, Paterson, N. J.; Harry Smith, General Manager, New York Office, 73 West 45th Street.

**SHOWMEN**—CAN YOU PRODUCE SOMETHING NEW? IF YOU CAN, YOU CAN SELL IT IN THE BEST MARKET—which is on THE LIBERTY UNITED SHOWS. Rough may be contracted by our Mr. Harry Smith. WE ARE GOING TO PLAY A FEW OF OUR BEST LAST SEASON TOWNS, which we consider a compliment to the quality of our organization.

Want to hear from People in All Lines of the Outdoor Show Business

**CONCESSIONAIRES**—WE WANT TO HEAR FROM THE REAL BIG OPERATORS WHO HAVE SOMETHING NEW FOR THE AMUSEMENT-SEEKING PUBLIC.



14th ANNUAL TOUR

# A Merry Christmas and Happy New Year to All

14th ANNUAL TOUR

## A. B. MILLER'S GREATER SHOWS

Now Booking Shows and Concessions for Season 1922. Will furnish complete outfits for first-class attractions.

WANT First-Class General Agent, must know Eastern Territory. WANT Ride Foreman, to take complete charge of my Four Rides, must understand Gas Engines and know how to handle men. NOTICE to Showmen and Concession Men—We have plenty of room in our winter quarters for those who wish to ship in. Show will open in Tennessee about March 15th, and then into Pennsylvania. Useful people in all branches of the Carnival Business, write, (Winter Quarters, Fair Grounds.) A. B. MILLER, Manager, Sumter, S. C.

### GLOTH'S GREATER SHOWS

Many Improvements To Be Made and Features Added for Next Season

Gloth's Greater Shows, which opened their 14th season on April 2 at Verona, Pa., are the most successful among the successful shows of the past season. The show opened as a fifteen-car organization, consisting of four riding devices, ten games, and three free acts, but in the middle of June it was increased to twenty cars, with twenty paid attractions. Among the many prominent carnival dates played this season may be mentioned the Firemen's celebration, Ford City, Pa., the ten the Greater Show's Jubilee Week at Titusville, Pa.; the Ladies' State Convention (on the streets) at Xenia, O., and a big "celebration" at Washington, D. C., which was considered to be one of the most important carnival dates in the country. The fair season included fourteen of the best events in Virginia, West Virginia, North and South Carolina and Georgia. Robert Gloth, general manager of the Gloth Greater Shows, has recognized the show world that the show is becoming a factor to be reckoned with in amusement circles, and he deserves a lot of credit for the success he has made. The show has made a big impression in the South, this year marking its initial appearance below the Mason-Dixon line, and has a ready-made contract for several return carnivals and fair dates. In addition to the excellence of his shows, Mr. Gloth has surrounded himself with an excellent staff, and with several additions yet to be made the 15th show of 1922 will be one of the most productions on the road. The show will open next season at Suffolk, Va., as a twenty-five-car show, with twenty paid attractions, winter quarters already having been established there. New equipment, including rides and three wagon fronts, will be purchased during the winter and all of the games will be new. A hand-wagon, calliope, etc., is being contracted for. Next season's staff will include some prominent heads in their departments—Robert Kline, general agent; Harry Boyd, general contracting agent; "Whitey" Cain, special agent; Cecil Vogel, secretary and treasurer; Billy Kline, local adjuster; St. Holliday, superintendent of rides; "Bud" Marshall, lot superintendent; Joe Seitz, superintendent of transportation; George Wilson, superintendent of insurance stock; George Haynes, electrician; Uplight Billy Kline, free attractions.

At the present time Mr. Gloth is piloting a ten-car show through Florida, playing county fairs. The tour will end about February, when he will take the show to Suffolk to get things in readiness for next season.—CECIL VOGEL (Show Representative).

### FELIX BLEI HOME

A letter from Felix Blei, general agent for the Zeppelin & Polite Exposition Shows the past two seasons, carries the information that he arrived among the home folks at Demopolis, Ala., on November 27. Mr. Blei states that he has made no decisive plans as yet for next season, and in the meantime is taking a rest, after a hard season's labor, and thinking over some of the propositions he has received.

### NIP BUTTS NOW OWNER

Of the All-American Shows, Wintering in Temple, Ok.

Nip Butts advises that he has purchased the partnership and title of the All-American Shows, and, besides being sole owner, will act as his own manager. The show is wintering in Temple, Okla.



**Barr's Frame on Your Bells**  
will stop all your bent glass troubles. It is used by all the largest owners of Bell Machines. Saves its cost in a few weeks. Can be put on by anyone in 15 minutes. After it is once on you can always use any thickness flat glass. No more bent glass to buy. Made of cast iron; can't break. Shipped complete with one flat glass, \$7.50. No special price on lots.  
**R. S. BARR,**  
Kulpmont, Pennsylvania.

**SIONS BANNERS CARDS**  
Easily handled with Letter Patterns. Write for free sample John F. Hahn, 2433 Greenview Ave., Chicago.

**SWEET FRIJOES, SUPER-FINE FRIED CAKE**  
A WINTER DELIGHT.  
TALBOT MFG. CO., St. Louis, Mo.

# U - S E D - I T

## THE GAME OF ALL GAMES

PRICE **25c** Fun for Everyone PRICE **25c**  
Big or Little

PLAYING Base Ball, Put and Take, Win or Lose, Black Jack or 21, Roulette, Dice, Color, Odds and Even, and many others.

### JOBBERS—AGENTS—SALESMEN

Are you looking for a REAL QUICK TURN-OVER?  
NOW'S YOUR OPPORTUNITY. WRITE FOR FULL PARTICULARS

## U-SED-IT TOP COMPANY

DIVISION OF SALES  
3111 No. Halsted St., CHICAGO, ILL.

## IRIDESCENT GLASSWARE

Special Gazoak Lots. New, low prices.  
IMPERIAL GLASS CO.  
EARL W. NEWTON & CO., 29 E. Madison St., CHICAGO.  
AGENT

### A Merry Xmas and Happy New Year

to all our friends, with sincere thanks for their co-operation and loyalty, which have made possible our great success.

**BROADWAY DAINTIES CANDY CO., 115 Mercer St., New York City**

### Greetings To My Fellow Constituents

May the New Year be more prosperous than the past. Anyone that thinks that the undersigned is in debt to them for a dime (ten cents), either under or over, send in their voucher care The Billboard, 1493 Broadway, New York.

**WM. BREMERMAN.**

### WE WANT YOU

one and all, to have a MERRY CHRISTMAS, and it is our earnest wish that you have a HAPPY AND PROSPEROUS NEW YEAR

Atlanta Mercantile Supply Co., 179 North Wells St., Chicago.

## No. 7—CHINESE BASKETS

Nests of Five. Unusually bright finish. 5 Rings, 5 Tassels and plentifully trimmed with Celbs and Beads \$3.50 per Nest. Sample, \$3.75, prepaid. A. KOSS, 2819-2827 Belmont Avenue, Chicago.

IN ANSWERING AN AD BEGIN YOUR LETTER WITH "I SAW YOUR AD IN THE BILLBOARD."

### A. B. MILLER GREATER SHOWS

In Winter Quarters at Sumter, S. C.

Sumter, S. C., Nov. 29.—The A. B. Miller Greater Shows closed their thirteenth annual tour after a season of thirty-eight weeks and went into winter quarters at the fair grounds here November 19.

At the close of the season there were four riding devices and fourteen shows—all riding devices owned by Mrs. A. B. Miller. The lineup of shows was as follows: H. H. Hall's Big Circus Side-Show, DeVone's Posing War Dogs, Bonita, the little fat lady; F. W. Power's Turtle Girl, Annette's Beauty Review, Sherman's "Vampire Girl," Tasha's Jungle Show, Gilmore Fr's Dog and Goat Show, J. W. White's "Girl From Up There," Bill Gaw's Athletic Arena, Miller's "Fun Factory," Billy Young's Mustangs, with fourteen people, and Animal Show. About fifty concessions were with the show at the closing. Some left for Florida, while a number stored their concessions in winter quarters. The show opened on April 8 at Hagerstown, Md., and covered Pennsylvania, New York, West Virginia, Maryland, Virginia and North and South Carolina. The longest jump was 700 miles, from Salem, W. Va., to Roxboro, N. C., the show train going thru four States en route.

The fair grounds in Sumter is an ideal winter quarters for a carnival company, as the grounds are located only three blocks from the Post-office, and the main building is 100x300 feet. The working department is housed in excellent quarters with gas and electricity. The work of rebuilding the show for the season of 1922 has already started, under the direction of Tom M. Allen, assistant manager, assisted by Jack Willis, boss carpenter; Jim Kelly, electrician; J. J. Mack, chief mechanic, and Chas Smith, superintendent of rides. Several new wagons will be built, including a new office wagon. Two of the cars recently purchased have already arrived in winter quarters. Manager Miller and wife are now touring thru Georgia and Florida on a pleasure and business trip combined. Season 1922 will open early in March and one stand only will be made from the opening spot to Eastern territory.—FRANK A. BELL (Show Representative).

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

### THE HOW

why and where of the riding device business is told in the OPTIMIST—the "ride" man's magazine. Send today for free sample copy.

**ELI BRIDGE CO.**  
JACKSONVILLE, ILLINOIS

ANYONE KNOWING THE WHEREABOUTS OF ARTHUR DOUBT, notify E. P. DUFFIELD, 512 N. 11th St., Phoenix, Ariz. Has been with Wortham's Best Shows all year.

**PIPES**

(Continued from page 108)

(I understand he left a widow and children). Before leaving for the Middle West I laid out a couple of weeks in New York City. I wonder how many out-of-towners have watched the bunch on 11th street make sneaks, with one hand to demonstrate with and the other ready to close the keister or grab the stock? The pitchman must be quick-witted and requires all his faculties to get by there, but, notwithstanding, the writer knows of more than one New York City pitchman, who seldom gets more than forty-five minutes from Broadway, who can today show bank accounts totaling well into five figures. New York knights usually come out in full force whenever there is anything going on requiring the attention of the guardians at one spot, such as a big strike, a parade or election day. The writer counted seventeen joints, election day, on 14th street, from Broadway to 3d avenue—two blocks. Some of them were regular pitchmen, some newspapermen and several embryo pitchmen; some working with tapes and keister, some with a bag on the pavement, others working out of a paper box and still others operating with a pushcart. Here's a partial list of the joints I saw and the prices at which they worked: Three fountain pens, in one block, one working for 25 cents, one for 35 cents and the other for 50 cents, and the latter was apparently making more sales than both his competitors. A telform with rubber hand, five cents; nose blowers, ten and fifteen cents; keyless lock, fifty cents; a Chinaman with the color changing fan, five cents; needle threaders, ten cents; handkerchiefs, five cents; neckties, thirty-five cents; combination (5-in-1) tool, thirty-five cents; a slum package, twenty-five cents and getting the man; pushcart, with a wonderful new garter at five cents; across the street Eddie Keller, with the old "spring" garter at fifteen cents—two for a quarter—and handing 'em out; Brad's "duplex" collar buttons—front and back—both for ten cents; chocolates, two cakes for five cents; a combination package of garters, suspenders, collar buttons, key ring and cuff studs, twenty-five cents. Up on 42nd street the writer ran into Harry Akerman with gyroscopes; Wade, with fountain pens (swell flash), and Bobby Russell, with pens. A good one is told as follows: An apple peddler was pinched downtown and, while awaiting his turn to see the judge, he sold out his entire basket of apples to the waiting prisoners, making an eight-dollar pitch. By the way, that oldtime solder demonstrator, E. C. Blake, is sure making a success with his People's Popular Restaurant, near the entrance to the Pennsylvania Station on 4th street. A few months ago, when Lohay led that horde of "unemployed men" to have their services auctioned off, Blake made a contract to feed a thousand men three times a day at 15 cents a meal, serving a substantial meat of vegetables, bread and butter and coffee. No kitchen is used, all the cooking being done in the window, in full view of the 'audience,' and there's always an 'audience!'

Some pitchmen are "great" and some are "small." While some think others have a "Hella lot of 'gall,"

However, W. A. Diefenbach, with Doc Harry Neal's Show, raises Doc Livermore with a notions and a swell francium, who hoisted the Neal company's business at Marietta, O., and he "jans" another pitchman (name not mentioned) for ballyhooing to the audience on the Neal location. W. A. says the combination of the two instances inspired in mind the following with apologies to Rudyard Kipling:

Could we but draw back the curtains  
That surround each other's lives,  
And see the naked heart and spirit  
And see what spur their action drives,  
Often we would find it better, and  
Much purer than we judge we should,  
Ah! we would love each other better  
If we only understood.

Could we judge all deeds by motives  
And the good and bad within,  
After we would love the sinner—  
All the while we despise his sin.  
Could we see the powers working  
To overthrow in feverish  
We would judge each other's faults  
With more patient charity.

But we judge each other harshly—  
Knowing not life's hidden force  
And seeing not the fount of action  
Is less turbid at its source,  
And seeing not amid the evil,  
Ah! those golden grains of good,  
If we only understood.

**BARKING DOG**  
4 1/2 in. long. MILLIONS SOLD  
\$11.50 Per Gross, \$1.00 Per Dozen

**RUNNING MICE**  
Guaranteed All Perfect.

\$3.50 Per Gross



**PAN-GEE**  
THE FUNNY DANCER

\$48.00 Per Gross  
4.50 " Dozen  
50c " Sample

50% deposit, balance C.O.D.  
No Catalog.



PITT NOVELTY CO., 407 4th Ave., Pittsburg, Pa.

**BIG MONEY MAKERS FOR XMAS**

The Famous Austrian Fountain Pen \$13.50 Per Gross

Put and Take Tops, Solid Brass \$4.50 Per Gross

Reduced to **\$30.00** Per Gross. The Original Famous Combination Glass.

**NEEDLE WORKERS**  
PITCHMEN AND DEMONSTRATORS—THE FLASHIEST ON THE MARKET. THE NEEDLE WITH TWO POINTS, THE KING OF THEM ALL. \$15.00 Per Gross

Send 25c for sample.

A large stock always on hand of the original, best made, guaranteed Running Mice. No delays. All orders filled promptly. No disappointment.

PER GROSS **\$3.50**

This is the price this week—this will be the price the week before Christmas

Original, Dandy Gyroscope Tops \$16.00 GROSS

3 Lead Clutch Pencil, exact size as shown in cut, with ring to fit on chain. A big money maker. Price, \$9.00 Per Gross

Specialists in Supplies for Streetmen, Pitchmen and Concessionaires. 25% deposit required on all orders. All goods shipped same day order received.

**BERK BROTHERS**  
543 BROADWAY, NEW YORK CITY



**JOSEPH McKEE GOING ABROAD**

As Special Representative for Johnny J. Jones

Joseph A. McKee, one of the inventors and builders of "The Hodgem," big riding device of last season, and who for the past year has been a member of the Johnny J. Jones Exposition executive staff in the capacity of superintendent of construction, has been delegated by Mr. Jones as his special European representative to seek some new and novel riding devices with a view of placing same with the 1922 Johnny J. Jones Exposition. Mr. McKee will proceed at once to Parma, Italy, to meet Louisa Hirul, the well-known maker of the Hirul Musical Organ, and who formerly resided in this country. There he will be joined by Mr. Hirul's nephew, C. D. Caprell, and of Marchel—the latter controls the Johnny J. Jones French Midgets. The four gentlemen will then proceed to visit the leading cities of Europe, including parks and amusement places with a view of adding some new sensational riding devices and mechanical tricks next season to the Johnny J. Jones Exposition. Mr. McKee and children will not accompany Mr. McKee, but will remain at Orlando, Fla. the Johnny J. Jones winter quarters, until Mr. McKee returns.

**SPENCER'S EXPO. OF RIDES**  
To Be Fifteen-Car Show for Next Season

Philadelphia, Pa., Nov. 30.—The writer recently returned from the fair grounds at Hrooksville, Pa., where the winter quarters of the Sam E. Spencer Exposition of Rides is located, and there found that great activity is under way for the presentation of a fifteen-car caravan for the season of 1922.

Mr. Spencer is personally supervising the general overhauling and repair work and proposes several new features and novelty attractions. The show will open at Hrooksville about April 15. There will be from twelve to fifteen paid shows, fifty concessionaires—all to be "carriages"—and five riding devices. The show will carry a uniformed concert band and free attractions.

If looks and appearances can be judged, it is a foregone conclusion that the Spencer organization will have a nifty caravan for its size as it travels the road—FREDERICK DE COURSEY (Show Representative).

**KANSAS CITY BOOMING**  
In Matter of Furnishing Carnival Supplies

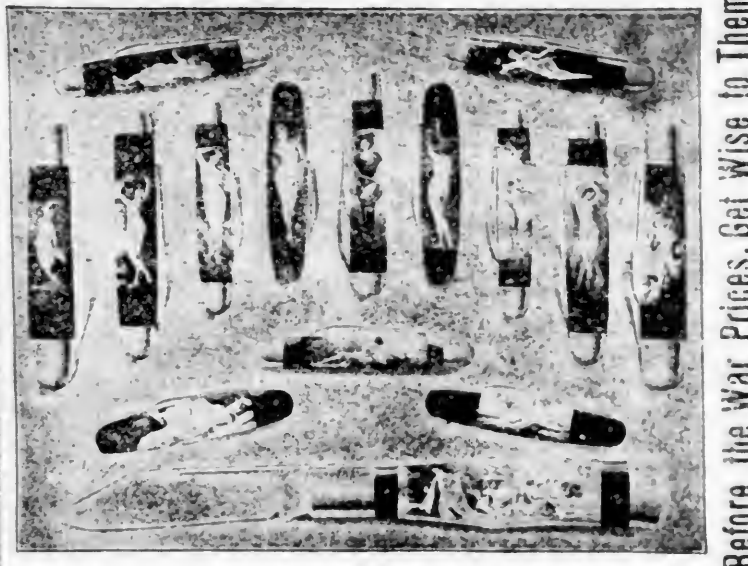
Kansas City, Mo., Nov. 30.—"The Heart of America" (Kansas City) is becoming more and more a show center and "supply depot." Here can be obtained an entire equipment, either new or second hand for any show "framing" or starting a new season or securing additions to its outfit, for in Kansas City are some of the largest concerns making a specialty of show goods, tents, blankets, wagons, "paper," "juice," animals, cars, fat, etc.

A new addition to the "show concern" in Kansas City is the Midway Jobbers, a carmen family house, located at 294 West 14th street, and who now have a large line of everything needed on and for a show, such as wire, canvas, confetti, sequentines, sparklers, colored shells, balloons, slum, novelties, etc. The Midway Jobbers is operated by men who are business and have had long experience in the novelty game, but just getting into the show end of it. Ben G. Stinson, one of the members of the concern, has just returned from a trip to New York City, to buy for his house the newest, best and cheapest in carnival supplies and novelties.

**W. J. TORRENS' UNITED SHOWS**

Those directly interested in the W. J. Torrens United Shows are looking forward with optimism for 1922. The shows closed their season at Stanton, Ill., and St. Louis, Mo., who purchased a half interest in the organization, saw the stored away in a large warehouse in this city, where it will remain until after the first of the year.

Soon after New Year's men will be put to work repainting and repainting the rides and show paraphernalia for the coming season. Mr. Torrens is in Toledo, Mr. Kirk is in West Frankfort, Ind., where he will stay until January 4, when he will go to Stanton to personally superintend the work around winter quarters.—GEORGE MORAN (Show Representative).



All those interested in the handling of Sales Boards, either as users or sellers, should get in touch with us. ASK FOR THE ILLUSTRATED CIRCULAR OF THIS BOARD. It is a work of art. Our assortment of Art Pictures is over 50 in number. The price we can make you on this special board, complete as shown, will surprise you. If you want knives without the boards, ask for prices on our Salesboard Specials No. 218 and No. 312.

The selling of this board offers a rare chance to THEATRE MEN during their spare time to make easy money. Orders can be secured from drug stores, cigar stores, hotels, soft drink saloons, billiard parlors, bowling alleys, etc.

We are the largest manufacturers of transparent handled knives in the world, which can be used not only for sales boards, but also for advertising premium and souvenir purposes, as anything that can be photographed can be placed under the handles, also printed matter. All knives high quality. Prices are right. Tell us what you want, we will do the rest.

**NOVELTY CUTLERY CO., 316 Bar St., CANTON, OHIO**

**"KNOW US BY OUR BABY"**

Our line of SALESBOARDS are guaranteed perfect in every respect. Crimped tickets. Protected front and back. Special boards always on hand and made to your order. Prompt shipments. Buy direct from the manufacturer.

**AJAX MFG. CO.**  
41 N. THIRD ST. PHILADELPHIA, PA.



**Bamboo Self-Filling Fountain Pen**  
Imported from Japan.  
Price, \$1.00 Retail.  
The greatest fountain pen on the market today.

**AGENTS WANTED**  
Agents wanted all over America. Our new pen is selling as many as 100 pens a day. Why can't you? Send me 10 stamps for sample pen. You'll say it's the greatest ever. **BAMBOO FOUNTAIN PEN CO., 3010 1/2 W. Van Buren Street, Chicago.**



**MEDICINE MEN NOTICE**

We have one of the best and most attractive Herb Packages on the Market. Formula and Herb List attached which is a strong talking point. We can also supply you with a Real Linctus, put up in hand bottles, handsome cartons. Will sell you any quantity from one dozen to a car load, and ship day order is received. Write for prices. Established 1890. **BECKER CHEMICAL CO., 235 Main St., Cincinnati, Ohio.**

MENTION US, PLEASE—THE BILLBOARD.

# FAIR SECRETARIES, WHY EXPERIMENT?

We need no introduction as to our ability to build up the MIDWAY feature of your Fair to the HIGHEST PINNACLE OF ARTISTIC AND FINANCIAL SUCCESS. However, should we not be known to you, we stand ready to furnish you with the highest class references from reputable organizations in the United States and Eastern Canada, where we are known and our prowess is conceded to a degree where we are now recognized as

## MIDWAY SPECIALISTS

**BENJAMIN WILLIAMS, General Manager, Presents for Season 1922  
THE NEWER AND GREATER**

# JOSEPH G. FERARI SHOWS

with more distinctive features, better equipment and a higher class of show folk and amusement concessions than ever before thought possible of accomplishment in tented entertainment. Investigate. We invite comparison and challenge competition. We have the organization in fact—not in the making. Write now for our proposition.

**SHOWMEN** who can produce something in keeping with our standard are invited to communicate. We will accord you co-operation in the ultimate.

**CONCESSIONAIRES**—We have a few of the best items in the business open for your consideration. What have you to offer? Address

**JOSEPH G. FERARI SHOWS, Benjamin Williams, General Manager  
GAYETY THEATER BUILDING, BROADWAY, NEW YORK. PHONE: BRYANT 4818**

## GOOD FALL and WINTER CONCESSIONS

In mild climates set up outdoors, and where it is cold find a small store or a window or get space in a large store. Never fear you'll make a safe good living, \$10 to \$25 a day and more all winter. The TALCO CONCESSION STANDS have proved that there is nothing that gets as steady business and high profits as the food and drink concession. As a concession that demonstrates in public view the making of something novel and delightfully good to eat, and sells it for a nickel or a dime. The TALCO CONCESSIONS are practical and successful business.

**CANDY FLOSS MACHINE**  
ALL ELECTRIC UNIVERSAL MOTOR  
\$200.00

**CREAM WAFFLE STAND**  
No. 29  
\$107.50

**SALAD KETTLES**  
No. 10  
\$35.00

**TALCO APPLE-ALE**  
A MELLOW DELICIOUS FALL AND WINTER DRINK  
1 GAL EXTRACT MAKES 32 GALS. DRINK—ALSO FULL LIME GLASS BARS.

**CANDY FURNACE**  
COMPLETE  
\$36.00

**DOUGHNUT STAND**  
No. 9 BUDDY  
\$100.00

**GEM AUTOMATIC DOUGHNUT MACHINE**  
\$100.00

**CRIDDLES**  
ALL SIZES AND PRICES

**STRONG BOY PRESSURE GASOLINE STOVES**

As we do not issue a general catalogue by writing please name the items you are interested in so we can send correct information. This issue is only a partial illustration of our extensive and well-known line, which includes the Sugar Cook Waffle Machine, TALCO Kettle Corn Popper, Cook House equipment and utensils, Food Warmers and Steamers, Electric Chip Cutters, Candy Apple Cutters, Sausage Cookers, Pressure Cooker Stoves of any size and power for any purpose, Doughnut Prepared Flour, Ice Cream Sandwich Machines, Steam Tables, Coffee Tea, Camp Umbrellas, Cassin's Lintens, Tents, TALCO Orangeade and Soft Drink Flavors and a full line of Juice Glassware and Dispensers. Certified Colors in Paste, Powder, and Liquid Form, concentrated Food Beer, Essential Oils, Wax Paper, also Paper Bags, Plates and Cups etc. etc. if you see it a hurry—buy direct from above prices. All prices are lowest possible always. Your orders are cordially solicited. They and mail will receive immediate attention.

TALBOT MFG. COMPANY, 1317-19 Pine St., ST. LOUIS, MO.

# JOHN J. CARR

GENERAL AGENT

**Open Season 1922. What's Your Offer?**

Riverside 2259

159 W. 98th St., NEW YORK

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

## CIRCUS PICKUPS

(Continued from page 13)

doing a good business and is still traveling by trucks up in the East.

Josh Billings has changed his plans for the winter and instead of putting in his time on Bourbon street and at Kelly's restaurant, will be found, when he is in, at the New Gault House in Chicago. His friends here acknowledge the receipt of neat picture card remembrances.

Heard that Bert Mayo, last season equestrian director with the Sparks show, will be with the Patterson show the coming season and that Connors and Irma, wire walkers, will be with one of the M. and B. shows.

Al Fuller and wife, nee Madge Evans, will spend the winter in Macon, Ga. Al, after leaving the Sparks show, put in several weeks with the Rheda Royal show and then decided to rest up in Macon till his wife concluded her season with Sparks.

Harry Wilson, who has just returned from Cuba, says that none of the circuses is doing the customary business and of the bunch, Mrs. Publiones is having the best luck. She has a strong show and is getting the money, he asserts. There are plenty of Americans on the island but they are not there to spend their time at the circus.

The Messrs. Karno of Baltimore dropped in at the Main quarters the other day, especially, they said, to meet the "Pickups" squibbler. The senior Karno is a brother of Valvino of the Ringling show and himself a former trouper.

Bill Fowler, bandmaster of the Walter L. Main circus, has just passed thru the ordeal of moving, but is now settled for the winter at Toledo, O. and is busy signing up men for his twenty-piece band. Bill has played cornet with every kind of a band from his start with the Forepaugh-Sells circus down to Harmount's "Uncle Tom's Cabin" bunch of wind jammers, who had no slouch of a band, with another old-timer playing trombone in Charles Deadrick.

From the bunch of trouper who drift into the winter quarters of the Main show looking for work it is very evident that most of them now realize the truth of the old trouper doggerel, "Now is the winter of my discontent, Worked all summer and I didn't have a cent."

## MRS. QUIGLEY IN HOSPITAL

Columbus, O., Nov. 30.—Maudie Cleveland Quigley, widow of the late Jay Quigley, for the past eight weeks has been in Grant Hospital here, where she underwent a very dangerous operation. She is still helpless, but is in good spirits and is anxious to hear from her friends both in and out of the profession.

## BISTANY HOME BOOSTER

The Billboard is in receipt of the following letter, signed (typewritten) George Bistany: "I wish to announce to the show world that I have been searching for something novel thru Egypt, Africa, India, Italy, Germany, France Spain and England, and have located what I was after. I also visited circuses, amusement parks and street fairs, and I want to tell show-folks that, in my opinion, the only countries for amusements are the United States and Canada."

## Buy Direct From Manufacturer



- 19 1/4-INCH DOLLS, \$16.00 DOZEN.
- No. 1—Hoop Skirt, with Silk Pantaloon, trimmed with Marabout.
- 19 1/2-INCH DOLLS, \$14.00 DOZEN.
- No. 2—Hoop Skirt, Silk Pantaloon, trimmed with Tinsel.
- 19 1/2-INCH DOLLS, \$12.50 DOZEN.
- No. 3—Dressed in Metal Cloth, with Marabout trimming.
- 19 1/2-INCH DOLLS, \$11.50 DOZEN.
- No. 4—Dressed in Metal Cloth, with Tinsel trimming.
- 16-INCH DOLLS, \$12.00 DOZEN.
- Dressed same as No. 1.
- 16-INCH DOLLS, \$11.00 DOZEN.
- Dressed same as No. 2.
- 16-INCH DOLLS, \$8.50 DOZEN.
- Dressed same as No. 3.
- 16-INCH DOLLS, \$7.50 DOZEN.
- Dressed same as No. 4.
- 14-INCH DOLLS, \$10.00 DOZEN.
- Dressed same as No. 1.
- 14-INCH DOLLS, \$9.25 DOZEN.
- Dressed same as No. 2.
- 14-INCH DOLLS, \$7.00 DOZEN.
- Dressed same as No. 3.
- 14-INCH DOLLS, \$6.50 DOZEN.
- Dressed same as No. 4.
- 9-INCH DOLLS, \$4.75 DOZEN.
- Attractively dressed in Metal Cloth Bloomers, trimmed with Tinsel.
- 25% deposit must accompany all C. O. D. orders.

**PEERLESS DOLL HEAD CO.,**  
381 Broome Street, NEW YORK CITY.  
Local and Long Distance: Canal 7548.

**HOT SCONES, MONEY IN THEM**  
GOOD WINTER CONCESSION.  
TALBOT MFG. CO., St. Louis, Mo.

# Greetings to all Showfolks from Harry Copping's Shows

Now Booking for Season 1922. Own all new Steel Cars on 20-Car Show

**WANT** HIGH-CLASS SHOWS. SENSATIONAL FREE ACTS. UNIQUE THRILLING RIDES. CLEAN, ATTRACTIVE CONCESSIONS

Write or wire HARRY COPPING,

REYNOLDSVILLE, PA.

## MAJESTIC EXPOSITION SHOWS

### Progress Reported from Murphysboro, Ill., Winter Quarters

Murphysboro, Ill., Nov. 30.—On "Governor" Nat Narder's recent return to winter quarters of the Majestic Exposition Shows here, from an extended pleasure and business trip, the "boys" who compose what is called "Majestic Colony" gave him a very agreeable surprise. Everybody at quarters welcomed the president of their organization and in a manner that would suggest they were more than pleased to see him back again.

Master Mechanic Walter Moran took Mr. Narder around and really astonished him with the amount of work in preparation for next season, that has already been accomplished in the few weeks the shows have been in winter quarters. The merry-go-round has been newly painted and decorated, the Big Ell wheel and whip are practically finished, being overhauled and painted, and the other rides will be ready for operation even before the holidays.

While away Manager Narder attended to a great deal of business and devoted much of his time to the looking of shows and concessions, as well as arranged to have a "Cycle Whirl" added to the list of riding devices. There will be some surprising novelties on the lot when the next season opens for this caravan. The new extravaganza, "A Night in Hawaii," and the big spectacular production, in an eighty-foot round top, "A Trip to India," depicting the lavish display of royal splendor on occasions when the King of England visits the Far East, will be two of the innovative features to be presented. The old stand-by, Tom Shrove, is designing and building new fronts, while Jim White, blacksmith, and his assistants have their work so far advanced they will have time to spare after the first of the new year. Mrs. Pettie and her corps of helpers are busy on new draperies and costumes.

The cars will all be repainted as soon as the backbone of winter is broken, the color scheme to be orange and red, and the twenty-car train will comprise twelve flat cars, three stock and animal cars and five sleepers. Everybody is on the hustle, the only "ones" taking life easy being the horses. The dining-room crew is holding favor in the hearts of the whole force by serving "three squares" a day.

Mr. Narder has one of the leading promoters of the carnival world now at work on spring industrial events, one of these and an important affair being the "Fat Stock Show and Industrial Exposition," scheduled to open the season for this organization. The line-up of attractions for the coming early season, as at present arranged, will contain sixteen shows, six rides, the usual number of concessions and two sensational free acts, and the musical programs are to be rendered by a twenty-piece band. Two advertising crews are to follow the general agent for the 1922 season.

"Governor" Narder will make another extended business trip after New Year's in search of novelties new to the amusement world, and, as he himself puts it, "will have one of the greatest twenty-car shows of its kind ever put before the American public."—B. ECHEN (for the Show).

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

## BAMBOO Fountain Pen (Self-Filling Ink Pencil)

Has all the advantages of a Fountain Pen and an Ink Pencil combined. Made of bamboo and finished in attractive color.

Very light in weight. Dealers and jobbers write for particulars. It's a big money maker. Wonderful novelty Fountain Pen. Non-Leakable. Writes carbon copies. Salesmen and agents, this is a Pen that sells on sight. Send us 50 cents, we will mail you sample and particulars.

**T. KOBAYASHI & CO.**  
Room 67, 311 River St.,  
Chicago, Illinois

## Electric Doll Lamps For BAZAARS



MOVABLE ARM LAMP DOLL, with Shade and Tipped Dress, complete. \$15.00 a Doz.



Martha Washington Doll Lamp. Complete. \$2.00 Each.



MISS ANNA SPECIAL \$45.00 per 100. With Tinsel Dress.



NEW ELECTRIC LAMP DOLL. Beautiful Impressed head, natural hair, satin dress. Wired plug, socket and cord, complete. \$3.00 Each.

**TINSEL HOOP DRESSES** with wire hoop \$13.00 per 100

One-half cash on all orders, balance C. O. D. Immediate deliveries.

AL. MELTZER CO., 219 South Dearborn St., (4th Floor), CHICAGO

## OPERATORS, ATTENTION!

LATEST UP-TO-DATE

### MUTOSCOPE

The Machine That Gets the Money!

ALL STEEL!

Our latest model Mutoscope is constructed of heavy plate iron reinforced by heavy angle iron. Will last a lifetime. Weighs only one-third of the original cast iron Mutoscope—counter size machine, without stand, weighs only 45 pounds. It is the best made machine and is the largest crowd attractor and money getter on the market.

Price, F. O. B. New York, \$60.00, complete, with reel.

Machine without reel, \$55.00.

Counter Size Machine, with reel, \$55.00.

Counter Size Machine, without reel, \$50.00.

ACT AT ONCE!

Five thousand (5,000) Mutoscope reels of different subjects always carried on hand.

Note Our New Address:

**INTERNATIONAL MUTOSCOPE REEL CO.**  
232 East 37th Street, NEW YORK CITY.



## ALLIED SHOWS

Carl Shades and Jack Percy to Again Comprise the Management

Springfield, O., Nov. 29.—The Allied Shows will again hit the road for the season of 1922 under the management of Carl F. Shades and Jack W. Percy. The show will be of three-car size and will open in April. The past season was anything but good, but with a few Southern fairs it evened up as fair.

While Mr. Shades is on the road with a tab, show, he is also keeping his eye open for good spots for next season. Mr. Percy is taking a vacation with relatives in Canada, but will return to Springfield the first of the year to speed up the work around the winter quarters. Many of the old concession people have already signed for next season.—CLARK WADE (Show Representative).

## LORMAN-ROBINSON SHOWS

Newark, N. J., Nov. 30.—Following are a few news notes from the Lorman-Robinson Shows, wintering in this city:

A letter from Sam Chandler, from Chattanooga, Tenn., where he is wintering, says that he is getting ready to start things going around winter quarters the first of the new year.

Clas. R. Stratton has recently come back from a trip into Connecticut, to look over conditions there, and thinks that he will keep his show out of that territory for another season. He expects next to take a trip out around Pittsburg.

There has not been much doing around the office, but activity will start in earnest within a few weeks. Harry Heller, of the Acme Shows, was a recent welcome caller.

The first of the year the Lorman-Robinson Shows expect to move into another office. "Red," the pet fox of the show, has the run of the office and has not had a chain on since "she" came North.

There are a good many carnival people around Newark. "Squire" Rell's is in and out every day. Yopke and "Satchel Bill" are back from the Lew DuFour Shows, and Lew is expected most any day.—HARRY DREYFUSS (for the show).

## W. H. McCLANNAHAN SHOWS

W. H. McClannahan has pulled stakes from the ranks of a concessionaire and has booked his shows and concessions on his own carnival, known as the W. H. McClannahan Shows, with Phil E. White as general agent, and he is booking some good spots in the small district of Texas and Louisiana. Conway, Tex., was the stand for the week ending November 28, and all with the company report good business.

Mr. McClannahan has a clean winter show, composed of his own large Ten-in-One, with five live pits, an illusion act and a fifteen-minute sleight-of-hand performance, the "What Is It?" grind show, Smith's Penny Arcade and Prof. M. H. Phillips, of one-night minstrel fame, with a minstrel show that draws and entertains as well as any of the one-night shows of this kind now traveling. There are also eighteen concessions and a nine-piece colored band, which "jazzes" up the towns played each afternoon. The show is now moving in two baggage cars, but the management expects to make it a seven-car gilly show in the spring.—RAY CATO (Show's Secretary).

Look thru the Letter List in this issue.

## McClellan Shows

NOW BOOKING SHOWS, RIDES and CONCESSIONS FOR SEASON OF 1922

For No. 1 and No. 2 Shows. No. 1 will open early in April at Richmond, Mo., playing Kansas and Nebraska. No. 2 will play Missouri, Illinois and Indiana. If you are looking for a clean show (no '39, no grift), that believes in live and let live, let me hear from you. We play good territory and always make good.  
J. T. McCLELLAN, 121 West Main St., Richmond, Missouri.

BEST WISHES AND LOTS OF GOOD LUCK TO ALL OUR FRIENDS

**MR. and MRS. HARRY G. MELVILLE**  
(MRS. NAT REISS)

## Christmas Greetings

AND GOOD WISHES TO ALL FOR A PROSPEROUS SEASON DURING 1922.  
WORLD'S FAIR SHOWS, C. G. Dodson, 1139 South Home Ave., OAK PARK, ILLINOIS.

## THE AUTOMATIC FISH POND

will take in \$1.00 a minute if properly located. Our money back universal wheels will fill the place wherever wheels are used.

**AUTOMATIC FISHPOND CO.**  
2014 Adams St., Toledo, O.



Announcement **SPACE FOR SALE** Announcement  
\$1,000.00 LOCATION \$1,000.00 LOCATION

Opening of the largest Christmas Store, 6th and Grand Ave., 8,000 square ft. of Dolls, Novelties, mechanical Toys and Gifts. 80 ft. of window display. We give space, flat or percentage, for anything that is a money-getter for holidays. Also good proposition for introducing new sheet music. Store very open. Act quick. Write CHRISTMAS GIFT & TOYLAND STORES, Henke Bros., Managers, 616 and 618 Grand Ave., Milwaukee, Wis.

## BIG PROFITS

will be made by BIG ELI Wheel owners in 1922. Let us tell you how easily you can become a BIG ELI owner. Write right now.

**ELI BRIDGE CO.**  
JACKSONVILLE, ILLINOIS



At this wondrous Christmas time---a time of peace and contentment and happiness---a time of expressing love and affection for all mankind, when the ever old but always new refrain "Merry Christmas" is chanted thruout the world, I take the opportunity to sincerely wish all of my friends, every Fair Secretary, my Staff, all those who have been associated with me, and everyone else on earth a Christmas time of delight and plenty; a Christmas to be looked back on with warm and loving memory.

(Signed)

*Rubie Gruberg*

Christmas, 1921

**RUBIN AND CHERRY SHOWS, Inc.**

**THE ARISTOCRAT OF  
THE TENTED WORLD**

**NOW IN PALATIAL WINTER QUARTERS AT THE  
TRI-STATE FAIR GROUNDS, SAVANNAH, GA.**



# The Little Red Devil Doll

EYES MOVE SIDE TO SIDE. THE ONLY DOLL OF ITS KIND.

ONE OF THE BIGGEST SELLERS

# THE DEV-IMP DOLL

PACKED IN INDIVIDUAL PACKAGES. EVERY DOZEN IN SEPARATE CARTONS  
SEND FOR SAMPLE, 60c, PREPAID. DOZEN LOTS, \$7.00, PREPAID.

## THE DEVIMP NOVELTY CO. (NOT INC.)

8 IN. HIGH

TERMS—25% WITH ORDER; BALANCE C. O. D.

554 W. MONROE ST., CHICAGO

8 IN. HIGH



## THE UZZELL AEROPLANE CIRCLE SWING

has disarmed the showmen of all suspicion. It has done the trick. They actually think they "Fly With the Birds," or are taking a trip on the "Air Mail."

We have produced the sensation, the sound and the appearance of the actual Aeroplane.

John Carlin, owner of Liberty Heights Park, Baltimore; Henry Tirelli, South Beach, Staten Island, N. Y.; Herbert Ridgeway, Revere Beach, Boston, Mass.; S. Bernard November, Rendezvous Park, Atlantic City, N. J.; A. Jarvis, care Berni Organ Co., and many others have said: "The Uzzell Aeroplane Swing and Cars Are the Best."

Our Portable Aeroplane Swing is winning the same reputation for quality and completeness. The base, engine and machinery are on one truck that does not have to be taken apart, the tower telescopes perfectly, and has its own truck which backs up to the main truck, where it discharges the tower by connecting with two pins and raising with an A frame. The trucks are not cast iron wheels, but William Frech wagons of standard design and five-inch tread.

Our Portable Aeroplane is a gem. See it before buying. Remember, it is so soundly engineered and simple that it can be "Set Up on the Lot Without a Bolt."

## THE FROLIC

has won a Permanent home at Luna Park, Coney Island, New York. The contract is renewed from year to year on the merit of its earnings. It has achieved a like reputation on many of the carnival midways as well.

Book your order now for the Aeroplane Circle Swing, Frolic or Aeroplane Cars.

R. S. UZZELL CORPORATION

1493 BROADWAY

NEW YORK CITY

## FOUR-LEGGED BASKETS

Four to Nest. Double Decorations. Two Rings and Two Tassels on Each Basket.

\$7.50 PER NEST

We carry a complete line of CHINESE BASKETS, UNBREAKABLE DOLLS, ELECTRIC-EYED TEDDY BEARS, ESMOND AND BEACON INDIAN BLANKETS. Write for Prices.

## BLANKETS FOR BAZAARS AND SALESBOARDS

ESMOND INDIAN BLANKETS, size 64x78, Each.....	\$2.75
ESMOND INDIAN BLANKETS, size 66x80, Each.....	3.50
ESMOND INDIAN BLANKETS, size 72x84, Each.....	3.50
ESMOND NAVAJO INDIAN BLANKETS, size 66x80, Each.....	4.50
ESMOND NAVAJO INDIAN BLANKETS, size 72x84, Each.....	4.50
ESMOND TWO-IN-ONE BLANKETS, size 66x84, Each.....	3.50
ESMOND CRIB BLANKETS, size 30x40, Each.....	.75
BEACON INDIAN BLANKETS, size 66x80, Each.....	5.00

Prompt shipments from either branch.

ORIENTAL ART CO., 1207 Sycamore Street, Cincinnati, Ohio  
NEW YORK BRANCH: 283-285 Broome Street.

## DOLLS AND NOVELTIES MANY MODELS FOR CONCESSIONAIRES

Write for prices, as low as the lowest.

JONES DOLL CO., GALENA, KANSAS

### J. T. McCLELLAN SHOWS

In Quarters for the Winter at Richmond, Mo.

Richmond, Mo., Nov. 29.—The J. T. McClellan Shows, which closed their "third best" season at Richmond on November 5, after traveling for thirty-seven weeks thru Oklahoma, Kansas, Missouri, Nebraska and South Dakota, are now in winter quarters here. The shows started their season at Oklahoma City, Okla., on March 19 and closed with practically the same people as at the opening date, the line-up consisting of four shows, two sides and thirty concessions.

Montee Carpenter and Dabney, merry-go-round owners, took a one-car show South, Butler, Mo., being the first stand. C. E. Woods, big bit owner, stored his wheel here and returned to his home in Galesburg, Ill. Count Zaino joined a midket vaudeville act at Ottawa, Ill., after signing contract for another season on the McClellan Shows. C. Q. Ray and family went to Kansas City, where they expect to buy a hotel to pass away the winter. This was the third season for the Rays with this show. They also will be with the show again next season. G. H. Klor and wife (Mr. McClellan's daughter) are also in K. C. and have a snug apartment at 2840 Forest street (Box Arms Apartment). Mr. and Mrs. Klor say the hatching will be on the outside to all friends. Mr. and Mrs. McClellan entertained the company November 3, giving a banquet in one of the cars. The following clipping from the Daily Missourian will explain it:

"In appreciation of their work during the summer season, Mr. and Mrs. J. T. McClellan gave a banquet Friday evening in honor of the fifty members of their company. The banquet in a measure was a farewell affair, as the company disbanded for the winter at the close of the week's engagement Saturday evening. For the occasion Mrs. McClellan spent two days in cooking chicken—both baked and fried—ham, game, pies and all of the other delicious things for the meal. A long table seating fifty people was built in one of the cars and it was there that the banquet was served. Testimony of their enjoyment and appreciation of the affair in their honor was given in fifteen rousing cheers for 'The McClellans' by their guests."

"Following the close of the carnival Friday evening, Mr. and Mrs. McClellan gave a dance at the W. O. W. Hall, to which members of the company and many of their friends in Richmond were invited. Music for the occasion was furnished by the Shirkey Jazz Orchestra."

Mr. McClellan has purchased another baggage car, making four cars, and is building a private switch in Richmond which will be the future home of the McClellan Shows. J. B. McClellan and wife will live in Richmond this winter. Mr. and Mrs. "J. T." will go to Florida until the cold weather is over. Mrs. McClellan's mother, Mrs. J. A. Shrode, of Union, Ind., has been visiting her daughter the past three weeks. The show was visited by Jolly Eva and sister Avon, this being their home town. Avon was with the McClellan Shows part of the season of 1919. Jolly Eva was with Crispy Bros.' Circus this season.—M. F. KEEL (for the Show).

### PERCY MARTIN'S SHOWS

Plans Being Formulated for Next Season

Cumberland, Md., Nov. 30.—Manager Percy Martin, of the Percy Martin Famous Midway Shows, is formulating his plans for the season 1922, and while it is not his intention to have a "big show," it will be his aim to choose his attractions so as to meet the requirements of taste for various kinds of entertainment on the part of the public, particular attention being paid to shows and rides and a proper proportion of each in comparison with the size of his organization. At present Mr. Martin plans six shows and three rides, all of which will be owned by the company, and the season will start here in Cumberland in April. Mr. Martin's business partner, Joe Lieberwitz, will have charge of the concessions, of which there will be the usual number carried. Dix Kellier has been re-engaged as general agent. The route is to include territory in Maryland, West Virginia, Ohio and Kentucky and the show will also play a string of Southern fairs.

Commenting on the past season, Mr. Martin sums up the success of his organization thus: "Taking into consideration the fact that it was a new show in a bad year, started with independently booked shows and rides and ended the tour with the company owning six shows and three rides, it was not at all bad, and, under normal conditions, the future looks bright for the Percy Martin Famous Midway Shows."—"DICK" GREEN (for the Show).

### TENTS TO RENT

ANY SIZE OR COLOR  
M. MAGEE & SON, INC., 138 Fulton St., N. Y. C.

## BALLOONS DIRECT FROM THE MANUFACTURER



FRESH STOCK BEAUTIFUL COLORS ALL ORDERS SHIPPED SAME DAY

Big Dying Duck Balloons—Wonderful seller. Long bill, real feathers, imitation bird whistle makes big noise. Golly like wild-fire. Get busy and sell a real novelty. Per Gross, \$15.00. Sample, 25c.

70 Heavy 2-color, with Santa Claus photo and Merry Xmas on both sides. Gross 4.75  
Same as above, extra large. Dozen 1.50  
60 Balloons, with 15 different pictures. Per Gross 2.50  
70 Heavy Transparent Gas Balloons, with 15 different pictures, printed on both sides. Red, Purple, Blue, Green, Orange. Made of the best grade rubber. Per Gross 4.00

70 Heavy Patriotic 2-color. Per Gross 4.50  
350 Monster Gas Balloon—largest toy balloon on the market. Immense. Per Gross 10.00  
65 Large Airship, 25 in. long. Per Gross 3.60  
Large Mammoth Squawkers. Per Gross 8.50  
50 Squawkers. Per Gross 3.25  
Sausage Squawkers. Per Gross 3.25

70 Squawkers, long mouthpiece. Per Grt 4.50  
Balloon Sticks, select stock. Per Gross 4.40  
33-in. Beauty Whips. Per Gross 6.75  
40-in. Beauty Whips. Per Gross 7.75

ORIGINAL BARKING DOGS. Made of unusually strong rubber, the kind that won't wear out. Golly like wild-fire. Length, 1 1/2 inches

\$10.50 Gross

Sample, 25c. Catalog free. 25% deposit with order, balance C. O. D.

YALE RUBBER CO.

282 Broome St., NEW YORK CITY.

Agents — Pitchmen — Demonstrators

THEY ALL SAY IT'S

## WONDERFUL SIZZ CREAM SOAP

Cleans grease, ink and cigarette stains from the hands. Used by automobilists, travelers, printers and coal miners. Fine for the home and office.

Now put up in all size cans and tubes. Send for free sample and special prices.

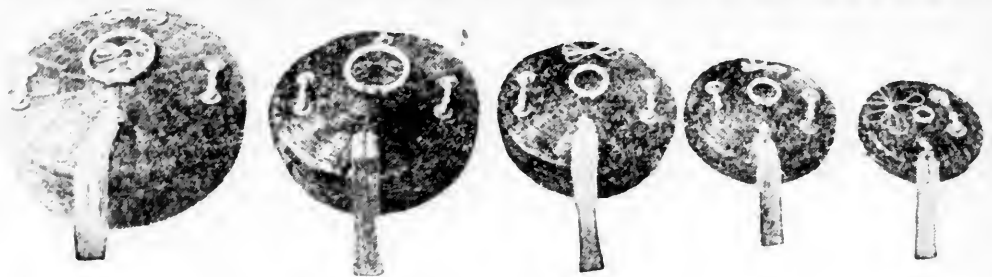
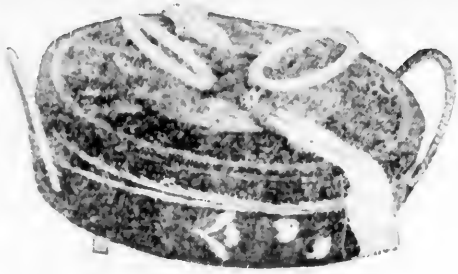
### SIZZ CHEMICAL COMPANY

Mf'g's. of SIZZ Foot Ease, SIZZ Dandruff and Shampoo Tablets and SIZZ Laundry Tablets  
ST. LOUIS, MISSOURI.

## AGENTS WANTED

Big money made by ex-service men in New York. Christmas Soldier Magazine. Over 100 per cent profit. Will sell on sight in your city. For information and sample copy, send 10c in stamps. Room 507, 7 East 15th Street, New York City.

BUY "I SAW IT IN THE BILLBOARD."



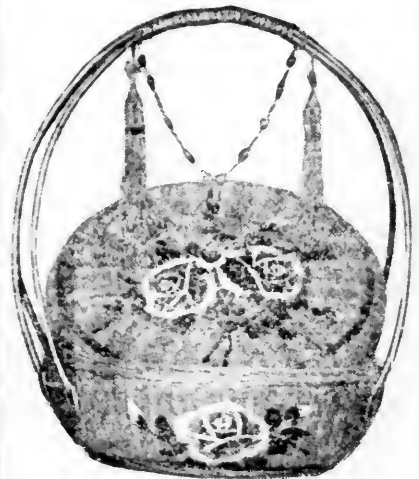
# SURE!!

## BUSINESS IS GOOD!!!!

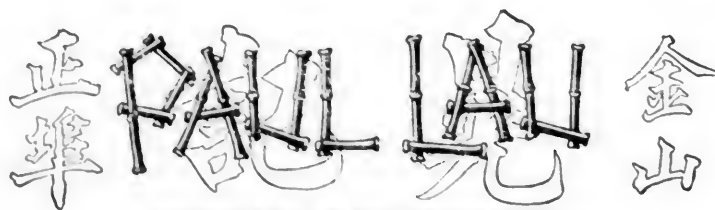
In fact, it is so good that we have been compelled to seek larger quarters.

We now occupy an entire four-story building—the largest plant of its kind in America devoted exclusively to the manufacture and sale of Chinese baskets.

We now are prepared to contract with bona fide jobbers for their next season's supply.



119  
Waverly Place,  
Chinatown



IMPORTER - MANUFACTURER

San Francisco,  
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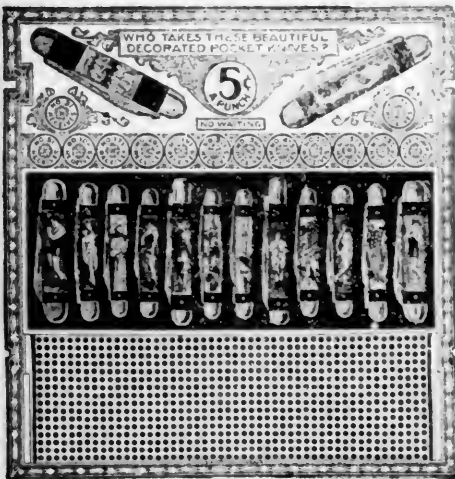
# THE BEST ON THE MARKET

DIRECT FROM MANUFACTURERS

Biggest **FLASH REPEATER MONEY MAKER**

Our Assortments are Real Nickel Magnets. Comparison invited. Money cheerfully refunded if not satisfactory. See for yourself why 75% of the Board men throughout the country buy direct from us. Knives and Razors in bulk or in Assortments. Write for price list and descriptive circular.

SEE OUR RAZOR AD ON ANOTHER PAGE OF THIS ISSUE



Est. 1900

**THE GOLDEN RULE CUTLERY COMPANY, 212 N. Sheldon Street, Chicago, Ill.**

Dept. No. 1

## BILLBOARD CALLERS

(NEW YORK OFFICE)

Adele Herman, Ed Zello, Al Heber, Charles Prouto, C. A. Lomas, Richard Wheelan, Bertha Greenberg.

Gertrude Hutcheson, prima donna. Plans to enter vaudeville.  
Clyde Ingalls, getting ready to sail for Europe, to play the Christmas Fair at the Olympia for Captain Bertram Mills.  
George (Steamboat) Stewart. Left for Washington, D. C., to demonstrate his new and old "Jazz-fute-trombones" at the "Over Seas Coney Island" Bazaar at Convention Hall, that city.

Mary Margaret McBride, of The New York Evening Mail.  
Hortense Saunders, writer and publicity expert.

R. S. Uzzell, of the R. S. Uzzell Corporation, builders of riding devices, with offices in the Putnam Building.  
Arcbie Onri, juggler and novelty vaudeville artist.

Harry E. Tudor. Will represent a number of amusements at the Chicago convention of the park managers.  
Mystic Clayton, John J. Carr, Louis Taxler, Ed G. Holland, 24-hour agent. Will again advance Walter L. Main Circus, season 1922.

Henry Morey, lecturer. Has handled such high-class spectacles as the "Galveston and Johnstown Floods" at the exhibitions and Coney Island.

Sidney Ansell, of the Universal Theaters Concessions Company, Chicago.  
Harry Mooner, the famous elephant trainer. Now has a music act playing vaudeville. Left for Baltimore.

N. J. Shelton, circus and carnival press agent.  
Lou LeMert, of the Australian LeMerts, novelty vaudeville artist.  
John Alexander Pollitt, left for Buffalo and westward.

Adgie Costello, Samuel Kitz, George Kirch, George Alabama Florida. Has been transferred from the advance of the "On the Night Watch" to the same position with the McIntyre & Heath Show.

Frank P. Spellman, B. H. Russell, H. F. McGarvie.  
George Wirth, in a commercial line.

Victor Caben, Thomas Durey, Louis Fink, Barney H. Demarest, now in the booking business in Newark, N. J.  
J. J. McCarthy, of Columbia Park, North Bergen, N. J.

H. F. Hall, of the California Exposition Shows and the Carnival & Bazaar Supply Company.

Albert Busch, riding device operator. May go to Venice, Cal for the winter. At present is home in Brooklyn.

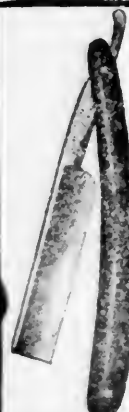
Joe E. Orl, of the Pneumatic Callage Company, Newark, N. J. Just finished the eighth machine for the Ward Baking Company. Sold one to the Canadian National Exhibition and

**BUY DIRECT from the Importer**  
I am offering the **Magnetic Razor at \$3.50 per dozen.**

Hair Clippers with two extra combs and spring at 75 cents each.

Midget Clocks at 40 cents each.

Quotations on my latest importations in the line of Clocks, Watches, Optical Goods, Novelties will be given on request.



**JOSEPH HOLLINGER**  
Importer and Jobber of Cutlery Optical Goods and Novelties  
419-21 Broadway NEW YORK CITY



## Beautiful Dolls

Until you have handled our Dolls, you have a whole lot to learn about better business.

### NOTE CHANGE OF ADDRESS PAUL WILSON & CO.

164 ELDRIDGE ST. Phone, Drydock 3634 NEW YORK CITY

## Chinese Baskets

Chinese Bamboo Baskets, sets of 5, Mahogany stained, shellaced and trimmed with genuine Chinese Coins, Beads, 10 Rings and 10 Tassels

Chinese Bamboo Baskets, sets of 3, Mahogany stained, shellaced and trimmed with genuine Chinese Coins, Beads, 6 Rings and 6 Tassels.

Take advantage of the low prices now obtainable, and place your orders NOW for your next year's requirements.

### THE OVERSEAS CORPORATION, Ltd.

International Merchants

116-120 West 32nd Street, NEW YORK CITY

<b>GENERAL OFFICE:</b> Seattle, U. S. A.	London Hamburg Antwerp	<b>BRANCHES:</b> Yokohama Kobe Nagoya	Hong Kong Canton Tientsin
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## A NEW TRADE OR MONEY BOARD

### "A GLUTTON FOR BUSINESS"

Absolutely guaranteed to do (and is doing) the largest, latest trade and money board business ever done.



### The Clearing House Amusement Board

Is a combination bargain board of only 300 holes but 2,300 numbers, and takes in \$150.00. Makes the dealer or operator 25% steady income on a lightning turnover. Costs less than 1c for each dollar of business it does.

A WHOLESALE SPECIAL DISCOUNT TO JOBBERS.  
Sample, \$1.50 (plus 10% Revenue Tax). Parcel Post, 5c Extra.

**AMERICAN NOVELTY CO., Dept. 133**

2455-57 ARCHER AVE., - - - CHICAGO

**KNIFE RACK FOR SALE**—10x10 Black Top, 2 ft. wall, partial frame. Special built base to carry sets with knives to 300. 1st floor 2nd floor 3rd floor 4th floor 5th floor 6th floor 7th floor 8th floor 9th floor 10th floor. South & Western 2 cuts, some with pearl handles. Watches, Manufacturing Sets, Field Glasses, Giftware, 250 S. E. 1st, Kodak, 30 best sets that were ever used, show up, two sets, 21 best best Razors, with 1 set 2nd Watches to hang on every one. 4 Mirrors, French Rayon sets, 3 great Fiber Trucks, 1 Fiber Case, about 200 Rings, 1,500 Knives, Wines, Glasses, Coleman lanterns. In fact a complete job, ready to go. Numerous little things needed not mentioned in list. This is not a lot of worthless junk, it is practically new, only up about dozen times, same as new. Cost me to build over \$1,200. For quick sale 75c to 1.00. Weight over all 1,500 lbs. Brass Feet, Show 1.5, Legs and Turners, all 2 different kinds, 31 lbs. 140 dozen. The best in the world. 2 Extra 3-1/2" Tables, same as new, \$10 each. 21 best 1/2" thick steel rack material. To make cost me \$75. It goes for \$25. Will send any of the above for inspection, deposit to cover transportation both ways.

## WHEELS AND CHARTS

Dealers and Manufacturers of Carnival Supplies who cater to Concession trade get in touch with us. We manufacture the best Paddle Wheel and today the wheel with the roller bearing. Workmanship absolutely highest class. Write us today.  
**WAGEMANN CO., 49 14th St., Wheeling, West Virginia.**

has the Walter L. Main and Hagenbeck machines in for repairs. Mr. Orl seems very optimistic as far as the making and selling of air callages are concerned for season 1922. Joe Simon, of the Ringling Barnum Circus past season, will again be with it.

Freda Held, just returned from her father's funeral, Charles Held died in Cincinnati recently. Miss Held will soon resume her vaudeville bookings.

James M. Hathaway, amusement promoter, went to Terre Haute, Ind., and Chicago to attend the Showmen's meeting.

Charles Doren, side show manager.

Frank J. Murphy. Reports the bazaar in Plainfield, N. J., under the promotion of Harry E. Bonnell, as doing well. He announced William Gillick will have the "Whip" and a number of concessions with the Frank J. Murphy Shows next season.

Guy Miles, general agent.

Harry Smith, general amusement Liberty United Shows. Left for a trip in the interest of his company.

Matthew J. Riley. In from the winter quarters of the Matthew J. Riley Shows, Hanover, Pa. Will start work immediately after the New Year.

Frank L. Talbot, former executive of the Shubert Vaudeville Circuit, and Mrs. Talbot. Joseph A. McFields, carnival showman.

Clifford H. Knight, theatrical journalist.

Ben Harney, vaudeville artist.

Max Linderman, of the World of Mirth Shows.

C. Frank Stillman, park constructor.

Mart McGormack, carnival showman.

Robert Van Kannel, representing T. Van Kannel estate, as applied to the disposition of Guy Miles, carnival general agent. Has plans for next season in the making.

Captain D. J. Powers. Has organized his novelty show to play opera houses from West Virginia to the Pacific Coast via Pennsylvania, Ohio, Missouri, Kansas and so on.

Arthur Stone, globe trotting theatrical journalist, back from Spain. Says business is good over there.

Corinne Wilson, prima donna; Babe and Ola Hudson (Hudson Sisters), soprano and ingenue, of the "Town Scapinals" burlesque. Playing the big houses in the East.

Harry R. Morris, of the Liberty Bazaar Company.

George A. Donaldson, comedian and entertainer.

W. J. Corcoran, lawyer, and Elmer Tenley.

John T. Henson. Booked Nicholas Chelaf and his hoop-the-loop act for the Christmas Fair at Olympia, London, Eng. Mr. Chelaf will go with Fiske Ingalls and party.

Lyman H. Fiske, formerly in the theatrical trade paper field, now advertising manager of the Hazard Advertising Corporation, New York.

George Kirch, owner of the K Ranch Wild West Show, with winter quarters on the K Ranch at Warren, W. V. He is stopping in Newark. Will launch again in the outdoor show held after an absence of several years. Is looking over Eastern parks and other locations.

Henry Halbert, of the Balloon Racer Company, New York.

Ed C. Warner, general agent Sells-Floto Circus.

T. J. Polack, general manager World at Home & Palace Brothers' Shows, just before leaving for Chicago.

Edward Leloy Rice, theatrical writer.

M. J. O'Grady, concessioner.

Evelyn M. Hamel, who worked in the institutions for Kames & Company, playing vaudeville last season.

W. J. Powers, carnival showman.

Andrew Downie. Reports H. G. Wilson very busy at winter quarters of the Walter L. Main Circus.

W. H. Middleton. Reports much activity in the wild animal market.

Joseph G. Ferrari. Reports progress in connection with his show property manufacturing plant at Mariners Harbor, S. L. N. Y. The building is 50x150 and it's soon going to be a very active place, says Mr. Ferrari.

Robert E. Martin, of New York. Been promoting events for hospitals and such. Plans to open an office and expand his operations.

Charles D. Neil, amusement promoter.

Edward Stafford, of Terrell's Circus, playing Shubert vaudeville.

Charles Arthur Boehr, of the Three Roofs, vaudeville act.

William Gillick, interested in a bazaar in Bethlehem, Pa.

Affredo Swartz, high-wire artist.

Louis Nelson and William Halkin, officers of the International Microscope Reel Company, New York.

George Dupree, of the Broadway Theatrical Enterprises looking department, New York.

John P. Martin, amusement promoter.

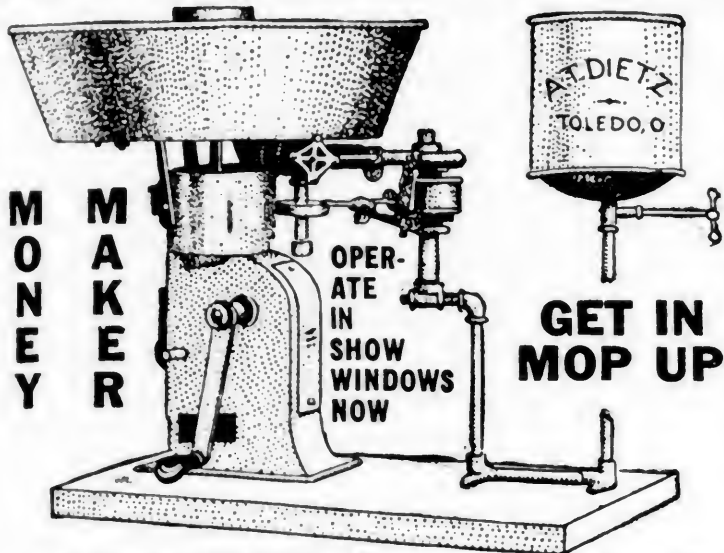
Julius Zanicig, famous mentalist, now at



# A MERRY CHRISTMAS AND A HAPPY AND PROSPEROUS NEW YEAR TO ALL MY CUSTOMERS, FRIENDS AND COMPETITORS—EVERYWHERE!

This past season has been the biggest and best I have ever had in my seventeen years of experience. My celebrated and justly famous

## KOTTON KANDY AND EMPIRE CANDY FLOSS MACHINES



MONEY MAKER

OPERATE IN SHOW WINDOWS NOW

GET IN MOP UP

sold better, made more money for my customers, attracted more attention than ever before. There must be good reasons. Some of them are: Ease of operation, dependability, short hours of work, materials cheap and easily had in even crossroad towns, no advance preparation, and the profits—well, they are just what you choose to make them. IN SHORT, THIS IS A DIGNIFIED, LEGITIMATE AND HIGHLY FASCINATING BUSINESS AND THE MOST PROFITABLE ONE YOU CAN ENGAGE IN WHEN YOU CONSIDER INVESTMENT AND THE TIME YOU WORK. Remember, you can get anything from me in the candy machine line. Any make of machine, any model, new, used or rebuilt. You can get all kinds of supplies, even special sugar, of which I will tell you later. In the meantime, see if there is something in the following you need:

**SEPARATE HEADS** for Kotton Kandy and Empire Candy Floss Machines, \$20 each. With shafts attached, made to fit any machine, \$20. Kotton Kandy Heads have separable shafts to fit worn shaft. Empire Heads have full length worn shafts. Either style can be changed instantly, so that on busy days if the head gets clogged, you can yank it up and out and shoot the other one in. Presso. Change just like that, and you be in again feeding them the alfalfa. State what you have and what you want and leave the rest to me.

**BANNERS**—A swell little banner in colors, on sign muslin, bearing Kotton Kandy—"Fine and Dandy," 10c. Or Floss Candy—That Funny Candy, 10c. Sent, postpaid, at \$1 each, worth double.

**COLORING AND FLAVORING**—Colored floss is always attractive, and flavored floss more palatable than the plain floss. The combination is a whirlwind. The cost is little and the results big. Prices: Colors, Red, Blue, Green, Orange, Yellow, etc., \$1 per bottle, postpaid. Each bottle coloring a considerable quantity of sugar. Prices of Flavoring: Cans contain 10 ounces, each ounce sufficient to flavor 10 pounds of sugar, \$1 per can, postpaid. In the following and any other flavor: Vanilla, Pineapple, Strawberry, Peppermint, Spearmint, Wintergreen, Cloves, Lemon, Orange, etc.

**KOTTON KANDY UMBRELLAS**—Spread 8 feet, with 12 heavy steel ribs. Cost from \$10 to \$30 each. Some of these prices include grooving screw and tilting device. State the price you want to pay and leave the rest to me.



**GENERATORS** made to fit Empire Machines or Kotton Kandy Machines. State what kind of a machine you have. Price, \$15. These Generators are absolutely the most substantial, efficient and simple to operate of any ever made. Carry an extra one with you.

**KOTTON KANDY TENTS**—7x7, with 7-ft. side walls, including poles and stakes, made of white canvas, \$25; Khaki Cloth, \$33, or deduct 10% if you do not want poles and stakes.

**LOOK INTO THIS!** I will buy, trade, sell, salvage, repair, rebuild or handle in any other way, any make or style of candy machines of any description. Write me or send your friends to me and I will do business right.

The above illustration shows the Kotton Kandy and Empire Candy Floss Machine. These machines are alike except a slight difference in the heads, but the results are the same. Prices: Straight electric (cannot be run by hand), with universal motor, run on any current, from 25 to 60 cycle, also direct, \$150. Straight hand power, \$150. Combination machine, which can be run by hand if desired, with universal motor attached, to run on any current, \$200. Terms: Half cash, balance C. O. D.

A. T. DIETZ, - 27 SAYSO BUILDING - TOLEDO, OHIO

## KNOXALL



Wood Fibre Unbreakable Composition.

17-in. \$11.50 Dozen

- 17-in. WIRE HOOP SKIRT DOLL. Silk Skirt, trimmed with Marabou, Silk Bloomers, and Wig with curls (Same as illustration). \$11.50 PER DOZEN.
- 17-in. OOLL. Dressed in Silk Skirt, trimmed with Marabou, Wig with curls. Head Trimming and Tasse Westlets. \$9.50 PER DOZEN.
- 16-in. OOLL. Silk Dress, trimmed with Marabou, Wig with curls. \$8.50 PER DOZEN.
- 10-in. OOLL. Silk Dress, trimmed with Marabou, Wig and Head Trimming. \$5.50 PER DOZEN.
- 22-in. ELECTRIC-EYED BEARS. \$14.00 PER DOZEN.

Sold at above prices in case lots of six dozen or more of 1/2. Orders for less than six dozen, \$5c extra per dozen. Send your order today for immediate delivery. 25% deposit with order, balance C. O. D. NO CATALOG.

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the World's Museum, Philadelphia. Was originally booked there for two weeks, now signed for the balance of the season.

C. Barthel, riding device operator. Charles Hurke, vaudeville comedian. To appear in a new sketch written by Elmer Campbell Phillips, going to England to look over the new concessions with a view to bringing them to America for next season. He will be accompanied by other showmen.

Harry Smith, of Hawley's Shows, Inc. Johnny J. Kline, amusement promoter. Now organizing Johnny J. Kline Shows for season 1922.

J. J. McCarthy, amusement park man. John J. Carlin, owner and manager Liberty Heights Park, Baltimore. In on a business visit in connection with opening of his New York office. Booked John Robinson's Elephants for twelve weeks next summer. Called on R. S. Uzzell and other amusement men while in the city. Attended park men's meeting in Chicago. Mr. Carlin promises many novelties for the park season of 1922.

Fred B. Parker. Said he would be at Carnival and Fair Men's Meeting in Chicago.

Henry Hainert, of the Chester-Pollard Amusement Company office and factory, now in New York.

C. A. Lomas, representing Standard Engraving Company, New York. Specialist in theatrical and show work.

J. E. Kaye, hotel clerk. Knows many theatrical people.

W. J. Wilson, general agent Gerard Greater Shows.

Andrew Downie and Ed G. Holland. Talked over the future, which both agree looks mighty bright for the Walter L. Main Circus.

Charles Duden, side show manager, getting ready to sign up for season 1922. Will make his announcement soon.

Handa Ben, carnival showman.

Mort E. Warshawsky, newspaper and magazine writer. Thinks he would like to become an outdoor show press agent for atmosphere, as it were.

Louis E. Cooke. Came into the office with a bundle of photographs of circus celebrities dating back well-nigh to R. C. (Before Circuses). He was accompanied by Peter Conklin, who helped in the identifications up to a certain point, when they called to Edward Lettley Rice for help. He, by reason of being a historian of show business, was much interested. They all told stories of John Robinson and other celebrities of the sawdust world, past and present.

Captain Louis Sorcho. Traveled 487 miles advertising for the election of Mayor Hyman, Craig and Hulbert in the recent New York City campaign. He received a most complimentary letter for services rendered from Mrs. Winter Russell, of the Woman's Committee.

Matthew J. Riley. Said he was going to the Chicago convention of showfolk, but was not in the mood to attempt the task of revolutionizing the outdoor show business. His show will be twenty cars, which are three more than he has now. Following the Chicago trip he will return to winter quarters in Hanover, Pa.

F. J. Frink, general agent Walter L. Main Circus. Was en route to the Showmen's Convention in Chicago.

Burna O'Sullivan, theater manager. J. C. Wodetsky, agent.

L. J. Beck. Still selling motion pictures and doing special publicity.

Larry Barnett, concessioner. Mr. and Mrs. J. R. Watts, of Cincinnati. Mr. Watts was formerly in the show business.

Zelbhe Elischer, the well-known concessioner, of Chicago. Attending to some personal business in New York.

Mrs. Rubin Gruberg, in from Spartanburg, S. C., accompanied by Ester Simon, who has played chautauques as an entertainer. Stopped Hotel Woodstock. Mrs. Gruberg said she would attend the ball and meetings of the Ladies' Auxiliary of the Showmen's League.

Andrew Downie. Announced H. G. Wilson has been signed to manage the side show with Walter L. Main Circus and will in addition

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(Continued on page 154)



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**BILLBOARD CALLERS**

(Continued from page 153)

have the riding lion act in the big show, and will direct the concert.

Max Lindernam. He was accompanied on his call by William Holland, agent of the World of Mirth Shows, who left for Canada on business and pleasure.

George T. Kelting, cartoonist.

Charles W. Kenyon, who had the cook house on the Beadle & Epstein Shows the past season. He plans for some big operations season 1922. Has a new auto car. Says the "little red car" last season made a hit when parked in front of his eating place.

Charles Hindspeith, talker and lecturer.

Mr. and Mrs. Gruber. Married recently in Philadelphia. He came from San Diego, Cal. in New York on business. Will winter in Philadelphia.

Owen A. Brady, general agent James F. Murphy Shows. En route from the shows' winter quarters at Greenville, S. C., to his home in Auburn, N. Y., to spend the holidays.

"Alfonso," amusement promoter. Will put on a number of bazaars under colored auspices. He will again take out his pit show for 1922.

Samuel Kitz and Joseph H. Hughes, of the World's Standard Shows.

Joe Hawley, general director Liberty United Shows.

Nathaniel Ettinger, of the Fifth avenue branch of the Columbia Bank. Representing the bazaar committee, auspices Sisterhood of New Synagogue. Will be held Hotel Astor Roof December 5 to 8.

John G. Robinson, of Robinson Military Elephants, still playing Shubert vaudeville.

Ted Metz, carnival showman. Did not sail for San Domingo as planned.

Harry E. Skelton, of Elmer Tenley's office. Copenhagen Paul, magician, accompanied by Bill Dooley, electrician of Lyons & Bergen attractions.

Walter Shannon, manager Leona LaMar, the "Girl with a Thousand Eyes," playing Shubert Winter Garden.

Sam Mitnick, with the National Photographers, Inc.

J. J. McCarthy, dealer in show property. Says business is good. He saw Joe McKee off on the boat to Europe.

Frank Elvidge. Going into the concession business. Interested in the "Around the World Airplane Game," handled by the Eureka Novelty Company, New York.

Bert Palmer. Closed with World of Mirth Shows and says he will be with Dobyns & Berges in 1922.

C. Frank Stillman, to report he has been signed up by S. A. DeWaltoff, of New Haven, as general constructor and manager of White City, New Haven, Capitol Park and Lake Wood Park, Waterbury, Conn. Will begin his activities at once with headquarters in the East.

George A. Fox, pianist and leader Bostonian Sextet, en route to Miami, Fla. for sixteen weeks' engagement.

Josephine Fleming (Mrs. G. B. Harlan). Managed Mermaidland Water Circus on the Johnny J. Jones Exposition from State Fair at Indianapolis on to close of season. She will winter in New York.

Bertha Greenberg, of the bazaar department of the Fair and Carnival Supply Company. Says promotions are good.

Margaret Newton is playing with the Robert Russell Company in vaudeville. She says the Irish scenic comedy, "Peggy Arrives," is a decided hit and will probably be routed to the Pacific Coast and back. Miss Newton spent most of the summer playing chautauqs and she liked the work.

Mrs. Zelpha Barnes Woods, musical director and founder of the New York Grand Opera Society.

Mrs. Zelpha Barnes Woods, musical director and founder of the New York Grand Opera Society.

Jack Mahoney, author of the song "When You Wore a Top Hat and I Wore a Rose." He is now a music publisher.

Irving Udowitz, concessioner. Will be with Frank J. Murphy Shows.

Billy Rose, formerly of motordrome fame, now running the Aphrodite Florist and Bird shop, Broadway, New York.

Eddie Blake, concessioner. Stopping Elks' Club.

Martine Lowande, circus man, back from South America.

Theodore Tuxler, riding device operator.

Clark T. Brown, showman insurance man.

George Wainwright Tyrrel, former circus man, is putting out a number of "tats."

John J. Carr, carnival general agent and bazaar promoter. Wintering in New York, his home.

E. C. Carlisle, Wild West showman. Has novelty vaudeville act.

Johnny J. Cline, amusement promoter.

S. F. Van Kannel, executor of the estate of the late T. Van Kannel, of "Whitechapel Waves" fame.

Clyde Ingalls, of the Ringling-Barnum Circus, sailing for England.

John P. Martin. Has resigned as manager and member of Board of Directors of Hanover

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Amusement Co., Inc., operators of Hanover Park, Meriden, Conn. He will announce his plans for season 1922 at an early date.

Ed Zello, strong man act.

Ben Harney, vaudeville actor.

Archie Gurl, juggler.

Lesy Graham, of the Ringling-Barnum Circus.

Ben Williams, of the Joseph G. Ferrari Shows.

Belle Fromme, formerly a Keith headliner, now playing opera in English.

John W. Sherry, vaudeville comedian.

John T. Robinson. Will direct the Shrine Circus for Syrian Temple (of which he is a member) which opens February 27 at Music Hall, Cincinnati. He promises some of the greatest acts in circusdom.

**WORLD AT HOME-POLACK BROS.**

End Season's Activities—Winter at Mobile, Ala.—Jespersen Praises Co-Operation of Executives

The World at Home and Polack Bros. Shows completed their season at Tallahassee, Fla., on November 26 and arrangements were made for the "run home" to Mobile, Ala., to be placed in winter quarters. On the closing night C. H. Jespersen's (All Union) Concert Band serenaded all the shows, playing the familiar and touching air, "Auld Lang Syne." The band marched around the midway and ended up at the office wagon, where it finished with the old standby, "Home, Sweet Home." On Thursday Professor Jespersen was guest to the members of his musical organization, in uniform, at a dinner given at a leading local "cafe." The data for the foregoing fitting ceremonies which brought to a close the activities of the Polack combined organization was contributed by C. H. Jespersen, who, as a "volunteer," also furnished a few personals, as "picked up" by him, according to intended schedule, as follows:

John Metz, of 10-in-1 fame, and his show were to make a move to Tampa, for two weeks, and then to Miami for a winter's engagement in the new Luna Park there. G. W. McIntosh, manager of "Tirzon," purchased a motor truck and intended "plowing" thru the States, home, to "dear old Michigan," with his show. Mr. and Mrs. (Almee) Ralph Pearson also purchased a truck with which they intended transporting their belongings to Miami, where Almee will be one of the principal free acts, in her wonderful Argentine dance creations. Nearly all the shows and people were re-energized by Percy Morency for season of 1922, which savors well for this big outdoor amusement enterprise.

Mr. Jespersen states that his band will again be under the Polack banner next season, and adds: "The treatment accorded by the entire executive staff with the shows has been very much appreciated by my men. Altho the season was not up to the previous two years financially, the "show" never passed us once—without stopping—and the boys' all seem to regret that the season has ended. I wish to express my thanks and appreciation to Irving J. Polack, Percy Morency, Fred Follette and all the members who worked with me to make the past season so pleasant and agreeable to all with this show."

**SCOTT'S GREATER SHOWS**

Two Weeks' Stand at Charleston, S. C., Probable

C. D. Scott's Greater Shows, at this writing, are playing Charleston, S. C. Owner Scott certainly deserves credit for looking this place and, judging from the opening night, it will be the banner still spot of the season, as the midway has been crowded until late at night with people, mostly sailors, who have plenty of money to spend. As this is being written (11:30 at night) the shows are still running, and some of the concessions are busy. Doubtless the show will remain here another week. The people are hungry for shows, as this is the only carnival that has been here this year. Last Saturday was payday for the sailors.

There are about 20 new concessions here, including George Johnson, with two nicely framed wheels. Quite a number of the show people, including the writer, have housekeeping rooms here. The writer and several more of the Scott show people were seen with turkeys on Thanksgiving.

The caravan has had a number of show people visiting here, including Mrs. Jack Wilson, who is playing the nearby fair. Owner Scott had intended playing Florida again, but will probably stay in this State and in the tobacco section of North Carolina for the winter.

The Scott Shows have opened this county, but it took a lot of time. There are thirty-one counties in this State that have carnivals, but the law has been declared unconstitutional by the supreme judge of this district. There are few counties that are worth playing at present, as the rural districts are in a bad shape financially. The shows go from here to Columbia, for a two weeks' stay. They now consist of five nicely-framed shows, merry-go-round and Ferris wheel, which are owned and operated by Fred and Rick Ehring; R. Henry Sisco's concert band and 40 concessions. The show moves in one package here. All are looking forward to a merry Christmas.—R. L. DAVIS (Press Agent of the Shows).

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**SNAPP BROS.' SHOWS**

"Pickups" From Winter Quarters

North Little Rock, Ark., Dec. 1.—The Snapp Bros. Shows are now in winter quarters here. Following the close of the season many of the folks drifted away into the great "melting pot" to hobnob with Bedouina from other caravans, and play this and other seasons over, while quite a goodly number stayed on to get ready for the early spring opening. Miss (Nora) Leahy departed for New York, where she will appear in vaudeville this winter, and the "California Club" sent an advance delegation to the "Golden State," including Dr. Zeno, the well-known pit show man, and Jewell, the concessioner. Promoter Wilkins left to spend the winter in Portland, Ore., his home, and Promoter Morris to Atlanta, Ga. Mrs. Ivan Snapp left for "dear old Danville," to go on to Chicago, join Ivan and attend the showmen's ball. Mrs. Sydney Landcraft departed for California to spend the winter months. General Agent Kelley departed for Chicago to attend the secretaries' meeting. Harry Mason, a member of the caravan, was made an Elk at Little Rock, Lodge No. 811.

On Thanksgiving Day Ivan and Wm. Snapp entertained the entire caravan at a turkey dinner, which was much enjoyed by all, and the "boys" were voted royal hosts. On Sunday afternoon Park Prentiss gave a band concert in winter quarters, which will probably develop in a regular affair. Chas. Klidder, the genial steward, and Electrician Barlick, hid themselves forth as mighty dimrods and returned with a legal number of ducks. More dinners. These concerts, dinners and the spirit that prevails around winter quarters make one know that this is "a pretty good old world after all."—SYDNEY LANDCRAFT (Press Representative).

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**R. H. MINER'S MODEL SHOWS**

Phillipsburg, N. J., Dec. 1.—R. H. Miner's Model Exposition Shows are in their large winter quarters at 181 Chamber street, Phillipsburg, this piece of property being bought by Mr. Miner last spring. Work in quarters started last Friday, when Mr. Nagel the painter and artist, of Easton, Pa., started in on his part of the activities. Mr. Nagel has already finished the horses on the carousel. He will also paint the Ferris wheel. Mr. Miner has just purchased another ride, making four riding devices with this caravan. Word has been received from John L. Appar, who is playing the South, that business is dull down that way and that if it doesn't break better soon he will be back "home," in winter quarters, and overhaul all the engines of the rides.

Manager Miner is looking forward to a good season in 1922, and he has already signed up four big celebrations, which, according to E. K. Miller, who is the advance agent, will be among the best affairs of this kind in the East. In all Mr. Miller has so far brought in seven contracts. Mr. Miner states that he will carry six shows, four rides and about twenty-five concessions. Joe Haupt will have one of the neatest shows on the road in the line-up, the nature of which he is not ready to divulge. The writer will have his 10-piece (Seip) family band, consisting of five boys and five girls, with the organization. Word has just been received from Bill Davis, from Fayetteville, N. C., that he has met with an accident, and will be laid up for thirty days, or more. Mr. Davis had charge of the Ferris wheel the past season, and is re-engaged for the coming season. Manager Miner further advises that he will open the last week in April, in a spot where there has not been a carnival for eight years.—BENNIE SEIP (for the show).

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**UZZELL COLLECTS PHOTOS**

Rudyard S. Uzzell, president of the R. S. Uzzell Corporation, New York City, manufacturer of the Aeroplane Circle Swing, Frolics and the Uzzell Biplane Aeroplane Cars, has been asked by one of the American magazines of national circulation to prepare an article on the builders and substantial purveyors of the park and carnival business of today in this country. He has accepted this assignment and at the present time is busily engaged in gathering photographs of the important members of these two fields. A number of the photographs have already arrived. Mr. Uzzell is anxious to hear from any of the others, as it is impossible for any one man to gather the photographs of every important figure in these two fields. It is only natural that some should be unintentionally overlooked. Mr. Uzzell has appealed to The Billboard to carry this item and encourage individuals who have helped develop these two fields to send their photographs in to his office (1493 Broadway), even though they may not have received a letter from him asking them for their pictures.

As Mr. Uzzell plans the article now, it may run in installments and have an excellent opportunity to do full justice to the big men and the real men who have made and developed the carnival midway and the outdoor amusement park. As this article appears in this national magazine announcement will be made of the name of the publication and the date of issue in which these installments are published.

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There was a general exodus from K. C. the week of November 27 of showfolk Chicago bound for the Fair Secretaries' meeting there, and the annual ball of the Showmen's League. Members of the big, lusty growing Heart of America Showman's Club of Kansas City chartered a special car from here for the event, and 25 or more made the trip. Among those on this special car were: E. R. Grubs, proprietor of the Western Show Properties Co.; Frank Capo, of Baker Lockwood Mfg. Co.; Al K. Holston, general manager of the Siegrist & Silbon Shows; J. O. McCaffrey, of the Con T. Kennedy Shows; J. L. Rommie, J. M. Sullivan, secretary of the Heart of America Showman's Club; John Lazrus, well-known Kansas City Showman; Mr. and Mrs. John Francis, two popular members of the club; Mr. and Mrs. Art Brainerd, James Patterson, owner of the Great Patterson Shows; Dave Morris, Harry Noyes, Mr. and Mrs. J. George Loos, of the Loos Shows; Mr. and Mrs. Tom Allen, C. W. Parker, of Leavenworth, and his assistant, G. W. Fishback. The party left on Sunday night, November 27, and returned Friday, December 2.

Helen Brainerd Smith, secretary of the Ladies' Auxiliary of the Heart of America Showman's Club, and treasurer of the Shubert Theater here, went to Chicago for the Convention and Showman's Ball and enjoyed about a week's visit of "good times."

Joe Marshall, of candy race track fame, arrived November 28 from Colorado for a few days' visit here. Mr. Marshall was a most welcome visitor at the Club Rooms of the Heart of America Showman's Club, in the Coates House.

Frank H. Davis is just in receipt of a letter from Johnny J. Bejano from Dallas, Tex., stating that Mrs. Bejano (Nellie, as she is affectionately known) is not expected to live. The show world will regret to learn this fact.

Mr. and Mrs. J. George Loos were arrivals from Texas the last of November, putting in a few days here renewing many friendships preparatory to making the trip to Chicago for the big "doings." Mr. Loos is looking fine and dandy, and told us everything was that way for him.

Mr. and Mrs. Eddie Williams and Junior are wintering in K. C. Mr. Williams is the popular treasurer of the J. Geo. Loos Shows. They came here from Texas.

Curtis Velare, of the Velare Bros.' Shows, is in and out of K. C. Says he considers this town home, and "runs" over to Peoria, Ill., winter quarters of the show, every week or so.

H. V. Gehm, manager of the Venice Transportation Co., of St. Louis, was here November 26, on business, and was observed in conferences at the Coates House.

C. F. Zeiger, of Zeiger's Shows, is another prominent showman wintering in K. C., altho he says he isn't spending anything but his time just at present. He is frequently seen gracing the Heart of America Showman's Club Rooms.

J. J. Vinick of the Vinick Novelty Co., of Omaha, was here last week buying novelties, etc., for the Christmas trade.

S. M. Beggs, president of the Beggs Wagon Co., made a little trip to Paola, Kan., the latter part of November, shortly after the shows arrived in winter quarters there, and returned very enthusiastic about the shows, their home, James Patterson, owner, and what is being planned for next season.

E. J. Meagher, trick rider and Wild West showman, came into our office Tuesday morning, November 29, from Chicago, and said this was his first visit to K. C. since 1910. Mr. Meagher is now in pictures.

Joe H. Cline, with the band on the Siegrist-Silbon Shows the past summer, left here November 28 for Indiana, where he was summoned hurriedly by the death of his father. Mr. Cline is making this city winter quarters and expects to return this week.

John A. Stephens, manager of the Palace Portable Skating Rink of Lonia, Kan., writes us that they have just finished a very successful season with their portable skating rink, purchased in June from the Charles Tramill Portable Skating Rink Co., Kansas City.

S. J. Prosser, manager of the New Theater of Salina, Kan., writes us a most interesting letter. He has a very nice theater out there, playing vaudeville and "tabs," and says he has been with the company (owner of the theater) for eight years, and was stage manager and then promoted to manager for his efficient service. Mr. Prosser is a real showman and always tries to make his theater, any one he is connected with, a home for the show people.

**STREETMEN**

SELL \$1.00 NECKTIES FOR 35c AND MAKE BIG MONEY. Our high-grade ties are big sellers with our streetmen. Assorted beautiful colors. ONLY \$3.00 PER DOZEN. Will send 6 assorted samples upon receipt of \$1.75, and allow you the extra 25c on your first order. 25c post. Cash or C. O. D. orders. FRUCHT, 314-16 Canal Street, New York.

**CIGARS**

FOR XMAS AND NEW YEAR

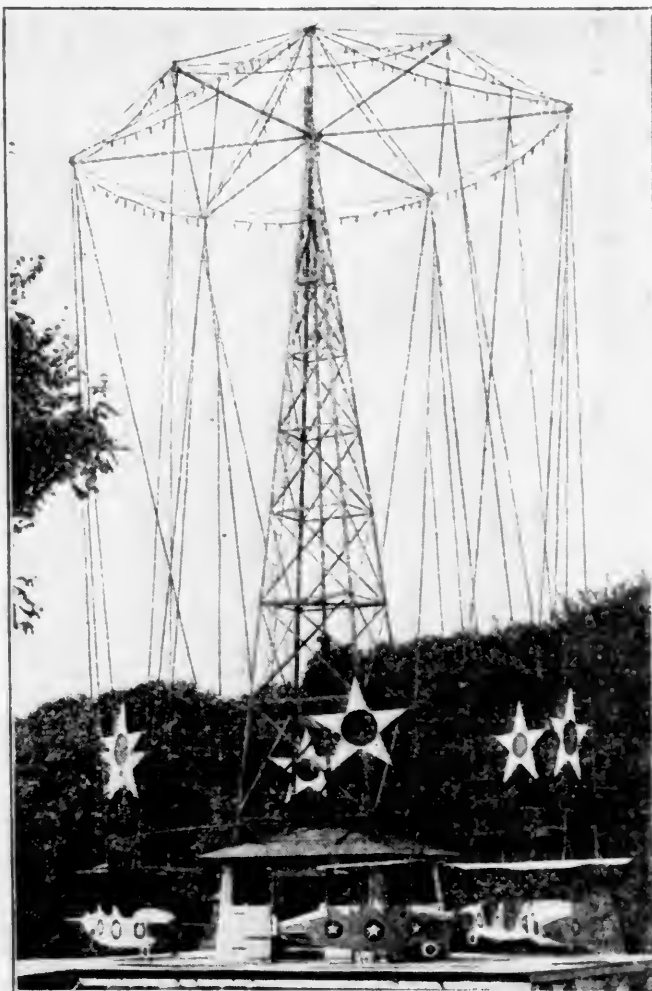
100 good 5c Cigars for... \$8.00  
Box of (10) 10c Cigars... \$7.50  
Box of 50 10c Cigars... \$2.75, \$3.00 and 3.50  
Money with order. Add shipping exp. 10c per 100 maker. 71 Sycamore St., St. Paul, Minnesota.

**POTATO CHIPS GOING GREAT**

EQUIPMENT AND RECIPES FURNISHED.  
TALBOT MFG. CO., St. Louis, Mo.

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AMUSEMENT RIDING DEVICE MANUFACTURERS



ONE OF THE AEROPLANE SWINGS WHICH WE BUILT THIS YEAR

We are already booking orders for 1922 delivery. Two of our machines are now being installed in CUBA.

Our new price-list will soon be issued.

Shall we send you a copy?

Address, WHITE PLAINS, N. Y. Telephone 2598

**CARDBOARD ORGANS**

FOR MERRY-GO-ROUNDS AND SKATING RINKS

Cylinder Organs transformed into Cardboard, with the Keyless System. In order to obtain the best results in workmanship, Now is the time to have your Organ overhauled. Cardboard Music for Key and Keyless Organs.

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340 WATER STREET, NEW YORK CITY

**BASE BALL—The National Game**

Triple "A" Quality

**BALL GUM—The National Chew**

Twelve Colors and Flavors:

Single case, \$21.00 per case  
Five or more cases, \$20.00 per case

F. O. B. Newark, New Jersey

HIGHEST QUALITY! LOWEST PRICES!

Vending Machines for All Purposes

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MENTION US, PLEASE—THE BILLBOARD.

pie. In this way he has built up his record of success. He is always ready to help a brother or sister "out of a rut," as he says, for he thinks all show people should help one another.

J. M. Klark arrived November 29, and is planning on framing a show here. He and his brother were visitors to this office.

Mrs. C. A. DeLaye (Gertrude) comes in to see us every once in a while, and says she will, as she considers this home. Mr. DeLaye is doing the advance work for Jimmy Gladstone's "Merry Madcaps," at present touring Iowa. Mrs. DeLaye is expecting to join the show when it reaches Missouri, at St. Joseph, about the middle of December.

F. J. Rice, who had the Shetland pony and dog act with Tom Snelly's 10-in-1 on the Siegrist & Silbon Shows the past summer, is in K. C. for a short time, planning on making a little vaudeville tour with his ponies and dogs. Mr. Rice and his act exhibited at the Victoria Theater in this city last week, and made a decided hit. He may play a few dates around the city and then go on the road. He came in to renew a pleasant acquaintance.

Miles Berry, another favorite of ours, was in the office last week, exhibiting some very fine pictures he had taken of his trained rabbits. Mr. Berry has this novel vaudeville act about ready to go out. He tells us the rabbits are trained in the shape, have some clever traps, tricks and pretty equipment. There are nine rabbits in the troupe.

Charles and Jeanette Faunce, well-known showfolks, are living in K. C. and frequently visit the Gladstone Hotel, Equity headquarters. They will be remembered for their comedy, singing and talking act.

Jack B. Williams, season of 1920-'21 manager of Williams' "Kewpie Dolls," is spending a few weeks in K. C.

Frank Delamire, traveling representative for the A. E. A., went into Oklahoma the latter part of November, but Ruth told us he was expecting to take a Masonic degree early in December, and would be back here a few days for that and then commence his long swing into the South.

Howard Alton, well-known comedian, in tabloid for many seasons, died November 22 at the General Hospital of Kansas City, Mo., of Bright's disease. He was sick ten days before death occurred. His brother, Earl Twiss, arrived from Tulsa, Ok., and took charge of the remains, which were buried in the old home cemetery in the family plot in Cheryvale, Kan., beside his father and mother.

"Dad" Echlu was buried here the last part of November by the Actors' Fund. He died destitute, and performers in K. C. took charge of interment.

Marcus Loew, head of Loew's chain of vaudeville theaters, was a visitor to the local house, Loew's Garden Theater, November 29, and expressed himself as well pleased with the results obtained by the management. Fred Weiss is manager and has E. L. man as an assistant.

M. E. (Glonty) Williams was interested in the appearance here "in person" of Al Jennings, famous Oklahoma bandit and outlaw, at the Gayoso Theater, downtown motion picture house, managed by W. H. Harper. Business was good for this "addled" attraction.

Theda Bara was seen in person at the Newman Theater the latter part of November, and received a goba of publicity in the daily press.

Lillian St. Cyr Red Wing, in person, was featured in conjunction with one of her pictures, at the Gayoso Theater the week of November 27. She had a company of five Indiana, four men and a little girl, besides herself, and they made a good drawing card for the theater.

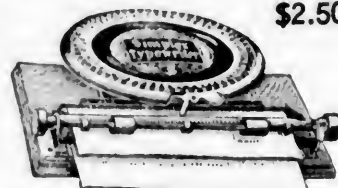
Mr. and Mrs. George Howk are expected in town from an extended trip to California and the West country of over two months, December 8, just in time to lend a hand at the Ladies' Auxiliary of the Heart of America Showman's Club bazaar Friday night, December 9. The writer received a very nice card from Mr. and Mrs. Howk from Juarez, Mex., and they speak in glowing terms of their wonderful trip.

Wm. F. (Bill) Floto arrived in town November 27, and departed at once for Chicago for the big "doings" there, but is expected back home again this week. Mr. Floto is the able press representative on the C. A. Wortham World's Greatest Exposition Shows.

Look thru the Letter List in this issue

**SIMPLEX TYPEWRITER**

\$2.50



A Toy Typewriter that really writes. Makes a fine gift for Xmas. Price, \$2.50 Each. Sent cash with order.

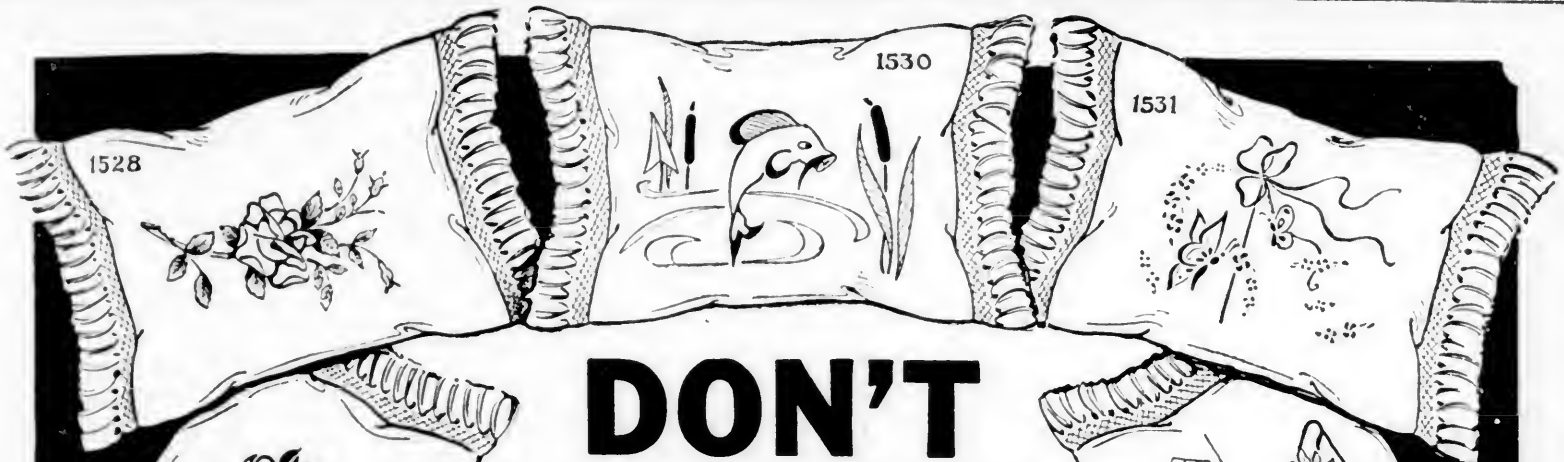
AWYON TOY & NOVELTY CORP., New York City, 494 Broadway.

**WANTED PRIVATE CAR**

To accommodate about sixteen people, to eat and sleep, with two or three stairways, also end for baggage. Car must be able to stand all inspection on all roads. Send photo of car if possible, where car can be seen, lowest possible cash price. Address M. H. LAJVE 120 Nassau Av., Freeport, New York

**Fair Secretaries**

BEST YOUR TENTS FROM M. MAGEE & SON, INC., 138 Fulton St., N. Y. C.



# DON'T Miss This!

## Unbleached Muslin Pillow Tops and Scarfs

Just what the women want! You never saw such fine designs! Embroidery is the craze of the age!

Look at these classy pillows. Build up a repeat business! These pillows are stamped and hand tinted in colors on heavy, excellent quality unbleached muslin. Rich looking and long wearing!

Go over the designs illustrated in this ad, pick out the numbers you want, and send in your order for pillow tops, scarfs and needles at once. Read these prices:

- Hand painted pillow tops on unbleached muslin.....\$2.00 a dozen
- Hand painted scarfs to match on unbleached muslin.....\$3.00 a dozen

We also make twelve designs in pillows, scarfs and centers on heavy tan embroidery crash, in peacock, bluebird, rose, flower, Indian head and conventional designs. Prices as follows:

- Pillow tops on heavy tan crash.....\$2.50 a dozen
- Scarfs on heavy tan crash.....\$3.75 a dozen
- 36-inch centers on heavy tan crash.....\$4.50 a dozen

### Sells On Sight — the Daisy Needle!

The Daisy needle is the needle of needles. It's real merchandise! No tin or parts to get out of order. Made of nickel-plated brass. Almost automatic. Makes French knots, raised embroidery, chenille work, velvet effect, loop stitch, box stitch and chain stitch. Instructions sent with each needle.

The point is so perfect that it works

with the finest crepe silk or heavy coarse material. No need to have an assortment of points. One serves the purpose of all.

Prices on Daisy French knot needles:

- \$ .30 for sample
- \$20.00 per 100
- \$ 85.00 per 500
- \$150.00 per 1000
- \$27.00 per gross

### Prices On the Famous Perfected Nu-Art Needle

Our Nu-Art needle is a larger model than the Daisy, but built on the same perfected principles. Heavily made and retails for \$1.

- Prices:
- \$ .50 for sample
- \$3.00 per dozen
- \$25.00 per 100
- \$36.00 per gross

Agent's outfit, one box cotton, one needle, one pillow top and complete instructions for

\$1.50. Specify whether you want the Daisy or Nu-Art outfit.

O. N. T. and Star Brand Perle Cotton, sizes 3 and 5, all colors, 90c per box—12 balls.

Write Your Name Plainly, Give Complete Address, and Be Sure to Specify Items Wanted by Name or Number. Your Order Is Filled the Day It Is Received.

Half Cash Required On All C. O. D. Orders

## NU-ART FANCY GOODS

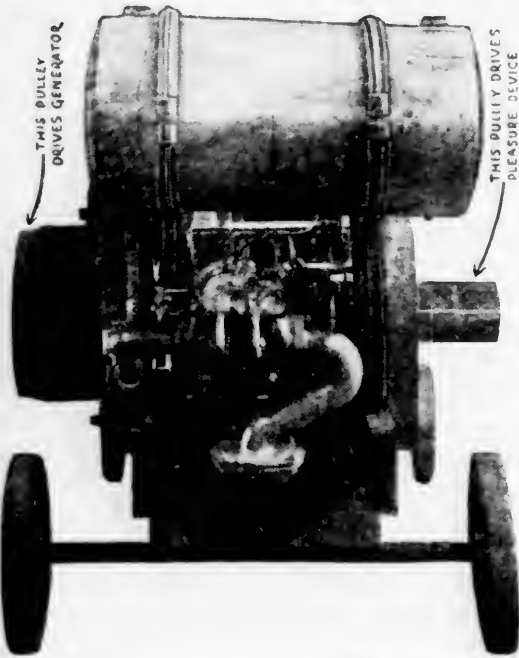
Manufacturers: Molter-Reinhard Co.

366 West Monroe St., Chicago, Ill.



# BE INDEPENDENT FURNISH YOUR OWN LIGHT AND POWER

## ALL FROM ONE ENGINE AT ONE-TENTH THE COST OF CITY CURRENT

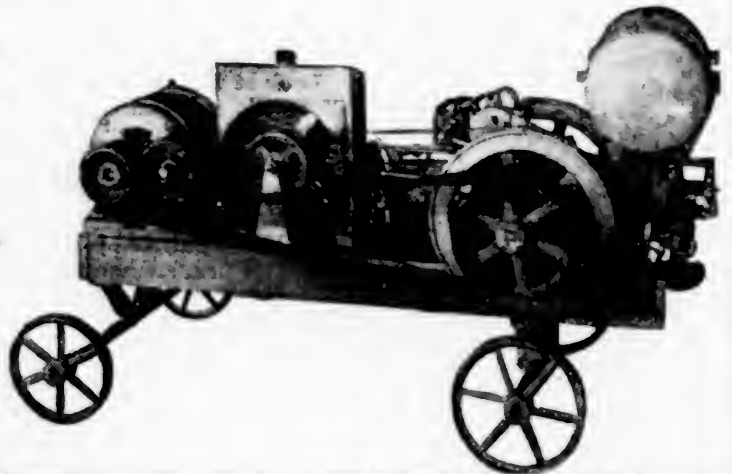


20 horse power reliable two-cylinder opposed, mounted on all-steel trucks, drives a 6-kw. generator, making 250 25-watt light from one side and on the other drives the merry-go-round or other device. Plenty of power. No drop in speed or light when starting or stopping. Engine will handle 13-kw. generator or 550 25-watt lights on same truck for lighting exclusively. The cheapest and best light. You can get the most reliable power for running your devices. Will pay for itself in a few months in saving of electric light bills.

### THE BIG STEP FORWARD IN AMUSEMENT EQUIPMENT

in recent years. The price is reasonable. Get full information now. Don't start another season without this outfit. It will pay you to scrap your power engine and put in this combination light and power plant. Don't lag behind. Get in step with the progressive money makers.

**WE MAKE LIGHT AND POWER PLANTS FROM 10 TO 55 HORSE-POWER**



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PORTSMOUTH, OHIO



No. 3852. Size, 9x1 1/4 inches. Equipped with 3 1/2-Volt Lamp and 3-Cell Battery.

### THE "PATHFINDER" FLASHLIGHT

A high-grade (size 9x1 1/4 inches) 3 cell, Fibre Flashlight, complete, at 50% of its original dealer's selling price.

For a short time only, in order to introduce this IMPROVED Flashlight, we have cut our prices in half.

#### SIMPLICITY:

A non-short circuit flashlight of the simplest construction. No screwing or unscrewing ends for removal or insertion of batteries or bulbs. No intelligence to operate—even a child can work it with ease. Insertion of new bulb or battery can be done in a jiffy, eliminating trouble caused by old style threaded cases when threads are screwed on wrong or are corroded.

#### SUBSTANTIAL CONSTRUCTION:

Made to withstand abuse and rough usage.  
 Regular Price, including Battery, Case and Lamp, complete. Per Dozen ..... \$15.00  
**SPECIAL INTRODUCTORY OFFER FOR COMPLETE OUTFIT (PREPAID), Per Dozen, ..... \$7.50**  
 Terms: 25% Deposit with Order, Balance C. O. D. Extra Batteries. Per Dozen ..... \$2.50  
 Single Sample ..... 1.00  
 Other Styles at Equally Low Prices.

INTERNATIONAL BATTERY CO., - 453 Broome Street, New York City

### MOST BEAUTIFUL LITTLE FAVOR AND NOVELTY MINIATURE FLOWERPOTS

Assorted colors, packed one-half dozen in box. Per Gross, \$2.50. Sample Dozen, 25c, postpaid. JOS. ALEXANDER, 24 East 21st Street, New York.

## WE CARRY EVERYTHING IN BASKETS



ALL KINDS  
**BIG FLASH**  
 Fruit, Shopping and Sewing Baskets  
**SURE WINNERS**

Low prices. Write us. No catalog.

**A. LEIPZIG, Inc.**

14-18 W. 24TH ST.,

NEW YORK CITY

### RAY ADAMS THANKS

In a letter from Ray Adams, who was recently paroled from the penitentiary at Philadelphia, he wishes to sincerely thank all his friends (many having known him for years) for the assistance they gave in establishing his innocence in the crime for which he was sentenced (that of having a stolen automobile in his possession, and which he stated he did have, but was unaware that it had been stolen and was holding it as security for \$150 loaned two concessionaires who signed a receipt of the money, but which receipt was not signed in the presence of a notary).

Mr. Adams, who is well known in several branches of the show business, is now back home in Harrisburg, Pa. (325 S. Sixteenth street). He states that words fail him in even attempting to describe his gratitude for the favors rendered him by his showfolk friends, and, as he can not immediately write each one, he wishes us to especially convey his appreciation to the following for their letters of recommendation: "Doc" Oylar and wife, of the Brown & Dyer Shows ("who provided a sworn affidavit, which proved me innocent of the crime," he says); Rilton, of Cincinnati; Bob Harris, of the Dandy Dixie Shows; Lew Conn, of his own medicine show; Edward ("Doc") Ladd, of Cox Oil Syndicate, Eldorado, Ark.; "By Gosh," producer of home talent productions, St. Louis; M. M. Drake, general agent Cole-Robinson Shows; Adams and Adams (colored), Terry's "Uncle Tom's Cabin"; Floyd Hopkins, of Harrisburg, Pa.; Edward K. Johnson, general agent and Ed M. Moore, of the Cut Rate Vulcanizing Company, Indianapolis, Ind. Also he especially wishes to thank the following for their cash contributions: Rilton, Lew Conn, Bob Harris, "Doc" Oylar, T. A. Maloney, of the DeVore Mfg. Company, Columbus, O.; G. W. Gregory, owner the Dandy Dixie Shows; Carl Lee, of the Dandy Dixie Shows; "Buddy," a fourteen-year-old newsboy, of Detroit, and Ray's three brothers, of Harrisburg, Pa. These are also included in his list of benefactors: James Parker, an inmate of the Eastern penitentiary, who "typed" all his letters and prepared his papers ("because I was a performer, sick and up against it"); J. McKenty, parole officer, and Mr. Butler, parole clerk; Mr. Hopkins, manager of four leading theaters, who as Adams states, "left his duties on a busy Thursday and went before the prison board to employ an attorney—talk I had no money to employ an attorney—talk about 'good' friends; Miss Cole, a court reporter, of Pittsburgh, who made the necessary twelve copies of the minutes of the case "and did not charge a cent—another deed of true kindness"; Judge M. Wenner, of the York county courts; Prosecuting Attorney Hochow, of York county. And he also expresses his gratitude for the space allowed him in The Billboard for his appeal asking for aid.

### PUT and TAKE BOARDS Jobbers' Prices, 60c Each IN LOTS OF 25

You've always looked to us for the latest and best. We don't disappoint you with this speedy new "PUT AND TAKE" Salesboard. It's the finest, fastest, trade-builder that we've ever offered. Get in line today and send your order.  
 The "PUT AND TAKE" Board is a 500-hole Salesboard containing two different sets of tickets, one set marked "Put" and the other "Take." When a player draws a ticket marked "Put" he pays the amount marked on the ticket. When he draws a "Take" you pay him the amount in trade or merchandise. Constant action assured as every other ticket is a winner. There are 250 Puts and 250 Takes.  
 Here's the way it figures out for the retailer:  
 One Board brings ..... \$ 12.50  
 Twenty-five Boards ..... \$312.50  
 Cost of one package of 25 Boards ..... 25.00  
 Your cash profit ..... \$287.50  
 30% Profit on Merchandise ..... 468.75  
 Your total profit ..... \$756.25  
 We know you can't beat this offer—you can't even equal it.  
 A sample will be sent to jobbers upon receipt of \$1.00. Absolutely no free samples.

**A. C. BINDNER & CO.**  
 5443 S. Ashland Ave., Chicago, Ill.

## DOLLS FOR CONCESSIONAIRES

In 10, 12 1/2, 14 1/2 and 16 inch sizes, made of wood pulp composition, dressed attractively in silks and metal cloth, with marabou trimming.  
 We carry a complete line of Chinese Baskets.  
 Send for our latest catalog with Reduced Prices.

Orders shipped same day received. 25% De post must accompany all orders, balance C. O. D.

**AMERICAN GEARINA & TOY CO.**  
 Largest Doll Manufacturers.  
 69-71 BRUEN STREET, NEWARK, N. J.  
 Local and Long Distance Phone, Market 849.

### TENTS TO RENT

ALL SIZES IN STOCK.  
 M. MAGEE & SON, INC., 133 Fulton St., N. Y. C.

**CANDY FLOSS MACHINES, ALL ELECTRIC**  
 UNIVERSAL MOTOR LATEST IMPROVED  
 TALBOT MFG. CO., St. Louis, Mo.

Merry Christmas and Happy New Year

# The Flashright

Merry Christmas and Happy New Year

Merry Christmas and Happy New Year

**1.00**  
Price Complete



**1.00**  
Price Complete

The only Lamp that put the Concessionaire over the top last season

## PRICE LIST

Model No. 1 with wig, complete, -	\$1.00	<b>TINSEL DRESSES</b>	
Model No. 1 Hair Brush, <small>furnished complete,</small> -	.90	14c Lots of - - - - -	100
Air Kewp. - - - - -	.30	13c " " - - - - -	500
Plain Kewp. - - - - -	.17	12½ " " - - - - -	1,000

## ONE HOUR SERVICE

All orders must have at least one-third deposit. Lamps packed 40 to a barrel, ready for shipment. A package charge of \$1.00 on all orders of less than a barrel.

**FREE FREE FREE**

We are now completing a new shade that surpasses anything that has ever been sold in stores or on concessions, and we guarantee it to be new, novel and different from anything on the market. This shade comes in 15 assorted colors, and will retail for \$2.00.

We will give you this new shade on or about March 1, 1922, with our regular lamp at the price of \$1.00 complete.

We will include one new shade extra in all orders during the month of February, and mail price list and catalogue FREE.

# C. F. ECKHART & CO.

Largest Lamp Doll Manufacturers in the World

315 NATIONAL AVE.,

MILWAUKEE, WIS.

Merry Christmas and Happy New Year

Merry Christmas

"The Music Masters"

Happy New Year

ASK 'EM

14 Weeks Coney Island, N.Y.
Illinois State Fair
Clarion, Pa., Fair



ASK 'EM

Kentucky State Fair
Virginia State Fair
Washington, Pa., Fair

NOW BOOKING 1922 SEASON

For CELEBRATIONS, CHAUTAUQUA, FAIRS, HOMECOMINGS

FRANK CERVONE, Phone Grant 6991, Pittsburg, Pa., 302 Savoy Building

Write, wire, phone.

Venice Pier Ocean Park Pier Santa Monica Pier

LOS ANGELES

WILL I. FARLEY, Venice
Long Beach Pier Redondo Beach Seal Beach

Los Angeles is still in the state of not having to worry about business or what it has to entertain the Northern tourists who are now headed toward this city.

Betty Compton is taking dancing lessons from Theodore Kosloff in preparation for her part in William D. Taylor's production of a story of Perisian boulevards and theaters.

A letter the other day from Rodney Whitelaw, the popular secretary of the Capo County Fair Association, at Cape Giraricau, Mo., says: "We had a great fair and made lots of friends; it cost a lot, but the publicity and expense was worth it, and we are now at work on next year's show."

The latest showmen to announce their intention of coming to Los Angeles, are Clifton Kelley, Ivan Snapp, Con T. Kennedy, and we are not listing many of the lesser lights.

George Donovan, Harley Tyler, "Red" McIntyre and "Bill" Rice are still in daily conferences at the Continental. Bill will soon be permanently located at Long Beach.

Miss Alice Mackenzie, the noted mezzo soprano concert singer, gave her first recital in the Municipal Auditorium at Ocean Park. She has toured Central America, Europe and America and was the feature of the tourists' welcome on the above date.

Col. Wm. Ramsden entertained a party of 21 showmen and friends with a big turkey dinner on Thanksgiving Day. It will not be very long before we will find the colonel actively engaged again in the amusement field.

Fred P. Sargent, manager of the Venice Pier of Amusements, has just fitted up two elegant offices on the pier opposite the big dance hall, and while it will contain an air of absolute business he still says that his friends and all showmen are absolutely welcome to drop in and have a cigar at all times.

PARK AND SUMMER RESORT MANAGERS

Have brand new Three-Abreast Carroussel, All-Herschel Co. latest model. Will install for season 1922 or longer on percentage rental. Address J. N. PINTO, Gen. Del. Mulberry, Kansas.

FIREWORKS

FOR PARKS, FAIRS AND CELEBRATIONS. Service and satisfaction guaranteed. Write for prices. ANTONELLI FIREWORKS CO.

392 Lyell Ave., Rochester, N. Y.

TO SELL QUICK!!

- TWO ROLINA TABLES, each \$10.00
TWO COUNTRY STORE WHEELS (Evans' make), each 10.00
ONE 5-A POWER'S PICTURE MACHINE, complete 50.00
FOUR WINCHESTER 22's RIFLES, each 10.00
ONE SCENIC BALL-THROWING BOARD (16-Hole) 25.00
ONE 25-H. P., 550-V., 60-CYCLE MOTOR (perfect shape) 45.00
ONE 35-FT. LAUNCH, Ford Engine (draws 18 in. water, seats 35) 500.00
TWO STALL POOL TABLES (new), each 75.00

CENTRAL REALTY & INV. CO.

504 First National Bank Bldg., LINCOLN, NEB.

FOR SALE AS A GOING CONCERN

One of the best equipped Amusement Parks in Canada, situated near the fastest growing town in Canada. Long lease. Exclusive amusement privileges for a long term of years. Caroussel, Coaster, Bathing Houses, Dance Hall, Refreshment Stands and all amusement enterprises. Do not write unless you have the money. Apply BOX 62, care "Billboard," Cincinnati, O.

For Rent in New Park

Large Dance Hall and Skating Rink, 80x200 feet. New buildings. Can run seven days per week. Dancing and Skating. Extraordinary good opportunities. Now open for any kind of Park Attraction, Rides, Games, etc. Park draws from 300,000 population. Apply to PARK CO., Box 296, Warren, Ohio.

day, and it is expected to have the pier absolutely completed by Decoration Day.

Carl Nelson has just returned from his tour with the Palmer Shows, and will winter in Los Angeles. He and Ed Mozart are seen together much, and Ed's place will be his headquarters while he is here.

Presents will be purchased for 2,000 children of Los Angeles and will be distributed by Santa Claus on the sands of Hermosa Beach on December 24.

Robert McKim, professional villain and bad man, is headed straight for vaudeville, and will be the added attraction at the New Pantagos this week in the new playlet, "The Retake," a dramatic offering by Joseph Jackson, publicity expert. In the cast will be Dorcas Matthews, Bert Hadley and George Murrell.

The return of activity around the many picture studios in and around Los Angeles has been more and more visible every day. The latest to swing into line are the Resart people, who are building two big stages 100x100, all glass covered. The improvements are costly as well as handsome.

Prof. Kellar, the one-time famous magician, is very ill at his home in Los Angeles. While no alarming fear is expressed, yet he is denied the visits of his friends until he has passed the stage of danger.

H. A. DeVaux has received during the past week a settlement of \$10,000 as damages due him in insurance on the recent burning of a portion of his \$50,000 home. He will be leaving in a few days for South America on business. He was best known as owner of the American Shows while in the East.

Sky Clark states that he has the distinction of being the only showman to play three return dates on the Venice Pier in one season. Sky is now booked on the same spot as his first engagement and is to remain until such time as it takes for the merry-go-round to arrive from Kansas City.

As an aftermath of the litigation over the possession of the Hippodrome Theater here, a suit was filed November 10 by Izawa's, Inc. against Adolph Rainish to recover \$2,100 alleged to be due the plaintiff under an agreement for the consummating of the sale of stock in the Hippodrome Company.

Charlie Young came in from Glendale, Cal., last week to visit with the showmen quartered

there. Since Charlie has become an old magnate he is not seen much outside of Glendale. But he is sure the same old hustler among men.

Hon. Edwin Fernandez, a member of the Hawaiian Legislature, is in Los Angeles. He has just finished a tour of the Orient. He states that he carried the first caravan that ever toured the Orient. He is here to assemble new attractions for his next tour thru the spangled country.

Dick Collins is visiting in Los Angeles and will winter here. He had expected to go into South America, but at present is making his headquarters and home at the Los Angeles Athletic Club.

The great success achieved by "The Beggar's Opera" Company when here a few weeks ago has caused the management of the Mason Opera House to induce them to return for another week, and they will again be seen in Los Angeles for a week commencing December 12.

Tom Ambrose got back to Los Angeles this week for the winter and is found daily entertaining the attendance at the Continental. He has a world of good stories that will keep him in demand during the winter months.

L. C. Zelleno, left Los Angeles last week to look for Mosaic, Cal., to take up his duties as manager of the Harvey Greater Minstrels. He took with him all the good wishes of the hundreds of showmen here.

Owing to an unavoidable confusion of dates by which the Carl Bronson singers could not utilize the Grand Theater here Thanksgiving, they took the theater for December 1. The ticket sale was big.

Mr. Tinsch, of the Beckman-Tinsch Shows, is in Los Angeles. He will depart for his home in San Antonio, Tex., in a few days to stay a short while, when he will again become one of the Los Angeles contingent of winter showmen.

Charles Anders arrived last week, touring all the way from South Bend, Kan., in his auto. He has put up at the Continental and will remain during the winter, although some say that Charlie has promised to become a native son.

Miss Helen Clarke, the popular contralto, and Joseph Phillips, well-known baritone, assisted by Thomas H. George, pianist, will give a concert here this week and will only allow

admission by card. The event is sponsored by the Fitzgerald Music Co., of this city.

Col. W. D. Westlake, who dates his show engagements back to the year of 1851, when he started, and is now in his 81st year, is daily found mingling among the present day showmen around Los Angeles. He is not only an authority on the subjects of the past, but the remarkable clearness of his memory has caused him much to be discussed. He has proved conclusively that Dr. Oster is in no way right.

FRANK WALLICK IN LOUISVILLE

Buys Equipment From the Beverly Company

Louisville, Ky., Dec. 1.—Frank G. Wallick was a visitor here for a few days last week and made his headquarters at the Beverly Company office on West Main street. Mr. Wallick stated that although business could have been better, taking everything into consideration he had a very successful season. While here Mr. Wallick purchased quite a lot of canvas and other show material from the Beverly Company, including a seventy-foot tent, with four thirty-foot "middles," which he has shipped out immediately to South-western territory, where he expects to show during the winter season.

BURKE'S BROKEN-BOW SHOWS

Bob Burke's Broken-Bow Shows at this writing are playing a "Rice Carnival" celebration date in Stuttgart, Ark. The next spot is England, Ark., for the week of December 5, to be followed by Eldorado.

The lineup contains four shows, consisting of Joe Teska's Miniature Model Farm, S. H. McNabb's Wild West, with Mr. and Mrs. McNabb, Jack Wright and wife and ten others; "Slanty" Mahoney, with Prince, the "tallest man," and "Doc" Bonham and Mason's "Kiko" show. Bob Burke has twenty flashy concessions, with which he is assisted by Buck Jones, R. N. Powers, "Dude" Crosby, Joe Moore and wife, Harry White and Joe Krug. Chas. Kidder has the cookhouse, which is under the supervision of H. Moscow. There is also a band en route to join.

The staff consists of Bob Burke, manager; D. Crosby, secretary; Goo. King, general agent; "Shanty" Mahoney, lot superintendent; "Fat" Powers, trainmaster; "DOC" BONHAM (Fressa Agent).

INTERNATIONAL AMUSEMENT CO.

Vancouver, B. C., Nov. 29.—The International Amusement Company of Canada is now in winter quarters here. Charles Smith is very busy fixing up the rides for the coming season and they will certainly be flashy. He has for boss painter Prof. McDuff, and they are working together with their two crews, and everything looks better and better each day. Mr. Caldwell is starting the building of a swell cook house.—J. SAULEY.

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

Stimulate business with Bruns' Candy BIGGEST FLASH FOR SALESBOARDS

Genuine Whipped Cream Chocolates. Write for illustrated circular and prices.

OTTO H. BRUNS, Candy Mfr. 18 N. Second St., St. Louis, Mo.

DESCRIPTION OF CAROUSEL

Made by HUCK & SON, New York City. New Model Top and Side Wall, 38-ft. top, 12 Jumping Horses, 12 Stationary Horses, 2 Charlots. Scenery decorated with 100 electric lights. Another 100 lights around the sweeps. Half Doz Engine. North Towanda Paper Played Band Organ, 1-h. p. Wagner Automatic Current Motor, to run organ. This is a portable machine, two-abreast, and a Big Bargain. If interested, write for price on name, McCUSKER EXPOSITION SHOWS, 210-12 N. 8th St., Philadelphia, Pa.



# HOW I MAKE \$40 A DAY

## A New Idea That Made a Slender Capital Grow Into an Independent Business

It was just a little over a year ago that I walked the streets of New York City day after day trying to get a job. One afternoon I saw a line of men in front of a little store and wondered what the excitement was. These men were CHAUFFEURS, and it was necessary for them to have a picture to accompany their State License, and the excitement was due to their impatience to get the job over with. The little photographer was doing an ENORMOUS BUSINESS and charging them 50c for each picture.

Like a flash the idea occurred to me that if I could find a camera which would not only take one picture, but a series of pictures, giving the idea of motion, that would be a mighty profitable thing to do.

The idea stuck to me and finally I looked up a motion picture acquaintance who found for me just the camera I needed. I am often amused when I think of how I took my little equipment to the SEA-SHORE, knowing that I could take a picture of anybody and deliver it, while they waited, in three minutes. Because,

I found that I could make \$40 in a few hours with very little effort and expense any time I wanted or needed to.

My business became so prosperous that I opened a modest little studio, where I took these pictures for every purpose imaginable. I can expand this business any time I want to, and I know I am now on the way to complete business and financial independence.

You know the fascination that MOTION PICTURES have for everybody. Mrs. Jones has me make one of these pictures of HER BABY every six months. Mr. Jones, her husband, is a commuter. His railroad now requires his picture accompany his COMMUTATION TICKET. Naturally, he wanted the thing done right, so instead of having an inferior still picture made, he came to me and I made him a DIRECT MOTION PORTRAIT at less cost than he would pay the average photographer.

Around the corner from me is a man who owns a motion picture theatre. He saw the great interest my work aroused, and the other night engaged me to come right in his theatre and make pictures of different people in his audience. I made \$20 there in just a little over an hour.

Frequently they call me from the POLICE STATION. NEWSPAPER REPORTERS need me many times a week, and in a hundred and one ways my business is bound to grow. Pictures I take are sent to DISTANT RELATIVES all over the world.



The GIANETT DIRECT-POSITIVE MOTION PORTRAIT CAMERA will produce MOTION PORTRAITS directly on paper WITHOUT the use of negatives IN THREE MINUTES

Salesmen often call upon me to make up IDENTIFICATION CARDS. So you see my business knows no bounds.

I have an advantage over the still camera, because I register characteristics and impressions which are not possible with an ordinary still camera. I tell you the GIANETT DIRECT-POSITIVE MOTION PORTRAIT CAMERA has been the biggest thing in a business way that could come into my life, and its operation is so simple it is almost absurd. It is just as easy

to operate as a typewriter. You don't use any negative. All photographs are made on direct positive paper. It can be LOADED IN DAYLIGHT. The exposures are governed by turning the crank, each turn allowing one exposure. There need be no general rule applied for the time of exposure, because the Bromotype Paper used has the qualities of the highest speed dry plate. No matter under what conditions you are working, you are assured of a perfect portrait.

So confident is the FILMLESS MOTION PORTRAIT CORPORATION that you will be convinced, once you have an opportunity to study this proposition, that they ask you to send for booklet, but

### SEND NO MONEY

If you will just fill in the coupon below, a complete booklet, describing the GIANETT DIRECT-POSITIVE MOTION PORTRAIT CAMERA in detail, will be sent to you without any cost whatever. Look it over, figure it out for yourself, examine the sample of photography which is sent to you with the booklet.

Act at once. There is no compensation for you in delay, and the quickest and best way to get results is to go into action. Detach this coupon and mail it day.

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101 West 42d Street, New York City:

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**BARLOW'S BIG CITY SHOWS**

In Winter Quarters for First Time in Five Years—Preparatory Work Under Direction of Peter Baker

For the first time in five years Barlow's Big City Shows have gone into winter quarters, and in a cozy and spacious building in this town, which is a suburb of Enid. The season closed after playing the fair here. Preparations are now being made to overhaul the paraphernalia of the shows, which will open in this city about the first week in March.

The company at the closing stand stood practically intact, as it did in the spring, with eight shows, two rides and about thirty concessions—approximately 200 people. Many of the members joined other carnivals in this territory, while others went to their respective homes.

Major Robert H. Barlow, brother of Manager Harold Barlow, with his concessions, joined a show in Louisiana. Sol Goodman, Mr. and Mrs. Fred (Shorty) Walker and "Feg" McGuire joined the Vaughn Shows at McLeod, Ok. Mrs. Ike Goodman went to Jackson, Tenn. Ike Goodman left for Houston, Tex., where he will embark in another business. Mr. and Mrs. Charles Hudson left for Wichita, Kan., and Mr. and Mrs. "Spot" Ragand for Old Mexico, where they will play the one hundred days of racing. Percel Wallate and his troupe of Hawaiian entertainers went into vaudeville for the winter. "Red" Kerns, of the Ferris wheel, went to his home at Dewey, Ok. Charles Sears and "Slim" Maxwell, of the merry-go-round, to Dallas, Tex. (their home); Ed Geer and brother, Lee, to Mounds, Ok.; Doc Lapell, of the "Mazola" show, to Ashdown, Ark. Dick Martin and his "Toklo" troupe joined a show in Florida. Toy White, with his athletic show, went to Sapulpa, Ok., his home. Jack Bennett and his minstrel's made a big jump to the Carolinas, where Jack intends playing houses for the winter. Capt. Bill Lorenzo stored his Midway Village outfit with the company and will fix up his show in winter quarters for the coming season. Prof. Limbo and George G. Strings went to Vian, Ok., their homes. Others scattered, and the writer could not find out their intentions.

Work is now under way at the winter quarters under the supervision of Peter Baker and a corps of assistants to put the Big City Shows in shape for the spring opening. Every front is being gone over and new tops will replace the old ones. The new jumping-horse carry-all will be "touched up" and more illumination added. Bill Snodgrass has charge of the animals in winter quarters from town at present attending to business at his home in Peterson, N. J., but is expected back after the holidays. While at home he will visit Coney Island and other places for new ideas, and will also pay a friendly visit to the winter quarters of the Mighty Doris and Col. Francis Ferrari Shows, which he was affiliated with before they were purchased by John Brunen as general agent of the Mighty Doris Shows and promoter and press agent of the Col. Francis Ferrari Shows.

The Big City shows will start out as a ten-car show the coming season and will be increased to fifteen cars for the fair season, as in previous years, with the exception of last season.—JOHN HOWARD (Show Representative).

**McQUIGG A VISITOR**

M. W. McQuigg, the general agent who piloted Sol's United Shows the past season, and in the fall finished the season ahead of the Smith Greater Shows, was among recent visitors to The Billboard's Cincinnati office.

Mr. McQuigg, who was on his way to attend the meetings in Chicago, remained over in the Queen City a day longer than he originally intended, owing to his being a sufferer of an attack of chills and fever. He was in decidedly better health, however, when he left for the "doings" in Chicago. He had not yet decided on his activities for 1922.

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

**RUNNING TOY MICE**



The best made. All guaranteed to work. Made with fresh new rubber bands. Carefully packed for shipping. Big stock on hand. Immediate shipments.

ONLY \$3.50 PER GROSS

**CANARY BIRD WARBLERS**

of the Best Make

ONLY \$4.00 PER GROSS

25% Deposit on All C. O. D. Orders. Send 10c for sample of either article.

M. FRUCHT, 314-16 Canal St., New York City

**PARTNER WANTED AT ONCE**

WITH CAPITAL TO HELP FINANCE A NEW AMUSEMENT DEVICE LINE of my own patent, now under construction at one of the best beaches on Long Island Sound. This ride can be finished for the coming summer. It will be a big seasonal attraction and will get the money, for there is none like it anywhere. If interested write at once for prospectus. AUGUST VEUX, 35 Purchase St., New York.

**BALL GUM**

Assorted Colors and Flavors, \$2.75 per 1,000. Numbered, per set of 1,200, \$10.00.

**SALESBOARDS**

DUNWIN CO., 114 N. 14th Street, St. Louis, Mo.

**LEADING DOLL LAMPS** AT NEW LOW PRICES



**No. 30—INDIAN MAID**

(As Illustrated)  
Plug, Socket, Wired, Cord and Jap Parasol Shade, 24 in. high, beautifully decorated in artistic colors.

\$24.00 PER DOZEN

With Silk Shades, \$28.00 PER DOZEN

**No. 33—DUTCH TWINS**

(As Illustrated)  
Plug, Socket, Wired, Cord and Jap Parasol Shade, 18 in. high. A masterpiece in decorative lamps.

\$22.00 PER DOZEN

With Silk Shades, \$26.00 PER DOZEN

**No. 31—CAMEL LAMP**

With Jap Parasol Shade, complete, ready for use.

\$22.00 PER DOZEN

With Silk Shades, \$26.00 PER DOZEN

**No. 32—ORIENTAL GIRL LAMP**

With Jap Parasol Shade, complete, ready for use.

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With Silk Shades, \$26.00 PER DOZEN

SPECIAL SAMPLE HOLIDAY OFFER—Nos 30, 31, 32 and all 4 Lamps, complete, as described above, for \$7.75

One-half cash with order, balance C. O. D. Prompt shipments. Long Distance Phone, Rockwell 2263.

BEN SIMON & CO., 1816 So. Kedzie Ave., Chicago



**Christmas Specials**

**Kewpie Dolls**

FROM \$12.00 to \$24.00 Gross

**LONG AND ROUND BELGIUM SQUAWKERS BALLOONS**

\$1.25 to \$3.00 Gross



**EYE AND TONGUE BALL**  
4 different sizes  
\$4.50, \$7.00, \$8.00 and \$10.00 per gross

**WALKING DOLL**  
\$5.00 per 100  
Sample, 15 cents

**CANARY BIRDS**  
\$4.50 gross

One-fourth cash, balance C. O. D.

PARK ROW NOVELTY CORP., - 114 Park Row, NEW YORK CITY.

**SHERWOOD AND MULLIN COMBINE**

Among winter hibernators in Cincinnati is Bob Sherwood, late of T. A. Wolfe's Superior Shows. Bob has paid The Billboard several visits and during his last call he stated that he has combined with Claude D. Mullin, also wintering in Cincy, in the production for next season of an electrical posing extravaganza that will be almost completely new to the carnivals. Sherwood has had years of experience in the carnival field, as well as theatricals, and will be remembered by many, especially in Cleveland, O., as a lecturer, a few years ago, on the religious production, the "Passion Play," at the Princess Theater, Cleveland, and in other cities. He was afterward with the Geo. Lakeside Electric Foundation for two years. Claude D. Mullin is also widely known in carnival circles, having been identified with numerous organizations during the past twenty years.

Mr. Sherwood's daughter, Roberta, gifted child impersonator, singer and dancer, is attending private school in Cincinnati this winter and has appeared at several exclusively private entertainments, as well as earning first prize at numerous contests. Elizabeth Anne, Mr. Sherwood's four-year-old other daughter is attending school at Evansville, Ind.

WALTER B. FOX IN CINCY

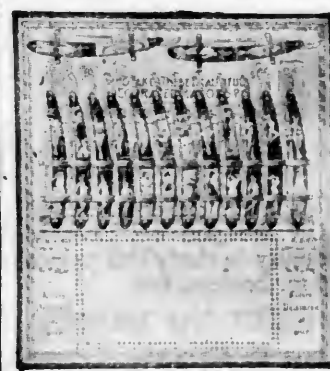
Walter B. Fox, general agent the past season for Billie Clark's Broadway Shows, stopped over in Cincinnati for a day while en route to Chicago to attend the banquet and ball of the Showmen's League of America and the meeting of fair secretaries, at the latter representing the Zeidman & Polle Shows, with which he has signed as general representative for the coming season.

During his show experience Mr. Fox, in addition to serving with a number of prominently known companies, has written very good "show stories" for publication in The Billboard from the various organizations which he was connected with, formerly using the signature "Ryanard." Coincident with this, he was often familiarly known to his friends as "Bully." While visiting The Billboard he stated that, owing to there being several of the name Fox in the show business, and in order to eliminate as far as possible there being a confusion of names, he has stopped using his initials in signing his "moniker," and instead is writing it out in almost complete form, "Walter B. Fox." He spoke in high terms of Billie Clark and says he is now on the job to do "his best" for the Zeidman & Polle Shows.

**JOSEPHINE BOWDREN—NOTICE**

Mr. and Mrs. J. W. Bowdren, whose address is 413 Third Avenue, North, Fargo, N. D., write The Billboard that they are extremely desirous of hearing from their daughter, Josephine Bowdren, formerly with the Con. T. Kennedy Shows, but whose whereabouts are now unknown to them. The last they heard from their daughter was when the Kennedy Show played Pontiac, Ill., during the late summer.

**\$6.85 14 Art Razors and 1,000 Hole-Board \$6.85**



These are REAL ART RAZORS—BIG FLASH—QUICK REPEATERS. Real Nickel Magnets. Satisfaction Guaranteed. Something different. See our Knife Assortment Ad on another page in this issue.

Write for price list and descriptive circular.

**THE GOLDEN RULE CUTLERY COMPANY**

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**SHIMMY DANCING WIRE MONKEYS**



Patent Pending.  
No. 1—Rabbit Side, Covered Wire Monkey, hand painted, cotton string, and is very attractive. Also used for favors, decorations and street workers. 25 pieces in box. Price per 100, \$15.00.  
No. 2—Wire Monkey. Hand made 4 1/2 band painted in different colors. Beautifully finished and is the call of the season, suitable for favors, carnival workers and decorations. Plain. 25 pieces in a box. Price per 100, \$10.00.  
25% deposit with order. Balance C. O. D.

J. A. HIDALGO  
Manufacturer and Proprietor.  
833 S. San Pedro St.  
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**The Only Original**

**French Barking Dog**

(LE ROQUET)

Don't be fooled by cheap imitations. A great novelty for the holidays.

\$2.00 per Dozen

\$22.50 Gross Lots

25% deposit on all C. O. D. orders. No Catalogue.

Aywon Toy & Novelty Corp.  
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TALCO POPCORN, PEANUT-CANDY MAKING  
TALBOT MFG. CO., ST. LOUIS, MO.

### The Greatest Holiday and All-Year-Round Seller!

Premium Users!  
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### Combination Gold-Filled Fountain Pen and Magazine Pencil Outfit

The most practical and up-to-date item on the market today

Lever self-filling Fountain Pen and Magazine Pencil, 14-kt. gold-filled, guaranteed. Pen points are solid 14-kt. gold, iridium tipped. Each outfit put up in attractive box.

Send \$2.75 for sample outfit and our latest pen catalogue

### IRA BARNETT

ESTABLISHED 1885.

61 Beekman Street, New York City

Order sample at once. Write for quantity prices.

### PHILADELPHIA

By FRED ULLRICK,  
808 W. Starnar St. Phone, Tlaga 8885.  
Office Hours Until 1 P.M.

Philadelphia, Dec. 3.—The Garrick with "Bullock Drummond" drew large houses. The play is one of the best melodramas seen here in a long time. The cast is excellent.

"The Bat" is still in the glory of its big success at the Adelphi, and continues to delight and mystify large audiences. Seats are selling eight weeks in advance.

Leo Dittrichstein in "Toto" is now in the third week here at the Lyric, and has been doing immense business.

The Orpheum Theater won much success this week with "Lombardi, Ltd." The players gave a splendid presentation of this popular comedy.

Babe Ruth scored a big hit at the Keith house, the fans giving their idol a big ovation at every performance. He is well assisted in the act by Wellington Cross. There were many floral presentations over the footlights.

The Shubert vaudeville bill at the Chestnut Street Opera House proved a winner, and business has been excellent at every show.

"The Sheik," at the Stanley photoplay theater, scored a big hit and drew large attendance. Saacha Jacobson, noted violinist, was daily received.

Theda Bara is at the Broadway Theater all this week and scored big with interesting heart talks to the audiences. Business good and proved Miss Bara's popularity in that part of the city.

"The Three Musketeers" (film), at the recently opened beautiful Aidine Theater, drew big houses.

The San Carlo Grand Opera opened here this week at the Metropolitan Opera House and was largely attended. This week's operas were Carmen, Rigoletto, Aida, La Forza Del Destino, Madame Butterfly, Il Trovatore. The presentations, the singers of the various roles and the chorus were all wonderful.

The offer of the Shuberts to place vaudeville acts suitable to picture houses and billed "Shubert Vaudeville" to increase business is being talked about and seriously considered by various photoplay house managers. The day of the moving picture as a complete entertainment seems to be on the wane.

The carnival shows are all nicely tucked away in their winter quarters—that is, the local ones, the Ruppel Greater Shows, Keystone Exposition, Tip Top Shows, Quaker City.

There is a persistent rumor that when the theater and office building is erected on the site of the former Bingham Hotel at 11th and Market streets the contemplated policy of a picture house will be changed to vaudeville.

Sid Cornell, the popular secretary for W. H. Deatzel, carousel builder, looks happy and contented in the firm's new and handsome offices. Sid is there with the smile and hearty greeting to all callers.

Doc McKay, the popular lecturer of the World's Museum, has left his post there and is now doing a "Dog Mind Reading" act in vaudeville that has made a wonderful impression wherever presented.

Mr. and Mrs. James W. Brady, formerly running penny arcades in parks, are making a fine success of their beautiful photoplay house, the Century, located at Sixth and Erie avenue. The theater is known as the leading picture house in the northern part of Philly town.

Frank Donnelly, the well-known vaudeville agent, is a busy man these days and handling some of the best acts in the business. Frank always has a welcome greeting to all real acts at his office in the Norman Jerfereia Agency suite in the Real Estate Trust Bldg.

We are in receipt of a handsome circular from Conductor P. A. Cavallo of the celebrated Cavallo's Band of Chicago.

H. F. McGarvie, we are informed, is in Philly town and making his headquarters here for his exposition enterprises. Up to this writing we have not located him, and are hoping for a phone call any minute.

### GREETINGS

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### World's Standard Shows

Suite 610. 1547 Bway., N. Y.

DOUGHNUT MACHINES, STOVES  
PREPARED FLOUR AND ALL EQUIPMENT.  
TALBOT MFG. CO., ST. LOUIS, MO.

# XMAS MONEY MAKERS

## QUICK SALES! BIG PROFITS!



### REAL QUALITY WONDER GIFTS

Make \$21.60 Profit On 5 Sales Of Each Set

\$100 a Week Easy

Gorgeous! Highest Quality Made. No cheap riff-raff, but lasting Quality. Build up Big business Now.



DUCHESS DE LUXE SET  
Costs you \$2.45, sells for \$4.95  
**SPECIAL OFFER NO. 1**

We will give you 5 complete silk lined sets of this assortment for only \$11.95, as a special offer to get you started. You sell for \$4.95 each or \$21.75 on 5 sets. We use \$1.50 an ounce perfumes and toilet waters. Large 4-oz jar cream and large box face powder. Wonderful values. Easy sellers. Act QUICK.

Harry Howe works 3 hours daily. Sells \$8.00 worth an hour working 3 hours a day, or \$24.00 for 3 hours' work, which is \$4.00 an hour profit, or \$12 profit for 3 hours' work each day. You can do as well. If you work full time, you could make over \$100 a week. Get busy!

LADY ASTOR DELUXE SET  
costs you \$1.65, sells for \$3.35  
**SPECIAL OFFER NO. 2**

Here is a dandy 3-piece silk lined set. Special offer of 5 sets costs you \$7.95. You sell for \$3.85 each, or \$19.75 for all five. Same size and quality as in Offer No. 1.

CLIP COUPON

LINCOLN CHEMICAL WORKS,  
Dept. 500, Chicago, Ill.

Write for big Xmas Circular, showing more Special Offers.

I enclose \$..... for which send me Special Offer No. 1 and Special Offer No. 2. Also particulars about your big line of 150 articles.

If only one offer is wanted, scratch out one.

Name .....  
Street and No. ....  
City ..... State .....

LINCOLN CHEMICAL WKS., 2956-2960 N. Leavitt St., CHICAGO, ILL.

### Electric Eye Teddy Bears



Full Size  
ELECTRIC EYED TEDDY BEARS

\$15.00

DOZEN In Case Lots

6 DOZEN TO A CASE

1/2 Cash With Order, Balance C. O. D.

AMERICAN STUFFED NOVELTY CO.  
60 Grand St., New York City

### STORM KING LANTERN

Send in your lamps and machines for repairs now. WE MAKE THEM LIKE NEW.

You save money during the winter months. SATISFACTION GUARANTEED. We also sell and make Primus and Lamp and Circus Machines. Also repairs for any other lamp. Jumbo Burner for cooking, any make. Coal oil cooking burners for cook houses. Will save you money. Write for circulars.

WISHING ALL A MERRY XMAS and a HAPPY NEW YEAR.

WINDHORST SUPPLY CO.  
106 N. 15th Street, ST. LOUIS, MO.

### DOUBLE TRIPLE BRAND BALL GUM

9 FLAVORS and COLORS  
SPECIAL INTRODUCTORY PRICE  
\$20.00 Case of 10,000 Balls

also Gum and Peanut Machines

Walter Gum Co., 23 Dodworth St., BROOKLYN, NEW YORK.

### THE PAN-AMERICAN DOLL AND NOVELTY CO.

KANSAS CITY, MISSOURI

Wishes its Many Friends and Patrons a Very Merry Christmas and Happy, Prosperous 1922. ALSO ANNOUNCES ITS NEW LOCATION:

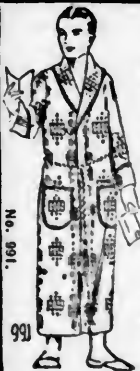
1115 BROADWAY

Just a Step From the Club Rooms of the Heart of America Showman's Club in the Coates House, at Tenth and Broadway.

We have ready for you a complete line of Confetti and Noise Makers for the New Year's Eve trade. Also stock of Dolls, including THAT FAMOUS CALIFORNIA DOLL, Dresses, Lamp Attachments, Manicure Sets, Balloons, Squawks, Glass Vases, Baskets, Sales Boards, Slime and Novelties. SPRING SOMETHING NEW THIS COMING SEASON WITH OUR TWO-TONE, ALL-SILK MARABOU AND TINSEL TRIMMED DOLL DRESSES AND LAMP SHADES.

TRACY C. (JIMMY) HICKS, President

WATCH FOR OUR NEW LAMP DOLL.



### HOLIDAY SPECIALS Bathrobes, Blankets and Silk Kimonos

No. 991—Men's Robe, as advertised, trimmed with silk cord on collar, cuffs and pockets, and silk glands to match. Price, \$3.50 Each.  
A FULL LINE OF LADIES' BATHROBES. Made of Beacon or Esmond Blankets, trimmed with silk washable ribbon and silk glands to match. Price, \$5.00 to \$8.50 Each. Special Robe No. 870. Price, \$3.00 Each.

### JAPANESE SILK KIMONOS

Made of CHENEY BROS.' WASHABLE SILK. Price, Special, at \$7.50 Each. ASK FOR NO. 689.

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Beacon Indian, size 60x80, \$3.95 Each. OUR SPECIAL COLUMBIA INDIAN BLANKET. Size 70x50, bound edges, 30% wool, is now ready for shipment. Price, \$5.50 Each. NASHUA WOOLNAP PLAID BLANKET. Size 66x84, silk bound. Price, \$4.50 Each. This is the prettiest plaid blanket on the market today.

Order now. Don't wait. No order too small or too large to fill. Prompt shipments. Terms are 25% with order, balance C. O. D. PRICES ALWAYS RIGHT.  
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IT HAS WHEELS BEAT

Learn how and get REAL MONEY. It's the biggest racket out, and it will be great for Parks, Carnivals, Bazaars, etc. Easy to learn through my method, and NOW is the time to learn. I can instruct you by mail, and give you full particulars. Complete set of scales, made portable and easy to carry, together with signs, etc., for \$200.00.

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# TRADE SHOWS AND INDOOR EXPOSITIONS

BAZAARS, INDOOR CIRCUSES, INDUSTRIAL EXPOSITIONS, MUSEUMS, ARCADES, DEPARTMENT STORE AMUSEMENTS, STORE ROOM SHOWS

## JOHN W. MOORE PROMINENT

Pioneer in Field of Special Indoor Entertainment Carries Commendatory Honors From East to West

Who, conversant with the production of stellar indoor events, is not also familiar with the name John W. Moore, pioneer in this field of amusements? The answer should readily be "No one."

John W. Moore not only gained wonderful success and prestige for himself by his production of big affairs in the East, but he has also invaded the Middle West and West with equal if not greater prominence. The commendation Mr. Moore has received from various Masonic and Elks' lodges, under whose auspices he has promoted, produced and directed mammoth "indoor circuses" and like events, in large cities and in large auditoriums, is the strongest evidence of the general satisfaction his efforts have gained.

Doubtless the first "big shows" directed in the Middle West by Mr. Moore was staged in Chicago last winter, under the auspices of Chicago Lodge of Elks, No. 4, and he there and then established himself as among the very best of his line of endeavor in Middle Western territory. The following is an excerpt of a letter handed Mr. Moore, signed by Gustav W. Northdruff, secretary, and Bud Noel, chairman, entertainment committee, of Lodge No. 4: "This is to certify that John W. Moore handled our 'circus' presented at the Elks' Club, Chicago, Ill., and that from every point of view it was most satisfactory. We found him efficient, honest and a most courteous gentleman in every particular, and we will be more than pleased to commend him and his business methods to any lodge desiring to finance a benefit or entertainment. The net receipts of our entertainment totaled \$16,658."

At Omaha, Neb., this prominent figure of indoor festivities staged the "Indoor Circus" for Omaha Lodge of Elks, No. 39, at the Auditorium, May 7 to 15, and, altho inclement weather made a reappearance, this condition did not greatly interfere with the patronage. Again the J. W. Moore Company was highly commended by letter, signed by ten members of the Omaha Lodge, including Walter C. Nelson, exalted ruler; I. W. Miner, secretary, and Dan B. Eppler, chairman, and a part of which was as follows: "Mr. Moore's capability is unquestioned. He proved himself of excellent business judgment throughout our entire engagement. The acts he engaged were well chosen and at a reasonable price. The arrangements at the Auditorium were perfect, in fact from every standpoint beyond criticism. The net receipts for the 'circus' were \$32,104.52, and Omaha lodge received as its (net) share \$16,052.41. Each and every one of the committee were well satisfied from every angle."

From October 17 to 25 Mr. Moore conducted an "Indoor Circus and Arabian Fete" for Islam Temple, A. A. O. N. M. S., in the Exposition Auditorium at San Francisco, Cal. Coincident with this affair the following is an excerpt from a commendable letter passed to Mr. Moore and signed by E. O. Hunter, Potentate, and W. H. Worden, chairman entertainment committee: "The results obtained have far exceeded our expectations. The approximate attendance for the nine consecutive nights was 200,000 and the gross receipts approximately \$150,000. These figures speak for themselves, and verify fully the efficiency and force of the J. W. Moore system and organization. The net profit to Islam Temple was approximately \$15,000, which result justifies our thanks and gratitude. In particular reference to the personnel we cannot adequately do justice in words, but we consider Mr. Moore and his entire organization of unusual integrity and ability. Their word has proven their bond and we unhesitatingly commend them to the utmost confidence and trust."

Mr. Moore's next big venture for 1921 was at Seattle, Wash., where he staged the "Indoor Circus" under the auspices of Nile Temple of the Spruce, October 23 to November 9, and again he attained marked success, as evidenced by the following, signed by C. D. Lewis, Potentate, and H. O. Schaeffer, chairman ways and means committee: "From a scenic production standpoint it was entirely satisfactory. It was one of the finest productions this town has ever seen. All of the men with the J. W. Moore Company with whom we came in contact are perfect gentlemen. Our business relations were most cordial. The production and advance work were without doubt the last word in efficiency, and this was exemplified by the net receipts of \$44,007.50. We personally recommend Mr. Moore and his company to any organization, and we have under consideration the matter of having this company repeat the show next year."

The above is written for no other purpose than to give due consideration for the conscientious and untiring effort, sound business mentality and the success gained by one who has really DONE THINGS not only to bring satisfaction to patron and sponsor, but to augment the favor and advancement of indoor shows of magnitude.

Mr. Moore is now located in Chicago, with his headquarters at 1837 Washington Boulevard, and it seems needless to venture that his best of friends, both in and out of the profession, wish him continued successes in the field of operations with which he is so prominently associated.

## ATLANTA ELKS' INDOOR BAZAAR

Success Predicted For Show in Georgia Metropolis

Optimistic reports come from Atlanta, Ga., in reference to the Elks' indoor bazaar to be staged there December 10 to 17, under the supervision of Bernie Smueller. It is predicted that this event will prove one of the best if not the greatest events of its kind Mr. Smueller, who has years of experience as a promoter of special festivities and with carnivals, has ever directed.

An elaborate program of entertainment is being arranged in connection with many other features to be included in the bazaar, among the latter being contests of various nature, small show exhibits, etc. The bazaar is to be given in aid of raising funds for the Elks' Christmas Charity Fund, and this feature, as well as the worthy cause it represents, together with the interest already manifest in the occasion and the tireless efforts of the committee, it is forecasted, will gain increasing favor and carry the show thru to big success.

## PRE-WAR GLORY

To Be Revived at New Orleans Mardi Gras Carnival

New Orleans, La., Dec. 1.—Assurances of the revival of the carnival in 1922 on its pre-war scale, with all the major organizations except Comus staging their massive balls and tableaux, were forthcoming thru mysterious channels last week. Rex, monarch of the gay season, will thrill his subjects with his usual gorgeous pageant and the Mystic Krewe of Proteus will make its reappearance on the streets the night before Mardi Gras. While the Mystic Krewe of Comus will not parade it will stage its ball and tableaux.

All the balls and tableaux of the different organizations, except the Athletans, will be staged at the Athenaeum. The Athletans will hold their revel at Jerusalem Temple. The decision of Comus not to parade or stage its ball and tableaux was based on the organ-

ization's inability to obtain a fitting place for their presentation. Comus, it is said, will not participate in the carnival revelries until the French opera house is rebuilt or an auditorium erected.

The parade, ball and tableaux of the Mystic Krewe of Comus always came on Mardi Gras night as a climax to the gay social season. Because Rex had first call on the Athenaeum for 1922, Comus was unable to procure it. It was said overtures were made by Comus to one or two theatrical managers for the use of a theater for the ball and tableaux, but the price demanded was said to have been prohibitive.

As a result of its failure to obtain a hall for the 1922 season, it was announced Comus will throw its full weight behind the reconstruction of the French opera house or an auditorium.

## DATES CHANGED

For American Legion's Carnival at Crawfordsville, Ind.

Crawfordsville, Ind., Dec. 1.—The dates of the American Legion's indoor Carnival, announced as December 4 to 10, have been changed and will be held on December 12 to 17.

The Legion has announced that this carnival will be free to the public, with everyone invited. It will be a monstrous affair under the roof of the headquarters now located above the Ben-Hur Traction Station.

It has also been announced that a certain part of the money taken in from the booths on the floor will be turned over to some local charity.

## DENVER SHOW POSTPONED

The Denver Country Club horse show and Wild West exhibit at the stockyards stadium, Denver, Col., has been postponed from November 26 to December 17, according to recent announcement, which also stated that the change was made necessary because many Denver horsemen desired to attend the Chicago horse show. Other conflicting dates also interfered with the Wild West features of the show.

## "ATLANTIC CITY BOARD WALK"

At Zenith of Most Successful Career—Messrs. McKay and Convey Deserving of Great Credit for Substantial Business Policy and Operation

"The dawn of the holiday season finds the 'Atlantic City Board Walk' Style Show and Exposition at the zenith of a most successful career, with the future glowing rosy and most promising. This exposition has established itself among the American enterprises as a permanent feature, and its success has surpassed the most hopeful expectations of the two well-known producers behind it—Messrs. Harry McKay and Thomas P. Convey.

Messrs. McKay and Convey have been identified with the general show business for many years, but at no time in their long experience have they had such a winner as the 'Board Walk' exposition, which had its inception in Chicago and which has been produced with unqualified success in many of the larger cities, notably St. Paul, Louisville, Nashville, St. Louis and Toledo.

"The 'Atlantic City Board Walk' was first produced at the Coliseum in Chicago," said Mr. Convey recently, "and it is difficult to say similar event ever measured up to its all-round success. First of all, it possessed distinct novelty, being different from anything of the kind ever before held. The fact that its appeal was general and not confined to any one class also was a big, outstanding feature. Charly derived the benefits from the Chicago show—and the receipts above all expenses were enormous.

"Mr. McKay and I were deeply impressed by the worthiness and general attractiveness of the exposition, and at the conclusion of the Chicago engagement we assumed the responsibility of producing it elsewhere throughout the country. Naturally, we had some ideas of our own which we incorporated into the general scheme of things, with the result we believe, that the show was considerably improved. We rehabilitated the extensive property, bringing it up to the minute and sparing neither expense nor talent in doing so. I don't mind saying that the exposition as we now have it represents a financial outlay considerably in excess of \$25,000.

"Our exposition has particular appeal to merchants' associations, chambers of commerce, charity organizations and fraternal bodies, such as the Moose, the Elks, the Shriners, etc. Right now we are looking for engagements in several of the live-wire towns, the exposition to be sponsored by fraternal organizations, co-operating in some instances with charities and civic bodies.

"The most recent engagement was at Toledo, where the exposition received the whole-hearted support of the leading business interests. The Terminal Building, the scene of the exposition, could not hold the crowds that were attracted by the show. In the other cities where we have shown the buildings—where they were the largest obtainable—were inadequate to accommodate the crowds. Besides having the strongest possible local appeal, the character of the exposition is such as to interest surrounding territory."

"The 'Atlantic City Board Walk' enterprise adheres as closely as possible to the famous Board Walk at Atlantic City, N. J., and the producers leave nothing undone to maintain the 'atmosphere' of the famous resort on the Atlantic Coast. Of course, there are features at the Eastern resort that cannot be reproduced and which Messrs. McKay and Convey would not produce if they could. The producers pride themselves upon the absolute cleanliness of the exposition and every feature connected with it.

"There is not a thing in the show," said Mr. McKay, "that any man wouldn't want his wife and daughter and mother to see."

The exposition affords wonderful opportunity for high-class entertainment, and the producers have booked only the most approved features in this direction. Cheap stuff is tabooed completely.

In a number of cases merchants in a city have been skeptical as to the business success of the exposition—that is, skeptical in advance of production. The exposition has proven to them that it not only affords great opportunity for advertising, but that it brings about actual sales on a big scale. The relatively low cost per exhibitor has been negligible compared to the actual gains made. The fact that in every instance where production has been made bookings for re-engagements have resulted can be pointed to as convincing proof of the strong and profitable appeal the show has to business interests.

Messrs. McKay and Convey have numerous bookings for the late winter and early spring, with only a few open spaces between, and they declare that the forthcoming season will outshine the last season in every respect. (Continued on page 169)

# Now Booking for 1922

## Our Magnificent Scenic Reproduction of Atlantic City

### OUR IDEAL SETTING AND BACKGROUND FOR MERCHANTS' AND MANUFACTURERS' EXPOSITIONS AND STYLE SHOWS

Made to order for Shriners, Elks, Knights of Columbus, Moose, American Legions and Charity Organizations desiring to raise a large, substantial fund.

A tried, tested and proven box-office attraction. A scenic marvel, costing over \$25,000 to build a replica of the famous seaside resort, showing the ocean, the beach, the board walk, the bright lights, the piers, and seventy-five complete shops or booths, with elaborate store fronts and complete interiors.

Our attractions take place on the Board Walk and Beach.

Thousands turned away at box-office in every city.

Have played the following cities, using the very largest buildings: Chicago Coliseum, 10 days; St. Louis Coliseum, 8 days; Nashville Hippodrome, 6 days; Louisville Armory, 9 days; St. Paul Auditorium, 8 days; Toledo Terminal Auditorium, 9 days.

Endorsed by Public Press, Chamber of Commerce, Civic Clubs and Merchants' Associations.

We furnish advance organization, all equipment, attractions, living models, acts and all finances for the production. We take all financial risk.

If you want an attraction of high standard, different from anything that you have even seen, an attraction that will be a credit to your association and your city, this is your opportunity.

Full information on request. Write now, today. A few dates open.

## ATLANTIC CITY BOARD WALK, Inc.

Garrick Theatre Bldg., - - - Chicago, Ill.  
HARRY McKay, Pres. THOMAS P. CONVEY, General Manager.

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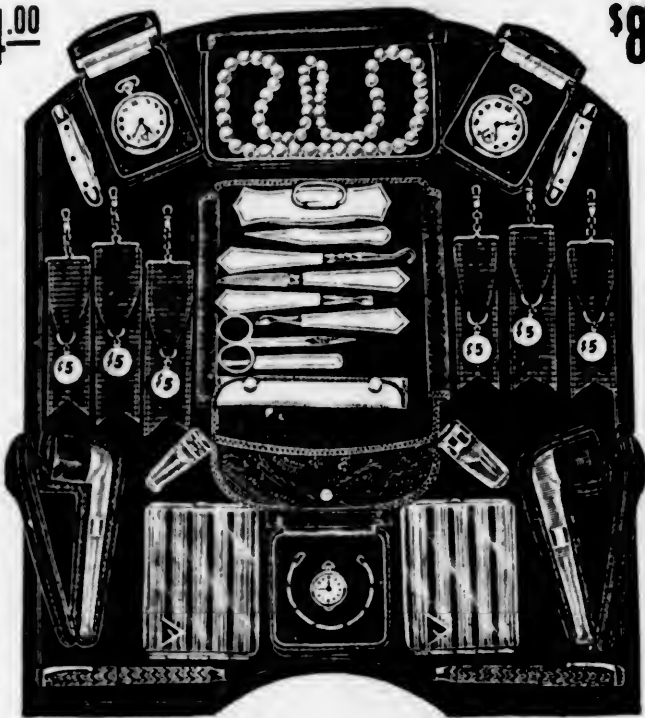
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A WINNER

21 VALUABLE PRIZES

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21 VALUABLE PRIZES

**LIST OF PRIZES:**

- 1—String High-Grade Pearls in Velvet Box
- 2—Pearl Handle Pocket Knives
- 2—High-Grade Gold-Filled Gents' Watches
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- 2—Briar Redmanol Bottom Pipes
- 2—Solid Gold Parker Fountain Pens
- 2—Elgin Cigarette Boxes
- 1—Gold-Filled Ladies' Wrist Watch
- 6—\$.00 Gold Coin Fobs, (Coins included)

Furnished complete with a 3,000 10c Salesboard.

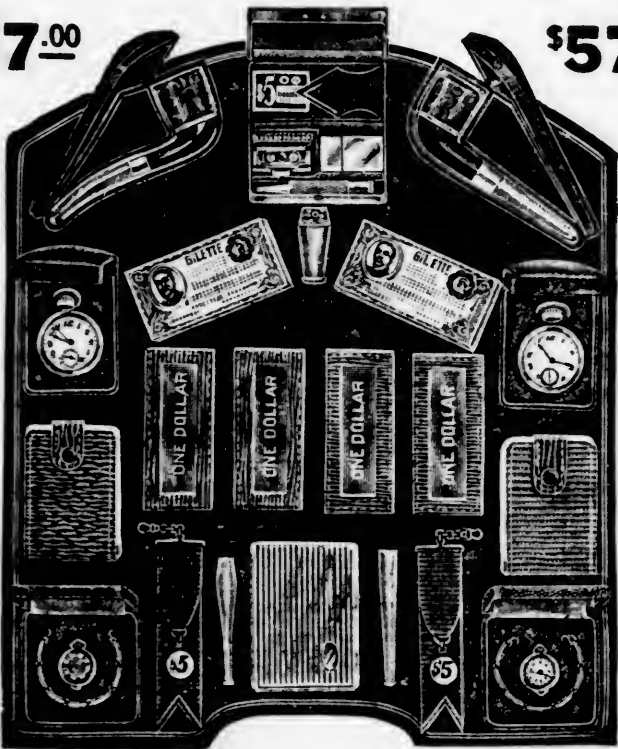
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21 VALUABLE PRIZES

21 VALUABLE PRIZES

- 1—Auto Strap Razor, With Blades
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- 2—Gillette Safety Razors, With Blades
- 2—12-Size Gold-Filled Watches
- 1—Fancy Trimmed Redmanol Cigar Holder
- 2—Redmanol Cigarette Holders
- 1—Elgin Cigarette Case
- 2—Gold-Filled Convertible Ladies' Wrist Watches
- 2—Sets Playing Cards in Leather Case
- 4—\$1.00 Bills in Leather Bill Fold
- 2—Silk Fobs, with \$.50 Gold Charms

Furnished complete with a 2,000 10c Salesboard

Write for our illustrated circulars of complete Salesboard Assortments.

**PROMOTER ARTHUR DAVIS**

**Fair Secretaries, Trade Show and Indoor Exposition Committees**

**AT LIBERTY SEASON 1922**

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USING EIGHT NOVELTY INSTRUMENTS

Organ, Chimes, Lyric Harp, Swiss Bell, Xylophone, Bassoon, Banjo, Saxophone, Trombone, Travelling by Auto. Furnish special paper, cuts, slides, photos, etc. ALSO DO COMMERCIAL STREET ADVERTISING. Address all mail Care The Billboard, Cincinnati, Ohio.

**DRUIDS' INDOOR BAZAAR**

Scheduled for December 24 to January 1 at New Orleans

Becomes Active With Indoor Celebrations in Middle West

After a long and successful engagement ahead of and back with the Sells-Floro Circus, Arthur Davis returned to his home city, Chicago, November 14 and immediately proceeded to get busy on the preliminaries of what promises to be another very active indoor amusement season. One of the first things done by the chubby and genial general agent, after brushing off the accumulated dust of months of touring, was to drop down to Hammond, Ind., and look up an eight days' and nights' indoor celebration in connection with the formal dedication of the new half-a-million-dollar Shrine Temple. The opening date there is December 31 and the chief features of entertainment and exploitation will be a combination of circus, vaudeville, carnival, an automobile and style show, and the famous Arthur Davis "Rocky Gulch" or "Days of '49" company, which will be the headline attraction.

Directly following the Hammond engagement, the scene of activities of the bazaar outfit will be shifted to the nearby city of Ft. Wayne, Ind., where another eight days' and nights' celebration is scheduled to open January 9, on an unusually large and pretentious scale and under the auspices of the local Shrine Lodge, with an active membership of three thousand.

It may be stated further that Promoter Davis has several more equally as attractive indoor events under way for the winter and spring months, and all in the Middle West. He is surrounding himself with a competent staff of experienced campaigners, all expert in the field of indoor exposition endeavor, and, with the unusual high-class auspices that he is contracting, the Davis operations bid fair to very shortly occupy a first line position among this season's indoor promotions.

New Orleans, La., Dec. 1.—What is considered the first real indoor bazaar to be held in New Orleans will be staged at the Druids' Home, December 24 to January 1, and plans are now under way for this event to be one of the biggest promotions that has ever been held in New Orleans.

At this writing there are five contests started—popular girl contest, young girls' contest, boys' contest, ugly men's contest, good-looking men's contest, also a program. There are over 200,000 tickets sold already, and from the outlook there will be over 500,000 tickets sold before the bazaar opens.

The Druids are 6,500 strong. They have a wonderful home (four stories), and the way the members are working on the different promotions this should positively be a wonderful success. The promoter, Charles Lawrence, should be congratulated on running a bazaar of this description, as there are enough concession people around New Orleans laying off for the winter who will be more than glad to get a winter bank roll.

Immediately following the close of the Druids' bazaar Mr. Lawrence has signed up to run a big indoor bazaar at the Washington Artillery, one of the largest buildings in New Orleans, under the auspices of the Trades' Labor Temple, with 55,000 members.

All of the "boys" seem highly enthusiastic over the bazaar, and, when they enter into the Druids' home and see the different prizes on display, one can see a broad smile on everybody's face.—PEARL MORALES (Press Representative).

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

**Greetings and Best Wishes**

—TO YOU ALL—

**CAYUSE INDIAN BLANKET COMPANY**

U. S. Distributors,

General Offices, PALMER HOUSE, CHICAGO, ILLINOIS  
S. W. GLOVER, Manager.

**WORLD'S MUSEUM**

Market and Eleventh Sts. Phila., Pa.

**WANTED**

at all times, living and mechanical curiosities and novelty platform entertainers.  
Address **NORMAN JEFFERIES, Real Estate Trust Bldg., Phila., Pa.**

**MENTION US, PLEASE—THE BILLBOARD.**

**SEASON'S GREETINGS**

**PRI-STO-CO.**

**We Sell Service—That's Our Business**

**INDOOR BAZAARS AND SPECIAL MONEY-RAISING CAMPAIGNS**

**Murphy Building, Steubenville, Ohio**

**Box 777**

# LYCEUM & CHAUTAUQUA DEPARTMENT

Conducted by FRED HIGH

## LOAR'S AND VAWTER'S ACTIONS CONTRASTED

### By Their Fruits Ye Shall Know Them—Why Loar's Chautauquas Are Thriving—Why Vawter Lost Out—Hope for the Future—A Better, More Permanent Business Will Follow in the Wake of the Present Inefficiency

When we wrote an account of the Continental Lyceum Bureau, showing the bookings that it had, and stated that they were made without a guarantee, we were criticised for it in many managerial quarters. We were said to be tearing down the business. We were stating the facts and giving the news of what this bureau was doing and what it has accomplished.

We also printed some news items about certain free chautauquas that were presented by various towns and business men's associations. Again we were accused of being destructionists, for we were said to be tearing down the sacred structure. We were presenting news.

We wonder what the brethren will have to say when they read this story taken from The Spencer (Ia.) Republican? What will they say? We will see. Here is the story:

"Out of a clear sky Monday a contract was offered and accepted by the terms of which Spencer is promised a five-day season of chautauqua in each of the next three years, and at a total risk to local people not to exceed \$250.

"The text of the contract and the names of the Spencer signers are printed below. The terms are decidedly more liberal than those exacted by the chautauqua company with which Spencer has done business heretofore.

"J. O. Hall, representing the chautauqua enterprise of James F. Loar, Bloomington, Ill., arrived in Spencer Monday forenoon. He called at the Reporter office, stated his errand, and in less than fifteen minutes had secured the first signature to his contract, that of Randall, McKee & Company.

"Mr. Hall then hunted up A. H. Avery, a veteran of many chautauqua campaigns. Hardly had the word 'chautauqua' left the visitor's lips when Mr. Avery hastily exclaimed:

"Never again. We are just convalescing from this year's chautauqua. It bit us severely."

"Would you mind looking over this contract?" said Mr. Hall.

"Mr. Avery read the contract and was second to sign it. He and Mr. Hall went out and got twenty-four more signatures Monday afternoon. That was one more than was necessary to cover Spencer's guaranty."

"We will get a hundred signers here," said Mr. Avery yesterday. "I believe Mr. Loar will give us good chautauquas. I talked on the phone with the Humboldt Chautauqua Association, which has been doing business with Mr.

Loar for two years, and they say he has given them fine programs.

"Mr. Loar will be in Spencer next January and will assist the local signers in organizing a chautauqua association, setting dates for the 1922 chautauqua, picking a program and getting started generally."

"Mr. Loar staged chautauquas this year in twenty-eight Iowa towns.

"In order to help secure a high-grade independent chautauqua for Spencer, Ia., I hereby agree to become one of twenty-five (25) or more persons residing in this community to

with the said James L. Loar in seeking to make the chautauqua the largest possible success.

"Signed: Randall, McKee & Co., A. H. Avery, Otto A. Bjornstad Co., Cornwall & Cornwall, L. H. Moulton, E. Merle Adams, E. S. Perry, R. L. Jones, Roy G. Webb, Homer E. Pitcher, A. W. Chamberlain, Robert Lee Stuart, A. J. Ries, C. B. Bjornstad, L. B. Peeso, Buck & Kirkpatrick, Central Hardware, W. W. Haygarth, Leach & Thompson Co., R. S. Brown, W. F. Hurst, J. R. McAnelly, News-Herald, Bjornstad-Hofstad Co., J. P. Thomas, Tangney Hotel."

Now we ask you to contrast that newspaper account of the way the people of Spencer feel towards the chautauqua and those who are promoting it with the story as told by the editor of The Edgerton (Mo.) Journal:

"The Edgerton Chautauqua closed a five days' program last Saturday night. Several things prevented a large attendance during the five days' session. First the Redpath-Vawter Chautauqua System failed to give good publicity, it rained the first day and was threatening rain every moment of the night session and many persons from the country could not attend. Again the Vawter people put on the same program at Dearborn, our neighbor town, just eight miles away, taking considerable patronage away from Edgerton in the north and west part of the county that had attended our chautauqua in former years. Then again the Redpath-Vawter Chautauqua System gave Edgerton the poorest program the town has ever had. The first and last day, with Edna Means on the second day, was very good, but the balance of the entertainments were very poor.

anywhere from \$100 to \$1,000 had better make a dozen pilgrimages to the towns in trouble and see if there is not a better way to adjust these affairs. Law suits make money for lawyers, but they are generally a loss to everyone else.

If James L. Loar can conduct his business on such a basis and make a success of it then how much greater does the crime become when a bureau manager who has had his programs guaranteed for say \$2,000 sues for the loss caused by the failure of both committee and bureau to function?

From now on there must be fewer deficits. Old Erleb Heap must not hand out the soft soap to the poor committeemen who have failed because there was nothing furnished with which to sell the attraction to the public after it had been sold to the committee.

Let's build a stronger, safer, surer business, and it will not need the ironbound contract that is all one-sided and is really not a contract at all, it is so far from being equitable.

No wonder we hear reports to the effect that the Redpath-Vawter Chautauqua outfit is for sale. No wonder we hear reports stating that James L. Loar has bought another flat for \$34,000, profit taken from his 1921 chautauqua earnings.

The chautauqua is not dying. Don't despair. It is only metamorphosing and it will soon come forth in the form of a bigger, better, more useful and more secure business.

It will do that when we all begin to learn that when the contract is signed it is only the signal to go to work. We must furnish real publicity with which the committee can go forth and sell the attraction to the public. This will mean that the cheap will be rejected to the rear and those that are equipped will come to the front.

### FARMER BURNS

#### Tells of His Chautauqua Experiences

Having finished 100 days as a chautauqua lecturer under a Redpath-Vawter contract, which he says is to be doubled next season, Martin (Farmer) Burns is back in Omaha, rejoicing in his success as an orator.

"I come out in a sort of robe—you know—not a nightgown—a sort of a robe. Then I tell 'em about living. My talk is about health and efficiency. I got my lights underneath all the time. I talk to 'em twenty minutes on why I'm strong. I'm strong because I never drank, smoked, chewed, swore, stole or used coffee or tea. I've got teeth as good as any kid's. Listen.

"After I give 'em twenty minutes of how to be healthy by being clean and not drinking and everything, then I pull off my robe and there I am."

"I was the first sporting man that Redpath ever had for his tent shows and I got a lot of clapping. Next year I guess they will have me for afternoon and evening speeches, which will be twice what I got this year. We ain't signed up yet."

In reviewing his set oration, delivered 100 times throughout the territory where he started his career as a wrestler, the farmer recited a bit of it, as follows:

"I led a sweet life, and that's why I'm happy and strong. I have a wife and four children and there was never a swear in my home. The man who prays to a supreme being is the man who wins, and I taught all of my family to pray. They are all pledged not to smoke or anything like that until they are 21. I think that the holdup men should be stamped out, the automobile thieves given twenty years and bootleggers ten years. Then Omaha would be all right."

"You see, the Redpath-Vawter company has eight tents, seven of 'em set up all the time and the eighth moving. They just hop over one another, so all we got to do is to follow along and talk. I always got a good clapping, and it was easy jumps. One of the best things I do is some poetry Frank Gitch gave me a long time ago, before I made him champion. I say this poetry because it is real stuff, and means about a man's mother—and there can't be anybody amount to much if he don't think of his mother, and he generally doesn't do right by her, too. This is what I say, and it always gets a clapping and sometimes they cry.

"They say the world is round,  
But I often think it's square;  
So many little hearts we get  
From corners here and there,  
But there's one sad thing in life I've found  
While traveling East and West,  
The only one we really wound  
Is those who love us best.  
We flatter those we scarcely know,  
We please the feet of great,  
And deal full many a thoughtless blow  
To those who love us best."  
WORLD HERALD, Omaha, Neb.

### CONCERTS SCHEDULED

#### For the Civic Music League, Toledo, O.

Evening Concerts: October 24, Scotti Grand Opera Co.; January 27, Vasa Pihoda; February 13, Alberta Saly and Victor De Gomez; March 10, John McCormack; March 15, Cleveland Orchestra; March 27, Frances Alda; Sunday Afternoons: October 30, Gail-Curel; November 27, Rachmaninoff; January 22, Barrere Little Symphony Orchestra; February 26, Margaret Romaine.



A scene from "The Bohemian Girl," as presented on the Swarthmore Circuit, season 1921.

### SUPT. LEWIS EDWIN YORK



Editor and popular lecturer, committeeman at Massillon, O., one of the men who has done much to put Massillon on the map.

guarantee said chautauqua against loss the first year to the extent of Two Hundred and Fifty Dollars (\$250) for a five-day chautauqua.

"It is further understood and agreed that in view of this guaranty James L. Loar, of Bloomington, Ill., owner and manager of the Independent Co-Operative Chautauquas, is to guarantee the said local chautauqua association against all loss for the years 1923 and 1924; that is to say, if the entire chautauqua income for the years 1923 and 1924 should be insufficient to pay all chautauqua bills and contracts made pursuant to this agreement, then the said James L. Loar will pay the loss for such years. Should there be a loss during the year 1922 greater than Two Hundred and Fifty Dollars (\$250), then the said James L. Loar will personally pay all such excess loss over and above Two Hundred and Fifty Dollars (\$250).

"It is further agreed that unless there should be a loss during the year 1922 no part of the above amount shall become due, and should there be a loss amounting to less than the total amount mentioned above the undersigned shall become liable for only their pro rata share of said loss, and in no case shall the liability be more than Ten Dollars (\$10) per person.

"It is further agreed that should there be a profit arising from the conduct of the said chautauqua during any of the three years mentioned, the local association shall receive one-half of such profits, and the said James L. Loar shall receive one-half of such profits.

"It is further agreed that hereafter the signers to this contract shall organize their local chautauqua association by selecting a board of directors and the proper officers; that said association shall have a full voice in the selecting of all talent to appear upon their program; in the arranging and building of their chautauqua program, and in all of the chautauqua business management and the transaction of all chautauqua affairs; that the said chautauqua association shall heartily co-operate

"The Redpath-Vawter Chautauqua System has been coming to Edgerton and vicinity for about nine years—so long a time that it felt like it owned us. This company should have been dropped eight years ago, because it has been giving us the worst of it ever since. The company has been giving us poor programs, poor managers and old rotten tents that leaked like a sieve.

"This year there were thirty-six names on the guaranty committee. Six of them moved away, four did not pay, leaving twenty-six who had to pay \$15 each.

"The experience of Edgerton, Liberty and Cameron with this chautauqua company makes it appear the company throws the whole burden on the citizens who are kind enough to give them a guaranty on attendance and good weather and 'hold the bag' if necessary.

"If the people of Edgerton want a chautauqua next year the proper thing to do is to get one hundred men from the town and surrounding country on a guaranty committee, who will each agree to take five tickets. We can then select our own program and take the gate receipts, and with a hundred men interested in our chautauqua it is bound to be a success."

A blind man can see that James L. Loar must be in a position to render an extraordinary service to such communities or he could never make such a contract as that. Mr. Loar does render an extraordinary service and that is why he gets the business.

We have repeatedly stated that we believe in the guaranty system. We believe in it more than ever. But we also know that a chautauqua committee that is in earnest and a bureau management, backed by 100 live-wire citizens to guarantee the contract, and committees to do all the work, stand all the grief, and share only in the losses, should be able to work as well without a guaranty as with one. Thousands of business men do that.

We have said, and say it now, that the managers who are suing the committees for



"The Svengali of the Baton"

GIUSEPPI

CREATORE

Management: Arthur Spizzi, 1482 Broadway, New York

"A SON OF THE MIDDLE BORDER"

Hamlin Garland has been more or less of a lyric professional lecturer, doing much of his literary work as he earned a few lecture fees that financed him thru his more serious efforts of gathering the truth about the conditions, the locality and the people he has immortalized in stories that will live long after his lectures are forgotten.

Everyone connected with either the lyceum or chautauqua should read his book, "A Son of the Middle Border." It is not only one of the most intensely fascinating stories that has come to our notice for a long, long time, but it is more, it is real history. It is a study of conditions as they were back in the days when the People's Party came forth with more than a bare hope of winning the national presidential election. This party did succeed in placing a number of its representatives in both the upper and lower house at Washington. The same primitive conditions are affecting society today as they did in the days when Sockless Jerry Simpson went to Washington.

Business depressions are fundamental and so in a study of "A Son of the Middle Border" you will see some of the causes that are at the bottom of our present troubles. The closer we draw to the farmer the greater our grief. Business conditions are such that they are causing all students of social, economic and industrial affairs serious consideration, and the lyceum and chautauqua are both closely related to the farm and the farmer, therefore it is to our individual interests to study the causes of our trouble.

The Lyceum and Chautauqua Booklovers' Club selected this book as one of the number that was thought of special interest to us all at this time and, while it is written as a personal story and much in the form of a novel, it is a historic document and is very inspiring in much of its contents.

It is a book that fixes mental pictures in the mind in a way that makes its appeal human and everlasting. You need only to read this book to be set to thinking and moralizing, then to doing.

There are two other reasons why this book has such personal appeal for lyceum and chautauqua people. One is that most of us have traveled the country described in its pages. Its local scenery is familiarized by observations that make it a personal story to us.

The second reason is found in the spirit, the will, the aspirations, the purpose of the author. His life has so much in common with the men and women who have given their best to the platform that one has little trouble in recognizing the personnel of the story with a sort of first-hand interest that makes it almost seem like our own autobiographical activities that have been recorded in the pages of this book.

It is published by Macmillan Co., New York, and is a volume of 467 pages with a number of illustrations from life and the locality described, so that it is an amplified story of pioneer days simply told and amplified real.

In style the book ranks very high, for Hamlin Garland has mastered much of the art of story writing and simple narration. He paints a picture of home and mother, of heaven and hell, of hope and despair. He has lived in a world of reality and dreamed in a world of fiction. He has given us, in "A Son of the Middle Border," a combination that is helpful and hopeful.

REDPATH-VAWTER, ACME, TRAVERS-NEWTON

All Fishing in the Same Pool for Amateurs

The following story, taken from The Minneapolis (Minneapolis) Leader, shows where the bureau managers are hunting for talent. It shows also why so much inexperienced, amateurish stuff is sent out on the road. It shows also that the Redpath Vawter Bureau buys from the same bargain counter that the so-called cheap bureau patronize. But read the story:

"The Minneapolis is rapidly becoming an important center for supplying talent for lyceum

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"Return," C. Harold Lowden, 50c.
"Autumn Song," C. Harold Lowden, 50c.
"An Old Song" (Vecchia Canzoni), A. Louis Scarmolin, 60c.
"My Creed," (I Would Be True), Beulah B. Wiley, 60c.
"Over the Hills to You," Clay Smith, 60c.
"Sunny Eyes," Russell J. England, 60c.
"Destiny," Beulah B. Wiley, 60c.
"O For a Closer Walk With God," James R. Duane, 60c.
"How Amiable Are Thy Dwellings," James R. Duane, 60c.
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YOUR OPINION ASKED FOR IN WASHINGTON

Send Your Own at Once and Ask as Many Others as Possible To Do the Same

The Advisory Committee of the American Commissioners to the Limitation of Armament Conference has appointed a sub-committee for the purpose of ascertaining what the American people think on the general work of the Conference, including the proposal to reduce submarine strength, and the American suggestions for a naval holiday.

Won't you tell them? Ask individuals and audiences to express themselves by telegram or by letter: Address all communications to Col. William Boyce Thompson, New Navy Building, Washington, D. C.

Advisory Committee, Limitation of Armament Conference:

- 1. May I suggest that messages should express: 1. The approval we all give to the general work of the Conference thus far. 2. Approval of the ten-year naval holiday. 3. That we approve the proposed limitation and an early reduction in armament to a police force. 4. Scrapping of all submarines for offense.

You will recall that in his general proposal Secretary Hughes recommended limitation of armament based on the ratio of capital ships of Japan, England and the United States, with a proportional reduction of auxiliary ships, submarines, aircraft and the like. The other nations concerned accepted this proposal in principle, but England urges that all seagoing submarines used for offense be scrapped and hereafter prohibited. As the submarine was the deciding factor in the United States declaring war on Germany, and as it was generally considered an outlaw in warfare, we are not surprised to find opinion among the American Commissioners turning to the British proposal.

As the above are points quite generally approved everywhere, I do not hesitate to recommend them.

5. Include in messages sent from various towns the general opinion on matters reported in the public press for that day, such as the Declaration for China, the Anglo-Japanese treaty and any other vital subjects.

Wm. T. Ellis, in The Chicago Daily News, says: "Public opinion has apparently superseded all other authority at the Conference. Doubtless there never before was an international gathering so completely dominated by the popular will."

This is our big opportunity to be of real service, to formulate public opinion and to help to express itself in Washington.

Very sincerely, PAUL M. PEARSON, President I. L. C. A.

HOME TALENT NEWS NOTES

The John B. Rogers Co. drew 1,400 to two performances of Miss Bob White, which were presented at the Waynesburg (Pa.) Opera House for the American Legion, two nights, Monday and Tuesday. The papers stated that it was one of the snappiest, best produced home talent plays that had been seen there for a long time. Miss Irene Lucile Peck was in charge and won many friends among the local legionnaires and their friends.

Andrew Purman, with the Harrington Adams Production Co., says: "I am having the time of my life producing these Home Talent Minstrels. I wouldn't trade places with President Harding. This is how well I like this work." Is there any other reason needed to show why Andy is such a success as he has proven himself to be this season?

The Harrington Adams Production Company has the contract, and is now rehearsing the Chicago Kivans Club Minstrel Show, which will be given December 20 and 21. The Campfire Girls, 3,500 of them, are busy selling tickets, and expect to sell 3,000. The members of the club are selling in a race with the Campfire Girls. The money to be raised is for Christmas charity. The Volunteers of America will distribute several hundred baskets and make a few thousand kiddies happy with a part of the

(Continued on page 168)

AT LAST—REAL CHAUTAUQUA SCENERY

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**HOME TALENT PRODUCERS**  
John E. Rogers Producing Company, Security Bldg., Fostoria, Ohio. The Joe Bren Production Co., 1015-17-19 Garrick Theater Bldg., Chicago.

**HOW CAN WE BETTER MUSIC CONDITIONS?**  
Some Practical Suggestions That Ought To Be Tried Out  
By GEOFFREY O'HARA

I have been talking to many New York publishers regarding lyceum and chautauqua and valuable points came up. One thing is certain: most of the publishers find that in these small towns there are no dealers. In such cases there are it is hard to collect; that audiences do not know the publisher of the songs, nor do the teachers, even though they are interested in a number, know who the publisher is.

You will agree with me that the publisher is a very necessary part of the great plan of making America musical. Lyceum and chautauqua while doing their share could really do so much more if townspeople could get permanent possession of the musical high spots in the various programs which they hear. As it is now the permanent record must be on the phonograph only or the player piano. Could you suggest in any way by the distribution of circulars, leaflets, catalogs, or in any other manner, that those in the audience whose desire it is to know the name of a composition and its publisher might do so?

It has been suggested that the names of the compositions should always appear on the program and the name of the publisher should accompany same.

You would be surprised if you could see the tens of thousands of misquoted titles, misnamed and misaddressed publishers which flood the retail stores and the jobbers.

There are many general distributors, but certainly not more than 5 per cent of orders mentally desired by interested listeners at chautauqua ever really arrive in the office of one of these distributors. In other words the system of distribution is so intricate, the article being marketed, a song, being almost as perishable as ripe fruit in a box car in August, and the overhead expenses so desperate that the whole problem of doing things in lyceum and chautauqua is almost bewildering. We can say this much, however, that we can get after the singers, get them to sing the songs, get their itineraries and trust to the orders some way or another coming in. But statistics show that this is a very expensive and dangerous experiment.

Personally, I believe the reason is because the people do not know the title of a song nor its publisher, and hundreds of thousands of orders are thus wasted.

If you have any suggestions that would lead to more conversation on this subject that we may finally 'hash out the best way to market music we will have arrived at a very secure place.

Geoffrey O'Hara is absolutely right in his contention that the great loss or inefficiency in this work is a crime. For a number of years we have harped on this very chord. Most promoters have fussed over details and often wrangled over mere trifles when they should have been promoting the business side of this movement.

If there were a dozen Harry M. Holbrooks in this field there would be a different story to tell. All who are interested in music should discuss these things. We would like to hear from musicians and musical artists. Men like Ernest Gamble should give this a very serious study.

If we had a half dozen Clay Smiths in the business there would be a very different story to tell.

Louis O. Runner has helped to better conditions. Elias Day has also helped. Bland, Liourence and a few others have done some constructive work.

O'Hara has placed his business eye right on the weak spot.

We want discussion of this theme. What could be done to create a greater interest in the lyceum and chautauqua music to create a closer relation of patron and publisher?

**HOME TALENT NEWS NOTES**  
(Continued from page 167)

money thus raised. The Kiwanis Club bought the show outright.

Billy Foy, manager of the Billy Foy Production Co., has been busy putting on outdoor shows, "The Battle of the Argonne" and "The Battle of Chateau Thierry," working in conjunction with the Hit Fireworks Co., Inc., of Seattle, Wash. They put on big shows at San Francisco, Tulare, Cal.; Portland, Ore., and Billings, Mont., all for Armistice Day. They are now producing their indoor spectacles. Billy Foy has been busy in this line for years, and has worked the Pacific Coast territory, where he is a fixture.

**1921 CHAUTAUQUA COMMITTEE REPORTS**  
REDPATH-HARRISON SEVEN-DAY CIRCUIT

Delighted, 100; Well Pleased, 90; Fair, 80; Barely Got By, 70; Unsatisfactory, 60

(Continued from last week)

<b>NATIONAL MALE QUARTET</b>	Winston-Salem, N. C. .... 90	High Point, N. C. .... 100	Springfield, Tenn. .... 90	Paris, Tenn. .... 100	Murray, Ky. .... 100	Morganfield, Ky. .... 80	Louisville, Ky. .... 90	Mt. Sterling, Ky. .... 100	Flemingsburg, Ky. .... 100	Cynthiana, Ky. .... 100	Georgetown, Ky. .... 100	Shelbyville, Ky. .... 100	New Castle, Ind. .... 100	Marion, Ind. .... 100	South Bend, Ind. .... 90	Ypsilanti, Mich. .... 100	Alma, Mich. .... 100	Belding, Mich. .... 100	Charlotte, Mich. .... 100
<b>DR. FRANK L. LOVELAND</b>	Winston-Salem, N. C. .... 90	High Point, N. C. .... 100	Springfield, Tenn. .... 90	Paris, Tenn. .... 100	Murray, Ky. .... 100	Morganfield, Ky. .... 80	Louisville, Ky. .... 90	Mt. Sterling, Ky. .... 100	Flemingsburg, Ky. .... 100	Cynthiana, Ky. .... 100	Georgetown, Ky. .... 100	Shelbyville, Ky. .... 100	New Castle, Ind. .... 100	Marion, Ind. .... 100	South Bend, Ind. .... 90	Ypsilanti, Mich. .... 100	Alma, Mich. .... 100	Belding, Mich. .... 100	Charlotte, Mich. .... 100
<b>"THE MAN FROM HOME"</b>	Winston-Salem, N. C. .... 90	High Point, N. C. .... 100	Springfield, Tenn. .... 90	Paris, Tenn. .... 100	Murray, Ky. .... 100	Morganfield, Ky. .... 80	Louisville, Ky. .... 90	Mt. Sterling, Ky. .... 100	Flemingsburg, Ky. .... 100	Cynthiana, Ky. .... 100	Georgetown, Ky. .... 100	Shelbyville, Ky. .... 100	New Castle, Ind. .... 100	Marion, Ind. .... 100	South Bend, Ind. .... 90	Ypsilanti, Mich. .... 100	Alma, Mich. .... 100	Belding, Mich. .... 100	Charlotte, Mich. .... 100
<b>DR. FREDERICK MONSEN</b>	Winston-Salem, N. C. .... 90	High Point, N. C. .... 100	Springfield, Tenn. .... 90	Paris, Tenn. .... 100	Murray, Ky. .... 100	Morganfield, Ky. .... 80	Louisville, Ky. .... 90	Mt. Sterling, Ky. .... 100	Flemingsburg, Ky. .... 100	Cynthiana, Ky. .... 100	Georgetown, Ky. .... 100	Shelbyville, Ky. .... 100	New Castle, Ind. .... 100	Marion, Ind. .... 100	South Bend, Ind. .... 90	Ypsilanti, Mich. .... 100	Alma, Mich. .... 100	Belding, Mich. .... 100	Charlotte, Mich. .... 100
<b>WALLACE BRUCE AMSBURY</b>	Winston-Salem, N. C. .... 90	High Point, N. C. .... 100	Springfield, Tenn. .... 90	Paris, Tenn. .... 100	Murray, Ky. .... 100	Morganfield, Ky. .... 80	Louisville, Ky. .... 90	Mt. Sterling, Ky. .... 100	Flemingsburg, Ky. .... 100	Cynthiana, Ky. .... 100	Georgetown, Ky. .... 100	Shelbyville, Ky. .... 100	New Castle, Ind. .... 100	Marion, Ind. .... 100	South Bend, Ind. .... 90	Ypsilanti, Mich. .... 100	Alma, Mich. .... 100	Belding, Mich. .... 100	Charlotte, Mich. .... 100

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LYCEUM AND CHAUTAUQUA NOTES

Don't forget this that up to the time that Henry Ford made his offer for Muscle Shoals to one or no group of financiers had made a bid or was even interested in the nitrate plant, and it looked as tho the Government had spent about \$85,000,000, all of which would be a total loss. Henry did that much for the people anyway. He made Muscle Shoals worth having.

Have you noticed the Birth Control Congress with its delegates from all the States in the union and many from foreign countries represented? Mrs. Thomas Lamont, wife of the senior partner in the firm of J. P. Morgan & Co., and other wealthy women are members of the executive committee in charge of arrangements. Mrs. Donald Hooker, suffragist and society woman of Baltimore, will deliver the address of welcome. Among the speakers will be Harold Cox, former member of the British Parliament; J. O. P. Bland, English writer; Dr. Rowell H. Johnson of the University of Pittsburgh; Dr. C. Little of the Carnegie Institute of Washington; Dr. A. B. Wolfe of the University of Texas; Dr. Robert Morse Lovett of the University of Chicago; Professor B. C. Lindeman of the North Carolina College for Women; Darlette A. Dilla of Smith College; Dr. Reynold A. Spear of Johns Hopkins University; Dr. Alice Butler of Cleveland; and Dr. Abraham Myerson of Boston. It has not been more than four years ago that we slipped into a meeting and heard Emma Goldman lecture on this subject. We looked around and saw a half dozen prominent lyceum people at the same seance. Now Emma is in Russia and society folk are doing the talking. As Uncle Jasper once observed: "The World Do Move."

The Rev. Dr. Russell H. Conwell, pastor of Grace Baptist Temple, does not pay an income tax on the money he earns in his lecture work, so that every cent of it may be devoted to the education of ambitious young men and women to benefit whom the lectures are delivered.

Maynard Lee Daggly returned home for Thanksgiving after a successful tour in Ohio for the Allen Lyceum Bureau. He is now in Kansas filling engagements for the university of Kansas. Among other dates filled was one on Sunday evening, December 4, at Lawrence, Kan., under the auspices of "The Forum," a Sunday evening club, whose nucleus is the membership of the Congregational and Unitarian churches of Lawrence. "The Forum" meets every Sunday evening and is addressed by speakers who discuss various modern problems. Dr. Daggly talked on "What Uncle Sam Is Doing in Panama."

At the Interstate Merchants' Council, recently held in Chicago, Paul Davis, of Waterloo, Ia., was elected president of this organization. This is a new organization with a membership of 345 in twenty-nine States, and has a buying power of more than \$300,000,000 a year. Mr. Davis is the owner of a leading store in Waterloo, and has a chain of stores in several Iowa towns. He is well known to many of the lyceum fraternity, as he was active in the preparations of the annual convention held at Waterloo. The Interstate Council is to be congratulated upon the selection of a man of the energy, business acumen and personal qualities of Mr. Davis for this position which carries with it immense opportunities for usefulness.

Dr. Emmett D. Angell was one of the speakers at the New York State Teachers' Association meeting, recently held at Buffalo. Dr. Angell is at present in New York on business in connection with his numerous games, especially "Biff," which is having an extensive sale, and seems to be on the high road of popularity. Miss Irene Sherwood, field representative of the Associated Editors' Bureau, has been meeting with great success in booking his "Carroll of May" with newspapers that feature his famous "Sneaky Letters."

Chuan Hwa Lo was in Chicago Saturday and Sunday meeting his various friends and attending to business matters. He likes rural America and sees a lot of it.

The Golden Gate Quartet, now in California, is enjoying the golden West in spite of the car it travels in. Smith and Newell have raised a lot of extra tonnage.

We are mighty glad to see the new fields developing for Jubilee singing companies. The old folk songs and plantation melodies are never properly rendered by our own singers, and the colored folks have a fine, legitimate field here. The Lincoln Jubilee Singers, under the supervision of Tom Terrell, and the Alabama Jubilee Quartet, managed by Fred Rowens, are making fine records and are fine people to meet.

The Stagecraft Studio, of New York, has found the chautauqua to its liking. Last season this studio made twelve sets of scenery for the Redpath dramatic companies. These were so successful in every respect that the studio has decided to specialize on this sort of production.

It is estimated that 30,000 people attended the various programs presented by the Mattoon, Ill., chautauqua last season. James L. Loar conducted that assembly.

Another new venture in the lyceum field has come to grief. The Hamilton Lyceum Bureau was launched so quietly that some of the talent

found it, and a few agents hit the pike, and, of course, sold some courses. E. Douglas Bowden was general manager. The bureau had desk room or some arrangement whereby it received its mail at room 953-55 People's Gas Bldg., Chicago. One attraction writing in great grief tells of her first salary check being returned with the suspicious words written on the back: "Not sufficient funds." Where the name "Hamilton" came in is still a mystery. Mr. Bowden is now at his home, Farmer City, Ill. Sedgewick Hardy was and probably is still president. We hope they pull out O. K.

Mr. and Mrs. Louie O. Ranner have sent an invitation to all members of their thirty companies to have dinner with them Xmas Day. There will be turkey, dancing, stunts, a Xmas tree and a general good time. Harry Holbrook and his boss have already agreed to do the honors to both dance and turkey, which assures the life of the party. Last Xmas about fifty luncheonites got together. This Xmas they hope to make it a hundred.

Ruth Holden and the Schubert Quartet are filling one of the longest strings of Michigan dates a lyceum company has had in years. From October to February. Some booking!

Miriam Waite and the Carolina Trio had to ford a river in a row boat, walk a mile to a farm house to have the trunk moved, travel until nine-thirty and start their concert at ten o'clock, on one of their Montana dates, and still they like it. The audience gave them a big cheer when they entered the hall, and a bigger cheer at the end.

Louise Bowman's Melody Singers entertained at Wabash, Ind., and were entertained at Angola, by Gladys Snowden Wilson, who also mothered the Apollo Quartet two or three weeks ago.

W. L. Radcliffe will have a five-day chautauqua out next season. Where it will operate is not stated. We have been looking for this for some time. Radcliffe will not stop with a five-day circuit either.

The I. L. C. A. will continue to occupy room 634, Auditorium Hotel, Chicago, as headquarters until January 1, when it will move to a room in the Marshall Field Bldg. Miss Caroline McCartney, formerly assistant secretary and who for almost ten years was official head of the working force of the I. L. C. A., kindly allowed the I. L. C. A. to continue to use her room at the Auditorium until the new quarters in the Field Building are ready.

A lecturer stepping on the platform bumped into the platform manager. They both hesitated a moment then the lecturer said: "I beg your pardon" and the P. M. said: "Excuse me." Now the question is: How could the chautauqua start—legally, ethically or socially—when the P. M. didn't pardon the lecturer and the lecturer didn't excuse the P. M.?

Carmichaels, Pa., has organized the Carmichaels Amusement Company for the purpose of building a community house and conducting a lyceum course, basket ball, and sports of all kinds. The officers are Glenn J. Darrab, Frank G. Houston, Carl M. Biddle, P. A. Myers, Allan Gwynne, Chas. Hart and Richard Bailey.

The Carmichaels (Pa.) Library Club and Cumberland Township High School have arranged for the following course: The Fenney Players, November 9; Davis, magician, November 28; Qualen Concert Company, December 28; Arthur W. Evans, lecturer, January 12. Cashier, First National Bank has charge of the sale of tickets.

One reason that the English have for visiting America and lecturing on the chautauqua circuits is to tell us the truth about affairs on the other side. Here is a sample: June 22, 1921, at Rochester, N. Y., Sir John Foster Frazier predicted that on Thursday, June 28, rebellion and rioting would cease in Ireland and "Watch the date, Thursday," he urged, "and see if I am not right. I know what I am talking about. There will be peace in Ireland this week."

MASSILLON (O.) COURSE

This is the ninth season for the Massillon Lecture and Entertainment Course under the present management. A balance of \$1,100 gives the committee a sense of safety in contracting for high-class numbers. The present course consists of the following: 1. Tollefson Trio. 2. The Chapel Singers. 3. The Jessie Isabel Christiau Company. 4. Gov. Henry J. Allen. 5. Hon. Quin O'Brien. 6. The National Male Quartet. 7. The Struts and Frets (Washington High School Dramatic Club) in "Clarence." The committee is made up of three men: 1. Charles G. King, banker and member of the Legislature of Ohio; nine years a member of the Board of Education of Massillon; Secretary of the First Savings and Loan Co., with business of over six millions annually. 2. Frank B. Silk, manufacturer; five years a member of the Massillon Board of Education; secretary and treasurer of the Massillon Paper Co. and the Monroe Falls Paper Co.; director Ohio Banking and Trust Co. 3. Lewis Edwin York, educational and popular lecturer; chautauqua lecturer for ten years in twelve States with Redpath and Independent companies. Massillon supports not only the winter course, but also a big seven-day summer chautauqua. Besides these the Woman's Club has put on a three-number course including Werrenath. The Woman's Club has a membership of about nine hundred. Recently it secured the election of two women on the Board of Education. It conducts many courses in arts, crafts, literature and politics. It is probably the best housed of any club in the State.

DISTRIBUTION CIRCULARS DISCUSSED

The other day A. W. Olmstead, head of the Kansas University Extension Department, wrote: "The circular you sent me was the best one I ever saw. It contained more information about the lecturer and the lecture that would lead people to want to attend than any other circular that has come into my hands." If you are interested in that circular send and get a copy. We will mail one free of charge.

We would be glad to analyze any circular sent to us. Send us a circular and we will place it in the hands of advertising experts who will give you an opinion and an analysis that ought to be invaluable to you and a great help to the committeemen who buy you.

A circular of Hon. John Temple Graves has just come into our hands. To read it is like taking a trip thru an ancient graveyard. It should be headed "The Dead, Yet They Speak." He has endorsements from Grover Cleveland, William McKinley and a great many more who have been dead about as many years as the ones mentioned.

Testimonials about lectures that he does not give and has not given for ages are included in this literary sepulcher. Papers that have been out of being for years are quoted with the purpose of convincing a wide-awake public.

There is no mention of what subject the Hon. John Temple will talk about. Then comes the old stereotyped bunk about this bureau recommends the lecture to the public without mentioning the bureau or telling where it is located, who runs it or anything about said supposed institution.

Two things are set forth. First: The fact that he is a master of English. Second: As a master of oratory he probably had Demosthenes faded.

The circular was about as easy to read as a dictionary and nothing like as informing.

THE MAN WHO QUITS

P. M. PEARSON

The man who quits has a brain and hand  
As good as the next, but he lacks the hand  
That would make him atick with a courage  
stout  
To whatever he tackles and fight it out.

He starts with a rush and a solemn vow  
That he'll soon be showing the others how;  
Then something new strikes his loving eye,  
And his task is left for the bye and bye.

It's up to each man what becomes of him;  
He must find in himself the grit and vim  
That brings success; he can get the skill  
If he brings to the task a steadfast will.

No man is beaten till he gives in;  
Hard luck can't stand for a cheerful grin;  
The man who fails needs a better excuse  
Than the quitter's whining, "What's the use?"  
For the man who quits lets his chances slip,  
Just because he's too lazy to keep his grip.  
The man who sticks goes ahead with a shout,  
While the man who quits joins the "down and out."

"ATLANTIC CITY BOARD WALK"

(Continued from page 164)  
exposition is constantly being added to, until now it stands out as an enterprise of which any community should be glad to sponsor and support.

KETTLE AND CHANNELL

Produce Bazaar for "Soldier Boys" at Ashland, O.

Ashland, O., Nov. 29.—B. W. Kettle, manager of the roller rink here, and Mr. Channell, formerly a partner in the Buckeye Amusement Co., staged an indoor bazaar for Co. E and Sanitary Unit at the armory during Thanksgiving week, which proved both a popular and successful affair.

There was a free "gate" and big prizes were given away each night, also a \$125 diamond ring was presented in the Most Popular Girl contest. All the concessions, ten in number, were operated by the soldier boys. There were two shows giving exhibitions, they being Tex Cooper's Circus Show and Frank Streeter's Athletic Show. A three-piece jazz orchestra furnished music for the dancing, and Mr. Streeter entertained each evening with vocal selections, as did Chief Ula Pala, with his fire act. The soldier "boys" realized quite an addition to their fund from the event.

SEIGRIST TROUPE

Will Appear at Indoor Events

Canton, O., Nov. 30.—The Selgrist Troupe of aerialists will soon begin a series of engagements of indoor circuses and bazaars, according to Charles Selgrist, "daddy" of this well-known act. He announces the act will have a feature of the Shriners' Indoor Circus at Saginaw, opening January 31. Contracts for this engagement have been signed, and six people will be used. Other engagements with indoor shows are pending. Rehearsals are progressing nicely in the Meyers Lake Park Theater for the new act which Selgrist will book with fairs, parks and outdoor exhibitions next season.

LITTLE ROCK BAZAAR

An impromptu bazaar staged at Little Rock, Ark., under the auspices of the American Legion, by the George A. Childs Amusement Co., proved both a surprise and a success. Despite the fact that this bazaar was promoted immediately after the wind-up of the Arkansas State Fair at Little Rock and without the usual preliminaries, it did not lack in interest and production. The American Legion committee and members were right "in line" with Mr. Childs, as he "flashea a 'mens' war record," and this veteran producer of local talent "doings" can talk "over there" incidents with the Legion boys in the sense that they are best appreciated. The George A. Childs outfit has its own transportation facilities and is equipped to show "class" in its future activities.—S. HERBERT (Publicity Agent).

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A. L. FLUDE

For Men With Crooked Legs The Trousers Garter Pat. May 18, 1920



It makes the trousers hang straight whether the knees bend inward or outward.

Socks Up and Shirt Down

It is not a "Form" or "Harness." It contains no "pads," "air-cushions," "metal springs," etc. It is simply a beautiful garter fitting inside knee curvature, self adjustable.

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**Fairman & Patrick (Greely Sq.) New York.**  
**Fall of Eve (Malu St.) Kansas City; (Majestic)** Springfield, Ill., 12-14; (Hipp.) Terre Haute, Ind., 15-17.  
**Fantino Sisters (Princess) Montreal.**  
**Fanton, Joe, & Co. (Detroit O. H.) Detroit.**  
**Farron, Frank (Orpheum) Winnipeg, Can.; (Orpheum)** Edmonton 12-14; (Orpheum) Calgary 15-17.  
**Faulkner, Lily Jewell, & Co. (Pantages) Hamilton, Can.**  
**Fay, Anna, Eva (Orpheum) Champaign, Ill., 8-10;** (Orpheum) Peoria, Ill., 12-14; (Orpheum) Peoria 15-17.  
**Fenner, Walter, & Co. (State) Buffalo.**  
**Fenton & Felda (Temple) Detroit.**  
**Ferguson & Francis (Warwick) Brooklyn.**  
**Fern, Ray, & Marie (Majestic) Austin, Tex.**  
**Ferna, Rube (Majestic) Council Bluffs, Ia., indel.**  
**Fero & Coniter (Fulton) Brooklyn.**  
**Fields, Sally (Victoria) New York.**  
**Fields & Harrington (Columbia) Davenport, Ia., 8-10;** (Majestic) Cedar Rapids 12-14.  
**Fields, Al (Pantages) Spokane 12-17.**  
**Fields, Low, & Co. (Detroit O. H.) Detroit.**  
**Filler, Leo (Pantages) Hamilton, Can.**  
**Fink's Mules (Orpheum) Minneapolis; (Orpheum)** Duluth 12-17.  
**Fisher & Lloyd (Columbia) Davenport, Ia., 15-17.**  
**Fisher, Sallie (Orpheum) Winnipeg, Can.; (Orpheum)** Edmonton 12-14; (Orpheum) Calgary 15-17.  
**Fiske & Fallon (Orpheum) Waco, Tex.**  
**Fiske & Lloyd (Hipp.) Alton, Ill., 15-17.**  
**Fitzgerald, Lillian (Shubert) Pittsburgh.**  
**Fitzgibbon, Bert (Keith) Philadelphia.**  
**Flanders & Butler (Lincoln) Chicago 8-10.**  
**Flanagan & Morrison (Majestic) Milwaukee; (State-Lake)** Chicago 12-17.  
**Flint, Douglas & Co. (Orpheum) Waco, Tex.**  
**Flores Girls (Orpheum) Denver; (Orpheum)** Lincoln, Neb., 12-17.  
**Folsom, Bobby (Hipp.) Youngstown, O.**  
**Ford & Truly (44th St.) New York.**  
**Ford, Ed E. (Orpheum) Portland, Ore.; (Orpheum)** San Francisco 12-17.  
**Ford Sisters & Band (Temple) Detroit.**  
**Ford, Margaret (Orpheum) Lincoln, Neb.; (Main St.)** Kansas City 12-17.  
**Ford & Cunningham (Majestic) Chicago; (Palace)** Chicago 12-17.  
**Ford & Price (Columbia) St. Louis 12-14; (Orpheum)** Peoria, Ill., 15-17.  
**Ford, Sheehan & Ford (Malu St.) Kansas City** 12-17.  
**Ford & Packard (Rialto) Chicago; (Crystal)** Milwaukee 12-17.  
**Foster & Ray (Pantages) Seattle; (Pantages)** Vancouver, Can., 12-17.  
**Fox & Evans (Lyric) Oklahoma City, Ok.**  
**Fox & Britt (Loew) London, Can.**  
**Fox, Harry (Majestic) Milwaukee; (Palace)** Chicago 12-17.  
**Fox & Kelly (Lyric) Oklahoma City, Ok.**  
**Fox, Eddie (Orpheum) Calgary, Can.; (Orpheum)** Vancouver 12-17.  
**Fox, Eddie, & Co. (Fordham) New York.**  
**Francis, Ross & DeRoss (Creacent) New Orleans.**  
**Francis, Kitty, & Co. (Poll) Wilkes-Barre, Pa., 8-10.**  
**Franklin, Harry (American) New York.**  
**Frankley & Louise (Palace) Milwaukee; (State-Lake)** Chicago 12-17.  
**Frazier & Park (Empress) Decatur, Ill., 15-17.**  
**Fricana, Tricie (Keith) Boston.**  
**Friscoe, Sig (Stat St.) New York.**  
**Furman & Nash (Empress) Grand Rapids, Mich.; (Majestic) Chicago 12-17.**  
**Gaby, Frank (Davila) Pittsburgh.**  
**Galati's Monkeys (Orpheum) San Francisco; (Orpheum)** Oakland 12-17.  
**Gellichger & Shean (Coliseum) New York.**  
**Gallarini Sisters (Rialto) Newark, N. J.**  
**Galvin, Wallace (Orpheum) Kansas City; (Orpheum)** Des Moines, Ia., 12-17.  
**Garcinetti Bros. (State-Lake) Chicago; (Rialto)** St. Louis 12-17.  
**Garden, Geo. & Lily (Strand) Washington.**  
**Gardner, Frank, & Co. (Orpheum) Madison, Wis., 8-10;** (Orpheum) South Bend, Ind., 15-17.  
**Gardner & Ahrey (Empress) Chicago 12-14; (Kedzie)** Chicago 15-17.  
**Gascovnes, Rora (Keith) Syracuse, N. Y.**  
**GendSmith Bros. (Rialto) Newark, N. J.**  
**Gautier's Bricklayers (Orpheum) Omaha, Neb.; (Orpheum)** St. Paul 12-17.  
**Gautier's Toy Shop (Orpheum) Lincoln, Neb.; (Orpheum)** Omaha 12-17.  
**Gaston, Wm., & Co. (Majestic) Chicago; (Majestic)** Milwaukee 12-17.  
**George John (Orpheum) Okmulgee, Ok., 15-17.**  
**Gellis Tronpe (Orpheum) Des Moines, Ia.; (Orpheum)** Des Moines 12-17.  
**Georgalis Trio (Pantages) Salt Lake City; (Pantages)** Ogden 12-17.  
**George, Edwin (Keith) Cleveland.**  
**Gerard, Chas., & Co. (Pantages) Oakland, Cal.; (Pantages)** Los Angeles 12-17.  
**Gibbs, Chas. (Stat St.) Ottawa, Can.**  
**Gibson, Jean (Pantages) Memphis, Tenn.**  
**Gibson & Conell (Orpheum) St. Louis; (Palace)** Milwaukee 12-17.  
**Gilbert, Willis & Co. (Orpheum) Madison, Wis., 12-14;** (Palace) Rockford, Ill., 15-17.  
**Gilbert, L. Wolfe, & Co. (Gaiety) Brooklyn.**  
**Gilbert & Saul (Empress) Denver.**  
**Gilfove & Lang (Colonial) Erie, Pa.**  
**Gillette, Lucy (Winter Garden) New York.**  
**Gillette, Ethel, & Co. (Lyceum) Pittsburgh.**  
**Ginnas, Ed, & Co. (Metropolitan) Cleveland.**  
**Gissnow, Martha (Pantages) Spokane; (Pantages)** Seattle 12-17.  
**Glasgow, Billy (Shea) Toronto.**  
**Glenn & Jenkins (Keith) Cleveland.**  
**Goetz & Duffly (Majestic) Bloomington, Ill., 15-17.**  
**Golden, Claude (Moore) Seattle; (Orpheum)** Portland, Ore., 12-17.  
**Gordon, Vera (Orpheum) Oakland, Cal.; (Orpheum)** Fresno 15-17.  
**Gordon & Day (Empress) Decatur, Ill., 12-14; (Majestic)** Springfield 15-17.  
**Gordon & Bealy (Belancy St.) New York.**  
**Gordon & Rice (Majestic) Dallas, Tex.**  
**Gordon & Germaine (Orpheum) Joliet, Ill., 8-10;** (Orpheum) Galesburg 12-14; (Orpheum) Quincy 15-17.  
**Gordon & Gordon (Grand) St. Louis 12-17.**  
**Gordon & Delmar (Liberty) Lincoln, Neb., 12-14;** (Globe) Kansas City, Mo., 15-17.  
**Gordon, John R., & Co. (Pantages) Los Angeles;** (Savoy) San Diego 12-17.  
**Gordon & Ford (State-Lake) Chicago; (Palace)** Milwaukee 12-17.

**Gordone, Robbie (Orpheum) Fresno, Cal.; (Orpheum)** Los Angeles 12-17.  
**Gould, Venita (Alhambra) New York.**  
**Grady, Jas., & Co. (American) New York.**  
**Graneese, Jean, Trio (Keith) Cincinnati.**  
**Grant, Alf (Poli Waterbury, Conn., 8-10.**  
**Graves, George L., & Co. (Rialto) Chicago; (Millers)** Milwaukee 12-17.  
**Gray & Byron (Keith) Lowell, Mass.**  
**Gray, Ann (Shea) Toronto.**  
**Green & Parker (Orpheum) Portland, Ore.; (Orpheum)** San Francisco 12-17.  
**Green, Hazel, & Beaux (King St.) Hamilton, Can.**  
**Greene, Gene (Majestic) San Antonio, Tex.**  
**Greenwich Villagers (Erber) E. St. Louis, Ill., 15-17.**  
**Greenwood, Leo, & Co. (Majestic) San Antonio, Tex.**  
**Grey, Jack & Marie (Lyric) Cincinnati.**  
**Hagen Bros. (Loew) Hamilton, Can.; (Loew)** Montreal 12-17.  
**Hagen, Fred, & Co. (Lincoln) Chicago 15-17.**  
**Halg & Lavere (Keith) Cincinnati.**  
**Halm & Lockwood Sisters (American) New York.**  
**Hale, Willie, & Bro. (Harper) Chicago 15-17.**  
**Haley Sisters, Three (Majestic) Austin, Tex.**  
**Hall & Francis (Pantages) Winnipeg, Can.; (Pantages)** Great Falls, Mont., 13-14.  
**Hall, Billy, & Co. (Loew) Toronto.**  
**Hall & West (Orpheum) South Bend, Ind., 15-17.**  
**Hall, Bob (Orpheum) Salt Lake City; (Orpheum)** Denver 12-17.  
**Hall, Paul & George (Loew) Dayton, O.**  
**Hall & Dexter (Lincoln) Chicago 8-10; (Palace)** Rockford, Ill., 12-14; (Orpheum) Madison, Wis., 15-17.  
**Hallen, Wm. (Broadway) New York.**  
**Halperin, Nan (Orpheum) Kansas City.**  
**Hamilton, Alice (Majestic) Austin, Tex.**  
**Hamilin & Mack (Empress) Decatur, Ill., 8-10.**  
**Hammoud, Chas. Hoops (O. H.) Watertown, S. D.; (O. H.)** Brookings 12-17.  
**Hanka Japa (Majestic) Cedar Rapids, Ia., 12-14;** (Orpheum) Sioux Falls, S. D., 15-17.  
**Hardworth, Octavia, & Co. (Grand) Kansas City.**  
**Hanley, Jack (Shea) Buffalo.**  
**Hanson, Bert (Belasco) Washington, D. C.**  
**Hansonford Family (Majestic) Boston.**  
**Hansen, Juanita (Savoy) San Diego, Cal.; (Hoyt)** Long Beach 12-17.  
**Happy Daya (Rialto) Racine, Wis., 12-14; (Virgilian)** Kenosha 15-17.  
**Harkins, Larry (Majestic) Springfield, Ill., 8-10;** (Orpheum) Champaign 12-14; (Empress) Decatur 15-17.  
**Harmony Boys, Four (Pantages) Los Angeles; (Savoy)** San Diego 12-17.  
**Harpert, Mabel, & Co. (Pantages) Minneapolis 12-17.**  
**Harrah & Rubin (Garrick) Milwaukee.**  
**Harris, Marion (Keith) Indianapolis.**  
**Harris, Dave, & Illa Synopatera (Orpheum)** Sioux City, Ia., 12-14.  
**Harris, Dave, & Band (Orpheum) Kansas City.**  
**Harrison, Chas., & Co. (Orpheum) Fresno, Cal.; (Orpheum)** Los Angeles 12-17.  
**Harrison, Jo Jo (Cook) Okmulgee, Ok., 8-10;** (Orpheum) Oklahoma City 12-14; (Orpheum) Tulsa 15-17.  
**Hart, Wagner & Ellis (Loew) Holyoke, Mass.**  
**Harvey & Francis (Hipp.) Toronto.**  
**Harvey-DeVora Trio (Lincoln Sq.) New York.**  
**Harsh & Oas (Crecent) New Orleans.**  
**Hawley, E. F., & Co. (Majestic) Houston, Tex.**  
**Hayden, Fred & Tommy (Pantages) Spokane; (Pantages)** Seattle 12-17.  
**Hayden, Goodwin & Roe (Pantages) Spokane 12-17.**  
**Hayes, Brent (Keith) Indianapolis.**  
**Haynes, Mary (Orpheum) Oakland, Cal.; (Orpheum)** Fresno 15-17.  
**Healy & Cross (Hipp.) Youngstown, O.**  
**Hearn, Sam (Enclid Ave.) Cleveland.**  
**Hedley, Jack, Trio (Majestic) Ft. Worth, Tex.**  
**Hedley, Jack, Trio (Pantages) Tacoma, Wash.; (Pantages)** Portland, Ore., 12-17.  
**Henlere, Hershel (Colonial) Erie, Pa.; (Palace)** Chicago 12-17.  
**Hennings, The (Orpheum) Oklahoma City, Ok., 12-14;** (Orpheum) Tulsa 15-17.  
**Henry & Moore (Orpheum) St. Paul; (Orpheum)** Minneapolis 12-17.  
**Henry's Melody Sextet (Poll) Bridgeport, Conn., 8-10.**  
**Henshaw, Eddie (Cosmos) Washington, D. C.**  
**Herbert & Park (Davila) Pittsburgh.**  
**Herman & Shirley (Empress) Grand Rapids, Mich.**  
**Hiatt, Ernest (Orpheum) Oklahoma City, Ok., 12-14;** (Orpheum) Tulsa 15-17.  
**Higgins & Braun (Palace) Rockford, Ill., 8-10;** (Lincoln) Chicago 12-14; (Majestic) Cedar Rapids, Ia., 15-17.  
**Hill & Quinnell (McVicker) Chicago.**  
**Hill & Crest (Grand) Centralia, Ill., 12-14.**  
**Hirsch, Ed (Palace) Milwaukee.**  
**Hobson & Betty (Keith) Providence, R. I.**  
**Hoffman, Lora (Garrick) Brooklyn.**  
**Hoffman, Gertrude (Orpheum) Brooklyn.**  
**Hoffman, Lew (Lyric) Cincinnati.**  
**Holden & Heron (Prince) Houston, Tex.**  
**Holiday in Dixieland (Loew) Hoboken, N. J.**  
**Holland & Oden (Pantages) Minneapolis 12-17.**  
**Hollins Sisters (Orpheum) Champaign, Ill., 8-10.**  
**Holman, Harry (Orpheum) Calgary, Can.; (Orpheum)** Vancouver 12-17.  
**Holt & Leal (Arcade, Indoor Circus) Wichita, Kan.**  
**Holt & Rosedale (Detroit O. H.) Detroit.**  
**Holtsworth, Saxl, & Co. (Orpheum) Boston.**  
**Hong Kong Mysteries (Loew) Windsor, Can.**  
**Horsick & Sarappa Sisters (Liberty) Dayton, O.**  
**House of David Band (Pantages) San Francisco 12-17.**  
**Howard & Sadler (Alhambra) New York.**  
**Howard, Joe, & Co. (Moore) Seattle; (Orpheum)** Portland, Ore., 12-17.  
**Howard, Charles, & Co. (Majestic) Boston.**  
**Howard & Ross (Grand) Evansville, Ind., 8-10;** (Grand) St. Louis 12-17.  
**Howard & Pontes (Orpheum) St. Louis; (State-Lake)** Chicago 12-17.  
**Howards, Flying (Loew) Windsor, Can.**  
**Howell, Ruth, Duo (Orpheum) Winnipeg, Can.; (Orpheum)** Edmonton 12-14; (Orpheum) Calgary 15-17.  
**Hughes, Mrs. Gene (Orpheum) Fresno, Cal.; (Orpheum)** Los Angeles 12-17.  
**Hughes Musical Duo (Orpheum) Des Moines, Ia.; (Orpheum)** Kansas City 12-17.  
**Hughes & Debrow (Majestic) Houston, Tex.**  
**Hughes, Quinette, & Co. (Fulton) Brooklyn.**  
**Humberto Bros. (Savoy) San Diego, Cal.; (Hoyt)** Long Beach 12-17.  
**Humphrey's, Doris, Dancers (Davis) Pittsburgh.**

**Humphreya, Dancing (Pantages) Spokane 12-17.**  
**Hunter & Ross (Sherman) Des Moines, Ia.**  
**Hunters, Musical (Keith) Syracuse, N. Y.**  
**Hurio (Orpheum) Champaign, Ill., 8-10; (Rialto)** Elgin 12-14.  
**Hussey, Jimmy, Co. (Academy) Baltimore.**  
**In Argentina (Rialto) Newark, N. J.**  
**Indoor Sports (Orpheum) Denver 12-17.**  
**Ings, Jack (Orpheum) Memphis, Tenn.; (Orpheum)** New Orleans 12-17.  
**Innis Bros. (Orpheum) Kansas City 12-17.**  
**Intruder, The (Orpheum) Galesburg, Ill., 8-10;** (Majestic) Bloomington 12-14; (Orpheum) Peoria 15-17.  
**Irma & Connor (State) Memphis.**  
**Ishwaka Bros. (Pantages) Spokane; (Pantages)** Seattle 12-17.  
**Jackson, Joe (Academy) Baltimore.**  
**Jackson, Kola, & Co. (Orpheum) Oklahoma City, Ok., 12-14;** (Orpheum) Tulsa 15-17.  
**Jackson-Taylor Trio (Lincoln Sq.) New York.**  
**Janis, Ed, Revue (Orpheum) Vancouver, Can.; (Moore)** Seattle, Wash., 12-17.  
**Jennings & Myler, & Co. Birmingham.**  
**Jennings & Howland (Orpheum) Tulsa, Ok.**  
**Jennings & Mozier (State) Buffalo.**  
**Jesa & Dell (Orpheum) Sioux City, Ia., 15-17.**  
**Jewell & Raymond (Pantages) Hamilton, Can.**  
**Jewell's Manikins (Gates) Brooklyn.**  
**Jouneys, The (Temple) Rochester, N. Y.; (Hipp.)** Youngstown, O., 12-17.  
**Johnson, J. Rosamond (Orpheum) Portland, Ore.; (Orpheum)** San Francisco 12-17.  
**Johnson Bros. & Johnson (Orpheum) New York.**  
**Johnson, Fox & Gibson (Pantages) Spokane; (Pantages)** Seattle 12-17.  
**Johnson, C. West, & Co. (Gates) Brooklyn.**  
**Johnston, Baker & Johnson (Palace) New York.**  
**Johnston's Musical (Majestic) Boston.**  
**Jones, Jolly Johnny (Academy) Baltimore.**  
**Jones & Jones (Poll) Bridgeport, Conn., 8-10.**  
**Jones & Sylvester (Pantages) Oakland, Cal.; (Pantages)** Los Angeles 12-17.  
**Jordan Girls (Orpheum) Vancouver, Can.; (Moore)** Seattle, Wash., 12-17.  
**Josephson's Icelanders (Orpheum) Vancouver, Can.; (Moore)** Seattle, Wash., 12-17.  
**Joy, Gloria, & Co. (Lyric) Cincinnati.**  
**Joyce, Jack (Orpheum) Oakland, Cal.; (Orpheum)** Fresno 15-17.  
**Juliet (Colonial) New York.**  
**Juvility (Palace) Springfield, Mass., 8-10.**  
**Kahne, Harry (Far Rockaway) Brooklyn.**  
**Kalahubi's Hawaiianes (Orpheum) Waco, Tex.**  
**Kalama & Kao (Orpheum) Peoria, Ill., 8-10;** (Orpheum) Joliet 12-14; (Orpheum) South Bend, Ind., 15-17.  
**Kanzawa Bros., Three (Pantages) Salt Lake City; (Pantages)** Ogden 12-17.  
**Kane & Grant (Springfield) Mass., 8-10.**  
**Kane Sisters (Keith) Lowell, Mass.**  
**Kane & Childow (Grand) Atlanta, Ga.**  
**Kane & Herman (Bunswick) Brooklyn.**  
**Kane, Morey & Moore (Hoyt) Long Beach, Cal.; (Pantages)** Salt Lake City 12-17.  
**Kara (Orpheum) Los Angeles; (Orpheum)** Salt Lake City 12-17.  
**Kasmir, Sophie (Orpheum) Vancouver, Can.; (Moore)** Seattle, Wash., 12-17.  
**Kaufman Bros. (Colonial) New York.**  
**Kavanaugh & Everett Revue (Empress) Decatur, Ill., 8-10.**  
**Kawanas, Two (Grand) Evansville, Ind., 12-14; (Hipp.)** Terre Haute 15-17.  
**Kay, Polly (Royal) New York.**  
**Kay, Hamlin & Kay (Mary Anderson) Louisville; (Keith)** Columbus, O., 12-17.  
**Keane, Richard (Colonial) Erie, Pa.**  
**Keane & Whitney (Poll) Worcester, Mass., 8-10.**  
**Keet Tom Four (Jefferson) Dallas, Tex.**  
**Kellam & O'Dare (Orpheum) Winnipeg, Can.; (Orpheum)** Edmonton 12-14; (Orpheum) Calgary 15-17.  
**Keller, Helen (Orpheum) Denver; (Orpheum)** Lincoln, Neb., 12-17.  
**Kelley, Tom (Poll) Scranton, Pa., 8-10.**  
**Kellors, Lew (Majestic) Austin, Tex.**  
**Kellogg, Nora & Sidney (Grand) St. Louis 12-17.**  
**Kelly, Sherwin (Plaza) Worcester, Mass., 8-10.**  
**Kelso & Lee (Keith) Providence, R. I.**  
**Kennedy & Rooney (Savoy) San Diego, Cal.; (Hoyt)** Long Beach 12-17.  
**Kennedy & Davies (Columbia) Davenport, Ia., 15-17.**  
**Kennedy, Jack, & Co. (Moore) Seattle; (Orpheum)** Portland, Ore., 12-17.  
**Kennedy & Davis (Palace) Milwaukee.**  
**Kennedy & Hurt (Liberty) Lincoln, Neb., 12-14;** (Empress) Omaha 15-17.  
**Kennedys, Dancing (Majestic) San Antonio, Tex.**  
**Kenny, Mason & Scholl (Columbia) Davenport, Ia., 8-10;** (Majestic) Dubuque 12-14; (Majestic) Cedar Rapids 15-17.  
**Keno, Keys & Melroe (Main St.) Kansas City; (Rialto)** St. Louis 12-17.  
**King, Chas. (Orpheum) St. Louis 12-17.**  
**King Bros. (Strand) Washington.**  
**King, Rosa, Trio (American) Chicago 12-14; (Rialto)** Elgin, Ill., 15-17.  
**King & Irwin (Pantages) Minneapolis; (Pantages)** Winnipeg, Can., 12-17.  
**Kitner & Reaney (Lincoln) Chicago 12-14.**  
**Klass, Manning & Klass (Pantages) Spokane 12-17.**  
**Klee, Mel (Main St.) Kansas City; (Majestic)** Dubuque, Ia., 12-14; (Orpheum) Sioux City 15-17.  
**Knapp & Cornalla (Orpheum) Madison, Wis., 8-10;** (Kedzie) Chicago 12-14; (Majestic) Cedar Rapids, Ia., 15-17.  
**Knight & Sawtelle (Grand) Centralia, Ill., 12-17.**  
**Knowles & Hurst (Majestic) Springfield, Ill., 12-14;** (Empress) Decatur 15-17.  
**Kramer & Boyle (Orpheum) Oakland, Cal.; (Orpheum)** Fresno 15-17.  
**Krans & White (44th St.) New York.**  
**Kremka Bros. (Garrick) Milwaukee.**  
**Kuhn, Kurt & Edith (Majestic) Bloomington, Ill., 8-10;** (Orpheum) Peoria 12-14; (Orpheum) Joliet 15-17.  
**Kuhna, Three (Pantages) Kansas City.**  
**LaBernaia (Rialto) St. Louis; (Orpheum)** Memphis 12-17.  
**LaFrance & Harris (Majestic) Bloomington, Ill., 8-10;** (Orpheum) Peoria 12-14; (Orpheum) Joliet 15-17.  
**LaFleur, Harry, & Co. (Pantages) Winnipeg, Can.; (Pantages)** Great Falls, Mont., 13-14.  
**LaFelicita Trio (Hipp.) Youngstown, O.**  
**LaSalle, Bob (Orpheum) Des Moines, Ia.; (Orpheum)** Kansas City 12-17.  
**LaTonr, Frank & Clara (Orpheum) Moose Jaw, Sask., Can., 8-10;** (Grand) Fargo, N. D., 15-17.  
**LaToy, Harry (Loew) London, Can.**  
**LaToy's Models (Pantages) Seattle; (Pantages)** Vancouver, Can., 12-17.  
**LaVanx (Palace) Brooklyn.**

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**RUNEY**

**LaVive, General Ed (Liberty) Dayton, O.**  
**Lamb & Green (McVicker) Chicago.**  
**Lambert & Fish (Jefferson) Dallas, Tex.**  
**Lamy Bros., Four (Palace) Rockford, Ill., 8-10;** (Majestic) Milwaukee, Wis., 12-17.  
**Lane, Ted & Daisy (Loew) Dayton, O.**  
**Lane & Freeman (Metropolitan) Cleveland.**  
**Lang & Vernon (Orpheum) Des Moines, Ia.; (Main St.)** Kansas City 12-17.  
**Laronians, The (Colonial) New York.**  
**Laretto (Pantages) San Francisco; (Pantages)** Oakland 12-17.  
**Larimer & Hudson (Poll) Bridgeport, Conn., 8-10.**  
**Laurel, Stau & Mae (Pantages) Memphis, Tenn.**  
**Laurie, Joe, Jr. (Regent) New York.**  
**Lavier, Jack (Keith) Washington.**  
**Laypo & Benjamin (Poll) Waterbury, Conn., 8-10.**  
**Lazar & Dale (Pantages) Hamilton, Can.**  
**LeDora & Beckman (Royal) New York.**  
**LeFevre, Geo. & May (Orpheum) Kansas City.**  
**Lee, Sammy, & Co. (Orpheum) St. Paul; (Orpheum)** Minneapolis 12-17.  
**Lee Children (Orpheum) Fresno, Cal.; (Orpheum)** Los Angeles 12-17.  
**Lee, Bobby & Betty (O. H.) Grafton, W. Va.**  
**Lee & Crauston (Orpheum) Champaign, Ill., 15-17.**  
**Lee, Adrian Billy (Nutt Stock Co.) Houston, Tex., indel.**  
**Leedom & Gardner (Majestic) Ft. Worth, Tex.**  
**Legonna Jazz Band (Pantages) Vancouver, Can.; (Pantages)** Tacoma, Wash., 12-17.  
**Lehr & Bell (Loew) Toronto.**  
**Leonard, Eddie, & Co. (Keith) Philadelphia.**  
**Leroy, Serrais (Orpheum) Denver 12-17.**  
**Lester, Al, & Co. (Princess) San Antonio, Tex.**  
**Lester, Noel Co. (Liberty) Lincoln, Neb., 12-14.**  
**Lester, Great (Columbia) Davenport, Ia., 8-10;** (Majestic) Springfield, Ill., 12-14; (Erber) E. St. Louis 15-17.  
**Lester & Moore (Pantages) Salt Lake City; (Pantages)** Ogden 12-17.  
**Lever, Ethel (Majestic) Chicago; (Orpheum)** St. Louis 12-17.  
**Lewis & Henderson (Orpheum) South Bend, Ind., 12-14.**  
**Lewis, Viola & Lee (Grand) St. Louis 12-17.**  
**Lewis & Rogers (Majestic) Springfield, Ill., 15-17.**  
**Lewis & Dody (Broadway) New York.**  
**Libby & Sprow (Garrick) Milwaukee.**  
**Lighton (Orpheum) Tulsa, Ok.**  
**Lighton, Billy, Revue (Grand) St. Louis 5-10.**  
**Light Bros. (Rialto) Chicago.**  
**Lindsay, Fred, & Co. (Orpheum) Winnipeg, Can.; (Orpheum)** Edmonton 12-14; (Orpheum) Calgary 15-17.  
**Lippard, Mattielee (Orpheum) San Francisco; (Orpheum)** Oakland 12-17.  
**Little Yoshi & Co. (Loew) Dayton, O.**  
**Little Caruso (Hoyt) Long Beach, Cal.; (Pantages)** Salt Lake City 12-17.  
**Little Piffax (Pantages) Prehio, Colo.**  
**Little Cottage (Majestic) Houston, Tex.**  
**Little Cafe (Pantages) Pucoto, Colo.**  
**Little Lord Robert (Orpheum) New York.**  
**Littlejohns, The (Henneppin) Minneapolis.**  
**Lo, Maria (Winter Garden) New York.**  
**Lohse & Sterling (Orpheum) Portland, Ore.; (Orpheum)** San Francisco 12-17.  
**Lone Star Four (King St.) Hamilton, Can.**  
**Long, Cotton & Co. (Victoria) New York.**  
**Lorraine Sisters (Henneppin) Minneapolis.**  
**Lordens, Three (Keith) Indianapolis.**  
**Love Garden (Warwick) Brooklyn.**  
**Loyal, Sylvia, & Co. (Orpheum) Oakland, Cal.; (Clunie)** Sacramento 12-14; (White) Fresno 15-17.  
**Loyal's Dogs, Alf (Maryland) Baltimore.**  
**Lucas & Iner (Orpheum) Calgary, Can.; (Orpheum)** Vancouver 12-17.  
**Lucas, Jimmie (Orpheum) St. Louis; (Orpheum)** Memphis 12-17.  
**Lunatic Bakers (Pantages) Butte, Mont., 10-13.**  
**Lutea Bros. (American) Chicago 8-10;** (Orpheum) South Bend, Ind., 12-14; (Lincoln) Chicago 15-17.  
**Lydell & Macy (Orpheum) St. Paul; (Orpheum)** Minneapolis 12-17.  
**Lyle & Emerson (King St.) Hamilton, Can.**  
**Lynch & Zeller (Orpheum) Boston.**  
**Lyns & Zocco (Orpheum) Vancouver, Can.; (Moore)** Seattle 12-17.  
**McCConnell & Simpson (Detroit O. H.) Detroit.**  
**McCormack & Wallace (Regent) New York.**  
**McCormack & Regay (Majestic) Boston.**  
**McCormack & Winshell (Colonial) Detroit.**  
**McCormack, John, Jr. (Strand) Oconomowoc, Wis.; (Crystal)** Oconomowoc 12-17.  
**McUnlough, Carl, & Co. (Majestic) Springfield, Ill., 8-10;** (Empress) Decatur, Ill., 12-14; (Orpheum) Champaign 15-17.  
**McDermott, Billy (Rialto) Newark, N. J.**  
**McDonald Trio (Lyric) Hamilton, Can.**  
**McFarlane & Palace (81st St.) New York.**  
**McGivney, Owen (Flatbush) Brooklyn.**  
**McGrath & Deeds (Majestic) Ft. Worth, Tex.**  
**McGreedy & Doyle (Globe) Kansas City, Mo., 12-14.**  
**McHivar & Hamilton (Novelty) Topeka, Kan., 12-14.**  
**McInyre & Halcomb (Bonlevard) New York.**  
**McKay & Ardine (Orpheum) Omaha, Neb.; (Orpheum)** St. Paul 12-17.

McKay, Jock (Detroit O. H.) Detroit.  
 McKay, Tom, Revue (Broadway) Springfield, Mass.

McKinley, Nell (Pantages) San Francisco 12-17.  
 McMillan, Lydia (Pantages) Hamilton, Can.  
 McNaughton, The (Loew) Hoboken, N. J.  
 McWilliams, Jim (Hipp.) Youngstown, O.  
 Mack, Wilbur, & Co. (Orpheum) St. Paul; (Orpheum) Minneapolis 12-17.  
 Mack & Stanton (Orpheum) Sioux Falls, S. D., 15-17.  
 Mack & Castleton (Princess) San Antonio, Tex.  
 Mack, Char., & Co. (Jefferson) Dallas, Tex.  
 Mahoney & Cecil (Loew) Montreal.  
 Mahoney, Will (Fordham) New York.  
 Maloy & O'Brien (Orpheum) Waco, Tex.  
 Mandell, Wm. & J. (Maryland) Baltimore.  
 Mang & Snyder (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 12-17.  
 Mankin (Victoria) New York.  
 Manley, Dave (Grand) Evansville, Ind., 8-10; (Grand) St. Louis 12-17.  
 Mann, Sam, & Co. (Orpheum) Vancouver, Can.; (Moore) Seattle 12-17.  
 Mann & Sturley (Columbia) St. Louis 12-14.  
 Manning & Hall (Broadway) Springfield, Mass.  
 Mantell's Manikins (Nixon) Philadelphia; (Broadway) New York 12-17.  
 Marcus, Henry, & Co. (Orpheum) Minneapolis.

Marionne & Novelty Boys (Orpheum) Quincy, Ill., 12-14; (Orpheum) Galesburg 15-17.  
 Marks & Wilson (Hipp.) Terre Haute, Ind., 12-14; (Grand) Evansville 15-17.  
 Marquette & Marionettes (Orpheum) Green Bay, Wis., 8-10.  
 Marriage, W. D. Divorce (Strand) Washington.  
 Marston & Manley (Empress) Decatur, Ill., 8-10; (Orpheum) Champaign 12-14.  
 Martell, Howard, & Co. (Avenue B) New York.  
 Martin & Courtney (Hipp.) Baltimore.  
 Martin, Jack, Trio (Hipp.) Baltimore.  
 Martin, Chas. (Bijou) New Haven, Conn., 8-10.  
 Martin & Moore (Riverside) New York.  
 Marvel & Faye (Grand) Atlanta, Ga.  
 Marvis, Mae (Strand) Washington.  
 Marx Bros., Four (Main St.) Kansas City 12-17.

Mason & Keeler (Shubert) Pittsburg.  
 Mast Kiddlee (Pantages) Oakland, Cal.; (Pantages) Los Angeles 12-17.  
 Maurice & Girdle (Kedzie) Chicago 12-14; (Rialto) Racine, Wis., 15-17.  
 Maxine Bros. (Temple) Rochester, N. Y.  
 Maxwell Quintette (Orpheum) Quincy Ill., 8-10; (Columbia) St. Louis, Mo., 12-14; (Erber) E. St. Louis, Ill., 15-17.  
 May, Bertram, & Co. (State) Memphis.  
 May, Genevieve (Pantages) Oakland, Cal.; (Pantages) Los Angeles 12-17.  
 Mayhew, Stella (Orpheum) Minneapolis; (Orpheum) Duluth 12-17.  
 Meehan's Doga (Shea) Toronto.  
 Mehlinger & Meyer (Davis) Pittsburg.  
 Mel-Rurn, Mr. & Mrs. (44th St.) New York.  
 Melford, Alexander, Trio (Grand) St. Louis; (Orpheum) Champaign, Ill., 15-17.  
 Mellen & Renn (Orpheum) Madison, Wis., 12-14; (Palace) Rockford, Ill., 15-17.  
 Mellon, Four Castles (Keith) Lowell, Mass.  
 Melnotte Duo (Regent) New York.  
 Melo Dance (Orpheum) Tulsa, Ok.  
 Melodica & Stepa (Pantages) Seattle; (Pantages) Vancouver, Can., 12-17.  
 Melody Festival (State) Buffalo.  
 Melrose, Bert (44th St.) New York.  
 Meredith & Snoozor (Pantages) Minneapolis 12-17.  
 Merle, Margaret (Fulton) Brooklyn.

Michon Bros. (Orpheum) Salt Lake City 12-17.  
 Middleton, Jean (Majestic) Houston, Tex.  
 Middleton & Spillmeyer (Keith) Portland, Me.  
 Millard & Marlin (Orpheum) Sioux City, Ia., 8-10; (Orpheum) St. Paul 12-17.  
 Miller Sisters (Palace) New York.  
 Miller, Billy, & Co. (Palace) Rockford, Ill., 12-14; (Orpheum) Madison, Wis., 15-17.  
 Miller & Mack (Keith) Cincinnati; (Orpheum) St. Louis 12-17.  
 Millership & Gerard (Orpheum) St. Louis; (State-Lake) Chicago 12-17.  
 Mills & Moulton (State) Memphis.  
 Minstrel Monarchs (American) Chicago; (Hipp.) Alton, Ill., 12-14.  
 Minstrel Misses, Princess (American) Chicago 12-14.  
 Mishka, Olga, & Co. (Chestnut St.) Philadelphia.

Monroe Bros. (Grand) Centralia, Ill., 12-14; (Erber) E. St. Louis 15-17.  
 Montgomery, Marshall (Orpheum) San Francisco; (Orpheum) Oakland 12-17.  
 Moody & Duncan (Orpheum) Portland, Ore.; (Orpheum) San Francisco 12-17.  
 Moore & Fields (Delancey St.) New York.  
 Moore, Victor, & Co. (Broadway) New York.  
 Mora, Sylvia, & Rockless Duo (McVicker) Chicago.

Moran & Mack (Orpheum) Denver; (Orpheum) Lincoln, Neb., 12-17.  
 Moreau Bros. (Keith) Boston.  
 Morey, Senna & Dean (State) New York.  
 Morgan, Jim & Betty (Keith) Cleveland.  
 Morris, Wm., & Co. (Fulton) Brooklyn.  
 Morris & Shaw (Loew) Ottawa, Can.  
 Morris & Campbell (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 12-17.  
 Morrison, Will (Savoy) San Diego, Cal.; (Hoyt) Long Beach 12-17.  
 Morse, Lee (Pantages) Portland, Ore.; (Pantages) San Francisco 12-24.  
 Morton, George (Palace) Rockford, Ill., 8-10; (Rialto) Racine, Wis., 12-14; (Empress) Chicago 15-17.

Morton, Ed (Orpheum) Los Angeles 5-17.  
 Morton, Paul, & Flo Lewis (Orpheum) Brooklyn.  
 Morton James, J. (Maryland) Baltimore.  
 Mortons, Four (Hushwick) Brooklyn.  
 Moss & Frye (Orpheum) Vancouver, Can.; (Moore) Seattle 12-17.

Mossman & Vance (Euclid Ave.) Cleveland.  
 Mowbray, Millicent (State-Lake) Chicago; (Colonial) Akron, O., 12-17.  
 Muldon, Franklin & Rose (Orpheum) Winnipeg, Can.; (Orpheum) Edmonton 12-14; (Orpheum) Calgary 15-17.  
 Muller & Stanley (Shea) Buffalo.  
 Mumford & Stanley (Broadway) Springfield, Mass.

Munro & Geoffrey Sunshine Kiddies of Melody Lane (Strand) Owassee, Mich., 8-10.  
 Munson, Ona (Palace) Chicago; (Rialto) St. Louis 12-17.

Murdock's, The (Orpheum) Kansas City 12-17.  
 Murphy & Klein (Crescent) New Orleans.  
 Murphy & Hewitt (Plaza) Worcester, Mass., 8-10.

Murray, Kileen & Co. (Franklin) New York.  
 Murray & Gerrish (Maryland) Baltimore.  
 Murray, Chas. (Pantages) Kansas City.

Music Land (Riverside) New York.  
 Musical Queens, Five (Metropolitan) Brooklyn.  
 Musical Bed, Five (Metropolitan) Cleveland.  
 Myers, Ernestine & Co. (Belasco) Washington, D. C.  
 Nana (Shubert) Pittsburg.  
 Nathane Bros. (Orpheum) Madison, Wis., 8-10; (Majestic) Chicago 12-17.  
 Nazarro, Nat R., & Co. (Orpheum) Minneapolis; (Orpheum) Duluth 12-17.  
 Nazarro, Chas. & Co. (Orpheum) Minneapolis; (Orpheum) Duluth 12-17.  
 Nelson, Amie (Loew) Hoboken, N. J.  
 Nelson & Madison (Orpheum) Joliet, Ill., 8-10; (Orpheum) Galesburg 12-14; (Orpheum) Quincy 15-17.  
 Nelsons, Jugg'ing (Orpheum) Omaha, Neb.; (Orpheum) St. Paul 12-17.  
 Nestor & Haynes (Keith) Portland, Me.  
 New Leader (Palace) Rockford, Ill., 15-17.  
 New Producer (Toll) Scranton, Pa., 8-10.  
 Newman, Walter, & Co. in Profiteering (Shea) Buffalo; (Shea) Toronto 12-17.

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Nichols, Howard (Grand) St. Louis; (Hipp.) Terre Haute, Ind., 12-14; (Grand) Evansville 15-17.

Night Boat (Pantages) Seattle; (Pantages) Vancouver, Can., 12-17.  
 Nihil (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 12-17.  
 Niobe (Keith) Providence, R. I.  
 Nonette (Apollo) Chicago.  
 Noon, Paisley, & Co. (Pantages) Portland, Ore.; (Pantages) San Francisco 12-24.  
 Norris' Baboon & Coliee (Grand) St. Louis; (Grand) Centralia, Ill., 12-14; (Majestic) Bloomington 15-17.  
 North, Jerome (Hoyt) Long Beach, Cal.; (Pantages) Salt Lake City 12-17.  
 Norton & Nicholson (Orpheum) New Orleans.  
 Novelle Bros. (Belasco) Washington, D. C.  
 Nugent, J. C. (Lincoln) Chicago 8-10; (Palace) Rockford, Ill., 12-14; (Orpheum) Madison, Wis., 15-17.

Oakland, Will (Liberty) Dayton, O.  
 Obala & Adrienne (Broadway) Springfield, Mass.  
 Oddities of 1921 (Victoria) New York.  
 O'Donnell, Hugh, & Co. (Novelty) Topeka, Kan., 12-14.  
 O'Donnell, Vincent (Palace) Chicago; (Majestic) Milwaukee 12-17.  
 O'Hara & Neely (Hoyt) Long Beach, Cal.; (Pantages) Salt Lake City 12-17.  
 O'Meara, Tim & Kitty (Moore) Seattle; (Orpheum) Portland, Ore., 12-17.  
 O'Neil Sisters (Delancey St.) New York.  
 Oklahoma Four (Pantages) Minneapolis 12-17.  
 Olcott, Chas., & Co. (Colonial) New York.  
 Ollms, John & Nellie (Auditorium) Quebec, Can.  
 On Fifth Ave (Palace) Chicago.  
 Ordway, Laurie (Poli) Waterbury, Conn., 8-10.  
 Osaki & Taki (Capitol) Hartford, Conn., 8-10.  
 Osterman, Jack (Keith) Syracuse, N. Y.  
 Owen, Garry (Empress) Denver.  
 Padden, Sarah (Majestic) Milwaukee; (Palace) Chicago 12-17.

Padula, Margaret (Colonial) New York.  
 Page, Edick & Mack (Majestic) Milwaukee; (State-Lake) Chicago 12-17.  
 Palermo's Circus (Hennepin) Minneapolis.  
 Palmer, Bee (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 12-17.  
 Palo & Palet (Apollo) Chicago.  
 Palermo's Canine (Majestic) Dubuque, Ia., 12-14.

Pallenberg's Bears (Columbia) St. Louis, Mo., 12-14; (Rialto) Racine, Wis., 15-17.  
 Pan American Four (Broadway) New York.  
 Pandour, Bobby Troupe (Keith) Providence, R. I.  
 Pantages Opera Co. (Empress) St. Louis.  
 Pantheon Singers (Pantages) Butte, Mont., 10-13.

Parlor, Bedroom & Bath (51st St.) New York.  
 Patches (Liberty) Lincoln, Neb., 12-14; (Globe) Kansas City 15-17.  
 Patricia, Tom (Orpheum) Sioux City, Ia., 12-14.

Patria & Delroy (Orpheum) Kansas City; (Orpheum) Sioux City, Ia., 15-17.  
 Paula, Madam (Pantages) San Francisco 12-17.  
 Pauline, Dr. (Pantages) Spokane 12-17.  
 Payton & Ward (Bijou) New Haven, Conn., 8-10.

Peak's Blockheads (Orpheum) Quincy, Ill., 12-14; (Orpheum) Galesburg 15-17.  
 Pearson, Newport & Pearson (Keith) Syracuse, N. Y.; (Colonial) Erie, Pa., 12-17.

Peck, Gene (Orpheum) Winnipeg, Can.; (Orpheum) Vancouver 12-17.  
 Pederson Bros. (Shubert) Pittsburg.  
 Pedrick & Derere (Pantages) Spokane; (Pantages) Seattle 12-17.  
 Pedro & Archer (Lincoln Sq.) New York.  
 Peikin Troupe (Empress) Denver.  
 Pep (Orpheum) Champaign, Ill., 8-10.  
 Persa & LaPlner (Kedzie) Chicago 15-17.  
 Permane & Shelley (Chestnut St.) Philadelphia.

Peronne & Oliver (Orpheum) Sioux City, Ia., 15-17.  
 Perry, Geo & Ray (Capitol) Hartford, Conn., 8-10.

Pesci Duo (Princess) San Antonio, Tex.  
 Petlicotta (Pantages) Toronto.  
 Petite Revue (Pantages) Ogden, Utah; (Empress) Denver 12-17.

Phillips & Eby (Metropolitan) Cleveland.  
 Phillips, Evelyn, & Co. (Orpheum) South Bend, Ind., 12-14; (Lincoln) Chicago 15-17.  
 Phina & Co. (Harper) Chicago 8-10.  
 Phoenix Trio (State) Memphis, Tenn.  
 Phoenix Trio (State) Memphis, Tenn., 8-10; (Crescent) New Orleans, La., 12-14; (Prince) Houston, Tex., 15-17.

Pickford's, The (Rialto) Newark, N. J.  
 Pickford's Seals (Rex) Wheeling, W. Va.  
 Pierce & Dunn (Bijou) Birmingham, Ala.  
 Pierlot & Seefeld (Majestic) Houston, Tex.  
 Pietro (Keith) Philadelphia.  
 Plank Toss Party (Pantages) Los Angeles; (Savoy) San Diego 12-17.

Pinto & Boyle (Grand) St. Louis; (Grand) Evansville, Ind., 12-14; (Hipp.) Terre Haute 15-17.

Pisano, General (Belasco) Washington, D. C.  
 Pitzer & Day (Liberty) Cleveland.  
 Pollard, Daphne (Orpheum) St. Louis; (Majestic) Milwaukee 12-17.  
 Pompeii Quintette (Globe) Kansas City 12-14; (Novelty) Topeka, Kan., 15-17.  
 Powell Troupe (Pantages) Ogden, Utah; (Empress) Denver 12-17.  
 Powell & Allen (Columbia) Davenport, Ia., 15-17.  
 Powers & Wallace (Capitol) Hartford, Conn., 8-10.

Pressler & Klais (Temple) Detroit.  
 Preston & Isabelle (Lyric) Oklahoma City, Ok.  
 Princess Blue Feather (Sherman) Des Moines, Ia., 5-10.

Princess Jo Quon Tai (Rialto) St. Louis; (Orpheum) Memphis 12-17.  
 Princeton & Watson (Keith) Lowell, Mass.  
 Fryor, Martha (Keith) Boston.  
 Question, The (Orpheum) Sioux Falls, S. D., 12-14; (Liberty) Lincoln, Neb., 15-17.  
 Quincey Four (Orpheum) Omaha, Neb.; (Orpheum) St. Paul 12-17.  
 Race & Edge (Crescent) New Orleans.  
 Raffin, Frank (Grand) St. Louis 12-17.  
 Randall, Carl, & Co. (Palace) New York.  
 Randall, Geo., & Co. (Loew) Montreal.  
 Rappi (Auditorium) Quebec, Can.  
 Ray & Adele (Auditorium) Connersville, Ind., 8-10; (Rialto) Indianapolis 12-17.  
 Ray & Fox (Orpheum) Sioux City, Ia., 12-14; (Orpheum) Sioux Falls, S. D., 15-17.  
 Ray, John T., & Co. (Grand) St. Louis; (Majestic) Springfield, Ill., 13-14; (Empress) Decatur 15-17.

Raymond & Leight (Palace) Brooklyn.  
 Raymond & Bond (Keith) Providence, R. I.  
 Raymond, Hipp (Loew) Montreal.  
 Raymond, Ray, & Co. (Plaza) Worcester, Mass., 8-10.  
 Raymond, Al (Orpheum) South Bend, Ind., 12-14.  
 Raymond & Sebram (Orpheum) Calgary, Can.; (Orpheum) Vancouver 12-17.  
 Raymond & Wilbur (Coliseum) New York.  
 Reators, The (Palace) Chicago; (Hipp.) Terre Haute, Ind., 12-14; (Grand) Evansville 15-17.

Reddington & Grant (Hipp.) Toronto, Can.  
 Reeder & Armstrong (Loew) Holyoke, Mass.  
 Reddy, Jack (Delancey St.) New York.  
 Regal & Moore (Apollo) Chicago.  
 Regay, Pearl, & Band (Orpheum) Salt Lake City; (Orpheum) Denver 12-17.

Reilly, Mary, & Co. (Pantages) Minneapolis; (Pantages) Winnipeg, Can., 12-17.  
 Relander, Chucy (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 12-17.  
 Rekoma (Hoyt) Long Beach, Cal.; (Pantages) Salt Lake City 12-17.  
 Renault, Francis (Garrick) Milwaukee.  
 Reynolds & Donegan (Mary Anderson) Louisville.

Rhodes, King & Lila (State-Lake) Chicago.  
 Rhial & Lindstrom (Chestnut St.) Philadelphia.  
 Rice, Felix G., & Co. (Majestic) Grand Island, Neb., 8-10; (Liberty) Lincoln 12-14; (Empress) Omaha 15-17.

Rickard, Earl (Chestnut St.) Philadelphia.  
 Riggs & Witche (Orpheum) Omaha, Neb.; (Orpheum) Kansas City 12-17.  
 Rigoletto Bros. (Euclid Ave.) Cleveland.  
 Riley, Mary (Pantages) Ogden, Utah; (Empress) Denver 12-17.  
 Rios, The (Orpheum) Fresno, Cal.; (Orpheum) Los Angeles 12-17.

Ripon, Alf (Eber) E. St. Louis, Ill., 12-14.  
 Rippl, Jack Spier (Majestic) Des Moines, Ia.  
 Rising Generation (Pantages) Kansas City.  
 Ritter & Knapp (Orpheum) Oakland, Cal.; (Orpheum) Fresno 15-17.  
 Romitino & Barrette (Orpheum) Okmulgee, Ok., 15-17.

Robert & DeMont (Majestic) Grand Island, Neb., 15-17.  
 Roberts, Clarke & Co. (Columbia) Davenport, Ia., 8-10.

Robinson, Bill (Empress) Decatur, Ill., 8-10; (Rialto) St. Louis 12-17.  
 Rockos, The (American) New York.  
 Rockwell & Fox (Grand) Calgary, Can.; (Orpheum) Vancouver 12-17.

Rodero & Marconi (Hennepin) Minneapolis; (Orpheum) Winnipeg, Can., 12-17.  
 Rogers, Go, Get 'Em (Rialto) Newark, N. J.  
 Rogers, Wm. & Mary (Toll) Scranton, Pa., 8-10.

Rogers, Alan, & Co. (Keith) Boston.  
 Roland & Ray (Pantages) Vancouver, Can.; (Pantages) Tacoma, Wash., 12-17.

Rolf's Musical Revue (Palace) Milwaukee; (Majestic) Chicago 12-17.  
 Rolis & Royce (Orpheum) New Orleans.  
 Rolle, Willie (Keith) Philadelphia.  
 Rome & Gaut (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 12-17.  
 Rome & Cullen (Academy) Baltimore.  
 Rose & Moon (Pantages) Kansas City.  
 Rose, Jack (Orpheum) Lincoln, Neb.; (Orpheum) Omaha 12-17.

Rose & Schaffner (Hipp.) Los Angeles 7-10; (Loew State) Long Beach 11-13; (Loew State) Salt Lake City, Utah, 18-20.  
 Rosen, Jimmy, & Co. (Greer Sq.) New York.  
 Roener, George (Apollo) Chicago.  
 Rosini, Carl (Pantages) Oakland, Cal.; (Pantages) Los Angeles 12-17.  
 Ross & Foss (Majestic) Dubuque, Ia., 12-14.  
 Rowells, Musical (Liberty) Cleveland.  
 Rowland, Adele (Belasco) Washington, D. C.  
 Roy & Archer (Maryland) Baltimore.  
 Royal Trio (Loew) Toronto.  
 Roze, Ruth (Palace) New York.  
 Roselias, The (Columbia) Davenport, Ia., 12-14.

Rubeville (Hipp.) Terre Haute, Ind., 12-14; (Grand) Evansville 15-17.  
 Rubin, Jan (Pantages) Memphis, Tenn.  
 Ruffinoff (Shubert) Pittsburg.  
 Rugei, Yvette (Hamilton) New York.  
 Russell & Davitt (Lyric) Hamilton, Can.  
 Russell, Martha, & Co. (Broadway) Springfield, Mass.  
 Russell, Marie, & Co. (American) New York.  
 Ryan & Lee (Garrick) Milwaukee.

Ryan & Richfield (Alhambra) New York.  
 Ryan, Elsa, & Co. (Majestic) Ft. Worth, Tex.  
 Sahini, Frank & Teddy (Bijou) New Haven, Conn., 8-10.  
 Sadler, Dorothea, & Co. (Orpheum) Oklahoma City, Ok., 12-14; (Orpheum) Tulsa 15-17.  
 Sale, Charles Chic (Riverside) New York; (Prospect) Brooklyn 12-17.

Sampel & Leonard (Pantages) Winnipeg, Can.; (Pantages) Great Falls, Mont., 13-14.  
 Sampson & Douglas (Palace) Chicago; (Orpheum) Madison, Wis., 12-14; (Palace) Rockford, Ill., 15-17.

Samuels, Rae (Orpheum) Brooklyn.  
 Sandy (Orpheum) Memphis, Tenn.; (Orpheum) New Orleans 12-17.  
 Sanson & Della (Temple) Detroit.  
 Santley, Zaida (Pantages) Spokane; (Pantages) Seattle 12-17.

Santos & Hayes Revue (Orpheum) San Francisco 5-17.  
 Sauls, King J. (Pantages) St. Louis.  
 Saxton & Farrell (Orpheum) South Bend, Ind., 8-10; (Palace) Milwaukee 12-17.

Scanlon, Dena & Scanlon (Majestic) Milwaukee; (Palace) Chicago 12-17.  
 Scheff, Fritz (Palace) New York.  
 Schepp's Circus (Majestic) Springfield, Ill., 12-14; (Orpheum) South Bend, Ind., 15-17.

Schlika's Manikins (Orpheum) Denver; (Orpheum) Lincoln, Neb., 12-17.  
 Schooler, Dave (Orpheum) New Orleans.  
 Seabury, A. Frolic, Wm. (State) New York.  
 Sealo (Royal) New York.

Seamon, Chas. F. (Orpheum) Madison, Wis., 8-10; (Lincoln) Chicago 12-14; (American) Chicago 15-17.

Seabachs, The (Majestic) Milwaukee.  
 Seed & Austin (Temple) Rochester, N. Y.  
 Seeley, Blossom (Palace) Milwaukee; (Orpheum) South Bend, Ind., 8-10.

Selbin & Grolini (Keith) Toledo, O.  
 Sexton, Al (Winter Garden) New York.  
 Seymour, Harry & Ann (Franklin) New York.  
 Sharkey, Roth & Witt (Keith) Columbus, O.  
 Sharrock's, The (Orpheum) St. Paul 12-17.  
 Sharrock, Harry & Emma (Orpheum) Sioux City, Ia., 8-10.

Shaw, Allen (Pantages) Toronto.  
 Shaw, Lillian (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 12-17.

Shayne, Al (Pantages) Salt Lake City; (Pantages) Ogden 12-17.  
 Sheffer's Revue (Pantages) Portland, Ore.; (Pantages) San Francisco 12-24.

Sherman, DeForest & Sherman (O. H.) Ashtabula, O., 5-7; (Rivoli) Toledo 12-17.

Shirley, Rita (State) Buffalo.  
 Shriner & Fitzsimmons (American) Chicago 12-14; (Majestic) Cedar Rapids, Ia., 15-17.

Silvers, Leo (Hipp.) Baltimore.  
 Singer's Midgets (Alhambra) New York.  
 Skelly, Hal (State-Lake) Chicago.  
 Skelly & Het Revue (Greely Sq.) New York.  
 Small & Sheppard (Orpheum) Boston.  
 Smiles (Lincoln) Chicago 8-10; (Rialto) Racine, Wis., 12-14.

Smith's Animals (Pantages) Butte, Mont., 10-13.  
 Solar, Willie (Davis) Pittsburg.  
 Spencer & Beecher (Palace) Hartford, Conn., 8-10.

Spencer & Williams (Shea) Toronto.  
 Spillers, Musical (Chestnut St.) Philadelphia.  
 Statoroom 19 (Pantages) Pueblo, Colo.  
 St. Clair Twins & Co. (National) New York.  
 Stafford, Frank, & Co. (Capitol) Hartford, Conn., 8-10.

Stafford & DeRoss (Pantages) Los Angeles; (Savoy) San Diego 12-17.  
 Stamm, Orville (Orpheum) South Bend, Ind., 8-10.

Stanley, Aileen (Orpheum) Brooklyn; (Fordham) New York 12-17.  
 Stanley & Elva (Orpheum) Waco, Tex.  
 Stanley, George, & Sisters (Keith) Lowell, Mass.

Stanton, Val & Ernie (Royal) New York.

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Siedman, Al & Fannie (Moore) Seattle; (Orpheum) Portland, Ore., 12-17.  
 Steel, John (Riverside) New York.  
 Stein & Smith (Rex) Wheeling, W. Va.  
 Stewart, Margaret (Keith) Toledo, O.  
 Stone & Hayes (Orpheum) San Francisco; (Orpheum) Oakland 12-17.

Story Book Revue (Grand) St. Louis 12-17.  
 Straude's Seals (Prince) Houston, Tex.  
 Strouse, Jack (Liberty) Dayton, O.  
 Stryker, Hal (Delancey St.) New York.  
 Sullivan & Mack (New Maria) La Fayette, Ind., 8-10; (Gordon) Middletown, O., 12-14; (Majestic) Chillicothe 15-17.

Sultan (Majestic) Dallas, Tex.  
 Summer Eve (Empress) Decatur, Ill., 12-14; (Majestic) Springfield 15-17.  
 Surest, Valere (Keith) Cincinnati.  
 Suter, Ann (Savoy) San Diego, Cal.; (Hoyt) Long Beach 12-17.

Sutherland, Jack, Saxo. Six (Lyric) Hamilton, Can.  
 Swan & Swan (Pantages) Minneapolis; (Pantages) Winnipeg, Can., 12-17.

Sweethearts, Seven Little (Lincoln) Chicago 12-14; (American) Chicago 15-17.  
 Swift & Daley (Rialto) Racine, Wis., 12-14; (Empress) Chicago 15-17.

Swift & Kelly (Orpheum) Lincoln, Neb.; (Orpheum) Sioux City, Ia., 12-14.  
 Sybell, Paul (Pantages) Ogden, Utah; (Empress) Denver 12-17.

Symonia, Jack (Metropolitan) Cleveland.  
 Taffan & Newell (Liberty) Dayton, O.  
 Talliferro, Edith, & Co. (Keith) Dayton, O., 8-10; (Keith) Columbus 12-17.

Tale of Three Cities (Empress) Denver.  
 Taran (Orpheum) Duluth, Minn.; (Orpheum) Winnipeg, Can., 12-17.

Tavio (Palace) Milwaukee.  
 Taylor, Howard & Them (Majestic) Ft. Worth, Tex.  
 Taylor, Margaret (Moore) Seattle; (Orpheum) Portland, Ore., 12-17.

Taylor, Macy & Hawka (Empress) Omaha, Neb., 12-14; (Liberty) Lincoln 15-17.  
 Terminal Four (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 12-17.

Terry, Frank (McVicker) Chicago.  
 Thaler's Novelty (Orpheum) Peoria, Ill., 12-14.

Thomas Trio (Globe) Kansas City, Mo., 15-17.  
 Thomas, Dick, & Players (Orpheum) Madison, Wis., 12-14.  
 Thomas, Joe Saxotette (Palace) Rockford, Ill., 8-10.

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Thompson, Jas. (Fat), & Co. (Hipp.) Terre Haute, Ind., 8-10; (Orpheum) Champaign, Ill., 12-14.

Wilson, Frank (Orpheum) Duluth, Minn.; (Orpheum) St. Louis 12-17.

Golden Days, with Helen Hayes: (Majestic) Buffalo, N. Y., 5-10.

Uncle Tom's Cabin (Kibbles): Newton, Ia., 8; Oskaloosa 9; Ottumwa 10; Burlington 11; Keokuk 12; Quincy, Ill., 13.

CONCERT & OPERA

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Alcock, Merle: St. Paul, Minn., 9. Alda, Frances: Portland, Me., 16.

DRAMATIC & MUSICAL

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

A Bill of Divorcement, with Allan Pollock: (Times Square) New York Oct. 10, indef.

STOCK & REPERTOIRE

(ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)

Academy Players: Haverhill, Mass., indef. Alcazar Players: (Alcazar) San Francisco, indef.

Edinger, Gertrude, Raymond Cooke Stock Co., Bay Cocks, mgr.: (Lyric) Anniston, Ala., Indef.

Harvest Time: (Empire) Toledo, O., 5-10; (Lyric) Dayton 12-17.

Horst's, Glib, Imperial Players (Terrace Garden Inn) Appleton, Wis., until Jan. 1.

Indoor Circus, Am. Legion, Buffalo, N. Y., Jan. 16-21.

BURLESQUE COLUMBIA CIRCUIT

Big Jamboree: (Lyric) Dayton, O., 5-10; (Olympic) Cincinnati 12-17.

BANDS & ORCHESTRAS

Abbott's, Ruth, Orch., T. R. Vanbrun, mgr.: Washington, D. C., 5-10; Baltimore, Md., 12-17.

MINSTRELS

Adams, James, Floating Theater: Columbia, N. C., 5-10.

MISCELLANEOUS

Adams, James, Floating Theater: Columbia, N. C., 5-10.

TABLOIDS

All Jazz Revue, Fred Hurley, mgr.: (Clifford) Urbana, O., Indef.

CARNIVAL COMPANIES

Coley-Flynn Combined Shows: Helena, Ga., 5-10; Eastman 12-17.

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**Gloth's Greater Shows, Robert Glotch, mgr.:**  
 Waycross, Ga., 5-10; Newberry, Fla., 12-17.  
 Gray Shows, Roy Gray, mgr.: Baton Rouge, La., 5-10.  
 Littlejohn's United Shows: Monticello, Fla., 5-10.  
 Reno Bros.' Shows, Paul L. Clark, mgr.: El Dorado, Ark., 5-10; Monroe, La., 12-17.  
 Roberts' United Shows: Tampa, Fla., 5-17.  
 Sallsbury & Fogal Shows, W. N. Sallsbury, mgr.: Bladenboro, N. C., 5-10.

**CIRCUS AND WILD WEST**  
 (ROUTES FOR THIS COLUMN SHOULD REACH THE CINCINNATI OFFICE BY SATURDAY MORNING TO INSURE PUBLICATION.)  
**Lowande & Gardner: Rio de Janeiro, Brazil, S. America, Indef.**

**ADDITIONAL ROUTES ON PAGE 205**

**JOHNNY J. JONES' EXPOSITION**  
 Ends Regular Season at Ocala (Fla.) Fair—Fifteen-Car Outfit To Tour This Winter

The regular 1921 season of the Johnny J. Jones Exposition was brought to a close at the end of the Marion County Fair at Ocala, Florida, Saturday, November 26. The fair was a big financial success, the Jones "joy plaza" attractions grossing more money than was ever taken in at any previous fair held in this city. A few members left for the North to pay short visits to the "home folks." Johnny J. Jones, accompanied by Mike Camilo and Charles McLean, left Ocala, Saturday night, bound for the Chicago meetings.

On Friday night Mr. Jones gave a farewell supper and dance to his attaches. The dancing pavilion at Silver Springs was rented for the occasion. Supper was served in the hotel dining room and over three hundred of the attaches were in attendance. Everybody appeared in "new scenery," and when it comes to general appearance the attendance had no plebeian caste. Johnny J. Jones, in the role of "pater familias," with his sister-in-law, Bootsie Hurd, led the grand march. Such jazz music as emanated from the show's colored jazz band has seldom been equaled. A novel sight was Prince Denison, the French midge, pronouncing with the eight-foot living skeleton girl, Sis Perkins. The festivities lasted until daylight and everybody, after giving three rousing cheers for Johnny J. Jones, unanimously voted the entertainment the very best of the many enjoyable social events of the past season.

After two weeks spent at the Orlando winter quarters, Mr. Jones will put out a fifteen-car outfit to play the smaller towns of Florida, including the eastern coast and Cuba. The regular season for 1922 will open at the South Florida Fair and Gasparilla Celebration, held at Tampa, early in February. There the train of twenty-five cars from winter quarters at Orlando will meet the fifteen-car outfit, and the two combined will appear at Tampa Fair to be followed by the Mid-Winter Sub-tropical Exposition at Orlando, and the route will then lead direct north. (Don't be at all surprised to hear of the Johnny J. Jones Exposition playing in New York City the summer of 1922.)

With a very rainy spring, an extremely hot summer and the prevalent "hard times" to contend with, Johnny J. Jones Exposition "brought home the bacon," with a good-sized profit showing on the ledger, and thereby has cause for congratulations. At the close of the performances at Ocala, the jazz band members did themselves proud with their playing of "Dixie," and after Morris Weiss' All-American Band of twenty-five pieces rendered "Home, Sweet Home," everybody said good-by to everybody else, and the season of 1921 came to an end.—FD. R. SALTER ("Johnny J. Jones' Hired Roy.")

**TO MAKE NEW RECORD?**  
 Lawton, Ok., Dec. 2.—An aerial circus will be held at Post Field, December 11, at which event Sergt. Encl Chambers will attempt to break what he claims is his own world record for the altitude parachute jump. Chambers reached a height of 26,000 feet or better at the Legion meet at Kansas City early in November.

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400-Hole Board	.27	7 1/2 x 4 3/4	3 x 3/4
500-Hole Board	.30	8 1/2 x 5	3 x 1 1/4
600-Hole Board	.35	9 1/2 x 4 3/4	2 1/2 x 1 1/4
700-Hole Board	.40	9 1/2 x 6	3 1/2 x 3/4
800-Hole Board	.44	10 1/2 x 7 1/2	4 1/2 x 7
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AT LIBERTY—Circus Agent; open for any attraction; also from Propertyman, SHIMMAN, 241 Parkwood Blvd., Schenectady, New York.

AT LIBERTY—Working Agent; route, post, etc.; experience with all kinds; open for repertory, minstrel, etc.; go anywhere. Address by mail only GEORGE HE D., 216 W. 4th St., Chester, Pa.

AT LIBERTY—Young Man; age, 21; single; real salesman, with excellent record, desire chance to learn the advance agent work. Neat appearance and good education. Can post and telegraph. Will furnish best of recommendations as to honesty and ability. Salary does not count so much as the opportunity to learn the game and the chance for advancement. If you want a hard worker and one who will take a real interest in it, please send full particulars to P. O. Box 379, Owensboro, Kentucky.

AT LIBERTY—Moving Picture Manager and Operator. Nine years' experience in combination houses and repair man. Salary your limit. DAVID S. MAYO, Americus, Georgia.

Bands and Orchestras 2d WORD, CASH (First Line Large Black Type) to WORD, CASH (First Line and Name Black Type) to WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

Band Leader at Liberty—Excellent library. Years of experience. Consider municipal or factory band. Play cornet and clarinet. Prefer Texas or Oklahoma. Address BAND LEADER, Route No. 2, Box 59, Avery, Texas.

Ferd. Weidner's Wonder Orchestra of Gillespie, Ill. An organization of six polished experts, who, as an orchestra, have a reputation in Southern Illinois as having no peer. Incomparable for dance. Concert programs a specialty. At Liberty after June 15, 1922. Engagements at resorts, hotel or circuit can be booked now with FERD. WEIDNER, Dorchester, Illinois.

Violin Leader Wants Change of location. Age, 32. Twelve years' experience in vaudeville and pictures. Prefer only first-class house. Will also work as side man. Union. F. A. GIRARD, 112 W. Calhoun St., Sumter, South Carolina.

A-1 FIVE-PIECE UNION THEATRE ORCHESTRA; piano, violin, clarinet, cornet, drums, tympani, marimba, etc.; feature "cuing" pictures, using real music; go anywhere; state all "THEATRE ORCHESTRA," care Billboard, Cincinnati, Ohio.

ALL-AMERICAN UNIFORM BAND FOR 1922 season, to book with reliable show; save money and trouble and write. LETTER BOX 88, Tremont Hotel, Indianapolis, Indiana.

AT LIBERTY—5-PIECE DANCE ORCHESTRA: piano, clarinet, saxophone, tenor banjo and drums, for dance halls hotels or winter resort. South preferred. 626 S. Thirteenth St., Baltimore, Maryland. dec17

PYLL HAWKINS AND HIS BAND; SEASON 1922. Station "A," Kansas City, Missouri.

AT LIBERTY—Four-piece Orchestra: Piano, Violin, Cello (Double Bass), Drummer. With position in high-class Moving Picture Theater or Hotel. Large up-to-date library. Address MUSICIAN, P. O. Box 162, Rock Hill, South Carolina.

Burlesque & Musical Comedy 2d WORD, CASH (First Line and Name Black Type) to WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

Two Inexperienced Young Girls of 18 would like to learn Chorus Work. Write DOROTHY DAVIS, 419 LaGrange Ave., Grand Rapids, Michigan.

CLASSIFIED ADVERTISEMENTS

A Market Place for Buyer and Seller, and Want Ad Department

RATES PER WORD

SET IN 5-PT. TYPE WITHOUT DISPLAY. NO CUTS. NO BORDERS. NO AD ACCEPTED FOR LESS THAN 25 CENTS

Table with 2 columns: Act, Soaps and Parodies; Agents and Solicitors Wanted; Animals, Birds and Pets; Attractives Wanted; Bands and Orchestras; Books; Boarding Houses; Business Opportunities; Cartoons; Circuses Wanted; Costumes; Exchange or Swap; Far Rent or Lease Property; For Sale Ads (New Goods); For Sale Ads (Second-Hand Goods); Furnished Rooms; Hotels (Theatrical); Help Wanted; Instructions and Plans; Miscellaneous for Sale; Musical Instruments; Partners Wanted for Acts; Personal Privileges for Sale; Readers' Notices or Information Wanted; Want Advertisements; Schools (Dramatic, Musical and Dancing); Shaw Property for Sale (Second-Hand); Soaps for Sale; Theaters for Sale; Theatrical Printing; Typewriters; Wanted Partner (Capital Investment); Wanted To Buy.

MOVING PICTURE CLASSIFIED ADVERTISING RATES. Table with 2 columns: Calendar Lights; Films for Sale (Second-Hand); Films for Sale (New); For Rent, Lease or Sale Property; Moving Picture Accessories for Sale (Second-Hand); Theaters for Sale; Wanted To Buy.

AT LIBERTY CLASSIFIED ADVERTISING RATES, OPEN ONLY TO PROFESSIONAL PEOPLE. Table with 2 columns: At Liberty (Set in Small Type); At Liberty (Display First Line and Name in Black); At Liberty (Future Date); At Liberty (First Line in Large Type).

WE DO NOT PLACE CHARGES FOR ADS IN THE CLASSIFIED COLUMNS UPON OUR BOOKS. NO BILLS RENDERED.

CASH MUST ACCOMPANY THE COPY. Advertisements sent by telegraph will not be inserted unless money is wired with copy.

We reserve the right to reject any advertisement and revise copy. All copy for ads in this department must reach us by Thursday, 6 p.m., for insertion in the following week's issue. THE BILLBOARD PUB. CO., 25-27 Opera Place, Cincinnati, Ohio.

At Liberty, Altho Working—

Musical Comedy Producer and Writer. Have some original scripts never produced. Also some old ones rewritten. 4-2 one-hour scripts, with openings. Can organize your company, either stock or road, and manage same or stage. Character comedian. Write; don't wire. Permanent address, MELVILLE FOWLER-WILLOWDALE, Rome City, Indiana. N. B.—Will buy Chorus Wardrobe.

A Young Italian Willing To Be

a Comedian. Has no experience, but willing to learn. With any road show or burlesque. 17 years old. Write to MR. CARMEN SCRETTINO, care Postal Telegraph Co., Schenectady, New York.

YOUNG LADY—AGE, 18 YEARS; 4 FT., 11 in.; 100 lbs.; would like work with vaudeville or musical comedy as juvenile dancer; have confidence in myself; have danced in few theatres and amateur plays. MAVIS FULLERTON, 174 St. Botolph St., Boston, Massachusetts.

Circus and Carnival

2d WORD, CASH (First Line and Name Black Type) to WORD, CASH (Set in Small Type) (No Adv. Less Than 25c) AT LIBERTY SEASON OF 1922—SWING manager; state highest salary or per cent; wife works tickets or concession. Write JOHN MARCUM, 220 E. Walnut St., Sedalia, Mo.

Colored Performers

2d WORD, CASH (First Line and Name Black Type) to WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

AT LIBERTY—A-1 TRIO (COLORED)—VIOLIN, piano, drums with xylophones, for permanent position in vaudeville or picture house; thoroughly experienced; sight readers; large repertoire. ORCHESTRA LEADER, 611 N. Third St., Richmond, Virginia. dec17

Dramatic Artists

2d WORD, CASH (First Line Large Black Type) to WORD, CASH (First Line and Name Black Type) to WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

Young Man of Exceptional

ability and high character desires to learn the stage business. Will join anything dramatic that will afford opportunity. Preferably dramatic stock. Age, 21; 5 ft., 10 in.; 150 lbs; light type. J. ANDREW COLLEY, 200 W. 85th St., New York, New York. dec17

AT LIBERTY—ACTOR; GEN. BUS., CHARACTERS, heavies, specialties; wardrobe; good study; 6 feet; weight, 170; age, 40. Ticket? No. WILSON DEAL, Gen. Del., Chicago, Ill.

A NEW CLASSIFIED ADVERTISING DISPLAY FOR COMMERCIAL PURPOSES

The A. B. C. of classified advertising in The Billboard is signified in: A—for Attractive—to draw, invite, influence. B—for Best—utmost beyond all others, profit, benefit. C—for Cheapest—having a low rate. Commencing with the issue of The Billboard dated January 7, 1922, commercial classified advertisers of The Billboard who want to make the first line of their ad specially impressive, emphasizing certain words, are offered the opportunity to have their classified ad set with first line in heavy black type, like the following example:

For Sale, This Style of Set Up for your classified ad. A very attractive display. The first line in black type and balance of ad set in the usual manner at the rate of three to seven cents a word, according to classification. CASH WITH COPY. The Billboard Publishing Co., Cincinnati, O.

Count all words, initials and numbers, including the name and address, and figure the cost of the ad at the following rates:

Table with 2 columns: Schools; Furnished Rooms; Instructions & Plans; Books; Tattooing Supplies; Miscellaneous for Sale; For Sale New Goods; Business Opportunities.

Table with 2 columns: Films For Sale; End-Hand M. P. Accessories; Theaters For Sale; For Sale or Lease; Partner Wanted (Investment).

Other classifications, 5 cents a word. The rate is printed under each heading.

THE BILLBOARD PUBLISHING CO., 25 Opera Place, Cincinnati, Ohio.

AT LIBERTY—THE MOCKS. Harry—Corset. B. and O.; Band Leader. Kathryn—Character Woman. 1221 Peach St., Erie, Pennsylvania.

AT LIBERTY Dec. the 4th. Specialty team, man and wife; change strong for week. Man blackface and rube comedian. Experience in dramatic and musical comedy. Wife A-1 singer, leads numbers and doubles piano. Salary \$50 week. Can join at once. Need tickets. Address J. DAVIS, Gen. Del., Lincoln, Illinois.

LETTIE—Leads. Heavies, Gen. Bus.; height, 5 ft., 4 in.; weight, 140 lbs. Frank—Characters, Gen. Bus., Heavies; height, 5 ft., 8 in.; weight 110 lbs. Single and double specialties. Need tickets. FRANK HATHAWAY, Gen. Del., Cleveland, Ohio.

Miscellaneous

2d WORD, CASH (First Line and Name Black Type) to WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

AT LIBERTY—X LaRUE, ONE OF AMERICA'S foremost hypnotists; he secures his subjects from the audience, and makes them cut all kinds of capes that keep his audience in an uproar of laughter from start to finish; he is without doubt the greatest one-man show on the road; two or three nights or week stands; percentage considered. Write A. C. RUCH, BOOKING MANAGER. Permanent home address Winchester, Tennessee.

A YOUNG LIGHT COMPLEXIONED COLORED woman of attractive appearance having a practical knowledge of mannequin, hair dressing and massaging desires a position as maid to an actress; no objection to traveling. Address MISS BAILEY, 60 West 128th St., New York City.

HELMAN—HANDCUFF KING, MINDREADING, Electric Chair, Spider Boy, Fire Eater. Can furnish any kind of attraction wanted for store show, bazaars, smokers, clubs. Write me what you want, I have it. JIM HELMAN, 235 W. 43d New York. dec10

SAIL MAKER AND DESIGNER AND BUILDER of portable show fronts for season 1922; state salary in answering. JOHN D. KOSTER, care Billboard, New York.

SPEEDY WALY AND WIFE ARE NOW booking Ford dirt track races for 1922. The speediest lady pilot on the track. Park, fair and managers of racing teams write, wire. SPEEDY WALY, L. B. 69, Colon, Michigan.

BANJOIST would like to join an act. For vaudeville act or for city work. Am good banjo player, classical and popular. With vaudeville experience. Address JACK THOMAS, care Billboard, Chicago.

YOUNG BUSINESS WOMAN with six years practical amusement experience in executive capacity desires position as advance or secretary for high-grade amusement enterprise. A-1 references. O. G. J., care Billboard, Cincinnati.

YOUNG MAN, age 19, weight 139, height 5 ft. 9 in., wishes to join Vaudeville Magic or Mind-reading Act. Experienced. Will tell all and send photo with first letter. For further information communicate with PHILIP PINHEIRO, 701 West 175th St., New York. dec31

M. P. Operators

2d WORD, CASH (First Line and Name Black Type) to WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

Nonunion. Twelve Years' Experience. Reference. O. P.-10, care Billboard, Cincinnati.

AT LIBERTY DECEMBER 15—MOVING PICTURE operator and electrician; long experience; all equipment; married; reliable; references; go anywhere. OPERATOR, Box 69 Colon, Mich.

AT LIBERTY—A-1 OPERATOR, DESIRES position with first-class house; long experience; steady, reliable; married; references if required; state salary and working conditions in first letter. L. S. CUSICK, Box 145, Cornell, Illinois.

EXPERT NONUNION OPERATOR ON ANY machines; sign painter and expeditor; reliable; references; state all. FOSTER, Annex Theatre, Indianapolis.

MOTION PICTURE MACHINE OPERATOR understands the successful handling of all make machines; long experience; can join on wire. PAUL HAMILTON, 715 Walnut St., McKeesport, Pennsylvania. dec10

NONUNION M. P. OPERATOR WANTS POSITION; have diploma; can run Simplex, Power's and Motiongraph; let me have a start in small town anywhere; wire or write a time. CHAS. H. WHIPPLE, Box 92, Lake Forest, Ill. dec31

OPERATOR, ELECTRICIAN, CAN HANDLE stage, switch board or power plant; long experience; salary reasonable; can join on wire. PAUL HAMILTON, Box 406, Pittsburg, Pa. dec24

PROJECTIONIST AND PIANIST; MAN AND wife; desire positions in small theatre; good references; three years' experience. Address E. T., 215 N. Chestnut, Iola, Kansas.

PROJECTIONIST—10 YEARS' EXPERIENCE; results according to equipment furnished; thoroughly experienced on any equipment excepting Mercury Arc Rectifier; go anywhere; road shows who have or may have an opening for electrician or property man, write; nonunion. Address C. SLONKER, 600 W. Main, Muncie, Indiana.

(Continued on Page 178b)

UNION PROJECTIONIST; 10 YEARS' EXPERIENCE; any equipment; greatest position where first-class projection is appreciated; best references; married. Address WALTER H. JOHNSON, 126 St. Lawrence Ave., Beloit, Wis.

WANTED—JOB BY FIRST-CLASS PROJECTIONIST; nine years' experience; handle any equipment; prefer Virginia or Tennessee. Address D. C. MALLOY, Box 155, Cheraw, South Carolina. dec10

A-1 M. P. OPERATOR—Experienced on all make machines. Best of references; married and reliable; go anywhere. I always give the best. FRED T. WALKER, 1023 N. La Salle St., Chicago, Ill.

A COMPETENT and Reliable Operator desires permanent position with good house. Long experience. Handle any equipment. Non-union. Write or wire GLENN SMITH, Girard, Kansas. dec17

AT LIBERTY—Moving Picture Operator wants steady work; nine years' experience with all makes; can give references. State highest salary. "OPERATOR," Opera House, Americus, Georgia. dec10

AT LIBERTY SOON—First-Class Picture Machine Operator, Electrician and General Theatre Man. Eleven years' actual experience. Best reference. Member union, in good standing. Married. Desire position in first-class theatre anywhere. State salary you expect to pay and all in first letter. GROVER C. BLACK, 202 St. Louis Ave., Seymour, Ind. dec17

AT LIBERTY—First-class Operator desires permanent position in town of 15,000 or more. Ten years' practical experience. Capable handling any equipment. References regarding ability, honesty, etc. Non-union. Write or wire OPERATOR, 4015 N. 21st St., St. Louis, Missouri.

AT LIBERTY—Experienced Power's Projectionist; non-union; go anywhere. JESS LEONARD, Brownsburg, Indiana.

MANAGERS, TAKE NOTICE—After December 5 I will be at liberty as traveling moving picture machine repair man for some reliable supply house or theatrical chain, but will accept steady job as operator in some good town, small or large. Make me an offer, and if I can't accept I will advise where you can find a man to suit your salary and position. DAVID S. MAYO, Americus, Georgia.

OPERATOR—Reliable man. State salary and all first letter. FRANK J. MCINCHOW, 379 Jefferson St., Marion, Ohio.

REPAIRING AND INSTALLING Moving Picture Equipment a specialty. For future reference write DAVID S. MAYO, Americus, Georgia.

Musicians

25 WORD, CASH (First Line Large Black Type) 25 WORD, CASH (First Line and Name Black Type) in WORD, CASH (Set in Small Type) (No Adv. Less Than 25c)

A-1 Clarinetist; Doubles Sax. Experienced all lines. All on one clarinet. CLARINETIST, Wayne Hotel, Plaquemine, Ohio.

A-1 Cornetist—Experienced all lines of theatre work. TOM SAWYER, Center St., Stevens Point, Wisconsin. dec17

A-1 Drummer at Liberty for permanent engagement. Location only. Bells and xylophone, sight reader. Experienced in all lines. Steady and reliable. Write or wire. VAN LAWRENCE, Raton, New Mexico. dec17

A-1 Drummer and Cornetist—Union men. Desire position together only. Experienced concert, movie, dance, drums, marimbas, bells, traps. Standard music at sight. All letters answered. Address MUSICIAN, Box 184, Alexander, New York. dec17

A-1 Jazz Orch. Drummer, Marimba and xylophone. Single, neat, union. Nothing but first-class engagement considered. Read, fake, improvise or jazz. Go anywhere. All mail answered. DRUMMER, 1117 Morrison St., Appleton, Wisconsin.

A-1 Picture Leader at Liberty—Very best references. Thorough pipe organist. Play or conduct. Address "CONDUCTOR," 191 South 18th St., Columbus, Ohio.

A-1 Slide Trombone—Experienced. Troupe or locate. Union. JESS STOKESBURY, Chariton, Iowa.

A-1 String Bass at Liberty—Thoroughly experienced all lines. Pictures, hotel or vaudeville. Prefer New England. Best of reference. LOUIS SANDERSON, 133 Charles St., Fitchburg, Massachusetts.

A-1 Violinist—Experienced picture leader. Large, well-selected library. Must have full charge of orchestra. VIOLINIST, 117 Caldwell, Louisville, Kentucky.

A-1 Violinist—A. F. of M.—Wants to join real dance or hotel orchestra, or side man in theatre orchestra. Will wait for good proposition. VIOLINIST, 808 N. Howard St., Akron, Ohio.

At Liberty—A-1 Flutist. 14 years' experience in all lines. Motion pictures or vaudeville preferred. Eastern States preferred. All offers considered. Address HARVEY C. DITTMAN, Church St., Canajoharie, New York.

At Liberty—A-1 (Lead) Tenor Banjoist. Write H. MOHLENKAMP, 1906 Maple St., Louisville, Kentucky.

At Liberty—Clarinet. Experience in all lines. Union. GEO. BLYTH, 910 Morris St., Walnut Hills, Cincinnati, Ohio.

At Liberty—Clarinetist. Union. Experienced in all lines; use Bb clarinet only. Write or wire. WALTER HOLT, 1323 11th St., Rockford, Illinois.

At Liberty—Drum and Banjo Team. Doubles xylophones, soprano saxophone. Both young, union, experienced, good appearance. Tuxedos. Only high-class dance work. Wire or write all first. DRUMMER, 2808 Euclid Ave., Cleveland, Ohio.

At Liberty—Leader; Violin, Baritone or Bass. Reliable parties only. Compose and arrange. Experienced in all lines. Ans. Apt. No. 1, Pasadena, Indianapolis, Ind.

At Liberty—Thoroughly Experienced Cellist, stranded by troupe from Chicago. Eight years in picture and vaudeville theatres. Union. Can come on wire. S. C. MILLER, Cellist, General Delivery, Twin Falls, Idaho.

Bandmaster, Violinist, Teacher at Liberty—Amateur or professional organizations. Capable in every respect. References. Only reliable offers accepted. BANDMASTER, Box 312, Rothenburg, Nebraska. dec31

Cellist—Experienced. Union. Middle West States. Address VIOLONCELLIST, care Billboard, Cincinnati.

Clarinet Player—Will Join on two weeks' notice; position must pay \$50 or more per week; experience in all lines. S. M. P., care Billboard, Cincinnati, O. dec17

Clarinetist at Liberty—Experienced orchestra man. Transpose on one clarinet. Union. H. ZIMMER, 16 Division St., Glens Falls, New York.

Organist—Experienced. Standard and popular library. Union. Address 1317 Wolcott St., Flint, Michigan.

Organist at Liberty After Xmas. Have complete library and cue pictures transcribed accurately. Write, mention organ make and size. Union. Address MUSICIAN, P. O. Box 43, Dayton, Virginia.

Organist of International Reputation Desires Engagement. First-class trained musician. Expert experienced picture player. Splendid library. Large instrument preferred. State hours, organ make and size. Position and salary must be good. Address ARTHUR EDWARD JONES, Box 194, Portsmouth, Virginia.

Pianist—Vaudeville, Pictures. Age, 30. Reliable. Permanent. Union. Leader or side. AUG. F. SCHMIDT, 311 No. Hazel St., Danville, Illinois.

Pianist and Also Drummer. Neat dresser. Dance work preferred. Pianist doubles on saxophone, also sings. Drummer plays xylophone and marimbas. Complete set of traps. South preferred. Best of references furnished. Address DRUMMER, 1117 Morrison St., Appleton, Wisconsin.

Real Trumpet Player, Union. Wants steady position. Troupe or locate. Nothing too big or too small. I cut the stuff clean and have the tone. Write or wire. TRUMPET, 317 N. Market St., Kokomo, Ind.

Trombonist at Liberty—Good musician. Experienced with vaudeville, dance orchestra, military band. Age, 26. Theatre work preferred. Will go anywhere at a reasonable salary. Wire or write. TROMBONE, 2924 North 3d St., Philadelphia, Pennsylvania.

LAGNIAPPE

Coming down from the older days of newspaper publication, there comes a habit that modern newspapers are endeavoring to correct, as far as possible, and that is the custom of granting "write-ups" to advertisers.

This write-up is merely another form of advertising, except that it is dressed in the form of news, and newspapers are expected to give it free space. It is usually demanded on the ground that the information contained in the write-up is news and such news as the public is eager to obtain.

In the old days newspaper men very cheerfully gave up space to this form of first aid to the advertiser, but as the expenses of conducting a newspaper have grown, perhaps out of all proportion to other industries, the publishers have seen that this form of gratuity is most expensive. It is also recognized that where an advertisement is set up carefully, it is well displayed and given good position, besides being well written, it is its own best advertisement, and the advertiser gains little or nothing thru his so-called write-up.

The practice has been so expensive to publishers that there is a very general movement to cut out the gratuity altogether. Getting down to cases, why should a newspaper be required to give up valuable news space to one who purchases advertising space, any more than the grocer should be expected to throw in a five-pound package of sugar when a customer purchases a quarter of a sack of flour? The one is about as absurd as the other.

So we may expect that, gradually, the custom of giving lagniappe for advertising will disappear, as publishers find the habit too costly and the advertiser finds that he can do as well without it.—HERALD (MIAMI, FLA.).

Clarinetist at Liberty—Union. Experienced in all lines. CLARINETIST, Touraine Hotel, Pocatello, Idaho.

Concert Orchestra Cellist at Liberty—Union. Pictures. Hotel. Best reference. Permanent position desired. C. CELLO, 507 E. Grace St., Richmond, Virginia.

Eb Bass—Want to Locate. Town or factory band or anything anywhere. C. L. JOHNSON, 102 Cooper St., Atlanta, Ga.

First-Class Organist Desires engagement. Musician of international reputation. Expert, experienced picture player. Splendid library. Large instrument preferred. State hours, organ make and size and top salary. Address ARTHUR EDWARD JONES, Box 194, Portsmouth, Virginia.

Flute and Piccolo Open for engagement with first-class theatre orchestra; union; fully experienced. FLUTIST, Box 312, Medford, Wisconsin. dec17

Flutist at Liberty—Reason, orchestra closed out. Experienced all lines. Best references furnished. DALTON GILL, Temple Theatre, Toledo, Ohio. dec10

Organist—Open for Engagement in first-class picture theater. Thoroughly experienced and reliable. Large library. Union. Address ORGANIST, 248 Covert St., Brooklyn, New York.

Trumpet—Young Man. Experienced in best theatres. Thoroughly competent. CORNETIST, Gen. Del., McAlester, Oklahoma.

Violinist, Orchestra Leader, at Liberty. Experienced all lines. Cue pictures. Swell library. Union. References. Address LEADER, Box 91 Penn. Station, Washington, District of Columbia.

A-1 CORNETIST EXPERIENCED ALL LINES: dance, vaude, or pictures. W. J. K., care Billboard, Cincinnati, Ohio.

A-1 DRUMMER WANTS POSITION, ADDRESS DRUMMER, 10th and Murray Sts., Alexandria, Louisiana. dec17

A-1 MALE VIOLINIST DESIRES IMMEDIATE connection; fast dance orchestra; union; age, 22; A-1 appearance; can bring A-1 male pianist same age; qualifications; state salary; full particulars. VIOLINIST, Box 2101 Casper, Wyoming. dec17

ALTO SAXOPHONIST; A. F. OF M.; EXPERIENCED in band, orchestra and dance; no jazz, cello or sax. parts in orchestra; thoroughly capable; neat appearing and responsible; for picture theatre, hotel or dance work; please state all. R. K. GRANT, 112 Garfield Place, Cincinnati, O.

AT LIBERTY—A-1 VIOLINIST; 2 YEARS' experience in dance work; good sight reader and fake and can cut the stuff; neat appearing; age 20; congenial; will go anywhere; union; state salary and full particulars. Wire or write GLENN BENN, 1145 Mt. Ave., Dubuque, Iowa.

AT LIBERTY—A-1 TENOR BANJOIST THAT sings; nylon; neat; young. BOB, care Billboard, New York.

AT LIBERTY—A-1 SAX. AND A-1 BANJO; both red hot; sing tenor, baritone or lead; both double clarinet; will accept job together; prefer snappy traveling orchestra in South; both trouped South with jazz band last year; are both young (21) and neat and can "sure nuff" cut the huck. CLAIRE D. CLARKE, (not twins), 914 C St., Fairbury, Nebraska.

AT LIBERTY—TRAP DRUMMER; PLAY mariuba, bells; Frisco song whistle; pictures, vaudeville or dance. L. WOLF, 1014 Findlay St., Cincinnati, Ohio.

AT LIBERTY—CELLIST (PIANO TUNER); picture experience; references. U. M. JENKS, Gen. Del., Tampa, Florida.

AT LIBERTY—HARMONY HARP PLAYER wireless position. Address A. FAULK, Waupaca, Wisconsin.

AT LIBERTY—MUSICIAN, TROMBONE; plenty of experience in theater work and also for jazz. Address J. C. G., Billboard, New York City. dec10

AT LIBERTY—SAXOPHONIST, C. MELODY; blue note faker; good actor, also fake trombone with a slippery slide. Address AUG MECKLENBURG, Hancock, Minnesota.

CELLIST AT LIBERTY AFTER DECEMBER 20th; experienced and capable; will accept only steady position in theater or hotel, but must be first-class; jazz outfit please do not answer; Spanish; gentleman and best of references; union. SA A. ABECHIGA, Palace Theatre, Tulsa, Oklahoma. dec17

CELLIST, EXPERIENCED IN ALL LINES; good, big tone; wishes a steady engagement; theatre or hotel. Address MUSICIAN, 233 Monroe St., New York City, New York.

CELLIST AT LIBERTY—VERY COMPETENT in all lines; South preferred. Address CELLIST, Gen. Del., Schoolfield, Virginia.

CELLIST—EXPERIENCE IN ALL LINES; big tone; can also double on tenor banjo for dance; wants an engagement immediately. Address P. O. BOX, 538, Danville, Virginia.

CLARINETIST AT LIBERTY—EXPERIENCED in theatre orchestras; A. F. of M.; wants steady position; married; will go anywhere; play correctly and good tone; write to EMILE DEBURCHERE, 278 Water St., Lawrence, Massachusetts. dec24

DANCE DRUMMER AT LIBERTY—CAN JOIN on wire; no tinpan jazz. JOHNNY HARVEY, Georgia Hotel, Ranger, Texas.

EXCEPTIONAL VIOLINIST WISHES ENGAGEMENT; leader; aidman; good tone; theatre or dance; library; union; double piano some; ticket if far; wire. W. H. HURST, Gen. Del., Wynona, Oklahoma.

FAST BANJO MAN; REAL SYNCOPATOR; also sing good lead or tenor; want job with real dance orch. ALLIE WILSON, Central City, Nebraska.

FEATURE XYLOPHONIST AND DRUMMER; tremendous repertoire solos; extraordinary technique; plenty syncopation both drums and xylo; good reader; Frisco song whistle; one of the best in the business; at liberty due to act closing. E. B., care Billboard, New York. dec17

FIRST-CLASS DRUMMER—THEATRE OR dance; thorough experience; sight reader, faker; good tempo; young; neat appearance; xylophone (three mallets), bells, trumps if xylophone. DRUMMER, 830 Sixth St., Rochelle, Illinois. dec10

LADY HARPIST—PLAYS PIANO; WISHES TO connect vaudeville or other engagement. MAUD KELLY, 251 W. 92nd St., New York City.

QUARTETTE OF GUITAR PLAYERS WOULD like to join some good show; other string instruments included; write. ORMAR PICKENS, 1010 S. 6th St., Monmouth, Illinois.

TROMBONE—EXPERIENCED; WISHES PERMANENT engagement in picture or vaudeville house; would consider good concert band or orchestra where a solo trombone is needed; good musical training; 23 years of age; single and willing to go anywhere if a good offer is made. Address MUSICIAN, 2106 Fifth Ave., New York City. dec17

VIOLIN LEADER AT LIBERTY—ALL LINES; ten years' experience; real library; union. Address LEADER, 429 Cook Ave., Raton, New Mexico. dec10

VIOLINIST—GOOD; WANTS TO LOCATE good town; experienced theatre, hotel and dance; unmarried; good teacher; have library. Address VIOLINIST, care of Billboard, Kansas City, Missouri.

VIOLIN LEADER AT LIBERTY—LARGE library; ten years in vaudeville and pictures; best references; can furnish real business pianist and others; union. VIOLIN LEADER, Gen. Del., Trinidad, Colorado. dec17

VIOLINIST, LEADER OR SIDE MAN AT Liberty; 20 years' experience all lines the string work; fine library; union. VIOLINIST, 225 Hodges St., Ranger, Texas.

In Answering Classified Ads, Please Mention The Billboard.











YOU CAN PLAY PIANO IN A FEW DAYS BY EAR... If you follow the few simple, clear and concise directions...

WITCHING WAVES—A well established business; letter patents, which are basic drawings; patterns, jigs and all essentials for the manufacturing and constructing of this popular amusement ride.

FREE—Valuable information on Mail Order Business. F. I. KEENEY, 601 First Ave., New York City.

Cartoons

3c WORD, CASH. NO ADV. LESS THAN 25c. ADVERTISING ART SERVICE—Lettering, Cartoons, Drawings for your stationery and advertising copy.

Cigars and Tobacco

3c WORD, CASH. NO ADV. LESS THAN 25c. 100 MEXICAN CIGARS, \$1.00—Quality of a 10c cigar. Hand made of the finest Mexican tobaccos.

Concessions Wanted

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ADDITION learned in the twinkling of an eye. It's different and as simple as A B C. Price, \$1.00. If you had no opportunity for school and can't add, simple envelope a self-addressed envelope with a red stamp and we will send you the method absolutely free for a Christmas present! H. F. REYNOLDS, Certified Public Accountant, Box 2, West Jackson, Mississippi.

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EXCLUSIVE MAIL ORDER PROPOSITIONS FOR SALE—\$50 to \$200. McKEOWN, 257 Allen, Springfield, Massachusetts.

FPE—Valuable information on Mail Order Business. KLUUGH BROS., Ridgway, Pennsylvania.

HEADQUARTERS for Second-hand Clothing (every description) wholesale, retail; also Bummage Sale Goods. 108 W. 47th, Chicago.

MAKE WAR WAGES removing tattooing, 5 Formulas, \$1.00. PROF. GIESE, 183 Goffe St., New Haven, Connecticut.

MEN, WOMEN—Start a business of your own. Get in the Mail Order Business. Get our latest book and give you all the information needed to start in business. Send us 25c (coin) and receive book and big mail at once. MAIL ORDER SUPPLIES, Dept. C, 112 First St., Jackson, Michigan.

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PATENTS—Write for free Guide Book and Evidence of Conception Book. Send model or sketch of invention for free opinion of its patentable nature. Highest references. Reasonable terms. VICTOR L. EVANS & CO., 9th and G, Washington, District of Columbia.

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TRAVELING REPRESENTATIVES WANTED to sell new Ballad on commotion. Edition De L'Exe. MARY M. HOPKINS, New Market, Maryland.

UNBELIEVABLE UNHEARD OF SALES—Strengthen High Pitch, Fair and Baratz Workers, Actors, any person. Send me 25c, sample and proposition in pocket. Everyone buys and immediately becomes a booster. Nothing ever sold so fast and easy. People selling 500 per day. H. M. SPECIALTY CO., 123 E. Baltimore St., Baltimore, Md.

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EVENING GOWNS, Wraps, all Stage Wardrobe, from simple frock to most elaborate imported models, up-to-the-minute in style. Also Chorus Sets, Hats, Slippers, etc. One trial will convince you that this is a house of class, flash and quality, as well as reliability. 40 years at this address. C. CONLEY, 237 West 34th St., New York. dec31

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FIFTY MUSICAL COMEDY SETS, Hair Goods, Tights and Trimmings for sale. When in Detroit stop in. No catalogue. BOSTON COSTUME CO., 1336 Brush, near Gratiot, Detroit, Mich. feb25

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GIVEN AWAY—1 Soldier Hat, 15c; 1 Fedora Hat, 15c; 4 Jassbo Ties, 50c; 1 Black Wig, 75c; 1 Bathing Suit, 90c; 1 Soldier's Jacket, 40c; 1 Fancy White Vest, 35c. Money to RICTON.

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RICTON WANTS Wigs, used Costumes of all kinds, Trunks, Scenery, etc. He will send you a money order for same. Want Stage Slippers everything. (Chorus Sets?) Sure. Send to RICTON, 401 Provident Bldg., Cincinnati, Ohio.

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A WAGNERIAN REVIVAL

One of the most encouraging signs of a return to sanity in the world of music is that afforded by the strongly developing revival of public interest in Wagnerian music. There has been more nonsense written about German music and German art since the war than there ever was before, but both have survived the attacks, and we now welcome the setting in of a tide of common sense.

Good music, good painting, good art of any kind, is international. A great musician or a great painter belongs not to this or that particular nation, but to the world. Wagner and Beethoven are just as much the musical giants of the world today as they were before a shot was fired in the Great War.

The public enthusiasm which greeted Walter Damrosch's program of Wagnerian music on Saturday should give the final quietus to any lingering traces of bigotry that may still exist among us. The world of music can no more do without Wagner than the world of song can do without Schumann and Schubert. The greatest and most popular song sung in France after the Marseillaise was written by a drug-soaked German poet in a Berlin tavern and set to music by a German composer.

Art knows no limitations of national boundaries, no barriers of national prejudice. It is the gift of the gods to all mankind, and in its universality all nations must share. Were it otherwise, inspiration would cease from the face of the earth.—MONTREAL DAILY STAR.

Costumes, Wardrobes and Uniforms

(USED) FOR SALE—WANTED TO BUY 3c WORD, CASH. NO ADV. LESS THAN 25c.

5 STREET SUITS, size 34, 37, 37 each; White Worsteds Tights, lower half silk, 33; cream color pearl buttons Dress Vest, \$2; Fancy Vest, new, \$1. Scenery, good condition; Back Door, 15x30; Reservation Sewer, Brok, etc.; 2 Legs, Tepees, etc.; 3 pieces for \$20. Special bargain, same as new: Prim or Evening Gown, American Beauty, Charmeuse Satin, Beaded Georgette, Value, \$60. My price, \$15. Also Stage Coats, Black Satin, Rose Satin lined, large Marabou collar, Value, \$10. My price, \$15. Ladies' blue, big velvet collar, Street Coat, like new, \$1; bronzed boucet Canvas Pumps, 20c; White Canvas Shoes, size 3 and 3 1/2, 40c; 6 new Paper Spangled Chorus Hats, flashy, \$1 for the 6. Green cloth, also tan, also velvet, brass buttons, long tail Coats, like new, \$1 each, 6 big, fancy wide rim Chorus Hats for \$1. 20 Evening Gowns, good condition, \$2 each. Green velvet Short Pants, to knees, \$3; green cloth, \$1. Yellow fancy cloth Jackets, 20c each. Chorus Wardrobe, 1,000 sets of 6, silks, satins, velvets, \$10 a set. Men's Lowest Tan Shoes, size 5 and 6, \$1. Notice—Thinking seriously of moving into larger quarters. My increasing business warrants it. I have over 1,000 regular customers on my books, and adding new ones daily. You know the reason. RICTON, 401 Provident Bank Bldg., Cincinnati, Ohio.

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NOW I'M TALKING ABOUT SWELL GOODS—Like new, Full Dress Suits, \$20; Tuxedo Suits, \$25; Prince Alberts, \$4; Street Suits, \$12; Overcoats, \$15; Full Dress Vests, \$3; English Walking Suits, \$15; Full Dress or Tuxedo Coats, \$3. RICTON, 401 Provident Bank Bldg., Cincinnati, Ohio.

MANAGERS of GIRL SHOWS—New Cretonne, 5 to 6 sets, \$5; new Sateen Soubrettes or Sateen Pants Effects, 6 for \$14; new Sateen Bloomers, \$1.50; used Silks, Satins, Velvets, sets of 6 for \$10; Tab. Photos, 25c each; new Tights, Opera Hose, Stein's Makeup, etc. I'm prompt. One-third rest C. O. D., will do. Sets of 4 prettily made Wash Chorus, like new, \$3 RICTON, Cheapest and best, and most reliable on earth.

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NINE PAIRS Lightweight Red Band Pants, \$25.00 for the lot. E. C. JONES, Little Sioux, Iowa (on good condition.)

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THE EVENING GOWN received. How can you send such a wonderful dress at such a low price? It's gorgeous. Will recommend you to all my friends. JACK MARLOE, Box 441, Douglas, Wyoming. Above to RICTON.

TWO WARDROBE TRUNKS FOR SALE—One is a monster Belber and the other is a small trunk made by the Stillman Co., of Columbus, and is practically new. Both Trunks are fully equipped and in excellent condition. The Belber, \$50, and the Stillman, \$20. RALPH MILLER, Centerburg, O. dec17

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SIX SHORT PINK SATEEN DRESSES, six short Blue Dresses, six Purple and White Sateen Pants Suits; new \$25 takes all. GERTRUDE LEHMAN, 1311 Vine St., Cincinnati, Ohio.

UNIFORM COATS, dark blue, army regulation; for bands and musicians, \$3.50 each. JANDORF, 749 West End Avenue, New York City. dec24

WENCH DRESS, dark blue, genuine brocade emp r, \$3; Dutch Crop Wk, 75c; Stage Coat, like new bobbinette, beaded, gorgeous, \$9; Soubrette, black lace, spanzled, \$5. RICTON.

300 BEAUTIFUL Silk and Satin, slightly used, any size Evening Gowns. Will sell them to you at \$4 and \$5 each. Easily worth \$20 each. Have a few beauties at \$7. New Waltz Clog Shoes, \$1.90, size 12 1/2; awell Oriental, new, or Coocb, beaded heavy, headpieces, glides, breastplate, alk Bloomers, complete, \$16; Bally Coats, dandy, \$2; Clown Suits, alightly used, \$5, \$3.50 and \$2.50. Soubrette Dresses, \$3 to \$5; Wigs, all kinds; Chorus Hats, 30c; Head Bands, 10c and 30c; Ruffia, \$1.50 big roll; llavallan and Leonard's, \$4; Shirt Fronts, 30c; Makeup Boxes, 50c; Wax Feet, \$1; Amateurs' Makeup Boxes, \$2; Leathette Leggings, \$2; Canvas Pumps, \$1.50. No examinations, returns, Opera Length, Hose, \$2.00; Soubrette's Nifty Pants Suits, \$2.50; Velvet Crazy Quilt Pants Suits, \$5; Velour beaufite Stage Coats, \$10; Flowered Garlands, 50c; Stage Coll, 1c each; Chorus Gowns, \$15; Fedora Hats, \$2c; Brown Tights, 90c; new Cotton Tights or Shirts, \$1.50; new Silkoilent Tights or Shirts, \$3; new Puffed Trunks, \$2; Soubrette's Tariton Underskirts, 40c; Stein's Makeup. Have anything you want. Send \$1. rest C. O. D. Like new, Usher, Ticket Seller, Band, Parade Hats, \$2 each; Fancy Chorus Vests, 30c; beautiful new Beaded Head Bands, \$1. N. B.—I'll buy all the Tabloid Scrips you have. Send 'em to me. RICTON. You know about his square deal policy.

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3c WORD, CASH. NO ADV. LESS THAN 25c.

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ONE CIGAR VENDER, 5 and 10-cent slots; 2 new Postage Stamp vending; 1 6-slot Round Gum Machine. E. J. LEIGHTON, Wiscasset, Me. dec17

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SHOW GOODS TO EXCHANGE—What have you? Send list. W. J. COOK, 118 West Main St., Richmond, Indiana. dec21

SUMMER RESORT LOT, near Blue Lake, Muskegon County, Mich., for Printing Press. J. F. CHERRY, 2536 Canton Ave., Detroit, Michigan.

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DIME gets Self-Shaving Soap Formula. JOS. CHERRY, 2536 Canton Ave., Detroit, Michigan.

"DOUGHNUTS DELICIOUS"—Fried cakes. They taste so good you can't stop eating them. Formula, 25c. Coin or stamps. Address B. RETALLACK, 417 Egin Street, Ottawa, Canada. dec24













# WHERE THEY 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

App's Great American Circus, Emil A. App, mgr.: Room 427, South Putnam Bldg., Dayton, O.  
 Atterbury Trained Wild Animal Show, R. L. Atterbury, mgr.: Clontarf, Minn.  
 Barnes, Al G., Trained Animal Circus, Al G. Barnes, prop.: Barnes Circus City, Palms, Cal.  
 Campbell Bros.' Show, Wm. Campbell, mgr.: Cedar Crest, N. J.  
 Campbell, Halley & Hutchinson Circus, Campbell & Hutchinson, directors; Lancaster, Mo.  
 Carlisle's Wild West Show, R. C. Carlisle, mgr.: Catskill, N. Y.  
 Christy Bros.' Wild Animal Circus, G. W. Christy, mgr.: Gates Handle Factory, Beaumont, Tex.  
 Clark's, Carl H., Trained Animal Circus, Carl H. Clark, mgr.: (Fair Grounds) Painesville, O.  
 Clark, M. L., & Sons' Show, M. L. Clark & Sons, props.: Alexandria, La.  
 Cole Bros.' Show, E. H. Jones, mgr.: Spartanburg, S. C.  
 Dakota Mix Wild West, Max T. Sanders, prop.: Gerald Franz, mgr.: 1665-67 Baker st., Detroit, Mich.  
 First Indoor Circus, Harry Lewis, mgr.: 630 San Pedro St., Los Angeles, Cal.  
 Gentry Bros.' Show, J. D. Newman, mgr.: Houston, Tex.  
 Great Keystone Show, Sam Dock, mgr.: Waverlyville, Va.  
 Great Sanger Circus, King Brock, owners: 4 S. Main st., Memphis, Tenn.  
 Hazenbeck-Wallace Circus, Burt Bowers, mgr.: West Baden, Ind.  
 Honest Bill Shows, Wm. Newton, Jr., mgr.: (Fair Grounds) Ada, Ok.  
 Howe's Great London Circus, Dan Odum, mgr.: Vandover Park, Montgomery, Ala.  
 Jersey Central Shows (One-Ring Circus), Whelan & Murphy, mgrs.: Oakridge, N. J.  
 LaMont Bros.' Show, C. R. LaMont, mgr.: Salem, Ill.  
 Leasla's One-Ring Circus, Frank W. Leasla, mgr.: Houston, Ore.  
 Lindeman Bros.' Shows, Wm. Lindeman, mgr.: 1613 S. 14th St., Sheboygan, Wis.  
 Lowery Bros.' Shows, George B. Lowery, mgr.: Shenandoah, Pa.  
 Lucas, Buck, Circus & Wild West, B. W. Lucas, mgr.: West Lane ave., Columbus, O.  
 Main, Walter L., Circus, Andrew Downie, prop.: Havre de Grace, Md.  
 Morgan's Nokol Plate One-Ring Circus, W. E. Morgan, owner: 820 South Central St., Knoxville, Tenn.  
 Myhre's Motor Shows, Edw. H. Myhre, mgr.: Grand Meadows, Minn.  
 Niagara-Frontier Motorized Circus, Lon Engel, mgr.: Race Track, Washington, D. C.  
 O'Neil's, James H., Overland Circus, James B. O'Neil, mgr.: Carlyle, Ill.  
 Old Dominion Show, E. Keller Iseminger, mgr.: Funkstown, Md.  
 Palmer Bros.' Circus, Backman & Tinsch, mgrs.: Palo Alto, Cal.  
 Patterson's Trained Animal Circus, Inc., James Patterson, mgr.: Paola, Kan.  
 Ringling Bros. & Barnum & Bailey Combined Shows, Ringling Bros., props.: Bridgeport, Conn.; general offices, 221 Institute Place, Chicago, Ill.  
 Rippeil Bros.' Show, Gus Rippeil, mgr.: Orange, Va.  
 Robinson, John, Circus, Jerry Mugivan, mgr.: Peru, Ind.  
 Sells-Floto Circus, Zack Terrell, mgr.: Denver, Col.; office, 236 S. Myer Bldg.; Chicago office, 703 Crilly Bldg.  
 Sparks' World Famous Shows, Charles Sparks, prop.: Central City Park, Macon, Ga.  
 Wallace, R. L., One-Ring Circus, James Graham, mgr.: 117 Cycamore st., Kokomo, Ind.  
 Wheeler Bros.' Shows, Al P. Wheeler, mgr.: El Reno, Ok.; Eastern office, Oxford, Pa.

## CARNIVAL COMPANIES

Ackley Amusement Co., H. A. Ackley, mgr.: 211 Federal ave., Saginaw, Mich.  
 Allied Shows, Carl Shades, mgr.: 733 Clifton ave., Springfield, O.  
 All-American Shows, Nip Butts, owner and mgr.: P. O. Box 170, Temple, Ok.  
 American Expo, Shows, M. J. Lapp, owner and mgr.: 19 Hickory st., Ellenville, N. Y.  
 American Amusement Co., Martin Pittman, mgr.: Lock Box 5120 (Logan P. O. Station), Philadelphia, Pa.  
 Anderson's World Toured Carnival, C. E. Anderson, mgr.: 307 N. Vermont ave., Atlantic City, N. J.  
 Apgar's Motorized Carnival Shows, I. L. Apgar, mgr.: Round Brook, N. J.; offices, 509 W. Front st., Haverhill, N. J.  
 Badger United Shows, Henry B. Kaw, mgr.: 722 Penn. ave., Sheboygan, Wis.  
 Baldwin Expo, Shows, George A. Baldwin, mgr.: Bel Air, Md.; offices, 2106 Bolton st., Baltimore, Md.  
 Barkoot, K. G., Shows, K. G. Barkoot, mgr.: Barker-Smith's Car Co., Dayton, O.; offices, 105 Detroit Savings Bank Bldg., Detroit, Mich.  
 Besley-Boncher's Big United Shows, R. C. Besley, mgr.: Nophi, Utah.  
 Benson, James M., Shows (Black Rock) Buffalo, N. Y.

Bishop United Shows, W. (Bill) Bishop, mgr.: Hugo, Col.; offices, 191 Center St., Pueblo, Col.  
 Blythe & Curzon's Combined Shows, Sam Curzon, mgr.: Los Angeles, Cal.; offices, 45 1/2 St., care S. F. Doll Co., San Francisco, Cal.  
 Bockus, Curtis L., Shows, C. L. Bockus, mgr.: Northbrook, Mass.; offices, 152 Chestnut st., Lynn, Mass.  
 Boncher's Big United Shows, A. C. Boncher, mgr.: 1273 Polson st., San Francisco, Cal.  
 Brown & Dyer Shows: P. O. Box 102, Detroit, Mich.  
 Bruce Greater Shows, J. H. Bruce, mgr.: 114 Preston ave., Charlottesville, Va.  
 Brundage, S. W., Shows, S. W. Brundage, mgr.: Winter quarters and business offices, Rural Route, Lake Country Park, St. Joseph, Mo.  
 California Expo, Shows: Northampton, Mass.  
 Canadian Victory Circus Shows, Maury Nells, gen. mgr.: Toronto, Ont., Can.; offices, Room 25 Yonge Street Arcade Bldg., Toronto.  
 Clark's, Billie, Broadway Shows, Billie Clark, mgr.: Union Stock Yards, P. O. Box 1182, Norfolk, Va.  
 Clark's, Billie, Blue Ribbon Shows, Billie Whitters, mgr.: Union Stock Yards, P. O. Box 1182, Norfolk, Va.  
 Cole, P. H., Shows, P. H. Cole, mgr.: 224 Dan-Don Terrace, St. Paul, Minn.  
 Coleman Bros., Harry N., Coleman Bros., mgrs.: 229 High st., Middletown, Conn.  
 Copping, Harry, Shows, Harry Copping, mgr.: Reynoldsville, Pa.  
 Corey Greater Shows, E. S. Corey, mgr.: Portage, Pa.  
 Corey's, Frank D., Little Giant Shows, Frank D. Corey, mgr.: Box 511, St. Paul, Minn.  
 Castello's Mighty Midway, Cliff Gilles, mgr.: Kansas City, Mo.; offices, care The Billboard, 417 Dwight Bldg., Kansas City.  
 DeKroko Bros.' Shows, Jean DeKroko, mgr.: 102 Mount Vernon Court, San Antonio, Tex.  
 Dixie Amusements, Edw. H. Koch, mgr.: Chattanooga, Tenn.  
 Dobyns & Bergen Attractions, Inc., George L. Dobyns, mgr.: P. O. Box 301, Port Richmond, N. Y.  
 Dufour, Lew, Shows, Lew Dufour, mgr.: P. O. Box 1874, Richmond, Va.  
 Ends Show, Harry N. Ends, mgr.: 228 High st., Pittstown, Pa.  
 Enterprise Shows, H. H. Dreihulbur, mgr.: Warren, Ill.  
 Evans, Ed. A., Greater Shows, Ed A. Evans, mgr.: E. St. Louis, Ill.; offices, 516 Lawton st., Alton, Ill.  
 Ferrari, Joseph G., Shows, Benjamin Williams, gen. mgr.: White River Junction, Vt.; offices, Room 605 Gayety Theater Bldg., New York City.

Fidelity Expo, Shows, Muldoon & Byrne, mgrs.: 35 W. Mercer st., Hackensack, N. J.  
 Fields' Greater Shows, J. C. Fields, mgr.: Kilbourn, Wis.  
 Frazer, Harry, Shows, Harry Frazer, mgr.: P. O. Box 542, Elmer, N. J.  
 Freed, H. T., Expo., H. T. Freed, mgr.: Churchman ave. & Belt Ry., Indianapolis, Ind.; mail address, Gen. Del., Indianapolis.  
 Frisco Shows: Stockton, Cal.  
 Gerard Greater Shows, Chas. Gerard, mgr.: Bridgeport, Conn.; offices, 1131 Broadway, Room 507, New York City.  
 Gluth's Greater Shows, Robert Gluth, gen. mgr.: Suffolk, Va.; office address, P. O. Box 1121, Pittsburg, Pa.  
 Golden Eagle Shows, Halgler, Neb.  
 Gold Medal Shows, Harry E. Billick, mgr.: 408 S. Tevarkana, Tex.  
 Golden Rule Shows, C. A. Clarke, mgr.: Richwood, O.  
 Great Miller Show, R. M. Miller, mgr.: Box 22, Swanwick, Ill.  
 Great Patterson Shows, James Patterson, mgr.: Paola, Kan.  
 Great White Way Shows, C. M. Nigro, mgr.: Box 117, Bloomington, Ind.  
 Greater Sheesley Shows, J. M. Sheesley, mgr.: San Diego, Cal.  
 Greater Alamo Shows, Wortham, Waugh & Hofer, mgrs.: (Fair Grounds) Houston, Tex.  
 Greater Sheesley Shows, J. M. Sheesley, mgr.: San Diego, Cal.  
 Hensher Bros.' Attractions, Sam and Paul Hensher, mgrs.: (State Fair Park) Milwaukee, Wis.; offices, 1011 Sherman St., Milwaukee.  
 Harrison Greater Shows, George Harrison, prop.: 2857 James ave., South Minneapolis, Minn.  
 Heller's Acme Shows, Harry Heller, mgr.: Paterson, N. J.; offices, McKinlay Hotel, Paterson.  
 Heinz Bros.' Shows, Ed L. Heinz, mgr.: 1613 Broadway, Hanibal, Mo.  
 Heib, L. J., Shows: P. O. Box 27, E. St. Louis, Ill.  
 Holman Greater Shows, S. I. Holman, mgr.: Nixon, Tex.; offices, San Antonio, Tex.  
 Holtzman Amusement Co., F. W. Holtzman, mgr.: 2213 RidgeWAY st., Pittsburg, Pa.  
 Holkamp, L. B., Expo, Shows, L. & Holkamp, mgr.: Galena, Kan.; offices, 329 N. 3rd st., Quincy, Ill.  
 Hoss Hay's United Shows, Bert Hoss, mgr.: 2672 East 114th st., Cleveland, O.  
 Ingalls', Harry, Circus-Carnival, Harry Ingalls, mgr.: Swainsport, Mass.  
 International Amusement Co. of Canada, A. R. Lavoie, mgr.: Vancouver, B. C., Can.  
 Isler Greater Shows, Louis Isler, mgr.: Chapman, Kan.  
 Inter-Ocean Greater Shows, Cal Batchie, mgr.: P. O. Box 406, Cincinnati, O.  
 Jones' Greater Shows, A. H. Jones, mgr.: 334 5th Ave., Danville, Ky.  
 Jones, Johnny J., Expo, Shows, Johnny J. Jones, mgr.: Orlando, Fla.  
 Kennedy, Con T., Shows, Con T. Kennedy, mgr.: La Fayette, Ind.  
 Kline, Johnny J., Shows, Johnny J. Kline, mgr.: offices, 1431 Broadway, Room 214, New York City.

(Continued on page 186)

# BESTYET FAIR AND CARNIVAL SUPPLY CO.

784 BROAD STREET, NEWARK, N. J.



"Regular Vamp" Attired in finest silk metal ribbon suit (all flashy colors), French marabou trimmings, also Pompon and Head Band to match. Extra 15c Mohair Wig.  
 HEADQUARTERS FOR FAIR, BAZAAR AND CARNIVAL SUPPLIES.

Don't fail to get our very low prices on the following Merchandise:  
 BEACON BLANKETS  
 ESMOND BLANKETS  
 DOLLS  
 FELT RUGS  
 FELT PILLOWS  
 MANICURE SETS  
 VIKO ALUMINUM WARE  
 BEADED BAGS  
 LEATHER NOVELTIES  
 CHINESE BASKETS  
 FRUIT BASKETS  
 BOSTON BAGS

## A SURE-FIRE SELLER and BUSINESS GETTER

### SELLING LIKE HOT CAKES

# Kidder

QUICK AS A WINK!

Compact Manicure Outfit.

OUTFIT CONSISTS OF

- Manicure File
- Polishing Powder
- French Ivory Buffer
- Manicure Stick
- Pumice Powder
- Polishing Paste
- Leatherette Box

Slip a \$1 bill in an envelope for a Kidder Outfit and a plan, how to make big money. If you don't think this proposition is all we'll send your \$1.00 back.

GET INTO THIS WHILE IT'S NEW.

## EMILE FORQUIGNON

303 Fifth Ave., Dept. 88, New York City

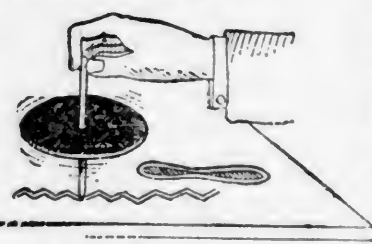
# MAGNETIC TOP

## "A Wonder Seller"

### New and Fascinating

Snake and Spoon run a merry chase while top is in motion.

A Big money-maker at **\$3.25 Gross**



### Consider These Low Prices

Vegetable Parer and Slicer.....	Per Gro. \$ 3.00
Combination Tool Kit.....	Per Gro. 24.00
Wonder Comb Cleaner.....	Per Gro. 9.00
Safety Razor (In Case).....	Per Gro. 48.00
Check Protector.....	Per Gro. 12.00
American Inkless Pen.....	Per Gro. 24.00
Star Ink Tablets (Box 16 Tablets).....	Each .20
Sheathed Hunting Knife.....	Per Doz. 7.20

(Deposit Required on all C. O. D. shipments)

Write for Bulletins

# Chester Novelty Co. Inc.

"SPECIALTIES THAT SELL"

1 Daniel St. ALBANY, N.Y. Dept. B.

## MERRY XMAS

.....

### World's Standard Shows

Suite 610, 1547 Bway., N. Y.

# OH BOY, HOW THEY SELL

The Dandee Teddy Bear, dressed in Overalls: Sells on sight. Sample prepaid, \$1.00; or \$3.00 Per Dozen.

Shimmy Dog: does a lot of funny antics. Sample: \$1.00; \$6.00 Per Dozen.

Action Santa Claus, 14 inches high: lots of fun for the kids. Sample, 25c; \$10.00 Per Gross.

American Puff 5c Cigar, \$3.25 Per 100.

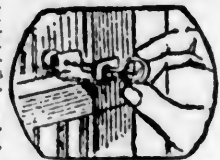
AGENTS WANTED. Make Hay While the Sun Shines.

## THE L. LIEBIG COMPANY

BOX 74, DESK B. BEAVER DAM, WIS.

## BUY PATENTED "13" WINDOW LOCK

The only real ventila- ting burglar proof win- dow lock and plover of them all. Locks win- dow any position. Pre- vents rattling. 25 cents each. Agents wanted. Write.



Safe-Tee Novelty Co. 76 St. Nicholas Place, NEW YORK.

## HOLIDAY GREETINGS

# F. J. Ackerman

A little adv., but a big fellow. 913 Garrott Street. PITTSBURG, PA.



# TWO MORE BARGAINS

21-Piece Du Barry Manicure Set  
Velvet lined—good implements

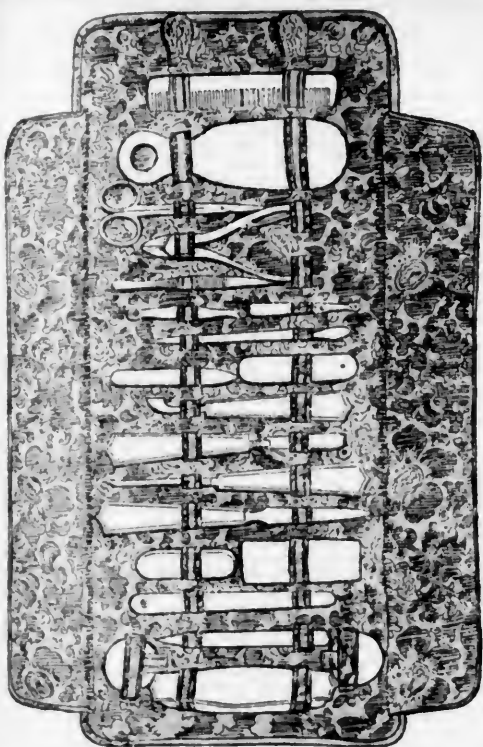
**\$2.00 Each**

4-Piece French Briar Pipe Set  
Amberine bits, and Cigar and  
Cigarette Holders

**\$1.50 Each**

ORDERS FOR SAMPLES MUST BE PAID IN  
ADVANCE.  
PLEASE INCLUDE PARCEL POST CHARGES.

**C. E. TAYLOR CO.** 245 WEST 55TH STREET, NEW YORK CITY  
Write for new catalogue with new prices and new propositions



# NEGRO DOLLS

NEGRO

**CUPIDS  
CHARACTER  
STUFFED**

DOLLS

SUITABLE FOR CONCESSIONS, FAIRS and  
CARNIVALS

Made by the largest Manufacturers of Negro Dolls  
in the world

**BERRY & ROSS, Inc.**

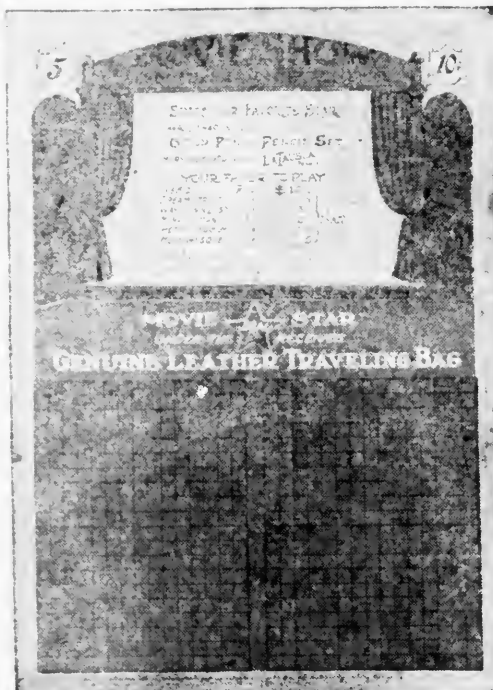
36 W. 135th St., NEW YORK CITY

## LIPAULT'S NEWEST GAME

A Genuine World Winner and the Last Word in Salesboards

"MOVIE SHOW" is called, being an exact reproduction of the interior of a movie theater. Printed in five colors, handsomely blended, it is without a question the most attractive and beautiful salesboard ever produced.

Instead of the regulation numbers on the inside tickets, the names of movie actors, prominent plays and various other movie terms and expressions are used. The game, therefore, is exceedingly interesting to the players, as it really gives them the feeling that they are seeing a regular movie show.



The cost to play this game is 5c and 10c, totaling an income of \$50.00. Pays out in trade rewards \$10.00. Sold by the jobbing trade to the retailers for \$23.00, complete with the 3 wonderful premiums listed below. This outfit gives the retailer a total profit of \$20.50, including his profit on the trade rewards.

We supply three valuable Premiums with this Salesboard, as follows:

- 1 GENUINE COWHIDE ENGLISH STYLE TRAVELING BAG.
- 1 GENUINE STRING "LA TAUSCA" INDESTRUCTIBLE PEARLS, IN PLUSH CASE.
- 1 14K GOLD-FILLED FOUNTAIN PEN AND PENCIL SET, IN PLUSH BOX.

**JOBBER AND OPERATORS**—Our price to you for this complete outfit, \$15.00. You sell to the stores at \$23.00, making a clear cash profit of \$8.00 on each sale. If you are awake to a real opportunity and ready to grasp one when you see it, here is your chance. We offer you a noncompetitive salesboard deal, something different, something that your customers have never seen before and the most remarkable seller you have ever handled.

Don't waste time writing for particulars, for we are giving you all the information here. Mail at once money order or any other form of remittance for \$15.00 (or 25% deposit if C. O. D.), and get your sample outfit immediately. We will include full selling information with same, and in a few hours' time you will make enough sales to give you a good week's salary. **MAN ALIVE!** You have been waiting for a genuine, honest-to-goodness money maker for a long time, and here we are giving you a real Xmas present. **QUICK!** Get your order in. Exclusive territory given to responsible parties who can show us results.

LIPAULT COMPANY, Dept. B, 1028 Arch St., Philadelphia, Pa.

## JENKINS CANDY CO.

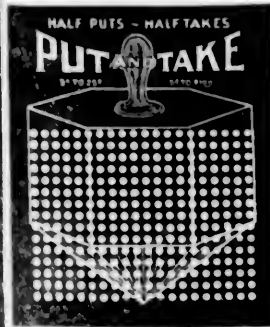
COATES HOUSE, SALES OFFICE: KANSAS CITY, MO.  
Concessionaires and Salesboard Operators, see my line of CANDIES before ordering for the 1922 season.  
7 TO 60-OUNCE BOXES.  
**EVERY BOX A FLASH**

## A FASTER SELLER THAN THE TOP! PUT AND TAKE SALESBOARD

A Whirlwind Seller

—FOR—

Operators, Jobbers and Salesmen



Here's a trade booster for cigar stores, pool rooms, drug stores, etc. It's a 300-hole board that takes in \$25 and pays out \$15. Three times as fast as anything on the market and one-third cheaper in price. Sample for 75c.

Write today for descriptive circulars and prices.

PEORIA NOVELTY CO., PEORIA, ILLINOIS

### WANTED FOR COLEY & FLYNN COMBINED SHOWS

WILL BOOK Plantation Show and one good Grind Show. Concessions of all kinds open. Will also buy a good second-hand Top, 30x60 and 40x80. Address all mail and wires to COLEY & FLYNN COMBINED SHOWS, week of December 5, Helena, Georgia. This show stays out all winter.

### SPRING CITY (Pa.) BONNIE BRAE PARK

will open season 1922 under the sole management of Daniel H. White. Number of improvements are to be installed. Several new concession buildings are to be added to the park. The situation of Bonnie Brae is high and cool, with plenty of shade and good water. Trolley service to park.  
DANIEL H. WHITE, R. D. No. 1, Norristown, Pa.

**JOBBER, DEALER, WINDOW WORKERS, PITCHMEN and SHEET WRITERS**  
We wish to thank you for your business of the past year, and wish you a Merry Xmas.  
STANDARD PEN CO., Evansville, Indiana.

# LEW DUFOUR SHOWS

## Presents the Compliments of the Season

—AND WISHES YOU A—

## Merry Christmas and a Prosperous New Year

### NOW READY TO DO BUSINESS FOR 1922 FOR SHOWS, RIDING DEVICES AND CONCESSIONS

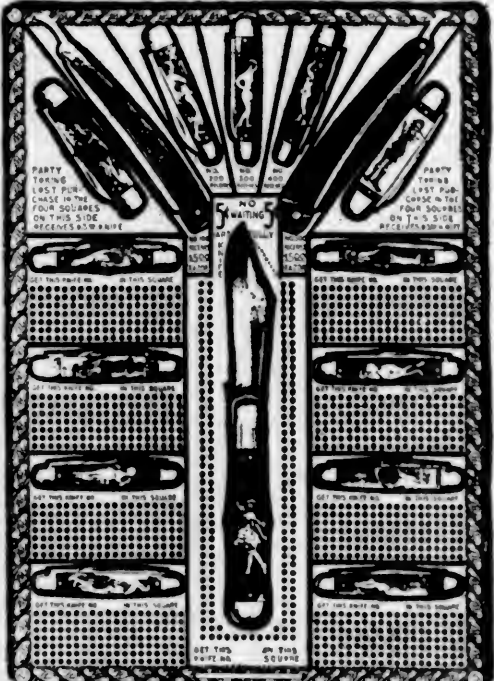
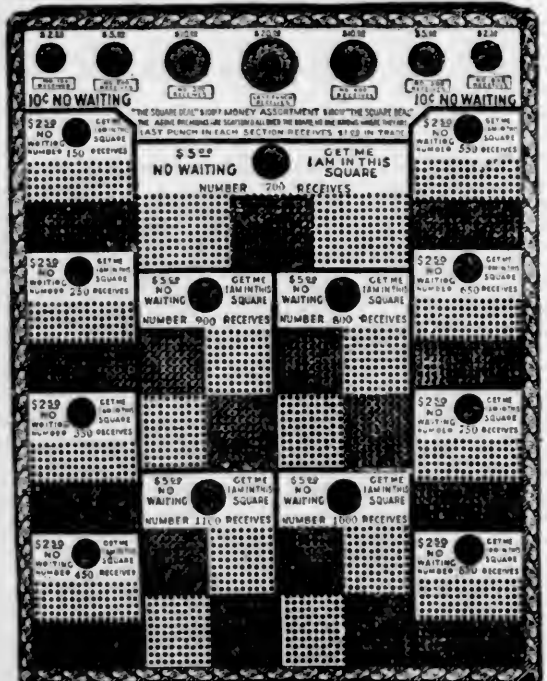
Money Getting Shows of any description, write. Will supply Wagon Fronts and Wagons. Will book Silodrome or Motordrome, Circus Side Show, Ten-in-One—must be complete and a money getter; also a complete Freak Animal Show and a Mechanical Show. Want organized Hawaiian Show (natives only). Want organized Minstrel Show with Jazz Band. People in all lines of outdoor show business, write. Want to lease four sixty-foot Flats, two State Room Cars and a Trained Wild Animal Show with Trainers and Arena.

Address LEW DUFOUR, Box 1874, RICHMOND, VA.

## WHERE THEY WINTER

(Continued from page 184)

- Latlip's, Capt., Expo. of Ridea, Capt. Latlip, mgr.: Portsmouth, O.; offices, 153 Summer St., Charleston, W. Va.
- Leggette, C. R., Shows, C. R. Leggette, mgr.: Lake Charles, La.
- Lippa's, Leo, Festival Co., Leo Lippa, mgr.: 237 N. High st., Columbus, O.
- Loos, J. George, Shows, J. George Loos, mgr.: Coliseum Bldg., Ft. Worth, Tex.
- Lorman-Robinson Famous Shows, Chas. R. Stratton, mgr.: Chattanooga, Tenn.; offices, 8 West Park st., Newark, N. J.
- MacGregor, Donald, Shows, Donald MacGregor, prop.; John Rowe, mgr.: P. O. Box 185, Harper, Kansas; office address, care The Billboard, Kansas City, Mo.
- Macy's Expo. Shows, J. A. Macy, mgr.: 121 Norfolk ave., S. E., Roanoke, Va.
- Martin, Percy, Famous Midway Shows, Percy Martin, mgr.: Poole's Garage & Storage Warehouse, Frederick St., Cumberland, Md.
- McBride's Shows, L. K. McBride, mgr.: P. O. Box 112, Fort Smith, Ark.
- McCaslin's Peerless Shows, John T. McCaslin, mgr.: 123 E. Baltimore at., Baltimore, Md.
- McClellan Shows, J. T. McClellan, mgr.: Richmond, Mo.; offices, care Showman's Club, Coates House, Kansas City, Mo.
- McMahon Shows, T. W. McMahon & Son, mgrs.: Nebraska City, Neb.
- Melodic Expo. Shows, Nat Narder, mgr.: (Fair Grounds) Murphysboro, Ill.
- Mid-West Expo. Shows, S. H. Fraser, mgr.: Quinlan Hotel, Kirksville, Mo.
- Mighty Doris & Col. Francis Ferari Shows Combined; Williamstown, N. J.; offices, 508 New Jersey Ave., Riverside, N. J.
- Mighty Alma Show, Porter Bros., mgrs.: Oden-ton, Md.; office, 1911 W. Main st., Richmond, Va.
- Miller Bros.' Shows; Box 1420, Pensacola, Fla.
- Miller's Midway Show, F. W. Miller, mgr.: 120 W. Washington at., Oklahoma City, Ok.
- Miller's, A. B., Greater Shows, A. B. Miller, mgr.: (Fair Grounds) P. O. Box 600, Sumter, S. C.
- Miner's Model Expo. Shows, R. H. Miner, mgr.: 161 Chamber st., Phillipsburg, N. J.
- Moonlight Shows, D. W. Stansell, mgr.: 180 N. Second at., Louisville, Ky.; offices, 207 E. Second st., Lexington, Ky.
- Morris & Castle Shows, Milton M. Morris and John B. Castle, mgrs.: P. O. Box 1100, Shreveport, La.
- Moss Bros.' Shows; Kennett, Mo.
- Murphy, J. F., Shows; Greenville, S. C.
- Murphy, Frank J., Shows, Frank J. Murphy, mgr.: Norwich, Conn.
- National Expo. Shows, Russell G. Kelsely, mgr.: 193 Wooster ave., Akron, O.
- Palmer United Attractions, Alonzo Palmer, mgr.: 190-201 Talbot st., St. Thomas, Ont., Can.
- Patterson & Kline Shows, A. K. Kline, mgr.: Paola, Kan.
- Pearson Expo. Shows, Capt. C. E. Pearson, mgr.: Paris, Ill.
- Potbill Expo. Shows; Beacon, N. Y.
- Rainbow Amusement Co., A. C. Iverson, owner and mgr.: 1040 Aurora av., St. Paul, Minn.
- Reisa, Nat., Shows; (Fair Grounds) Strettor, Ill.
- Rice & Quick Shows, W. L. Quick, mgr.: Box 522, Durant, Ok.
- Riley, Mathew J., Shows, Mathew J. Riley, mgr.: (Fair Grounds) Hanover, Pa.; offices, P. O. Box, 164, Elizabeth, N. J.
- Rubin & Cherry Shows, Inc., Rubin Gruberg, mgr.: (Fair Grounds) Savannah, Ga.
- Ruppel Greater Shows; Morrilstown, N. J.
- Savage Amusement Co., Walter T. Savage, mgr.: Wayne, Neb.
- Scott's, C. D., Greater Shows; Augusta, Ga.
- Smith, Lexie, Amusement Co., Lexie Smith, mgr.: Linton, Ind.
- Smith's Greater Shows; Suffolk, Va.
- Smith's Greater United Shows, K. F. (Brownie) Smith, mgr.: Verona, Pa.
- Snapp Bros.' Shows; North Little Rock, Ark.
- Showland Amusement Expo., John E. Dow, mgr.: 116 Moore st., E. Boston, Mass.
- Sol's United Shows, Sam Solomon, mgr.: P. O. Box 243, Metropolis, Ill.
- Spencer's Expo. of Ridea, Sam E. Spencer, mgr.: 20 S. Main at., Brookville, Pa.
- Superior Shows, T. A. Wolfe, mgr.: (Fair Grounds) Batavia, N. Y.
- Traver Expo. Shows, George W. Traver, mgr.: Jersey City, N. J.; offices, 1547 Broadway, New York City.
- Torrens' United Shows, W. J. Torrens, mgr.: Staunton, Ill.
- Twentieth Century Attractions, C. B. Williams, mgr.: Suite 414 Wainwright Bldg., St. Louis, Mo.
- Veal Bros.' Shows, John Veal, mgr.: Box 112, Valdosta, Ga.
- Vittum's, C. A., Shows, C. A. Vittum, prop.: 42 16th ave., West, Cedar Rapids, Ia.
- Wade & May Shows; 289 Elmhurst ave., Detroit, Mich.
- Wallace Greater Shows, H. O. Wallace, mgr.: Gen. Del., P. O., Philadelphia, Pa.
- Washington Expo. Shows, Bert Repass, asst. mgr.: Trenton, N. J.
- West's Bright Light Shows, Jack W. Lyles, mgr.: (Fair Grounds) Tarboro, N. C.
- Williams' Standard Shows; New Haven, Conn.
- World at Home & Polack Bros.' Shows Combined; J. J. Polack, mgr.: Mobile, Ala.
- World's Standard Shows, Joe Hughes, mgr.: Suite 610, 1547 Broadway, New York City.



The above illustration represents our new 3200-hole Money Board. This Board is divided into thirteen squares, which pays out at once fifty-five dollars as soon as number is punched. There is also forty-five dollars on top of Board, which is distributed over the board, and also twenty dollars for the last punch. This Board has thirty-five colored sections which pay one dollar in trade for the last punch in them.

The above illustration shows our special 1250-hole cut out Razor and Knife Board. These Razors and Knives are set in special cut-out slots in the Board, with hairglass over the top of them. This makes it impossible to be handled by customers.

The cuts shown here are only two of our numerous Special Lithographed Boards which we manufacture. To prove that we have the newest and fastest selling Board on the market, we will ship sample of our Cut-Out Knife Board for \$2.50 and our Money Board for \$3.50. We are also the originators and manufacturers of the well-known Fortune Pull Box. We have a new Fortune Box coming on the market in two weeks that can be used everywhere. Write for our new forty-eight-page catalogue, just off the press.

## THE HOLD-FAST MFG. CO., OHIO ST., ASHLAND, OHIO

# TODAY'S BEST VALUES



A wood fiber composition Doll, like cut, fully 14 in. high, gold band with feather in hair, marabou trimming on metal silk dress.

### \$7.50 PER DOZEN

Without Dress, \$6.00 per Dozen. In case lots only, 6 dozen to case.

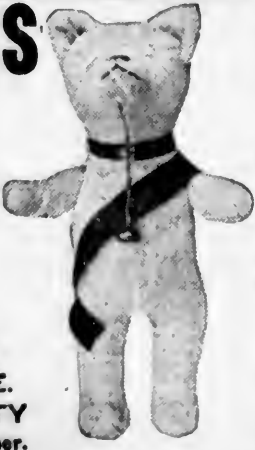
25% Deposit on all orders. Send for new catalog. Leaders in Silverware, Blankets, Dolls and everything needed by the Concessionaire.

**FAIR TRADING CO., Inc.** 133 FIFTH AVE. NEW YORK CITY  
Phone, Stuyvesant 2675. MAX GOODMAN, General Manager.

Full size electric-eyed Teddy Bear, 4 assorted colors, the best quality smooth plush used. This Bear is larger and fuller in the body than the ordinary kind. Packed 6 dozen to case.

### \$15.00 PER DOZEN

16-IN. BEAR, for Intermediates, \$6.00 per Dozen



(Continued on page 188)

**SAME TO YOU**

●●●●●

**World's Standard Shows**

Suite 610, 1547 Bway., N. Y.

“Holiday Greetings”



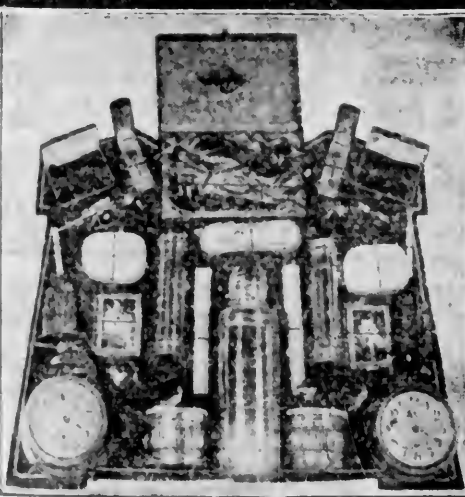
WORLD OF MIRTH SHOWS

ARTHUR WRIGHT AND MAX LINDERMAN  
Owners and Managers

LARRY BOYD, General Representative

Winter Quarters  
Virginia State Fair Grounds

RICHMOND, VIRGINIA



No. S-2500

BIG XMAS WINNER

Consisting of 29 Premiums  
THIS ASSORTMENT  
SPEAKS FOR ITSELF

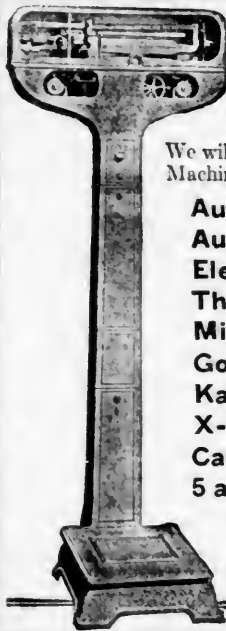
You will find it a big re-  
peater. A trial will con-  
vince you!

To Jobbers and Operators  
only

PRICE, \$19.50

1500-hole board free with  
this assortment.

NOVELTY SALES CO.  
902 Walnut St., Philadelphia, Pa.



Arcade Amusement  
Machines

We will manufacture to order ten new Arcade  
Machines as follows:

- Automatic Beam Scale
- Automatic Card Printer
- Electric Fortune Teller
- Three-Shell Walnut
- Microscope Machine
- Good Resolution Machine
- Kaleidoscope Machine
- X-Ray Machine
- Candy Ball Machine
- 5 and 10c Dept. Store Machine

Write us on your letterhead for complete  
information, prices, deliveries, etc.

The Wm. Gent Vend. Mach. Co.  
840 E. 93rd St., CLEVELAND, OHIO



GREAT PATTERSON SHOWS

SEASON OF 1922

ARTHUR T. BRAINERD, Manager.  
THAD. W. RODECKER, General Agent.

WANTED—Strictly high-grade Shows, and especially new ones.  
Also want Help for all departments. We have openings for clean Con-  
cessions with responsible owners. No exclusives. Address MR. BRAIN-  
ERD, at Winter Quarters, Paola, Kansas.

Fair, Celebration and Lodge Secretaries, wire or write MR. RO-  
DECKER, at his permanent address, 343 S. Fourth Street, Pekin, Illinois.  
Also want another stepping Special Agent.

EVERYTHING, EXCEPT THE TITLE, WILL BE NEW!

1922 — HIGH STRIKERS — 1922

YOU Mr. High Striker Operator should SEE the NEW 1922 "MooreMade," then you will know that  
this Striker is the BEST OIT for 1922. YOU can earn \$50 per day with this FLASHY  
Machine. Larger Bells, heavier Bumpers, Steel Parts used in building this NEW 1922 "Moore-  
Made." Get in early if you want one. Write today for Catalog of FACTS and FIGURES.

MOORE BROS., Mrs., Lapeer, Michigan.

BE A GOOD FELLOW—MENTION THE BILLBOARD TO OUR ADVERTISERS.

A Merry Xmas and Prosperous New Year to All

WALLACE MIDWAY ATTRACTIONS

OPENING MAY 1st—SEVENTH SEASON

We have Three-Abreast Allan Herschell Carousel, Harry Cropp's Ell Ferris Wheel (second season),  
Ford Muzger's Athletic Show (second season), Chas. Fourmier's Ladies' Band (second season), Plas-  
ter Dolls, Ball Games sold. WANT two good Shows, Ten-in-One. Will book 85-35. WANT Con-  
cessions of all kinds. Eddie Linton, write quick.

I. K. WALLACE, Box 197, Thornville, Ohio.

COREY GREATER SHOWS--12th SEASON

SEASON'S GREETINGS TO ALL FRIENDS

WANTED—For 1922 season (opening last week in April in Western Pennsylvania, where they are working  
every day). Merry-Go-Round, Ell Wheel, Ten-in-One, Athletic, Dog and Pony, Midget and Fat Girl Shows;  
Cook House, Palmist, Merchandise Wheels and Legitimate Concessions of all kinds. Can ship into our  
spacious and heated winter quarters now. Address E. S. COREY, Elmore, P. O., Bakerton, Pa.

# BASKET ASSORTMENT No. 15-B

**TAKES IN - - \$75.00  
COSTS YOU - 29.60  
YOUR PROFIT, \$45.40**

High-grade, hand-dipped, richly coated Chocolates, packed in attractive Boxes and Chinese Baskets. Each package contains Caramels, Nougats and Assorted Flavor Cream Centers.

## 57 PRIZES

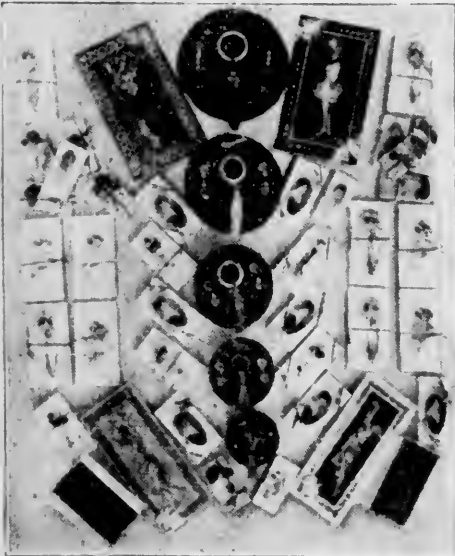
- 5—Chinese Baskets.
- 2—\$5.00 Embossed Boxes (size 9½x12).
- 2—\$3.00 Embossed Boxes (size 6½x15).
- 12—\$1.00 Boxes.
- 12—65c Boxes.
- 24—35c Boxes.

Complete, with 1,500 5c Salesboard, packed in corrugated box, ready for reshipment. **EACH.....\$29.60**  
Express prepaid in lots of ten or more assortments.

TERMS—Cash with order, or 25% deposit, balance C. O. D. Personal checks will delay your order until collections made—remit by MONEY ORDER.  
Send for our No. 26 Catalog—full of values—at wholesale prices.

### GREAT WESTERN NOVELTY CO.

224 WEST HURON ST., CHICAGO, ILL.



**57 PRIZES—COST \$29.60**



**ONLY \$4.40**  
**6 SHOTS IN 3 SECONDS**

### THE NEW BABY HAMMERLESS

A most beautifully finished revolver. Reliable, compact, and fits in the vest pocket or handbag. Double action, 6 shooter—uses regulation .22 cal. cartridges. Folding trigger—absolutely safe and cannot be accidentally discharged. American made and guaranteed.  
You can carry this revolver without inconvenience. It is always ready and may be the means of protecting your life or property at any time. Don't wait till too late. Order today at this special bargain price.

#### SEND NO MONEY

unless you wish. We will mail your revolver, and you can pay the postman the above low price, plus postage. Order now!

#### AMERICAN NOVELTY CO.

2455-57 ARCHER AVE Dept. 133 CHICAGO



## 21-PIECE MANICURE SETS

**\$1.50 Each**

## 4-Piece Silver Chocolate Sets

**\$3.00 Each**

Dolls, Blankets, Wheels, Sales Boards, Flags, Poodle Dogs, Silverware, Teddy Bears, Baskets, etc.

SEND FOR CATALOG

## Carnival & Bazaar Supply Co.

3 E. 17th St., New York City, off 5th Ave.  
Tel. Stuyvesant 9561

## WHERE THEY WINTER

(Continued from page 186)

- World's Fair Shows, C. G. Dodson, mgr.: Bucyrus, O.; offices, 1139 S. Home Ave., Oak Park, Ill.
- Worham's, C. A., World's Greatest Shows, C. A. Worham, mgr.: San Antonio, Tex.
- Worham's, C. A., World's Best Shows, C. A. Worham, mgr.: Dallas, Tex.
- Wright's, J. Lawrence, Shows, J. Lawrence Wright, mgr.: 514 E st., N. W., Washington, D. C.
- Zeldman & Pollie Expo. Shows: Nitro, W. Va.; office address, Box 1078, Charleston, W. Va.
- Zelger, C. F., United Shows, C. F. Zelger, mgr.: Fremont, Neb.; offices, 518 Delaware St., Kansas City, Mo.

#### MISCELLANEOUS

- Abram-Colton Co., Alex Abram, mgr.: 118 S. Broadway, Butler, Ind.
- Adams, James, Floating Theater, James E. Adams, mgr.: Elizabeth City, N. C.
- Alderfer Vaudeville Show, C. L. Alderfer, mgr.: 515 Plum st., Owensboro, Ky.
- Allen, F., & Son Wagon Show, Nick Marcell, mgr.: Shreveport, La.
- Allen's, Julia, Society Circus: Lewisburg, Pa.
- Almond Tent Vaudeville Show, Jethro Almond, mgr.: Albemarle, N. C.
- Amazon Bros. Vaudeville & Dramatic Co., Mons. LaPlace, mgr.: 608 Park st., South, Columbus, Ohio.
- Bernard's Animal Freak Show, Prof. Willie J. Bernard, mgr.: Lawrence, Mass.; office address, care The Billboard, New York City.
- Bonham's Trained Animal Show, E. E. Bonham, mgr.: Prairie du Sac, Wis.
- Brown, W. O., Attractions, W. O. Brown, mgr.: 973 N. Dearborn St., Chicago, Ill.
- Bryant's Show Boat, Billy Bryant, mgr.: Box 202, Elizabeth, Pa.
- Burk's Uncle Tom's Cabin Co., Walker & Olson, owners: Fair Grounds, Topeka, Kan.; office, 602 Kansas ave., Topeka.
- Byers, Wm., High-School and Trained Horses: Hermiton, Ore.
- Craig Family Vaudeville Show, E. L. Craig, mgr.: 317 N. Handley ave., Wichita, Kan.
- Craig Bros. Tent Show, Merton D. Craig, mgr.: Madrid, N. Y.
- Dandy Dixie Shows (Motorized Tent Vaudeville Show), G. W. Gregory, mgr.: Bradoux, Va.
- Engesser's, George, Shows (Lost the Do It, What Happened to Ole and Uncle Tom's Cabin), George E. Engesser, owner and mgr.: St. Peter, Minn.
- Gate City Ballroom Co., Chas. T. Deshazo, mgr.: 106 W. Main St., Denison, Tex.
- Gebhard's, R. L., Famous Clock: 102 4th ave., Louisville, Ky.
- Goodlett's, Howard, Show: 530 61st ave., West Allis, Wis.
- Harvel's Museum (Pit Show), Geo. W. Harvel, mgr.: 912 N. Tenth st., St. Louis, Mo.
- Hildbrand's, Capt., Great Marine Expo., Bert Hildbrand, mgr.: Darby, Pa.; offices, 2939 Poplar st., Philadelphia, Pa.
- Huddleston Family Show, Frank Huddleston, mgr.: Waterloo, O.
- Hulling Concession Co., A. D. Huling mgr.: 302 E. North St., Pontiac, Ill.
- Jolly Dixie's Ent. Grl Congress, H. L. Wilson, mgr.: 423 Northeastern Ave., Joliet, Ill.
- Jones' Picture & Vaudeville Show, Doc Jones, mgr.: 104 E. 10th st., Carroll, Ia.
- Just Right Shows, John H. Rudolph, mgr.: Dig-Kin, Mo.
- Klincy & Johnson Amusement Co., A. M. Klincy, mgr.: Farmington, Ind.
- Lane's, Frank, Great Shows, H. Bert Such, mgr.: 15 Mayfair st., Roxbury, Boston, Mass.
- Lawson Family Show, Harry Lawson, mgr.: 830 San Pedro St., Los Angeles, Cal.
- Lucky Strike Amusement Co., Lee Thomas, mgr.: Redsville, N. C.
- Mackey Comedy Players, J. Frank Mackey, mgr.: Box 87, Avonmore, Pa.
- Madame Rose, Temple of Mystery, F. C. Mayer, mgr.: 626 S. First St., Louisville, Ky.
- Mauretina & Brown Magh & Finch & Judy Show, Charles E. Brown, mgr.: Tonganoxie, Kan.
- McDaniel's Motorized Shows, L. B. McDaniel, mgr.: Culpeper, Va.
- McGriff, N. J., Shows, N. J. McGriff, mgr.: R. 3, Franklin, Pa.

(Continued on page 190)

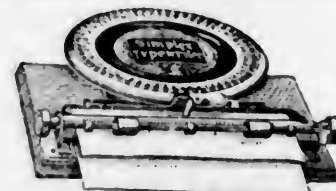
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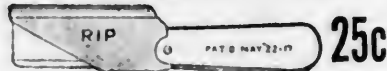
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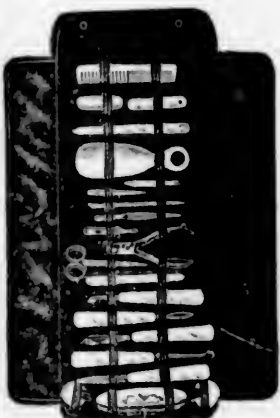
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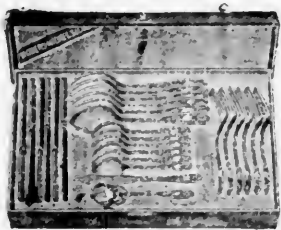
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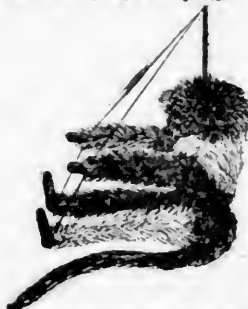
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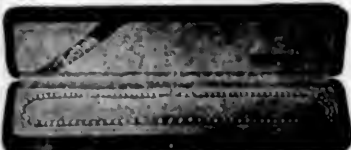
7004—Shopping Bag, Made of Du Pont fabricoid, 16x17 inches, \$7.50 per Dozen.  
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 1564—Talking, Walking and Sleeping Doll, \$3.50.

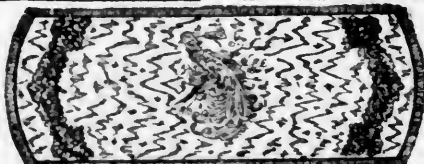
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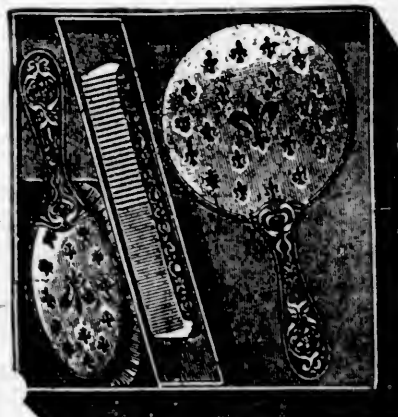
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 1127—Black All Leather, \$2.50, postpaid. Quantity price, \$2.00 Per Gross.  
 4802—Black and Tan All Leather, \$3.75, postpaid. Quantity price, \$42.00 Gross.



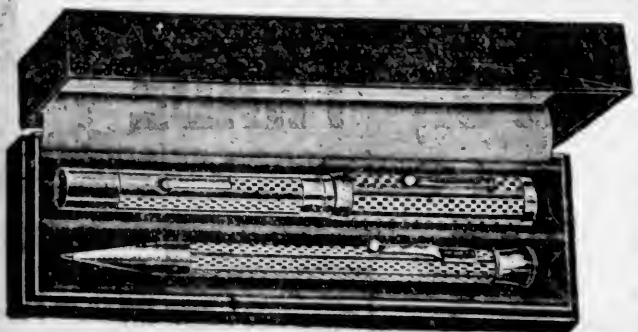
8582—Comb, Brush and Mirror Set, \$2.50 Each.  
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Ripley's, George W., Uncle Tom's Cabin Show: Holland Patent, N. Y.  
Royal Hippodrome (Wagon) Shows, John U. Shafer, mgr.: 900 Ontario ave., Reno, Pa.  
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Sanders' Trained Animals, H. F. Sanders, mgr.: Venice, Ill.; office, 1945 N. Broadway, St. Louis, Mo.  
Scanlan's Vaudeville & Picture Show, Pat Scanlan, mgr.: 113 N. White St., Shenandoah, Pa.  
Selden's Circus & Vaudeville Show, A. E. Selden, mgr.: 807 Larch st., N. Lansing, Mich.  
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Thompson's, Frank H., Picture & Vaudeville Shows, Frank H. Thompson, mgr.: 85 Locust st., Aurora, Ill.  
Uden's Animal Show, W. J. Uden, mgr.: Box 25, Flanagan, Ill.  
Ware Bros. Minstrels, J. D. Ware, mgr.: Foreman, Ark.  
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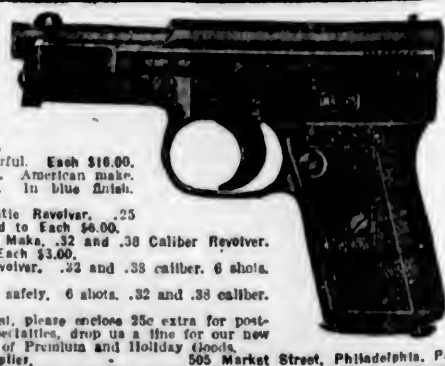
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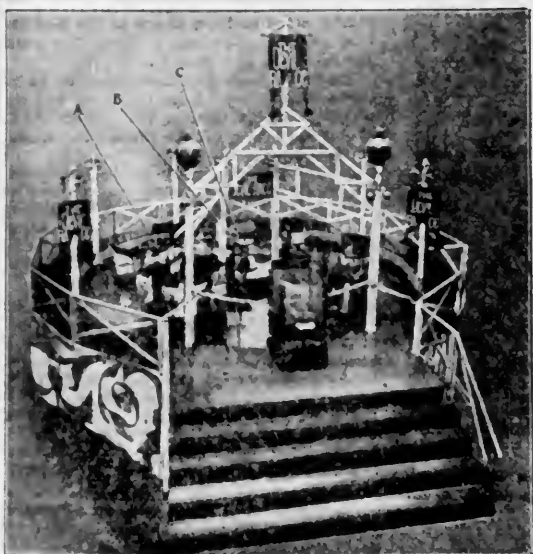
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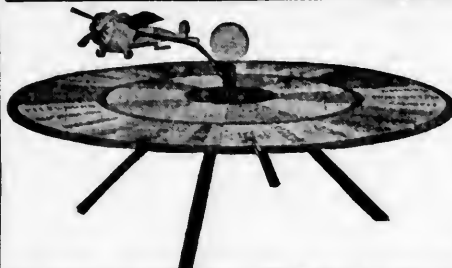
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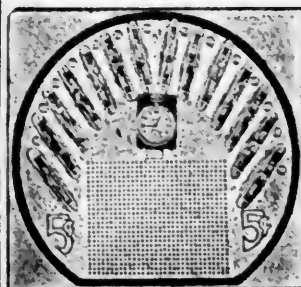
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## MOTION PICTURE FIELD

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A REFERENCE GUIDE FOR CLEAN PICTURES ~ AUTHENTIC DIGEST OF  
CURRENT FILM EVENTS ~ ALL THE NEWS BOILED FOR THE BUSY MAN

Edited by MARION RUSSELL

## APPROACH OF YULETIDE ENCOURAGES EXHIBITORS

### Conditions in Motion Picture Theaters Slowly Improving, But Admission Prices Must Come Down—Rentals Too High Compared With Quality of Productions

Now that we are approaching the Christmas holidays the exhibitors throughout the country are casting about for constructive changes in their business arrangements with exchanges and producers. More co-operation between the two factions is necessary if the motion picture theaters, especially in the smaller cities, are to make their overhead expenses.

Film rentals have been soaring to a heart-breaking price and in many cases the pictures shown have not lived up to the market value. The inflated prices demanded work a hardship on the picture houses in country towns and the public demanding films which they read about as having played successful engagements in New York make it a sheer impossibility for the exhibitor to satisfy his patrons and pay the boosted prices demanded by the producer.

The holidays are looked forward to as a few weeks in which the managers may be able to recoup the losses of the past summer and autumn. Conditions throughout the country show increasing improvement. The theater attendance is slowly but surely returning to a normal state. But many balk at the box-office charges, which are too high to suit the pocketbook of the average patron. It is noticed that since the Armistice many of the theatergoing public have not indulged in recreation along the theater line as frequently as heretofore. Also the patron has a habit—this refers to a small town particularly—of waiting for a certain star to appear at the theater before they pay their money at the box-office window. But according to the present conditions the public is forced to spend twice as much for an admission seat as before the war and in consequence the attendance at these small-town theaters only comes up to normal about twice a week. This usually occurs when a big popular success is shown, which costs the exhibitor so much money that with his overhead expenses he loses more than he gains. Unless a house is filled every day in the week a man cannot realize on his investment.

Paul Brunet, who has just returned from a visit to Montreal and Quebec, speaks on business conditions as he found them in Canada. His trip convinced him that his own well-known optimism regarding the interest of the people of both countries and an early return to general prosperity, likely to remain undisturbed for a long period to come, was entertained in no less degree by the men of experience and authority with whom he exchanged views. As a member of the Franco-American Chamber of Commerce, as well as president of Pathe, Mr. Brunet's reception in the big cities across the border—when he met in lively conference with Canada's leading men of the financial and business world—more than renewed his former impressions of the cordial feelings existing there toward leaders in commerce and industry in the U. S., especially the motion picture exhibitors, who refuse to be depressed by temporary adverse conditions. At a dinner given Mr. Brunet many prominent speakers representing the press and members of Parliament for St. James' Division, Montreal, and other high officials of French Canada, expressed their friendliness toward the head of Pathe Exchange, describing especially the service of that great organization to the cause of science and popular education.

H. M. Bolland, news editor of The Montreal Star, spoke in English, and others expressing similar sentiments of friendliness were Charles Rohillard, chief editor of La Patrie; John Gardner, theatrical editor of The Montreal Standard; P. St. Clair Hamilton, theatrical editor of The Montreal Herald; Gustav Comte, theatrical editor of La Patrie; Leo Houle, city editor of

La Patrie; P. M. Bernard, Canadian Government's correspondent at the Disarmament Conference at Washington; Fred Porter, editor of The Film, and J. P. O'Leighlin, Director of Exchanges for Specialty Film Import, Ltd.

On his return to New York Mr. Brunet said that "respecting film conditions the situation

#### LAST WEEK

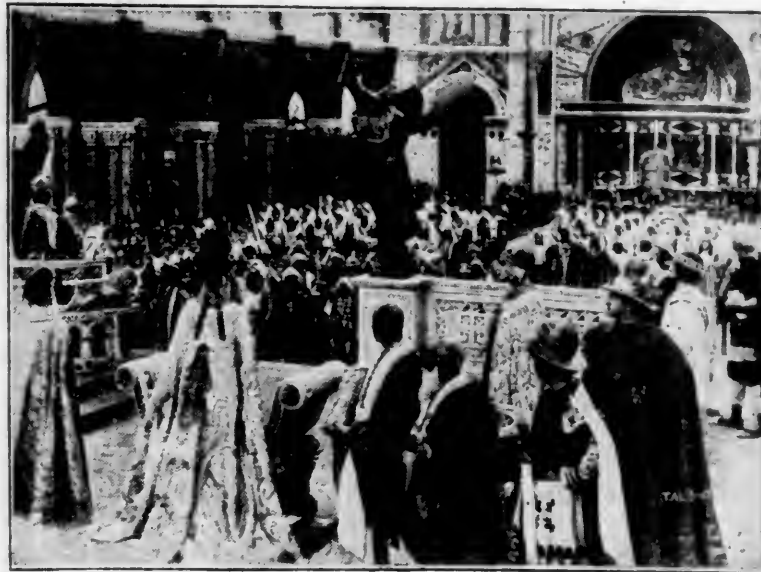
Of "Theodora" at the Astor—To Move to Another Theater

"Theodora" entered upon the final week of its engagement at the Astor Theater, New York, on Monday night. The run of this colossal screen spectacle at that house will end on Saturday night, December 10, this being the termination of a special ten weeks' lease on the Astor Theater secured by the Goldwyn Company. Goldwyn is now negotiating for another theater to which "Theodora" will be moved following its run at the Astor. Meanwhile the picture is being given twice daily to crowded houses, with a special Sunday matinee at 3 o'clock.

#### CRITERION TO CHANGE DEC. 9

The termination of the successful run of "Peter Ibbetson" at the Criterion Theater, New York, will occur on Thursday, December 9, for the management has decided to place "Fool's Paradise" in the theater for an indefinite period, opening on December 9.

#### AT THE COURT OF "THEODORA"



Scene from the big Goldwyn screen spectacle, shown at the Astor Theater, New York.

#### ALASKA

Favorable to Motion Picture Theaters

Word has reached us that Nome, the great gold center of Alaska, is preparing for a boom next spring. Many late arrivals on the last boat out tell of the increased prosperity which has struck the frozen north and of the success attained by a number of motion picture houses recently erected in Fairbanks and Nome, Alaska. A new fund of wealth has been discovered in that location by oil prospectors, and this industry has caused a stampede to certain sections near Nome, where oil derricks have sprung up like mushrooms over night.

#### VISITORS FROM THE COAST

We have Peggy Hyland in our midst at present. She is en route to England, accompanied by husband and director, Fred Leroy Granville. Several offers have been made Miss Hyland during her brief sojourn here (New York) and it may transpire that she will remain a while in the East to make a picture before sailing for the other side.

Another prominent member of the Los Angeles film colony is registered at the Claridge Hotel, New York. The party is Erich Von Stroheim, who has come to New York to spend a long anticipated vacation. And whisper—the spendthrift director may be present at the premiere of his big picture, "Foolish Wives," which is to occur on Broadway very shortly.

#### WEEKLY CHAT

Isn't it strange that the legitimate drama, farce-comedy and musical comedy have no censorship to condemn their immoral situations, while the motion pictures are regulated and condemned by the mandate of a State Commission?

What with the influx of bedroom farce where negligence, bare limbs and twin beds mingle promiscuously. It is amazing that the reformers have not clamored for a censor to subdue these audacious and frequently disgusting exhibitions. Also the lines in these plays convey innuendoes that even the most unsophisticated must understand. And what is more offensive than to hear salacious thoughts expressed from the lips of young girls on the spoken stage.

Perhaps when the limit is reached something will be done to regulate showings of these plays, tho' to our way of thinking the limit was passed long ago. "The Demi-Virgin" had an injunction served against its producer, yet this fact only helped to increase the patronage which clamored for admission. It seems, after all, as if the public desires to witness the very depths of depravity if we are to judge from the way the public neglects the clean and intellectual drama and packs theaters where risque and unsavory plays are presented.

Maybe a restraining hand might not be amiss to prevent the exhibition of sloppy, disgusting drivel which fills many of the cheap and tawdry plays that are shown in our New York theaters. They are much worse than motion pictures were ever accused of being.

The daily press has been reporting on the statements made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corp., who recently returned to the Hollywood plant of his company.

Perhaps the most pertinent remark concerns the public attending motion picture theaters. This class of people he designates as "hard boiled." Perhaps Mr. Lasky is quite right, for the public will surely become hardened after watching many of the inferior pictures exhibited and boosted as the "greatest ever screened."

Mr. Lasky further remarks: "It is quite evident that motion picture audiences are growing daily more and more discriminating and it is becoming a more difficult task to attract them to the motion picture theaters. Unquestionably it is up to the producers—if it is hoped to maintain the present ratio of attendance. Good pictures and better pictures must be produced, for upon the quality of the productions literally depends the very life of the industry."

Mr. Lasky's visit to Hollywood is for the purpose of stimulating the work in the studios. He is ever on the alert for better stories and invariably obtains the best casts of movie actors that can be found on the coast.

#### PREPARE FOR LARGER MEETING

New England Exhibitors To Meet  
December 6 and 7

Boston, Mass., is to be the central point around which the exhibitors of Massachusetts, Connecticut, Rhode Island, Vermont, New Hampshire and Maine will gather on December 6 and 7 to formulate plans for a sectional branch of the M. P. T. O. A. It is contemplated to include New England in one organization with the headquarters located in Boston. Rhode Island is now 100 per cent organized. The local organizations will be maintained, however, with subsidiaries to the big New England body thru which they will air their grievances and frequently meet for discussion beneficial to all.

#### "MOLLY O"

Scheduled for Four Weeks' Run

Owing to previous contract, which cannot be canceled, the Central Theater, New York, will only be able to retain "Molly O" for four weeks. It is expected that "Foolish Wives" will have its premiere at this house December 18. "Molly O" will be placed in another Broadway house.



**BIG STREET NEWS**

Priscilla Dean is at Palm Springs shooting sequences for "Wild Honey," her next starring vehicle.

Zasu Pitts has contracted to appear in James Cruze's next Lasky production. The clever girl should not be out of an engagement long.

"One Clear Call," to be released thru First National, will have for its leading man Henry B. Walthall. John M. Stahl is making the production.

Josephine Hill, who has appeared with Bobby Vernon in a couple of comedies, is shortly to begin work on another one entitled "By Hook or Crook."

Maude George, that very clever delineator of French character roles, has concluded her work in "Foolish Wives" and gone over to play a prominent role in "The Count of Monte Cristo."

Irving Cummings is at Yosemite Valley waiting to snap the first snowstorm of the season. He requires those scenes for his new picture, which deals with the Northwest Mounted Police and is a drama of very stirring action.

Hugo Riesenfeld, manager of the Rivoli and Rialto Theaters, has gone on a trip to Chicago. It is difficult to imagine anyone else wielding the baton at the popular Rialto, but announcement is made that the doctor will not remain long away from the conductor's chair.

Frank Mayo, the versatile star of the Universal Company, is at Yuma, Ariz.—we believe this is on the edge of the Mohave Desert—taking scenes for "Slipper Tongue." We don't like the title, but then we know that everything Mr. Mayo does is sure to possess a generous amount of entertainment.

Venice—of course we mean California—is noted for its bathing beauties. Out there the wily blasts are conspicuous by their absence and a plunge in the ocean occurs any day in the year. "Sun" Pollard is making a dog show comedy, and many of the scenes are being snapped at the popular resort.

There is more than one way to make money. Likewise there are many ways of losing it. This applies to D. W. Griffith, who received a \$25,000 check from an insurance company because snow did not fall by November 20. This may sound strange to the uninitiated, but the facts are these: D. W. Griffith required a snow storm for the filming of "The Two Orphans" which is progressing at the Mamaroneck Studio. Well, the white flakes failed to materialize, but the salaries of the star actors continued. So fierce it which ever way you like, \$25,000 is not so much after all. We are sure that D. W. is holding a daily prayer fest that the feathery flakes may kindly drop in Westchester before another week rolls by.

**MORE GERMAN PICTURES**

It is reported that another batch of German-made films have reached this country for Famous Players. It is also understood that the third Pola Negri picture, which was made in Germany, will shortly be released here under the title of "The Devil's Pawn." In all probability this is the same story which was embodied in "The Yellow Ticket," a number of important changes having been made in the story to suit the vivid personality of Negri.

"The Mistress of the World," which is in reality a German super-serial, is being edited in this country. It is a very long serial and its method of distribution has not been disclosed as yet.

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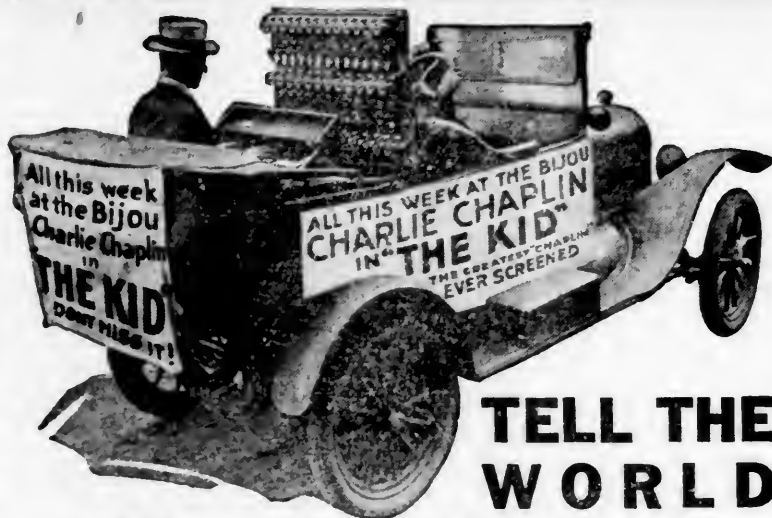
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**NEW EXCHANGE IN ST. LOUIS**

At a meeting of the St. Louis M. P. Exhibitors' League last week, at which Joseph Mogler, president, presided, a new agreement was entered into by the fifty exhibitors present to form an Independent Exchange, to be known as Exhibitors' Direct Service Exchange. The capital which has been subscribed was mentioned as fifty thousand. Sidney J. Baker, former manager of Associated First National will serve as general manager and a member of the Board of Directors. The exhibitors agree to take stock in the exchange. They will become franchise holders and will share in the profits. This plan has been in embryo for some time, and the now perfected organization is regarded as a movement to checkmate the growth of Spyros Skouris, which enterprise a few weeks ago formed a consolidation with the City Wide Amusement Co. and St. Louis Amusement Co., as mentioned in The Billboard at that time.

Sidney J. Baker purchased the Southern Illinois and Eastern Missouri rights to the latest batch of Arrow pictures, including four new Curwood productions, four starring Graec Davidson, four in which Neva Gerber and Ben Wilson are featured, six of the Jack Heix comedies, and fifty-two of "Man of the North." The pictures controlled by the new exchange will be sold to exhibitors of Southern Illinois and Eastern Missouri regardless of whether they have stock in the company or not.

**WID GUNNING INCORPORATED**

The organization originally launched as the F. B. Warren Corporation is now altered to read "Wid Gunning, Inc."

Several months ago this dynamic character, known familiarly as "Wid" throughout the country, placed his name over an organization which he originally established for the purpose of having a distributing corporation. In his new endeavor Mr. Gunning has brought around him a home office staff that is keyed to high speed and big accomplishments. He has placed every one of his branch managers on an out-and-out partnership basis in which each shares in every dollar he earns for the corporation. Thus this policy of co-operation urges every man to work harder and to feel that he is part of the business of which he receives an interest, both financially and otherwise.

We are going to hear a great deal about this man Wid Gunning, who was instrumental in helping George Loane Tucker put out his marvelous production of "The Miracle Man."

**MORE GET-TOGETHER MEETINGS**

The subfranchise holders of First National met last week in Washington, D. C., and also in San Francisco, Cal.

There were other meetings in which subfranchise holders of Western New York got together to discuss important matters. Syracuse was the headquarters. Among the prominent exhibitors present were Ralph Clark, Ben Levine and E. J. Hayes.

**WOMAN MOVIE MANAGER**

To show the strides made by the feminine sex in the motion picture business, we are but to note the number of women who are now conducting motion picture theaters throughout the country. And successfully. It may be that woman's intuition gives her greater insight into the requirements of the public and therefore she is better qualified to pick a suitable program for her theater. In any event she knows how to cater to women and children and how to preserve an orderly condition on the premises.

Ann Sessions, who has been with the Goldwyn Corporation, is now manager, succeeding Arthur S. Dickinson, at Atlanta, Ga.

**SEIZE "NAUGHTY" FILM**

Akron, O., Nov. 30.—One thousand feet of film, said to have been worth \$1,500, and characterized by police as "decidedly naughty," were destroyed yesterday under orders of Safety Director Warren F. Selby. The film was seized by authorities two weeks ago, at which time it was being shown at an Akron hall before a select audience of two hundred men. Dennis Butler, movie operator, arrested at the exhibition and charged with exhibiting an uncensored film, was fined \$100 and costs yesterday by Judge Frank Marsh.

**EXPOSITION**

**Opens in North Carolina**

On November 30 the Southeastern Theater Owners of North Carolina opened an exposition at Charlotte. Many exhibitors and prominent officials of various organizations were present. Sidney S. Cohen and Senator James J. Walker arrived there from New York in time for the opening.

**MAE MURRAY**

**To Work in Cuba**

The brilliant star of "Peacock Alley," Mae Murray, is to shoot scenes for her next production in the interior of Cuba. The tropical surroundings afford splendid locations for motion pictures, especially outside of Havana.

**MAINE THEATERS REOPEN**

Lincoln, Me., Dec. 1.—The Auditorium and Rialto theaters, operated by the Graphic Theaters Co. of Bangor, have reopened, showing feature pictures. Howard Sturgeon is manager of the houses.

**NOW EXCLUSIVELY MOVIE**

Rock Island, Ill., Dec. 3.—The Majestic, a Rosenfield, Hopp & Co. house, which has been playing musical tabloids in conjunction with a feature film, has become a movie house. Earl Dillon is manager.

**PICTURES ONLY**  
**For Picture Houses Given Great Boost by Fred Miller**

**By C. H. CHRISTIE**

Another indication of the trend in big first-run houses toward a diversified program of pictures with no vaudeville, and with the program supplemented by short subjects and music is the recent announcement by Fred Miller, operating the California and Miller theaters, Los Angeles that in his houses dating from November 1 this year there would be no more vaudeville or prologs, and that pictures would reign supreme, with an augmented orchestra of fifty pieces.

Mr. Miller's statement reads: "I have studied presentation here and in other large cities for years, and have now come to the conclusion that those people who flock to the larger motion picture houses come primarily to see the pictures and hear the music that you furnish with them.

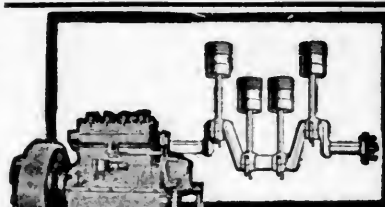
"I think that if they want vaudeville or musical comedy they will go to the vaudeville house or wait and attend a musical show when it hits the town. The best entertainment of that kind you can get is always a little poorer than what they can find on almost any vaudeville program, and even if it is as good or better than the average vaudeville act it fails to make the same hit for the simple reason that many of your auditors are impatiently waiting for it to get over so that they can enjoy what they came to see."

This announcement is right in line with what we have always maintained, simply that a complete, diversified program of pictures is the thing. Knowing this, we some time ago laid aside our own program of feature pictures in order to concentrate every effort to develop to the utmost our small share of the diversified bill. Thus we can bend all efforts toward making the short subject specialty one of the features on the bill, making it a feature in itself.

Mr. Miller, I believe, has announced a really forward step, which means that leading picture houses are coming to what they were originally intended for, places of entertainment with pictures—of all types and lengths—for picture-goers.

**"THE LOTUS EATER" PROVES A WINNER**

The Capitol Theater, New York, played to extraordinarily heavy business during the week of the showing of "The Lotus Eater," in which John Barrymore is the star. The management claims that the total figures on Sunday, the opening day, had been exceeded only by "Passion," the German-made film. The Sunday matinee was the largest ever recorded at this big picture palace.



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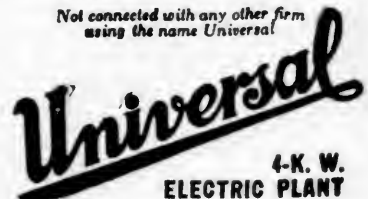
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# The Billboard Reviewing Service

## "THE GOLDEN GIFT"

A Maxwell Karger production, written by June Mathis, scenario by Florence Hein, Metro Picture, starring Alice Lake, shown in projection room, New York, November 29

Reviewed by MARION RUSSELL

Alice Lake has not the stature nor the grand opera appearance to impersonate a fascinating diva. She belongs in the category of ebby, country-girl types, and is poorly equipped in her present offering.

### THE CRITICAL X-RAY

The story is somewhat involved, depending upon a prolog to recite the wrongs done the heroine, who is a young actress possessed of a good singing voice. She is persuaded by Malcolm Thorne to marry him and go to the city. When a child is born her voice fails, and the man deserts her. Fate brings her to a frontier town, where she sings in a Mexican cafe to support herself and baby. She learns that Thorne had married Edith Llewelyn, sister of James Llewelyn, who was the owner of the oil well plant in the town of Alta. She goes there, but arrives in time to see her husband fall over a cliff to his death. Rather than have her child brought up in the atmosphere of the dance hall she abandons the infant at the door of the Mission, and it is taken care of by the good-hearted Padre. Later on the little girl is adopted by Edith and her brother, in the hope that it will comfort her in her sorrow. Nita, now free of the care of the child, goes to Italy, under the protection of her mother's old friend and tutor, and after five years returns to make her debut in New York. The Llewelyns have made a great pet of the little child, and they are now in New York on a visit. Love results between James and Nita, but her past life is suddenly brought to his attention, and he denounces the woman who would be cruel enough to desert her child. It is then that Nita declares that she will renounce her career if she can but have her baby. When James sees the real womanly traits of her character develop he takes her in his arms and their wedding looms up as a near possibility.

The picture will do well on a program, which requires a variety of scenes and animated dialog. There is little or no suspense thruout the five reels, the strongest appeal coming from the efforts made by the struggling woman to support herself and child.

Miss Lake has a rather colorless sort of role and, as we mentioned above, she lacked the distinction required for a grand opera singer of imperious will. But the young star displayed versatility by dancing a fandango in the rough cafe and was almost constantly in evidence thruout the various scenes depicted. We might call the picture not bad, nor is it good, just ordinary. John Bowers as the hero was not overburdened with heroics, the best work being contributed by Joseph Swickard as an Italian opera conductor. His work was tinged with the mellowness of experience and artistry. It were better if Miss Lake stuck to her original type of pictures in which her girlish charms and power of expressing emotion would serve her in good stead.

### SUITABILITY

Family trade.

### ENTERTAINMENT VALUE

Fair.

## "THE CALL OF THE NORTH"

From the novel, "Conjurer's House," by Stewart Edward White and the play by George Broadhurst, directed by Joseph Henahery, scenario by John Cunningham, a Paramount picture, starring Jack Holt, shown at Rialto Theater, New York, week of November 27.

Reviewed by MARION RUSSELL

Pictorially we have seen nothing to surpass the beauty of this picture. Outdoor scenes, supposedly of the Northwest country, show forests, rivers and lakes which are vividly photographed. Jack Holt can be credited with a smashing success in this, his first starring vehicle.

### THE CRITICAL X-RAY

There have been numerous tales of the Northwest among loggers, trappers and the Northwest Mounted Police officers, who have posed as heroes, but in this picture the old idea has been revamped, with the result that

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novelty and entertainment qualities and judgment in "The Call of the North." Perhaps what makes the picture have such a direct appeal is the unbroken continuity. The story is terse, gripping, and has sufficient physical action to supply a genuine thrill or two. Blending with this is the work of three experienced actors—no, we are going to say four—which carries the story forward with a grip that never lessens. These actors include Jack Holt, Madge Bellamy, Noah Beery and Francis McDonald—the latter visualizing the role of a French Canadian trapper, a fearsome yet courageous Canuck, in a most realistic manner. We have met such a character frequently during our trips thru the Canadian Northwest. The story is simplicity itself, but is very closely knit. It contains an element of hatred, despotism and romance. Jack Holt, as the heroic Ned Trent, goes into the camp of his enemy, and by his cool, unperturbed manner, wins admiration from the audience. He also captures the heart of a lovely girl, daughter of the stern, almost fanatical Factor Albert, who is the head of a trading post, which denies the right to an independent trapper to work in its section, Virginia is the innocent and carefully protected daughter of this man, whose harshness has killed her mother. His ungrounded jealousy years before had also resulted in the death of Graham Stewart. This man had been sent on the "Lone Journey," which means, in the vernacular of the Northwest country, to send a man without rifle, food or drink into the wilderness, where he must eventually perish from the snows or from the attacks of wild beasts. It transpires afterward that Ned Trent is in reality the son of Graham Stewart. He had devoted all the years of his life to track down the murderer of his father. It is thru a monogrammed cigaret case that he learns that the Factor is the man he has been seeking. The intervention of Virginia saves the father from just retribution, and in return he sends the young lovers off to Quebec for their wedding.

Mr. Holt has the type of face most suited to parts in which repression is the principal element. He gave a very excellent performance of the role. Madge Bellamy, looking very much like a fragile forest blossom, played the heroine in a dainty and bewitching manner. The love scenes between the couple were handled in a most delightful way, moonlight and romance playing a very large part. Noah Beery, as the Factor, maintained his reputation for clear-cut characterizations. He caught the right spirit of the role. The direction, lighting and photography were on a par with the balance of the work.

### SUITABILITY

All classes of theatergoers will appreciate this.

### ENTERTAINMENT VALUE

Consistently good.

## "OUR MUTUAL FRIEND"

Presented and released by Wld Gunning, picture from Charles Dickens' last complete novel, shown at Lyric Theater, New York, November 28.

Reviewed by MARION RUSSELL

Dickens' genius contributed untold wealth to literature—so the picturization of "Our Mutual Friend" adds greater glory to the screen. The quaint, lovable, and humorous characters made familiar by the immortal author's work, are revealed thru pantomime and offer a classic whose charm, realism and humor will serve as a memorial to the man who made millions of people laugh. This is a treat so rare that we urge the public not to miss a visit to the Lyric Theater.

### THE CRITICAL X-RAY

Those who are familiar with the fiction of Charles Dickens—and who are not?—will find

the same confusion of characters—the innumerable personages which he injects into his stories—utilized in the construction of this cinema. But once under way, the unique and thoroly English characters attract attention, and each one by his odd whimsicalities endears himself to the heart of the spectator. Time has not dimmed the tremendous appeal of these mimic people whom the vivid brain of Dickens conceived and presented to the world. The entire atmosphere is Dickensian and is saturated with typical English settings and costumes of a period around 1860. We visualize the dim, murky atmosphere of the river scenes and the wharf rats who drag the river for its dead. We see the humble shanties of these men and their families and then we catch the thrill of a tremendous murder mystery in which John Hammond, an eccentric millionaire, is said to have lost his life from an attack of thieves. We also see an excited young man visiting the morgue to identify a newly found victim, and we follow his career, in which he takes numerous aliases and disguises himself frequently until he becomes secretary to Mr. Boffin, the rotund butler of the late John Hammond, whose fortune by a peculiar twist of fate, came into the hands of the illiterate and good-natured scrivener. John Hammond then meets Bella Wilfer, the haughty beauty whom his uncle had specified he should marry. After many cross purposes the young couple realize the depth of their love and marry. The girl is ignorant of the fact that her husband, who has adopted the name of John Rokesmith, is the wealthy John Hammond. In the interim a ragamuffin, wooden-legged, named Silas Wegg, finds a copy of another will made by the supposed dead millionaire, and tries to blackmail Mr. Boffin. He is aided and abetted by Mr. Venus, another shabby character, earning his living as a taxidermist. There are other subsidiary episodes entangling a young lawyer and a poor girl, also a villainous wharf man, Rogne Riderhood, and sweetly smiling Ma Boffin, who hatches her little plan which clears the path for the lovers. In the end John Hammond declares himself and explains that it was an attack upon his life, his friend being killed in his stead, that caused him to assume a disguise until he had run the villains to earth.

There is really too much material crowded into these seven reels to do the picture full justice in this brief review. But there is not a second when the picture loses interest. It is thru the most clever, vivid and amusing characterizations that the drama reaches the pinnacle of success. Bertram Cross, as Silas Wegg, was a complete show in himself. His manipulation of his wooden peg kept the audience in continuous laughter. The subdued, down-trodden Pa Wilfer was capably interpreted by Charles Wilkens. The hero, John Hammond, was impersonated by Peter Walton and he came so close to perfection in his line as any actor possibly could.

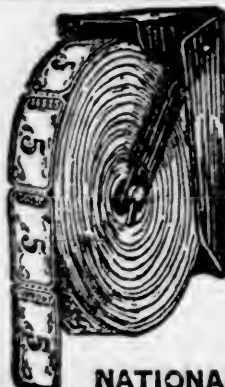
The beauty, charm and tender emotion which Catherine Reese brought to the role of Bella Wilfer was so infinitely exquisite that the audience rewarded her appearance with applause. We like to compare her to an English tea rose. She certainly was a dress to look at and gave a lifelike performance of the difficult and at times complex role. Yet with all these appealing attributes—backed by the reputation of the great author—we feel that "Our Mutual Friend" may not be a financial success. The masses may consider it too quiet and too wordy in titles, but the intellectuals will be grateful for such a genuine feast. If placed in high-class theaters there can be no doubt of the artistic success of the picture.

### SUITABILITY

High-grade theaters.

### ENTERTAINMENT VALUE

High but will depend considerably upon your clientele.



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## "THE BONNIE BRIER BUSH"

Adapted from the novel by Ian MacLaren, and the plays by James McArthur and Augustus Thomas, scenario by Margaret Turnbull, presented by Famous Players-Lasky British Producers, Ltd., a Paramount picture, shown at Rival Theater, New York, week of November 27.

Reviewed by MARION RUSSELL

There may be lots of Scotch in this picture, but it is not of the liquid variety. Its scenes, however, are peaceful and pastoral.

### THE CRITICAL X-RAY

Once upon a time "The Bonnie Brier Bush" was a stage play. It remained for the Famous Players-Lasky British Producers, Ltd., to transplant the quaintly picturesque story to the screen.

We question its drawing power as a film, the many will vote this picture a decided relief from the sensational and melodramatic stories which are offered in the movie theaters of today. The atmosphere and locations are decidedly of the heather country. In fact, some of the views are pleasing to the eye and we almost imagine we can smell the heather growing on the hillsides. There is also a very realistic looking castle atop a hill and the happy players are out in full force to celebrate the wedding of Lord Hay to the Carnegie heiress, which, however, does not take place, because the impetuous young lord has plighted his troth to Flora Campbell, a trusting daughter of Lachlan Campbell, sheepherder on his lordship's estate. The young couple fear parental objections, so they marry according to the Scottish laws, by the giving of a ring and the man proclaiming the woman his wife in the sight of God. Of course, the stern old sheepherder will not believe that the girl has been betrayed, and not until an eye witness to the ceremony turns up is the status of the bride accepted.

The odd and old-fashioned style of dressing of both men and women and a country church where the villagers gather were given in remarkable detail. It is really the locations that make "The Bonnie Brier Bush" acceptable on the screen, because the story is much too thin, lacking in contrast and dramatic effect to score on its own account. It is more like an etching seen thru the mist of Scotland. Donald Crisp directed the production and also enacted the part of old Lachlan. He gave a very lifelike portrait of the stubborn old Scotchman, and Mary Glynn as his timid daughter Flora was pleasing, tho at times a trifle too spasmodic in her actions.

There are many who will find pleasure in watching this dreary tale of a country whose quaint mannerisms, odd ceremonies and sanctimonious conduct of its people will bring something different to view in picture land.

### SUITABILITY

High-class theaters.

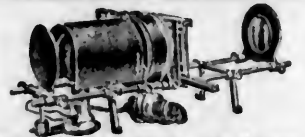
### ENTERTAINMENT VALUE

Depends upon your clientele; the masses will not appreciate the artistry of this picture.

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"THE SINGLE TRACK"

Starring Corine Griffin, Vitagraph picture, shown at New York Theater, New York, November 29

Reviewed by MARION RUSSELL

The story fits the title—it certainly is a single track affair. Nothing startling in action or location.

THE CRITICAL X-RAY

We have seen another picture, "The Iron Trail," which holds a close relationship to this one, wherein a bridge builder must fulfill his contract at a given hour or lose the very property to the opposition. In the present case the heroine is a society girl given to the frivolities of the social class, and is soundly berated by a civil engineer, who scorns the weak character of Janet Glidersleeve. She likewise happens to own the North Star Traction Co., located in the West, and her firm is trying to build a single track to connect their property with land across the river. An opposition firm is using unscrupulous means to oust the North Star, and, by crooked methods, intimidates the workmen, making the task of Engineer Holt a very difficult one. Janet tells her guardian that she is going out to the plant to learn why the work does not progress more rapidly. She tells her butler—Parddn—to pose as her father, the old man having watched over her from childhood, and together they arrive at the far Western town. Janet takes position as clerk in general store of her own property, using the name of Parddn. She encounters the engineer, who does not realize that she is the wealthy owner of the property for which he works. A mutual love ensues, but a villain, employed by the opposition and one who has conceived an unholy passion for the beautiful girl, slanders the engineer, saying that he is a fraud trying to sell out to the opposition and throw over the North Star. By strategy Janet learns of the attempt of the opposition to dynamite the now almost completed single track and destroy the franchise held by her company. With an oldtime engineer she mana a locomotive and arrives in time to blow up a dynamite raft, as well as to rer the locomotive over the single track, thus making her franchise on the property a binding one.

The simple love affair is not convincing because the main idea is conveyed thru snoposition. The girl accepts too readily the idea circulated by the enemy and magnifies the many things that she has heard rather than investigate the truth of the stories. The action is very slow and even the anticipated thrill over the railway bridge is almost lost by poor handling of the situation. In the beginning of the picture Miss Griffin is given opportunity to wear some ultra-fashionable gowns and a white fur wrap which is vastly becoming. There are also a few social functions in which she shines. But the latter part of the picture is very tame and she somehow does not fit into the very obvious situations which follow. Perhaps less critical movie fans may find a measure of enjoyment in watching the development of the picture because of the presence of their favorite star. Miss Griffin possesses an elusive personality that requires very delicate handling. It is rarely that she is given a scenario which fits in with her type of screen ability. The settings were ordinary, and the picture did not arouse any flutter of excitement when shown at the New York Theater.

SUITABILITY Family trade. ENTERTAINMENT VALUE Fair.

"LA TOSCA"

Starring Pauline Frederick, presented by Adolph Zukor, Paramount picture, two reels, shown at Rialto Theater, New York, weeks of November 20 and 27

Reviewed by MARION RUSSELL

A note on the Rialto program informs us that "This presentation of 'La Tosca,' with music from the Puccini opera matched its scenes, is frankly an experiment. It may lead to the successful realization of the musicians' dream of screen grand opera, or it may be merely an incident in the development of the motion picture program. The Rialto has been permitted to cut down this production from one hour's length to about twenty-five minutes in order to utilize only the essential of Sardou's drama and Puccini's music."

THE CRITICAL X-RAY

The above explains why "La Tosca," which was released originally as a five-reel drama, found a place on a program in which another regulation length feature was being shown. The success of Dr. Eisenfeld's experiment was so satisfactory that he retained the film another week. Dark in theme, somber and hopeless in its despair, the story of "La Tosca" interested the audience to a high degree. Perhaps it was the

brilliant efforts of Pauline Frederick, who seemed particularly qualified for the role of the unhappy opera singer, La Tosca, whose love for a young artist resulted in his death and her own.

Condensing so much material into two reels demonstrated what could be accomplished by utilizing just the bald facts of a story, eliminating padding and sticking close to the central theme. Every line, every gesture and every sequence had an important bearing on the central theme. In this way the suspense and dramatic appeal were held intact, and there was no straining back and forth to recall incidents that had passed, but instead depicted only those facts necessary to put over the tense melodrama.

Frank Losee, of the legitimate stage, played Baron Scarpie, the vindictive Chief of Police, in a faultless manner. The interior of a Gothic Church in Milan and a country villa supplied the settings of the story. The tragic finale drew forth enthusiastic applause from the audience.

SUITABILITY

A short length picture of this nature would balance on a program of lighter subjects.

ENTERTAINMENT VALUE

Strong.

"THE LOTUS EATER"

Starring John Barrymore, from Albert Payson Terhune's story, personally directed by Marshall Neilan, shown at Capitol Theater, New York, week of November 27.

Reviewed by MARION RUSSELL

This picture is a succession of temperamental brain storms, hectic and overwrought imagination. Barrymore's idiosyncrasies developed into amusing entertainment.

THE CRITICAL X-RAY

All about me people were asking one another "What sort of a picture is this?", "What are they driving at?", and waiting patiently for the outcome of the very erratic and far-fetched story which we fondly believed would develop into a dream. At the final fade-away we were still undecided whether "The Lotus Eater" represented farce, tragedy, travesty, romance or comedy—it surely was an intermingling of all. Vivified by the tempestuous conduct of the storm-tossed hero, the audience was given an opportunity to laugh and to admire the histrionic ability of John Barrymore.

The story never remains long in one location. It strongly suggested a Cook's tour, for the itinerant beggar of a hero (beg pardon, he was a rich man) traveled about continuously for twenty-five years on a palatial yacht. He also owned a town house and a bulging bank account, but all this was unable to satisfy the mercenary blond lady who sobbingly declared that she could not get along on a curtailed allowance despite the fact that she wore sable wraps and sequin gowns which inventoried into thousands of real money.

Mr. Barrymore impersonates a trio of roles beginning with the character of Jacques Lenol, a wealthy Frenchman, who returns to his Italian villa unexpectedly and surprises his wife and her paramour. This gives the actor a chance to rave and reach the dizzy heights of tragedy. Taking his infant son, he leaves on his yacht, and for twenty-five years prevents the growing lad from setting foot on shore. Embittered, he warns him against all women, and cautions him not to marry until he is thirty. Here also is another chance for Barrymore's genius at characterization, for he made the tottering old man an unforgettable picture. Next he is seen as the son, grown to manhood, and the meeting with a blond Jezebel, who marries him for his fortune. Learning that his income is curtailed until he is thirty, she drives him away by her icy conduct. He sails in a dirigible across the Pacific to establish a record, but disaster lands him on a South Sea Isle, where a community of shipwrecked people of all nationalities has gathered, and is living peacefully in the tropical climate. There is no money circulated and you get your pick of everything gratuitously. Oh! Omar Khayyam! Lead us to this Utopian Isle! Think of being free from taxes, bandits and extortionist landlords! But duty drags the hero back to New York in a howling blizzard to learn that his wife has married a wealthy broker. While waiting for her to decide between the two men she leaves a note saying she has run off with another gentleman friend. So this gives the much tortured hero the right to happiness and to return to the cocoanut palms, where a dark-eyed lassie is awaiting his coming.

"It really is to laugh," as Louis Mann was wont to say, to see such a concoction mixed by the guiding hand of Marshall Neilan, interpreted by John Barrymore. It looks very much as if they had taken a vacation and were treating themselves to a jolly good laugh on the public. They certainly were keen on locations, for they aimed not only the Florida Coast, the Pacific

Ocean, fashionable New York, the Hudson River plus a bit of sky space with a huge dirigible driving swiftly to destruction. Perhaps it was their intention to construct a fantasy to permit the hero to pose as a Greek god with chiseled features, a Roman toga and a hanghty stride.

Ladies in general adore this magnetic actor, and we are willing to applaud his genius at make-up and the ability to leap from tragedy to farce, happily synchronizing romance, love and tom-foolery without causing a riot.

SUITABILITY

High-class theaters who are willing to accept John Barrymore in anything.

ENTERTAINMENT VALUE

Will depend upon your feelings.

"CHEATED HEARTS"

Story adapted from William F. Payson's popular novel, "Barry Gordon," directed by Hobart Henley, scenario by Wallace Clifton, starring Herbert Rawlinson, Universal picture, shown in projection room, New York, November 29.

Reviewed by MARION RUSSELL

Just an ordinary program picture. The name of Herbert Rawlinson may prove a drawing asset.

THE CRITICAL X-RAY

A good cast lends the magnet of popular names, but the story is weakly inspid, repetitious in scenes, coincidental in action.

Coming at this late day the curse of drink inherited by Barry Gordon from his Southern father does not prove convincing as a foundation to work on. Barry has a brother Tom, whom he loves devotedly, and believing that the girl of his heart, Muriel Beckman, loves Tom, Barry goes to Paris, where absinthe is not forbidden. Here he learns that Tom has been captured in Morocco by bandits, and he hastens to that country to rescue him. This brings in scenes of the desert and a plentiful atmosphere of Arabian streets, villages and dance halls. Like it usually happens in the movies, Muriel, her father and her elum, Kitty Vanness, have also journeyed to the Moroccan city, but the girl has not married Tom, as the hero imagined. She admits her love for Barry, and a ceremony which is in progress is interrupted by a messenger saying Tom is held for ransom. Barry leaves the girl at the altar, and goes thru many weeks of suffering until he finds Tom almost bereft of reason and chained in a dungeon. By bribing the natives he substitutes himself for his brother, and Tom arrives at the hotel where the English party is stopping. But Barry has to fight his way thru a flank of murderous bandits, and reaches civilization half crazed from his experience. But Muriel finds him, and her love brings back his memory.

All these chaotic situations have been shown before, and the story in this instance would not have proven so absurd had the director infused a bit of originality into the action, but he permitted the two men to return in precisely the same manner, and their sufferings, instead of arousing sympathy are more likely to inspire laughter. To repeat, each situation thruout the picture is detrimental to its success, for the scenes so loosely handled failed to register or convince even the most unsophisticated. Herbert Rawlinson is lost in this sort of material and the work of Marjorie Daw, Doris Pawn and Roris Karloff went for naught.

Every attempt to simulate suspense and dramatic situations was quickly side-stepped, and whatever punch had been intended by the author somehow lost its way en route.

SUITABILITY

Second-rate theaters.

ENTERTAINMENT VALUE

About the ordinary.

"SCHOOL DAYS"

Written by William Nigh and Walter De Leon, directed by William Nigh, produced by Harry Rapp, released by Warner Bros., by arrangement with Marshall Neilan, starring Wesley Barry, shown at Astor Ballroom, New York, December 1.

Reviewed by MARION RUSSELL

Break whatever engagement you may have, take the little folks, the young folks and the old folks and go and see "School Days." It will repay you by making you feel younger and better and happier. As a visualization of the joys and sorrows that beset the youthful period this screen classic rides faster than an airplane, straight to success.

THE CRITICAL X-RAY

Do not for a minute believe that "School Days" merely chronicles the days of the kiddies to whom reading and riding and rithmetic is the bane of their early existence—far from it. There is a real human story written around the early episodes of a country boy's life.

The fact that it held over two thousand people rapt, making them laugh, cry and applaud at will, proves that Wesley Barry's latest starring vehicle can hold its own against all comers. For beauty of rural scenes, of country lanes and daisy-studded fields, we have seen nothing finer displayed by the camera's art. These restful and quieting vistas of lowlands, swimming ponds and sleepy meadows afford an exquisite background to the very natural story.

And yet it is all so simple that by explaining in cold print the story is robbed of much of the charm which must be seen to be appreciated. Perhaps in a way it follows the story of Gus Edwards' song, "School Days," but it has been developed beyond the limits of those written words and offers contrast by the boy, "Speck" Brown, being sent to the city by a rich uncle, who discovers his nephew being ill-treated by a hard-hearted Deacon. The incidents occurring in the rich home in New York, wherein "Speck" dresses like a young gentleman, has a retinue of servants and attends a private school in a liveried sedan, hold considerable humor. Some of the tricks he practices on the French tutor, such as placing Limburger cheese in his pocket and then into the jar of pomade with which the dandy instructor waxes his mustache, brought it close to the verge of farce, yet without, it faithfully depicted the character of the mischievous youngster, who tabooed education as unnecessary.

Back again to the rural community "Speck" returns to find that the only happiness is in freedom far removed from the artificiality of a city mansion. The human touches were nicely placed and blended with the more boisterous comedy elements. Tears were drawn by the display of deep affection for the freckled youngster shown by a dog. This lovable canine accompanied the boy on all of his secret fishing trips and when his master is sent away to the city the poor animal followed the train for miles along the railroad track until he fell exhausted, looking sorrowfully after the fast disappearing train. This dog added so much to the appeal of the story that the boy and animal actually carried the film to success.

Wesley Barry as "Speck" offers more entertainment than the combined efforts of a dozen male stars could suggest. He is a born actor and his freckled countenance registers every thought of mischief or sorrow.

Of the supporting cast John H. Gilmore stood out vividly for a consistent performance of the rich uncle, and Margaret Seddon, as the sad and patient school teacher, compelled admiration for truly fine work. There were many children in the picture and scenes at the wealthy city home gave opportunity for some classy dancing by these nimble-footed kiddies. Of course, there is more to the story, but what's the use of spoiling your pleasure, just go and see "School Days." It is a treat and will reach deep into your heart unless you are atrophied and cannot respond to the recollections of childhood. It will exhaust your adjectives of surprise and appreciation.

SUITABILITY

Should be shown to all the world.

ENTERTAINMENT VALUE

One hundred per cent.

"THE BIG CITY"

A Post-Natural scene shown at Rivoli Theater, New York, week of November 27. Distributed by Wld Gunning, Inc.

Reviewed by MARION RUSSELL

We have long cherished a desire to see our wonderful city of New York properly and artistically pictured. This wish has at last been gratified thru the efforts of the Post Company, which has contributed to the celluloid sheet a genuine replica of this huge and busy metropolis.

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(Continued on page 203)

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# MORE LIFE MEMBERS

## Enthusiasm Generated in Showmen's League of America Grows Steadily

Chicago, Dec. 3.—The management of the annual banquet and ball of the Showmen's League of America was complimented by President Edward F. Carruthers last night at the regular meeting.

"It was the greatest banquet and ball we have ever had," declared the president, "and will materially add to the league's prestige and membership."

Edward F. Neumann, executive chairman of the banquet and ball committee, announced that the net profits from the function amounted to \$3,200, the largest sum ever realized from banquets given by the league. Harry G. Melville, chairman of the program committee, announced that his committee had cleared a net of \$1,800 from advertising space in the program.

It was a meeting of members who showed manifest traces of fatigue after the week's festivities. No one was talkative and everybody had a right to look and feel sleepy. The chair, by request, appointed a committee to select a token of appreciation for Lester Allen, of the "Scandals" company, for his able services as master of ceremonies at the banquet and ball.

Applause followed the announcement that Harry Traver, of the Traver Engineering Company, had donated \$500 to the league. When pressed to address the meeting Mr. Traver said:

"I have been in the show business a long time, with the exception of an interval of two, after which I was always glad to get back in the ranks. The outdoor showmen will do more for you than any class of men in the world. I am proud to be one of them."

In announcing that he must leave early to catch his train back to the Sunflower State, James Patterson said:

"I am more than happy that I attended the greatest of all banquets and that the league has given. Nobody had a better time than I and I hope to meet with you many more times on such happy occasions. I wish you all good luck, good night and good wishes."

The sleuths trailing desirable "risks" for membership announced progress and reported the following who had applied for \$100 life memberships: Frank Perison, Walter F. Stanley, C. A. Wortham, Danny Odum, manager Howe's Great London Shows; Jimmy Simpson, James Cunliffe, James Patterson, Henry Moses, Harry Traver, Jerry Mugivan.

It was agreed that a life membership should figure five points in the membership contest between teams. Clarence Wortham suggested that a man be appointed on each show to canvass his show for members. Eddie Hock supplemented this suggestion by asking that arrangement be made to appoint a proper steward on each show to look after all matters in which the league might have jurisdiction.

Thomas J. Johnson, executive chairman of the membership drive, took the chair and lined up the house. He pledged every member not already on committees to bring in at least two new members before the contest closes.

"This club has done big things at a very early age," said Mr. Johnson. "It can do much bigger things in the future with the splendid attainments already to its credit."

A motion by Steve A. Woods was carried, agreeing that all stags, parties and other func-

tions planned for the near future be merged in one big New Year's Eve party. Sam J. Levy, J. J. Howard and Mike Barnes were appointed a special committee to aid the regular house committee to develop and carry out the plans for the party.

The question of a Showmen's league band came up for discussion. The chair appointed as a committee Charles Henachell, Al Arner and Jimmy Henschell to take the initial steps to determine the feasibility of the project.

### PHILADELPHIA TOBOGGAN CO. Rushed With Orders for 1922 Season

Philadelphia, Dec. 1.—The Philadelphia Toboggan Co., Henry B. Auchy, president and Arnold Aiman, secretary and treasurer, is anxiously stocked with orders for the 1922 season. This firm's exhibit the coming week at the National Association of Amusement Parks, convention at Chicago will be a hummer. The company's corps of artists is on the way to set up the various devices, and representatives to demonstrate the equipment. Mr. Auchy and Mr. Aiman will be there to give their personal attention as well.

The firm's plant at Germantown, Philadelphia, is working full force on the spring orders, and their newly remodeled factory is all hum and bustle. The new art studio is a really wonderful place, and it is a treat to visitors to see the fine wood-carving of the various artists as they turn out of the plain block of wood the marvelous forms of animals that delight the kiddies and grown-ups thruout the land.

The company is at present very busy on the new Woodland Park at Trenton, N. J., where it is building a large coaster, mill chutes, and a magnificent carousel, all of the latest type devices; also other parks in the East are under this firm's orders, and will be announced at a later date.

Henry B. Auchy's statements as to the coming season must be taken with authority, as he is well known from coast to coast in this particular line of business, and when he states that the indications, from experience and observation, are that the 1922 season looks bright in the park world you can bank on it that it will be so.

### NEW OFFICES OPENED BY DENTZEL CAROUSEL CO.

Philadelphia, Dec. 3.—W. H. Dentzel, the well-known builder of the celebrated "Dentzel Carousels" and the late big park novelty hit, "Noah's Ark," recently opened new and handsome offices in front of his factory at 3041 Germantown avenue, and where formerly was his residence is now a fine line of high-class stores. The entire plant has been improved with equipment of the latest machinery for the building of the carousels and Noah's Ark. The factory has been in operation in the line of carousels for over fifty years at this stand, and has a high reputation thruout the entire country.

Mr. Dentzel has just recently returned from an extensive tour of the various parks and resorts using his famous carousels and the Noah's Ark amusement novelty that took in the four corners of the United States. Mr. Dentzel reports that conditions look very favorable for a fine 1922 season, and predicts that it will far eclipse 1921 in every way. He has received and placed many orders for his devices.

Sid Cornell, secretary of the firm, is well equipped to show prospective purchasers who call in the absence of Mr. Dentzel around the plant and make them feel at home in the cozy offices. The magnificent carved horse in the front of the office window is a work of art, and indicative of the spirit of live-wire and real live progressiveness of the W. H. Dentzel firm and Dentzel carousels.

### HAGENBECK TRAINER Seriously Injured by Tigers in Berlin

In a cable copyright dispatch to The New York World from Berlin it is mentioned that a large audience at Hagenbeck's Circus witnessed an animal act that was not on the bill when six tigers leaped upon their trainer during the performance November 28. Some of these in the audience became panic stricken. The tigers were driven from their prey by men armed with red-hot iron bars. The trainer was removed to a hospital and is in a serious condition.

Chicago, Dec. 2.—A. H. Hogan, assistant manager of Campbell's United Shows, tried to get to Chicago for the Showmen's League banquet and ball, but business prevented by a few hours. He will transact matters of importance to the show in Chicago and return to winter quarters in Corsicana, Tex., this week.

Chicago, Dec. 2.—F. J. Frink, general agent of the Walter L. Main Circus, and for many years with that show, was a Billboard caller this week. He will go out with the same show again next season, according to present plans.

## SAM WALLAS, Chapman, Kans. Of The Isler Greater Shows

Wishing all my show friends a Merry Christmas and a Prosperous New Year. Would like to hear from my old Concession Agents.

## AT LIBERTY—The Best Advance Agent in Show Business

Any reliable attraction. Book and route. All-day worker. Press writer. Don't wear kid gloves. Get results. Close contractor. Pay your wires. State salary. WILL S. BEECHER, Box 83, St. Johnsville, N. Y.

## PERFORMERS AND MUSICIANS WANTED

Lake Charles, Dec. 7; Jennings, 8; Crowley, 9; Abbeville, 10; La Fayette, 11; Jeanerette, 12; Franklin, 13; Patterson, 14; Houma, 15; all Louisiana. Long season. RHODA ROYAL CIRCUS.

## ONE PATTERSON CARNIVAL COMPANY SEASON OF 1922

### Great Patterson Shows To Go Out as Usual—Patterson-Kline Will Not Tour

Chicago, Dec. 3.—Owing to the continued illness of Abner K. Kline the Patterson-Kline Show will not tour next season, but the Great Patterson Shows will go out as usual. James Patterson will not pilot the shows this year, but will devote his entire time to the James Patterson Trained Wild Animal Circus. Arthur T. Brainerd, who has been associated with Mr. Patterson for many years, will be general manager of the Great Patterson Shows with winter-quarters at Paola, Kan. Thad W. Rodecker has been selected by Mr. Patterson as general agent for the Great Patterson Shows on his past record of success, having more than made good in his past connection.

The Great Patterson Shows will practically be a new show this coming year, as only the cream of the equipment of the two shows will be used and when the show takes the road it will all intents be absolutely new thruout, or as Mr. Brainerd stated, "Everything new but the title."

### SANNEMAN WITH DAMON-CHAPMAN

New York, Dec. 2.—D. Baldwin Sanneman, for many years assistant sales manager of the Percy Mfg. Co., has resigned that position and is now sales manager for Damon-Chapman Company, of Rochester, N. Y., manufacturer of turnstiles for every purpose.

The company will exhibit for the first time, at the convention in Chicago, its new model No. 50 turnstile, which has many new and novel features, and is considered by the manufacturer to be the latest word in turnstiles.

The new model No. 50 turnstile, while new to the amusement field, has been in use for several years by some of the railroads of the United States, particularly the Boston Elevated, of Boston, Mass., where it has stood the hardest kind of traffic conditions and proved an unqualified success.

Mr. Sanneman states that he will be glad to demonstrate in detail and go over the merits of the work at Booth 20, and hopes to have the pleasure of meeting his many friends.

The Sales Department will open an office in New York City about January 1, with Mr. Sanneman in charge, where it is hoped visiting amusement men will make their headquarters.

### OFF TO LONDON To Play at Mills' International Circus

New York, Dec. 3.—The following circus party, in charge of Clyde Ingalls, sailed on the Adriatic November 30 for Captain Bertram W. Mills' International Circus at the Olympia, London, Eng.: Lillian Leitzel, Siegrist-Silbon, London, England; Lillian Leitzel, Siegrist-Silbon Troupe, including Mr. and Mrs. Silbon, Ruth Ferris, Florence Warren, Jack Hedder, Emily Silbon, Oscar Jordan, Senior Dias, Charles and Jimmy Silbon and Albert Sylvester; Merle Evans, musical director of the Ringling-Barnum Show; Jackson and McLaren, the Australian Woodchoppers; Nicholas Chelafis, loop-the-loop act. The London engagement will be for eight weeks. The performers will all return to New York for the opening of the Ringling-Barnum & Bailey Circus at Madison Square Garden.

Mr. Ingalls carried a commission from Charles Ringling to book attractions suitable for the big circus, season 1922.

### HOOD POINTS OUT ERROR

A letter from George Hood, from Queenstown, Que., states that the "show representative" of the Brown & Dyer Shows was in error in his writup of that caravan in the issue of November 12, in that it was himself who accompanied Mrs. Hood from Detroit when the show closed its season.

(Coincident with the above and in cases where the names of several members leaving after the shows end their season's activities, it is often that mistakes will be made in sending in "writups," and especially are these mistakes easily made in the marks of punctuation, and for this reason The Billboard would kindly request each show story writer to be particular about presenting names of persons, as this is the all important part, from a point of news value to the readers.—THE EDITORS).

### MISSED THE BANQUET

Chicago, Dec. 2.—Walter L. Main, veteran circus owner, attended the annual banquet and ball of the Showmen's League of America this week for the first time. He got a great welcome, said he had a good time and danced every number on the program. Mr. Main is said to be figuring on putting out a two-car circus next season.

### FRINK A CHICAGO CALLER

Chicago, Dec. 2.—Walter L. Main, veteran circus owner, attended the annual banquet and ball of the Showmen's League of America this week for the first time. He got a great welcome, said he had a good time and danced every number on the program. Mr. Main is said to be figuring on putting out a two-car circus next season.

## AGEE HIGHLY SUCCESSFUL

### With Production of Novel Western Show and Good Performance for the Baltimore Sun at Folly Quarters, Howard Co., Md.

The Wild West entertainment given by The Baltimore Sun for the newspaper men of the world who are attending the Peace Conference in Washington, was staged on the country estate of VanLear Black at Elliot City, Md. The tents, big top and all were furnished by Andrew Downie, of the Walter L. Clark Circus, and they were handled under the direction of his boss condsman, Mr. Coy, who had his part of it in ship-shape. All the horses used were furnished by Ringling Bros. The performance was staged by John Agee. Fred Hutchinson was also there and proved of valuable assistance in the presentation of the show. Bill Connor was in charge of the Ringling horses. Mr. Murphy, editor of The Sun, and Mr. Patterson, the president, were busy at all times looking out for the comfort and entertainment of their guests. Tom Kogan, secretary to Mr. Black, had charge of the details of the entertainment and getting the farm and party in shape. This proved a big undertaking, but Mr. Kogan attended to everything with care and precision. The cowboys and cowgirls lived at the big house on the farm during the show. Music and dancing prevailed and they all had words of praise for Ed Rogan, manager of Folly quarters. The performers were well paid for their services, also had their transportation and living expenses paid and received trophies as follows: Chester Byers, trick roping, gold medal; Tommy Kilman, trick riding, gold medal; Ken Maynard, trick riding, silver medal; Lottie Shaw, trick riding, first place and a medal; Miss Neilson, second; Cheryenne Kiser, first in bronk riding, a medal; Chas. Neilson, second. Dot Vernon rode a buckner and received a medal. "Red" Sublette bulldogged steers and was the life of the show. Other performers were: Joe Flint, Geo. Williams, Mr. & Mrs. Barton, Art Boden, who won the relay race; Rose Clark, Chief White Cloud, Lottie Russell and others. Aloysius Megart; rode three steers. A good time was had by all. Johnny Agee left immediately after the show for the West, where he will put on a Winter Circus for six or seven weeks.

At the conclusion of the affair all the performers expressed themselves as delighted with the treatment accorded them by the management and all concerned, and Mr. Agee, who was himself the recipient of a gold medal from The Baltimore Sun, conveyed his sincere appreciation of the splendid performance presented by the above mentioned representatives of Frontier sports and was enthusiastic in his praise and thanks to The Sun and all others who aided in making it one of the most novel and all-round successful events of its kind ever produced.

### "PETE" WHEELER CONVALESCING

#### Says Mighty Wheeler Shows Will Be Ten-Car Caravan

A letter from H. B. (Pete) Wheeler, who some time ago suffered severe injuries in an automobile accident and was confined several weeks in a hospital at Zaniesville, O., states that he is back in Newark, O., is much improved and is forming and putting into execution extensive plans for the launching of his Mighty Wheeler Shows in the spring as a ten-car organization.

Mr. Wheeler wishes to thank his many showfolk friends for their letters of regret in his mishap, an account of which appeared in The Billboard. The winter quarters of the Mighty Wheeler Shows is located in Newark.

### BIG OPENING

#### For Roberts' Shows, Parson Jo Durning Reports

A telegram to The Billboard from Parson Jo Durning, dated at Tampa, Fla., December 2, states that the Roberts Shows, for which he is handling the publicity, had the most wonderful opening, with several thousand visitors on hand. He further says that they have actually eighty concessions.

### THE McQUIGG "SHIMMY"

Chicago, Dec. 1.—When M. W. McQuigg reached Chicago this week a spasmodic but seductive quiver was observed in his shoulders at intervals. Mr. McQuigg denied that any vulgarish instructor had taught him a certain vulgar movement of the kind seen on vaudeville stages. He said he contracted a jag of old-fashioned chills in North Carolina, and before he got out of the piney woods country he had to strap his overcoat to hold it on.

### WALTER L. MAIN'S FIRST SHOWMEN'S LEAGUE BALL

Chicago, Dec. 2.—Walter L. Main, veteran circus owner, attended the annual banquet and ball of the Showmen's League of America this week for the first time. He got a great welcome, said he had a good time and danced every number on the program. Mr. Main is said to be figuring on putting out a two-car circus next season.

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

**The Simplex Typewriter**

A Maine customer wrote: "The Simplex is sure a little wonder." An Ohio customer says: "The Simplex is the best thing I ever saw." Handwritten: "I ever saw."

FOUR

### SWAIN OFFERS SERVICES

### To COMA Gratis—Sends Regrets at Being Unable to Attend Chicago Meeting

W. S. Donaldson, president of the Car-Owners Managers' Association, received a telegram from W. I. Swain expressing his regrets that he could not be present at the COMA meeting in Chicago. Mr. Swain stated further in his wire: "Have personal letter from Mr. Randolph, general passenger agent Mobile & Ohio Railroad, requesting we don't file proposals of complaint test case their road. Will adjust all matters at informal hearing. We can accomplish all we ask within reason; only need four or five hundred dollars to save members half million dollars during coming season. It is great relief here in Mississippi. No surcharge, forty-eight hours' free time on sleepers. Swain Show Company subscribed \$100. W. I. Swain volunteers his services without cost if other members will make up balance of \$500 for passenger branch COMA."

### GADABOUT CAR AT CONVENTION

New York, Dec. 2.—With the completion of arrangements of John J. Stock to display a sample "Gadabout" car at the forthcoming amusement park managers' convention at the Auditorium Hotel, Chicago, on December 8 and 9, the exhibition of amusement devices will be augmented by a notable addition to their list. While it is generally known that Stock's claim to the right to build and operate his cars has been contested by the patentee and manufacturers of another device, it is anticipated that the coming convention will serve to permit those interested to compare the two types of cars and assist a determination of the respective contestants' claims.

Mr. Stock claims, on his attorney's advice, that the "Gadabout" infringes upon no other patented device, and, moreover, that others infringe upon his. It is upon this basis that a suit pending in the Brooklyn District Courts of New York City is awaiting hearing.

### CUBAN CIRCUSES CLOSE

New York, Dec. 5.—Circus people arriving from Havana today report that the Santos & Antigua Circus closed November 28, and Pabillon's Circus closed two days later.

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# JAMES PATTERSON CIRCUS TO MAKE ITS BOW IN MAY

## Trained Animals, Menagerie, Side-Shows and Parade To Feature Two-Ring Show— Preparations on at Winter Quarters

Chicago, Dec. 5.—The James Patterson Trained Wild Animal Circus is now an assured fact, and the winter quarters of the new show at Paola, Kan., are fairly humming with activity. New steel cars have been ordered for early delivery, new wagons are being built, new costumes designed and created, new big top, side-show tops, horse tent, cookhouse and all other tents have been ordered from the U. S. Tent and Awning Co., and are now under way. Everything except the cars and tents will be made right in the winter quarters.

The new circus, as the name implies, will present trained wild animals, and many acts are now being trained at Paola and other acts purchased. A menagerie, a side-show and a special feature side-show, one with extra strong attractions, will be among the outstanding features of the circus.

Particular attention is being paid to draft

stock, dapple greys predominating, and the parade will be one of the strong points.

It is rumored that Mr. Patterson is also considering putting on a big spectacle as an added attraction, altho the performance, as outlined, is very strong without this.

The ground plan of the main show will probably consist of two rings, one platform and a steel arena. The circus will open its season about the first of May.

Mr. Patterson stated that the exact size of his train would be determined later. A strong staff of executives will have charge of the various departments, the personnel of which to be announced shortly. "And," said Mr. Patterson, "you can say that the James Patterson Trained Wild Animal Circus will be one of the best and strongest shows on the road, with plenty of elephants and center poles."

### PLAYERS QUIT STAGE BECAUSE OF RELIGIOUS SCRUPLES

(Continued from page 25)  
and Miss King refused to state the origin of their instructions except to indicate that some action had been taken at the meeting of the Board of Bishops in Syracuse, last week, and that they were the first actors to come under the ban.

At denominational headquarters of the Methodist Church here it was stated that any such decision against actors as indicated by the resignation of Schiller or Miss King would be a matter of legislation by a general congregation and that if the Board of Bishops had taken any such drastic action it must have been on their own initiative and was not officially the action of the canonical church body.

The play "Thank You" deals with low salaries paid the ministry.

In discussing the matter Mr. Golden said: "Miss King's resignation, following Mr. Schiller's, forces the conclusion that my comedy, 'Thank You,' is being raided for some unusual reason. The secrecy about the details which is maintained by both players has the Ku Klux element. Natural sleuth tendencies would immediately point to the impelling motive as coming from Methodist sources. Yet among the two hundred letters of commendation of 'Thank

You' in my files from as many clergymen are numerous ones from Methodist divines.

"And there are enough from high salaried preachers to offset an intimation I have received that financial backers of religions are resenting the expose by Winchell Smith and Tim Cushing, authors of 'Thank You,' of the meagre low salaries paid small town ministers and others in the humanitarian professions.

"I am advised that the religious reason for the cancellation is insufficient and I intend to hold both actors to their contracts, amicably if possible but legally if necessary."

### BANQUET-BALL OF S. L. OF A. SETS NEW MARK FOR BRILLIANCY

(Continued from page 25)  
who went into considerable detail on what the league has accomplished, and paid a glowing tribute to Mr. Carruthers and his three predecessors in the presidential office—Col. William F. Cody (Buffalo Bill), John B. Warren, both deceased, and Edward C. Talbot, who was toastmaster of the evening.

A telegram was read from W. H. Donaldson, who is ill in Miami, Fla., expressing regret for being unable to attend. Also telegrams from W. H. (Bill) Rice and Walter McGinley, Alex Sloan spoke briefly, also Larry Boyd, the latter gentleman adding a couple of stories.

J. W. Russwurm explained why he is a bachelor. He laid it all to his "table manners." He asked that the statement be treated as confidential. Mr. Russwurm also said that Tennessee possessed beautiful ladies, first of all, and lots of other things. The water there, he said, was so good that it made an amazingly high grade of "Hecker."

Following the banquet President Carruthers and Mrs. Walter D. Haldreth, president of the auxiliary, led the grand march. Perhaps the best feature of the evening started to manifest itself soon after the dancing began, namely, the excellent entertainment program. It was here that Sam J. Levy, in charge of the entertainment, not only kept his promise to the league, but went far ahead of his agreement to provide merriment that would cost the league nothing. He organized a group of artists who, collectively, could command several thousand dollars a week, and they played happily for the guests.

The first number, Joe Quon Tai, a Chinese contralto, and Joe Tal, her sister, lyric soprano, from the State-Lake Theater, sang excellently. It should be said here that Jimmy Henschell and his orchestra were very much on the job. Our old friend, Tommy Kirnan, appeared with his very clever roping act and was followed by Miss Andrey, dancer. George Price, diminutive but heroic figure in the varieties, warmed things up greatly with live comedy. Harry Ellis, Orpheum headliner and the finest haritone the writer has ever heard at a league function, tied up the house in a knot with "I Wonder if You Still Care." Lester Allen was introduced by Mr. Levy as master of ceremonies. He was fitted for the job. Lester is one of the luminaries in George White's "Scandals." Mr. Allen's dancing and Mr. Ellis' singing were the two siren-pure knockouts of the evening.

Between dances Mr. Levy introduced another notable feature—Isham Jones and His Orches-

tra, one of the finest anywhere or any place. Chicago knows Mr. Jones as one of the premier saxophonists of the country and a superior orchestra leader. Pat Rooney and Marion Kent came over from the Studebaker, and Pat executed some of the dances that made him famous. Jimmy Eckhardt and a quartet followed with songs. Miss Summers, soprano, also delighted with song. Bert Earle's Midgets were also an attractive part of the entertainment program.

The 400 Quartet, two men and two women, sang pleasingly, especially the women, in a duet where the harmony was excellent. Miss Jacobson's singing of "Toot's Goodby" was one of the evening's treats. Billy Selma dropped in to give a comedy talk. The dancing and entertainment continued until 11 o'clock, when the orchestra members seemed more tired than the dancers.

A novel idea of the banquet was the placing of a package of "Smiles and Kisses" at each plate by the Universal Theaters Concessions Company, with a fancy cigarette case for the men and a child's dress for the ladies.

Among the guests present were:

Max Adams, World of Mirth Shows; Mr. and Mrs. Frank Alinger, Balibarod, Chicago; Mrs. Jack Anderson, Tennessee State Fair, Nashville; Mr. and Mrs. H. A. Ackley, Ackley's Amusement Enterprises; Abe Abram, Chicago; A. D. Alliger, Pain's Fireworks Company; Mr. and Mrs. S. H. Anselm, Universal Theaters Concession Company; Mr. and Mrs. C. C. Ayer, Chicago; Charles G. Browning, River-view Park; Herbert A. Byfield, White City; Gerald Berry, White City; Col. and Mrs. J. S. Berger, Arkansas Fair and Exposition, Little Rock; R. A. Brown, Alabama State Fair, Birmingham; B. B. Burton, Alabama State Fair, Birmingham; A. H. Barkley, Johnny J. Jones Exposition Shows; Mr. and Mrs. Harry (Babe) Brown, Con. T. Kennedy Shows; Paul Baker, of Driver Bros.; Fred Beckman, the Wortham interests; Mr. and Mrs. W. B. Burris, Jackson County Fair, Michigan; T. W. Ballenger, Sparks' Circus; John J. Burk, C. & E. I. Bly; I. Newt Brown, Indiana State Fair, Indianapolis; F. F. Brentnall, Canadian National Exposition, Toronto; W. F. Barry, West Tennessee District Fair, Jackson; Miss Lott's Bud, Collins Amusement Company; F. C. Bamber, Frisco Lines; A. R. Bogen, Missouri Pacific Ry.; Mr. and Mrs. Larry Boyd, World of Mirth Shows; Mr. and Mrs. M. O. Bacon, Mississippi Valley Fair & Exposition, Day-enport, Ia.; Mr. and Mrs. J. M. Barnes, Chicago; W. F. Barry, West Tennessee District Fair, Jackson; Mrs. Fred Bennett, Chicago; Mr. and Mrs. W. O. Brown, Chicago; Mort L. Bixler, Florida Parish Fair, Mobile; J. H. Bixley, Oklahoma Free State Fair, Muskogee; Mr. and Mrs. Arthur T. Brainerd, Great Patterson Shows; J. W. Braun, Caro (Mich.) Fair; Thomas W. Burke, West Virginia State Aid to Fairs, Clarksburg; Felice Bernardi, New York; Mr. and Mrs. H. T. Beblon, Chicago; Ernest G. Bylander, Missouri State Fair, Sedalia; R. W. Bull, Morrison, Ill.; Paul F. Boyd, Whiteside County (Ill.) Fair; Mr. and Mrs. Samuel Burdgorf, Great White Way Shows; J. S. Berner, of Sausalito Co.; Mrs. Louisa (Annet Lou) Blitz; Gale E. Brooke, of Johnny J. Jones Exposition; Frances J. Bettman, of

(Continued on page 200)

### EQUITY SHOP

(Continued from page 25)

which he is to make in England in association with C. B. Cochran. Colman declares that the casts of plays to be produced in England will be composed of British actors exclusively. It is possible, however, that several American players will be engaged for "The Tavern," it was learned from a reliable source.

According to Frank Gilmore, executive secretary of the Actors' Equity Association, the Equity Shop applies only to the Americans and is not effective in foreign countries. Altho Equity is affiliated with the British Actors' Association it has no jurisdiction over American players appearing in Great Britain.

### RAY—NOT "KAY"

An item was published in the November 26 issue of The Billboard, conveying the information that a son was born to Mr. and Mrs. A. C. Ray, of Oklahoma City, Ok. Thru a typographical error the name was made to read "Kay" instead of "Ray." Mr. Ray was formerly a concessioner with the Donald MacGregor Shows.

# World of Mirth Shows

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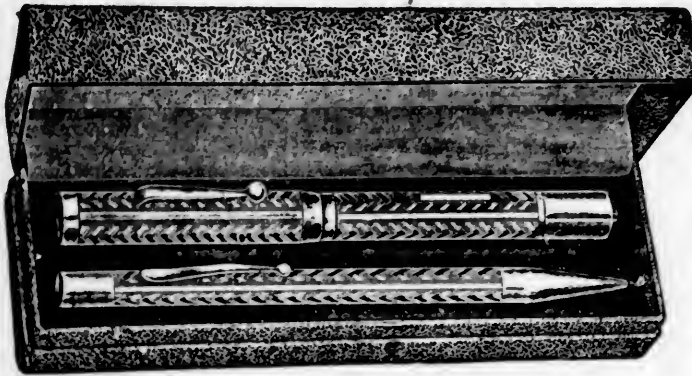
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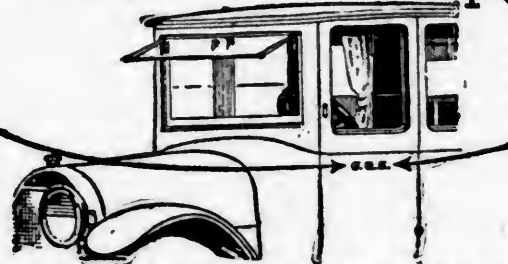
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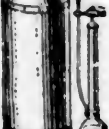
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(Continued from page 198)

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Dinwoadie, Tri-State Fair, Aberdeen; James Dutton, Cincinnati; Mr. and Mrs. Baba Delgarian, St. Bernard; Delgarian; E. P. Dickey, Hotchkiss Blue Company; W. H. Davis, Rubin & Cherry Shows; D. W. Duncan, Tennessee Department of Agriculture, Tasso, Tenn.; Mr. and Mrs. Arthur Davis, Davis Amusement Company; A. C. Dingle, Missouri State Fair, Moberly; C. H. Davis, Arcus Ticket Company; Mr. and Mrs. Bert W. Earles, Johnny J. Jones Exposition; the Earles, midgents, Ringling Bros.' Circus; Harvey Garles, P. Edgar E. Edwards, Rochester (N. Y.) Exposition; Mrs. C. E. Eisenberg, Michigan State Fair, Detroit; Mr. and Mrs. J. C. Enders, D. E. Edrd, South Carolina State Fair, Columbia; Mr. and Mrs. N. Eisman; P. C. Smith; Walter B. Fox, Zeldman & Pollie Shows; Mr. and Mrs. J. W. Fleming, Savannah Tri-State Exposition; Elizabeth Fuller, Tri-State Fair, Memphis; Mr. and Mrs. A. Wolfe Superior Shows; Mr. and Mrs. George R. Flitta, New York State Fair, Cortland; H. M. Froman, Kentucky State Fair, Lexington; Al (Big Hat) Fisher and wife; Frank B. Fuller, Tri-State Fair, Memphis; Mr. and Mrs. Dan France, Rhoda Royal Circus; F. J. Frink, Walter L. Main Circus; William F. Floto, C. A. Wortham interests; H. D. Faust, East Tennessee Division Fair, Knoxville; Leo Friedman, New York; Sam Frankenstein; C. B. (Zeblie) Fisher; Mr. and Mrs. The Faust, Miss Gensere M. Fogarty, Illinois State Fair, Springfield; Frank J. Flaherty, Chicago Catering Company; John Francis, John Francis Shows; Robert L. Grant; A. B. Golden, World at Home Shows; S. W. Glover of Cayuse Company; A. H. George, Chicago; Mr. and Mrs. Rubin Grunberg, Rubin & Cherry Shows; Thomas Grant, Indiana State Fair; Charles R. Gardner, Knights of Ak-Sar-Ben, Omaha; Mr. and Mrs. J. Saunders Gordon, Gordon Fireworks Company; Mr. and Mrs. L. J. Gamet, Chicago; Max Galin, Billboard; William Garrison, Chicago; A. L. Garrison, secretary to Governor Taylor of Tennessee; Henry B. Gehm, Vespelec Transportation Company; Miss Saddle B. Gibbs, Rubin & Cherry Shows; Max Goodman, Fair Trading Company; E. B. Gruba, Western Show Properties Company; Hirsch Gottstein, Providence; J. C. Goss, Detroit; Joseph C. Goss, Detroit; Mrs. Estelle Helms, Chicago, Ill.; Mr. and Mrs. William J. Hilliar, Rubin & Cherry Shows, Savannah, Ga.; Mr. and Mrs. A. M. Hunt, the Western Fair, London, Canada; Evelyn Hennessey, Chicago, Ill.; Mr. and Mrs. L. Hoffman, World's Fair Shows, Chicago, Ill.; W. C. Hanna, Kentucky State Fair, Frankfort, Ky.; J. B. Hay, Canadian National Exhibition, Toronto, Canada; J. A. Hafner, Rueckelheim Bros. & Eckstein, Chicago; Harry P. Hofer, C. A. Wortham Shows, Quincy, Ill.; Mr. and Mrs. W. D. Hildreth, The Billboard; Chicago; N. C. Haffner, Haffner-Thrall Car Company, Chicago; Mr. and Mrs. C. A. Hodgman, Omaha, Neb.; A. R. Hopper, John Robinson Circus; W. B. Hirsch, Louisiana State Fair, Shreveport, La.; Dorothy Menke, Chicago; Ralph T. Hemphill, Oklahoma State Fair, Oklahoma City, Ok.; Thos. L. Housby, Kentucky State Fair, Eminence, Ky.; V. J. Harris, Kentucky State Fair, Kerril, Ky.; Fred High, The Billboard, Chicago; Mr. and Mrs. Robt. Hughey, Hughey's Attractions, Chicago; Dave Honsah, Kentucky State Fair, Louisville, Ky.; Mr. and Mrs. Lonla Hoekner, Chicago; Mr. and Mrs. Herbert O. Hansen, Chicago; Harry L. Hoenigberg, Chicago; T. F. Hanks, Chicago; Mr. and Mrs. R. E. Hollowell, Chicago; Mr. and Mrs. J. Holland, Wisconsin State Fair, Milwaukee, Wis.; Fred Hillman, The Billboard; Chicago; Mr. and Mrs. J. J. Howard, Chicago; Mr. and Mrs. Edward A. Hock, Chicago; Miss Evelyn Hock, Chicago; Geo. H. Holcombe, Tulsa Live Stock Exposition, Tulsa, Ok.; L. L. Hall, Milwaukee, Wis.; Mr. and Mrs. Paul Izemstark, Chicago; W. O. Ireland, Illinois State Fair, Peoria, Ill.; Thomas J. Johnson, Chicago; Johnny J. Jones, Jones Exposition, Orlando, Fla.; E. E. Jones, Warren, Pa.; Mr. and Mrs. E. L. Jones, Chicago; Miss Eva M. Johnson, West Virginia State Fair, Wheeling, W. Va.; Wm. A. Jones, Indiana State Fair, Indianapolis, Ind.; Edward Joseph, Barkoot Shows, Connersville, Ind.; Laura Jackson, Chicago; Mr. and Mrs. Walter R. Johnson, Pittsburg, Pa.; Gerald B. Kohn, Chicago; Robert Klina, Cloth's

WANTED FOR THE MODERN WOODMEN OF AMERICA

Camp 3689, of HILLSBORO, OHIO. DECEMBER 8 to 17, 1921. Nine Big Nights, Two Saturdays. Shows and Concessions for their Big Indoor Bazaar. Over 500 members boosting. Wheels will positively work. Want Free Acts for both inside and outside. Wheels, 50-50 over Stock. Grind Stores, \$35.00 flat. Don't write. Wire BILLY WEST, Hillsboro, Ohio.



Greater Shows, Suffolk, Va.; Mike Korra, New York City; Adam Krenzer, Jacksonville, Fla.; Edwin J. Kliest, State Fair of Texas, Dallas, Tex.; Miss Alice Keese, Chicago; Mr. and Mrs. Fred H. Kressman, Con T. Kennedy Shows, Park Ridge, Ill.; J. L. Kaufman, Rochester, N. Y.; Mrs. A. Jones-Tynte, Chicago; Mr. and Mrs. Con T. Kennedy, Con T. Kennedy Shows, Massillon, O.; Mr. and Mrs. E. C. Knapp, Jamestown, N. Y.; L. C. Kelley, North Little Rock, Ark.; John G. Kent, Canadian National Exhibition, Toronto, Can.; Joseph Kent, Central Canadian Exhibition, Ottawa, Can.; Helene Kaiser, The Billboard, Chicago; E. H. Kaiser, Chicago; Mr. and Mrs. E. J. Kilpatrick, Chicago; Chas. G. Kilpatrick, Chicago; Louise Kolba, Chicago; Tommy Kirnan, Chicago; Mrs. Thos. F. Kirnan, Chicago; Earl W. Kurtze, Indianapolis, Ind.; Mr. and Mrs. F. G. Kenworthy, Chicago; Alma J. Kautenburger, Chicago; F. M. Lawrence, Midland Empire Fair, Billings, Mont.; Fred Lewis, Richmond, Va.; Geo. F. Lewis, Detroit, Mich.; G. A. Lyons, Chicago; Shirley Frances Lyons, Chicago; Sam J. Levy, Chicago; Dave Lachman, San Francisco, Cal.; Edith Lsdgero, Chicago; Mr. and Mrs. J. George Loos, J. Geo. Loos Shows, Ft. Worth, Tex.; H. H. Ludwig, Van Wert, O.; Carl J. Lauther, Savannah, Ga.; J. R. Lowe, Erie, Pa.; R. L. Lohmar, Chicago; Lewis N. Lebr, Cynthia, Ky.; Maxwell Linderman, World of Mirth Shows, New York City; Fred Lenthal, Chicago; Chas. N. Lindley, Salem, Ind.; Mr. and Mrs. Albert Latto, Chicago; S. H. Large, Imlay City, Mich.; Mr. and Mrs. Harry W. Lippincott, Chicago; Mr. and Mrs. Walter W. Lindsey, Illinois State Fair, Springfield, Ill.; Fred Legast, Peru, Ind.; Col. Wm. A. Lavelle, Chicago; Mr. and Mrs. H. Lehrtr, Chicago; L. J. Lee, Chicago; Chas. B. Leffert, Chicago; Sayde C. May, Chicago; Mr. and Mrs. A. D. Murray, Chicago; Mrs. Chas. Morgan; Mrs. D. V. Moore, Sioux City; Mrs. Mary Moore, Inter-State Fair, Sioux City; Mr. and Mrs. F. W. McRoberts, North Dakota State Fair Association, Fargo; I. S. Mahan, Oklahoma State Fair, Oklahoma City; Jerry McGivan, John Robinson Circus, Peru, Ind.; J. J. McGeligan, T. A. Wolfe's Shows, Chicago; Mr. and Mrs. McGuire, N. W. Balloon, Tent & Awning Company, Chicago; Robert M. Miller, Gomery, Chicago; G. W. McCabe, Gordon Fireworks, Chicago; George C. Moyer, John Robinson Circus, Peru, Ind.; Mr. and Mrs. Wm. J. Morgan, Saginaw, Mich.; Mr. and Mrs. Wm. H. Mead, Saginaw Fair; Mr. and Mrs. Henry B. Marks, Chicago; Milton Morris, Morris & Castle Shows, Shreveport, La.; Hiram Myers, Lincoln, Neb.; Sadie Morris, Chicago; J. H. McCabe, A. T. & S. F. Railroad Company, Chicago; Mr. and Mrs. Walter L. Main, Geneva, O.; Seth N. Mayfield, secretary Texas Cotton Palace, Waco; Miss I. M. McQueen, The Billboard, New York; Senator Wm. M. Miller, financial division of Ohio, Dresden, O.; W. E. Mattox, Wabash Railway Company, Morris, Mo.; Hugh L. McLaughy, Canadian National Grand Trunk Railway, Chicago; O. R. Mortenson, M. C. R. R., Chicago; Mrs. Katherine Moore, World of Mirth Shows, New York; Caroline L. McCartney, The Billboard; Edward Marsh, W. V. M. A., Chicago; H. J. McLaughlin, Nebraska State Fair, Doniphan; J. E. McArdce, Nebraska State Fair, Omaha; J. E. Mitchell, Nebraska State Fair, Deshar, Neb.; Mr. and Mrs. Leo P. Meyers, Tri-State Bazaar Company, Gary, Ind.; Geo. C. Mantor, Tri-State Fair, Aberdeen, S. D.; Cleora Miller, Chicago; Mr. and Mrs. A. L. Miller, Chicago; Earl H. McCoy, National Printing & Engraving Company, Chicago; Mr. and Mrs. H. G. Melville, Nat Reiss Shows; H. S. Myers, treasurer Caro Fair, Caro, Mich.; Jewell Mayea, secretary Missouri State Board of Agriculture, Jefferson City, Mo.; S. J. Miller, Indiana Board of Agriculture, Indianapolis; Mr. and Mrs. James J. McGrath, Chicago Caring Company, Chicago; Maurice Mania, Chicago; Nellie Mania, Chicago; Mr. and Mrs. Harry McKay, Chicago; J. Walter Mulvey, Chicago; James L. Malone, Chicago; Fred C. Murray, Pain Fireworks, Inc., New York; Frank C. McCabe, West Side National Bank, Chicago; H. S. Noyes, J. Geo. Loos Shows, Ft. Worth, Tex.; C. A. Nash, Eastern States Exposition, Springfield, Mass.; H. P. Norum, U. S. Tent, Chicago; G. J. Nelson, The Billboard; R. C. Noll, Chicago; Mr. and Mrs. Edw. P. Neumann, U. S. Tent & Awning Company, Chicago; Arthur T. Nelson, Missouri State Fair, Jefferson City; Mr. and Mrs. C. M. Nigro, Great White Way Shows, Bloomington, Ind.; Tom Oles, Springfield, Ill.; Col. F. J. Owens and wife, Chicago; Dan Odum, Howe's Circus; A. A. Ormsby, Louisiana State Fair, Baton Rouge; Mr. and Mrs. Chas. Ostman, Chicago; L. M. O'Leary, Hawkeye Fair & Exposition Company, Ft. Dodge, Ia.; Bert Owen, Chicago; Irving J. Polack, New York; H. W. Plais, White City Amusement Company, Chicago; G. J. Pilkinton, U. S. Tent & Awning Company, Chicago; T. P. J. Power, Famous Kittles Band, Chicago; Mr. and Mrs. B. H. Patrick, Hamilton, Ont., Can.; Tony J. Patt, Aerial Patte, Grand Rapids; Mrs. J. W. Parker, Stewart Krancer Music Company, Ind.; A. L. Putnam, Northern Wisconsin State Fair, Chippewa Falls, Wis.; Mr. and Mrs. Fred B. Parker, New York State Fair, Batavia, N. Y.; Mr. and Mrs. James Patterson, Patterson Circus, Peola, Kan.; E. J. Polaek, C. B. & Q. R. R., Chicago; Joe E. Pogue, secretary North Carolina Agricultural Society, Raleigh, N. C.; A. W. Prehn, Wisconsin Association of Fairs, Wausau, Wis.; J. Patterson, N. Y. C. R. R., Chicago; James K. Parsley, Central Canada

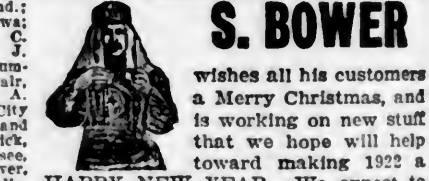
LADIES' AUXILIARY'S BIGGEST FUNCTION

Militant Better Half of Showmen's League Sets a Pace for the Future

Chicago, Dec. 2.—The most successful and congenial affair of its kind that the Ladies' Auxiliary of the Showmen's League of America has given in its entire history was held in the Grey Room, Hotel Sherman, yesterday when more than eighty members and friends met at a luncheon at 1 o'clock. All signs were up and everybody was happy. The friendliest spirit was prevalent, the luncheon men was wonderful and the atmosphere enthusiastic when the auxiliary was mentioned. Yesterday's affair saw the largest number present that has attended any similar annual luncheon. Following the dinner came a short program and reports from various committees. Committee reports are usually received by the auditors with resignation and polite forbearance. That a custom. But yesterday several reports set things going. For example, Mrs. Harry C. Melville and Mrs. W. Fred McGuire, captains, together with Mrs. Con T. Kennedy, who was absent, of the three teams making a drive for new members, made a report stating that nearly thirty new converts desired to follow the flag. Following the applause it was stated that the drive will continue until the annual meeting is held, when a full list of the names of the committees will be published.

Mrs. James Culliffe kept things going by donating \$35 for use in the club in any way desired. Then the chairman announced that Mrs. Kennedy had turned over \$154, which she had earned by giving dances on the show during the past season, and amplified the gift by giving in cash \$40 to make what the men folk would call an even "two centuries."

It was announced that the Christmas sale had netted more than \$600. Mrs. Henry T. Belden was the chairman in charge of the sale and worked hard and effectively in pushing its interests. The management of the Sherman House, always courteous to the auxiliary, donated the space for the sale on the mezzanine floor. Jake Sternad went to entertain the company in a baritone, who brought a girl pianist along. They were excellent and highly appreciated. Then three pretty children in Highland costumes, called the Laurel Trio, were introduced by Mrs. Melville, who had brought them to the luncheon. They danced beautifully and were a real program number. Mrs. H. W. Smith, an auxiliary member, played several excellent selections on the piano. Among those present were Mr. C. C. Ayers, Mrs. W. O. Brown, Mrs. Sadie Bates, Mrs. Gertruda A. Baumgartner, Mrs. Henry T. Belden, Mrs. A. T. Brainerd, Miss Helen Smith Brainerd, Mrs. Jas. Chase, Mrs. Wm. J. Country, Mrs. Mattie Crosby, Mrs. Lillian Doerr, Mrs. Baba Delgarian, Mrs. Al Fisher, Mrs. Rubin Grunberg, Mrs. W. D. Hildreth, Mrs. Louie O. Hoekner, Mrs. Evelyn Hennessey, Mrs. Edw. A. Hock, Miss Evelyn Hock, Mrs. J. J. Howard, Mrs. E. J. Kilpatrick, Mrs. F. H. Kressman, Mrs. Al Latto, Mrs. J. Geo. Loos, Mrs. Chas. Linker, Mrs. B. J. Lorro, Mrs. Jas. Conliffe, Mrs. Chas. Garrett, Mrs. W. F. McGuire, Mrs. H. G. Melville, Mrs. Harry McKay, Mrs. A. D. Murray, Mrs. B. Messner, Mrs. H. Noethen, Mrs. F. J. Owens, Mrs. Jaa. Paterson, Mrs. Edw. P. Neumann, Mrs. I. L. Peyser, Mrs. Thad Rodecker, Mrs. Geo. Rollo, Mrs. H. W. Smith, Mrs. C. A. Wortham, Mrs. Steva A. Woods, Mrs. John B. Warren, Mrs. Travers, Mrs. Achley, Mrs. Don Moore, Mrs. E. W. McRoberts, Mrs. A. L. Sponser.



S. BOWER wishes all his customers a Merry Christmas, and is working on new stuff that we hope will help toward making 1922 a HAPPY NEW YEAR. We expect to announce something new and worth while by Bluebird time. BUDDHA is now established at Coney Island. The close of the 1921 season saw it working triumphantly right inside LUNA PARK, unmolested and making good money in a bad year. We proved that our Letters of Advice, sold in a pleasant manner, are both profitable and absolutely legal. Next season will find good old Buddha making money in exclusive places that never saw it before.

As our new plans are completed, they will be announced in The Billboard. Give our little ads. the once over each week to be sure not to miss anything. S. BOWER, 47 Lexington Ave., NEW YORK. (formerly Brooklyn). Headquarters for Horoscopes, Buddha Supplies and Future Photos.

ZEIDMAN & POLLIE EXPOSITION SHOWS Now booking Shows and Concessions for season 1922. Address ZEIDMAN & POLLIE EXPOSITION SHOWS, Office, 521 Kanawha St., Charleston, W. Va.

KENTUCKY DERBY FOR SALE Price reasonable. Apply CHARLES BOTHEIMER, Avenue 24th St., Detroit, Michigan.



# ATTENTION-PARK MEN-ATTENTION

## DE WALTOFF ENTERPRISES

**WHITE CITY**  
NEW HAVEN, CONN.

**CAPITAL PARK**  
HARTFORD, CONN.

**LAKWOOD PARK**  
WATERBURY, CONN.

HAVE A FEW CHOICE LOCATIONS AVAILABLE FOR RIDES AND CONCESSIONS.  
YES, WE WILL BE IN CHICAGO, DEC. 8, 9, 10, TO ATTEND THE CONVENTION.

**C. FRANK STILLMAN, General Manager, 1658 Broadway, New York City. Phone, Circle 8980.**

### THE DAMON-CHAPMAN CO.

ROCHESTER, N. Y.

Invite inspection of their

#### NEW MODEL No. 50 TURNSTILE

At the Convention, National Association Amusement Parks,  
Booth 20, Auditorium Hotel, Chicago.

D. BALDWIN SANNEMAN, formerly Assistant Sales Manager of  
Perey Mfg. Co., now Sales Manager for this company, will be pleased to  
greet old and new friends at the booth.

### Park Men Take Notice

THE GREATEST PARK PROPOSITION IN THE COUNTRY  
BUENA VISTA PARK AND HOTEL, GLOUCESTER CITY, NEW JERSEY

Will sell the lease on both Park and Hotel, together with the following equipment: Electric Light  
Plant, Large Carousel Building, four Eating Stands and the Furnishings of the 25-room Hotel.  
This is a wonderful opportunity for the right party. Boats running direct to the Park from  
Philadelphia every half hour, day and night; a twenty-minute run. Trolleys from Camden, N. J.  
(7½¢ fare), every few minutes direct to the Park. Park located in city of 14,000 inhabitants. Good  
bathing beach. The rental of Park and Hotel combined is \$125 per month. Hotel noted throughout  
Eastern section of country for Planked Shad Dinners. Will sell equipment and lease, if taken  
at once, for \$7,000 cash. Must be seen to be appreciated.

FRANK D. HALL, Buena Vista Park, Gloucester, N. J.

### WANTED, RIDES

Forest Park Amusement Company Offers Attractive  
Long Season for Several Good Rides.

Address H. W. WRIGHT, Manager Forest Park Amusement Co., Forest Park, Ill.

### WANTED!

ONE OR TWO MEN WITH \$10,000 OR \$20,000  
FOR AMUSEMENT PARK

W. J. KUHLMAN, 8514 Broadway, Cleveland, Ohio.

...: Holiday Greetings ...:



### MISS HAPPY HARRISON

PRESENTING HER

COMEDY ANIMAL CIRCUS

FEATURING

THE UNRIVALED MULES

DYNAMITE and

MAN O' WAR

Vaudeville—PETE MACK, New York.  
Fairs—ROBINSON ATTRACTIONS, Chicago.

### WANTED

For opening March 15, SIDE SHOW PEOPLE  
in all branches for No. 1 and No. 2 Shows

**FOR SALE CHEAP** One Kahki Tent in perfect condition,  
110 ft. by 22 ft. wide, 8 ft. sidewall,  
used one season. One Electric Welder for Electric Act. One  
MAGNAVOX complete with Victrola.

*Merry Christmas to All Friends*

CARL J. LAUTHER, Side Show Owner, with Rubin and  
Cherry Shows, Inc., Winter Quarters, Savannah, Georgia

### Concessions Wanted!

AUSPICES OF THE RED MEN

POPULATION 22,000 **Gloversville, N. Y.** DRAWING POPU-  
LATION 35,000

2 SATURDAYS—DECEMBER 17TH TO 24TH—2 SATURDAYS.

10,000 Tickets already sold. No Wheels. Grind Stores and Games of Skill  
wanted. \$30.00 for the seven nights. Wire, as space is limited.

P. L. VENNER, Red Men Hall.

### THE TRUTH ABOUT

# THE DODGEM

We cannot try law suits in advertisements. We can, however, tell of the large number of rides we have sold, how suc-  
cessful those rides were and are and how many orders we are receiving and how many cars we are producing, because  
in doing so we ARE DEALING IN FACTS. Our competitors have no such facts to deal in, because they are not doing  
these things, because they haven't a real ride. We are in a position to protect our customers, not only because of our  
own patent, but because we own one-half of the patent rights of a competing device, and we will protect customers to  
the limit.

**STOEHRER & PRATT DODGEM CORPORATION, Lawrence, Mass.**

## J. G. KENT ELECTED PRESIDENT

(Continued from page 25)

here in here at some one else's expense anyway, and should be willing to come to this meeting and stay from 9:30 until 1 o'clock. In the past too many people have been taking members out of the meeting to trade with them. This meeting is not a place to trade. We will now get down to real business."

The first address before the meeting was that of Ray P. Speer, general manager Cooperative Publicity Bureau and publicity director Minnesota State Fair. He spoke on "New Stunts in Fair Advertising," and spoke with force and fluency.

"There are three fundamentals in fair advertising," said Mr. Speer. "They are how much money have you to spend? Where will you spend it? When will you spend it? After you have answered these three questions to your own satisfaction select your methods. By far the major number of the fairs don't spend enough money for publicity. The Minnesota State Fair spent \$40,000 on advertising last year with big results."

Then Mr. Speer spring something that made the secretaries raise their brows.

"We used to spend a certain percentage of our gross on advertising," he said. "Some of the boys thought it was too much. Anyway, we kept on spending a bigger amount each year and the percentage actually grew less each time. You will see what I mean. The gross kept getting bigger with each advertising appropriation. I say, also, spend the bulk of your advertising appropriation in your radiating center. Spend the lesser sums in the out edge of your drawing territory. Most fairs men have graduated from the 'manufacturing' and rather than the 'selling' end. Ask any successful manufacturer what I mean. Such fair men don't always grasp the paramount need of publicity. You've simply got to have it."

"Suggestions For Handling Swine Futurities," was the title of a paper handed ably by E. H. Danielson, secretary Nebraska State Fair, Lincoln.

Mr. Danielson knew his subject and handled it from a technical standpoint clear enough to the men interested. The speaker urged the necessity of making classifications uniform.

"I earnestly hope to see a plan worked out where the breeder, the record association and the fairs can all find themselves in accord and harmony," said Mr. Danielson.

E. S. Stone, Peoria, Ill., vice-president of the National Swine Record Association, followed Mr. Danielson, and afterward J. C. McFadden spoke.

"Futurities have brought more exhibitors to the fairs than any other agency," he said. "It is the factor that makes good showmen."

On motion the whole futurity question was referred to the classification committee for final settlement. Commenting on the railroad rates obtained for the transit of exhibits

Chairman George M. Dickinson, of the transportation committee, said that a one-way round-trip rate for exhibitors would be systematically sought. The problem of arranging a meeting with the proper railroad and fair officials was referred to the resolutions committee.

Frank D. Fuller, secretary Tri-State Fair, Memphis, chairman of the statistics committee, was called on and gave some interesting figures. He said that out of twenty-eight complete reports submitted, four showed increases in receipts over last year.

"What are their names?" came from a dozen different parts of the house.

"The Florida State Fair leads in increases," announced the speaker, "largely due to a new race track and new grandstand constructed since last season. This fair showed an increase of fifty-six per cent. Twenty-four fair reports show decreases of from one per cent to forty-seven per cent. The average decrease was about twenty per cent. The largest decreases were in the strictly agricultural sections. Springfield, Mass., showed the smallest decrease. Sixteen fairs increased the premium list and four decreased such a list."

Further statistics revealed that the Rochester (N. Y.) Fair made an increase of seven per cent; Vermont State Fair, twenty-five per cent; and West Virginia State Fair, thirty per cent. It was significant that in each case the representative said he believed increased advertising was largely responsible for the expansion on a dull season.

A. L. Sponser, secretary Kansas State Fair, Hutchinson, created some interest about this time.

"The Hutchinson Fair," he said, "made a big increase last year, where fairs all around us decreased. We increased our advertising space fifty per cent over the previous year and got 22,000 inches of reading matter in the newspapers, too."

Don V. Moore, secretary of the association and secretary of the Tri-State Fair, Sioux City, Ia., said the Iowa organization suffered a decrease last season.

"We advertised on an immense scale, too," he said, "and I wrote most of the advertising." Mr. Moore paused until the composite smile wore off and added:

"And we only had one day of rain, too. At that, I don't want to throw cold water on the people who feel they got results from their extensive advertising."

On Monday the fair secretaries who had already arrived met with the United States Stock Sanitary Association, the National Association of State Marketing Officials and the National Association of Commissioners and Secretaries of Agriculture in the La Salle Hotel.

Mr. W. E. Crowe, Bismarck, N. D., opened the meeting. Dr. O. H. Eliason, State veterinarian of Wisconsin, spoke on bovine tuberculosis. He was followed by Hon. H. C. Wallace, United States secretary of agriculture. The secretary, in a clear-cut, business-like address of a general nature, said he believed the rock bottom had been struck in the business world and that things were on the up-grade.

"But the war upset everything," he said, "and patience is needed in the upward climb again."

E. M. Davison, Illinois commissioner of agriculture, discussed Dr. Eliason's paper. Several other speakers followed. After the meeting a number of the delegates said they would attend the fair secretaries' meeting on the following day.

"Making a Fair Plant Pay Between Fairs," was the practical title of a paper read by George W. Dickinson, general manager Michigan State Fair, Detroit, Wednesday morning.

## A BEAUTIFUL CHRISTMAS GIFT

LA TAUSCA KEYVA

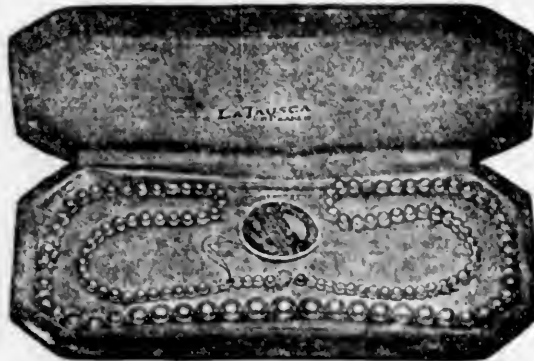
## Indestructible Pearls

18-inch length, graduated, in beautiful grey velvet boxes,

\$5.00 Per String

24-in.] \$6.00 Per String

30-in. \$8.00 Per String



Immediate Deliveries

★ Send for Illustrated Catalogue

## BOSTON BAG COMPANY, INC.

Manufacturers and Importers

76 Dorrance Street,

PROVIDENCE, R. I.

"We use our fair grounds as a park during the summer," said Mr. Dickinson. "It helps keep the people in touch with the fair and its aims. Every fair board should control its fair grounds the year round. Rent your buildings for warehouses during the winter season and get some good revenue. That's what we do and it counts up."

R. M. Striplin, secretary Southeastern Fair, Atlanta, followed Mr. Dickinson on the same subject.

"I told the same story last year," said Mr. Striplin, "but it's a good one and maybe there are some new features. We have developed the Atlanta fair grounds as an amusement park. This runs about six months each year. We interested outside capital in erecting rides, shooting galleries and other concessions of a permanent nature. All are leased for terms of years. We have made money on our amusement park. We rent the larger buildings as warehouses to automobile supply houses and last year got \$30,000 in rents alone. Our amusement park has always made money above expenses. We charge half of the fair overhead to the park account. For example, our big roller coaster cost \$10,000 one year. We got from twenty per cent to forty per cent from our concessions."

During the forenoon President Russwurm stopped the proceedings for the purpose of introducing Governor A. A. Taylor, of Tennessee. Mr. Russwurm said that the Governor had just reached Chicago and that he would not speak until later. The Governor bowed pleasantly and retired amid cheers.

"Rain insurance" was the next subject taken up by W. S. Vandebilt, representing the Hartford Insurance Company.

"There is a growing and widespread demand for rain insurance," announced Mr. Vandebilt. "We do not regard it as a gamble. Weather records, some of them extending back for fifty years, enable us to proceed with a certain amount of intelligence. Thus far we are using two main forms of protection—the day cover, covering anticipated receipts for a stated time and periods. The other cover, a blanket form, covers all contingencies, generally speaking."

Several secretaries arose to say they have used rain insurance and regard it as essential. "It is not only a protection," said Mr. Striplin, "it is more than that; it is a positive guarantee that it won't rain. All you have to do to see that is to look in the weather bureau."

A Texas fair representative arose to say that he favored rain insurance.

"We took out rain insurance," he said, "against the united ticks of a number of our directors, who thought the Eighteenth Amendment would do the job." A meeting was planned for afternoon when the secretaries interested planned to meet with Mr. Vandebilt in a committee room and get additional information on this class of insurance.

Speaking about live executives John C. Simpson, Springfield, Mass., thought that a lot of fair secretaries "are too darned egotistical and think they know it all." He advocated capable men at the head of every department and said no secretary in the world knew how to handle every job around the fair.

"And a lot of presidents and vice-presidents of fairs are just burned-out spark plugs, too," he added.

On motion, C. N. McIvaine, Huron, S. D., was made an honorary life member of the association.

Prof. F. Lamson Scribner, expert on exhibits, Washington, D. C., read a paper on "Agricultural Museums." He described the marvelous agricultural expansion of Argentina and the magnificence of the buildings erected by the farm department of that country. Next, Prof. Scribner described the farm department of the government of Hungary, at Budapest, and told of the centuries that have passed since the

upward trend in improved farm methods started.

"Get the boys and girls busy and work for permanent educational collections," he said.

The growth of the Muskogee Free State Fair, Muskogee, Ok., was described by E. W. Watt. Following the failure of the old fair, Mr. Watt said that the city and county had extended wonderful recognition to the newer organization.

"Since starting the free fair," he said, "we have built buildings costing \$250,000 and now give \$10,000 in premiums. The fair is popular with everybody."

The difficulties met by the United States Department of Agriculture, in meeting demands from all parts of the country for co-operation, were described by Joseph W. Hiscox, assistant in charge of exhibits.

"We could do much more if we had the appropriation to do it with," said Mr. Hiscox. "Many organizations want the government exhibits so much they pay all of the necessary expenses. The department earnestly desires to co-operate with the fairs in every way possible."

Prof. S. A. Morgan, of the University of Tennessee, said that the fair secretaries have a vast opportunity ahead of them and that they are affecting the social life of the country thru the amusements they provide at fair time.

On motion it was decided to simplify the name of the association by eliminating the word "American" and calling the body the International Association of Fairs and Expositions.

E. V. Walborn, of Ohio, got up and said that he thought the secretaries might just as well have company at the annual meeting of the association. He announced that all of the officers of the Ohio State Fair and the men financially interested in that organization felt enough interest in the meeting to be present.

President Russwurm said:

"That Ohio bunch has the right idea. There ought to be a whole brigade of officials and fair backers here from all over the country. If a lot of them would go to the Ohio fair and see what the Ohio fellows have done you couldn't keep them away from these meetings."

Will Jones, treasurer of the Indiana State Fair, announced that his board had built buildings valued at \$300,000 the past year.

"And Governor Melton is an old fair board man himself, and will help us down at the capital when we need him," he said.

Thursday opened for a heavy day's business. It was reported that a decision had been reached to allow associations of county fair membership in the larger association under certain specified conditions. A resolution was passed to give all fairs wishing the information details as to how other fairs obtain State aid and appropriations.

Mr. Moore suggested that the men in charge of the government exhibits notify the secretaries of the smaller fairs and exposition of the amount of their budget so the secretaries can make plans to aid them in getting larger appropriations. The smaller fairs, he said, are entitled to more consideration from the government than they have been getting.

Mr. Roney said his fair, the Wisconsin State Fair, was interested in getting exhibits from the smaller fairs and was willing to pay for them. It seemed to be the opinion that the State fairs were generally "off of" the government exhibits, but there were some exceptions.

I. Newton Brown, secretary of the Indiana State Fair, said his organization desired such exhibits. Mr. Roney suggested that perhaps the continued showing of war exhibits by the government had made the public tired of them and had possibly created prejudice against the whole government program. Then the ladies had their innings.

Mrs. O. A. Olson, of the Iowa State Fair, paid a tribute to women's work in her organization.

"My hobby," said the speaker, "is the wom-

en's building at our fair. It is not an exposition building, but a building dedicated to educational programs. It cost \$120,000. After we fell down trying to get people to listen to lectures and see moving pictures in it we got on the right track. We have in this building a model school room, kindergarten work, nursery, domestic science department, stage plays for children, style show with models, playground work, home beautiful' demonstrations, pageants, hairdressing demonstrations and a lot of other things that are popular. We once thought our fair was merely the place to see the finest calf or rooster. Now we know different."

Mrs. Meredith, of the editorial staff of The Breeder's Gazette, said:

"I hope to see the day when the fairs will have better classifications and raise their premium lists."

Mrs. Kate M. Wells, Knoxville, Tenn., in charge of rural extension work for the Tennessee State Fair, said:

"I finally learned why Southerners have been raled on hot bread, cured meats, no winter vegetables and no canned fruit. The climate wasn't right for curing beef. They had no cellars to put away canned fruit and the climate was also responsible for the hot bread, because cold bread moulded easily. Most of that has been obliterated thru scientific effort. The rural people have finally been induced to exhibit at the State fair, especially with canned goods. Mary's can of beans' has brought all of Mary's neighbors along to see her get the prize. Then they take the beans back home and show them to the neighbors for the next year."

Ella Cox, Carthage, Ill., representing the Illinois Association of County Fairs, said the baby show brought the biggest crowds to Carthage.

"And every exhibitor of a baby brought a lot of his neighbors in," he said.

Mr. Danielson said that the Nebraska State Fair, Lincoln, had about 200 babies exhibited each year.

"And so strict are the requirements that in eight years we have had but one baby scoring 100 per cent," he said. "But you should see the wonderful improvement in the same babies when they are brought back the next year. We also maintain a clinic for defectives that has resulted in vast good."

Here President Russwurm called the names of the late delegates and minutes of their tardiness. All looked sheepish.

On recommendation of the membership committee the Nebraska Association of County Fairs and the Boston Fair were admitted to membership in the association. The Smyth County Fair, of Virginia, was rejected for membership owing to an incomplete report.

The classification committee, delegated to settle the question of futurities in swine matters, made a report which, it was agreed, was diplomatic, considerate to everybody and left the futurities question on exactly where it was in the beginning. The committee said let the individual fairs settle the matter.

The committee on resolutions thanked the Showmen's League of America for courtesies, praised the militant and business-like spirit of that organization and asked each fair secretary to boost the league whenever and wherever he could.

When the question of changing the meeting place from Chicago came up it emerged highly charged. Each delegate declared he had an open mind, but it developed he had an argumentative one as well. Disaster was imminent to many, others quoted learned opinions, but admitted under pressure that they had never practiced law, while others feared a Coast City would be selected and it would cost too much to reach. Rival claimants to the next meeting place grew excited over their respective cities' merits and a new line of

(Continued on page 204)

# GRAND JUBILEE and BAZAAR, North Adams Mass.

OPENING NEW YEAR'S EVE. TO JAN. 7th.

8 DAYS. 2 SATURDAYS

For benefit of building fund, under best auspices of the town. All wheels and concessions open. Two other towns to follow, also in Mass. WRITE, WIRE, CALL **GLOBE ATTRACTIONS**, 959 Sixth Ave. (Cor. 54th St.) NEW YORK

## Our Record!

We point with pride to our record of 1921. Better Quality of Chocolates than ever before. Without doubt the most attractive and flashiest boxes ever offered. Service excellent. Always prompt shipments. Prices right.

## Our Aim for 1922!

Constant improvement in quality. New and novel boxes that are bound to attract the eye. Service—Well, this can hardly be improved, as it is almost perfect. Prices in line when the above three are taken into consideration.

*We wish our many friends a very Merry Christmas and a Prosperous New Year.*

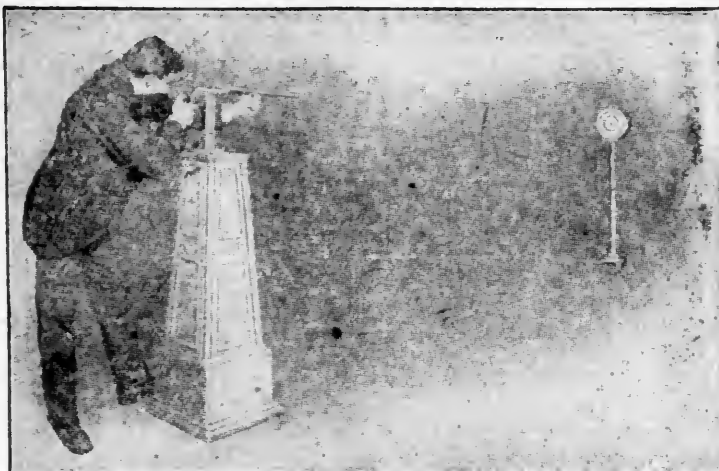
**Curtis Ireland Candy Corporation**  
24 S. MAIN ST., ST. LOUIS, MO.

Merry Xmas to All

The Old Reliable **W. ODELL LEARN CO.** Established 1896

Dealer in Texas Snakes, Gila Monsters, Parrots and Animals. All Poisonous Snakes fixed to handle. Prices Reasonable. Prompt Shipments on all orders. Plenty Snakes on hand.  
MARTHA LEARN, Sole Owner, 500 Dolorosa St., San Antonio, Texas.

DO YOU MENTION THE BILLBOARD WHEN YOU ANSWER OUR ADS?



## THE AUTOMATIC TARGET MACHINE COMPANY

Offers for sale a number of its surplus used machines at less than pre-war prices. Operators of coin-controlled machines know the earning capacity and popularity of

### ELECTRIC RIFLES AND AUTARM PISTOLS

and are aware of the profitable experience they have enjoyed from the first. They are

### AUTOMATIC SHOOTING GALLERIES

No bullets. No danger. No expense—once installed. Owners of Trolley Parks, Penny Arcades and Summer and Winter Resorts will be interested in these real bargains. Prices \$150.00 up, according to style. All in perfect working order and carry our guarantee.

AUTOMATIC TARGET MACHINE COMPANY, 201 Fulton St., New York City.

PREMIUM MEN AND SALESBOARD OPERATORS

"TAKE A TIP"

NOW IS THE TIME TO "COIN MONEY." WE HAVE THE GOODS THAT WILL GET YOU THE DOUGH. LET'S GET TOGETHER.

#### WINNERS AT A GLANCE

1st	2nd	3rd	4th	5th	6th
21-PIECE DU BARRY MANICURE SET. Fancy Roll Case.	21-PIECE LARGE PEARL MANICURE SET. Velvet Roll Case.	3-PIECE COMB, BRUSH AND MIRROR SET. Fancy Patterns.	COMBINATION PENCIL AND PENCIL SET. 14-KL. G. F. in Fancy Case.	4-PIECE HAND ENGRAVED CHOCOLATE SET.	ALL ROGERS 26-PC. SET. in Mahogany Display Chest. With Drawer.
\$19.00 Dz.	\$33.00 Dz.	\$2.25 Ea.	\$2.25 Ea.	\$3.75 Ea.	\$4.25 Ea.

#### OUR SPECIAL HOLIDAY ASSORTMENT

Save 3 Per Cent From Above Prices	6 dz. Du Barry Manicure Sets—Asst. Color Cases.	Save 3 Per Cent From Above Prices
	3 dz. Pearl Manicure Sets—Asst. Color Cases.	
	1 dz. Pen and Pencil Sets—in Fancy Cases.	
	1 dz. Comb, Brush and Mirror Sets—Fancy Patterns.	
	1 dz. 4-Piece Chocolate Set—Hand Engraved.	
	1 dz. All Rogers, 26-Piece Sets—in Mahogany Chest.	

DISCOUNT APPLIES ONLY ON ORDER FOR THIS COMPLETE ASSORTMENT

**PARKWAY SILVER CO.** 82-84 Schiff Parkway (Formerly Delancey Street) NEW YORK, N. Y.

NEW MODEL GORK SHOOTING AIR RIFLE. SHOOTS TWO DIFFERENT SIZE GORKS. Very simple. No changing of Parts. Can use either size 3 or 4 Gorks. Two Styles—Lever Action and Pump Action. To save time, please order from this Price List: Pump Action, \$7.75 Each, \$40.00 per Half-Dozen. Lever Action, \$8.25 Each, \$30.00 per Half-Dozen. Gorks, size 3 and 4, \$1.50 per 1,000, \$6.50 per 5,000. To avoid delay send deposit. **BLUMENTHAL BROS.**, 3314 Dawson St., Pittsburgh, Pennsylvania.

## ANNOUNCEMENT EXTRAORDINARY

1922 — FOR SEASON — 1922

# DYKMAN & JOYCE COMBINED EXPO. SHOWS

WILL TAKE THE ROAD AS A 10-CAR ORGANIZATION. THIS SHOW WILL BE BUILT ON A STANDARD OF EXCELLENCE TO BE A LEADER IN ITS CLASS

1922—Now Contracting Attractions for Season 1922

Will open early in April in one of the best financial districts in Wisconsin, with other real spots to follow in Minnesota and Illinois. We know this territory—a word to the wise is sufficient. **WANTED**—Society Horse Show or Dog and Pony Circus to feature, and any other Shows that do not conflict. Will finance and furnish equipment for any worthy attraction. **Rides**—Exceptional opportunity for Dodgem or Frolic. **Concessions**—Practically all Concessions open. Will pay cash for one more 60-ft. flat that will pass inspection and three more wagons suitable for Rides. Can use one more Promoter. Address **National Hotel, Minneapolis, Minn.**

Merry Xmas and A Prosperous New Year to All

J. G. KENT ELECTED PRESIDENT

(Continued from page 202)
ratory was developed. The president sat down hard on this to the disappointment of Don Moore, who said he had intended to tell all about Slona City...

The dinner given by the secretaries Thursday night in the Hotel Sherman was a successful function. President Rusewurm had announced that the affair would be both informal and brief in order to give members and their wives and friends a chance to attend the theater afterward...

J. W. Rusewurm, president, Nashville, Tenn.; Robert D. Clark, A. G. Cox, A. L. Putnam, Northern Wisconsin State Fair; Mr. and Mrs. O. J. Remy, secretary, and Mr. and Mrs. J. J. Holland, Wisconsin State Fair; A. W. Prebm, Wisconsin Association of Fairs; Fred B. Parker, New York State Fair; Hermleco Marshall, Illinois State Fair; Ellis E. Cox, Illinois Association of Agricultural Fairs; Byrne E. Hudson, State Fair of Louisiana; Mr. and Mrs. Sam S. Sollosky, South Texas State Fair; R. A. Brown, Alabama State Fair; Thomas W. Burke, Eva M. Johnson, West Virginia State Fair; Mr. and Mrs. A. L. Sponsler, Mr. State Fair; Mr. and Mrs. H. W. Avery, Kansas State Fair; G. A. Travis, Indiana County Fairs; Chas. M. Lindley, Indiana Board of Agriculture; H. D. Fegist, Eastern Tennessee Division Fair; W. F. Barry, West Tennessee District Fair; Seth N. Mayfield, W. V. Crawford, president Texas Cotton Palace; T. F. Peck, D. Coughlin, H. T. Cores, Tennessee State Fair; A. H. Corey, secretary, E. J. Curtin, Iowa State Fair; Chas. Isaacson, secretary Mississippi Valley Fair; Chaesie Ebelton, Josephine Davis, Rosa Lightfoot, Mildred Kelper, Marjorie Hutcheson, Chattanooga Inter-State Fair; B. B. Burton, Jane Oglesby, Mr. and Mrs. J. L. Dent, Alabama State Fair; R. M. Striplin, Southeastern Fair; John F. White, South Dakota State Fair; Mr. and Mrs. Don V. Moore, E. L. Eaton, Miss Mary Moore, Interstate State Fair; Mr. and Mrs. H. Canfield, Minnesota State Fair; Mr. and Mrs. J. Sandora Gordon, Ames Marsh, Nancy Jack Gordon, E. J. Mitchell, E. R. Danielson, Charles Graff, Alex Swidler, D. F. Eörd, secretary, Columbia, S. C.; I. Newton Brown, Earl W. Kurtze, Indianaapolis, Ind.; B. M. Davidson, Springfield, Ill.; Jos. E. Pogue, North Carolina State Fair; J. C. Simpson, Springfield, Mass.; J. F. McArdle, A. M. Lanchlin, Nebraska State Fair; Hob Roy, Tennessee State Fair; Joseph B. Curtis, Tennessee Interstate Fair; Frank D. Fuller, manager; Elizabeth Fuller, Tri-State Fair, Memphis; Mr. and Mrs. Sam F. Crabbe, North Dakota State Fair; H. W. Cooper, Jos. Kent, Central Canada Exhibition; John G. Knox, F. F. Brentwell, Canadian National Exhibition; L. B. Shropshire, V. J. Harria, Thos. L. Hornsby, Kentucky State Fair; D. W. Duncan, Kentucky State Fair; O. D. Williams, L. L. Davis, secretary Vermont State Fair; Brown Watlier, Southeastern Fair Association; Paul F. Boyd, secretary Whiteside County Fair, Illinois; Mr. and Mrs. J. W. Fleming, Savannah Tri-State Exposition, Georgia; E. J. Barker, Thornton, Ind.; Mrs. J. R. Summers, Tiffin, O.; H. S. Noyes, Kansas City; G. L. Hierlied, Louise C. Hierlied, Des Moines, Ia.; Besette Newton, Salem, Ind.; Milton Morris Shreveport, La.; W. R. Hirsch, Shreveport, La.; Ed Seaman, Shreveport, La.; A. A. Grimsby, Baton Rouge, La.; Max Goodman, New York; Mrs. Alice Parker, Batavia, N. Y.; M. Stafford, West Union, Ia.; Fred C. Mur-

WANTED FOR GEORGIA MIDWAY SHOWS

Shows with own outfits, Rides, Concessions, come on; no exclusive. Everything works. One more good Lot Team for Plantation. This Show stays out all winter and plays spots in Georgia where they have 100 per cent cotton. No hard times around here. Want Cornet and Trombone to strengthen Carlo's Band. Gertrude DeHaven, wire us. This week on streets, auspices American Legion; Elberton, Ga., Dec. 5th to 10th; then Bowman, Ga., Dec. 12th to 17th, auspices Woodmen of World; then our big one at Royston, Ga., Big Cotton Buyers' Celebration and Conference, on streets, for two weeks, including Christmas Week. Everything open; everything works. Write or wire

GEORGIA MIDWAY SHOWS, Elberton, Ga., December 5th to 10th.

WRITE US FOR A SAMPLE AND OUR LIBERAL PROPOSITION FOR SELLING Klear-Lite Safetee The World's Best Windshield Cloth

PREVENTS RAIN, SNOW OR FOG FROM BLURRING GLASS. IT'S A HOT "WINTER WEATHER SELLER."

Sells for 75 cents. 250% Profit to Salesmen. Full sized sample mailed to

SPECIALTY SALESMEN and ROADMEN

Upon receipt of 20 cents in STAMPS.

S. & S. DRUG AND CHEMICAL CO.,

Sioux City, Iowa.

- International Wheat Show, Wichita, Kan., Oct. 14. Iowa State Fair and Exposition, Des Moines, Ia., Aug. 23-Sept. 1. Interstate Fair, Sioux City, Ia., Sept. 17-23. Interstate Fair Association, South Bend, Ind. Kankakee Interstate Fair, Kankakee, Ill. Kansas Free Fair, Topeka, Kan., Sept. 11-16. Kansas State Fair, Hutchinson, Kan., Sept. 16-23. Kentucky State Fair, Louisville, Ky., Sept. 11-19. L'Exposition De Sainte-Scholastique, Sainte-Scholastique, Can. Memphis Tri-State Fair, Memphis, Tenn., Sept. 23-30. Michigan State Fair, Detroit, Mich., Sept. 1-10. Midland Empire Fair, Billings, Mont., Sept. 19-23. Minnesota State Fair, Hamline, Minn., Sept. 2-9. Mississippi-Alabama Fair, Meridian, Miss., Oct. 9-14. Mississippi State Fair, Jackson, Miss., Oct. 16-21. Mississippi Valley Fair and Exposition, Davenport, Ia., Aug. 11-19. Missouri State Fair, Sedalia, Mo., Aug. 12-19. Nebraska State Fair, Lincoln, Neb., Sept. 3-8. New York State Fair, Syracuse, N. Y., Sept. 10-18. North Carolina State Fair, Raleigh, N. C., Oct. 11-17. North Dakota State Fair, Fargo, N. D., July 17-22. Northern Wisconsin State Fair, Chippewa Falls, Wis., Sept. 11-15. Ohio State Fair, Columbus, O., Aug. 28-Sept. 2. Oregon State Fair, Salem, Ore. Oklahoma Free State Fair, Muskogee, Ok., Oct. 2-7. Oklahoma State Fair and Exposition, Oklahoma City, Ok., Sept. 23-30. Pacific International Live Stock Exposition, Portland, Ore., Nov. 4-11. Quebec Provincial Exhibition, Quebec, Can. Rochester Exposition, Rochester, N. Y., Sept. 4-9. Savannah Tri-State Exposition, Savannah, Ga., Oct. 23-28. South Carolina State Fair, Columbia, S. C. South Dakota State Fair, Huron, S. D., Sept. 11-15. Southeastern Fair Association, Atlanta, Ga., Oct. 12-21. South Florida State Fair, Tampa, Fla. South Texas State Fair, Beaumont, Tex., Nov. 2-11. Southwestern Exposition and Fat Stock Show, Fort Worth, Tex. Spokane Interstate Fair and Live Stock Show, Spokane, Wash. State Fair of Louisiana, Shreveport, La., Oct. 19-23. State Fair of Texas, Dallas, Tex., Oct. 6-15. Staunton (Va.) Fair, Staunton, Va., Sept. 4-9. Texas Cotton Palace, Waco, Tex., Oct. 21-Nov. 5. Tennessee State Fair, Nashville, Tenn., Sept. 16-23. The Grand Forks Fair, Grand Forks, N. D., July 24-29. The I. and I. Fair, Danville, Ill. The Montana State Fair, Helena, Mont. Trenton Fair, Trenton, N. J., Sept. 25-30. The Western Fair, London, Can., Sept. 9-16. Utah State Fair Association, Salt Lake City, Utah. Vancouver Exhibition, Vancouver, Can. Vermont State Fair, White River Junction, Vt., Sept. 12-15. Virginia State Fair, Richmond, Va. West Tennessee District Fair, Jackson, Tenn., Sept. 11-16. West Virginia State Fair, Wheeling, W. Va., Sept. 4-9. Wisconsin State Fair, Milwaukee, Wis., Aug. 28-Sept. 2. Wisconsin Association of County Fairs, Milwaukee, Wis.

1922 MEMBERSHIP

And Dates of the International Association of Fairs and Expositions as Tentatively Arranged

- Alabama State Fair, Birmingham, Ala., Oct. 27. Ak-Sar-Ben, Omaha, Neb., Sept. 12-23. American Royal Live Stock Show, Kansas City, Mo. Blue Grass Fair, Lexington, Ky. Calgary Exhibition, Calgary, Can., June 29-July 7. Canada's Great Eastern Exhibition, Sherbrooke, Can. Canadian National Exhibition, Toronto, Can., Aug. 26-Sept. 9. Central Canadian Exhibition Association, Ottawa, Can., Sept. 8-18. Chattanooga Inter-State Fair, Chattanooga, Tenn., Sept. 30-Oct. 7. Colorado State Fair, Pueblo, Col. Eastern States Exposition, Springfield, Mass., Sept. 17-23. East Tennessee Division Fair, Knoxville, Tenn., Sept. 25-30. Edmonton Exhibition Association, Edmonton, Can., July 8-15. Erie Exposition, Erie, Pa. Florida State Fair and Exposition, Jacksonville, Fla. Georgia State Fair, Macon, Ga. Houston Fair and Exposition, Houston, Tex., Nov. 9-14. Indiana State Fair, Indianapolis, Ind., Sept. 4-9. Illinois Association of Agricultural Fairs, Springfield, Ill. Illinois State Fair, Springfield, Ill.

begin active work in the directing of the organizing of the various advance departments, the consideration of printing bids and the prospective routes for the several shows.

The Harvey Greater Minstrels will continue on the road, with three active agents ahead and Al Hoffman back on the show. At present the minstrels are en route in the Northwest and will probably remain out there until February, when the trip East will begin, the show returning to Kansas City via the Southern route. Never was a minstrel launched that acquired such an excellent reputation in a short time as did the Harvey Greater Minstrels, it being so well established now that every manager welcomes a date with it, and return dates are always sought.

Just what Mr. Harvey's title will be with the big circus interests has not been announced, but he will be the chief of staff of the combined advance interests.

Chicago, Dec. 3.—The Billboard is informed on apparently excellent authority that George Moyer, general representative of the Magvian & Rovers interests, will leave that organization at the end of the present year.

SAN FRANCISCO

By STUART B. DUNBAR, 605 Pantages Theater Building.

With a few exceptions outdoor showfolk about San Francisco are "digging in" for the winter and making themselves comfortable for the few months when the outdoor show business is in its slack period.

Among the exceptions to the rule are Levitt, Brown & Hugins, who opened a second week engagement at Eighth and Market streets, Monday, November 28, under the auspices of the American Legion, and who may dare Kiaz Winter for a few more weeks when this latest date is closed.

Kaplan Brothers, the Frisco Shows, Foley & Burk, A. C. Boucher's Shows and the Beasley & Boucher United Shows have gone into winter quarters, as has Palmer Bros. Trained Wild Animal Circus, which is now wintering at the old government remount station near Palo Alto. Indoor doings are also on the wane for the time being and with the close of the Industrial Exposition, now running at the Exposition Auditorium, there will be little doing about the San Francisco Bay region.

Ezra Rehfeld, formerly well known as a carnival concession man, was a Billboard visitor a few days ago, brought the news that he is taking it easy at his country place in Mayfield, Cal. Mr. Rehfeld says that he is out of the business for some time to come and declares that he is enjoying "rural" life too well to go on the road.

Thomas G. Harris, of the Georgia Minstrels, was a Billboard caller November 28, following the opening of the show at the Savoy Theater here. Mr. Harris says that he is doing nicely on the Coast and wishes to be remembered to all his friends in the business.

Leonard Parish, well-known Honolulu show promoter, who has been an official of the Elks' Pacific Carnival in the Island metropolis for many years, is a visitor in San Francisco and has been a frequent caller at The Billboard's local office since his arrival. Mr. Parish expects to remain in San Francisco for some months, and while here will look over material for the next Elk doings in Honolulu.

Bill Krider and the "Jewish Dentist," representing the "Bill" who handled the Teddy bear wheel on the Segrist & Silbon Shows, are well known figures along Vin avenue, and declare that San Francisco looks O. K. to them for the balance of the winter.

Grace Marvel, calliope player with the Al G. Barnes Circus for several seasons, is in San Francisco for the winter months, and was a Billboard visitor following her arrival. Miss Marvel is looking the picture of health, and reports a fine season with the big Pacific Coast circus aggregation.

Al Lever, of Wells' Amusement Company, of Norfolk, Va., is a San Francisco visitor, having come here by automobile from the South, accompanied by his wife. Mr. Lever is on a vacation trip and will remain here for several weeks. He had hoped to meet his friend Jack (John) J. Hill, recently impetario for the Gaiety Company. Mr. Hill, however, is in Los Angeles, where, unfortunately, he missed meeting Mr. Lever.

Frank Cassidy, director of publicity for the Al G. Barnes Circus, just gone into winter quarters, is a visitor in San Francisco, having come here for a rest after the long and successful season of the big Western Show. Mr. Cassidy while here is representing Warner Bros. West Coast Studio, and is arranging for a San Francisco run of "Why Girls Leave Home," the latest production of this big Southern California organization.

Henry Wolford, proprietor of Wolford's Dog and Monkey Circus, was a visitor in San Francisco during the past week, playing the Hippodrome Theater with his troupe of eleven dogs and eight monkeys. Mr. Wolford is traveling in two specially constructed motor trucks, one of which is equipped with a Deagan uniform. He reports good success during the past season on the coast.

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

Incandescent Lamps MAURICE LEVY

406 Lyceum Bldg., Pittsburg, Pa. QUALITY PRICE SERVICE

Big Xmas Bargains
Solid Gold Diamond Rings... \$2.00
Solid Gold Diamond Scarf... \$2.50
15-Piece Large Pearl Handle Manicure... \$2.50
HECHT, COHEN & COMPANY, 201-203-205 W. Madison Street, CHICAGO.

to return to the circus world. With their constantly widening amusement interests these circus magicians realize that they need a central office and a single individual to assume complete control over the advance and publicity departments of all of their shows, the purpose being to reduce overhead expense and at the same time increase the efficiency of the advance and to avoid useless conflict between their own shows. Mr. Harvey is considered the dean of the circus advance world, and, having been trained in the schools, as it were, of Louis E. Cooke and W. E. Franklin, with wide and varied experience with the biggest in the tented world, associated closely with the late James A. Bailey and B. E. Wallace, and noted for his habits of industry and fondness of work and detail, it is the consensus of opinion that Mr. Harvey will prove the right man in the right place with the largest amusement enterprise in the world in the tented field. His position will be recognized as the biggest and most important in the land of white tops. Mr. Harvey is to assume his new duties in Chicago the first of the year, and then will

SPECIAL NOTICE TO

Fair and Carnival Men

The DODGEM Corporation has not heretofore endeavored to push the sale of

DODGEMS for PORTABLE PURPOSES

As we were skeptical as to their being practical for the rough work required. However, we are now in possession of PORTABLE PLANS furnished by MILLER & BAKER that are POSITIVELY PRACTICAL and can be built inside of \$2,500.00.

SPACE REQUIRED 40x60 FT., SUITABLE FOR 16 CARS, and as a SPECIAL INDUCEMENT WE WILL SELL YOU as small amount as 12 CARS at \$600.00 each, which will enable you to own a DODGEM outfit for less than \$10,000.00, that will pay for itself in about one month. In addition to that, liberal terms will be given to responsible parties, and the biggest feature is we will also give you a written guarantee to replace all defective or broken parts, including motors, for a period of one year.

SEND A SMALL DEPOSIT AND BE SURE OF DELIVERY WHEN YOU WANT IT

Altho we have a five-story factory running capacity, there is a limit to our output.

The DODGEM is now both PRACTICAL AND PERFECT and positively THE BIGGEST REPEATER OF ANY RIDING DEVICE IN THE WORLD.

MAIN OFFICE

STOEHRER & PRATT DODGEM CORPORATION

706 Bay State Building

LAWRENCE, MASS.

Write to RALPH PRATT, Treasurer and Sales Manager. MR. PRATT will be at AUDITORIUM HOTEL, Chicago, until DECEMBER 10.

ADDITIONAL ROUTES

(Received Too Late for Classification)

- Becker, Wm. F., Magician; Wilton, N. D., 8; Wing 9; Pettibone 10; Woodworth 12; Bismarck 13.
- Boway, A. P. Happy; (Keith's 105th St.) Cleveland, O., 5-17.
- Central States Shows; Brixton, Ga., 5-10.
- Chandra, J. J. Wilson, mgr.; (Strand) Mechanicsville, N. Y., 5-10; (Colonial) Albany 12-17.
- Downard's, Virg., Roseland Maids; (Majestic) Enid, Ok., Dec. 4, indef.
- Ermine, with Francis Wilson & DeWolf Hopper, Thos. Namack, mgr.; (Hartman) Columbus, O., 8-10; (Macaulay) Louisville, Ky., 12-17.
- Fitch's, Dan, Minstrels; (Victory) Charleston, S. C., 5-7; (O'Dowd) Florence 8-10.
- Frivoltis Girls, E. B. Coleman, mgr.; (Grand) Duluth, Minn., indef.
- Great American Indoor Circus, Samuel McCracken, mgr.; Scranton, Pa., 12-17.
- Hampden, Walter, Co., Harold Entwistle, mgr.; Norfolk, Va., 7; Richmond 8-10; Lynchburg 12; Charlotte, N. C., 13; Greenville, S. C., 14; Atlanta, Ga., 15-17.
- Howard Amusement Co.; Kaplan, La., 5-10.
- Kehoe & Davis Shows; Marshall, Ark., 5-10.
- Kitter's, Hal, Live, Love & Laugh Revue; Kirksville, Mo., 5-10; Dos Mincs, Ia., 12-17.
- Lee, Bobby & Betty; (Oakford) Richmond, W. Va., 5-10; (Palace) Clarksburg 12-17.
- Listen to Me, Frank Fleisher, mgr.; Calumet, Mich., 12; Marquette 13; Escanaba 14; Iron Mountain 15; Marinette, Wis., 16; Manitowoc 17; Two Rivers 18.
- Lits Amusement Co.; New Roads, La., 5-10.
- Miss Lulu Bett, with Emma Bunting, Ernest Ely, mgr.; Memphis, Tenn., 8-10; Helena, Ark., 12; Hot Springs 13; Little Rock 14; Fort Smith 15; Muskogee, Ok., 16; Fayetteville, Ark., 17.
- Needham & Wood; (Royal) New York 12-17.
- Nutt, Ed C., Co.; Houston, Tex., indef.
- O'Brien's Expo. Shows, Dick O'Brien, mgr.; Boston Rouge, La., 5-10.
- O'Neal's Nance, in The Passion Flower; (Metropolitan) Seattle, Wash., 5-10.
- Playmates, with Elsie Sabow, Ed Harrington, mgr.; Ada, Ok., 5-10.
- Pro's, B. M., Whirl of Gaiety, Rusa Wilson, mgr.; (Strand) Miami, Fla., 5-17.
- Ripley's, George W., Vaudeville & Pictures; Hinesley, N. Y., 12-17.
- Sauer Baby (Correction), E. B. Coleman, mgr.; (Grand) Minneapolis, Minn., Dec. 5, indef.
- Swain, W. I., Show; Houston, Miss., 5-10.
- Texas Kid Shows; Teague, Tex., 5-10.
- Warren's, Bobby, Comedians; Victoria, Tex., 5-10.
- Waterfall, Tom; (Crystal) Waterloo, Ia., 5-10; (Hilto) Omaha, Neb., 12-17.
- Zai Zam, Chief, & Co.; (Vaudeville) Eufaula, Ok., 9-10; (Cozy) Checotah 12-13; (Liberty) Collinsville 15-16.

AT LIBERTY FOR SEASON 1922

THOS. J. VEASEY

ELEPHANT TRAINER, BOSS ANIMAL MAN  
ADDRESS 21 RAND STREET, - - - BOSTON 25, MASS.

"THE BIG CITY"

(Continued from page 195)

surround the business centers. The camera certainly gives a comprehensive insight into the nooks, corners and avenues of Gotham. The beauty spots which abound in this whirling, seething metropolis have not been neglected, for much that is picturesque in Van Courtland Park, in Central Park and the broad majestic sweep of the Hudson River, and the harbor line of our city at night, all have been photographed with a sincere appreciation of their tremendous values.

Again we see mighty bridges that span the boat-laden North and East Rivers. We glimpse silhoueta of mammoth buildings jutting sharply against a ruddy sunset sky. In a thrilling manner the strength of the towering Woolworth Building is flashed upon the screen and the spectator marvels that this gigantic structure was the result of an accumulation of nickels and dimes. Other buildings in the commercial and financial section have been filmed from various angles, increasing the awe-inspiring wonders to be found in this, the greatest city in the world. A discriminating eye discovered the most interesting of the city's landmarks, and the zone wherein mercantile business flourishes has also been registered by the camera. An altogether interesting and a truly creditable short length which would enliven any program no matter what the general bill may be.

"THE CABINET OF DR. CALIGARI" BARRED

Albany Theater Forced To Withdraw the German Picture

Movie fans of Albany, N. Y., were so insistent in their demands that the management of a local film house was compelled to remove the screen version of "Dr. Caligari's Cabinet." But two performances had been given. When the foreign-made picture was screened last Friday afternoon the patrons showed their

displeasure by leaving the theater in the middle of the showing and also resorted to hissing which reached the ears of Manager Seckno, who ordered the film withdrawn after the second showing. An American-made picture, "Idols of Clay" was then substituted.

OTIS SKINNER

To Make Another Big One

That splendid character actor of the legitimate stage, Otis Skinner, has signed up with Alexander Beyfuss, president of Exceptional Pictures Corporation, to make another special feature, this time the story being one used on the speaking stage, "Mister Antonio." The substance of the play gives Mr. Skinner an opportunity to depict pathos and humor, in which he excels.

"THEODORA" IS NOT SUCCESSFUL ON TOUR

Road Companies of Italian Spectacle Are Withdrawn

After a short run of three weeks the picture, "Theodora," showing in Pittsburg, Chicago and Detroit, has closed down. As a legitimate attraction the big spectacle ran at the Shubert Theater in Boston to an average gross of \$9,000.

The Astor Theater, New York, has decreased in attendance. The management sent out a number of "educational tickets" which gave the holder of a two-for-one rate of admission to the Astor. It is not definitely known just why the big film was withdrawn from the road unless perhaps the public balked at the high rate of admission charged. Perhaps lacking the Italian population in cities outside of New York may account in part for the poor drawing power of the picture to stand up on the second week of its run at the legitimate

houses elsewhere. Or it may have been that the exhibitors of other towns protested against the showing of "Theodora" in the legitimate houses. This may have caused Goldwyn to decide upon distributing the picture thru the regular channels.

STANLEY CO. DENIES CHARGES

Answers Federal Trade Commission

According to a dispatch from Washington dated November 30, all answers to the charges of the Federal Trade Commission against the Famous Players-Lasky Corp. and other defendants concerned, have now been filed in the courts. The Stanley Co., of America, the Stanley Booking Co. and Jules E. Mastbaum filed their answers as one, thus completing the entire list. The firm denies that it, in any way, combined or conspired with anyone to gain control of the motion picture industry in Eastern Pennsylvania, Western New Jersey and Delaware. Another excerpt taken from the brief reads as follows: "We cannot tell what the intention of Famous Players-Lasky Corp. was when it made a contract with us by which it purchased from us two million dollars (\$2,000,000) of notes, part of which they paid for in stock of Famous Players-Lasky Corp. . . . The extension of our business required large sums of money and the investing public was not sufficiently familiar with the values of picture enterprise to make it possible for us to get the money from that source." Another statement recites the fact that the firm did not bind itself to use or sell any pictures of the F. P. L. Corporation. However, the firm does admit that Adolph Zukor became one of the eleven directors of its company at its invitation.

Over-production of pictures with not a sufficient number of theaters to show them—as there are many other first-run houses in their district—and it was further asserted that they have never admitted, nor has any influence been brought to bear to affect theaters outside of their own houses.

The complete answer is a general denial and a further statement that they have never been engaged in inter-State commerce, and hence the commission is under no jurisdiction to take action against them.

The Stanley Company further alleges that the first eleven paragraphs of the charges of the commission do not in any way apply to its concerns.

Inter-Ocean Greater Shows WANTS for 1922  
Concessions. Shows and  
Hides, Shows and  
R. O. BOX 606, Cincinnati, Ohio.





Free, prompt and far-famed, the Mail Forwarding Service of The Billboard stands alone as a safe and sure medium thru which professional people may have their mail addressed. Thousands of performers and showfolk now receive their mail thru this highly efficient department.

LETTER LIST

Mail is sometimes lost and mixups result because performers do not write plainly, do not give correct address or forget to give an address at all when writing for advertised mail.

Write for mail when it is FIRST advertised. The following is the key to the letter list: Cincinnati (No Stars) New York (One Star) Chicago (Two Stars) St. Louis (Three Stars) San Francisco (S) Kansas City (K)

Parcel Post Aal, Fred, 20 Bandona, Duo, 50 Bean, Billy, 30

Parcel Post (cont) Beal, Fred, 20 Beal, Helen, 20

LADIES' LIST Abbott, Rose Adams, Lenora Adams, Joyce Adams, Dorothy

LADIES' LIST (cont) Adams, Dorothy Adams, Billy Adams, Dora Adams, Mrs. A. Adams, Etta Adams, Julia

(S)Burns, Bessie Burns, Mrs. Mamie Burroughs, Ada Burton, Mae Butler, Alice

Chambers, Maudie Chandler, Mrs. Bert Chaplin, Mrs. Elma

Christenson, Helen Christie, Billie Clark, Rena

(K)Goodwin, Helen Goodwin, Kitty Gordon, Anna

(K)Goodwin, Helen (cont) Goodwin, Rita Goodwin, Flora

(K)Goodwin, Helen (cont) Goodwin, Virginia Goodwin, Myrtle

(K)Goodwin, Helen (cont) Goodwin, Lucille Goodwin, Betty

(K)Goodwin, Helen (cont) Goodwin, Annie Goodwin, Mary

Ferla, Elsie Ferla, Mrs. Harry Fisher, Mrs. Rose

Henson, Werneta Herman, Josephine

Holmes, Jessie M. Holloway, Mrs. E.

(K)Hughes, Viola Hughes, Mrs. Florence

(K)Goodwin, Helen (cont) Goodwin, Myrtle Goodwin, Edith

(K)Goodwin, Helen (cont) Goodwin, Virginia Goodwin, Myrtle

(K)Goodwin, Helen (cont) Goodwin, Lucille Goodwin, Betty

(K)Goodwin, Helen (cont) Goodwin, Annie Goodwin, Mary

Keller, Mrs. C. J. Kelly, Mrs. Fred Kellogg, Dora Kelly, Lila

Kelly, Gertrude Kelly, Vera Kelly, Rena

Kelly, Pearl Kennedy, Mabel Kennedy, Virginia

Kelly, Pearl Kennedy, Mabel Kennedy, Virginia

Kelly, Pearl Kennedy, Mabel Kennedy, Virginia

Kelly, Pearl Kennedy, Mabel Kennedy, Virginia

Kelly, Pearl Kennedy, Mabel Kennedy, Virginia

Kelly, Pearl Kennedy, Mabel Kennedy, Virginia

McCarthy, Ethel McConnaughey, Estelle McConnaughey, R. P.

McConnaughey, Estelle McConnaughey, R. P. McFarland, Babe

McConnaughey, Estelle McConnaughey, R. P. McFarland, Babe

McConnaughey, Estelle McConnaughey, R. P. McFarland, Babe

McConnaughey, Estelle McConnaughey, R. P. McFarland, Babe

McConnaughey, Estelle McConnaughey, R. P. McFarland, Babe

McConnaughey, Estelle McConnaughey, R. P. McFarland, Babe

McConnaughey, Estelle McConnaughey, R. P. McFarland, Babe

Actors, Actresses and Artists

who elect to make their permanent address in care of The Billboard may, of course, choose any of our branch offices, i. e., New York, Chicago, St. Louis or San Francisco, but are advised, if they are en route, to consider the home office carefully.

Cincinnati is but Thirty-one Miles from the Geographical Center of Population of the United States and Canada, and it follows naturally that less delay will ensue in the handling and forwarding of your mail.

We want our service to continue to be, as it always has been, the very best and promptest, and, therefore, we recommend "Permanent Address, Care of The Billboard, Cincinnati."

It is unnecessary in writing for mail to use a self-addressed and stamped envelope—a Postal Card will do. Give your route far enough ahead to permit your mail to reach you.

Letters Are Held Thirty Days Only, after which, if no address has been obtained, they are sent to the Dead Letter Office. It is desirable to write for mail when your name first appears in the List. Address your postal to "Mail Forwarding Service, The Billboard."

Read the Explanation at the Head of This List.

(S)Christoffel, Mrs. Georgia Church, Mrs. Geo. Church, Mrs. Ruth

Murry, Miss Greta (K)Murry, Lillian Myra, Bessie Nagle, Margie



Main list of names and addresses, including entries like Ward, Sadie; Williams, Dolly; Boyl, Larry; Chery, Frank S.; Dalton, Art; Ellis, Ward Ray; Getz, George; Helvey, Tom; Johnson, Ernest; Lawrence, Charles; and many others.

GENTLEMEN'S LIST

Detailed list of gentlemen's names and addresses, including entries like Adams, Sam; Abrahams, Sam; Akabaz, M.; Alderman, Harry; Allen, Leo; and many others.



# SOL'S UNITED SHOWS

## Now Booking



SAM SOLOMON,  
Owner and Manager.

## Season 1922

### The Carnival

(Continued from page 12)

presented by artists, ever mindful of the fact that nothing must be done or said to offend or frighten little Jimmie or his sister Sue, but at the same time to be of so diversified a nature as to appeal to the highbrow as well as lowbrow.

Of course, in all communities there are people who never go to any sort of show. We do not expect them to come to the carnival, but we do attract the clean-minded men and women thru whose veins courses the red-blooded longing for wholesome entertainment and mental recreation.

While, of course, shows of the "open front" variety, or so-called pit shows, are essential to the makeup of a big show, I differ from some who believe that shows of this character will eventually monopolize the carnival business. The public is gradually growing accustomed to the fact that the "closed front" shows are now housing real entertainment, and that the days of the oldtime ballyhoo, with everything on the front and nothing inside, are becoming a thing of the past.

Some carnival managers believe in carrying free acts. I do not, as frankly I cannot see where they can possibly be of benefit to a great big carnival, especially taking into consideration the fact that many of the "free performances" in front of the shows are far more pretentious themselves than many free acts that I have seen. However, this is merely a matter of personal opinion.

Much has been said and written on the subject of concessions, some arguing that they will eventually be entirely eliminated from the carnival business. I, for one, do not believe they ever will, or should be.

Of course, I refer to the legitimate, clean concession, where a beautiful Chinese basket, doll, blanket or lamp is practically raffled away at the cost of a dime a chance. In fact, my experience has been that the public demands these sort of concessions, and on several occasions where they have been eliminated the management of fairs, etc., has suffered financially in consequence.

Business men have stopped me on the street and said: "Mr. Gruberg, I tried to win one of those dolls last night for my little girl, but was unlucky. I want to buy one for her. How much are they?" I think this sums up the feeling of the majority of the public towards the clean type of concession.

Of course, it has been argued that concessions take money out of the town, away from the merchant. So do circuses, so do movies (many picture houses being owned by outside capital), but you will find kickers in every community who pride themselves on being able to

# WANT

Dog and Pony Acts for Circus, Menage Act, Acrobatic and Aerial Acts that Double. Other Acts write.

Will Furnish Complete Outfits for Shows of Merit.

All Concessions Open Except Cook House and Juice.

Workingmen for Merry-Go-Round, Ferris Wheel, Whip and Seaplanes.

Address all communications to

**SAM SOLOMON, Manager,**  
P. O. Box 272. METROPOLIS, ILL.

subject to everything and anything that might give pleasure and enjoyment to others.

Then again the personnel of the concessionaires has improved so rapidly during the past few years that real ladies and gentlemen are found behind the booths, paying strict attention to nothing but business.

Concessions are all right, clean, legitimate, with no suspicion of gambling, and it is doubtful if a big show could prosper without them. The public wants them, and the carnival manager needs them—so there you are.

Now, as to booking your show into a town or city. There seems to be a difference of opinion as to whether it is best to pay a straight license, like a circus, or to co-operate with some reputable local organization and play under its auspices.

If suitable auspices can be secured, and this is becoming easier each year now for real carnival companies, then this method I think is best, especially so when the members of the local society or whatever it may be band together and work hard and do their share to make the affair successful, but I really believe that eventually it will be found more reputable in the long run to dispense with the auspices entirely. Book your city, pay your license, lot, electric lights, bill the town like a circus—and let your financial success or failure depend upon the sheer merit of your shows.

An important factor is equipment, which should not only look the part, but be so in reality. We have made a feature this past year of specially inviting the town people down to the station to watch the arrival of our Orange Special, and it is not egotism on my part to say that the impression made when our train steams into town has gone a long way to overcome any apprehension regarding our carnival.

The advance is a very important part of the business, and I am extremely fortunate to be surrounded with a staff of which I am indeed proud.

I am firmly convinced of the great future of the carnival business, and in conclusion will say that I know of no other business in which so much financial prosperity can be brought to so many people in the short space of time allowed during one season as in this branch of the amusement world. I have many other business interests in Montgomery, Ala., and other cities, but I am now devoting all of my time to the exploitation of the "Aristocrat of the Tented World"—and five years ago all that I owned was three cars, and flat ears at that!

Use plenty of paper, run clean, legitimate shows and concessions, get a good staff, and then keep it; be honest in all your dealings and the carnival field—America's traveling playground—is the most fertile in the world for financial recompense.

## SALESBOARDS

Buy direct from manufacturer at wholesale. All sizes. SPECIAL—Ask about our "Silent Salesman Outfit"; 12 Always Sharp Pencils, 1 Solid Gold Fountain Pen and 1 100-Hole Salesboard.

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ELKHART, INDIANA



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**DYE'S CHILE MIXTURE**  
Send 50¢ for a large trial can and recipe which will put you on the road to success. Information free. W. A. DYE, The Chile Man, 103 Rock Island Ave., Wichita, Kansas.



## Keyva Indestructible Pearls

A necklace of indestructible quality, made up of pink tint pearls of rich luster, mounted with 10K gold spring ring clasp.

- 18-in. Length, Graduated, Each.....\$10.45
- 20-in. Length, Graduated, Each.....12.45
- 24-in. Length, Graduated, Each.....13.20
- 30-in. Length, Graduated, Each.....16.00
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Keyva Indestructible De Luxe, 24-in. Length, Graduated, with 3 Diamond Platinum Clasp, Ea. 63.90  
These come in beautiful grey velvet boxes.  
DEALERS, write in for quantity prices.

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## FREE TEXAS GEOLOGICAL MAP

Just issued and Now Ready for Distribution—Data supplied by the U. S. Geological Survey and the University of Texas—Printed in five colors, measures 24x30 inches. Shows and names all the oil formations, proven and prospective oil and gas fields, pipe lines, refineries, railroads, counties, rivers, mountains, etc., etc.

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WANTED

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# Majestic Exposition Shows

FOR SEASON 1922, OPEN FIRST WEEK IN APRIL.

Industrial Exposition and Fat Stock Show, Murphysboro, Ills.

Shows of all kinds, with or without own outfits. Will give liberal proposition to feature show, one ring circus or dog and pony show. CONCESSIONS—EVERYTHING OPEN, EXCEPT COOK HOUSE AND JUICE.

Will lease privilege car to responsible party. We have Six Rides of Our Own, Merry-Go-Round, Ferris Wheel, Whip, Seaplanes, Venetian Swings and Cycle Racer. Want help for same.

Want man to take charge of Crazy House and Trip to Mars, everything on wagons. Address,

**NAT NARDER,**

**Box 145,**

**MURPHYSBORO, ILLS.**

## The Concessionaire

(Continued from page 17)

a carnival could place any kind of a stand on the show for \$10 a week. He paid for his own hauling and used gasoline torches, and sometimes he paid his own railroad fare and sometimes the show paid it. The whole outfit of concessions on one show was worth less than one good concession today. If a concessionaire's C. O. D.'s ran as high as \$20 a week he was moving a lot of stuff. The first raise in the concessions was on the Hatch Shows, where \$15 a week, or \$25 a week for two concessions, was asked. An awful roar from the concessionaires followed. Indignation meetings were held and the raise was pronounced outrageous. The concessionaires said the traffic couldn't possibly bear the added burden. Incidentally, Hatch got a reputation for charging enormous prices, but the concessionaires paid them. I believe if the concessionaires had used merchandise in those old days they would have made as much money as now. They could have taken advantage of the cheap prices and low rates on everything in those days, and, I dare say, have grossed as much as they do now. For example, Babe Barkoot grossed \$1,000 on a candy wheel once during seven days in Milwaukee by the old methods. What could he have grossed with serial paddles had he jammed like they do now? There had been no changes in methods up to that time.

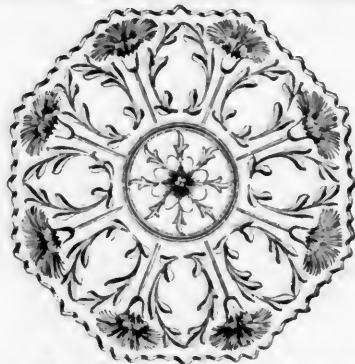
The biggest change of all came after the Jamestown Exposition in 1907, where new ideas were developed. The concessionaires added 14-inch teddy bears to their stocks, and they were a riot. They still sold paddles over the counter at 5 and 10 cents each, and then had to collect them back and resell them. Better candy was the next improvement. Carnival owners, watching the growth of things, then began to charge \$50 a week for candy wheels. Let me say right here that the candy wheel is a permanent institution and will live when others are gone. Grind stores suddenly sprung up everywhere on a big scale, and a \$1,000 flash was often seen on knife and cane racks, but the cane rack finally died out. The knife rack offered better money-making chances.

The next attractions to appear were the hoopla, pitch-till-you-win, roll-downs, tip-ups, add-'em-ups, and what not.

At first the confetti was the big concession, and all would bid for it. Mike Randolph bid \$1,200 one year in Jacksonville, and everybody said he was crazy. I doubt if any concessionaire would do that today. Mike made a little money at that. About this time, 1908, the concessionaire came to believe the public was interested in good merchandise. They added birds and bird cages and put them on paddle wheels the same as candy. Then came Japanese vases, poodle dogs, the first big craze, and the biggest item of all, the large teddy bear. To my thinking, it was the biggest craze of all, and right then and there businesslike concessionaires realized the teddy bear possibilities. Carnival managers and fair secretaries also got very much interested. I paid \$250 in Birmingham for the exclusive teddy bear privilege when I was with the Fair Amusement Company. The fair secretary wanted \$500 for the next season, turned it down and another paid it gladly. But he didn't do as well as I did, which shows the fallacy of paying too much.

Too many fair secretaries only see the crowd and the amount of money taken in. They do not figure on our overhead. I doubt if they realize it today. For example, one fair secretary said to me lately: "Just look how much they are taking in." The facts were that the boys went in Saturday night, couldn't find the privilege man on Sunday, got located Monday, went thru a dead Tuesday, had a small crowd Wednesday, and on Thursday, the big day, the crowd didn't get there till afternoon. Then the boys got a good play for three hours, and that's all they got, as Friday was a dead one. The secretary thought the fair should have more dollars per foot next year after watching that three hours' play.

The old pioneer in the concession business is still the big, dominant figure. The man who



Vases, Sets, Small Items In Large Variety Decorated. Prompt Shipments.

**THE LANCASTER GLASS CO., Lancaster, Ohio**

on stands, in express offices and in warehouses. Sometimes it even takes from \$50,000 to \$60,000 to handle some of the larger propositions. People at carnivals and fairs now expect to see these fine stores. It leaves a different impression from merely seeing a show. They carry home something.

The concession, if conducted in a legitimate way—if I may call it legitimate, and to my way of thinking it is—is something the carnival manager must have and can not exist without. All small fairs, too, look to the concessionaires for their revenue, and I dare say ninety per cent of the large fairs couldn't show profits without concessionaires. With the huge prices they are getting, I doubt if there will be so much bidding for exclusive items at the big fairs after this season. I am under the impression that carnivals are likely to go begging for concessionaires next year. They charge too much. True, they argue that railroad rates, city licenses, etc., are going up instead of going down.

Some carnival managers treated concessionaires disgracefully the past season. I know of one man who had ten concessions and who quit in the middle of the season owing to abuses.

On the other hand, many of the concessionaires are hard to satisfy and do not realize some of the burdens many of the carnival managers have in pulling their show thru. Some concessionaires are altogether unreasonable. They only look at their side of the case. Nor are all of the fair secretaries blameless. Some of them take the concessionaire's money, then on Thursday, the big day, tell the police to close him up or lock him up. This notwithstanding that the fair secretary knew in advance what he was taking money for. The secretaries should show more consideration for the concessionaires, and realize that these people sometimes have their all staked on one fair, and their troubles are many if it rains on Thursday.

Some carnival managers sell ten to twelve concessions of the same kind, which is all wrong. The concessionaires should not go with such a show, but they do. I believe the future success of the concessionaires depends on being fair to each other. Whatever opinion the public now has of the concessionaire it will always have. I say be honorable among yourselves, use common sense and employ the best business tactics possible, because your burdens are heavy and your tasks are hard, and by doing this you will develop relations profitable to all.

## Big Doings In Knife Deals



STRICTLY HIGH-CLASS GOODS

At Slaughtered Prices

No. 120—Colored Art Handles, all one size, 14 knives, brass lined, 2-blade, with 800 H. board complete,

Per Deal, \$5.50

No. 118—Style of above including large size and new shapes, 14 knives, 800 H. board complete,

Per Deal, \$6.50

Our catalog FREE for the asking.

**Rohde-Spencer Co.**  
WHOLESALE

Entire Building  
215 West Madison St.,  
CHICAGO, ILL.



**AGENTS 500% PROFIT**

Gold and Silver Sign Letters

Per store fronts, office windows and gas signs of all kinds. No experience necessary. Anyone can put them on and make money right from the start.

**\$75.00 to \$200.00 a Week!**

You can sell to nearby trade or travel all over the country. There is a big demand for window lettering in every town. Send for free samples and particulars.

Liberal Offer to General Agents.

**METALLIC LETTER CO.**

439 North Clark St., CHICAGO, ILL.

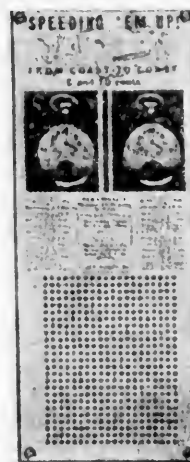
bore the burden and heat of early days in the strong figure today. He learned his business thru years of varying hardships and heartaches. It's the new ones who jump in without experience and expect to equal their record but who do not. Some of these new heads, however, are

really fast. If we had had them years ago the business would have been away ahead of what it is now.

The capital of the original concessionaire would run from \$50 to \$100 approximately. Some of the stocks nowadays are worth \$25,000,

## ATTENTION! Salesboard Operators and

**Jobbers**



If you are looking for something entirely new and different in the line of Salesboards, assortments with plenty of pep and speed, write or wire for our new Premium Catalogue, which is just out of the press.

**The Biggest Knock-out of the Season**

These Boards are, without a doubt, the fastest selling and repeating propositions on the market.

**They Are Proven Winners**

Full particulars and quantity prices upon request.

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Minneapolis, Minn.

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

# HERE'S A SENSATION FOR THE CONCESSION MAN

WE WONDERED WHAT WOULD BE NEW NEXT SEASON IN THE DOLL LINE—WE NOW HAVE JUST WHAT WAS WANTED—A SENSATIONAL HIT—AND WE WILL SELL OVER A MILLION OF THEM—LOOK INTO THIS BEFORE YOU FIND OUT YOU'RE TOO LATE.

# THREE FACED MOVIE DOLL

(PATENT PENDING)

## DESCRIPTION

BODY IS MADE OF STRONGEST PLASTER WITH ALUMINUM CASTING HEAD—AND ALL ARE DRESSED IN PERFECT DESIGN—AN INVITING NOVELTY WITH AN EXCELLENT FLASH.

**SEND FOR SAMPLE AND FULL PARTICULARS**

SAMPLES \$1.50 EACH—POST PAID

WE WILL NOT BE ABLE TO SUPPLY THE DEMAND OUR FIRST SEASON—SO ORDER EARLY AND GET IN ON THE GROUND FLOOR—THEN YOU WILL BE PROTECTED ALL SEASON

**MOVIE DOLL MANUFACTURING COMPANY, INC**  
1005-1006 Washington Building, LOS ANGELES, CALIF.

THEY  
**SLEEP**  
THEY  
**LAUGH**  
THEY  
**CRY**

MOVES HEAD AND  
SHOWING ONE FACE  
AT A TIME.

**THREE-IN-ONE**

FEATURING  
**CLOWNS**  
**RED RIDING HOOD**  
**MOTHER HUBBARD**  
**LITTLE MISS MOFFET**

# LEASE AND GOOD WILL OF AMUSEMENT PARK FOR SALE BLACK HAWK'S WATCH TOWER

ROCK ISLAND, ILL.

Leading Amusement Resort in the Community. Full Particulars  
by Addressing. G. R. STEPHENSON, PROP.

## Burlesque

(Continued from page 9)

the obliteration of individual judgment; to the effacement of progressive operations from whatever source they may emanate.

It is an old principle of commercialism that "competition is the life of trade." And the utter lack of competition in burlesque, due to one-power direction, is undoubtedly one of the direct causes of the present unsatisfactory condition of our business.

Merit in their fundamentals and novelty in their organization are necessary to the success of stage offerings. It is frequently difficult to secure these desirable elements in the formation of a show. But, having secured them, the next important step is the familiarizing of the public with your achievement. And intelligent, carefully prepared and perfectly applied publicity alone can supply this. This we have not, and never have had in burlesque, except, as I have already said, in a few places, due to the initiative and to the individual efforts of the local theater managements and entirely without suggestion or direction from any organized source.

Burlesque should be doing better business today than ever before, and it should be drawing patronage from all classes and conditions of the public. There can be no objection to it from any point of consideration. On the other hand it possesses all of the elements most people seek in the theater. But a large proportion of theatergoers are not aware of this fact. To them it is merely burlesque of the old days, with its taint of vulgarity and its cheap, unattractive equipment, and given in the old atmosphere of smoke and uncleanness. Manifestly a well-directed campaign of publicity would overcome all this. And until this sort of publicity is started burlesque must stand still.

There is plenty of talk about "cutting down" and retrenchment, which merely means cheapening, and the minimum of attractiveness, and which does not arrive at the desirable thing to do. To build up and not tear down, to bring to bear effective action instead of remaining inert and passive, to encourage effort rather than discourage it, to draw upon efficiency instead of ignoring it, to engender cordiality rather than unfriendly resistance, to work together for the common good, and by conference and adherence to the common rule of perfect fairness and candor inspire hearty co-operation, are principles that have very manifestly been consistently ignored by the dominating element that has brought about the present situation in burlesque.

There is plenty of brains in the executive division of burlesque, and there is showmanship of a very high order in the personnel of our operators. But it is lost in the "system" that is responsible for such decisions as the "open shop" bugaboo, the restrictions upon indi-

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vidual effort which compels, for example, adherence to one undeviating method of advertising, which practically eliminates competition for the services of performers, which puts all separate managements in one class regardless of industry, ability and whole-hearted willingness to accomplish the betterment of burlesque in all particulars. In other words, a "system" that is wholly arbitrary in its rulings and demands and whose self-sufficiency brooks no interference.

If some of our producers were allowed to follow their own inclinations in the conduct of their business, and if others were thrown into the discard, instead of the former being hampered and the latter being pampered, burlesque would speedily take the place it deserves among the other divisions of show business. And, what is more to the point right here and at this time, there would be no cause for complaint of any kind.

Before this article, written in the middle of November, reaches the eyes of the readers of The Billboard many things may have taken place that will to some extent, at least, justify my attitude toward this general topic. I believe a reaction will have started that may go a long way toward the partial disruption of this odious and unbusinesslike system. If indeed it does not extend to the complete destruction of a condition that has become intolerable. And I believe, if the forces that are affected by this domination were at this moment unafraid and frank enough to express themselves and take a stand according to their judgment and desires, an upheaval would take place without delay that would remove the thralldom in which they are now engulfed and bring to burlesque the serenity and the prosperity which must be denied them until that desideratum shall have been fully accomplished.

For my associates in the American Burlesque Association and for myself I assert, without fear of any possible consequences, that this

regeneration will be fought for without let or hindrance.

This is very clearly the only way to protect the integrity and the value of our business.

Our doors are open and those who "come clean" may enter.

But they must COME CLEAN.

## Tabloid as Was and Is

(Continued from page 15)

five reels of inexpensive pictures, a theater can build up a business that will be not only profitable but will permit the owner to look his wife in the eye and he will feel that he is not only a credit to the town but to the entire theatrical world.

The writer had the pleasure of attending the opening of the new Landers-Orpheum Theater at Springfield, Mo. This house had recently been remodeled at an expense of about \$50,000. The attraction was the "Midnight Whirl" Company, featuring "Big" Billy House. "Big" Bill was at his best, for with his whimsical humor and comments he captured the house on his first entrance. The entire cast were excellent in their parts, and the chorus of ten, wonderfully costumed, were so cleverly intermingled with the story of the play that they seemed to be more of a part of the cast than chorus girls.

But this is the point I wish to bring out: The house was packed; society was out in all its glad clothes; the boxes were all filled, evidently by box parties; ladies in evening gowns and their escorts equally as smartly dressed made up the greater part of the audience, and no attraction could wish for a more enthusiastic reception. Yet this show is one of the so-called "Tab" shows and there are many, many more attractions of equal ability which are operating under this name of "Tab"—a name that has been badly misused but is rapidly being refined in the public's opinion by clean producers and theater owners.

## The Evolution of Amusement Riding Devices

(Continued from page 10)

making two parallel tracks, with numerous dips in them, falling from a high curve at one end to a lower curve at the other end. Before the train could get back on the incoming track it had to be unloaded, the train pushed up a switch, while the people climbed up a stair to a higher level for the remaining dips. The pushing the car up the elevated switch gave the device the name of "Switch-Back Railway." With plans perfected and patented Thompson, almost without funds, leased a piece of land at Coney Island and with his own hands and two carpenters built the first gravity ride, a "Switch-Back," in 1884, on the land now occupied by "The Big Dipper" Racer. It is a far cry from the original Switch-Back to the Big Dipper, but every step has been a natural evolution for adaptation.

In its building the Switch-Back attracted much attention. The wise heads of Coney thought Thompson was crazy; it wouldn't work, people wouldn't risk their lives on it. It would never pay for itself. When it opened in June, 1884, it attracted greater crowds than Coney had yet known. Its limited capacity was taxed every day. The first Switch-Back furnished a ride of only four hundred and fifty feet. The Scientific American published a long account of this new application of gravity and prophesied great practical possibilities in future transportation. Within three weeks the Switch-Back had paid for itself. During the following winter Mr. Thompson built nine Switch-Backs all the way from Coronado Beach, Cal., to Atlantic City. Each ride was built a little longer and a little steeper until finally it became necessary to arrange a mechanical device to pull the cars to the starting level. On the Switch-Back the patrons climbed stairs to a high level in order to get fall enough for the dips. The addition of a cable pull up made it possible to load at a low level and mechanically lift the load by attaching a hoist cable on a clutch. This improvement immediately removed all restrictions on length and height and left the back curve as a sort of amphitheater, into which Thompson conceived the idea of building a scene. Coincident with the scene came the invention of an automatic grip on the cars, which would grasp and let go the cable without any interference of speed or the intervention of manual attention. These two developments completed practically another step in the evolution and produced a new species, "The Scenic Railway."

Mr. Thompson built the first Scenic Railway at Atlantic City in 1890. The enterprise was a great success financially and Mr. Thompson found himself flooded with applications from all over the world to build and operate Scenic Railways. For a while the scenic attraction developed rapidly and the ride part remained quite stationary or with but minor improvements. Several Scenic Railways built in Europe were so elaborate scenically that the scene houses cost more than the remainder of the ride and equipment. But the people soon tired of scenes, they wanted the more thrilling sensation. The scene houses became less and less important and the strengthening of the car equipment and structure became necessary to enable greater speed and more precipitous dips. It became necessary to build a track from which no attainable amount of speed or fall would entice the trains. And this adaptation of the rides to the demand of the people evolved a new species, "The Coaster."

The further demand for sensation on the part of the patrons, and for capacity on the part of the owners, developed "The Racer," which is little more than a double tracked coaster.

This is the direct lineage and pedigree of the surviving species of the gravity rides. The "Racer" gravity ride is the direct descendant of the teeter thru the merry-go-round with its mixed parentage and no cross breeding. As in all evolutions there were constant attempts at adaptation, the tendency to develop extreme types, thus creating branch species, which live or not as they were fit. One of these was the "Loop-the-Loop," which was but the extreme

adaptation of the coaster idea to meet the demands for extreme sensation. As usual it was too extreme to be it for survival. Another branching species was an adaptation from the Scenic Railway. The use of boats in water instead of cars on a track, resulting in the variously named water rides: Old Mills, Aquarama, etc. As a further adaptation along this line was the water ride containing a "dip." The first of these was built by Thompson in California and improvements of it have since been popular. From this idea came that of the "Shoot-the-Chutes."

At other points in the evolution of the gravity ride came other adaptations of the same principle to slightly varying forms of structure and equipment, resulting in the "Tickler," "Virginia Reel" and other similar gravity rides.

Most of the other existent amusement riding devices may be said to be due to cross breeding of the principles contained in the Merry-go-round and the Swing. In about 1900 the idea of flying machines was dominant. It was but natural that this prevailing idea should cause an adaptation of existing rides to fulfill it. Here occurred a cross breeding of the swing with the merry-go-round, forming the Aeroplane Swing, which was soon simplified into the Circle Swing, but with the new dominance of the airplane it is again taking on wings. The Frolic was little more than an over-hanging merry-go-round with swings instead of animals, but it soon took on the adaptation of the flying motion of the Circle Swing. The "Derby Racer" is another example of cross breeding of the Merry-go-round with the Racer.

Other amusement riding devices seem to establish man as a creator, the how far the idea to the man for his invention was an evolution from some existing ride it is hard to say. Probably the inventor himself would not know, as he is often entirely unconscious that he has simply accepted existing ideas and evolved a new species. The Witching Waves and the Ferris Wheel are examples of this seeming creative sense, or rather are examples probably of cross-breeding, in which the links are missing. The Witching Waves, however, seemed to have given parentage to the Whip species and later the Dodgem, a litter of variously named devices. The combined bumping sensation of the Witching Waves and the circular motion of the Merry-go-round produced the Whirlpool and its like derivatives.

While Mr. Ferris would probably object to our statement that his wheel is but a merry-go-round turned onto a horizontal axis with the swing for seats, nevertheless in analysis it is that just as much as the Gyroscop was a direct descendant of a complication of Ferris Wheel movements with a crossing of the Frolic idea.

The real object of this article is not historical, but its aim is to call to the attention of amusement inventors the natural development of devices from existing principles adapted to the demands of the public at the period. An individual desiring to invent a successful device would better not sit down with a pencil and paper to create something new but let him study the principles involved in the present successful devices. Then let him work for years among the amusement seeking crowds and learn the dominant sensation they are seeking. Then if he has any time left he might, by cross-breeding, evolve some new success which, if we had protecting patent laws and morally upright amusement men who would be as ashamed to be caught stealing a valuable idea as they would a horse, might make him a fortune and bring pleasurable joy to thousands.

## Musical Comedies are Made, Not Born

(Continued from page 9)

into rehearsal in New York. The basic idea of the show was good, but by the time the "too many cooks" got thru with it the thing was an awful hodge-podge, and it looked as if the performance, if put on as planned, would be about as long as George Bernard Shaw's "Back to Methuselah."

So it was decided to "do some cutting"—but how and where? The featured comedian refused to allow his "big scenes" to be eliminated; the prima donna insisted upon singing her "three important songs," so that her voice might be heard to real advantage; the writer of the "book" objected to his "best lines being mutilated," and the lyric writers and composers wouldn't "stand for" any curtailment of their musical numbers. As a result the show was in a chaotic state when it opened in a "tryout town," and it was still in miserable shape when it began its New York engagement a week later. It required three weeks of re-writing, re-arranging, patching and "doctoring" before it could be termed a "good show"—and by that time it was too late, for Manhattan has passed upon it and turned it down.

Of course there are a number of expert makers of musical comedies who seldom have failures scored against them, but they are in the minority. They know their public, and they know how to go about preparing an entertainment that stands a chance for success. They plan their show according to the prevailing fashion, as an up-to-date tailor turns out a stylish suit of clothes. Such well-written mu-

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sical pieces as "Maytime" and "Apple Blossoms" do not belong in this classification, but, like "The Last Waltz," are to be considered as light operas.

To illustrate the "tailor-made methods" employed in the making or "remodeling" of the modern musical comedy, an incident which occurred in a certain prominent road show will probably prove of interest:

Producer, author and actor all agreed that there was something fundamentally wrong with this particular musical comedy, but no one could place his finger on the defect. The operetta was studied from every possible angle, but in vain. Suddenly the leading lady seemed to receive an inspiration!

"Place the third act in place of the second and place the second act last!" she said.

Every one laughed at the absurdity of the idea.

"Well, just you try it!" she insisted, "and see what happens!"

Probably because no other course remained open to them, the producers followed her suggestion, changed a few of the lines in order to give the play at least some coherent co-ordination and lo and behold!—the plan worked like a charm! The fault was remedied and the play enjoyed a long and prosperous run!

Whether the musical comedy of today is comparable with the musical comedy of a decade ago is an open question much debated. Without doubt there are some musical comedy makers at the present time who are very clever indeed; the laughs they raise are as hearty and the tunes they compose bring as much applause as any which paid tribute to the talents of the writers who went before them; and it is unjust, perhaps, to judge them by standards which live only in the memory and grow higher as distance lends enchantment to their view. But we can't help feeling that the earlier writers possessed more originality and were not so deathly afraid of striking out on a new trail, away from the beaten path; the melodies of the composers were more diversified, if not more "catchy," and the wit of the librettists and lyric writers was never coarse, ridiculing nothing that was not a fit subject for ridicule, outraging no serious sentiment, shocking no modesty.

Where in the musical comedy of today can one find such delightfully clever lines as those of the Lord High Executioner, who has his "little list" of public nuisances who are to be executed in the first act of Gilbert & Sullivan's "Mikado?"

As some day it may happen that a victim must be found,

I've got a little list, I've got a little list,  
 Of social offenders who might well be under ground,  
 And who never would be missed—who never would be missed!

There's the pestilential nuisance who writes for autographs—

All people who have fabby hands and irritating laughs—

All children who are up in dates and floor you with 'em flat—

All persons who, in shaking hands, shake hands with you like that—

And all third persons who, in spilling tete-a-tetes, insist—

They'd none of 'em be missed—they'd none of 'em be missed!

### CHORUS

He's got 'em on the list—he's got 'em on the list;  
 And they'll none of 'em be missed—they'll none of 'em be missed.

Compare this gently satirical lyric with the "lines" employed in the musical comedy today! Here is a typical example of one of these modern inspired "gems":

Get hot, shake your shoulder;  
 Get hot, get a little bolder;  
 You will have your way  
 If you make her follow and say—  
 Get hot, step right on 'em;  
 It's hot, now you've got 'em.  
 Don't be slow, just go and grab a beau  
 And yell, "Get hot!"

To show the tender care that the modern song-smith bestows on the lyrical offspring of his fancy, a conversation that actually took place between two more or less prominent song writers is here set down.

"Listen, y' big hum!" said the first one,

"'home' don't rhyme with 'came!'"

"I know it, y' sap!" returned the other. "I know it!"

"Then why are y' puttin' it down?"

"Because it don't make a damn hita difference—'t's only for the 10-cent music trade anyhow!"

Consider the song of the Sergeant, in Gilbert & Sullivan's "Pirates of Penzance," and then endeavor to find something in the "show" of today that even remotely compares with it:

When a felon's not engaged in his employment,  
 Or maturing his felonious little plans,  
 His capacity for innocent enjoyment

Is just as great as any honest man's.  
 Our feelings we with difficulty smother,  
 When constabulary duty's to be done,  
 Ah, take one consideration with another,

A policeman's lot is not a happy one,  
 When constabulary duty's to be done,  
 The policeman's lot is not a happy one.

When the enterprising burglar's not a-burgling,  
 When the cut-throat isn't occupied in crime,  
 He loves to hear the little brook a-gurgling  
 And listen to the merry village chime.

When the coster's finished jumping on his mother,  
 He loves to lie a-basking in the sun,  
 Ah, take one consideration with another,

The policeman's lot is not a happy one,  
 When constabulary duty's to be done,  
 The policeman's lot is not a happy one.

Of course, a modernist may observe, times have changed, and we must change all of our institutions in order to keep apace. True, this is a "jazz" age—in manners, dress and amusements! The writer had occasion to con-

struct a little vaudeville sketch, a short time ago, for two well-known variety artists. The greatest care and thought were put into the work and the actors tried out the act on one of the smaller circuits.

It proved to be an enormous success. It was well applauded and the notices in the newspapers were excellent. The agent for the company then decided to inspect the production and jumped out of town for the purpose. He returned to New York highly satisfied, but with the verdict that it had to be "jazzed up a little if it's to get by on the 'big time.'"

Accordingly irrelevant "gags," lines and "hokum" were inserted, with the result that the little production was no more like the original sketch than a chorus girl is like a prima donna. But the playlet had to "keep apace with the times!"

"Well, yuh sing a good line all right," some manager may observe, "and that there Gilbert & Sunvagan stuff mighta got by years ago, in Queen Victory's day, but it don't go today! Positively not! Yuh gotta give the public what it wants and that's all there's to it!"

The answer to this sagacious observation is that there has been no musical comedy failure after another this season. Money conditions? Possibly, in a measure. But the "wiser ones" will tell you that the material in the musical play is deficient and they will point out the exceptional success of the Gilbert & Sullivan revival last season at the Park Theater, New York.

"Ruddigore," in fact, one of the more obscure of these old plays, enjoyed a run of some six months to well attended houses. Irving Berlin's revue at his new "Music Box" theater is sold out for eight weeks in advance. And why? Because, while it is not comparable to the well-constructed musical comedies of yore, yet it is replete with ideas galore, it is carefully staged to the smallest detail and the cast has been chosen with the greatest care.

Even Patterson James, the most caustic critic in America, observed:

"The Music Box revue is the only show I have seen in seasons which is really worth the money asked for admission. I enjoyed the Music Box Revue because it has ideas, because it is a production which in almost every particular is beautiful, because it is filled with comedy and played by comedians, because it has something besides a lot of brainlessly beautiful girls and because it indicates how unjustifiable the Ziegfeld position has been for years."

Yea, verily, the average musical comedies of today are made and not born, but the long-suffering public has borne them long enough!

## Quill Pens and Gramophones

(Continued from page 7)

ise is due to strength of talent and how much to the influence of environment? Just as Scriabin without the association of his Brussels coterie might never have given us "Prometheus," Goossens, if there had been no Terence Gray, might never have written "The Eternal Rhythm." Terence Gray is a young man of London, apparently of Irish origin, a profound student of Egyptology, one of whose prose poems depicts the rhythm of the universe flowing thru all things visible and invisible, and manifesting in humanity thru the "free, untrammelled and fully developed human being." So there has come into existence a glorious symphonic poem by his friend, Eugene Goossens, called "The Eternal Rhythm." It is of interest in passing to note that while Goossens and Coates use the same aggregate number of instruments in their orchestra, Goossens lessens the number of strings and increases the woodwinds, horns and percussion.

The new subjects for musical symbolism have come as a flowering of the centuries of musical development. Now we can well dispense with "The Happy Farmer," "The Trout" and "The Blacksmith." For those of us who knew their emotion in their prime, they are now as "a rose in a book, past blooming, past fading." For those newly come at this time, newer expressions of old emotions are suitable, whether or not to our liking, fresh blossoms hefting their day. These new songs are ready to hand for their emotional uses without the labor of chiseling thru horny tradition, as we write, without first cutting the quill (a thing our elders in Europe do to this day). Beside our memories and our pressed roses, we can still avail ourselves in the Children's Century of the things to which they were born; the dictaphone, the airplane and the phonography. They are all fairy tales come true, each a symbol of movement in "The Eternal Rhythm."

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## How We Write Our Song Hits

(Continued from page 11)

will tell you all about it over the footlights. In an excellent act, in which eight exceedingly pretty girls disguised as reporters interviewed him, the song writer very modestly tells in song how he wrote the hits, "Alexander's Ragtime Band," "Ragtime Violin," "Dixie," "How I Hate To Get Up in the Morning," "You'd Be Surprised," "All By Myself" and his latest, "Say It With Music."

If it takes eight pretty girls to get that much information out of the retiring Mr. Berlin, what can you expect from one lone, homely interviewer?

But—ods-bods—we forgot to show Mr. Berlin the interview!

### BYRON GAY

(Writer of the Sensational Hit, "The Vamp")

We met Mr. Gay at the Athletic Club in Los Angeles. A brisk, business-like young man, he looks anything but the composer. "A successful business man" would be your first impression of him.

"My first hit was 'The Little Ford Rambled Right Along,'" said Mr. Gay, with no hesitancy in answer to our question. "I knew the song was a hit the minute I wrote it, but I could not convince the publishers. So I published it myself and it scored a success almost overnight. We sold thousands and thousands of the song and it went over big in musical comedy and vaudeville. After that all the publishers had the word 'Welcome' written all over their mats and maps. Self-confidence did it!

"I received my inspiration for 'The Vamp' at a circus. At a side-show there was an Oriental dance going on to the sound of a tom-tom. The tom-tomist played with a peculiar rhythm that impressed me deeply. It inspired 'The Vamp' and I used the same rhythm that I heard at the circus side-show.

"I was certain that the song was hit material, but, while the publishers were more friendly than before, yet they would not accept it for publication. I believe I offered it to every big music house in New York, but without success. Finally a Chicago publisher issued it and then one of the very New York publishers who had first refused it purchased it from them and the rest is history. Self-confidence did it."

### LOUIS HIRSCH

(Composer of "The Love Nest")

The great success of the song hit, "The Love Nest," was a surprise alike to composer and publisher. The melody first appeared in Geo. M. Cohan's production of "Mary" and another song by the same title was the one selected as a sure hit. To their great astonishment, "The Love Nest" instead scored a veritable sensation and was regarded by many as "the whole show." Hence in this case "confidence" didn't do it!

### KENDIS & BROCKMAN

(Writers of "I'm Forever Blowing Bubbles," Etc.)

This team is the most unique duo of song-writers in the world. With a most keenly-developed ear for melody values and lyrical ideas and a sharp perception of the music publishing business, they have scored one tremendous song hit after another, and there is not one music publisher in the business who will not give heed to the judgment of the "James boys," as they are popularly known.

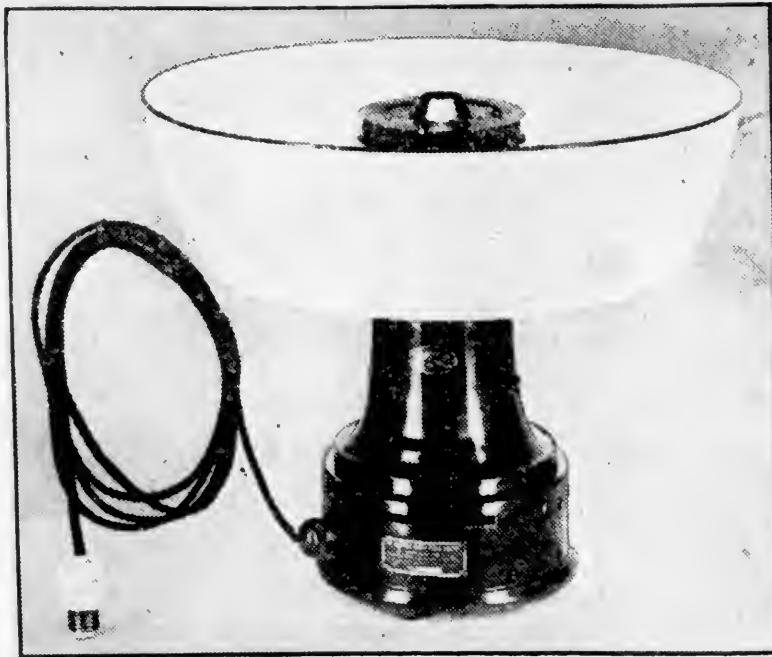
Like Irving Berlin, they are most unassuming and seem to take their success very modestly. We interviewed them at their offices on West Forty-fifth street. Mr. Kendis did most of the talking for the team.

"The average Johnny Newcomer trying to break into the music business," said Mr. Kendis, "is principally concerned with seeing the child of his brain in print and his name on the sheet of music. While he dreams of fortune, his first thought, however, is to have at least one song published so that he may show it to his admiring friends.

"Then, when the thrill of seeing the first song actually published wears off, we find Mr. J. Newcomer worrying more about getting a taste of the big royalties he has been reading about. He soon discovers that the big money comes only with the real, big hits. How to get a big hit is the problem that he has not yet solved.

"While he and thousands of others are wondering how it is done, we continue to produce one hit after another, year after year. How do we do it? Well, we combine song writing with song publishing. We write the song, try it out and if it looks promising we go after it hammer and tongs and exploit it. If it doesn't show up any too well, we drop it regardless of how much money we have invested in it and forget about it."

To prove whether or not the method of Kendis & Brockman has been successful one need only look over their long list of hits, which includes "I'm Forever Blowing Bubbles," "Feather Your Nest," "I Know What It Means To Be Lonesome," "Golden Gate," "I'm Like a Ship Without a Sail" and others—all of them published by the biggest music houses in the business.



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### LOUIS WESLYN

(Writer of "Send Me Away With a Smile")

Mr. Weslyn is an exceedingly modest chap and dislikes to talk about his prowess as a songwriter. He is a writer of lyrics of the better order and exceptionally good vaudeville acts that usually play "the big time" for years because of the excellent material that he puts into them.

"Send Me Away With a Smile" was written on the spur of the moment," said Mr. Weslyn. "I was in a training camp at the beginning of the war and the thought occurred to me that there should be some brightness in all the gloom that surrounded the leaving of the boys for the front. So, almost like a flash, I wrote this song—a true inspiration.

"Honolulu Honey," my newest hit—which is now on every phonograph record and player piano roll—was written via the inspirational route. The same with "Baby Rose," "Jabberwocky" and others. Hence, to my mind, genuine song hits are inspired."

### GEORGE LITTLE

(Writer of "Hawaiian Butterfly")

"I believe in hunches," George Little told us on Broadway. "I predicted the success of every song hit I ever wrote. 'When I Was a Dreamer and You Were My Dream,' 'Sweet Mamma, Papa's Gettin' Mad,' 'Emiline' and 'Hawaiian Butterfly'—all of them were the result of hunches that they would become hits and I was right.

"And an odd thing about my method is that I usually sell a song to the publisher on the chorus alone. If he buys my chorus I complete the rest of the song. 'They Needed a Song Bird in Heaven, So God Took Caruso Away' was sold on the title alone."

### JOE McKIERNAN

(Writer of "Cuban Moon")

"I study two things before I write anything," Mr. McKiernan told us at the Green Room Club. "I study the present song hits and the public that buys them. I place myself with the public. What sort of songs do they like to hear? What kind of sentiments appeal to them? Then I try to supply their demands.

"Don't Take Away Those Blues," "Now and Then," "Cuban Moon" and the others were written in this manner."

### NEIL MORET

(Writer of "Hiawatha," "Micky," "Peggy")

Mr. Moret wrote his first big hit at the age of twenty. He studied the "why" of a song

hit from behind a music counter while still a boy and he has written song hits consistently over a long period. His songs are remarkable for their charming melodic qualities.

"I try to give a song an unusual 'twist'—something unexpected—before I expect it to be considered as hit material," he once told us at his office in San Francisco.

### SID CAINE

(Writer of "Mazie")

"One night at Healy's," said Sid Caine, "I heard a melody that appealed to me. I inquired its name and found that it was an unpublished song—the work of one of the musicians. I immediately 'picked' it as a hit, wrote a lyric to it with the composer's consent and it proved to be an over night hit after we published it. That was my first attempt. Now I'm in the publishing business for myself and have already picked several others that look like hits."

### EVA APPLEFIELD

(Composer of "After All These Years")

Miss Applefield is one of the newer song-writers. Coming to New York virtually as an unknown from San Francisco, the city of dance hits, she scored within three months something of a sensation by her unusually melodious tunes. "After All These Years" was the first song placed by this clever girl composer and it has already the earmarks of a genuine hit.

"Honolulu Honey," written in collaboration with Louis Weslyn and Hal Dyson, followed and is already recorded on every phonograph record and piano roll. Her "Hawaiian Chimes," a simple yet delightful composition, is the type of song that will doubtless continue to sell over a long period. Once when we asked Miss Applefield how she wrote her hits she replied merely: "Oh, they just come to me!"

### CREAMER AND LAYTON

(Writers of "Strut, Miss Lizzie")

Henry Creamer and Turner Layton are two colored songwriters, university trained and as clever as they "make 'em." They write exceptionally good lyrics and catchy tunes and their two musical comedy productions, "Elony Nights" and "Three Showers," abound with many examples of their great skill.

"Strut, Miss Lizzie" was the result of an inspiration. Henry Creamer informed us at the office of a West Forty-fifth street publisher. "When we finished it we felt that we had a novelty that would at once appeal to the public, and it did. They snapped it up almost as quickly as the first publisher to whom we showed it."

### TOM PAYTON

(Exploiter of "Oh, Johnny," "Missouri Waltz")

Tom Payton is a publisher, songwriter and exploiter who is well known in the music publishing business for contributing in a large measure to the success of the famous "Missouri Waltz" and the comedy hit, "Oh, Johnny."

"When 'Oh, Johnny' was first played for me I recognized it immediately as having those qualities that make a hit, despite the fact that the song was almost wholly ignored by others. It came at Christmas time—a psychological moment when the public was in the mood for good cheer and a good comedy song.

"Today I judge a song's hit possibilities by its appeal to the phonograph and piano roll companies, to the orchestras and the theatrical profession—for these influence the music-buying public."

### JACK ROBBINS

(Of "Smiles," "Tell Me" and "La Veeda" Fame)

We found Mr. Robbins at his beautiful offices with the Richmond company. He is celebrated for his ability in "picking" song hits, but lays no claim to being a songwriter. Hence his viewpoint is interesting in this connection.

"To my way of thinking," said Mr. Robbins, "it is the publisher who makes the hit song. He sees it from a dollars and cents standpoint and understands its construction. The writer is chiefly concerned with inspiration in writing the song; the publisher is only concerned with perspiration in MAKING the song."

So, Gentle Reader, judge for yourself; the foregoing represent in order of their "appearance" (not importance) the "whys" of the song hit.

Are you any the "why" yet?

(Copyright 1921, by Milt Hagen)

## From Front Gate to Grand Stand

(Continued from page 13)

how much more interesting. But many secretaries are accessories before the fact to these crime since in their incessant demand and constant clamor for something new and something novel the looking agents build acts that have Queen Anne appearances before they are pulled off, but leave a Sally Anne taste in your mouth after the performance. To speak the truth in love some of the acts look like h—i and cause us to exclaim, O Death, Where Is Thy Sting?

### Let's Talk About Something Pleasant

Little pumpkin fairs often have big ways. An active and energetic secretary of one of these little fairs advertised far and near that his fair would give a \$50 cash wedding present, not to one couple but to every couple that would marry in front of his grandstand on the big day of his fair. To his utter amazement and terrible embarrassment eleven couples with eleven marriage licenses appeared before the grandstand at the appointed hour. Some of those good economical old directors who were watch dogs of the fair's treasury fainted. Others were called together in an effort to find some plan that might prevent the payment of so large an amount to the eleven happy couples, but the effort failed and the directors decided to pay out the money even if it "ruined" their fair. While the directors were recovering from heart failure the secretaries that united the eleven couples were being performed. At the conclusion the resourceful secretary, as if to create more consternation among his directors, announced to the eleven new grooms and eleven brides before the grandstand that the fair would give \$50 for the finest boy baby and \$50 for the finest girl baby at next year's fair, the prizes to go only to babies of the eleven couples. The brides all blushed, but the secretary knew then and there that attendance records would be broken at his fair next year, and they were, for eight girl babies and one boy baby were there to contest for the blue ribbons. Of the two couples that presented no babies for exhibition one had moved to Colorado and the other couple had been divorced.

### Little Secretaries Sometimes Have Big Problems

The little secretary has his problems just like the big fellows. For many years the secretary of an excellent county fair fought the return check evil. His fair was located near the business section of his town, and there seemed to be absolutely no method that would prevent the giving of return passes. The practice was badly abused often by persons who possessed passes by courtesy, who used these passes to enter the gates and on leaving the grounds accepted return checks, sold them or gave them to members of their families or friends. Since there could be no restrictions on how many times one could enter and retire from the grounds this created a great leak. Other people who lived a considerable distance away would leave for home early and going out



# WADE AND MAY SHOWS

## NOW CONTRACTING ATTRACTIONS FOR SEASON 1922.

We will open in April, in one of the best manufacturing districts in Southern Michigan for a nine-day stand, including two Saturdays and two Sundays, and then take the road as a fifteen-car organization. Our season will include a circuit of good day and night fairs that will last well into November. Mr. May will personally direct the advance work.

**WANTED—WILD WEST OR SOCIETY HORSE SHOW** to feature, and any other **SHOWS** that do not conflict. We will finance and furnish equipment to any worthy attraction.

**CONCESSIONS**—Practically all concessions are open, including Cook House. Our terms are very reasonable and include all after joining. Positively no concessions will be owned or operated by anyone connected with the management of this organization.

**HELP WANTED**—Trainmaster that can load flats, Electrician, Riding Device Help for Merry-Go-Round, Ferris Wheel and Aeroplane Swing, and other useful Carnival people.

**MUSIC**—Would like to hear from a ten or twelve-piece all-American Band, with neat uniforms, and also Calliope Player.

## Address WADE AND MAY SHOWS,

289 ELMHURST AVENUE,

Phone Hemlock 6664,

DETROIT, MICHIGAN.

of the grounds accepted a return check and then sold it for a reduced price. The city authorities in the town where the fair was held even passed an ordinance prohibiting the speculation in tickets or their resale, but that did little or no good in checking the practice that was a great financial drain upon the association. But the secretary finally solved the problem and solved it for all time. His solution may bring joy to the hearts of other secretaries who possess the same handicap, and it is, at least, certain to add dollars to the bank account of your fair. His solution was simple and the wonder of it is that someone had not put it into practice long ago. He purchased a number of rubber stamps, and at his exit gates, had his gatemen affix this stamp upon the wrist of every one leaving the grounds:

### Good for Return at Any Hour Friday

The system was handled the same on other days except different colored pads were used and the stamp was affixed to the opposite wrist from the day before. About the only method to beat this system was to cut off their arms and few cared to do that. The first year this arrangement was used only four people objected to having the rubber stamp affixed to their wrists. These four were told, gently but firmly, to remain on the grounds or retire and purchase another ticket. Three of the number saw good reason for the arrangement when it was explained to them that the other fellow was found to have jumped the fence into the grounds and wanted a ticket as he went out that he might sell it and jump into the grounds again. Very few fairs are burdened with this return check evil, but to those who are yet shackled with this custom the above plan will be found to be both practical and extremely profitable, so that on Sunday morning after your fair you may ask the congregation to stand and join with you in singing, "This Is the Thing I Long Have Sought and Mourned Because I Found It Not."

### Is Your Fair an Orphan?

It is an easy matter to spend other people's money, but spending our own money is a different proposition. Many directors treat their fair like it was an orphan and everybody takes its candy, for there is nobody to prevent and seldom to object. That is just why so many fair associations go bankrupt and the sheriff conducts the funeral services with an order of court in his hand. It would be a fine thing if every director and fair official would ask himself the question: "Would I do this if I owned this property personally?" Pay day and settlement time always arrive and there can be no excuse for foolish expenditures that plunge your fair into debt from which it often cannot recover. Directors and managers of fairs should to their own selves be true, and it must follow, as the night the day, thou canst not then be false to any man."

### Fair Time Should Be a Holiday Season

There is a "feel in the air" that tells us Christmas is near and a kindred feeling should be in the hearts of your people when fair times are approaching, for the people should love your fair like an old maid does the children of her boyhood lover.

## Christmas Greetings To Everybody

JOE and BABE MILLER

EX-MEMBERS OF  
C. A. WORTHAM No. 1 SHOW

### The Historical Pageant and Masque

(Continued from page 5)

than \$30,000 for the builders of the arena. Tacoma has a beautiful stadium that looks out upon a picturesque bay. In this stadium many classics have been given and proved wondrously remunerative.

Los Angeles feels that a stadium is so necessary that she has voted \$1,000,000 for that purpose, and has selected Exposition Park as the proper place to locate it. It is to have a seating capacity of 60,000.

At Geneva Park Pomona has a beautiful natural stadium that cost patriotic citizens more than a quarter of a million dollars.

San Diego has a very imposing stadium notwithstanding she never can hope to compete for the college classics.

Pasadena, the home of the annual Tournament of Roses, has already raised more than one-half of the million dollars for the stadium to be built there in the immediate future.

Berkeley has a mammoth Greek theater, the generous gift of the late lamented Phoebe Hearst. It has been the scene of many important dramatic creations staged by noted artists.

Oakland has selected a site for a stadium and hopes to have it completed at an early date.

San Francisco alone of all the important far Western cities has no stadium. But in view of the fact that all the Bay Cities are virtually one municipality the stadia of Berkeley and Oakland are assets of San Francisco.

The Gonzaga University, of Spokane, has adopted plans for a very grand and imposing stadium for that city.

The Yale bowl, the Harvard stadium and all the other wonderful arenas for holding vast throngs are too well known to require special mention here.

**T**HE Pacific Coast is rapidly demonstrating the fact that it is the Playground of America as well as the show-place of the world, and that the trend of public sentiment strongly favors the Pageant and Masque.

The Historical Pageant Association of Virginia is preparing to stage at Richmond one of the largest and most elaborate historical pageants ever produced, surpassing in brilliancy and dramatic thrill the Centenary of the Landing of the Pilgrim Fathers. The earliest settlers of America landed in Virginia, a State luminous with great men and women; a State rich in historic events and Indian lore.

Lady Astor, a noted leader in the British Parliament, was born in Virginia. She has been invited to attend the premiere performance of the Pageant of Virginia. It has been stated that she has accepted the invitation and will be present in May next and deliver a message of peace and good-will from the mother country.

The Virginia Historical Pageant Association has requested the city of Richmond to erect a permanent stadium in that city's most beautiful park, and the request will in all probability be granted.

**C**ERTAIN school exhibitions, amateur tableaux and processional revues, without design or reason, are too often misnamed pageants by inexperienced educators, and their inevitable failures have reflected no credit upon the great art of the true pageant and masque. To make them successful they must be guided by a master. When properly produced they make a profound and a lasting impression, just as the Passion Play of Oberammergau, the Divine classic of the Tyrolean Alps. In that sacred village "All the world's a stage" and all their people actors.

The pageant is a community's highest expression of dramatic art as applied to the historical and allegorical revue of the event to be portrayed.

Originally the pageant was a religious ceremonial and all the people participated. When the sacred drama became commercialized and fell into the hands of professional actors the community became interested as spectators only. Today the community is demanding its share in creating dramatic art. The pageant speaks upon broad and sweeping lines because it cannot deal in "close-ups" when appealing to vast throngs in the open.

The Greeks were the original founders of the open-air drama, and under the tutelage of such dramatists as Aeschylus, Sophocles and Euripides, the play became the brightest star of the Helenean. The pageant may be processional, but it attains its highest ideal in the pageant drama form.

The community working in unity stimulates civic pride and public patriotism. It gives vent to the play-spirit, which, when lacking outlets, becomes dangerous.

The pageant is heightened and accentuated by the masque or allegorical interlude. In reality the masque is a short allegorical play, the principal characters of which are personifications of the community.

It was the renowned critic, Gordon Craig, who wrote:

"When drama went indoors it died."

The masque or allegorical interlude is a sustained grouping of symbols which unite to express a single theme, and symbols are the children of allegory.

The purpose of pageantry is to create a desire for community expression thru the drama, which should avoid set rules, but achieve artistic results and permanent values by original creative genius.

Essentially the pageant is spectacular because its appeal is strongly to the vision. As the pageant drama is unfolded it depends for convincing portrayal upon massed and grouping units; upon action, static and kinetic; upon interpretative dancing; upon dialog conveyed to the multitudes by magnifying sound equipment;

upon special music, both choral and instrumental; upon color schemes of costume and lighting effects.

The successful pageant master must know every detail of the complex formation if he would succeed. He must be able to inspire all the participants with his ability to teach them what they should know of the pageant and to direct the production perfectly.

The pageant drama in its larger proportions is so vital and vast that it requires the active services of an army of committeemen and the participation of every patriotic citizen.

The pageant is the people's play. It is essentially democratic and levels all rank. But when the people have learned to play together they will work together, a happy and united community whose efforts will make the greatest city greater and the proudest State and nation happier in that city's growth.

**B**EYOND any question of doubt one of the crowning features of the Oregon World's Fair and Universal Exposition will be the Centennial Celebration in commemoration of the beginning of the tide of immigration to the United States from Norway. The initial function of this centennial celebration will be held in New York, and subsequent demonstrations will be held in Chicago, Minneapolis and other metropolitan cities of America. But the climax will be reached at Portland, Ore., where the far-flung and illustrious history of Scandinavia will be elaborately portrayed in pageantry.

The writer is already preparing a scenario with score and "book of words" that will insure a most brilliant and thrilling historical spectacle.

In 1821 Kleng Peerson sought an asylum in the United States for a group of Quakers who wished to escape religious intolerance and persecutions at home. On the Fourth of July the first brave band of immigrants set sail in the Restoration, a small sloop, from the port of Stavanger.

A replica of the Restoration will form an interesting historical part of the 1925 festivities and the pageant. As a background Leif Erickson's discovery of America in the year of 1000 will be shown, also Thorfinn Karlsvnl's first attempt to found a settlement in the New World several centuries before Columbus arrived in the West Indies, Norwegian settlers in New Amsterdam among the Dutch colonists in 1630-'74, the first navigation of the Northwest Passage and the first circumnavigation of the North American Continent by Captain Amundsen, and many other startling facts and features of profound interest to all Americans.

In order that the necessary arrangements may be perfected for this mammoth celebration Vice-Consul Valdemar Lidell, of Sweden, has chartered one of the biggest ocean liners to carry a capacity load of Scandinavians to the Old World in 1922 to invite Scandinavia to come to Oregon and the great Northwest to enjoy a royal welcome and to participate in the greatest pageant of modern times.

Mayor George L. Baker, the staunch friend and idol of the Scandinavians, is doing everything in his power to impress upon the minds of the excursionists the fact that the guests they invite to Oregon's 1925 Exposition will be guaranteed a welcome such as they have never known in any other city in the world.

Denmark, Sweden and Norway will form a triple diadem to crown with glory Scandinavia's Centennial Celebration at our World's Exposition.

14 1/2 C TINSEL DRESSES, 14 1/2 C MARABOU DRESSES

Ostrich, 100 Different Colors, Lamp Shades Complete 42 1/2 c each CORENSEN, \$22.50 500 LOTS, \$25.00 100 LOTS, Lamp Dolls Attacho 75c SILK TINSELS 14 1/2 C 825 Sunset, LOS ANGELES, CAL.

Modest Magicians

(Continued from page 17)

During the Week, by HARTZ,

The King of Magicians. From 350 Broadway, N. Y.

INSTRUCTOR OF WIZARDS, INVENTOR OF MAGICAL FEATS, GREATEST CONJURER ON EARTH! STUPENDOUS ATTRACTION.

NO EXTRA CHARGE. KEEP IT IN MIND.

WE DO JUST AS WE SAY. NO HUMBUG! NO FRAUD!

We positively give away FINE GOLD WATCHES.

COIN SILVER WATCHES, NO. 1 HAMS,

SETS OF FURNITURE.

WE DO NOT SWINDLE PEOPLE HARTZ

Has a Reputation!

HE WILL MAINTAIN IT! A CYCLOPEAN SUBSIDY!

ONE HUNDRED ELEGANT PRESENTS GIVEN AWAY NIGHTLY.

NO TRASH GIVEN AWAY. EVERYTHING USEFUL.

LOOK AT THIS! HARTZ

Sincerely believes that

HONESTY IS THE BEST POLICY. GIVEN AWAY

SILVER ICE PITCHERS, CASTORS AND TEASPOONS, NO. 1 HAMS, ORDERS FOR TONS OF COAL, BOOTS AND SHOES, CLOTHING AND DRY GOODS, SETS OF CHAMBER FURNITURE, SETS OF BEDROOM FURNITURE, BOXES OF FINE CIGARS, ETC., ETC.

HARTZ

KEEPS HIS WORD—POSITIVELY NO HUMBUG.

THE GREAT SHOW OF THE AGE.

The Very Thing for the Times.

JUST WHAT THE PEOPLE NEED.

COME ONCE!

SEE OUR FINE ENTERTAINMENT—the best of its kind in the world.

GET A VALUABLE PRESENT! SOMETHING USEFUL—

COME AND SEE HARTZ

PEOPLE ARE AMAZED!

HIS FEATS ARE WONDERFUL. HIS PRESENTS ARE SPLENDID.

WE DON'T COME FOR ONE NIGHT AND DISAPPEAR. WE APPEAR EVERY NIGHT DURING THE WEEK, BEGINNING MONDAY, JUNE 23, AT THE ACADEMY OF MUSIC, The Coolest Theater in the City.

REMEMBER THIS!

A FIRST-CLASS, SUPERIOR ENTERTAINMENT,

which is alone worth the price of admission, and a splendid present in the bargain.

READ THIS: HARTZ

make a great offer.

EXTRAORDINARY ATTRACTION. RESERVED SEATS 50c.

A NEW IDEA

The Box Office will be Open Daily during the week from Ten a.m. until Four p.m., when Reserved Seats will be sold at ONLY 50 CENTS.

Every purchaser of a Reserved Seat during the day will receive

THREE PRESENT ENVELOPES.

Every purchaser of TWO RESERVED SEATS

will

POSITIVELY RECEIVE A PRESENT.

PARTICULAR NOTICE:

The public is respectfully notified that this entertainment is conducted honestly, and misrepresents nothing. Every promise we make will be faithfully fulfilled to the letter. We have the most popular Exhibition now traveling, and refer to the entire press and people of the country.

POPULAR ADMISSION RATES 35 AND 50 CENTS.

Doors open at 7. Begins at 8.

SPECIAL NOTICE

TO GROCERS AND OTHERS:

Application in writing will be received at the Box Office of the Academy of Music on MONDAY, JUNE 23, between 10 and 12 a.m., for supplying 300 first quality Hama, 100 barrels No. 1 Flour.

ALSO WANTED

50 Tons Anthracite Coal.

5 Sets Parlor Furniture, New.

6 Sets Walnut Chamber Furniture, New.

None the less modest than Hartz and others I have mentioned was Loggie, whose bill reads:

NO WAITING 5 NO WAITING ART POCKET KNIVES MADE OF HIGH GRADE STEEL. Illustration of various pocket knives with text 'NO WAITING 5 NO WAITING' and 'ART POCKET KNIVES MADE OF HIGH GRADE STEEL'.

LOGGIE THE UNPARALLELED CONJURER OF THE AGE, who bide defiance to all the celebrated Professors in the Sublime Art of Leg-erdemoin thro'out the Kingdom, intends to exhibit a Specimen of his Unrivaled Performance.

Herman, an imitator of Hermann the Great, also was handy with eulogistic phrases, as witness his billing: IMMENSE ATTRACTION! MAGIC! NECROMANCY! PRESIDIGITATION! HERMAN! HERMAN!

who has in modern times made more famous every place thro'out which he passed than Momus, Circe's mighty son, or the Witch of Endor, their habitations of old. He has had the honor to exhibit before the Nobility and Gentry at Windsor in the year 1787, and the Universities of Oxford and Cambridge; is just arrived in this ancient and renowned city of Bristol, the lower part of the Three Tuns, corner of Bridewell Lane; the mother of wonders, the nura that gives suck to the Saplings of Genius, to complete by her approbation that fame he is so anxious to immortalize.

That modesty was not confined to any one particular nation is gathered from the billing of Monsieur Testot, a French magician, who was announced for his engagement at St. Lawrence Lodge, Portree, England, as follows:

Knife Boards

to get the money, must be the BEST. That is the kind we make. Boards have 14 REAL PHOTO Knives. Brass lined, 2 blades, double SILVER bolsters. Instead of ONE extra large knife, ours have FOUR EXTRA large knives. Our style of board cannot be made for less or we would make it. Prices include an 800-hole Board, Sample, \$7.00; 6 Lots, \$6.75 Each; 10 Lots, \$6.50 Each; 20 Lots, \$6.40 Each. 25% with order, balance C. O. D., subject to your approval. If they don't suit, shoot them back. Circulars! Sure.

Morris Cutlery Co. E. Ill. Ave., Morris, Ill.

GRAND TEMPLE OF MAGIC FROM PARIS EXTRAORDINARY AND UNRIVALED PERFORMANCES FOR ONE WEEK ONLY MONSIEUR TESTOT, The Celebrated French Magician, and PROFESSOR OF RECREATIVE PHILOSOPHY, from the Royal Academy of Arts and Sciences, Paris, having established himself as the most extraordinary Professor of the Art that has ever yet appeared in this country, will introduce his positively unrivaled Experiments. These extraordinary Feats being widely different from any other, will produce, by turns, wonder and amazement, and charm the eyes of the spectators intent upon penetrating the mysterious delusions presented to them. Encomium is unnecessary, as the wonderful success that has crowned the exertions of the "FRENCH ENCHANTER," with the opinions of the Press, at once proclaim the wonderful nature and superiority as well as the strictly moral tendency of this species of Entertainment. The sensation caused in the Towns and Cities on the Continent and in England, by his almost incredible Feats, has gained for him the cognomen of the "INCOMPARABLE."

Simultaneously our American magicians were likewise projecting themselves with all due modesty, as is attested by the following, copied from the bill of Heller's Salle Diabolique and Grand Mystic Hall, 585 Broadway, for Saturday evening, May 14, 1894:

THE DAVENPORTS OUTDONE By the incomparable Illusionist, ROBERT HELLER, who combines in one

EXTRAORDINARY ENTERTAINMENT A program of most exciting interest in which the several elements of MUSIC, MAGIC, MIRTH Are combined so as to constitute a Melange of mystery and amazement equalled only by the celebrated

SOIREES FANTASTIQUES Given for so many years by Robert Houdin in the Palais Royal, and subsequently on the Boulevard des Italiens, Paris. It is a specialty, however, of Mr. Heller's performance that, unlike every other living Magician, he bewilders the senses with

ASTOUNDING MARVELS And appeals to the educated musical ear by executing in the style of a master the most recherche

PIANOFORTE SOLOS Performed on a superb Grand Piano from the justly celebrated manufactory of Chickering & Sons.

Bonafide de Koltsa, the greatest inventor among magicians, was the most modest in advertising. The billing matter for his program at the National Skating Palace, London, simply reads:

Mons. BEATIER de KOLTA, The Inventor of the Vanishing Lady, Cocoon, Illustration of Silk, etc., etc., will give for the first time in Public his latest MARVELOUS ILLUSION, being an ABSURD AND MIRACULOUS DISAPPEARANCE IN MID AIR.

Simple, likewise, was the advertisement of Prof. Wiljalba Frikell, the first magician to do away with cumbersome apparatus. Prof. Frikell had had all his apparatus in a fire in Copenhagen, and Helze, the poet, urged him not

to replace it but to do away with it. Prof. Frikell followed his advice. His billing matter for his engagement at Polygraphic Hall, King William street, Charing Cross, London, reads:

PROFESSOR WILJALBA FRIKELL Appointed Physician to their Majesties the Emperor and Empress of Russia. 3d Season in London of the NEW ENTERTAINMENT, PHYSICAL AND NATURAL MAGIC (WITHOUT THE AID OF ANY APPARATUS), Entitled

TWO HOURS OF ILLUSIONS Robert Houdin was not bombastic in his publicity with the exception of his claims to his memoirs that he invented the major part of his mysteries. These mysteries I have taken trick for trick and refuted in my book, "The Unmasking of Robert Houdin." It is not generally known that a colored performer of magic named Potter had a town in New Hampshire named after him. This town is called Potter's Place and Potter lies buried near its railroad station. Our masters of the last generation were equally modest with De Koltsa and Frikell. The Great Herrmann, for instance, is billed in the program of the Boston Theater for May 16, 1887, simply as THE GREAT HERRMANN, assisted by Mme. Herrmann.

Dean Harry Keller also is billed without rrococo adjectives. His program for an appearance at the West End Theater, New York, for the week of September 28, 1903, announces simply:

KELLAR, the Peerless Magician. The present interest in the Sawing a Woman in Half Illusion, brought about by the controversy over the rights to the mystery, has once again given us some fluent ads. Horace Goldin, for example, in a recently published advertisement is heralded as the Original Creative Illusionist and Despair of Imitators—Inventor of a Modern Miracle—A Possible Impossible—the Royal Master of Magic. Selbit, who is also performing a "sawing" illusion, has run Goldin a race for choice in adjectives. His program reads:

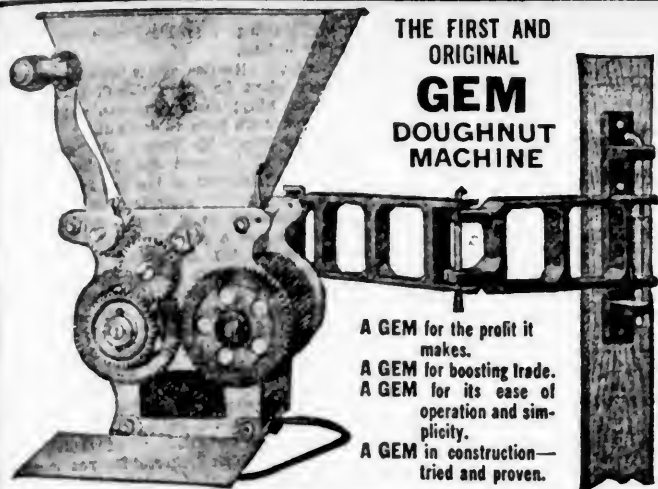
P. T. SELBIT Presents his Baffling, Mysterious Sensation, "A Divided Woman." Direct from Europe, where he Created and Presented this astounding paradox to the Confusion of Plagiariats and Imitators. From my own billing matter, which I used when giving a full evening performance in Europe, is the following: "The greatest mystifier that history chronicles in this or any age." It might be that the psychology of magicians' publicity helps to draw. At any rate, when you see a mystifier billed he wants you to believe what is written because, you know, he believes it himself.

The Gospel of Amusements

(Continued from page 6)

actual practice gives that co-ordination of eye, brain, nerve and muscle which constitute actual skill, and all these elements must be exercised in true relaxation to give them rest and build up a shattered constitution. It has been found that any passing pleasure or form of amusement in periods of great distress, mental or physical, appeal strongly to the sufferer, and for this reason professional entertainers are eagerly sought for, well paid and well patronized by those whose tired minds crave but can not develop these diversions.

In seeking for the derivative of amusements one tries to find when or from whence sprang its origin. It seems to have been created with the birth of mankind, as the first thing in life is to be amused, entertained, to attract the attention with something pleasing and to divert the thought of humanity in all ages. The mother of a new-born babe is a creative showman at heart and inculcates the first thought of amusement in the mind and action of her offspring by placing a rattle in its crib, decorating its carriage for the street parade, anything to draw its attention, to amuse and satisfy its inborn curiosity for childish toys, games, and even acrobatic stunts to beguile, cheer, disport and enliven the hours of childhood. The proud father dandles the youngster on his knee, teaching it to "ride a cock horse to Banbury Cross" as a first lesson in equestrianism or to perform some acrobatic feat of unusual strength and temerity while dangling from his fingers or being tossed high in the air to be caught in the outstretched arms of love and admiration for the "clever tricks" performed, or again we find this embryonic thespian reciting nursery rhymes or declaiming from an improvised rostrum, quoting eloquently, from Shakespeare, Byron, Aristotle and others, telling what they are supposed to know about Cicero and Demos-



THE FIRST AND ORIGINAL  
**GEM**  
DOUGHNUT MACHINE

A GEM for the profit it makes.  
A GEM for boosting trade.  
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thenes, with whom they are already quite familiar, even at the tender age of six or eight years.

Grown to maturity we amuse ourselves or others with whatever pleasantly passes the time without special exertion to enliven a dull evening or to gratify our friends when mingling with a merry throng, and it is a strange law of nature that the greatest joys of life are those shared by another. It is also a material fact that each individual entertains or amuses himself according to his or her distinctive taste. It is said that the emperor, Domitian, amused himself by killing flies. Nero, the barbarian, diverted himself by appearing before his subjects garbed as a gladiator and charioteer. Socrates, the wise, entertained himself by discussing with his friends on the day of his execution on the immortality of the soul. The pugilist may with equal pleasure and fervor find happiness in bending over his opponent as he lies prone upon the mat taking the count. Every one must suit himself in order to find pleasure, and a clergyman with his flock on an excursion or at a Sunday-school picnic finds just as much pleasure as his more athletic brother at the ball game or sitting in a ring-side seat. The young lady at the seashore, clad in the least the law allows, strolling upon the sandy beach, or bathing in the moonlight instead of the water, derives no more pleasure than her less favored sister who wanders thru the woodland and listens to the songs of love as they are wafted to her by the birds in the boughs above singing their notes of joy, while her rustic cavalier strolls by her side, an ideal in perfect manhood.

This is the gospel of amusements, of recreation and pleasure-seeking. It is not confined to any particular class, sect or creed; neither is it a profession exclusive in itself to which only those who earn their living by entertaining others are admitted. The patrons of amusements are a part of this great organization and they are entitled to share in its benefits. The artist who paints a beautiful landscape or picture to please the eye is a professional, and he may have been the man who put a design on the first rattlebox in your babyhood days, or he may be the one to design the stone that marks your grave or chisels the urn that contains your ashes. From the hour of your birth to the end of your days there is not an hour or wakeful moment that art or nature does not strive to make your pathway more pleasant. Did you ever stop to think of that? One can not wake to consciousness in any part of the world without the eye falling upon some object to promote his pleasure, be it the dawn of day, the song of a bird or the perfume of a flower to mollify the senses.

It is a significant fact that archery—the use of the bow and arrow—is the first sport or pastime of which we have any record. Therefore it is safe to assume that the cave men who threw stones and spears made of pointed sticks, from their naked hands, as they fought and ran to or from their enemy, found that the further they could hurl or cast these primitive weapons to save their own lives, the better it would be for them, the same as we now cast the quail, throw the ball and stalk the golf fields to save our liver.

It is also worthy of note that the low-browed cave man discovered the advantage of being able to throw his missiles to a greater distance by attaching the stones to the end of a crooked stick, something after the manner now used by our boys for a slingshot, and by degrees found that by bending the stick he got a greater momentum and met his enemy more than halfway. Then came the bow and arrow, strung with a throng of bark stripped from a tree, and a spear-like arrow weighted at the end with a flint to pierce the skull or break an arm. To perfect this highly scientific mode of offense and defense, target practice was inaugurated, and strangely enough the bow and arrow have been the primitive weapons of

(Continued on page 220)



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### Motion Picture Progress

(Continued from page 8)

American and such artists as Wallace Reid and Elele Ferguson have so thoroly entered into the spirit of the sad, yet dramatic, story that the public has received the picture with open arms. There is quality and skill demonstrated throughout this offering. It is pictures of this sort which live and dignify the films. Then we have another American actor, Douglas Fairbanks, who possessed the courage to screen "The Three Musketeers," also a French story. Nazimova contributed a somewhat different version of "Camille," to the long list of notable productions. The consensus of opinion decided that it was not Alexander Dumas' "Camille" but a version strictly of the Russian actress' own interpretation.

For the spectacular and sensational class we have had "The Queen of Sheba," richly mounted. We also have "Theodora," which again reminds us that these stories emanated primarily from foreign subjects. And, incidentally, we must not forget "The Four Horsemen of the Apocalypse," which was bought from a producing company, altho the writer is an American. This picture enjoyed great prosperity, as the story is a good load for thought.

As the class of pictures which unhesitatingly reached the American observer we have had "The Old Nest," a story of mother love, which followed in the wake of the tremendous success, "Over the Hill." These pictures were singularly alike, but their vogue lasted for a considerable length of time; in fact, we believe "Over the Hill" ran for over a year in New York City alone. This was a precedent for a picture of this quiet heart-interest type. Then we had "Disraeli," "Little Loro Fauntleroy" and "His Nibs," as well as "Humoresque."

The extravagant and exotic style of cinema has been supplied by our American director, Cecil de Mille, thru such screen classics as "Forbidden Fruit," "Male and Female" and "The Affairs of Anatol." While we cannot honestly praise the type of these pictures, it must be said that their drawing powers were tremendous, some of them running for four weeks on Broadway, New York. In the way of comedy Mark Twain supplied the foundation with his inimitable story of "A Connecticut Yankee in King Arthur's Court," which also had a prosperous run in the film houses during the year.

Of a different class, and yet highly developed, "Dangerous Curve Ahead" should take precedence over lesser lights in the conventional society comedy-drama.

Unless one's sense of humor is atrophied they must admit that Harold Lloyd has been using his brains to build genuine comedy which draws hundreds of laughs. The Christie Comedies are of a higher grade and much admired.

Even our Western stories have improved, and films containing subject matter dealing with the great outdoors have been punched down to a state of plausibility. W. S. Hart and Harry Carey and Tom Mix are still the leading exponents of the rapid gun-shooting Westerner.

But one story typical of our New England States was "Way Down East," suggested by the stage play of the same title and produced by D. W. Griffith. With its quaint, old-fashioned ideas, assisted materially by a stirring and thrilling punch, this picture held its own for over twelve months at the Forty-fourth Street Theater. The influx of German-made pictures caused much discussion and many arguments against their entrance into this country, but, in justice to the foreign producers, we must say that "Dr. Caligary's Cabinet" was filled with novelty and crowded with original and at times weirdly startling settings that made the audiences gasp, even tho they disliked the ghoulish aspect of the story. Next came "Deception," which, tho constructed and produced by the Tentons, was taken from an English subject during the time of King Henry VIII. It made a deep impression upon New Yorkers and drew capacity audiences. Later came "Passion" from the same market, which was really a French story of Louis XV, which dealt with Mme. Du Barry during the reign of terror in France. This mixing of countries seems rather incongruous, but this was probably due to the fact that these pictures were made immediately after the war, when their German origin was forced to remain something of a mystery.

"The Golem" pertained to the Jewish race, but was so fascinating in its weird methods of presenting a legend of Hebrew origin that its stay in New York City, at the Criterion Theater, covered seventeen weeks.

Stories of legerdemain, of trick escapes and mysterious feats performed by Houdini, the famous "Handcuff King," also attracted attention by reason of the audience being able to detect the method pursued by the prestidigitator.

The year has offered a genuine novelty in the way of titlers pictures. In fact, we have had



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two of such a nature the first being "The Old Swim-bag Ole," from James Whitcomb Riley's poem of the same name and presented with Charles Ray as the star. This picture, shown in a private projection room, had a few verses of the poem to separate the scenes, but when offered to the New York Strand audience these had been eliminated, leaving the film without any descriptive titles whatsoever.

But a greater success was that of "The Journey's End," starring Mabel Ballin, produced by Hugo Ballin, in which the beautiful story was sufficiently strong and intelligible that titles had been entirely dispensed with. This was an achievement and the public appreciated the effort.

We welcome artistic development which will serve as an impetus to greater efforts and the attainment of true art in the motion pictures. This will eliminate the cheap, tawdry and sensational elements that at times creep into the more inferior made pictures. We possess the technique and greater facilities for presenting high-grade pictures, but we lack the vivid imagination, the broad vision and the etching close to the simple story which is to be found in the works sent us by the Germans.

Whatever its deficiencies at the present day, the motion picture will overcome them because it is the greatest medium of expression that the world has ever known.

And so we go on ad libitum, but improvement is ever apparent, with the promise that new ideas and new methods will continue to raise the motion pictures to the highest pinnacle.

### Minstrelsy

(Continued from page 15)

woke up, and you stay awake until the football destination is reached. Good-by forever, Twelve miles farther on, engine breaks down, pleasant news. All out; pitch pennies; roll dem bones. Tah! shoot the works. Sheriff! Fourteen dollars and costs apiece. Letter home to wife complaining of high cost of shoes; \$14 a pair. Here's another engine—all aboard. Arrive at destination. Five p. m. Was due at 11 a. . . One hour to spot baggage car; parade from depot, rain falling; return to depot, getting baggage; hustle for a street car; hustle to the theater. Transfer truck turns turtle into gutter. By this accident you get a chance to eat. Curtain up at 9:10, give performance; leave by sleeper at 11:50. All on, let her go, conductor. Gloomy Gus, the bass singer, jr. makes it by a hard run; he would eat again. He says it's a rough world. The other ninety-nine one-hundredths of the company have enjoyed the day and the excitement, and smile. They realize that its preferable to driving a milk wagon. After the minstrel has amused the public, he then amuses himself by picking the humor out of the serious side of life.

I believe it was Hoyt who said there were humorous things going on all about us if we would only notice them. I recall telling the night clerk at the hotel to call me at 3 o'clock, because I had to catch a 6:10 a. m. train. He was a sleepy-looking clerk and I impressed upon him the importance of having to get that train. He assured me that he would have me up in time to catch it, stating that nobody had overslept since he became night clerk. In the morning I was awakened by a loud knocking on the door. I yelled, "All right, thank you." He said, "I'd like to speak with you." I yelled back, "I'm speaking." He said, "Come here to the door." I said, "That's all right, I'm up, I appreciate your efforts." He said, "Well you've got to unlock this door." I finally went to the door, unlocked it and said, "There, are you satisfied?" He returned a sickly smile and asked "What time did you say your train was leaving?" I said, "6:10." He said, "It's gone." (Serious; yet amusing.)

There is that "old" element in the minstrel that must assert itself. There is always some one man in the minstrel company, to furnish amusement on all occasions. I am reminded of "Slim" Jim Duklan, at the age of 65, who was a whole entertainment, night or day. He could put up a most remarkable sparring match at ten paces and ride a very exciting horse race over the back of a coach seat. Jim is now over 70 and still playing the fiddle. He has a sparring bet with a friend that he would be a star at the age of 70, and I understand he did it.

The late Carrel Johnson told of Charley Bacus: an old gathering Mr. Bacus managed to stand in a spot light. He had to star at all times. He had been known to fall off a street car into a mud puddle for the purpose of getting a laugh. At one time several of the troupe were in a saloon, Bacus had told many stories, and started, as usual. A newcomer in the party was very handy at manipulating a deck of cards; he did a number of tricks for the boys, taking the attention from Bacus. Bacus tried to break up the card display, but could not succeed. At intervals he would go to the alcohol lamp and rub some of them and to his nose. He finally got his nose saturated with alcohol and then burst into the front of the party, struck a match, lighted his nose and said, "Do that, you red school-house entertainer."

The late Frank Dumont told of a brother song and dance team, who, after a few drinking celebrations, were compelled to take the pledge in order to remain with the show. One Thanksgiving Day one brother came hurriedly from the dining room in search of his brother Billy. In the meantime Billy had entered the dining room and was seated at the farthest end of the room. He was no more than seated when the paging brother returned, looked over the guest dining and aptly his brother Billy.

Putting his fingers in his mouth, he blew a piercing whistle.

Getting the attention of his brother, he yelled out from where he stood, "Don't overlook the mince pie, Billy; encore, get me, encore. Just eat it, you don't have to drink it."

The late James H. Decker, during the first partnership of Primrose and Dockstader, was much worried because of the fact that the curtain music to the afterpiece was not to his liking. Inasmuch as it was a patriotic afterpiece, he wanted a patriotic finish. One night, as the curtain fell, he hurried back stage to his leader, and with much enthusiasm said, "Carl, at last I've got it. Tomorrow night, when the curtain starts, play 'Yankee Doodle'; see what I mean, 'Yankee Doodle'; it just fits the situation, and it's patriotic." Carl Carlton, who was the leader, said, "Why, Mr. Decker, we've been playing 'Yankee Doodle' at every performance since the opening of the season." Mr. Decker said, "You didn't play 'Yankee Doodle' tonight." "Yes we did," said Carl, and said Mr. Decker, "Do you mean to tell me that when that curtain came down tonight you played 'Yankee Doodle'?" "Yes, sir," said Carl. As Mr. Decker started to leave the stage he turned to Carl and said, "I'll be d— if it's the Yankee Doodle I know."

The late Al G. Field had a very deep and fine sense of humor. He said and did many things that were appreciated only by those who knew him intimately. Some years ago he said to me, "Well, I think my brother Joe is going into the show business." I asked, "What makes you think so?" "Well," he said "one day while we were en route to Columbus I called Joe into my stateroom and informed him that I had decided to put out a number two show." "Now Joe," I said, "I will wardrobe the whole production, parade and performance, produce and stage it, route it and get out the paper, and contract all the people, then hand it over to you. It will be your show, what do you think?" Joe thought for a few moments, then said, "I'll take a chance."

### The Gospel of Amusements

(Continued from page 219)

nearly every aboriginal or uncivilized race on the face of the globe. Before the days of gunpowder the archers and cross-bowmen were to them what the riflemen are to our armies. It is also another curious fact that nearly every aboriginal race in various parts of the world created some peculiar weapon with which to protect himself, pursue his enemy or provide his food. When not in warfare, for which they were originally designed, these instruments became articles of pleasure in their hands by reason of daily practice in their skillful use or in keen competition with their fellow-men. Taking the Australian bushman, one of the lowest types of the savage tribes, who derived the boomerang from a crooked stick, became so proficient in its mysterious curves as to cast it from his hand in such a manner as to cause it to describe curious evolutions in the air as to thwart his prey or the mathematical calculations of the white man, and then come whirling back to his very feet when once it missed its target. All of these weapons were designed by savages long before civilized men thought of gunpowder or other methods of slaying his fellows or providing game for his leader.

It is likewise a curious fact that there are only about three original games or pastimes and they are all played with a ball or stick or both. Among these we have billiards, croquet, baseball, football, handball, tennis, marbles, roulette and the like; some with or without a stick of some kind to enhance the jeopardy of the game to be played.

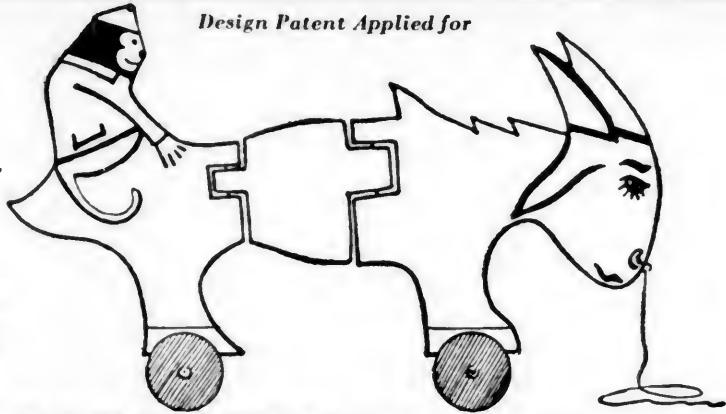
A second degree of sportsmanship lies in the use of cards, chess, checkers and other devices of a similar nature, calling for wit, wisdom and science to successfully operate. The third, or more popular field sport is played with one's legs or hands, such as athletics, running, racing, Olympian games and other sports made popular by the Greeks, to harden their muscles for war and to bear arms, and more recently revived at the Pan-American Exposition at Buffalo, N. Y., in 1901, over 2,500 years after Greece was in her prime.

Beyond question the circus of ancient and modern times must have precedence over all other forms of amusement, as it gives and has given more for the money than any other class of entertainment. Its origin began when the world was yet young and it has grown to magnificent proportions since it became a recognized American institution.

The word "circus" comes down from the Latin in its original form without change—meaning circle—and the earliest records that we have concerning its birth began with the Greeks in their Olympian games when Greece was full of vim and vigor. Later the Romans copied these sports in the arena and went so far as to erect the great colosseum at Rome, the ruins of which still stand as an imposing monument to the foundation of the circus, altho many centuries have elapsed and all else in that ill-fated historic city was swept away. It was there that the circus Maximus became one of the wonders of the world. It was there that Pompey, 61 years B. C., gave a five days' circus during which twenty-five elephants and

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over five hundred lions and tigers were killed—to amuse the populace. Combats between men and wild beasts were carried on until the slaughter became intolerable, and it is of historic record that one Telemachus, son of Ulysses, a man of iron nerve and noble thought, sprang from the gallery into the arena, between the combats, demanding that the atrocities cease, and he was literally backed to pieces for his pains. But this episode put an end to the crimes thus committed and soon after the destruction of Rome followed, leaving the imposing ruins which still remain to mark the spot.

Since that period many evolutions have taken place, but it is only within the last century that the circus has developed into such importance as to become an amusement institution of universal interest. So much so that in the year 1847 A. D., Sir Edward Layard was deputized by the British Museum to form an expedition to try to discover and uncover the ruins of Nineveh, the world's first and most majestic metropolis. With a large force of workmen he succeeded in doing so by digging some sixty feet beneath the sands that formed the eastern banks of the river Tigris, opposite the now existing town of Mosul. Among his first discoveries in the shifting sands of centuries was the ruins of the circus, in which the inhabitants of the world's first capital found their amusements. Likewise he discovered among the libraries of Nineveh, which had been buried beneath the sands of the Euphrates for more than twenty-five centuries, records and trophies relating to the history of the circus, the deeds performed therein, and even the names of some of the champion circus celebrities of that early period in the world's history from which many of these facts are now taken with a hope to complete the story for this and future generations.

It may be interesting to know that these records of Nineveh were written on clay with a stylus and then baked into a form of perfect preservation. So skillful were the scribes with the stylus they wrote their uniform inscriptions—which was then the only method employed by man to record his thoughts and deeds—so minutely it requires a microscope to decipher them, but they were always perfect and legible.

But what of the circus—of the big shows of today—of the future? It must be the Exposition Universal. A show of shows, combining everything germane to the amusement realm. A gathering of scientific forms and features; novelties, thrilling spectacular acts and attractions that will appeal to all classes, alike instructive as well as entertaining, and devised to be of such magnitude and merit as to command the attention of the masses and represent something more than "a passing show." Already the writer has in his mind's eye such an exhibition beginning with the Creation and the Garden of Eden, the spectacles of the past, the Flood and the foregathering of the peoples of the earth in a pageantry of the nations of the world, showing all their native skill, sports, craft, music, home life and costumes to tell the story of their existence and suitably illustrate the peculiarities of their industries, sports, pastimes and ceremonies. Such a show would not have to "pull up stakes and drive on" to the next town every day, but by reason of its novelty, merit and magnificence become an object lesson in learning as well as a stadium of marvelous exploits. This will be the show of the future.



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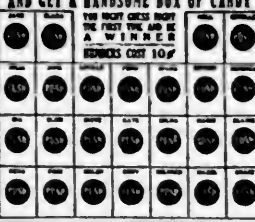
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Ah! Those Were the Days

(Continued from page 4)

for the hair cells! At night or in the cruel light of morning the same skull as bare as a billiard ball—and as lovely to look upon. It is well that the glistening eye of maidenhood can not see the worshiped one in the seclusion of his dressing room painting his occupant with the meticulousness of Corot doing a landscape.

But no more of this! I have always been an opponent of everything which destroys the illusion of the stage. That is the reason I detest "runways," "Button Me Up the Back" chorus numbers in the audience, 10 o'clock rehearsals in the variety theaters with the customers looking on, bare stage acts in vaudeville, and personal interviews in the papers. I abhor Sunday supplement stories on the exhilarating topic of "How Jessie Jumpin Likes Her Onions Fried," or "Washing the Dinner Dishes With Willoughby Wirtz." The barrier between audience and actors should be impassable. Nothing should be permitted to destroy the glamour of mystery to which the theater has from the beginning owed much of its hold upon popular fancy. I must in deference to my conscientious scruples refrain from any further disclosures of the hairy subtleties to which age, lack of oil in the hair follicles, early ptery, or closings without notice have driven some of our most justly venerated stage heroes. I regret that youthful indiscretion has prompted me to say as much as I have. But it is all in the general way of speaking.

Anyway, there are no more matinee idols. At what stage door will you now find an expectant cue of ladies palpitating for a sight of Jasper Jinks all washed up for the street? No, the stage king is dead. Long live the movie king! The flickering film has seduced the fickle femates from the temple of Thespis to the celluloid market of Eastman. "The Nickelodeon," "The Idle Hour," "The Amuse You" picture shops have superseded the stage door hard by the livery stable alley. The matinee idol has been toppled from his pedestal. The ex-barber, the former bellhop, the pristine motorman, the whilom truck driver have not overthrown him, but their eminence surmounts that which was his like a telegraph pole down a toothpick. Where the matinee idol got a dozen letters a day, Oswald Plushface, the former busboy at Succarri's, Italian table d'ote (without wine \$1.50), gets a mail-train load of love every time the locomotive whistles past his baronial demesne. In the days gone by, with the aid of a "Handy Letter Writer," some lavender stationery and a little purple ink, the stage-door fetiche could answer in a few minutes' time impromptuities to "Meet me at the post-office by the radiator." The movie god who does not employ a corps of secretaries is nothing but an extra man. Studio standards of beauty, like salaries, are higher, too. The most beautiful brute the dramatic stage can boast of is a cross-eyed cretin when compared to Gerald Prunelle, who hardly a month ago jerked chocolate squashes from the reluctant innards of The Greek's Soda Water Parlor.

The element of surprise has had much to do with the transfer of adoration from the speaking star to his speechless brother. Women like uncertainty, we are informed by psychologists, who know as much about that as psychologists know about anything. Now there was never any uncertainty about Kylie Bellow. Every one knew he was an actor last year and would be next year if he did not die—which he did. With the screen idol it is so different. One can never tell what he has been. A garbage collector with soulful eyes yesterday. Today a landed proprietor in California. The Italian who has the ice franchise for the apartment building where you live suddenly disappears. You miss him. He had such lovely curling hair and a sweetly suggestive mouth—even for an ice man. His successor looks like a Sardinian brigand who would knife you for the ten cents you send down to him by the dumb waiter. A fortnight passes. You drop into the Ravioli. A face on the screen provokes your attention. There is something hauntingly familiar in its outlines. For an hour and thirty minutes you rack your brain, vainly, to identify him. Two days later while taking the ice off the dumb waiter the cloud lifts. The handsome young god who wrecked your vision at the Ravioli was none other than Paolo, the Disappeared Ice Man. It does add zest to amusement seeking. One never knows what face the next turn of the crank will display. Women like zest. So the psychologists say.

The best the matinee idol could ever offer a sensitive female soul was the sight of him in the few short moments of a play. A part of fifty sides perhaps. A fleeting view in a restaurant! A hurried glimpse in a railway station! Or an eye-ful if you were temerarious

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enough to brave the dangers of gawking it at the opening of the livery stable alley. With the movie hero it is all so changed. For twenty-eight cents as against two dollars—plus war tax—you can look at him all afternoon and all evening, if the sight of him can make you forget your supper. You can see him dress, undress, go motoring, make love. (Oh ecstatic, tho vicarious, sensation!) Your eye may devour him at breakfast, dinner, supper, luncheon, dancing, heroing—all for 28 cents. AND NO ONE KNOWS YOU ARE WORSHIPING! The nosy little boy next door can not penetrate your soul secrets now. He could peddle the information the same time he distributed his newspapers that he saw you fighting other adorners at the stage door like a famine victim for a crust of bread. No more! It is just between you and the white screen. You do not have to rub elbows with social inferiors in movie idol worship either. Distance has its advantages as well as its tantalizations. You do not encounter while you watch the goings and comings of the worshipful one own maids or cooks or other rivals doing the self-same thing. The only chance of actual encounter with other creatures involved in the ritual of beauty reverence lies in that most treacherous of traps, the mail bag. Strive as you will to keep your sweet secret to yourself and him, the inexorable distribution of the post-office clerk mixes your expression of lambent adoration with the great unwashed's. The thumb, fingers and throwing arm of the railway mail clerk recognizes no distinctions between the perfumed missives of the lady and the lined stationery of the kitchen scullion. Into the yawning mouth of the mail pouch they all go.

Into that hillyog sack of envelopes your letter, redolent of your boudoir and the delicate odors of Coty, may swap scents with the boiled cabbage fragrance of some lowlier idolizer. But it is a chance which must be taken. Love has its hazards. Even the satisfaction of receiving a reply on Japanese vellum does not insure security from the thought that the same postman who delivers the mail at the front door also walks around to the back. While you are reading your acknowledgment of homage received another eye is spelling out the self-same words below stairs, whether or not the chops burn during the decoding process. Even these chances are not comparable to those that were taken years ago when you milled with the common herd at the stage door.

There is no use blinking at facts. The matinee drama has gone, never to return. The canned idol has done more to the dramatic theater than the box-office sheet indicates. The motion picture male has shored the afternoon actor into the sea of forgottenness. He is even a worse performer than was his predecessor. But he has more hair, more eyesomeness, more everything. He is real. No toupee will stand the searching gaze of the camera. "Close-ups" have ruined capital camouflage. The broads of the movies may be deplored, but there is this much to be said of them: They have taken the ladies away from the stage door and set them down at the writing desk. Everything has its compensations. All that is left to the fallen matinee idol is to meditate sadly and affirmatively on the line of Thomas a Kempis: "Put not your faith in any one woman, but commend all good women in general to God."

There rises the thought that perhaps the ladies no longer worship the stage idol, because he has grown so ladylike they can not recognize him from his own sex.

Or it may be that the women have gotten sense at last. That thought just occurred to me. Perhaps it is the real explanation why the race of Favershams, Barrymores, Kellews, Sothorns, Hacketts and Kelseys (and any dramatic actor who reads The Billboard) has vanished like the Killalee bird. I wish I had thought of it before. It would have saved both you and I a lot of useless labor.

Look thru the Letter List in this issue

Stock Companies

(Continued from page 7)

help to keep down unnecessary expense and build up your profits if there are any. Remember, he will have to pick out your plays, and when it's all said "the play's the thing." Of course anyone knows the value of the stock favorite, but remember they are favorites only when they get good parts in good plays which bring patrons into the theater to see them act.

Bringing the customers in is also part of the manager's job, as he is the man who devises the advertising schemes by which your patrons gradually become interested, then anxious and finally friends.

The manager is the logical person to select your plays, for he makes it his business to become personally acquainted with his audiences, making it a point to be always in the lobby while the patrons are buying their tickets, also between the acts when they are discussing and giving their opinions of the week's play—in fact, he will get first-hand information and should be in a better position than anyone else to know what his patrons want.

Of course he must consult the stage directors as to the casting of his company, expense of production and whether said play is good for their people, and then, after considering these elements and the royalty to be paid, make his decision.

What style or class of play appeals most to the stock audiences? If anyone knew the answer to that they wouldn't have to work. However, as a general rule, all audiences are alike in certain respects. That is to say, all human beings given the ability to understand the language in which the play is written are affected by the same elemental emotions, for no matter to what extent their minds may have been cultivated their emotions seem to remain generally the same.

The safest policy at present seems to be that of following the late New York successes (not just plays that ran in New York because they were forced or because of some local condition), but real successes, with an occasional revival of old standard plays, keeping in mind that TEARS mean money to a theater. Every tear that rolls down the cheek of Mrs. Audience, or glitens on the lashes of her daughter, turns into dollars that multiply and roll into the box-office, and laughter has the blessed faculty of changing into dimes, quarters and halves that tinkle right merrily as they drop into the treasurer's till.

In our stock companies of today too little care is used in the selection of the stage director and not enough consideration given to the importance of his position.

If the stock company is to be the school (as it has been in the past) from which our stars come, and if the general tone of our companies is to be raised; if our productions, lighting, scenery, etc., are to be first class; if our actors are to improve and our students taught, then the importance of good, competent, clever directors cannot be overestimated.

If there be any question as to whether or not our best actors are graduates from stock, one need only look into the past history of our stars or first-class Broadway actors and actresses to find that in the majority of cases these same shining lights of Broadway received their training from stock directors.

Few people realize unless they are familiar with stock conditions today that the director of the better companies must almost duplicate the original production as regards scenery, lighting effects and properties. He must be able to do this in a week, and at the same time be arranging the play for the next week, always keeping one week ahead of his company.

Now as regards the actor in stock too much cannot be said in praise of him. He must be a student. He must be attentive. He must be clever. The stock actor learns long, difficult parts and should have the ability to give a reasonably finished performance with only a week's preparation. This

may seem incredible to the Broadway manager who has no experience in the stock game, but it is possible to convince him it can and is being done more often than he imagines, incidentally the same manager or director, who is continually harping that he is looking for and cannot find good actors and actresses or the material from which to develop them, would find it to his advantage to either personally or thru some representative look over the stock field, instead of leaving the decision of an actor's ability to a stenographer or office boy who sits outside the sanctum sanctorum and perhaps turns away talent that the manager will eventually pay a high price for after some other manager has "discovered" it.

The proof of this can be found in the story that any Broadway actor or star can tell regarding his early efforts to find engagements with New York managers. Without exception they all tell the same story of days spent in haunting offices and never seeing anyone but the guardian of the entrance of the inner shrine.

Of course no manager could be expected to devote all the time that would be necessary to the combing out of the clever applicants from the great board of incompetents that invest the theatrical profession, but they might arrange some system by which their representative could visit our stocks, where they could at least get some idea of an actor's appearance, voice and personality.

Why not take a lesson from vaudeville or baseball and adopt some sort of a scout system? It's certainly worth an effort anyway. Under our system managers discover clever actors only when the actor has perseverance and salesmanship enough to force himself to the attention of the manager. Of course this is no new idea and is generally conceded to be the solution of the problem of finding good actors, but the mystery of it all is why this method isn't more generally adopted.

Perhaps it is because when some of the managers have tried it they have been discouraged by not finding what they thought was available material in one visit to some stock company, not realizing that the particular play might not have given the actors an opportunity to display their ability. And perhaps the next week he would find just what he wanted.

As for the future of stock companies, while it is a question whether the old stock star system will ever prove practical again, there is no question but that the stock company is coming into its own. Stocks are wanted now as never before. This condition to a great extent is due to the lack of road shows and the people thruout the country are tiring of the average motion picture. If the present conditions hold as regards road shows, there is no doubt in any one's mind that most of our larger towns will have their own permanent stock organizations, because the dearth of traveling attractions has brought about a condition which has not existed since the early days.

Any number of our larger cities and towns haven't had anything in the way of amusement except motion pictures for months at a time. This has naturally created a demand which nothing but permanent stock can supply, owing to the fact that it is impossible to send out and operate road attractions successfully as long as the expenses on the road, the impossibility of consecutive bookings and general conditions are as unsettled as they are now.

Several of our larger cities have very successful stock companies and more will follow, and if the stocks are properly organized they should be able to hold their own in popularity and business even after conditions change and the road show becomes possible again.

If they be well established and the standard of plays, the actors, the productions, etc., are kept at a high level, there is no reason why we should not again have high-class stocks like the famous Boston Museum, Daly's, the Castle Square, Forepaugh's, Murry Hill and others of the great old stock days. Stock such as these are things to be proud of, and they would assure us of another crop of good actors—our future stars.

The popularity of stock companies may increase or fall off, but we will always have them in some form, for they are necessary to satisfy an evident demand and they benefit not only the actors, but also the managers (the largest producers are glad to collect stock royalty checks). The playwrights, agents and brokers get their shares, and so it continues down the long line of people who are benefited by this sort of amusement.

May the stock companies increase and multiply until they become again what they were once, the original producing companies, such as gave to the stage our Booth, Barrett, Clara Morris, John Drew and many others equally illustrious.

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**Lyceum and Chautauqua  
Changing Purpose**

(Continued from page 14)

that the life led by a chautauqua lecturer is one that appeals, as a rule, to mental defectives, to social parasites, even to those who Tolstoy of Chicago years ago called reasoning maniacs.

We have mentioned Fletcher and Flowers as popular types of the platform orator. They are among the exceptions to whom even Editor Finger has pointed the digit and set off in a class by themselves. They are both students, men of affairs, business men of a high order, and they are everything that "All's Well" says the modern chautauqua lecturer "aint."

There is another one who ought to be set up as a shining example of what hard work and persistent intellectual pursuits will do for a lecturer. We refer to Dr. L. G. Herbert, a man of real intellectual habits, a wide reader, a student of world events and a pinch-hitter who always hits 1000 per cent. in any emergency you place him.

Dr. Herbert has more engagements offered him than he cares to fill. He has talked for nearly twenty years and is more popular, more powerful, more useful, more in demand than ever.

The first sign of progress is always noted in the awakening that comes to those who face the facts, and this is noticeable in our work. We are more willing today to face facts than ever before.

Will we put the soft pedal on the blather-skit and play up the big men, the real artists, champion the worth-while cause, and back the right in a world filled with wrong?

Aye, can we?

President Paul M. Pearson has said that he would lead the organized Lyceum and Chautauqua forces only on one condition, and that condition was that all hands would get back of the big problem of disarmament.

But here again comes up the problem. Can the present machinery that has been built to turn out the sort of product that we have developed be made to function in the great work of educating the world to reason war out of existence?

The most effective way the Lyceum and Chautauqua could aid the cause of peace and progress and, at the same time, develop America's power and strength so that Uncle Sam might have a glau's strength and use it with all the tenderness of which an educated humanist is capable of devoting to the world in need, would be by following the advice of Marshal Foch and develop our commercial aeronautics in times of peace, so that we can better solve the problems of transportation and travel, and, at the same time, develop the most perfect means of defense and the most effective machines of offense.

If Congress would hang up as a national prize the price of one warship, \$50,000,000, for the first American who will build and operate an airship that will ascend horizontally, fly forward or backward at the rate of 200 miles per hour, carry a load of twenty tons and alight with ease, the warship building program would be knocked into a cocked hat, and the \$1,121,318,000 now going into what would then be easy targets, these hopeless and helpless death traps would disintegrate for the want of sustenance, and pictures would take their places in the archives of museums along with the helmet and the mailed armor of the warriors of old.

It would take brains, vision, power to reason and moral courage to urge this program, and, for that reason, the very suggestion of this program will not receive the united endorsement of that class which puts horse-play ahead of mental and moral effort.

But when we see that civilization is on trial, mankind is almost spiritually bankrupt, the world hungry and even starvation stalking over the face of the earth, poverty taking the place where plenty ought to dwell, and idleness, destructiveness substituted for industry and productivity, when we see hate, suspicion, deceit and devilry ruling where love, trust, sympathy and unselfishness should rule, we feel that it is worth the effort.

Let's try it.

**The Present Situation of  
the Colored Performer**

(Continued from page 16)

Idle hours were spent in individual and collective study of their predicament. The result of this patient persistence is that, while there has been a dearth of financial success, the world knows that Negroes have in the past year found several pathways to artistic achievements.

The past year witnessed the development of more financial disasters for members of the colored group of vaudevillians and at the same time disclosed more distinguished artistic advancement than has any previous year. Perhaps the good of hardship has been a blessing in disguise.

Charles S. Gilpin is the outstanding marvel. After presenting "The Emperor Jones" for six consecutive months in the metropolis, he has

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gone on tour and is duplicating the metropolitan success.

The appearance before the King of England, by royal command, of the Boston born Negro tenor, Rolaud B. Hayes, marks a distinction of another sort for one of our group.

The girls, too, have done some noteworthy things. When Helen Hagen appeared in a concert at Aeolian Hall, New York, she was the first woman of her race deemed worthy of such opportunity.

Gertrude Saunders, during the early summer, starred an act that closed the show in the big Winter Garden at one of the Sunday concerts. While not an outstanding hit, she attracted enough attention to obtain offers that were, to say the least, attractive. She was the first woman of her race to head an act in that house, and is today an added attraction with a burlesque show on a big wheel. In this latter capacity she is, however, only one of about a dozen colored acts similarly engaged. Among these are the Byron Saxo Band, Lulu Coates and Co. and big Jack Johnson.

Johnnie Hodgins and Eddie Green are working in burlesque acts.

Miller and Lyles-Sisale and Blake and their company of over sixty singers and dancers of the race have been the season's sensation. "Shuffle Along," the big musical melange written and starred by these boys, won the unique distinction of becoming an "actors' show" during its over two hundred performances at the Sixty-third Street Theater, New York. Recording companies have recorded and marketed every one of the eighteen song numbers of the piece. Lottie Gee and her "Love Will Find a Way" song gave the public something to talk about for days.

"Put and Take," while not so clever as to lines and situations as "Shuffle Along," is conceded by critics to have been the fastest musical comedy seen on Broadway. This show, while at the Town Hall for a brief stay of six weeks, probably did more than is realized toward winning public favor for the colored attractions. Of one record it is sure. The show offered a greater variety of talented Negroes than has any of its predecessors. The cast included every type of artist known not only to Negro theatricals, but to the profession at large. Many of these artists are now gracing vaudeville bills to good advantage.

Creamer and Layton offered, during the year, the song number "Strut, Miss Lizzie," and with the royalties accruing from this and other numbers by this pair of prolific composers the "Ebony Nights," a pretentious show, was financed. Misfortune compelled the return of the show to New York after a few weeks on the road. The merit of the production has been demonstrated and these two boys expect soon to see their tuneful story given a metropolitan opening.

A sharper conception of real artistry, a greater appreciation for the real humor and the genuinely dramatic episodes of the race are evident in much of the work of the past season.

This has been equally true with composers and with performers. Many of our comedians have studied the nonconscious humor about them with profitable results. Andy Tribble, who most amusingly depicts a modernized Topay, has spent three different periods of time in Southern cities studying his subject. The salary commanded by the Harrington-Tribble act is testimony of the value of these trips. His partner, "Ham Tree" Harrington, has as methodically studied the now nearly extinct type of old man.

Will Freeman and his wife, Carlotta, have during the year reached the heights of grand opera and offered for critical approval no less than eight grand operas. Subject matter, themes and atmosphere are all in the character and melodies of the darker races. The reception that will be accorded this ambitious effort remains to be seen. Whatever it may be the fact remains that Prof. Freeman has established for himself a very definite place in the musical history of the nation by these presentations.

A few years since it was customary to find a colored act on almost every vaudeville bill. What causes led to the discontinuance of the practice have not been disclosed. No doubt the

reasons seemed sufficient to the powers concerned.

Keith, Orpheum, Western Vaudeville and associated houses still show some colored acts that command good "spots." Among the steady working acts are Rosamond Johnson and Co., Glenn and Jenkins, Moss and Frye, Fred Rogers, Clarence Dotson, Shelton Brooks, Greenlee and Drayton, Chappelle and Stinnette, Rucker and Winfred, Tennessee Teu, Old Time Darkies, Farrell and Hatch, Jones and Cumbly, Austin and Delaney, Dixie Four, Seymour and Jaenette, Miller and Anthony, Simms and Warfield, Green and Burnett, Bojangles Robinson, and Harrington and Tribble. Not that these are anywhere near all of the big-time acts. They come to mind and serve to show that the group is not without adequate representation in that charmed circle. Newspaper comments amply justify the judgment of the booking agents who placed them.

When the Shubert Vaudeville Circuit began to function Harper and Blanks and the Seven Musical Spillers were found among these present, as was Henson with Peary at the North Pole. The season is young. There may yet be others.

There is plenty of talent of proven big-time caliber. Most of them are busy. Two Creole Cocktail companies are making good. It is a this year's idea.

Jones and Jones, Wilson and Wilson, Howard and Brown, Cook and Smith, Henderson and Holliday, Morton and Brown, Adams and Robinson, Rosa Valido, Eddie Rector, Bonnie and Freeman, Edgar Connors, Ethel Waters, Daisy Martin, One-String Willie Braxton and Maxie McCreo are typical of a group that numbers more than 170 acts.

On the T. O. B. A. Circuit playing to colored audiences from Philadelphia to San Antonio and from Chicago to Tampa, Fla., we find the following:

**Acts and Companies:** John Mason Dixie Beach Girls, Roy White Stylish Steppers, Drake & Walker Company, Billy McLarin Ten Speed Makers, Quintard Miller Town Gossipers, Slim Henderson Lyric Road Show, McGarr-DeGaston Ragtime Steppers, Watta & Willis Company, Mary Mack's Merry Makers, Smith & Butler Company, Edgar Martin Company, Luke Scott Company, LaFayette Players, James Crescent Players, Pal Williams Dixie Belles, Albert Gaines Company, Hooten and Hooten, Keith and Keith, Davenport and Rivers, Aille Young (The Cat on the Wire), Chas. Gaines, Pugh and Huff, Crosby and Crosby, May and Drew, Porter and Porter, E. Alfred Drew, Burney and Tolliver, Boyd and Boyd, Chas. Smith, McDonald and McDonald, Dickie Cox Trio, Honze and Houze, Bell and Bell, Edmonia Henderson, Delaney and Delaney, Dude McDow, Jimmie Cox Trio, Virginia Liston, Clifford Rosa, Clara Smith and Thomas, Watta Bros., Floyd Young, Nelson and McPherson, Gresham and Martin, Reynolds and Jones, Magnolia Brown Trio, Davis Sisters, Chas. Anderson, Blain and Brown, the Only Jaiwan, Cole and Cole, Boatner and Boatner, Nit and Tuck, Bowman and White, Scott and Scott, Williams and Williams, TooSweets, the Kellys, McCombs and Aiken, Baby Benbow, Sarah Martin, Thomas and Thomas, Dick and Dick, Eddie Gray, Mae Wilson, Zeek and Gissac, Butler and Metcalf, Baker and Baker, Butler Beans and Susie, Bart Kennett, Moore and Moore, Annie St. Claire, Grant and Jones, Byrd and Byrd, Fletcher and Brown, Kimbal and White, Binch and Binch, Edwards and O'Bryant, Mason and Clark, Fairchild and Williams, Garnett Washington, Lewis and Lewis, Princess Sotanki, Gray and Gray, Gresham and Martin, Kelly and Harris, Douveer and Butterhall, Denslow and Denslow, Hayes and Hayes, Berry and Cushberry, Brock and Turner, Trizie Smith, Berringer and Berringer, Bush and Alexander, Gross and McClennon, Easton and Easton, McPheeters and Lee, Prince and Princess Mystery, McLaurin and Marshall, Jenkins and Jackson, Al Bailey Trio, Sellmon and Sellmon, Jones and Gray, Clark and Freeman, Gibson Trio, Joe Byrd Company.

The success of the American Negro in Europe is apparent from the press comment upon some of the acts. Negro artists are so plentiful in Paris as to have justified the opening of several business enterprises that cater almost exclusively to their trade.

Among those frequently mentioned in print are Louis Mitchell and his Jazz Hounds, Harvey White and his Jazzers, John B. Forster and the Accasia Band, the Four Dancing Demons, Johnson's Black Diamond Quartet, Seth Weeks, the boudolin expert; Lawrence Morris, another; Buddy Gilmore, Ralph Grayson, Billy Farrell and Dooley Wilson.

Prof. E. E. Thompson and the Southern Syncopated Band, recently featured in shipwreck news, have more than made good in England and on the continent. Abbie Mitchell, once a Lafayette player, is a London favorite.

The Five Red Devils, Will Cook's Orchestra, the Versatile Three, Mills, Tuck and Haskins; Louis Douglas and Sonny Jones are established features of England's amusement world.

Scott and Whaley mean to London's Broadway what George Cohan or Weber and Fields once meant to New York.

Mrs. Anderson, another Lafayette player, is starring a tab. dramatic act in vaudeville and has a London offer under consideration.

A year ago a Negro recording artist was a rarity. Today over a hundred voices and instrumental renditions of Negroes are in wax or on the perforated rolls. Some of these artists have not only become famous but wealthy.

A product of the year is the Black Swan Co., producing an entire catalog of phonograph records by colored artists. Harry Pace, once of Pace & Handy, is the promoter and the president of the concern.

Bert Williams, an institution both on Broadway and on the records, has for this year's show "The Pink Slip," just opened in rewritten form, with promise of success.

The most distinctive achievement of the year for the colored artist has been the recognition accorded his efforts in the press of the day.

Practically every publication in the country devoted some space to Gilpin. Bert Williams has long since become accustomed to his need of public praise.

Special articles in Sunday supplements published in New Orleans, Birmingham and Atlanta concerning "Shuffle Along" have come to our notice. With few exceptions the daily papers have exhibited a heretofore unexpected fairness in the selection of comparisons and adjectives when referring to artists of the race. The system of damning by implication has not been so much in vogue.

The papers of the race have awakened to a new appreciation for the performer. He has become a recognized factor in both the economic and the cultural development of the whole race. More than twenty weekly papers of the group maintain theatrical and amusement pages. To our definite knowledge at least 60 per cent of these are very recent developments. Even the big Negro news service bureau, the Associated Negro Press, has seen fit to establish in New York, Chicago and two Southern cities representatives of a department charged with securing amusement news of their people.

All of this means more widespread publicity for the really competent artist, a closer relation with a more sympathetic public and the encouragement so necessary to any performer, if he expects to achieve his greatest possibilities.

The realization that organization means much in advancing any cause is another accomplishment of the year. Existing clubs and beneficial societies in the profession have increased their memberships. And the big Colored Actors' Union has been launched with a program of intentions that is most commendable. The union already numbers more than a thousand actors.

This has been purely a development within the race by artists who present their offerings to a colored audience thru the medium of houses and circuits catering to that trade.

Those whose activities are before the more general audiences, fully cognizant that their troubles and those of the white artists who play the same bills are the same, have most eagerly embraced every opportunity to shoulder their share of expense and responsibility toward advancing the interests of the profession without regard to color or race. In so doing they have announced to the world that the day has passed when the Negro element in any connection is to be regarded as a parasite, or as a burden, either in a financial or mental sense.

The ridicule with which they met the offer of a "Jim Crow" branch of one of the well-known associations most emphatically expressed the opinion of the colored artist as to the value of any separate effort to accomplish a general improvement of professional conditions. In fact the present year seems to have ushered into existence, or at least to public notice, a certain consciousness and dignity not heretofore so easily discernible.

May it be added that the summer has seen the erection of nearly a dozen new houses to be supplied with colored talent. Half of these have been financed entirely by capitalists of the race and construction costs advanced by Negro financial institutions.

Handicapped by prejudice, hit harder than were most others by hard times, the Negro artist has withal profited by his inheritance of hopefulness and the will to endure.

Truly a Merry Christmas is deserved, and the Page wishes it most heartily.

# The Decadence of Vaudeville

(Continued from page 11)

their material in the way of songs and comedy from the same public source, the newspapers, the comedy journals and the music publishers of popular numbers.

Through the false promise of agents and managers, the many lies told performers, the many appointments made and never kept, and the impregnability of the inner sanctum, the vaudeville actor has become more shiftless and undependable. The breaking of a contract in the days gone by through the performer was an almost unknown adventure; today "The System" has through its cancellations, its changes in routing, its holding off to the last minute for bookings which prevents the act from securing other engagements, created a temperamental instability which tends to an artistic unrest, a mental vacillation, and prevents attention to the business of the art of entertaining the public. Today an actor must work to get the work, in order to be able to work, and has little time for the improvement of his offering or the acquisition of new material, and must depend upon others for the goods which were formerly inherent in himself. "The System" has killed the potential, and the resultant efforts suffer in consequence.

### Where Are the Headliners?

A number of big acts grace the bills of today, it is true, a few headliners of sterling merit and worth are still to be seen, but invariably surrounded with a poor bill. The idea of paying a headliner money to draw them in and getting the rest of the bill to entertain the audiences has played itself out. At many of the houses where the auditors are prohibited from showing their disapproval by hissing or other methods, pennies have been thrown on the stage. In England they formerly had the "Raspberry," and now the "Bird"; in this country one may show his approval by clapping of the hands, but may not show his disapproval by any method or manner; and while rowdianism is not a thing to be encouraged, nevertheless, after viewing many of the bills of today, the wonder is that there is so little display of antagonism.

With the exception of comparatively few acts, name any of the headliners say of five years ago; outside of a few more, try to recall any of the standard acts that grace the boards today; there are a few, it is true, but where are the well-balanced bills of yesterday?

Today, quantity and not quality seems to be the slogan, and the making up of a bill thru influence, graft, managers' or agents' pets is in vogue, and seems to be rampant and predominant.

Just imagine, at the foremost vaudeville theater in America there have been no less than five dancing acts on the same bill, and three of these were the same variety. In another house playing nine acts, seven of them worked in "one," and none of them should have been working at all! Week after week acts that may please or appeal the first or second time repeat so frequently that the audience knows their routine, and all the points of their comedy are lost. On one circuit a certain single girl has played the same theater, with the same act of published songs, no less than eight times in less than four months, and she is not a box-office draw, nor is she a public favorite, but an almost unheard-of small-time, number-two single. On another circuit, a girl who will never rival Galli Curci, and whose name as an attraction means nothing, plays a well-known Broadway house every few weeks and is known to be a friend of the manager's and spends her summer vacation with him.

At a house further up Broadway, three girls comprising a singing turn, who are even weak in the number two spot, are featured over standard acts of commercial and entertainment value and their names put up in electric lights outside the theater.

### Careless Management

On both the big and the small time, as well as the intermediary circuits, the collection of musicians, with rare exceptions, are careless

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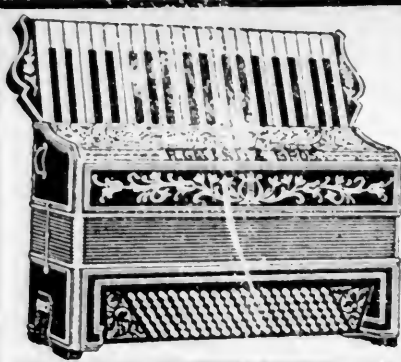
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and indifferent; directors miss cues and when certain acts are on the men leave the pit none too quietly, disturbing those in front both upon their exit and return, as well as annoying the artist who is trying his best to hold the attention.

Stage hands are careless and slovenly in the way the stage is run, scenes are not masked, curtains rarely drawn together, drops lowered late, too fast, or too slowly, and as not infrequently the case, many from the side of the theater as well as those in the boxes see women making changes, persons waiting for cues, the next act standing in the wings, and a variety of other things for which there should be not the slightest excuse in the world.

Operators are almost proverbially late with the spotlight, generally focus it in the wrong place, and even though they get a set of printed cues and are liberally tipped, "go to sleep on the job."

### Doubling To Save Money

In cases of disappointment or sickness, the practice of "doubling" an act at more than one house has crept into vogue, causing both bills to be upset, and when, as it often happens, an act is late in arriving, various subterfuges are resorted to so that the time may be filled, even to the running of news films, despite the fact that there are many good acts out of work who could easily fill the bill, both literally and figuratively.

### Three a Day or More

The number of shows a day has considerable to do with the quality of entertainment afforded. It is doubtful whether any act, no matter of what variety, can do itself justice and play more than two shows a day. This includes not only acrobatic acts, dancing turns, and those dependent on physical exertion, but applies equally to talking acts, singers and others, who, while the physical expenditure may be less, the mental tension and temperamental strain is at least equal, if not greater.

### The Supper Show

Much has been said, but comparatively little written, about the so-called "supper show" of the three-day. Managers figure that with the exception of the electric light and possibly a pianist, it costs them nothing; acts resent it because forced upon them with no extra remuneration, and agents don't care one way or the other.

Seemingly, managers have not taken into consideration the fact that, although the "supper show" costs them little by way of financial outlay, and regard whatever they take in at the box office as "velvet," nevertheless the fallacy of the idea that the system is advantageous reacts to their disadvantage.

Omitting the larger girl productions, the musical acts and others to which an orchestra means a large part of the effectiveness of the act, none of the other acts work with the same spirit, "pep" or life; there are but few in the house, their comedy fails flat, they have not the incentive of applause, and whether they care or not, can not get their offering over with snap, and the punch is lost.

This, coupled with the fact that many of the acts are "out," and others rushed through in a more or less careless manner, contributes to the ineffectiveness of the act individually, and the show as a whole, causing the few who have attended to report the show to their friends and neighbors as bad, which it assuredly is,

and influences many who would otherwise attend to alter their decision.

Were the supper show eliminated, not only would the acts, refreshed by the rest and adequate time to eat their suppers, instead of a hurried sandwich and a cup of doubtful coffee, return to their task with renewed vigor and initiative, but would "snap into" their work with a will and a go that would make the evening performance a much more effervescent affair, sparkling and pleasing with a quality that is strangely missing in nearly all the night shows of the three-day, where the actors figure "one more and we're thru."

One other point in connection with the compulsory gratis performance is that those who attend the curtailed offering for the same amount of money paid at the box office would, if they cared to see the show, come at night anyway; a few who did not could be easily educated up to it. The inauguration of the three-day has not made the existence of many theaters that could otherwise not exist possible, but from the poor shows given at these periods, which should be given to refreshment and rest, more impossible than ever.

### Agents as Impresarios

The practice of agents making changes in acts, eliminating certain parts, dictating as to the wardrobe to be worn, and other details, should be eliminated. Time was when those who devote their lives to the purveyance of amusement and catered to the entertainment need were considered the best judges of what the public wants; with a few exceptions they should be today. An agent's or manager's viewpoint is extremely limited. He moves along a more or less defined radius within a certain limited sphere. He may see many acts, it is true, but is he always, or even more than occasionally a judge? With the exception of a very few, how can he, who has had no actual experience, tell what will go, and what will not?

The actor, on the other hand, has had actual experience, not only in the locality in which for the most part the agent spends the greater part of his life, but all over the country and frequently in other countries, acquiring a range of vision and experience that the so-called "artist's representative" never gets, and while the agent may think he knows what will go the best in the particular locality which he is fortunate, or unfortunate, enough to be looking, the fact nevertheless is in evidence that the vaudeville actor is, and always will be, on the whole, in a better position to decide. Furthermore there seems to be no adequate reason why an act should be changed every time it moves to a different locality, even tho it may go in one section of the country and fall in another.

### Eastern and Western Acts

This brings up another interesting point for which this system of agents' criticism seems more or less directly responsible. Why should an act be a success in one section and not in another? Are not the people in Chicago or San Francisco essentially the same as those in New York or Boston? Do not the same things appeal to them, have they not the same throbs, the same heart aches and the same sense of humor? What has caused this strange condition either real or imaginary?

Does not the system which has crept into vogue of allowing agents to mold acts to their own particular idea influence the actors to work more or less in a single track groove, and cause them to lose their perspective? Surely the localization of an idea oftentimes diminishes its

effectiveness, and almost invariably destroys its culminative value when thru the exigencies of its routing it is necessary to make a jump to another city that is somewhat distant.

A further example is that many an act produced in the East for the big time with a preconceived idea that the construction should be along the lines suggested by the booking offices, agents or managers, has a trial for the firm that controls nearly all the time both East and West, and after being reviewed by some unexpert person, more often an office boy, graduated from the Lord only knows where, is told that the firm cannot use the offering.

Perchance, despite the fallacy of construction along the lines mentioned, the act which agents and managers think may not be a success in the East would be a "riot" in the West, as is occasionally proved. More frequently, however, the act never gets a chance for the reason that there are not employed by the system those who are capable of judging and who know the demands, not only East and West, but North and South, or abroad, and the man who has spent a great part of his existence in accumulating a few thousand dollars which has been used as an expenditure for the realization of his hopes and dreams never gets another opportunity, the act is shelved, the people separated, and the idea cast into the discard.

Seemingly the "powers that be" have been decidedly impressed by the oftquoted Kipling lines, "East is East and West is West, and never the twain shall meet."

### Club Dates

The playing of clubs seems to have been monopolized by those in control of the system. Acts playing the big time are not allowed to play clubs not booked by the big time, but are required to play when and where directed, and for the remuneration decided upon by those who have that department in charge. When playing these clubs they are paid but a small portion of their regular salary, and with the exception of a few headliners do not receive their proportionate share to the pro rata amount of one performance. Some clubs pay as high as \$1,000 for an evening's entertainment, of which the acts employed receive perhaps \$350 or \$400, and the "system's" agency the balance.

Acts know this, and it causes a feeling of dissatisfaction. Were they to be paid for such performances pro rata of their salaries probably the total amount paid by the club would not concern them.

Naturally it is only fair that the office handling the booking of clubs should be paid, and paid well, but the present system of financial manipulation is extortionate's avicious and out of all keeping.

### Sunday Shows

The fact that acts are forced to play Sunday shows is a grave injustice, and especially in view of the fact that many times acts are compelled to play the Sunday performance at theaters other than those in which they are appearing. In such instances they do not receive their salary for the week until after such Sunday show or shows have been played.

This not only causes the inconvenience of moving from one place to another, the catching of early trains, additional rehearsals, the packing, unpacking and repacking of trunks, but is obviously unfair, acts rarely receiving extra remuneration for the Sunday, and in the instances where the Sunday performance is, on account of the law, impossible, having one-seventh of their salary deducted.

Should not the actor, as well as the rest of the world, have one day of relaxation—one period of cessation from the daily and nightly strain, one quota of time to call his soul his own, in which his mental and physical depletion may have an opportunity of regaining its normal equilibrium?

Again the wall from the managers—we could not keep our houses open were it not for the Sunday shows. What of the days before there were any Sunday shows?

### Opposition

Opposition generally stimulates trade, but "opposition" in the vaudeville parlance has worked many a hardship upon the members of this branch of the theatrical profession.

There is undoubtedly a phase to be considered from the manager's point of view, and that is the fact that if an act plays an opposition house in the immediate vicinity its commercial attractiveness is certainly diminished, especially so if the price of admission at the opposition house is less.

Owners of theaters, as well as managers, having thousands of dollars invested, and who depend upon the advertised names and billing to draw the public into their theaters, in addition to the act's ability to entertain after the audience, thru having been attracted, has entered the theater, certainly lose by having the acts appear elsewhere. Nevertheless this "opposition" idea has been much abused and taken advantage of. Many acts promised bookings from day to day and waiting, waiting, waiting, acts with rapidly depleting bank rolls, with others dependent upon them, numerous obligations to meet, perhaps sickness and distress, and thru force of circumstance and necessity having been compelled to accept a date at some insignificant theater in a small town, perchance even where the big time has not a theater, have lost all chance of bookings, and those with future contracts have had all their time canceled.

Despite the fact that acts have changed their names, the paid spies of the larger circuits



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While actors and acts are not to be compared to cigars, the principle is the same, and just as those who wish to see an act or acts will come to the evening show were the supper show to be eliminated, so will those who wish to see a certain act or acts be attracted to the theater where these acts are playing, there furthermore being at most theaters a regular, established clientele anyway.

Under any circumstances, it hardly seems fair to those who are dependent upon steady bookings to carry them thru the winter, as well as the heated period when many of the theaters are closed, to force them to sit around and wait with nothing further than the oft-repeated "come in tomorrow," or "I'm fixing that for you," and not accept work when and where they may secure it.

**Big Time Booking**  
The "franchise" system or "privilege of the floor" as it is frequently called, is a detriment to the betterment of vaudeville, only certain agents being permitted to book acts in the department of the big time where engagements are secured.

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ing to elevate for his personal advancement as an individual, and for vaudeville as a whole.

He has, let us say, spent several thousands of dollars in producing an act for the big time. He can't play it anywhere else because it has not been constructed on the small or medium time plan.

The act has been shown, tried out, pronounced satisfactory, and the manager of the act has signed a contract with a big time agent who has the privilege of the floor for a term of years to appear under his exclusive direction and to pay him a stipulated percentage of his earnings. For some personal, "inside," or business reason the agent is denied the privilege of booking on the big time, or, according to the argot of the game, "thrown off the floor."

In order for the act to work, it is now necessary for the agent to book the big time thru another agent and split commissions, which cuts down his income from the act and makes it necessary for the actor to "come across" with an extra "rake back," either directly or indirectly.

Not only is the franchise system all wrong, but the agent is unnecessary, and not a "necessary evil," as has been stated by some.

Years ago acts booked direct, and while today the business has acquired such a magnitude that the former method seems antiquated and an impossibility, nevertheless several good men on the floor could easily handle all the bookings, instead of the system that now obtains of having one man for every two or three houses, a couple of exceptions proving the fallacy of the idea. Not so long ago in the office of a smaller circuit that booked over two hundred houses one man, alone, and, with the exception of a stenographer, unaided, booked 87 of those houses for several years on a split week policy, and had little trouble.

#### Commissions

That acts have been compelled to pay not only the Managers' Association five per cent of their earnings for the privilege of being allowed to work in the association's houses, but also these unnecessary "go between's" ten per cent of their salaries every engagement, and much over that amount, is a known fact, the

"system" being responsible for the compulsion of a return of two and a half per cent, making the total each week paid into the system's treasury seven and a half per cent.

Surely it is as much to the manager's advantage to have an act play at his house as it is to the act's advantage to play there, and if the system must have its seven and a half per cent, why should the manager not be compelled to pay at least half of the toll demanded?

The agents helped to build the "system" and now the "system" has helped to break the agents.

#### The Office Act

The fallacy of the larger "office act" of the production or girl type, formerly called a "tab," a contraction of tabloid, should be given careful thought. Not only do these productions require the initial expenditure of considerable money for scenery, costumes, music, book, and whatnot, but they have a tendency to kill the idea of vaudeville.

It takes at least a season to be remunerated for the financial outlay; there are the overhead and the wear and tear on the stock in trade, and there are only certain houses in the larger cities which can afford to pay the salary.

The main idea of vaudeville is kaleidoscopic, a number of turns of a diverse nature to cater to the tastes of all; an act running thirty minutes or longer simply tires an audience, and those assembled are to be seen looking at their programs to ascertain what is coming next. While the idea of saving a salary or two by using the office act or several other turns may be a good one from a financial point of view, nevertheless in the long run this encroachment upon the field of musical comedy where these acts belong hurts the vaudeville show as such.

#### A Remedy

If the impression has been gained from the foregoing that in the opinion of the writer vaudeville is all wrong, then the purpose of the article has been defeated. Vaudeville is not all wrong but all right, if it is handled right. The main trouble at the present time is that those so obsessed with power, the accumulation of wealth and the building of more

theaters and larger and better ones have really made a real estate and a percentage business out of an art.

Considerable money may have been made, but there are other things besides the accumulation of wealth. There is the future, and if vaudeville is to have a future of the right kind it is really time that those who have its destiny in charge should take steps to see that its successful artistic future is assured.

Vaudeville's future may seem to be a matter with which the money, power-mad controlling spirits have no concern, but one may not be too sure when the structure may topple. "Home was not built in a day," and neither was vaudeville. The ascent was gradual, but the decline is certain to be accelerated; it may come today and it may come tomorrow, but that it will come there is little doubt unless under some master hand, lacking at present, active steps are taken at once for a general revision and revolutionary building up, with a correction of many present day faults.

The infusion, or transfusion, if you will, of some new young blood, the acceptance of a few innovations away from the beaten track of conservatism, meeting the actor half way, giving him some say in the way his affairs should be carried on, and the encouragement of the spirit of invention and improvement, would do much toward a remedy of the present day decline and decadence of vaudeville.

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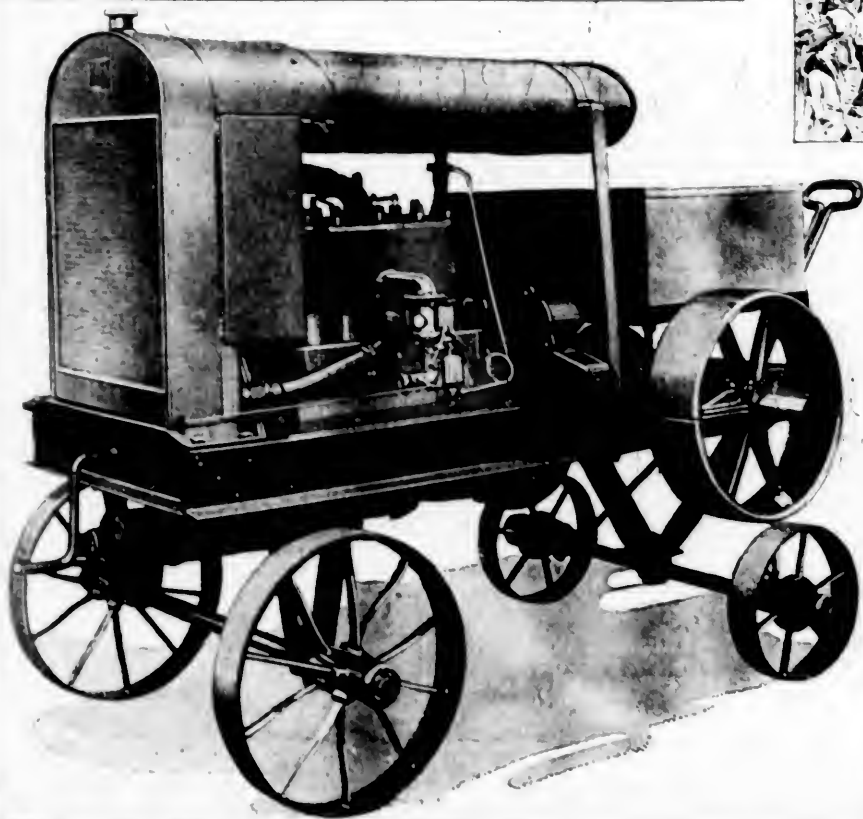
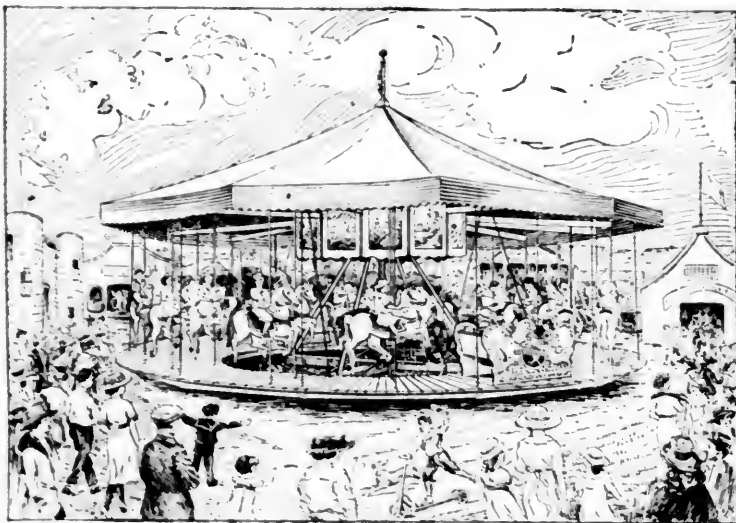
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